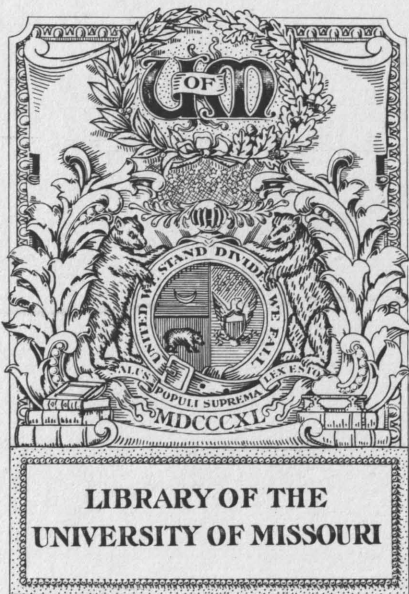




Hamilton
Dramatic Structures of
Shakespeare's Plays



THE DRAMATIC STRUCTURE OF SHAKESPEARE'S PLAYS.

* * * * *

(8)

SUBMITTED FOR

THE

DEGREE OF MASTER OF ARTS

* * * * *

UNIVERSITY OF MISSOURI

1904

* * * * *

GOLDY M. HAMILTON

THE DRAMATIC STRUCTURE OF SHAKESPEARE'S PLAYS.

A drama is a presentation of an action. Action is the connection and interweaving of details, by a controlling idea, into a work of art, possessing unity; it is the train of incident, conceived as a whole. Events in themselves are not dramatic, but must be remodelled into the relations of cause and effect by an underlying dramatic idea; then it is that the drama becomes a work of art.

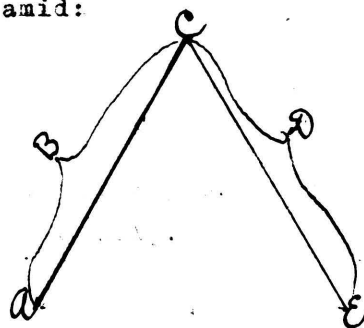
Moulton. The plot is the form which the action takes, the abstract design or pattern which is applied to the material, life. It may be simple, complex or compound. The ancient drama consisted of a single plot; the Shakespearian drama is a complex, much more elaborate, having a main action and subordinate actions; its unity is subtler, as it is a harmony of actions, each of which blends with the others; they may be connected by common personages or links, by being constantly interwoven, by being related to the same enveloping action, by being mutually dependent, or by furnishing parallels and contrasts to each other.

Any series of details which have a common interest may be considered a separate action, so that division into sub plots is not fixed but is partly optional. The best division of the sub plots, however is that which best preserves the unity of the whole, connecting each sub plot, as far as possible, with the main and making it throw light upon the whole. So an analysis of a play must separate it into its component sections, bringing out its symmetry and showing the influence of each action upon the others and their interweaving and overlapping. Besides the main sub actions, a play usually has an enveloping action, which shows the relation of the world of the play to the outside world, by involving the characters in an interest more far-extending than their own, as does the war with

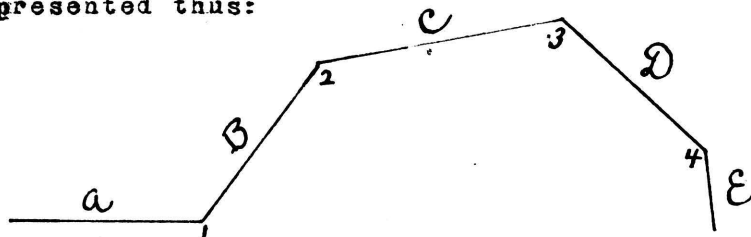
Fortinbras in *HAMLET*, or the war with France; in *KING LEAR*. This action may be only slightly related to the others or may bear a great influence upon them, but it must not violate the unity of the play. Its influence, also, upon the others must be pointed out in an analysis of the dramatic structure.

The drama must possess unity throughout. Something, indeed, must always be pre-supposed; after these pre-supposed circumstances have been set forth and the action started, it must proceed by well-ordered stages to the climax, then downward to the end, nothing being introduced which has not been prepared for, but everything happening as a result of something that has already taken place. Freytag and Miss Woodbridge divide the action into two parts, the rise and the fall, illustrating it by the figure of a pyramid:

A being the introduction,
 B the rising action,
 C the turning point,
 D the falling action, and
 E the catastrophe, in case
 of a tragedy, the denouement
 in case of a comedy.



We shall, however, adopt Moulton's scheme of analysis, a four turning point scheme which is in slightly different terms. It may be represented thus:



The turning point is the point where the forces that are making the action assert themselves and bring about a turn in its direction and development. There are turning points in every drama; if there were not it would not be a dramatic story, but

merely a train of incidents. A drama represents a struggle; it is the struggle, the play of forces, that makes the story; these forces must come in and arouse interest in the issue of the struggle; there must be opposition to the hero, modifying the line; and this opposition must conquer or be conquered. This means that there must be a second and a third turning point; but the first and fourth turning points are not the turning points in the strictest sense of the term, as up to the first turning point there is no action and after the fourth there is none; the action begins at the first turning point and closes at the fourth. For the sake of convenience, however, we shall speak of the "four turning points", bearing in mind that the first and fourth are not really turning points. Also, the turn is not always sharp, forming an angle in the line of action, as we have represented in the diagram; it does not take place at once, but is gradual, rounded, going on for some time; the force at work turns the action gradually from its line of development; at first we may not be aware that the turn is being made, but there comes a decisive moment or crisis of the turn, which marks its completion; it is this decisive moment that we call the turning point.

The drama is divided according to Moulton into five parts, the Introduction, Rise, Complication, Resolution and Close; these parts are separated and determined by the four turning points, the first being that at which the exciting force enters, the second that at which the complicating force enters, the third that at which the resolving force enters and the fourth that at which the resolution is complete. Let us now examine the parts of a play as shown by our diagram.

A. THE INTRODUCTION.

This extends from the opening of the play up to the first turning point. In the Greek drama what was pre-supposed for the action was given in a prologue; the prologue was a

necessary and vital part. In Shakespeare the prologue, when used at all, is extraneous, having no connection with the action, but merely a plea for ~~though~~^{through} attention and indulgence. ~~it~~^{it} sometimes gives information. The introduction is by Shakespeare made an organic part of the play, with a definite function to perform; that of concisely characterizing the environment, so that the hearer will be in a position to follow appreciatively the developments; of introducing the ^{chief} character and giving information about him; of giving the atmosphere and striking the keynote. Shakespeare's introductions are masterpieces.

B. RISE.

Up to the first turning point we do not know what the action is to be; here the story receives an impetus is a definite direction. The action is not started ~~until~~ an exciting force enters; this disturbs the inactive ~~condition~~ of affairs and starts the dramatic action. So the first "turning point" is not a turning point in the strictest sense of the word, as the action hitherto has had no direction; it is merely the giving the line a definite direction. Here we learn what is to be the main action. So far our figure is thus:



C. COMPLICATION.

This is begun by the entrance of the complicating force at what we call the second turning point. This force may have been at work before the opening of the drama, but we do not become aware of it and the influence it is to exert upon the action until the second turning point, where it sways the action.

Woodbridge. In a play of the first type, where the hero dominates the first half and is relatively quiescent in the second, the exciting force is usually the event which inspires in him a feeling or will which is the cause of what follows; in one of the second type, where the hero is quiescent in the first half and roused to action in the second, it is usually where the counter-play resolves to act. Thus in *MACBETH* it is the appointment of Malcolm as Prince of Cumberland, which decides Macbeth to murder Duncan; in *OTHELLO* it is Iago's resolve to make Othello jealous. The complicating force continues to act until the third turning point is reached.

D. RESOLUTION.

At the third turning point the complicating force is spent and the reversal is begun by the entrance of the resolving force. In a play of the first type the climax is when the hero has reached his highest point of success and meets with his first check; in one of the second it is when he is roused to action. If the struggle is an internal one, the second turning point is where the force that is to conquer in the end becomes predominant. The line of action is deflected again, and the downward action begins.

E. CONCLUSION.

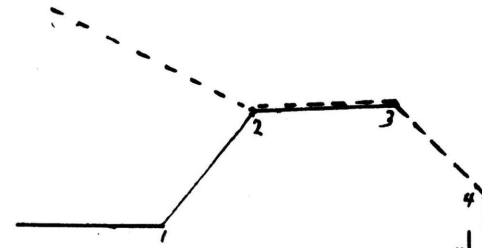
The fourth turning point is the point at which the resolving force brings the development of the action to its end. In the case of a tragedy the Catastrophe, at the fourth turning point, is usually considered to be the death of the hero; but if the struggle is an internal one the tragic fate lies not so much in the hero's death as in his realization of his failure. In the case of a comedy this last division of the turn of the action is called the Denouement. From the fourth turning point the drama should speedily reach its close, for

there the action is complete, a few more lines, however being often necessary to set in order the disturbed conditions of affairs. The usage of the term "Catastrophe" for the fourth turning point and for the section of the play from this to the close is confusing, so we shall use the term "Conclusion" to apply to the division of the drama and "Catastrophe" or "Denouement" to apply to the fourth turning point. This terminology better shows the relation of the drama and other forms of literary composition, by showing that the drama consists of an Introduction, a Body (including Rise, Complication, and Resolution) and a Conclusion, as do all literary works of art.

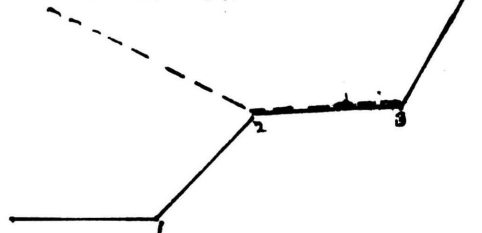
But we believe that the line of action and its turning point may be represented slightly more clearly and simply than by Moulton. A Tragedy is fundamentally the struggle of the hero against opposing forces. Up to the first turning point the keynote has been struck, information given about the hero, and the hero introduced. At the first turning point enter the forces which are to be on the side of the hero, to direct, impel or aid him in the struggle; there may be several forces on his side, only one of which we become aware of at the first turning point; here they begin the action by becoming the cause of the hero's starting toward a goal. He progresses toward this unmolested until the second turning point, where he is met by the opposing, or complicating, forces. These may have been in existence before the beginning of the action, but do not influence it until here, where they come into contact with the hero, and begin the struggle. There may be several of these forces, only one encountered here. The hero's struggle against these forces continues, with the result undecided, until the third turning point, where he is checked, the opposing forces become uppermost and the tragic fate of the hero inevitable; in spite of the continued exertion of the forces represented by the hero (which furnish the "final suspense"), he is plunged downward irresistably to the Catastrophe. So for

a tragedy the figure is thus:

{ ——— = hero's forces }
 { - - - = opposing forces }



For a comedy,, on the other hand, the figure is thus:



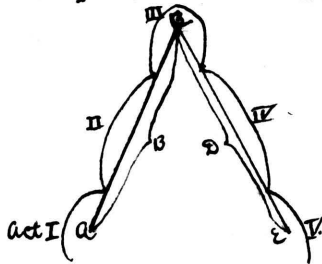
for a third turning point the forces of the opposition are overcome by the hero and he controls the development of the action and instead of its being turned downward to the Catastrophe by the opposing forces,, which enter at the second turning point, it is carried upward to a happy end by the forces which are on the side of the hero,, those which entered at the first turning point. In this case, the opposing force remains active after the third turning point, becoming now the source of "final suspense". These diagrams,, it seems to us, afford a simpler representation than Moulton's, for they show that in a tragedy what Moulton calls the Resolving Force, which sways the action downward at the third turning point, is in reality only the victory of the opposing or complicating forces, which entered at the second turning point and the final suspense is furnished by those forces siding with the hero which entered at the first turning point; and that in a comedy what Moulton calls the Resolving Force is the victory of those forces on the side of the hero, which entered at the first turning point, and the "final suspense" is furnished by the opposing forces, which entered at the second turning point. This diagram simplifies the representation of the action, showing more

plainly the fact that the drama is primarily a struggle between the hero and resisting forces, and bringing out more clearly the difference between tragedy and comedy. The analysis of the plays will be the same, however, whether by this scheme or Moulton's.

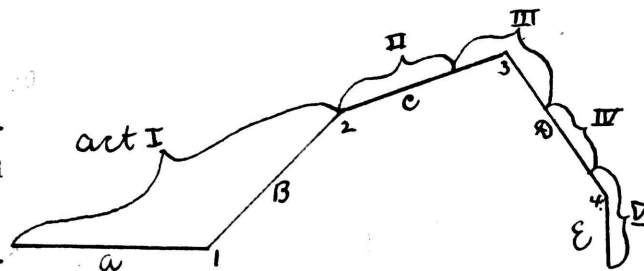
We may recognize these divisions also by the change in the attitude of the audience. During the Introduction their interest is being aroused, they are waiting to know what the story is to be about; at the first turning point they learn what the story is, and throughout the Rise they are curious to know what is to happen to the hero; at the second they learn what the hero is struggling against, and throughout the Complication they are anxious about the outcome of the hero's effort, or that of the counterplay if the tragedy is one of the second kind; at the third (in case of a tragedy) they are sure of the ultimate tragic fate of the hero, yet, buoyed throughout the Resolution by the final suspense, they hope against hope; at the fourth turning point they sink into utter ~~by~~ hopelessness. To shake their confidence in a happy end, (if comedy),^{or} to inspire them with hope enough to hold them through the fall of the hero (if tragedy), there is present between the third and fourth turning points a "final suspense". In a tragedy this is a hindrance to the downward action, which furnishes a hope of escape for the victim; in comedy it is an obstacle placed in the way of the happy ending; but it proves of no avail and the downward action continues its course.

Besides the logical division, which we have been discussing, there is also the mechanical division into acts and scenes. The division of the drama into five acts is not confined to Shakespeare and did not originate with him. The classical drama possessed it, and it has been retained in the German, French, Spanish and other dramas based upon the classical; so it certainly is not without purpose. The mechanical construction is dependent upon the logical; hence the division into five acts, due to the logical division into five parts. The

mechanical and logical divisions do not coincide throughout, however. According to Freytag's scheme each mechanical division contains a logical one; Act I contains the Introduction, Act II the Rise, Act III the Climax, Act IV the Fall, and Act V the Catastrophe or Denouement; the rise is not complete in the second act, however, nor the fall in the fourth, but runs over into the next act. The relation of the mechanical and logical divisions may be thus expressed according to Freytag's scheme.



According to Moulton's it may be thus indicated: showing that the logical and mechanical divisions exactly correspond at the first act's being closed at the second turning point. This is a good place for an act-division, for the complication



has just brought about the turn in the action, the struggle has begun, and the audience is anxious as to its outcome; as a section of a continued story invariably ends at an intensely interesting crisis, so should the act in the drama. The complication develops throughout the second act; it is not completed there, but runs over into the first half of the third. If it developed continuously the even tension would become monotonous; relief is necessary; so that the complication is not all placed in the second act, but an act-division made, the second act closing at a crisis as does the first. Thus the unity of each act, as well as of the whole play, is preserved. The third turning point occurs about the middle of the third act, the first half of this act being the continuation of the Complication, the second the

beginning of the Resolution or Falling Action! Perhaps the reason why the mechanical division does not correspond with the logical at the third turning point as at the second is that the highest point of the Rise and the initial point of the Fall are so closely related as not to admit of a mechanical division between them; also, in order to bring out the Rise and Fall more clearly, the group of scenes leading up to the crisis is contrasted to that leading downward, so that a mechanical division between the two groups would serve only to weaken the contrast and connection; the climax is the nucleus of the third act as well as of the whole play; the act as well as the play centers around it. The Rise continues to the end of the third act. Just as the development of the Complication would become monotonous if confined to one act, so that of the Resolution would; hence a division is made, at a crisis, and the development of the Resolution continues in the fourth act. Another division is made, and the resolution continues in the fifth act, where it ends at the fourth turning point; the mechanical division, however, runs on to the end of the play, rounding off the whole. The fourth turning point must not occur until the end of the play, to keep up the interest.

Acts are ~~sub~~-divided, logically and for stage purposes, into scenes. Shakespeare's scenes show fine technique. They are well grouped, related to each other and to the drama as a whole, and are a unit in themselves, having a beginning, middle, and end. Shakespeare does not begin a scene in the midst of a situation nor leave the situation unfinished in the scene, as do the German dramatists; instead of making a new scene at the entrance or exit of any important character he makes it only when it is logically necessary or affords a relaxation of tension. Yet it is true that he sometimes makes too many scenes; as presented today his plays have not so many scenes, more parts of the action being put together in

Freytag

the same place and at about the same time, for owing to the luxurious stage equipments it is not convenient to shift the scene so often as was done in Shakespeare's day, when owing to the absence of stage machinery a scene-division was not felt to be so significant as it is today and so was often made unnecessarily. Though Shakespeare occasionally grew careless in his mechanical division, his technique is good.

It is a fact generally noticed that Shakespeare places the second turning point at the end of the first act, and Moulton has announced that he places the third at about the middle of the third act. We shall examine several of his plays to see whether these statements can be substantiated. We shall take up first the tragedies, then the comedies, then the historical plays.

First, *MACBETH*, as its structure is simple and clear. (The dates used are those of Barrett Wendell, and the text that of the Temple edition.):

M A C B E T H.

* * * * *

"Macbeth" is singularly simple and symmetrical in structure. The play is short and the action rapid. Shakespeare concerned himself almost exclusively with the main action, not pausing to develop the sub actions; everything in the play belongs vitally to the main action.

The main action is Macbeth's attempt to gain the throne and to keep it for himself and his posterity. Macbeth is the hero, Lady Macbeth the heroine who urges him onward in the way he was going. The Banquo-story and the Macduff story are not developed fully as sub-actions, but used to throw light on the chief character of the main and to give it the conditions requisite for the development. Though these two stories are not elaborated so carefully as to enable us to locate the four turning-points in them, we may say that the Catastrophe of the Banquo story coincides with the third turning-point of the main action and that the Macduff story then begins and is not complete until the Catastrophe of the main action is reached.

The enveloping action is the wars, which show Scotland's relation to England, Ireland and Norway, it is closely interwoven with the main.

INTRODUCTION. I. i. -- I. iii. 50.

The first scene strikes the keynote; it shows the physical world in anarchy, and introduces the witches, who symbolize moral anarchy; it makes us feel that something dreadful is going to happen, and arouses curiosity about Macbeth by the mere mention of his name. The following scene shows us Macbeth as a military hero, praised by all for his courage. The next shows how utterly horrible and repulsive the witches are, and increases our anxiety as to what is going to take place between them and Macbeth.

RISE. I. iii. 50 -- I. vii. 79-82.

The first turning-point; the witches' greeting to Macbeth: "All hail, Macbeth, that shalt be king hereafter". Here we learn that the story is to be that of Macbeth's struggle for the throne. The Banquo story is now begun by the witches' prophecy to him (I. iii.). Macbeth's confidence in the witches

is strengthened by his appointment as Thane of Fife; in partial fulfillment of the prophecy, and he resolves:

"If chance will have me king, why chance may crown me". But Malcolm is appointed heir to the throne (I. iv.); this is a part of the complicating force, and the turn in the action begins here. Lady Macbeth, another force on the aide of the hero, spurs him on to the murder of Duncan; he soliloquizes about the murder, and after her taunting him with cowardice resolves:

"I am settled, and bend up
Each corporal agent to this terrible feat".

COMPLICATION. I. vii. 79-80 --- III. iii. 20.

Here the complicating force, which entered at I. iv, has swayed the action in a definite direction, the murder of Duncan. Banquo's "cursed thoughts" recalls the prophecy, and makes us realize that Banquo and Fleance are also parts of the complicating force. Macbeth's soliloquy (II. i.) prepares us for Duncan's murder, which takes place immediately (II. iii.). The humorous porter scene heightens the tragic effect (II. iii.). Macbeth murders the grooms to divert suspicion; Malcolm flees to England, Donalbain to Ireland, beginning the enveloping action. Macbeth goes to be crowned, and we learn the attitude of the people toward him (II. iv.). The main action now begins to influence the first sub-Macbeth plans the murder of Banquo and Fleance to make his throne secure.

RESOLUTION. III. iii. 20 --- V. viii. 15-19.

The third turning point is the escape of Fleance, which begins Macbeth's downfall. The Banquo story influences the main, - Macbeth is haunted by Banquo's ghost. The Macduff story, begun in the scene after Duncan's murder, develops further - Macduff refuses to come to court. Scene v is an interpolation. At the second meeting of the witches and Macbeth their prophecy is the final suspense which keeps up our hope for Macbeth; it is also important in the Macduff story. Macbeth murders Macduff's wife and children. (IV. iii.); so Macduff resolves to invade Scotland and kill Macbeth; he becomes part of the resolving force in the main. We learn the effect of the murders on Lady Macbeth. (V. i.) The English army advances against the tyrant Macbeth (V. ii.) who is remorseful but hoping against hope (iii.); conditions prophesied by the witches as necessary to his downfall are being fulfilled; he is despondent over Lady Macbeth's death; the English besiege his castle. His killing of Siward (vii) is another part of the final suspense; even at the meeting of Macduff and Macbeth we are not sure of Macbeth's tragic end until Macduff's:

"Despair thy charm
And let the angel whom thou still hast served
Tell thee Macduff was from his mother's womb
Untimely ripped". (V. viii. 15-19.);

this fulfillment of the prophecy crushes Macbeth's last hope and leads directly to his death.

CONCLUSION. V. viii. 53 --- V. viii. 76.

The catastrophe, or fourth turning point, is Macbeth's death at the hands of Macduff.

T I T U S A N D R O N I C U S.

A Tragedy of Blood. 1588.

* * * * *

*very plain
ulrici* TITUS ANDRONICUS, if accepted as Shakespeare's, is Shakespeare's first play. It is a tragedy of horror rather than of terror, like Marlowe's rather than Shakespeare's later ones. It is not truly tragic, for Titus dies without realizing his guilt and repenting of it, as do also Aaron, Tamora, and Saturnine. We may consider this Shakespeare's trial effort, after the manner of the old tragedies of blood, like Kidd's and Marston's; before he had learned to improve so vastly upon their methods, had discovered his powers and shaken off the shackles of custom and public taste. So it is valuable because, with his later ones, it shows his progress in his art. The interest lies in the accumulation of horrors, and there is no logical connection between them, for the interest does not lie in the development of character. So the plot lacks a firm knit structure and the turns are not so well indicated as in his later plays. It is not a historical drama, as its personages are not historical and it has no historical basis; but Roman history furnishes a parallel to most of the political circumstances and the play has a historical coloring, so it may be classed loosely among the historical plays.

The enveloping action is Titus' wars with the Goths and Lucius' invasion with the Goths.

The main action is the suffering of Titus and his family at the hands of Tamora.

First sub action is Tamora and Saturninus against Bassianus and Lavinia.

Second sub action is Demetrius and Chiron against Lavinia.

Third sub action is the Tamora-Aaron story.

Fourth sub action is Aaron against Titus.

INTRODUCTION. I. i. -- I. i. 134-141

The play opens with the quarrel between Bassianus and Saturninus over the crown; Andronicus is mentioned (l. 23); lines 23-69 correspond to I. ii of MACBETH. Titus Andronicus is introduced, returning from the Gothic war with Tamora and other captives; he sacrifices Tamora's son to his dead sons, and this leads to her seeking revenge.

RISE. I. i. 135-141 --- I. i. 450-61

The first turning point is:

"But hope withal
The selfsame gods - - - -
May favor Tamora, the queen of Goths
When Goths were Goths and Tamora was a queen,
To quit the bloody wrongs upon her foes".

Here we learn that the story is to be the struggle of Titus against Tamora. Titus bestows the crown upon Saturninus, who offers to make Lavinia, Titus' daughter, Empress, but her betrothed Bassianus carries her off; Titus kills his son Mutius for defending her; Saturninus marries Tamora and Titus is confident she will reward him. The plot of Tamora and Saturninus begins. (403-4)

COMPLICATION. I. i. 450-6 --- III. i. 265-6.

Second turning point is at Tamora's speech aside to Saturninus:

"I'll find a day to massacre them all,
And baze their faction and their family".
Here we learn the means counter to Titus that the opposition will take. The second sub begins - Aaron assists Demetrius and Chiron in plotting to ravage Lavinia on the hunt (II. i) which Titus gives; the climax of this story is the ravishing of Lavinia and the cutting off of her hands, which results in the death of two more of Titus' sons and the banishment of Lucius. The fourth sub develops - Aaron cuts off Titus' hand; the horrors drive Titus insane.

RESOLUTION. III. i. 265-6 --- V. iii. 64.

Third turning point is Titus' falling into madness, shown by:

Titus: "Ha, Ha, Ha!"
Marcus: "Why dost thou laugh? It fits not with this hour".

The second sub action continues - Lavinia reveals her ravagers; it influences the main by causing Titus to challenge them and Saturninus to resolve to punish him. Lucius and the Goths, the resolving force, enter. The Tamora-Aaron story and enveloping action -- Aaron and their children are captured by the Goths; Aaron made to confess Titus' wrongs; thus he becomes a part of the resolving force in the main. Titus' serving up Demetrius and Chiron, at a feast, to Tamora, is a part of the final suspense, as is also his killing her. He kills Lavinia. Saturninus also becomes a resolving force.

CONCLUSION. IV. i. 64 -- V. iii. 204.

The fourth turning point is the death of Titus at the hands of Saturninus. The play closes with the enveloping action, - Lucius becomes king and decrees the torture of Aaron and refuses burial rites to Tamora.

ROMEO AND JULIET.

A Romantic Tragedy. 1594-5.

* * * * *

ROMEO AND JULIET is one of Shakespeare's earliest tragedies; its structure is not so easily discernible as that of MACBETH, and it differs from MACBETH partly in that the struggle is much more against outward circumstances than an internal struggle. It is the story of the triumph of love.

The play opens with a prologue which gives the scene, the setting, the story: "A pair of star-crossed lovers", and close with a plea for attention; but the prologue is extraneous to the action; and does not need to be considered in an analysis of the structure.

Main action = The love story of Romeo and Juliet.

Enveloping Action = The Prince. This is an ~~integrating~~ element.

Complicating force =

1	Family feud.
2	Suit of Paris
3	Romeo's Rashness.

Resolving force =

1	Suit of Paris.
2	Romeo's Rashness

INTRODUCTION. I. i. -- I. ii. 49-50.

Gives the atmosphere, family strife; the quarrel between the servants of the two houses (1-55), Benvolio and Tybalt (55-67), Capulet and Montague (67-73). Enveloping Action (73-95). Lines 1-95 correspond to MACBETH I. i. except that the hero has not been mentioned. Romeo is mentioned (l 108), his morbidness (110-147) and its causes (155-215). Lines 110-130 correspond to I. ii. of MACBETH.

Scene ii introduces the suit of Paris; the feast planned.

RISE. I. ii. 49-50 --- I. v. 116-17.

First turning point is Benvolio's:

"One desperate grief cures with another's languish.
Take thou some new infection to thy eye
And the rank poison of the old will die".

Here we learn that the story is to ^{be} Romeo's love for some other girl than Rosalind. The turn really comes when Romeo decides to go to the ball. (I. ii. 99). Scene iii introduces Juliet, and prepares her mind for marriage; Scene iv is preparatory- Romeo on the way to the ball. At the ball Tybalt finds Romeo a Montague and threatens revenge; (v. 52-90); Romeo and Juliet fall in love at sight.

COMPLICATION. I.v. 116-17 & 137-8 --- III. v. 54-7.

Second turning point is Romeo's:

"Is she a Capulet?"

O dear account! My life is my foe's debt".

The complicating force is the family feud, which Romeo and Juliet feel will hinder the smooth progress of their love. II. i. is a preparatory scene; in (ii) the lovers plight their troth and agree to marry next day; Romeo confesses their love to Friar, who agrees to marry them at once. (iii). Tybalt sends challenge to Romeo. Romeo sends word by nurse for Juliet to come to Friar's to be married that afternoon (iv); Juliet receives the message (v); the marriage (vi). Romeo refuses to fight Tybalt, Mercutio fights in his stead; Romeo accidentally kills Mercutio and kills Tybalt. Here the catastrophe of the Mercutio story and that of the Tybalt story. Enveloping action influences main - Prince banishes Romeo. III. ii. 1-30 is lyrical - Juliet's epithalamion; the effect of Romeo's banishment on her (71-135); its effect on Romeo (iii); he is to visit Juliet that night. Capulet sets Thursday as the day for Juliet's marriage to Paris (iv). Parting of Romeo and Juliet (v).

RESOLUTION. III. v. 54-7. --- V. iii. 119-20.

The resolving force does not make itself felt in a concrete event, as in *MACBETH*; we can not make any rigid mechanical division; but at Juliet's:

"O, God, I have an ill-dividing soul!
Methinks I see thee, now thou art below,
As one dead in the bottom of a tomb",

her hopelessness communicates itself to us and we feel that their parting is final and they are moving downward toward the catastrophe; here Romeo's banishment is felt as a part of the resolving force; in this scene Paris also begins to be felt as a resolving force, + Juliet learns of the setting of the wedding day, appeals in vain to mother, father, and nurse, and resolves to act alone. Juliet's taking the potion is part of the final suspense; she is found as one dead, and is placed in the tomb (IV. v.) Romeo learns of her death and goes to her tomb, carrying poison; the friar's plan to send him news that Juliet's death is feigned - (part of the final suspense) - fails. Romeo's killing of Paris at the tomb is further final suspense.

CONCLUSION. V. iii. 119-20 --- V. iii. 310.

Romeo drinks the potion and dies; Juliet awakes and kills herself. So the catastrophe is double. The play closes with the enveloping action, and the reconciliation of the two families.

JULIUS CAESAR.

A. Character Drama 1600-1.

* * * * *

Ulrici. This is the earliest of Shakespeare's ^{Roman} historical plays, belonging to the first part of the third period. Historically, it portrays the last struggle of the dying Roman Republic and the rise of the monarchy. Barring a few condensations it is true to history as presented in North's Translation of Plutarch's Lives of Caesar, Brutus, and Antony, where the *Boas.* historical material was already used so as to throw light upon character; the chief value of the play lies in its portrayal of character.

The play has been censured as a work of art by Ulrici and other critics because it lacks unity, the first half treating of the death of Caesar, the last of the history of Brutus and Cassius. But Richard Grant White, in his "Studies in Shakespeare," says JULIUS CAESAR forms "a rounded whole, in spite of its scission at the death of Caesar".

Fleay conjectures that JULIUS CAESAR is a condensed rendering of two plays on the death and revenge of Julius Caesar. Most of the old revenge plays were in two parts. Ashley H. Thorndike, in "Publications of the Modern Language Association," XVII, 1902, says: "The revenge tragedy is a distinct species of the tragedy of blood, a tragedy whose leading motive is revenge and whose main action deals with the progress of this revenge, leading to the death of the murderers and often to the death of the avenger himself". This species of tragedy first appeared in Kidd's SPANISH TRAGEDY; also in the original HAMLET and in TITUS ANDRONICUS. Mr. Thorndike shows that there was a revival of the popularity of the revenge plays in 1599-1604, as shown by John Marston's revenge play in two dramas ANTONIO AND MELLIDA and ANTONIO'S REVENGE, 1599, THE SPANISH TRAGEDY with additions by Ben Jonson, revived by Henslow 1601-2,

(19)

WARNING TO FAIR WOMEN, 1599, THE SPANISH TRAGEDY (or JERONIMO) revived, 1600; three lost plays that were probably revenge plays, THE ORPHANS TRAGEDY, THE ITALIAN TRAGEDY, and RODERICK, 1599-1600, the German play HOFFMAN, or A REVENGE FOR A FATHER, 1602; THE ATHEIST'S TRAGEDY, and the final HAMLET 1603; JULIUS CAESAR, 1601-2, by having a ghost and a revenge element, resembles the old revenge plays in two parts; so Fleay's conjecture seems probable.

The play may, then, be considered a drama like the old revenge plays in two parts, the two parts here united; Caesar is present bodily in only the first half of the play; but his spirit presides over the last half. The play then presents the murder of Caesar and his ghost's revenge. Thus considered, it is lacking in unity, starting as the story of Caesar and ending as that of Brutus.

But, though the drama is entitled JULIUS CAESAR, the plot shows that Brutus is the hero. The main thing in the drama is the study of the character of Brutus. Shakespeare has now turned away from the man of action, as Henry V., and is portraying the idealist, as Brutus and Hamlet, who falls beneath the weight of the task proposed for him, who is too much of a dreamer to be successful when forced into the world of action. To make Brutus shine Shakespeare has to darken Caesar, belittle him somewhat, show him to us as he appeared to the conspirators. In reality Caesar's influence became greater after his death; so it does in the tragedy where he is mightier in death than in life and his spirit becomes the avenger of his foes. But we shall see what is the main action and what is the chief character by an analysis of the plot.

The main action is Brutus' attempt to serve the general good, and its results. Chief characters of the main are Brutus, Caesar, Cassius, Casca, and Antony. All of these throw light upon the character of Brutus; and especially does Cassius, the political conspirator by furnishing contrast to Brutus, the idealist drawn into the conspiracy by his idea of right.

Enveloping Action = The passion of the Roman mob.

Sub Actions = The Portia-Brutus story, which throws light on the character of Brutus. The Calpurnia-Caesar story, which throws light on the character of Caesar, Antony, Octavius and Lepidus, the resolving forces. The soothsayer and Artemidorus. The actions are well interwoven, the plot clear cut.

INTRODUCTION. I. i. --- I. i. 172-5.

The play opens with the enveloping action, the mob tearing down the decorations from Pompey's images; it shows the fickleness of the mob and hints of the main action - opposition to Caesar. Scene ii. introduces Caesar, Antony, Brutus, Cassius, Casca and others, and the soothsayer warning Caesar. Amid the shouts of the people Cassius discusses with Brutus the probability of Caesar's becoming king; Brutus admits he does not wish it (72-81). Cassius chafes at the injustice of their enforced submission to Caesar.

RISE. I. i. 172-5. --- I. iii. 153.

The first turning point is;

"Brutus had rather be a villager
Than to repute himself a son of Rome
Under these hard conditions as this time
Is like to lay upon us".

Casca's account of Caesar's manner of refusing the crown the third time, and his killing of Marullus and Flavius for plucking the decorations from the statues show Caesar's character in a light unfavorable. Casca's

"I will this night
In several hands, in at his windows throw,
Writings, all tending to the great opinion
That Rome holds of his name, wherein obscurely
Caesar's ambition shall be glanced at.
And after this let Caesar seat him sure;
For we will shake him, or worse days endure".

prepares us for the second turning point, and begins the turn; supernatural omens and portents increase our anxiety; Cassius and Casca definitely form the conspiracy (iii. 72-130), with others, and all resolve to win the noble Brutus.

COMPLICATION.

Second turning point is Casca's:

"Come, Casca, you and I will yet ere day
See Brutus at his house; three parts of him
Is ours already, and the main entire
Upon the next encounter yields him ours";

for here we know that Brutus will be drawn into the conspiracy, and turned aside from the course which he should take to

maintain his honor and that of his country and started in a wrong course. The second turning point shows that Brutus, not Caesar, is the main character, for the complication is for Brutus. Brutus finds the letter and enters the conspiracy for the sake of Rome; they plan to kill Caesar next morning, where Decius is to bring him. The Portia-Brutus story shows Brutus' affectionate nature (233-309); the Calpurnia-Caesar story threatens to delay the action; but Decius takes Caesar to the Capitol. Meanwhile the Portia-Brutus story threatens to delay the action - Portia in her anxiety for Brutus almost betrays the conspiracy to the soothsayer. The soothsayer and Artemidorus do not succeed in hindering the main action. The conspirators, but Antony wins Brutus' permission to speak at Caesar's funeral (III. i. 226-231). Brutus' speech at the funeral wins the people to him; but Antony's counteracts this.

RESOLUTION: III. ii. 200-9 --- V. iii. 94.

Antony's speech, especially his:

"Look you here
Here is himself, marred, as you see, with traitors".

leads to the mob's:

"Revenge! About! Seek! Burn! Fire! Kill!
Stay! Let not a traitor live". (Enveloping Action)

The ill-luck of the conspirators has now begun; Octavius, a part of the resolving force, is coming; Brutus and Cassius flee; Antony, Octavius and Lepidus condemn the conspirators to death; Brutus and Cassius unite their forces; strife arises between them, and threatens to be a further resolving force, but peace is established. The Portia-Brutus story influences the main, through the effect of its catastrophe, her death, on Brutus. Further resolving forces are Caesar's ghost appearing to Brutus, and bad omens; the battle of Philippi is lost; Cassius and Titinius end their lives.

CONCLUSION: V. iii. 94. --- V. v. 81.

The catastrophe in Brutus' mind is his recognition of his failure:

"O Julius Caesar, thou art mighty yet".

This leads to the outward catastrophe, his death. The play closes with praise of Brutus by Antony and Octavius. (V. v. 50):

H A M L E T.

A character Drama. 1601-3.

* * * * *

HAMLET is considered the greatest of all Shakespeare's dramas. It is pervaded by an air of mystery. It is the most variously interpreted, the "Sphinx of Literature". It is the tragedy of an idealist confronted by a deed to perform, but unable to perform it, always procrastinating. The complication is both subjective and objective. Werner emphasizes the external side, making the difficulty of performing the task due to Claudius' strength rather than Hamlet's weakness, to the unprovableness of Claudius' crime and the necessity of bringing him to confession. This is, indeed, a part of the trouble, but not all of it; the chief trouble lies in Hamlet's own nature. He has been commanded to avenge his father's murder and his filial piety makes him want to obey the command; but his nature will not let him. Coleridge says the difficulty is due to excessive reflection, enormous intellectual activity, which deprives him of the power of action. Goethe says it is due to a weak will and moral sensitiveness. He has been bidden "Taint not thy mind", his conscience revolts against bloodshed and especially against the killing of his father's brother; and he fears that the people may think he is only striving to obtain the crown, and that he can not justify his conduct to them. Furthermore, he must be considerate of his mother. So we see that in HAMLET the struggle is much more an internal one than it was in MACBETH, who was worked upon by outward circumstances.

To perceive the highest value of the play we must postulate Hamlet's sanity; we do not even believe that he feigned madness, but that his disturbed mental state is the natural result of his feelings overwrought by the terrible events and by the terrible task imposed upon him. He nowhere assumes madness, but sees through the nature and purposes of those who

come to him and suits his answers to their personal peculiarities, satirizing or playing with them. He knows that he cannot always control himself, that his actions will sometimes seem strange, so prepares for them to be interpreted as insanity; he knows that his tendency to irony will be misinterpreted, so lets them think he is insane; but he does not consciously feign insanity; he never acts that way except when there is something to provoke it. This view affords a much finer interpretation of his character than does the old one.

The play is longer and more complex in structure than *MACBETH*. There is a "play within a play", and the sub actions are more fully developed.

- § The main action is Hamlet's revenge upon Claudius for his father's death.
- § The enveloping action is the wars with Fortinbras.
- § The first sub action is the Hamlet-Ophelia love-story, which throws light upon Hamlet's character.
- § The second is the story of Laertes, which furnishes contrast between the idealist and the man of action.

INTRODUCTION. I. i. --- I. v. 25.

Scene i gives the keynote, - a cold dark night; the guards on duty amid restless excitement (1-40) introduces the ghost (40-70) and (127-164); narrates preceding events in the enveloping action (80-107); and mentions Hamlet (170). In ii. the King, Queen, Laertes, Polonius, and Hamlet are introduced. Enveloping action (14-71). Hamlet's pessimism and its causes, and his tendency to irony (99-159 and 180-2). Hamlet learns of the appearance of the ghost, resolves to watch. Preparation for the Hamlet-Ophelia story (iii) and for the Laertes story; Laertes and Polonius give Ophelia their opinion of Hamlet's love; Laertes departs. The ghost appears and beckons Hamlet to follow (iv).

RISE. I. v. 25. --- I. v. 189-90.

First turning point is the ghost's command to Hamlet;

"Revenge my foul and most unnatural murder".

The second command;

"Taint not thy mind; nor let thy soul contrive
Against thy mother's aught".

(24)

to Bangs
is a part of the ~~complication~~ and corresponds to the prophecy of the witches in MACBETH. Hamlet swears to remember the ghost, and the action begins.

COMPLICATION. I. v. 189-90 --- III. iii. 84-88.

The second turning point is:

"The time is out of joint. O cursed spite
that ever I was born to set it right."

The complication is here shown to be Hamlet's own unfitness for the task. The Hamlet-Ophelia story develops - Ophelia reports Hamlet's strange conduct, and Polonius decides he is mad and resolves to report his madness to Claudius (II. i.); this story influences the main by giving Claudius and Polonius a chance to prove Hamlet insane. Hamlet's task makes him morbid, pessimistic, ironical. The players influence the main by making Hamlet remorseful; they afford Hamlet a chance to test the King's conscience (II. ii.). The Hamlet-Ophelia story further influences the main, - Hamlet's insulting speeches to her as a decoy gives Claudius the chance to send him to England on a plea of his insanity. (III. i.). By means of the dumb show Hamlet satisfies himself of Claudius' guilt. Will he kill him at once?

RESOLUTION. III. iii. 84-8 --- V. ii. 314-369.

The third turning point is Hamlet's:

"And am I then revenged,
To take him in the purging of his soul,
When he is fit and seasoned for his passage?
No!
Up, sword and know thou a more horrid hent".

Hamlet, though convinced of the king's guilt and having a good opportunity of killing him, lets the opportunity slip and makes excuses for not killing him. Here we begin to lose hope, for we feel that if Hamlet were ever going to kill Claudius he would have done so now. Hamlet, upbraiding his mother, stabs someone listening; there is a moment of final suspense while we hope it is Claudius, but it proves to be Polonius; the murder gives Claudius a chance to send Hamlet to England, which he does, with instructions for his death (IV. iii.). The enveloping action influences the main, - Fortinbras' army fighting on so slight a cause makes Hamlet remorseful and resolved to act. The Hamlet-Ophelia story - Ophelia goes mad. Laertes decides to avenge his father's death (IV. v.); here the main has influenced the Laertes story by causing his return; from now until the close Laertes story and the main are closely connected, for the king uses Laertes to bring about Hamlet's death. Hamlet's escape from his guards is part of the final suspense (IV. vi.). The Hamlet-Ophelia story also becomes part of the resolving force - Ophelia's death makes Laertes more eager for revenge, and leads to a contention of Hamlet and Laertes in her grave, which leads to the duel arranged by Claudius. There is a moment of final suspense when Hamlet gains Laertes' poisoned sword; but Laertes wounds him. He kills Laertes, the Queen dies, and he kills the king.

CONCLUSION. V. ii. 369 --- 414.

Fourth turning point is Hamlet's death. The play closes with the enveloping action.

O T H E L L O
A Character Drama. 1604.

* * * *

This is one of Shakespeare's five best dramas, ranking with HAMLET, MACBETH, LEAR, and ANTONY AND CLEOPATRA. Othello's character has been almost as variously interpreted as Hamlet's. Formerly the play was regarded as portraying the struggle of love against jealousy; now, that of love against honor. Coleridge says; "Othello does not kill Desdemona in jealousy, but in a conviction forced upon him by the almost superhuman art of Iago". To interpret the drama and find its dramatic structure we must first decide whether or not Othello was jealous.

Iago calls jealousy a "Monster that doth mock the meat it feeds on". Emilia says; "But jealous souls will not be answered so;

"But jealous souls will not be answered so;

They are not ever jealous for the cause,

But jealous for they're jealous".

Othello's jealousy certainly is not of this kind. Most authorities say that Othello has no peculiar predisposition or aptitude to jealousy, and that Iago knows this, and knows that Othello will keep his honor at any cost, and his love if he can believe it consistent with his honor. Othello may have showed jealousy but it is not his chief characteristic; he is not a monster of jealousy, else he would have suspected Iago. He doubts until he has what seems to be conclusive proof of her guilt. Ludwig says it is "One kind of jealousy, the noblest; jealousy born not of the wounded senses, but of wounded honor; moral, spiritual jealousy". But we must recognize in Othello a union of two dissimilar natures - the civilized and the barbarian. Then we perceive a distant likeness between him and Caliban. As in THE TEMPEST we have the contrast between the natural man, Caliban, and the inferior products of civilization, Stephano and Trinculo, so here we have

the contrast between the natural Othello and the cunning civilized Iago, the picture of how the natural man would act when confronted by the concrete act of adultery. Behind the nobleness of his nature lurks - though kept in subjection until aroused - the suspicion of the savage. The practice of his race was death for adultery; so he does not kill Desdemona from revenge only, but as a sacred religious duty, offering her the sacrifice, preferring her above himself but honor above her. So the main action becomes not the outward action of Othello being led by Iago to murder Desdemona, but the inward action of the poisoning of Othello's mind against her. So it was necessary that we arrive at some conclusions as to Othello's character, as we can not fix the main action and the third turning point until we have done so. The main action being the poisoning of Othello's mind by Iago, the play is of as plain a dramatic structure as MACBETH, though ~~the play is~~ more complex.

The enveloping action is Othello's war against Cyprus.

The sub actions are, First, Iago against Roderigo.

Second, Iago against Cassio.

Third, The Iago-Emilia story.

Fourth, The Cassio-Bianca story.

INTRODUCTION: I. i. --- II. i. 42-65.

The play opens with the dialogue of Roderigo and Iago; prepares for the Roderigo-Iago action (1-3), the Iago-Cassio action (8-32), and the main; gives information about the elopement.

RISE. II. i. 42-65. --- I. iii. 400-9.

The first turning point is Iago's speech beginning:

"I follow him to serve my turn upon him".

Here we learn that the main action is the struggle of Othello as the victim of Iago's scheme. Iago has Roderigo arouse Desdemona's father against Othello; he goes to inform Othello. Scene ii introduces Othello and tells of his royal birth; the enveloping action - he is sent for by the senate to hear

the news from Cyprus; enveloping action (iii. 1-48) Desdemona's father accuses Othello in the senate of winning Desdemona by witchcraft; Othello's character is shown in his honest, unboasting straight-forward tale in his defense. Desdemona is introduced (iii. 170), confirms Othello's statements. Enveloping action affects the main and the Iago-Emilia - Desdemona goes, on their charge, to the war. (210-301). The Iago against Roderigo story is preparing to influence the main - Iago dupes Roderigo for more money by promising him enjoyment of Desdemona.

COMPLICATION. I. iii. 400-9. --- III. iii. 442-9.

The second turning point is Iago's:

"After some time, to abuse Othello's ear
That he [Cassio] is too familiar with his wife.
The Moor is of a free and open nature
And will as tenderly be led by the nose
As asses are.

I have't. It is engender'd. Hell and night
Must bring this monstrous birth to the world's light".
Here the main action has taken the direction of the persuasion of Othello of Desdemona's infidelity. The plot of Iago against Cassio is influencing the main action - Iago is to use Cassio in persuading Othello. The second act opens with the enveloping action influencing the others - Cassio arrives at Cyprus; then Iago, Desdemona and Emilia; then Othello. Cassio shows his high opinion of Desdemona (61-87); Iago his low opinion of women (105-159). Iago against Cassio and main - Iago is to make use of Cassio's devotion to Desdemona. The Iago-Roderigo and Iago-Cassio plots are united as complications to the main; thus Iago secures Cassio's degradation from office. The Iago-Cassio plot, the Iago-Emilia, and the main are united. Iago has Emilia gain Cassio admittance to Desdemona and Othello watch. The poisoning of Othello's mind is begun at Iago's "Ha, I like not that", which arouses Othello's curiosity (iii. iii. 35); Desdemona's pleading for Cassio looks suspicious to Othello; Iago leads him to suspect Cassio's "Honesty". Othello resolves:

"And on the proof there is no more but this,
Away at once with love or jealousy!" (190-e)

The Iago-Emilia story influences the main - she gives Iago the handkerchief.

RESOLUTION: III. ii. 441-449. --- V. ii. 323.

The third turning point is Othello's:

"Now do I see 'tis true! Look here, Iago;
All my fond love thus do I blow to heaven.
Arise, black vengeance, from thy hollow cell".

The Cassio-Bianca story - Cassio gives Bianca the handkerchief. The Iago-Cassio and the main - Iago has Othello watch Cassio's interview with Desdemona. The Cassio-Bianca story influences the main - Othello sees they have the handkerchief; the main and the Iago-Cassio. Othello bids Iago kill Cassio. Othello resolves to kill Desdemona; if the action is outward this is the third turning point. The Iago-Roderigo and the Iago-Cassio stories unite - Iago persuades Roderigo to murder Cassio in

order to enjoy Desdemona. In act V scene i is the catastrophe of the Iago-Roderigo story - the death of Roderigo in a fight with Cassio. The Iago-Cassio, Cassio-Bianca, Iago-Emilia stories are united. In scene ii is the smothering of Desdemona. The Iago-Emilia - Emilia accuses Iago openly of being the cause of Desdemona's death; he stabs her; here is the catastrophe of this story. Roderigo's letters, Iago's forced confession and Cassio's explanation make Othello see how he was deluded.

CONCLUSION: V. ii. 323 --- V. ii 371

The fourth turning point is Othello's realization of his delusion:

"O fool! fool! fool!

The real catastrophe is in his mind; not outward, his death. The play closes with the enveloping action - Cassio is placed in command.

K I N G L E A R.
A character Drama. 1605..

* * * * *

LEAR is more complex in structure than either HAMLET or MACBETH; but the various sub actions are well blended with each other and the main, and are more fully developed than are those of MACBETH.

The main action is the suffering of Lear under the cruel treatment of his daughters Goneril and Regan.

The first sub action is that by which Edmund carries out his crimes against his brother.

and his father.

This action doubles the tragedy of the Lear story by interweaving with it the story of a father and two sons, of whom one is as untrue as Goneril and Regan, the other as true as Cordelia. Gloucester shows the same folly and blindness as Lear does; Edmund the same wickedness and lack of filial piety that Goneril and Regan do; Edgar the filial piety of Cordelia. So this sub plot heightens the impression made on us by the main.

The second sub action is that by which Goneril and Regan, formerly allies, destroy each other.

INTRODUCTION. I. i. --- I. i. 291-312.

Opens with the report of Lear's having divided his kingdom; this makes possible the development of the main action. The first sub action is prepared for by the introduction of Gloucester and his two sons. Lear's inconstancy is shown by his re-dividing his kingdom through a whim. Cordelia refuses to answer Lear's entreaty, is disinherited and goes to France as queen. (280-285) Kent is banished (123-182).

RISE. I. i. 291-312 --- I. v. 45-6.

The exciting force is the plot of Goneril and Regan against Lear:

"Pray you, let's hit together". (307-310);

- which shows us that their feeling toward him is to manifest itself in setting him aside and taking his power.

The first sub action develops - Edmund turns Gloucester against Edgar, and warns Edgar of Gloucester's wrath. The main action develops through the persecution of Lear by Goneril (iii); Kent enters Lear's service (iv, 1-44); we can not tell yet whether the Fool accelerates or retards the main action, as we do not know what direction it is to take. The main develops by the partial break between Lear and Goneril, and by Goneril's letter to Regan (iv), and Lear's leaving for Regan's.

COMPLICATION. I. v. 45-6 --- III. iv.

The second turning point is Lear's:

"O let me not be mad, not mad, sweet Heaven!
Keep me in temper; I would not be mad".

The main action has taken the direction of Lear's insanity. We look for the third turning point to be his recovery from it or his falling into it. In act II. (i) the first sub develops farther - the first turning point of this action is Edgar's flight; Edmund is made heir. The main and first sub blend - Regan blames Lear for Edgar's misconduct. Lear's persecution is continued by Kent's being put in the stocks (ii). The main and first sub begin to influence each other in Gloucester's treatment of Lear. The first sub - Edgar feigns insanity (iii). The Fool accelerates Lear's madness; both daughters persecute him; hints of his approaching madness are given. In III (i) Lear is turned out into the storm, which will probably affect his mental state; the final suspense is the news that Cordelia is at Dover to rescue Lear. In (ii) Lear is still sane and fearful of madness. In (iii) the first sub - Edmund against his father. In (iv) the first sub is influencing the main - Edgar's influence on Lear.

RESOLUTION. III. iv. --- V. iii. 255.

The exact point where Lear becomes mad can not be fixed, but it is somewhere in this scene (iv), where he is brought into contact with Edgar's assumed madness. He is now unable to keep his mind from dwelling on his daughter's cruel treatment of him and his mind gives way. Now we are sure that the end will be tragic. In (v) the first sub - Edmund betrays Gloucester, and is made Duke. In (vi) Lear is certainly mad; final suspense is Kent's starting with Lear to Cordelia at Dover. The climax of the first sub is the blinding of Gloucester (vii); Gloucester discovers Edmund's treachery. The main - Cornwall is wounded. The first sub develops (IV 1) - Gloucester is led by Edmund; the main and the first sub unite to form the second sub - Goneril and Edmund's agreement (IV, 11). The death of Cornwall is the final suspense; so is Lear's arrival at Dover (iii), and the physician's hope for his recovery. The first sub - Edmund goes to kill Gloucester and spy on the enemy; the second sub - Regan sends note to Edmund; this is the complicating force in the Goneril plot. In (vi) the first sub and main are in contact - Gloucester and Lear together; the main, first sub and second sub - Edgar kills Regan's servant and gets the letter; here is the climax of the second sub. Final suspense - Lear rational with Cordelia at Dover. In V. i. is the fourth turning point of the second sub - Edgar gives the letter to Albany. Cordelia and Lear are taken prisoners.

CONCLUSION. V iii. 255. --- V. iii. 326.

The fourth turning point is Lear's entrance with Cordelia in his arms; her death leads to his.

ANTONY AND CLEOPATRA.

A Tragedy. 1607.

* * * * *

ANTONY AND CLEOPATRA is one of the Roman historical plays; it portrays the events following the death of Brutus and Cassius until the death of Antony; Shakespeare is in it true to history. But the chief thing in the drama is not the history, it is the character of Cleopatra, on which Shakespeare pours forth all the wealth of his genius; she surpasses by far in splendor all his other women, and gives this drama its place with HAMLET, MACBETH, LEAR and OTHELLO. In delineating the power of this wonderful "Serpent of Old Nile" Shakespeare's serious purpose seems to have been to show the transitoriness of sensuous things, as pleasure, beauty and pomp and to teach self-control and moderation by portraying the evils due to living a sensual life.

ulriei.

The mechanical structure differs from that of most of the plays in the great number of short scenes; this may be accounted for, however, by the variety of events, in different places; the historical material thus mars the mechanical structure by the frequent shifting of the scene and the logical by the number of details not grouped so as to cluster around a main idea, thus violating dramatic unity.

The main action is Cleopatra's fortunes, as determined by her influence over Antony. The first sub action is the war against Pompey. The second is the war of Antony and Caesar. The third is the Antony-Octavia story. The fourth is the Enobarbus story; Enobarbus, besides throwing light on the character of Antony, serves as a chorus to keep the main action before us.

INTRODUCTION. I. i. --- II. ii. 118-19.

Lines one to thirteen prepare for the entrance of Antony and Cleopatra by telling of the change that has come over Antony; Antony and Cleopatra enter together (II. 14); Antony puts aside the ambassadors to roam with her (II. The soothsayer's

prophecy excites our curiosity and anxiety as to Cleopatra's fate (1-73). The announcement of Labienus' conquests causes Antony to resolve to return to Rome.

RISE I. ii. 118-19. --- I. v. 78-9.

The first turning point is;

"These strong Egyptian fetters I must break,
Or lose myself in dotage".

Here we learn that the story is to be that of Cleopatra's influence over Antony. Enobarbus predicts that his going will kill Cleopatra; he tells Cleopatra he is going; and leaves. Scene iv. shows the conditions at Rome and the opinion of Antony's conduct held by Caesar and Lepidus. Cleopatra is chafing at Antony's absence, she can not live without news from him, she is so absorbed in the little things of love that she does not recognize its true significance and greatness. She chooses to show her power over him rather than let him alone and win glory through his success. This defect in her character is the complicating force.

COMPLICATION. I. v. 78-9 --- III. x. 9-21.

The second turning point is;

"He shall have every day a several greeting
Or I'll unpeople Egypt",

which shows her folly as the complicating force. The first sub - Pompey prepares for war (II. i.); Caesar and Antony cement their friendship by the marriage of Antony and Octavia (i. and iii.). The main action, though not developing, is kept before us by constant discussion of Cleopatra by Enobarbus and others. The soothsayer, a part of the complicating force to Antony, bids him leave Caesar, and he decides to return to Cleopatra (iii.). The main - Cleopatra further shows her folly by sending messengers for information about Octavia; the first sub closes - Pompey accepts the terms of the triumvirs (vi.). Menas' plot threatens to furnish complication by the death of Antony, but does not (vii.). Act III opens with the scene showing the political conditions; the Antony-Octavia story and the Antony-Caesar story - Octavia goes as peace maker from Antony to Caesar (iv); Lepidus is out of the triumvirate (v); Caesar hunting cause for a quarrel with Antony. Main - Cleopatra's messengers return (iii); Antony goes to her, they resolve to fight Caesar at sea.

RESOLUTION. III. x. 9-21 --- V. ii. 303-10.

Third turning point is:

"You ribaudred nag of Egypt
--- i' the midst of the fight,
Hoists sail and flies".

Cleopatra's flight is the beginning of Antony's downfall and so of hers. Antony resolves to fight, but spends the night in

revelry (Iv. ii.); his soldiers hear evils omens (iii).
 He wins Alexandria; this furnishes final suspense; but he
 celebrates it by revelling with Cleopatra. The Enobarbus
 story becomes part of the resolving force - Enobarbus deserts
 (III. xiii); Antony sends his treasure after him (IV. v.),
 which causes him to kill himself from remorse (ix). Antony
 loses all in a sea fight (x. xi. xii.); final suspense- blam-
 ing his defeat to Cleopatra's treachery, he resolves that she
 shall die (xii); on receiving news of her death he stabs him-
 self to join her (xiv); she sends for him, and he dies in her
 arms. She decides to die too (xv). Cleopatra, learning that
 Caesar means to take her to Rome in triumph (vii.), sends for
 asps.

CONCLUSION: V. ii. 303-10 --- V. ii. 364.

The fourth turning point is Cleopatra's death. The play
 closes with Caesar's praise of her.

TIMON OF ATHENS.

A Tragedy. 1607.

* * * *

The authorship of TIMON OF ATHENS is doubtful; much of it is thought to be un-Shakespearian, it is uncertain whether Shakespeare worked over an older drama, collaborated with another author, or left his work to be finished by another; at any rate, parts of all five acts are considered not his. Its chief defect as a drama is that the main plot has not sufficient action, so that the play becomes in the last half merely envenomed declamation, lyrical rather than dramatic. Another defect is that the Alcibiades story is not sufficiently interwoven with the main in construction, though it has the same fundamental idea, ingratitude. The contrast between Alcibiades and Timon is that between the man of action and the idealist. Shakespeare has not managed Timon's death well; it is not so tragic as he could have made it. At the close of the drama Alcibiades's character at the expense of Timon's. Apemantus acts as a sort of chorus and does not influence the action much; his selfish cynicism is a foil to Timon's which is due to the shattering of his ideals. The plot is simple and slight. The main action is Timon's suffering at the ingratitude of his friends. The story of Alcibiades furnishes final suspense.

INTRODUCTION. I. i. 1-83-8.

The play opens with the praise of Timon, for his generosity, by the merchant, jeweller, painter and poet.

RISE. I. i. 83-8. --- I. ii. 195-200.

The first turning point is;

"When fortune in her shift and change of mood
Spurns down her late beloved, all his dependents
Which labored after him to the mountain's top
Even on their knees and hands let him slip down,
Not que accompanying his declining foot".

Here we learn that the story is to be that of Timon's finding out that flattery and courtship paid him, and of his desertion in his need, by his friends. His generosity is shown by his gifts to his servants, the poet, the painter, and the jeweller. Apemantus upbraids him for his extravagance and yielding to flattery. Timon gives a feast to the lords and to the ladies of the masque; Flavius, aside, admits the empty condition of the coffer, which is the complication.

COMPLICATION. I. ii. 95-200. --- III. iv. 84.

Second turning point is Flavius's

"He commands us to provide and give great gifts,
And all out of an empty coffer".

The complicating force, then, is Timon's loss of property, which drives him to appeal to his friends, and thus disillusion him of his confidence in them. Flavius reports Timon's financial condition to him (II. ii); Lucullus (i), Lucius (ii) and Sempronius (iii) all say they can not help him; their base ingratitude is more than Timon can bear, and drives him mad.

RESOLUTION. III. iv. 80-4 --- V. iii.

The third turning point is Timon's falling into madness. The Alcibiades story begins to develop - he is banished from Athens and vows revenge (III v.); this story has no connection with the Timon story, so here is a fault in the plot. Timon gives his friends a mock feast, and exclaims:

"Burn, house! Sink, Athens! Henceforth shall hated be
Of Timon man and all humanity". (III. vi.),

and leaves Athens (IV. i.), followed by Flavius (ii). The man and Alcibiades stories come into contact; Timon, having found gold, gives Alcibiades gold to raise Athens. Apemantus again comes into contact with Timon, and is the means of bringing Timon's old friends back; Timon beats them (V. i.). He gives the banditti gold to rob men (IV. iii.); his refusal to save Rome from Alcibiades (V. i.), who is attacking it (ii), ends the final suspense that he may be received again as before by his friends.

CONCLUSION. V. iii. --- V. iv. 85.

The fourth turning point is Timon's death. Athens surrenders to Alcibiades on condition that he slay only Timon's enemies; at the news of Timon's death peace is established.

P E R I C L E S.

A Narrative Drama. 1608.

* * * * *

We shall not pay much attention to PERICLES, as a large part of it is un-Shakespearian. Shakespeare did not construct the whole drama; he probably did not write the first and second acts nor the coarse parts (scenes iii. iv and vi.) of act III; not the story of Antiochus and his daughter, but only that of Pericles, his wife and Marina. Even the Marina story has not the dramatic substance of some of Shakespeare's plots, and the turning points are not made significant. The third turning point of the Pericles story is the recovery of Thais, the fourth their reunion. In the Marina story the first turning point is the plan for her murder, the second her seizure by the pirates, the third her escape from the brothel, and the fourth her marriage. In this drama Shakespeare was imitating Green's style, which may account for its being rather a dramatized narrative than a drama. Because epic rather than dramatic it is loosely put together. As a whole it lacks unity of action; the figures prominent at the opening soon disappear. It is awkwardly and unskillfully constructed, and has no continuous plot. The incidents are merely strung together, not organically connected and inter-dependent. Acts. III. IV. V. have unity. The plot is more melodramatic, sensational, than any of Shakespeare's others. It does not grow out of character, so is lacking in unity; it is mechanically put together, the events having no moral significance. Though in this respect it shows kinship with the COMEDY OF ERRORS, its relationship to THE TEMPEST, THE WINTER'S TALE, and CYMBELINE, plays of the fourth period, is more marked, so that we may safely class it with them. The importance of PERICLES lies in the fact that it forms the transition from the dramas of the third to those of the fourth period, from those of character to those of plot. In CORIOLANUS and TIMON OF ATHENS the character is too extreme, overdrawn, unnatural; we may

suppose that Shakespeare has now worked himself out at portraying character and that a reaction sets in and he abandons the portrayal of character and tries to make up for the interest thus lost by interest of plot. This theory explains the different character of his late plays, which have very complex plots not closely knit together as those of the second or third periods.

* * * * *

Let us now examine some comedies. We shall not expect to find their structure so perfect as that of the tragedies, as in comedy things may happen by chance. Tragedy is based on the laws of cause and effect, and is out of the realm of chance, while in comedy more license is permissible. In tragedy the plot, every move of it, has to do with the fate of the hero; the action lies in the character rather than in the outward circumstances; incident is necessary only in so far as it is an expression of character. But in comedy incident may be admitted for its own sake, for the centre dominating and fixing everything is found only in tragedy. Though in comedy not so much care is necessary in choosing events that follow each other as cause and effect, yet these laws of cause and effect can not be entirely disregarded. Shakespeare's comedies are good in proportion as they eliminate the element of chance and thus approach tragedy; when they do this they become works of art.

The comic part of a drama may be in interspersed scenes loosely connected with the whole or may be organic, constituting the main action. The comedy with a serious main plot is called the Romantic Comedy.

LOVE'S LABOR'S LOST.

A Comedy. 1590.

* * * * *

Review LOVE'S LABOR'S LOST is probably Shakespeare's earliest comedy, as is shown by the rhythmical tests, its use of standard characters of the old plays, its plays on words, its sketchy characterization, and its symmetrical grouping of the characters. It is mechanical in that it groups the Princess and her three maids balancing the King and his three lords. the plot is slight. The interest lies in the dialogue and in the satire. The humor is not confined to special scenes, as in some of the later comedies, but pervades the whole, even the main action. The characters of the main action are not so distinctly drawn; it is more a story than a work of art. The Holofernes and Nathaniel stories are not organically connected with the four main love stories. The play possesses very little action. The main plot ridicules trying to live in solitude. The main action is the love story of Biron and Rosaline. Subs actions closely connected with the main, all four forming one large main, are the love stories of the Duke and Princess, Dumain and Katharine, Longaville and Maria. The first comic sub is that of Armado, Jacques and Costard. The second, that of Holofernes and Nathaniel.

INTRODUCTION. I. i. --- I. i. 150-162. ---

The play opens with the King, Biron, Longaville and Dumain discussing their oath to devote three years to study, shut off from female society. As more attention is paid to Biron than to any of the others, we judge that he is the main character; he sees the folly in the conditions, objects to signing the oath, but finally yields to please the others.

RISE II. i. 150-162. --- II. I. 307-8.

The first turning point is Biron's:

"So to the laws at large I write my name,
But I believe, although I seem so loath,
I am the last that will keep his oath".

In Biron's challenge to fate we learn the story is to be that of Biron keeping or breaking the oath. The comic sub action.

begins - Armado accuses Costard of being taken with Jacquenetta in violation of the decree; the Duke sentences him to a week's fast. The Armado-Jacquenetta story begins - Armado confesses his love to her (I, ii.)

COMPLICATION. I. i. 307-8 --- III. i. 205-6.

After what has been said about the coming of the Princess and her embassy we can feel that they are to be the complicating force, so we place the second turning point at Biron's:

"I'll lay my head to any good man's hat
These oaths and laws will prove an idle scorn".

This is a mechanical means adopted to introduce the second turning point. In II.i. the Princess and her maidens arrive and all of the love stories begin; they have become the complicating force. Armado-Jacquenetta and the Costard-Jacquenetta stories are united - Armado has Costard take a letter to her. The main and the Costard-Jacquenetta stories come in touch - Biron sends Rosaline a letter by Costard.

RESOLUTION. III. i. 174-206. --- V. ii. 850-7.

The third turning point is Biron's admission that he is in love;

"And I forsooth in love! I that have been love's whip".
"Well I will love, write, sigh, pray, and groan".

Here we are sure he will ~~not~~ break his oath. The comic sub influences the main and comes in touch with the Princess-King story - Costard delivers Armado's letter, instead of Biron's to the Princess, thinking her Rosaline. The second sub becomes loosely and mechanically connected with the Princess-King story - Holofernes and Nathaniel write verses on the ~~dear~~ killed by the Princess. The first and second subs come in touch - Jacquenetta brings them Biron's letter to Rosaline delivered to her by mistake; they become the resolving force in the main by taking it to the King. In IV. iii. all the three lovers unintentionally reveal their love to each other, and Costard brings Biron's letter. Biron justifies their breaking their oath, and they woo the ladies; mistaken identity furnishes comedy. The comic subs are brought into relation with the four main love stories by the play.

CONCLUSION V. ii. 850-7. --- 934.

The fourth turning point of the main is Rosaline's bidding Biron do a year's penance for his oath-breaking; the other three ladies also put their lords on a years probation; Jacquenetta does likewise to Armado. The play closes with rustic songs by the players.

COMEDY OF ERRORS.

A Farcical comedy. 1590.

* * * * *

COMEDY OF ERRORS is Shakespeare's only farce; it is in imitation of the *Menoechmi* of Plautus, so observes the unities of action, time, and place. It differs from Shakespeare's other comedies in that the humor is derived from external circumstances comic in themselves, rather than from character, which produces deeper humor. It is pre-eminently a drama of chance and improbability; there are the twin Antipholuses and the twin Dromios; whose separation and all the events leading to their reunion are due to chance; — the comedy being due to mistaking of one master for the other and one servant for the other. The action is not governed by the laws of cause and effect but is merely a train of events; its development is not logical, but by situations, so the drama is not great as a work of art. The interest lies in the events, not in the characters, for the characters in such a farce could not have been differentiated; else the farce would have been impossible. The enveloping action is the story of Aegeon, which furnishes a tragic background. The main action is the fortunes of Antipholus of Syracuse, due to mistaken identity; the main action includes the two Antipholuses and the two Dromios; the money and the change furnish complications in it. There are also the Adriana story and the love story of Luciana and Antipholus of Syracuse, closely interwoven with the main. The Abbess, of the Enveloping action, furnishes resolution.

INTRODUCTION: I. i. — I. ii. 39-40.

The play opens with the narration, by Aegeon, of preceding events. The enveloping action is begun, — Aegeon is sentenced to death for entering Ephesus in search of his wife and son and Dromio, lost from him and Antipholus of Syracuse and Dromio of Syracuse twenty years before; we learn that Antipholus of Syracuse and his Dromio are also seeking them. Scene (i) has prepared for the introduction of Antipholus of Syracuse and his Dromio, who enter in ii.

RISE. I. ii. --- I. ii. 95-105.

The first turning point is Antipholus of Syracuse':

"So I, to find a mother and a brother,
In quest of them, unhappy, lose myself".

Here we learn that the story is to be that of his being mistaken for someone else. A merchant pays him money due to Antipholus of Ephesus, and Dromio of Ephesus bids him come to dinner; Antipholus of Syracuse mistakes Dromio of Ephesus for his Dromio.

COMPLICATION. I. ii. 95-105. --- III. ii. 67.

The second turning point is Antipholus of Syracuse's:

"Upon my life, by some device or other
The villian is o'er-raught of all my money".
"They say this town is full of cozenage.
It is proves so I will be gone the sooner".

Here Shakespeare adopts a mechanical means of showing the development of the action. The situation becomes more and more complex.

RESOLUTION. III. i. --- V. i. 329.

The complication is at its height in act III, scene i., when Antipholus of Syracuse is being entertained by mistake by the wife and sister of Antipholus of Ephesus, while Antipholus of Ephesus is refused admittance and goes to seek another woman, and Dromio of Syracuse is claimed by the sweetheart of Dromio of Ephesus. The mistaken identity continues until the Abbess becomes the resolving force.

CONCLUSION. V. i. 329. --- V. i. 424.

The fourth turning point is the entrance of the Abbess with the other Antipholus and the other Dromio, which leads to the solution of the mystery and a happy close of all the stories. The enveloping action and the main are united in the reunion of Aegeon, the Abbess, their two sons, and the two servants.

M I D S U M M E R S N I G H T ' S D R E A M .

A Fantastic Comedy. 1594.

* * * * *

MIDSUMMER'S NIGHT'S DREAM is the culmination of the earlier comedies, The first of the second period. It differs from the others because it was written as a court drama and therefore combines the spectacular machinery, the Love story, the burlesque interlude, and the mythological influences. The fairies are fantastic, a distinct species of beings. In this "dream" Shakespeare gives full scope to his imagination; the action therefore is not ruled by reason. This accounts for the weak motiving of the plot, + Helena's motive for betraying the elopement being only that she may have the pleasure of a walk with her lover. The situations are brought about by Oberon, Puck's tricks and blunders, accident, whims, and imagination, - not by causality. This accounts for the weak and wavering characters, - no other kind could have been used.

The various actions are not organically connected, but heterogeneous, bound together only loosely by a central idea, the illusion into which men are thrown by love; each action thus becomes a sort of parody on the others, though the external connection is loose and slight. The plot is unified by Puck's being, at Oberon's command or through his own mischievousness or blunders, the complicating and resolving force in all the actions. The main action is the love story of the four Athenian lovers. The enveloping action is the love story of Theseus and Hippolyta. The first sub is the comic action of Bottom and his friends. The second sub is the Fairies; - The love story of Oberon and Titania. If the main action is the love-story of Hermia and Lysander, the first turning point is:

"If thou lovest me, then,
Steal forth from thy father's house tomorrow night,
And in the wood a league without the town
There will I stay for thee",

And the second turning point Helena's:

"I will go tell him of fair Hermia's flight".

But this can not be felt as a decisive turn in the action; Shakespeare in his later plays would not have been guilty of such weak motivating, such a clumsy device for bringing the four lovers together! We can improve the motivating by condering the main action to be the love stories of Hermia and Lysander and Helena and Demetrius; this will give a different mechanical division!

INTRODUCTION. I. ii. --- I. i. 91-4.

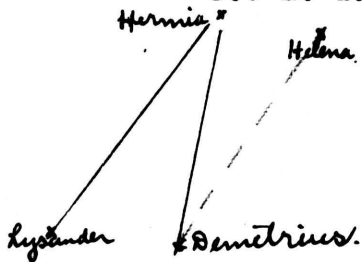
The introduction brings all four of the lovers before us, and gives the conditions for the development of the action.

RISE. I. i. 91-4 --- III. ii. 366-9.

At the first turning point Lysander and Demetrius are both suitors to Hermia, neither willing to yield.

Demetrius: "Relent O sweet Hermia; and Lysander, yield Thy crazed title to my certain right".

Lysander: "You have her father's love, Demetrius; Let me have Hermia's.



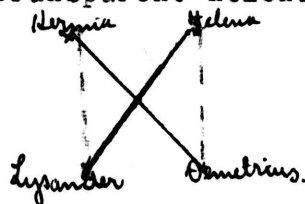
Hermia and Lysander elope, Helena and Demetrius follow them! So far the action may be represented thus, Helena being left out.

Scene ii is devoted to the Bottom sub action - the play planned. Act III i. begins the Fairy sub action; Puck is to become the complicating force in it by anointing Titania's eyes for the first thing she sees; and in the main the resolving force by anointing Demetrius's eyes for Helena.

COMPLICATION. II. ii. 103. --- III. ii. 366-9.

But Puck becomes the complicating force in the main by anointing Lysander's eyes instead. The action takes its turn at Lysander's;

"And run through fire I will for thy sweet sake, Transparent Helena".



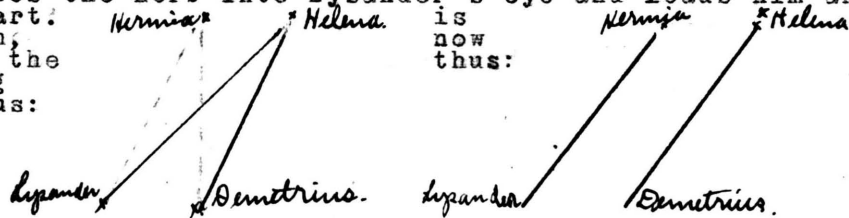
It would be more dramatic if this occurred at the end of the first act, as our interest is higher here than it is where the first act ends. The main action may now be represented thus:

(45)

Both stories are complicated, for both lovers are seeking the wrong woman. Puck becomes the complicating force in the Bottom sub action; Titania falls in love with Bottom uniting the two actions. The complication in the main is at its height when Helena and Hermia are quarrelling, Demetrius and Lysander fighting; it is partly resolved when Puck anoints Demetrius' eyes for Helena.

RESOLUTION. II. ii. 366-9. --- IV. ii.

Puck crushes the herb into Lysander's eye and leads him and Demetrius apart. The situation, which before the third turning point was thus:



The third turning point of the Fairy sub action is Oberon's releasing Titania (IV. i. 76-9); that of the Bottom action is the restoration of Bottom to his natural shape. The main, Fairy, and enveloping action are united in IV. i. Bottom awakes, and prepares for the presentation of the play.

CONCLUSION. IV. ii. --- V.

The fourth turning point is the marriage of the four lovers; which takes place with that of Theseus and Hippolyta. In the last act all the actions are united; this act has no organic connection with the rest of the play, but merely gives it semblance of unity. The Bottom play is added for its own sake, the Fairy part to give an appearance of Unity.

So far as the main action goes, the play is weak and childish and of little value. Its worth consists in its language and literary style, not in the main action. The chief events of the main action are not of sufficient importance to demand a proper place in the whole scheme, - not even a place in the fifth act. So the play can not be a significant example of Shakespeare's dramatic structure. Though it is an exception to our scheme, the second turning point coming in act II and the third near the close of act III, it does not argue against our scheme, for the main action is too slight to dominate, being overshadowed by the Fairy and the comic sub actions, which shows that Shakespeare's interest did not lie in the main action. The Fairy scenes and the Bottom scenes are the work of an artist, but the drama as a whole is not.

A Romantic Comedy. 1595-6.

The plot of the *MERCHANT OF VENICE* is complex, as Shakespeare has interwoven several stories; but its construction is admirable. The main action is Bassanio's suit for Portia, on money borrowed on Antonio's bond to Shylock.

Minor sub actions { 1. The Jessica-Lorenzo story.
2 The ring episode (comic).
3 The Gratiano-Nerissa affair.

INTRODUCTION. I. i. --- I. i. 162-177.

RISE. I. i. 162-177. --- I. iii. 171.

"In Belmont is a lady richly left.
Her name is Portia.
O my Antonio, had I but the means
To hold a rival place with one of them,
I have a mind presages me such thrift
That I should question less be fortunate".

COMPLICATION. I. iii. 171 --- III. ii. 304-305.

"Yes, I will seal unto this bond".

In III. i. is further development of the casket story - the Prince of Morocco is a part of the complicating force. In ii is the Launcelot-Gobbo comic relief action and preparation for further development of the main and the Gratiano-Nerissa stories. The Jessica-Lorenzo story is begun and the elopement arranged (iii and iv.); the Shylock-Antonio and the Jessica-Lorenzo stories are blended, and the elopement occurs (v and vi). The casket story develops further; the Prince of Morocco as complication is removed, but our suspense for Bassanio is increased (vii). The Jessica-Lorenzo action affects the Shylock-Antonio action (viii). Casket story - the Prince of Arragon as complication is removed. Main - Bassanio's coming to Portia and the caskets. Act III opens with the Antonio-Shylock story - Shylock clamoring for revenge. Main action and casket story - Bassanio chooses the right casket, ending the complication furnished by them.

RESOLUTION. III. ii. 304. --- V. i. 266-9.

The third turning point is Portia's:

"First go with me to church and call me wife".

Here Bassanio's success is at its height, and we are sure of the happy conclusion. The main and Shylock-Antonio action influence each other - Portia sends Bassanio to free Antonio. In this scene (III. ii) are blended the stories of the caskets (1-140), Antonio-Shylock (132-325), Jessica-Lorenzo (220-226), the ring (170-180 and 285-291), and Gratiano-Nerissa (187-220). Further development of the Antonio-Shylock story (iii), and the Jessica-Lorenzo story (iv), the main and Nerissa-Gratiano (iv). The Jessica-Lorenzo and the comic story of Launcelot are blended (v). Act IV. opens with the court scene, which blends the main, Shylock-Antonio, Gratiano-Nerissa, and the ring episodes. The climax of the Shylock-Antonio story is Portia's declaring Shylock's property confiscate and his life forfeit. The Shylock-Antonio story is influencing the Jessica-Lorenzo when Antonio pardons Shylock and decrees his money to them. The ring episode begins to develop (i and ii), and furnishes a final suspense. In the final scene are joined the main, Shylock-Antonio, Gratiano-Nerissa and Lorenzo-Jessica stories. The complication of the rings is resolved; Lorenzo and Jessica are made Shylock's heirs, and all the lovers are reunited.

CONCLUSION VI. i. 266-9 --- V. i. 307.

The fourth turning point is Portia's:

"Here is a letter; read it at your leisure;

It comes from Padua, from Bellario.

There you shall find that Portia was the doctor", etc.,

for this removes all of Bassanio's doubts and assures their happiness.

MUCH ADO ABOUT NOTHING.

A. Romantic Comedy. 1599.

* * * * *

MUCH ADO ABOUT NOTHING is one of the best Comedies. It is a comedy in the highest sense of the word, the comedy being due not merely to circumstances, humorous incidents, but to the expression of character in the dialogues. The characters are fully drawn, even the subordinate ones. The comedy is the best, so far, in technique, as is shown by the interaction of the plots. THE MERCHANT OF VENICE interlaced contrasted tales, but this is a variation of the same idea "Much Ado About Nothing". Shakespeare is blamed by Kreyssig for not obeying the dramatic sequence of cause and effect in the discovery of the plot, which should have resulted from some false move of John's, not from the chance overhearing of a dialogue; but this is a comedy, therefore not so rigidly subject to the laws of cause and effect. The enveloping action is the wars just completed. The main action is the Claudio-Hero love story. The first sub is the Benedick-Beatrice love story. The second sub is the Don John, Conrad and Borachio plot against Claudio; this is the complicating force in the main. The third sub is the Dogberry, Verges, etc., comic. It and the first sub are parts of the resolving force in the main. The main is overshadowed in interest by the first sub.

INTRODUCTION. I. i. +-- I. i. 188.

Lines 1-93 correspond to the first two scenes of MACBETH. Claudio is mentioned (9-10); Beatrice and Hero appear; Benedick is mentioned (25). Claudio, Benedick, Don John and Don Pedro enter (94); The Benedick-Beatrice story and the main are prepared for.

RISE. I. i. 188. --- I. iii. 65-9.

The first turning point is Claudio's "In mine eye she is the sweetest lady that ever I looked on". Further preparation for the first sub - Benedick's challenge to fate (238-289). Main- Don Pedro promises to help Claudio in his suit (316-328). Leonatus learns of Claudio's love and has Hero prepared to

Answer him. The second sub, the complicating force, is prepared for and begun (ii).

COMPLICATION. I. iii. 65-9. --- III. iii. 147-170.

The second turning point is Don John's : "Come, let us thither; this may prove food to my displeasure. That young upstart hath all the glory of my overthrow: if I can cross him anyway I bless myself everyway". Don John causes Claudio to lose faith in Hero; Benedick becomes part of the complicating force unintentionally (II i. 183-200). The second turning point in the first sub is the plot of Don Pedro, Leonatus, Claudio and Hero to make Benedick and Beatrice fall in love (i. 370-80); they lead him to pity and love her (iii), and her to love him (III. i.). Main - Don John promises to prove Hero's disloyalty to Claudio (III. ii).

RESOLUTION. III. iii. 147-170. --- V. iv. 60-1.

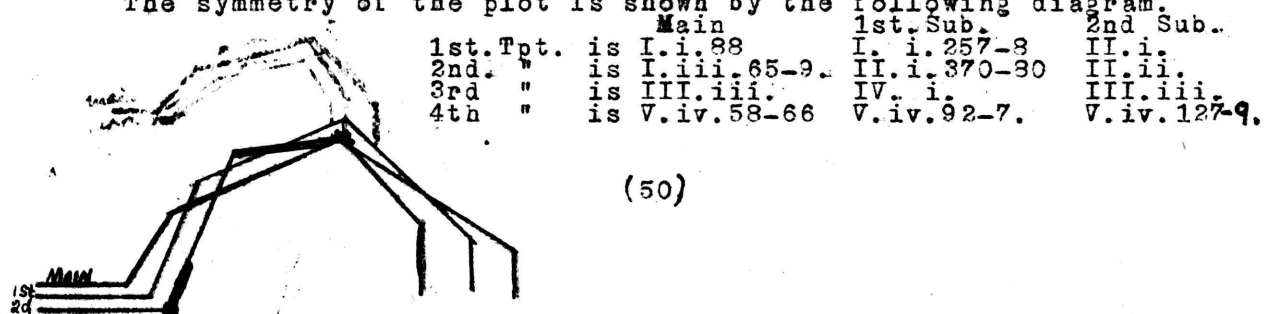
The comic sub comes in touch with the main through the second sub - Dogberry and Verges overhear Conrad and Borachio telling of the success of Don John's plot, and arrest them. This is the third turning point of the main and of the second sub. Shakespeare shows his skill in the choice of them as the resolving force, for they serve so admirably to keep up the final suspense. Main - Hero prepares for the wedding and goes to the church (iv). The third sub comes in contact with the main - Dogberry and Verges go to report the news to Leonato, but he impatiently orders them to conduct the trial themselves; The third act closes very dramatically with his thrusting aside the means of saving Hero. Act IV. opens with Claudio's public denouncement of Hero. Part of the final suspense; she adopts the Friar's plan of being mourned as dead. Her misfortunes unite Benedick and Beatrice; the climax of this story is their declaration of their love (IV i.); her making Benedick promise to kill Claudio is part of the final suspense. The resolution progresses by the trial of the prisoners and by Prince John leaving (ii); the final suspense continues in the challenging of Claudio by Leonato, his brother and Benedick. The third sub at last becomes the resolving force (V. i); Leonato pardons Claudio on condition that he marry her "cousin". The plot of the drama is well managed except that it takes a sensational turn in V. i, iii, and iv, which is a weakness, making it melodramatic rather than dramatic.

CONCLUSION. V. iv. 60-1. --- V. iv. 129.

The fourth turning point is Hero's:

"And when I lived I was your other wife;
And when you loved me you were my other husband".

The symmetry of the plot is shown by the following diagram.



AS YOU LIKE IT.

A Romantic Comedy. 1599-1600.

* * * * *

AS YOU LIKE IT is a pastoral drama, somewhat fanciful, not deep and serious as are the later comedies, as MEASURE FOR MEASURE; its chief charm lies in the beautiful picture that it set forth, and in its characters. The plot is not so compact as that of MUCH ADO ABOUT NOTHING, perhaps because the play is based upon a novel. The main action is the love story of Rosalind and Orlando; Rosalind is the heroine. The first sub is Orlando against Oliver. The second sub is the Oliver-Celia love story. The third sub is the Touchstone-Audrey-William love story, a rustic story. The fourth sub is the Silvius-Phoebe-Corin love story, a classic pastoral story. The enveloping action is the banished Duke against Duke Frederick; it and the first sub furnish complications to the main; the fourth sub furnishes the final suspense. Touchstone and Jacques help melt the other characters together and furnish comedy.

INTRODUCTION. I. i. --- I. ii. 259-7.

Lines

The first thirty lines prepare for the first sub action; this action is not organically developed, but its first turning point may be placed at the quarrel between the brothers (30-90), and the second at Oliver's arrangement for Orlando's death in the match (142-179). The enveloping action (118-124); Rosalind is mentioned. The feud between the brothers is probably to emphasize that between the Dukes, as the Gloucester episode in LEAR emphasized Lear's treatment. The introductory scene does not give the keynote, so is not entirely successful. It does not prepare us for what is to follow. Orlando's;

"Can you tell me if Rosalind, the Duke's daughter, be banished with her father?"

seems merely a mechanical contrivance to prepare for her introduction. As Orlando is introduced at once, we judge that he is not the hero. Rosalind is introduced (ii), she and Celia watch Orlando's contest with the wrestler. Duke Frederick is the resolving force in the Orlando-Oliver sub action, and its third turning point is Oliver's escape (217). Rosalind's interest in Orlando is growing.

RISE. I. ii. 256-7. --- I. iii. 42-4.

The first turning point is Rosalind's:

"Sir, you have wrestled well and overthrown
More than her enemies".

Orlando admits, aside, his love for her (259-62).

COMPLICATION I. iii. 42-4. --- III. ii. 448-52.

The second turning point is Duke's Ferdinand's banishment of Rosalind;

"Within this ten days if thou be'st found
So near our public court as twenty miles,
Thou diest for it".

Celia and Rosalind flee in disguise (iii). The enveloping action - life at Duke's court in the forest (II. i.). The enveloping action begins to influence the main and the first sub - Duke Ferdinand finds out their flight and sends for Orlando and Oliver. The first sub - Orlando flees with Adam (ii). The main action comes into touch with the fourth sub - Rosalind meets Corin in the forest (iv). The main and enveloping action are brought together - Orlando and Adam meet the Duke (vii); the main is advancing, because both Rosalind and Orlando are in the forest, and Jacques and Touchstone have met. The enveloping action influences the first sub - Duke Ferdinand sends Oliver after Orlando (III i.). The main now develops rapidly - Rosalind finds Orlando's verses to her.

RESOLUTION III. ii. 438-52. --- V. iv. 122.

The third turning point is Rosalind's: "I would cure you if you would but come every day to my cote and woo me", and his acceptance. The third sub develops - Touchstone wants to marry Audrey (iii). The main furnishes complication to the fourth sub - Phoebe falls in love with Rosalind (iv). The main develops by Rosalind's "curing" Orlando (IV. i.). The main and the fourth sub are united by Rosalind receiving Phoebe's letter; this furnishes a comic interruption. The first sub furnishes final suspense - Oliver brings Rosalind the Mapkin; the fourth turning point of the first sub, (the reconciliation of the brothers), removes a complication in the main (iii). V. i. is devoted to the comic sub action and Touchstone. The Oliver-Celia story develops and influences the main by causing Rosalind to promise to bring Orlando his Rosalind at Oliver's marriage (ii). She becomes the resolving force in the fourth sub. Third sub - Touchstone and Audrey decide to marry next day.

CONCLUSION V. iv. 122. --- V. iv. 204.

The fourth turning point is Rosalind's appearance as herself: "To you I give myself, for I am yours". All the love stories are united in the quadruple wedding. The enveloping action is ended by the restoration of the Duke. The play closes with an epilogue.

T W E L F T H N I G H T, O R W H A T Y O U W I L L.

A Romantic Comedy, 1598-1602.

* * * * *

TWELFTH NIGHT is the last comedy of the second period; it is a pure comedy. It shows love as caprice, a freak of the imagination. Its plot is more loosely put together than that of THE MERCHANT OF VENICE; the plot against Malvolio is not connected with the main action; otherwise the play possesses unity and all the incidents are in keeping. The heroine is Viola. The main action is Viola's fortunes, or, more specifically, the love affair of Viola and the Duke. The complicating force in the main is the Olivia-Viola affair, the resolving force is Sebastian. We may recognize ten sub stories, each of them love stories, each interwoven with the main and with the others, every character appearing in at least two of the stories, the Clown being the connecting link between them all. These stories are, (1) The Duke-Olivia story, (2) The Viola-Duke story, (3) The Duke-Olivia story, (4) The Sir Andrew-Olivia story, (5) The Maria-Sir Toby story, (6) Sir Toby, Maria, etc., against Malvolio, (7) Olivia-Viola story, (8) the Sebastian-Olivia story, (9) The Malvolio-Olivia story, (10) The story of the duel. The enveloping action is Orsino's early war.

INTRODUCTION. I. i. --- I. ii. 55-6.

The play opens with the Duke-Olivia story - the Duke mourning over his rejection. The Viola-Sebastian story, (iii); and the Viola-Duke story - Viola's speeches lead us to suspect that she cares for the Duke.

RISE. I. iii. 55-61 --- I. v. 308-9.

The first turning point is Viola's:

"I'll serve this Duke:
Thou shalt present me as an eunuch to him".

Here we see that the story is to be that of Viola's love for the Duke. The Maria-Sir Toby story and the Sir Andrew-Olivia story begin (iii). The Duke-Olivia story is influenced by the main - Viola is sent as messenger to Olivia, and the Olivia-Viola story begins.

COMPLICATION. I. v. 305-8. --- III. iii. 39-42.

The second turning point is Olivia's speech about Viola:

"Even so quickly may the eye catch the play?
Methinks I feel this youth's perfections
With an invisible and subtle stealth
To creep in at mine eyes. Well let it be".

The Viola-Sebastian story - Sebastian going to the Duke (II.1).
The Olivia-Viola story - Viola refuses the ring (ii). The
Maria and Sir Toby plot against Malvolio is formed (iii). The
main action develops - Viola gives the Duke hints of her love
(iv. 107-123). The Duke-Olivia and main and Olivia-Viola
story - Viola sent against to Olivia, Olivia confesses her
love (III. i); The story of the duel is prepared for (III. i),
Sir Andrew challenges Viola (iii). Enveloping action (iii).

RESOLUTION. III. iii. 39-42. --- V. i. 326-7.

The third turning point does not manifest itself in a concrete event. Viola is in such a precarious position that we are on the alert for the entrance of the resolving force; when Sebastian and Antonio enter, we feel that they are to be the resolving force. We may place the third turning point at Antonio's:

"I will bespeak our diet.
Whiles you beguile the time and feed your knowledge
With viewing the town",

for we feel that now something will happen to untie the knot. The Sir Toby and Maria plot against Malvolio works out. The Olivia-Viola action continues (III. iv 217-233); the story of the duel - Antonio, separating Viola and Sir Andrew, is arrested. In this scene are interwoven the Sir Andrew-Olivia, the Viola-Duke, the Viola-Olivia, the Maria and Sir Toby against Malvolio story, the duel, the Viola-Sebastian story, and the enveloping action. Sebastian's fighting Sir Andrew and Sir Toby and Olivia's interference interlink the Viola-Sebastian, Sir Andrew-Olivia, and Sir Toby actions, and Olivia's mistaking Sebastian for Viola interlinks the Sebastian-Olivia and the Olivia-Viola stories (IV. i.). The Sir Toby and Maria against Malvolio plot develops further (ii); and the Olivia-Sebastian story - their marriage (iii). In V. i. are interwoven the the Duke-Olivia, Viola-Olivia, and Malvolio-Olivia stories. With the entrance of Sebastian the mystery is cleared up.

CONCLUSION. VI. i. 306-7. --- V. ii. 408.

The fourth turning point is the Duke's:

"Here is my hand; you shall from this time be
Your master's mistress".

The comedy ends happily for all.

ALL'S WELL THAT ENDS WELL.

A Romantic Comedy, 1601.

* * * * *

Seinfeld. ALL'S WELL THAT ENDS WELL is a serious comedy; the comic part is embodied in Parolles and the clown. The comedy belongs in the same period with the great character-dramas, and is a study of the character of Helena. It deals with the evils due to *sex* as do most of the dramas of the third period; it shows how much a woman will do for love and yet how she can remain faithful amidst corruption and vice. Coleridge calls Helena "Shakespeare's loveliest creation". Though the play has some fine passages, its dramatic merit is not great. It surpasses the earlier comedies in the definiteness of the action; but some of the characters are not organically connected with the action, being dragged in for the sake of bringing the action to the desired end. It is chance which leads Helena to the Widow and Diana and thus enables her to fulfill the conditions imposed upon her. The main action is Helena's love for Bertram, and her attempt to win him. The sub actions are (1), the story of Parolles (comic), and (2) the Bertram-Diana story, which becomes the resolving force. The enveloping action is the Florentine wars.

INTRODUCTION. I. i. --- I. i. 89-92.

Scene one introduces the Countess, Bertram, Helena and Escalus immediately; but Helena does not immediately attract attention; it gives information about her (19-50); Bertram goes to court; we learn that Helena's grief is not for her father, but for him.

RISE. I. i. 89-92. --- I. iii. 231-249.

The first turning point is Helena's:

"My imagination
Carries no favor in it but Bertram's.
I am undone: there is no living, none,
If Bertram be away".

The comic sub begins- Parolles goes to court with Bertram. Will Helena let the course of love run smooth, or mar it by her impatient efforts to hasten it?

COMPLICATION. I. iii. 237-240. --- III. v. 69-72.

The second turning point is Helena's decision to go to Paris, to cure the King and win Bertram:

"My lord your son made me to think of this;
Else Paris, and the medicine, and the King,
Had from the conversation of my thoughts
Haply been absent then".

She goes to the King staking her life on the medicine, curing him, asking the privilege of choosing her husband if it does (II. i.); she cures the King, asks for Bertram, and the king makes him marry her (iii); he decides to send her home and go to the wars. The Parolles story develops further, in the quarrel of Parolles and Lafeu; it influences the main - Parolles brings Helena word that her lord is called away by duty (iv); Bertram sends her away (v). Act III opens with the enveloping action (i) Helena receives his letter giving the conditions of her winning his love - that she get his ring and be with child by him (ii); she reproaches herself and leaves home that he may return. Enveloping and main - Bertram in the war (iii). The Bertram-Diana story begins in III iv.; the main comes into contact with it - Helena arrives at the home of the Widow and Diana.

RESOLUTION. III. v. 69-72. --- V. iii. 309.

The third turning point is the Widow's;
"This young maid might do her
A shrewd turn if she pleased",

and Helena's

"How do you mean?
Maybe the amorous knight solicits her
In the unlawful purpose".

Here we feel that Helena will use Diana as a resolving force; she does so and fulfills the conditions; Bertram returns to the King. Act IV opens with the Parolles story; it is connected with the main by his accusation of Bertram. Helena goes home; the final suspense is Lafeu's plan to marry his daughter to Bertram; it becomes worse when the King recognizes the ring given Lafeu by Bertram as Helena's and accuses him of her murder. The accusation of him by the Widow and Diana is not believed.

CONCLUSION. V. iii. 309 --- V. iii.

The fourth turning point is Helena's: "There is your ring", etc., and her announcement of the fulfillment of the conditions, which leads to Bertram's acceptance of her. The Diana-Bertram story is ended by her being bidden to choose a husband. All the stories are united in the final scene. An Epilogue is added.

MEASURE FOR MEASURE.

A Romantic Tragi-comedy.

* * * * *

Of all the plays of the third period, three fourths have as their subject the evil due to sex. This subject appears in MUCH ADO ABOUT NOTHING, HAMLET, LEAR, OTHELLO, ALL'S WELL THAT ENDS WELL, ANTONY AND CLEOPATRA, TROILUS AND CRESSIDA, and others. MEASURE FOR MEASURE is the picture of a whole social order corrupted by the single vice of lechery; this vice is kept constantly before us, there being at least eight adulterous characters brought to our attention. The play is much deeper and weightier than its predecessor, ALL'S WELL THAT ENDS WELL; it deals with death and conscience, and Angelo's character is carefully studied and analysed. Isabella is the heroine, distinguished for her purity and honor, the highest of all Shakespeare's women. The enveloping action is the Duke's pretended journey. The main action is the testing of Isabella's purity. The chief sub action is the testing of Angelo's purity. The Duke hovers over and controls the action; he is a bond of union between the characters, the resolving force in the main, the Angelo-Mariana story, the Claudio-Julietta story, and the Lucio story. Angelo is the complicating force in the main. The comic sub action is the story of Mistress Overdone, Elbow, Pompey and Froth. Escalus is used to bring out Angelo's character by contrast. Barnardine and Ragozine are used as part of the resolving force in the Claudio story, and furnish comedy. The comic sub is not organically connected with the main, but has the same central idea.

INTRODUCTION. I. i. to I. ii. 180-1.

The introductory scenes give the conditions which make possible the development of the main; the enveloping action - the Duke leaves his power to Angelo. Angelo is talked of, and introduced (25). If Angelo is the hero, his challenge to fate (48-9) is the first turning point. Scene II gives more of the situation; introduces Lucio and Mistress Overdone, and

begins the Claudio-Julietta story - Claudio is arrested for adultery; it prepares for the entrance of Isabella. Now we feel that Angelo is a chief character, Isabella the heroine, and the story is to be what she feels when she comes under the influence of the powerful Angelo.

RISE. I. ii. 180-1. --- I. iv. 85-9.

The first turning point is Claudio's:

"Implore her, in my voice, that she make friends
To the strict deputy; bid herself assay him".

Enveloping action - the Duke disguises as Friar (iii) Isabella goes to plead for Claudio.

COMPLICATION. I. iv. 85-9- --- III. v. 151-7.

The second turning point is Isabella's: "I will about it straight". With what we already know about Angelo and his challenge we can imagine what Isabella's situation will be. The direction of the action at the second turning point is not very clear, unless we feel that the story is to be partly the unmasking of Angelo, but also his attempt to force Isabella to his wishes, so that the main action is the testing of Isabella's purity by Angelo. Angelo sentences Claudio to death (III. ii); Isabella pleads for him; we learn Angelo's wicked desire (ii. ii); he offers her Claudio's life for her virginity (iv.). The enveloping action comes in touch with the Claudio-Julietta story - the Duke-Friar hears Julietta's confession (iii). The Claudio story, the main, and the Angelo stories are united when the Duke-Friar overhears Isabella telling Claudio of Angelo's offer (III. i.).

RESOLUTION. III. i. 151-7. --- V. i. 496.

The third turning point is the Duke-Friar's plan to save Isabella and Claudio by substituting Mariana for Isabella with Angelo. The comic sub is united with the enveloping action and the Lucio story (ii). The main and the Angelo-Mariana story - Isabella wins Mariana's consent to Duke-Friar's plan (IV. i.). The climax of the Claudio story is the Duke-Friar's persuading the Provost to save Claudio and to send Bernardine's head to Angelo instead; here the Duke-Friar becomes the resolving force in the Claudio story. The main, enveloping and Angelo-Mariana stories - the Duke-Friar arranges for Isabella and Mariana to accuse Angelo before the Duke (iii). Angelo repents (iv). Act V. knots together the threads which heretofore have been loosely connected. Isabella and Mariana accuse Angelo. The Denouement of the Angelo-Mariana story is the Duke's sparing Angelo and making him marry her; that of the Lucio story is Duke's pardoning him and making him marry the woman he has wronged; that of the Claudio-Julietta story is the Duke's pardoning him.

CONCLUSION. V. i. 496. --- V. i. 543.

The fourth turning point is the Duke's speech to Isabella:

"Give me your hand and say you will be mine".

The loose connection of the comic sub with the other actions is shown again by its not being included in the final scene. The plot is similar in its denouement to that of ALL'S WELL THAT ENDS WELL. The chief defect of the plot is the element of chance in it, shown especially in the death of Ragozine at such an opportune time, which makes possible the saving of Claudio and Barnardine. This would not have been permissible at all in a tragedy, and is recognized as mechanical and forced even in a comedy.

C Y M B E L I N E.
A Romantic Tragi-comedy. 1610.

* * * * *

CYMBELINE belongs unmistakably in the fourth period, as its relationship to PERICLES, THE TEMPEST, and THE WINTER'S TALE is so marked. The plot is not so coherent mechanically as those of the tragedies, and lacks the close construction even of the earlier comedies. The various actions are by no means faultlessly put together; chance, rather than causality, is the motive force. The main action does not dominate the play as it should. In parts the drama is equal to the best, but it is deficient in that Shakespeare has not the specificness of purpose that he has in the earlier plays. If we make Posthumous the hero, unity of plot is made subservient to the development of character; Imogen is the heroine, and her character is painstakingly drawn. The plot is involved, difficult to analyze, the main action is the testing of Imogen's purity and fidelity by Posthumous. The enveloping action is the wars with Rome. The first sub action is Cloten's and Queen's plot against Imogen and Posthumous; it furnishes complication to the main. The second sub is the story of Belarius and his two sons, the lost Princess, brothers of ^{Imogen} ~~Isabel~~. Cymbeline is the connecting link between the various actions. The enveloping action is not organically connected, but extends the time of action so that Posthumous' feelings may have a chance to undergo a revulsion. The second sub is also not organically connected with the main; Belarius answers the purpose of a Chorus.

INTRODUCTION I. i. --- I. iv. 150-3.

Scene (i) prepares for the introduction of Posthumous and Imogen (1-54), and for the second sub, by the mention of the lost princes (54-68); it introduces Posthumous and Imogen and Queen (70), and calls out attention to the ring and the bracelet (111-123). The banishment of Posthumous is one of the conditions which make possible the development of the main action. The first sub begins to develop (ii.). Scene iii further shows Imogen's love. Scene iv. introduces Iachimo, the

complicating force, who by his base insinuations urges Posthumous to wager on Imogen's purity.

RISE. I. iv. 150.3. --- II. vii. 209-10.

The first turning point is Posthumous's: "Let there be covenants drawn between us; my mistress exceeds in goodness the hugeness of your unworthy thinking; I dare you to this match; here's my ring". Iachimo goes at once to Britain to seduce Imogen. Meanwhile the first sub develops further - Queen gives Pisanio a box of sleep potion thinking it is poison, telling it is a cordial. Main - Iachimo is unsuccessful in seducing Imogen by telling her of Posthumous' falseness to her; but wins her promise to keep a trunk for him in her room that night (vii).

COMPLICATION. II. vi. 209-10. --- III. iv. 122-5.

The second turning point is Imogen's:

"Send your trunk to me; it shall safe be kept
And truly yielded you".

Knowing Iachimo's wickedness we feel that the action has here taken a turn for the worse in her admitting the trunk to her room; from now until the third turning point we wonder how she will escape the consequences of this turn. Act II. opens with comedy at Cloten's expense. Main - Iachimo gains Imogen's *bracelet* and incriminating information about her (ii). Shakespeare has not arranged the plot so carefully as in the earlier dramas, for the second turning point is not complete at the end of the first act, as we are not sure then that Iachimo is to be in the trunk; Shakespeare leaves us to guess this and we do not learn this until this scene. The first sub - Cloten is repulsed by Imogen, and vows revenge (iii). Main - Iachimo's evidence convinces Posthumous of Imogen's infidelity, and he goes to tear her to pieces (iv). Act three opens with the enveloping action - Lucius declares war (i.). Main - Pisanio tells Imogen of Posthumous's instructions for her death, but refuses to kill her (ii). The second sub is prepared for by the introduction of Belarius and sons and by his narration (iii).

RESOLUTION. III. iv. 114 and 122-125. --- V. v. 261-3.

The third turning point is Pisanio's:

"I have considered of a course" - - - -
"It can not be - - -
But that my master is abused; some villain,
Ay, and singular in his art, hath done you both
This cursed injury".

Here we feel that Pisanio is to be the resolving force; at his advice Imogen adopts masculine attire. First sub - Cloten goes to ravish Imogen (v). Main and second sub come in contact - Imogen is received by Belarius and sons (vi). The second sub influences the first - one of the princes kills Cloten; part of the complication is removed. The main and second sub-

Imogen takes the potion, is left for death by the princes.
Main and enveloping action - Imogen enters the service of Lucius. Act V. opens with the main, enveloping and second sub actions united - Posthumous, Iachimo, and Belarius and sons in the war. In the final scene all the actions are united; it is very complex. The denouement is due to Queen's and Iachimo's confessions, Posthumous' striking Imogen, and Belarius' story.

CONCLUSION: V. v. 261-3. --- V. v. 485.

The fourth turning point is Imogen's revealing herself, in;
"Why did you throw your wedded ^{lady} from you?"

The comedy closes with a happy ending of all the actions.

THE TEMPEST.

A. Romantic Comedy. 1610.

THE TEMPEST is a fantastic comedy, blending the natural and the supernatural. The action is controlled by Prospero's magic power; Prospero is thought to represent Providence. In this play Shakespeare adheres strictly to the three Unities, thus marring the play somewhat. It would have been more effective if, instead of opening it with a storm, Shakespeare had opened it with a narrative, in a prologue, making the first turning point Prospero's gaining possession of his magical power, and the second his causing a tempest. It is a drama of plot, harmoniously constructed. The enveloping action is the marriage of the king's daughter. The main action is the story of Prospero's "revenge" upon Antonio and Alonzo. The first sub action is the love story of Ferdinand and Miranda. The second sub action is that of Stephano, Trinculus, and Caliban against Prospero. The third sub is Sebastian against Alonzo. The first sub grows out of the main and is organically connected with it; the third has its place on account of poetic justice and the emphasis which it throws upon the main. Prospero controls the action in the second and third sub plots.

INTRODUCTION. I. i. --- I. ii. 178-184.

Scene i. introduces Alonzo, Sebastian, Antonio, Ferdinand, and others in a storm at sea. If we do not feel some supernatural influence causing the storm the introductory scene is ineffective and gives us no hint as to what the story is to be about and does not prepare us for the action. Scene ii. introduces Prospero and Miranda. It is narrative rather than dramatic, but skilfully managed.

RISE. I. ii. 178-184 --- I. ii. 493.

The first turning point is Prospero's

"By accident most strange bountiful Fortune,
Now my dear lady, hath mine enemies
Brought to this shore". etc.,

Here we learn that the story is to be of Prospero's "revenge".

Ariel and Caliban show us Prospero's power. The Ferdinand-Miranda story begins by their falling in love; Prospero puts obstacles in the way of their love only to strengthen it.

COMPLICATION. I. ii. 493 --- III. iii. 89-91.

The second turning point is Prospero's "It works". The direction which his revenge is to take is the marriage of Ferdinand and Miranda. Act II. opens with the third sub; in scene ii; the second sub begins. Act III. opens with the Ferdinand-Miranda story - Prospero's complication is working; the second turning point is their plighting their troth. The second sub - its second turning point is the formation of the plot against Prospero (III. ii.). In iii is a further situation of the third sub - Ariel's hindering of the plot. This sub action is not fully developed, so its turning points can not be located. Main action - by Ariel, Prospero stirs up remorse in Alonso's heart.

RESOLUTION. III. iii. 88-91. --- V. i. 118-19.

The third turning point is Prospero's:

"My high charms work,
And these mine enemies are all knit up
In their distractions; they are all in my power".

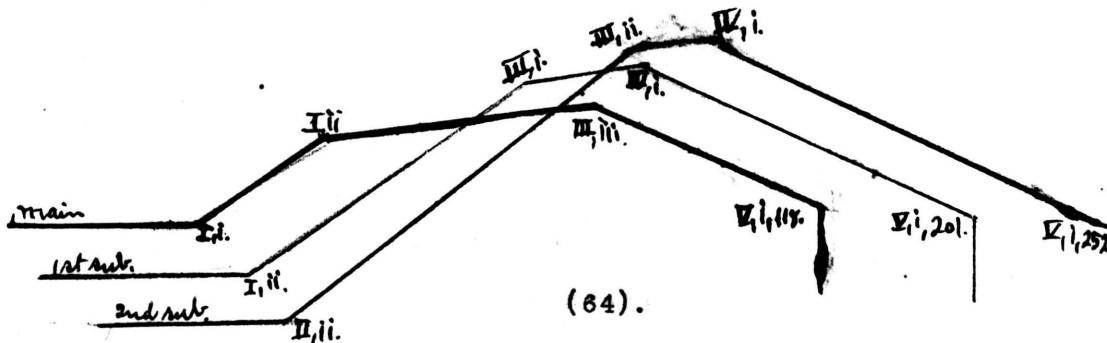
Act IV. opens with the climax of the Ferdinand-Miranda story - Prospero's masque in honor of their marriage. In this scene is also the third turning point of the third sub - the discomfiture of the plotters by Ariel. Act V. opens with Prospero's revelation of himself.

CONCLUSION. V. i. 118-19. --- 318.

The fourth turning point is Alonso's:

"Thy dukedom I resign, and do entreat
Thou pardon me my wrongs".

which closes the main action. The fourth turning point of the first sub is Alonso's blessing the lovers; that of the third sub is the release of the Calprits. The play closes with an epilogue by Prospero. The plots are very symmetrically developed, the first turning point of the main coming first, then that of the second, etc., as shown by the figures:



THE ENGLISH HISTORICAL PLAYS.

* * * * *

The historical plays require separate consideration, as they do not follow the laws of either tragedy or comedy closely. History is inherently neither tragic nor comic, but is made so by the dramatist's view of events and by his connection of them. To be tragic the center of interest must be a man, for the fate of a state is not tragic to us. Shakespeare sometimes errs in this respect, as in HENRY VI. The historical plays are tragic in proportion as the personal interest predominates over the historical, as they become studies of character.

In the historical plays the dramatist is more or less fettered by his material; he may use this slavishly or bend it to suit his purposes. Shakespeare nowhere recklessly disregards historical facts (HENRY VI. is only in part his); he selects and interprets them, makes events contemporary which were not, and idealizes the characters. Historical characters are more difficult to handle, as they are usually conceived chiefly with regard to action and the action is already fixed by the material.

History tends to be epic rather than dramatic, hence many historical dramas are made as works of art, the dramatic laws being violated in them; many of them lack a carefully constructed plot.

Being epic in character they easily become connected with each other, each a part of a whole. Schlegel says Shakespeare's historical plays form a "great dramatic epopee". Ulrici, in "Shakespeare's dramatic art", and Warner in "English History in Shakespeare's Plays" advance the view that Shakespeare divided his historical plays, intentionally or otherwise, into a cycle consisting of two tetralogies,

{ RICHARD II.		{ HENRY VI.
{ HENRY IV.		{ HENRY VI.
{ HENRY IV.	and	{ HENRY VI.
{ HENRY V.		{ RICHARD II.

with KING JOHN as prologue and HENRY VIII as epilogue, the cycle portraying English life from the Middle Ages to the

Renaissance. But the plays do not seem to us to be a historical sequence, for we can find nothing in RICHARD II to suggest RICHARD III; HENRY IV, HENRY V, and HENRY VI are connected, all being required to set forth the picture of an ideal English king; HENRY VIII is not connected with them. The only bond of unity in the series seems to be that each glorifies England and arouses patriotism.

We shall not only consider the plays with reference to each other, depending upon the whole series for their inspiration, but shall try to show that each play has its own inspiration and central idea. We shall examine half a dozen to see if this be true. We must not expect to find the dramatic structure so perfect as in the tragedies, for the dramatist is often fettered by the historical material.

H E N R Y V I.

PART ONE.

* * *

The three parts of HENRY VI and RICHARD II give a complete picture of dissensions between the houses of Lancaster and York. Shakespeare is only part author of HENRY VI. Most of the first part is un-Shakespearian, as it blunders as to historical facts and expresses violent national prejudices. The structure is not good; the events are unconnected, and the play does not show logical development, either in action or in characters. Talbot is the character of chief interest, and the Talbot scenes are the best, the most Shakespearian. The interest is not personal, but political, so the play can not have unity. The main action is the struggle of England against France; the first sub is Gloucester against Winchester; the second sub is Lancaster against York; the third the Falstolfe story; there is also the Joan of Arc story. All three of the sub actions furnish complications to the main; so does Joan of Arc; the second is the resolving force also. The dramatic motive of the play seems to be to show the evil of civil strife.

INTRODUCTION. I? --- I. i. 149-53.

The play is connected with HENRY V by opening with his funeral. Even here the atmosphere of civil and foreign strife prevails. News comes of defeat in France.

RISE. I. i. 149-53 --- I. ii. 36-7.

The first turning point is Bedford's:

"I'll hale the Dauphin headlong from his throne.
His crown shall be the ransom of my friend,
Four of their lords I'll change for one of ours".

Here we learn that the main action is the struggle of England against France. Scene ii. introduces the Dauphin and Joan of Arc, and the strife of Gloucester and Winchester.

COMPLICATION. I. vi. 36-7 --- III. iii. 78-84.

Joan makes herself felt as complication to the English in scenes v. and vi. The second turning point is Talbot's:

"Pucelle is entered into Orleans
In spite of us or aught that we could do".

Act. II. opens with the main - Bedford and Talbot scale the walls of Orleans; Talbot frustrates the plot of the Countess against him (ii. and iii.). Another complicating force develops - the factions of Lancaster and York (iv.). Act III opens with the second sub - Henry forming peace in it. Main - Joan enters Rouen; further complication is Falstolfe's cowardice.

RESOLUTION. III. iii. 78-84 -----.

The third turning point is Burgundy's desertion:

"I am vanquished; these haughty words of hers
Have battered me like a roaring cannon-shot,
And made me almost yield upon my knees".

Here begins England's downfall (iv.). Act IV opens with Henry's coronation at Rheims; the climax of the third sub is Falstolfe's degradation. Main - Bedford goes to chastise Burgundy, is hemmed in; the second sub becomes the resolving force in the main + York, by not sending re-enforcements, causes Talbot's death and that of his son (v. vi, vii).

We shall not trace the development through Act V; as from the third turning point the action is not logical; we should expect England to lose in the struggle, but the play closes with a sort of recovery of English power. A play in which England was defeated and humiliated would not have met with approval, so Shakespeare twists the logical development to conform to English feelings, as a concession to English patriotism. As the play stands, the fourth turning point is the establishment of peaceful relations between England and France (V. iv.). The play closes with preparation for the other parts.

RICHARD II.

1583-A

RICHARD II is usually considered as the tragedy of Richard; though it appears so to us, the dramatic structure indicates that Bolingbroke is the hero. Richard's suffering appeals to us, as Shylock's does; but the story is really that of the rise of Bolingbroke, though Richard is the more prominent. Bolingbroke is the main spring of the action; Richard is only the receiver of the movements generated by him; he is the constant factor which gives a definite direction to Bolingbroke's developing. The chief thing in the drama is the elaborate contrast between these two characters, the iron-willed man of action and the sentimentalist. The history forms the plot, but is made subordinate to the human interest. Shakespeare portrays Richard as a man, not as a king; so the play becomes dramatic. The design is slighter than that of KING JOHN, and the main action clearer and more logically developed. None of the sub actions but that of Aumerle's conspiracy have organic form. The enveloping action is Richard's Irish wars. The main action is the struggle between Bolingbroke and Richard. The sub actions are, the story of Gaunt, the story of Bagot, Bushy and Green, the story of the Queen, and that of Aumerle's conspiracy.

INTRODUCTION. I. i. --- I. iii. 139.

Richard and Gaunt are introduced at once, so it is not probably that Richard is the hero, as it is not Shakespeare's custom to introduce the hero without preparation. Their discussion of Bolingbroke and Mowbray prepares for their entrance (20). So much attention is paid to Bolingbroke that we judge him to be the hero. He accuses Mowbray of treason and etc. They prepare to enter the lists (ii). The Duchess of Gloucester's complaints of injustice show the condition of the country. At the tourney Richard banishes both the combatants.

RISE. I. iii. 139 --- I. iv. 59-62.

The first turning point is Richard's:-

"Therefore we banish you our territories".

Bolingbroke's patriotism is shown by his sorrow over his banishment; Richard fears him on account of his popularity (iv). The enveloping action begins - Bagot, Bushy and Green are introduced.

COMPLICATION I. iv. 59-62. --- III. iii. 121.4.

The second turning point is Richard's speech about Gaunt:

"Now put it, God, in the physician's mind
To help him to his grave immediately!
The lining of his coffers shall make coats
To deck our soldiers for these Irish wars".

Here the Gaunt story comes into connection with the enveloping action and the main. The hero is not present, but we feel that Richard's robbing Gaunt of his lands will incense Bolingbroke to seek revenge. The catastrophe of the Gaunt story is his death (II. i.); his scathing rebuke of Richard on his death bed further shows the condition of England under Richard's oppression; in striking contrast to the opinion in which Richard is held is that in which Bolingbroke is held (II. i., 225-276). The enveloping action aids the main. - Bolingbroke takes advantage of Richard's absence to invade England (II. i.); York is helpless and Richard's troops in England desert. Bolingbroke executes Bushy and Green (III. i.). Their death and York's desertion and the uprising of the commons cause Richard, hitherto relying upon his divine right, to give up hope and discharge his followers.

RESOLUTION. III. iii. 121.4. --- V. v. 111-12.

The third turning point may be placed at Richard's:

"Northumberland, say thus the king returns:
His noble cousin is right welcome hither;
And all the number of his fair demands
Shall be accomplished without contradiction".

Here the return manifests itself. The Queen's grief increases our pity for Richard (iv). Act IV. opens with Bolingbroke practically king; the Bagot and Almerle stories are united; this first scene further shows the turbulent condition of the country. Richard resigns his throne to Bolingbroke; his merciless condemnation of himself and his parting from the Queen (iv and V. i.) keep up our sympathy with him. Final suspense is furnished by the Almerle conspiracy (IV. i. and V. i. ii. and iii.); Bolingbroke's pardoning Almerle further brings out his contrast to Richard (iii.), who is dreaming even in prison.

CONCLUSION. V. v. 111-12. --- V. vi. 52.

The fourth turning point is the murder of Richard, which makes Bolingbroke secure.

K I N G J O H N.

1595-6.

KING JOHN is a transition from the Historical play to the true drama. It is an appeal to English patriotism by a picture of England's struggles against her foes, the French and the Roman Church. Shakespeare is in the main true to history. The plot is at fault in that it leaves unexplained the Bastard's hatred of Austria, his wrath when Blanche is promised to the Dauphin, and the enmity of the Friars toward John. It is more at fault however, in its lack of connection between the England against Rome and the England against France stories. The play is not logically constructed through out; we can not easily feel the turning points. The first three are somewhat clear, but from there on the play lacks unity of construction. The mechanical division into scenes is not so good as in most of the plays. Acts I and II have only one scene each, and could be greatly improved by being divided into more scenes.

John is portrayed not as a weak king but as a crafty criminal; as a man, not as a king. But he is not the hero. So far as there is a central character it is the Bastard. It is through him that Shakespeare expresses patriotism, for he stands by the king as the representative of England, to the last! He typifies English nationality. The main action is the struggle between what the Bastard represents and (English nationality, both subject and king) and its foes the French and the Church. Other elements, not complete actions are: The Bastard against his brother; the Bastard, Blanche and the Dauphin; the Bastard against Austria; Arthur against John; and the Nobles against John.

INTRODUCTION. I. i. --- I. i. 24-y.

John, Elinor, and others are introduced at once, which indicates that John is not the hero. The first fifty lines give the atmosphere, the conditions, and put us in proper attitude toward John, and prepare for the Arthur-John story and

the struggle of John against the Church. The introductory scene should end at line 50; and a new one, begin at the introduction of the Bastard and his brother.

ARISE. I. i. 24-6. --- I. i. 244-275.

The first turning point is in the first 50 lines, especially John's:

"Be thou as lightning in the eyes of France,
For ere thou canst report I'll be there,
The thunder of my cannon shall be heard".

The Bastard is introduced, and the rest of the scene sets forth his birth and character.

COMPLICATION. I. i. 244-275. --- III. II.

The second turning point is the Bastard's acceptance of knighthood and his determination to stand as Richard's son. Act II. i. introduces King Philip, Constance and Arthur, Austria, Blanche and the Dauphin. The war with France is begun; peace is made by the marriage of Blanche and the Dauphin. So the second act closes with what seems to be the third turning point in the first part of the main. The Bastard against Austria story is begun in this act; It is not carefully connected with the main. The Bastard, Blanche and the Dauphin story also occurs in this act. Act III. opens with the effect of the settlement of England's struggle against France on the Arthur-John story, - Constance's curses on John and Austria; and with the Bastard-Austria story. With the entrance of Pandulph, line 135, begins the second part of the main action - England against the church. His entrance has not been prepared for, and is mechanical, showing a lack of logical construction. Pandulph makes Philip break his treaty because of John's refusing to recognize Stephen Langton; this interference checks the solution begun in I. ii.

RESOLUTION. III. ii. --- V.

The third turning point is John's capture of Arthur, for this means the maintenance of the established government, to which the Bastard has vowed allegiance. The Arthur-John story-John plans Arthur's death (III. iii). The second half of main continues to develop - Bastard robs the churches. In III. iv. both parts of the main and the Arthur-John story are united. Act IV. opens with the pathetic scene of the Arthur-John story - Arthur's escape from blinding. In II. begins the struggle of John against the Nobles, due to his mistreatment of Arthur; these two sub actions are well connected. In III is Arthur's death; in this scene is shown England's attitude toward the revolting Nobles. The second part of the main ends - John is recrowned by Pandulph (vi). Main - England is defeated by France (iv. vi. vii); Pandulph becomes the resolving force in the first part of the main. John's death at the hands of a monk is a fault in plot, for it is not shown that his death is brought about by his own actions against France, the Church or Arthur. So from the second turning point the action does not logically develop but spreads out.

H E N R Y I V.

1597-8.

HENRY IV is the best of all Shakespeare's ^(English) historical plays in dramatic structure. In it Shakespeare exercises freedom and creative power, condensing and correlating historically events into dramatic unity and making them subordinate to the development of character, the chief thing being not the political but the personal interest. The hero is not Henry IV but Prince Hal; the chief thing is the development of the character of Prince Hal, shown by contrast with Hotspur; the drama might be called the tragedy of Hotspur. Prince Hal's character is also brought out by Falstaff, who serves to explain his unruly conduct. The comic sub occupies about half of the play; it is loosely connected with the main, being in interspersed scenes, having no effect upon the structure of the play. Falstaff overshadows the play, linking it with the brilliant comedies. The play is connected with RICHARD II by opening with Henry IV's determination to go to the Holy Land, with which that play closes.

Boas, in his "Shakespeare and his Predecessors," calls the two parts of HENRY IV a single ten-act drama. But we shall not consider them so, for each part has its own central idea and its own plot. The enveloping action is Henry IV's contemplated going to the Holy Land. The main action is Prince Hal against Hotspur. The comic sub is that of Falstaff, Pistol, Bardolph, and etc. The historical sub action is the rebellion of the Percies.

INTRODUCTION. I i. --- I. ii. 218-225.

Henry, Lancaster, Westmoreland and others are introduced at once. The enveloping action is mentioned. The first scene gives the atmosphere, civil strife; and prepares for the introduction of Hotspur, and calls our attention to the contrast between his character and Hal's. Scene ii begins the comic sub, introduces Hal, and shows Falstaff's influence over him.

RISE. I. ii. 218-225. --- I. iii. 294-300.

The first turning point is Hal's:
"So, when this loose behavior I throw off - + -
My reformation, glittering o'er my fault,
Shall show more godly and attract more eyes
Than that which hath no fail to set it off".

Here we learn that the story is to be of Prince Hal's reformation. This serious soliloquy of Prince Hal, coming as it does at the close of comic scene (ii), seems uncalled for, without preparation, a mere mechanical device for inserting the turning point and starting the action; here is a fault in the plot, perhaps because the material, being fixed, does not readily yield itself to dramatic treatment, or because the comic sub is not closely enough interwoven with the main to influence it sufficiently to bring about a turn in it. Scene iii introduces Hotspur, and delineates his rashness; it prepares for the rebellion.

COMPLICATION. I. iii. 294-300. --- III. ii. 128-159.

The second turning point is Warwick's:

"When time is ripe, which will be suddenly,
I'll steal to Glendower and Lord Mortimer; - - -
To bear our fortunes in our own strong arms".

Here the complicating force begun by Hotspur's refusal to surrender the prisoners (I. iii.) has turned the action toward the rebellion. The hero is absent at this turning point, but with the knowledge that the story is to be of his reformation, Prince Hal shown by contrast with Hotspur, we guess that it is the struggle with Percy which is to reform Hal. Act II. opens with a comic sub - Hal playing pranks while Hotspur is preparing for war (iii). Hal decides to go to war (iv). Act III opens with further development of the rebellion. Main-Hal is upbraided by his father.

RESOLUTION. III. ii. 128-159. --- V. v. 59-75.

The third turning point is Hal's:

"I will redeem all this on Percy's head. - - -
And that shall be the day, whenever it lights, - + -
This gallant Hotspur, this all-praised knight,
And your unthought of Harry chance to meet".

Here definitely takes place the reformation of Hal. Act IV. opens with the rebellion - Northumberland's illness and Glendower's absence, which increase Hal's chances for success. Hotspur's determination to meet Hal in mortal combat brings chief object of the play before us. York's siding with the rebels furnishes final suspense. (iv). Worcester's not delivering the terms of peace to Hotspur is tragic. The killing of Blunt keeps up the final suspense.

CONCLUSION. V. iv. 59-75. V. vi. 44.

The fourth turning point is the meeting of Hotspur and Hal, resulting in Hotspur's death. Scene vi. rounds off the whole. The main and comic sub are united - Falstaff takes the credit for Hotspur's death. The last eleven lines are a preparation for the second part.

H E N R Y I V,

PART TWO.

A Character Drama, 1597-8

* * * * *

The second part of HENRY IV is a supplement to the first and a preparation for HENRY V; it shows the continuation and close of the struggle with the rebels. The comic sub action is of no strict historical interest, but it forms the chief interest of the play, overshadowing the main; which is not carefully connected with the main, having no effect upon its structure. The main action is the development of the character of Prince Hal, his transformation into a man fit for the kingship. As his character was brought out in the first part by contrast with Hotspur, who fixed the development of his character, so here it is brought out by his father and brother, - but not in a definitely planned way. We can not feel the progressive development; we can see that Shakespeare is ridding him of Falstaff's influence, and that his father is exerting a good influence upon him, but this is not shown logically, step by step. The play lacks a well-defined form, a determined line of development. It is inferior in dramatic structure to the first part of HENRY IV, to KING JOHN, RICHARD II and RICHARD III.

The main action is the development of the character of Hal. The comic sub action is the story of Falstaff, etc.

Scene i is merely a continuation of the last scene of HENRY IV. The hero is not mentioned; so the introductory scene is not good. Scene ii begins the humorous sub; scene iii gives the preparations for war. So at the end of the first act we have found neither the first nor the second turning point - the story is indefinite. Prince Hal first appears in II. i.; his twinges of conscience and his good resolutions seem forced; the plot shows lack of motivating. III. i. sets forth the character of the king and the condition of the times; ii. is devoted to the comic sub; so at the end of the third act we have not found the third turning point. Act IV opens with the war; Prince John's treachery throws light on Hal's character by contrast (ii). Scene iii is humorous. Hal's character begins to come into prominence in scene iv; he takes the crown from his father and resolves to reform (v); this scene brings out Hal's character by contrast with his father, and is the climax of the play. Act V. opens with the humorous sub, and with Hal's becoming king. Scene iv., giving the arrest of Dol Tearsheet and the Hostess, is irrelevant, having no connection with the main action; it shows the loose structure of the play, the comic sub action overshadowing the main even at the expense of unity. The fourth turning point is Hal's final casting off of Falstaff and becoming fit for the kingship. The play is wooden.

H E N R Y V.

1599.

HENRY V sets forth Shakespeare's conception of a model king. Henry has rid himself of his youthful follies, which at Falstaff's death are forgotten. In place of Falstaff the Welshman, the Scot and the Irishman afford comedy by their dialects and their characters, and by whom it is thought that Shakespeare meant to typify the ultimate union of England, Scotland, and Ireland. The whole play is for the glorification of England. Shakespeare dispenses with long narratives hindering the action, using instead prologues. The play lacks the dramatic design of the tragedies, and is inferior in structure to HENRY IV but better than HENRY VI. As in HENRY IV, part one, the hero's character is brought out by contrast with Hotspur and in the second part by contrast with his father, so here it is brought out by contrast with the Dauphin. The main action is Henry's fortunes in the war against France. The first comic sub action is that of Pistol, Nym, Bardolph, etc. The second comic sub that of Fluellen, Macmorris, etc.; it is more closely connected with the main than is the first sub. The third sub is the love story of Henry and Kathryn; this becomes a resolving force in the main, closely connected with it. None of the three are organically developed, but are merely episodic.

INTRODUCTION. I. i. --- I. i. 84-9.

The introduction of Henry is prepared for by the praise of him by Canterbury and Ely. The news that the French ambassadors have arrived and that the church means to help Henry against France prepares for the first turning point.

RISE. I. i. 84-9. --- I. ii. 307-310.

The first turning point is :

"Save that there was not time enough to hear,
As I perceived his grace would fain have done,

And the several and unhidden passages
Of his true titles to some certain dukedoms,
And generally to the crown and seat of France
Derived from Edward, his great-grandfather".

Scene ii. introduced Henry and justifies his right to the French throne. The second turning point begins at line 221 and continues to the end of the scene, where the Dauphin's scorn decides him on war.

COMPLICATION. I. ii. 307-10. --- III. iii. 42-50.

The second turning point is Henry's:

"We'll chide this Dauphin at his father's door".

Act II brings the first sub - Pistol, Bardolph and Nym go to war. The illness (i) and death (iii) of Falstaff connect this play with the first part. Main - Henry goes to France with troops (ii). The French king and the Dauphin are introduced, and the contrast between Henry and the Dauphin begun. III i shows Henry as a military leader, at the siege of Harfleur (ii).

RESOLUTION. III. iii. 47-50. -----

The third turning point is the surrender of Harfleur to Henry (iii). The introduction of Alice and Kathryn is mechanical; the scene (iv) is by some rejected as an interpolation. Scenes v, vi, and vii contrast the French and the Dauphin with the English and Henry - the French confident of victory, boasting the English humbly admitting their condition. Act iv opens with Henry, in disguise, learning the opinions of his soldiers. iii carries the contrast further. iv is devoted to the first sub, vii and viii to the second. The English are victorious (v, vi, and vii). Act V. opens with the first sub influenced by the second - Fluellen taking revenge on Pistol.

CONCLUSION. V. ii 351-3 --- V. ii. 393.

The fourth turning point is Henry's winning Kathryn, and the French throne for their heir. The dramatic structure is not so clear as that of HENRY IV, part one. The first and second turning points are clear, but the third is not decisive, as it does not assure Henry's success; here is a flaw in the plot. In the last half the plot spreads out with no definite aim. The contrast of Henry with the Dauphin being about complete in the first half and lost sight of in the second half through the development of the sub actions.

Appended is a table showing the second and third turning points in those plays whose dramatic structure is clear, + with a view to proving that it was Shakespeare's rule to place the second turning point at the end of Act I and the third at about the middle of Act III. The table gives, in the case of the second turning point, its scene and line and number of lines to the end of the first act; in the case of the third, the number of the scene in the third act in which it occurs, and the number of scenes in the act, in order to show how near the mechanical middle of the play it is; also its line, numbered from the first line of the act, and the number of lines in the whole act, in order to show how near the logical center of the act it is placed.

Second turning point				P L A Y S	Third turning point			
Act	Scene	Line	No. of lines in scene		Scene	No. of scenes in act	No. of lines in the act	No. of lines in the play
I, VII,	79-82		82	MACBETH	III VI	218	444	
I, I,	450-6		495	TITUS ANDRONICUS	V II	265	386	
I, V,	116-17		146	ROMEO AND JULIET	V V	610	795	
I, III,	153		164	JULIUS CAESAR	II III	506	609	
I, V,	189-90		92	HAMLET	III IV	701	928	
I, III,	400-9		409	OTHELLO	III IV	511	742	
I, V,	45-6		52	LEAR	IV VII	225	612	
I, V,	78-9		79	ANTONY AND CLEOPATRA	X XII	428	756	
I, II,	257-8		258	TIMON OF ATHENS	IV VI	280	544	
I, I,	307-8		315	PERICLES	II IV	180	252	
I, I,	307-8		315	LOVE'S LABORS LOST	I I	205	205	
I, II,	95-105		105	COMEDY OF ERRORS	II II	190	311	
II, II,	103		---	MID SUMMER'S NIGHT'S DREAM	II II	572	669	
I, III,	171		181	MERCHANT OF VENICE	II VI	437	673	
I, III,	65-9		75	MUCH ADO ABOUT NOTHING	III V	420	599	
I, III,	424		137	AS YOU LIKE IT	II V	470	774	
I, IV,	308-9		321	TWELFTH NIGHT	III IV	301	728	
I, III,	287-40		261	ALL'S WELL THAT ENDS WELL	V VII	280	480	
I, IV,	85-89		90	MEASURE FOR MEASURE	I II	270	576	
I, VI,	209-10		210	CYMBELINE	IV VII	403	753	
I, II,	493		501	TEMPEST	III III	346	364	
I, VI,	36-7			HENRY VI	III IV	422	473	
I, IV,	59-62		62	RICHARD II	III IV	386	578	
I, I,	244-75		275	JOHN	II IV	352	613	
I, III,	244-300		302	HENRY IV (1)	II III	610	852	
I, II,	307-10		310	HENRY V.	III VII	234	713	

The table shows that, of the 27 plays considered, every one (except MIDSUMMER'S NIGHT'S DREAM, in which the action is developed by supernatural influences and not by reason, and HENRY IV which is not logical and PERICLES which has no unified plot), has its second turning point at the end of the first act. It shows that eighteen have the third turning point at about the mechanical middle of the third act; and that sixteen, - MACBETH, TITUS ANDRONICUS, LEAR, ANTONY AND CLEOPATRA, TEMON OF ATHENS, COMEDY OF ERRORS, MERCHANT OF VENICE, MUCH ADO ABOUT NOTHING, AS YOU LIKE IT, TWELFTH NIGHT, ALL'S WELL THAT ENDS WELL, MEASURE FOR MEASURE, CYMBELINE, RICHARD II. KING JOHN, and PERICLES, - have the third turning point within one hundred lines of the middle, counted by lines in the act.

Since all the plays have the second turning point at the end of the first act and two-thirds have the third at the middle of the third act, and all (save MIDSUMMER'S NIGHT'S DREAM) have the fourth turning point in the fifth act, if we find a play which may be analysed according to this and also with the turning points in a different position, may we not say that the structure according to this is the more probable one, as it is the one usually adhered to by Shakespeare? If so, we see the light which the dramatic structure throws upon the interpretation of the play as Shakespeare intended it.

Take MERCHANT OF VENICE, for instance. For us the chief interest lies in the Shylock-Antonio story. With this as the main action the second turning point corresponds with that of the Bassanio-Portia story, but the fourth is in the fourth act, making the whole fifth act superfluous so far as the main action is concerned. It is clear that the main story is the Bassanio-Portia one, and that our feeling toward the people in the play is different from that in Shakespeare's day. Or take HAMLET. According to Werder's interpretation, that the complication is due to external circumstances - the power of the king - the second turning point is:

"The play's the thing

Wherein I'll catch the conscience of the king."

(II. ii. 633-4), and the third is where the play proves the king's guilt. (III. ii. 297-8L. As this places the second turning point at the end of the second act, we may conclude that the other interpretation, which places the second turning point at the close of the first act and the third at the middle of the third act is the rightful one, making the complicating force Hamlet's own unfitness for the task imposed upon him. Or take MACBETH. A disputed point is whether or not the third murderer is Macbeth himself. If the third turning point is in the middle of the third act, the escape of Fleance, this fact furnish an argument for Macbeth's being ~~the~~ third murderer, for as a rule the hero should be present at the crisis of the action. Or take a play in which it is doubtful at the first turning point as to who is the hero or heroine; if the second turning point is at the end of the first act, and there one of the possible heroes is of chief concern, this person is the hero. In MUCH ADO ABOUT NOTHING the chief interest lies in the Benedick-Beatrice story; but the dramatic structure shows that the Hero-Claudio story is the main one. In OTHELLO the chief interest lies in Iago, but the structure shows that Othello is the hero.

So we see how much light the dramatic structure of a play ~~th~~ows upon its interpretation.



[illegible]



010-100727037

378.7M71

XH18

