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QUESTIONS ON SHAKESPEARE

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QUESTIONS ON SHAKESPEARE

Part I
INTRODUCTORY

BY
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TO

MY CHUM AT JOHNS HOPKINS
CHARLES BAKER WRIGHT

PREFACE

The purpose of the present work is fully explained in the Introduction.

The writer wishes to express his great indebtedness to his friend Mrs. Ella Adams Moore for advice and criticism in the preparation of Parts I and II. Her interest could hardly have been greater if the books had been her own.

Professor I. N. Demmon of the University of Michigan, Professor C. G. Dunlap of the University of Kansas, Professor J. M. Manly and Mr. D. A. Robertson of the University of Chicago, and Librarian W. N. C. Carlton and Miss Durkee of the Newberry Library, Chicago, have given valuable assistance in connection with the Bibliography. It is a cause for regret that the final work upon the Bibliography could not be done in the Shakespeare Library of the University of Michigan. Through the kind mediation of Professor Demmon, the writer has at various times received help from that valuable collection. Advanced students of Shakespeare may well make pilgrimages thereto.

A. H. T.

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INTRODUCTION

INTRODUCTION

There are very many reasonable ways in which the exercises in Part II of the present work can be used;

And every single use of them is right.

The teacher who looks through some of the questions in order to get suggestions for exercises of his own framing, the private reader who notes them in order that he may read a particular play more intelligently—these make just as legitimate a use of the book, and one just as much intended by the author, as does the systematic student who writes out formal answers to most of the questions upon some play or group of plays.

No one can rightly criticize a teacher for using with a class any questions from this work that he considers suitable. It is supremely important that the topics assigned to pupils shall be interesting and profitable; it is not at all important where they come from. I believe that the pupil has a right to have his work in English assigned in a way that is both clear and helpful. He should know when he has accomplished the assigned task, the work for which on the particular occasion he is to be held responsible. There is no proper time in any classroom for haphazard questioning. To ask

the pupil simply to "take" ten pages, or twenty pages, of a play, seems hardly a wise procedure. Where shall he take them?

Some teachers may think best to have the pupils themselves select some of the questions that are to receive special attention. Although an ordinary class can use but a few of the exercises upon a play, it would help the members to glance at most of them. Questions that are not formally assigned may be useful as a stimulus to thought, and may save the pupils from false and one-sided conceptions. It is well, too, that young people should realize that their study of a play has been only partial and superficial.

The main portion of the pupil's study should be expended upon questions that are literary in their nature. He should not devote his chief strength to topics concerning which Shakespeare himself cared little or nothing.

The prime necessity in the study of Shakespeare is that the pupil's self-activity shall be called forth. The poetry, the humor, the pathos, the abounding diversified life of the plays must be directly appropriated by each individual reader. He must grapple with Shakespeare for himself. With each new drama "a new planet swims into his ken." It is not desirable that the results of some other man's reading and thinking shall be poured

out upon him in lectures. The true test, however, is that of results. A lecture may be profitable; but it will be most profitable when it is made to have some direct connection with the pupil's own reading and reflection.

The author hopes that this work will be of service to many private students of Shakespeare, indeed to many who would call themselves only readers. The isolated reader needs to be kept from a careless or mechanical perusal of the text. The questions here raised ought to stimulate such an one, and to enlarge the scope of his interest.

It was my intention at one time to put at the beginning of this book a discussion of various topics for dramatic study. On some future occasion I may write such a paper. But I was afraid that I should impose my ideas upon those who use the book rather than stimulate and draw out their own.

I have tried to make the exercises clear and self-explanatory, and not to use a jargon of my own. Though forced to employ a few terms in a somewhat technical way, I have chosen for the purpose words that are as luminous as possible, and whenever it seemed necessary, I have carefully explained at some place in the book the meaning which I attach to each term. Through the index to each Part these explanations can be consulted at will.

Five different kinds of exercises on each play are here presented, as follows: (1) general questions, (2) questions on individual acts and scenes, (3) character-study, (4) the relation of the play to its sources, (5) questions concerning text or meaning. It has not seemed best to try to keep these divisions entirely apart. Thus, questions that pertain to the great interest of character-study are often given under the individual scenes. Again, while the difficulties that concern the text and the language of Shakespeare are left for the most part to be taken up for each play under that specific head, certain topics of this kind are considered in the questions upon the individual scenes. In this way certain more important textual questions will probably be brought to the notice of some who will pay little attention to the detailed study of the language.

The general questions on each play are somewhat difficult. They put the student upon his own resources, and ask him to handle the play as a master-interpreter. Instead of using the criticisms of others, he is to write a criticism of his own. One such topic may demand much time before it can be discussed with fulness and insight. These questions are not for babes; and even a class that is fitted to handle them will not be able to take up many of the general exercises with any fulness.

Nevertheless, so far as pupils are ready for them, these general questions, and the study and interpretation of the important characters, are the topics which seem to me to have the most value. The pupil is given "the freedom of the city"; and the tasks that are assigned him can be made highly educative.

The study of Shakespeare's versification as such has not been taken up in the questions upon the earlier plays. The purpose is to consider this topic in connection with later plays, and then to make the development of the poet's verse the subject of comprehensive study and interpretation. However, by making use of the detailed description of Shakespeare's versification given in Part I, this subject can be taken up whenever the teacher desires. Some attention has been paid, even in the study of the earlier plays, to Shakespeare's increasing use of prose, and to the principles governing the variation between prose and blank verse.

The paper upon Shakespeare's language makes no attempt to treat that subject with fulness. The purpose is to bring out the main differences between the language of Shakespeare and that of today. This outline, it is hoped, will give the pupil some helpful information, and will stimulate him to make similar comparisons for himself.

The bibliography is select. Especially in the

general divisions, many available books have not been named. It is hoped that the more important works are given.

In writing this book I have made constant use of three complete editions of the text of Shakespeare: the second edition of *The Cambridge Shakespeare*, *The Eversley Shakespeare* of Herford, and the one-volume edition of Neilson (see under III in Bibliography). The last two have the standard line-numbers of the Globe edition. The text constantly before my eyes has been that of Herford.

While working out the questions, I have made little use of Mr. W. H. Fleming's four volumes entitled *How to Study Shakespeare* (Doubleday, N.Y.), or of the excellent "study programmes" by Miss Porter and Miss Clarke (in the volumes of *Poet-Lore*, Boston. See under XV in Bibliography). Inasmuch, however, as I had previously consulted these sources in order to get topics for my classes, I may well owe more to these predecessors than I realize. Of the eight plays taken up in Part II, three have been treated by Mr. Fleming, and two by Miss Porter and Miss Clarke.

From the commentators and critics I have taken suggestions with the utmost freedom. Especial help in working out my questions has come to me from the Boswell-Malone Variorum Shake-

speare of 1821, from some volumes of the incomplete Arden edition (Heath), from Rolfe's old edition, from the admirable *First Folio* edition of Miss Porter and Miss Clarke (Crowell), now approaching completion, and from the volumes of *The New Variorum* edition (Lippincott) of Dr. Horace Howard Furness, the honored teacher of us all.¹

I have not hesitated to ask the student to express his judgment upon the quality of Shakespeare's work. Of course he should consider well before making any disapproving comment; and if he does make it, he should have a clear appreciation of the fact that fuller knowledge and reflection may modify or even reverse his unfavorable opinion. When Shakespeare seems to be in fault, the student must bear in mind that the exact purpose of the dramatist may not have been apprehended. Again, the modern reader may easily fail to appreciate the accepted conventions and limitations of the Elizabethan stage, and therefore of Elizabethan play-writing. One must note, too, that dramatic economy often forces even the most careful dramatist to indulge in a kind of foreshortening, a hurrying forward of the action, which at times crowds out some of the preparation that would make the progress of events seem more easy and natural. Shakespeare's fondness for love at first

¹ See under III of Bibliography.

sight—his men fairly tumble in love—is probably due in part to the dramatic economy of this expedient.

Once more, we should note that some feature of a play which can fairly be called objectionable may be an almost necessary incident in accomplishing some larger purpose. Thus, Horatio's speech in *Hamlet* I. i. 79-107 is somewhat forced. It is not likely that Bernardo and Marcellus are so ignorant of an important episode in the recent history of their own country that they need to have it recited in such detail. But by means of this speech Shakespeare manages to bring into his play the exposition that is needed; and the straining of probability is scarcely noticed.

It is clear, too, that Shakespeare was very much hampered in composing his English historical plays by the necessity of conforming to what were accepted as the facts of history. Previous dramatizations furnished in some cases an outline which he felt called upon to follow. These plays of the master-dramatist must be judged, not as pure drama, but as applied drama, since in writing them he was only in part a free agent.

But, after all proper precautions have been taken, the pupil must form and express judgments concerning Shakespeare's work, if he is to study the dramatist at all. The most appreciative students

of the poet have felt free to call attention to his occasional shortcomings. Professor Dowden says of *Richard II*, V. iii. 119 ("Speak it in French, King; say, 'Pardonne moi'"): "This execrable line would never have been admitted by the mature Shakespeare."¹ Concerning a portion of the same scene Professor Herford says: "The Duchess of York's ride, and the tragi-comic encounter of plea and counter-plea which follows, is Shakespeare's addition [to Holinshed], a strangely injudicious one."²

Professor Baker comments as follows upon the closing portion of *The Two Gentlemen of Verona*: "Having lured his audience on by writing scenes which constantly promised complicated action ahead, when the closing in of the afternoon at last drives him to bay, [the dramatist] gets out of his difficulties in the swiftest possible fashion, but with complete sacrifice of good dramatic art, the rich possibilities of his material, and truth to life."³

The ordinary student of Shakespeare is not a Dowden, a Herford, or a Baker; but it is his task

¹ Cited by Herford in his ed. of *Richard II*, Heath, p. 179.

² *The Eversley Shakespeare*, Vol. VI, p. 233.

³ *The Development of Shakespeare as a Dramatist*, Macmillan, 1907, p. 122.

as truly as it is theirs to form his own opinion concerning the relative success or failure of the dramatist at each point. He will look upon Shakespeare as a great fellow-man, not as a god. If the poet seems to him to have committed an artistic fault at any point, he will say so. He may gradually modify any particular conclusion, but only by being honest with himself can he ever rise on the stepping-stones of outgrown opinions to a finer and fuller appreciation of Shakespeare, and so to a finer and fuller intellectual life.

In what order is it most profitable to read the plays of Shakespeare? The order which is indicated a little later in this Introduction attempts to accomplish two things. The first purpose is to study the plays approximately in the order in which they were written; the second purpose is to read together plays of the same general class. The gradual development of Shakespeare's mind and art is a fascinating subject of study. This continued story gives a constant interest to the study of the successive plays. It is also very suggestive and stimulating to compare plays of the same kind. The plays are therefore taken up in small groups. Each group contains only plays of the same general type, and the groups follow each other in chronological order. The three larger classes recognized in the First Folio, come-

dies, histories, tragedies, are made the basis of the grouping here presented; but *Cymbeline* and *Troilus and Cressida* are considered as comedies; and *Pericles*, not in the First Folio, belongs in the same class.

As in the Folio, only the dramas based upon English history subsequent to the Norman Conquest are treated as histories. Those concerned with earlier, legendary British history, and those treating Roman history, are not included among the plays called "histories." It is plain that this class is not logically co-ordinate with the two other divisions, comedies and tragedies. Some of the histories are genuine comedies; the best example is *I Henry IV*. Others are genuine tragedies; a striking example is *Richard III*. But something like half of the histories are what may be called chronicle-plays, in distinction from both comedies and tragedies. A chronicle-play may be roughly defined as one that presents the important events of a reign or a period, rather than a complete, unified action. A play which I should call distinctively a chronicle-play is likely to have one or more of the following peculiarities: to show what may be termed two or more coexistent rival main lines of action; to have two or more successive main actions; to begin a new line of action at the close of a play (or Part); to complete an action fully

inaugurated in a preceding play (or Part), or in preceding history.

The attempt to dramatize authentic English history makes all of these ten plays sufficiently alike to be looked upon as forming one general class; and it is interesting to trace in them the growth of Shakespeare's power to present history in the form of drama.

In order to get a correct impression of Shakespeare as a historical dramatist, it is necessary that the four plays which treat of the fall of the house of Lancaster and the coming of Henry VII be studied before the riper tetralogy which presents the rise of Lancaster. It is not best, after reading *I Henry IV*, to go back to the artistic crudity of *I Henry VI*. I follow at this point the example of Professor Herford in *The Eversley Shakespeare*. In all cases the order of the plays within each smaller group follows that of Neilson's edition, the most satisfactory one-volume Shakespeare.

The following table will make clear the order in which the present writer recommends that the plays and poems of Shakespeare be read by one who seeks to trace the development of his mind and art. The table indicates also the plan for the successive Parts of the present work.

QUESTIONS ON SHAKESPEARE

PART II (*Ready*)

- I. *The First Histories: The Fall of Lancaster and the Coming of Tudor.*
 - 1. I Henry VI.
 - 2. II Henry VI.
 - 3. III Henry VI.
 - 4. Richard III.
- I A. *The Early Poems.*
 - Venus and Adonis.
 - The Rape of Lucrece.
 - A Lover's Complaint.
 - The Passionate Pilgrim
 - The Phoenix and the Turtle.
- II. *The First Comedies.*
 - 5. Love's Labour's Lost.
 - 6. The Comedy of Errors.
 - 7. The Two Gentlemen of Verona.
 - 8. A Midsummer-Night's Dream.

PART III

- III. *The First Tragedies.*
 - 9. Titus Andronicus.
 - 10. Romeo and Juliet.
- IV *The Riper Histories: King John, and the Rise of Lancaster.*
 - 11. King John.
 - 12. Richard II.

13. I Henry IV.
14. II Henry IV.
15. Henry V.

PART IV

V. *The Sunny Middle Comedies.*

16. The Merchant of Venice.
17. The Taming of the Shrew.
18. The Merry Wives of Windsor.
19. Much Ado about Nothing.
20. As You Like It.
21. Twelfth Night.

VA. *The Sonnets.*¹

VI. *The Sterner Middle Comedies.*

22. Troilus and Cressida.
23. All's Well That Ends Well.
24. Measure for Measure.

PART V

VII. *The Period of Tragedy.*

25. Julius Caesar.
26. Hamlet.
27. Othello.
28. King Lear.

¹ Unfortunately the statement appears in Part II, which was in type some time before Part I, that the Sonnets are to be taken up immediately after Group III of the plays. That statement is hereby canceled.

- 29. Macbeth.
- 30. Timon of Athens.
- 31. Antony and Cleopatra.
- 32. Coriolanus.

PART VI

VIII. *The Last Comedies: The Reconciliation Plays.*

- 33. Pericles.
- 34. Cymbeline.
- 35. The Winter's Tale.
- 36. The Tempest.

IX. *One More History.*

- 37. Henry VIII.

In making up the smaller groups that have been given, it has been necessary to disturb somewhat the chronological order of the works. Thus, Shakespeare's first history, first poem, and first comedy may well have been composed at dates not far apart, *Venus and Adonis* being probably the earliest of the three. Also, the later plays of Group IV, the riper histories, and the earlier plays of Group V, the sunny middle comedies, are believed to belong in general to the same years, 1596-99. The groups are in part synchronous, not successive. Although the three sterner comedies which make up Group VI cannot be dated with accuracy, they probably belong to the same years as the earlier tragedies of Group VII.

In the succession of the plays three somewhat sudden breaks are apparent. The first is the striking change in technique and dramatic method that is noted in passing from *Richard II* to *I Henry IV*. This sharp contrast is due in part to our method of grouping; Neilson suggests 1594 and 1597 as the dates of the two plays.

The two other marked breaks in our table are the abrupt change of tone in going from Group V, the sunny middle comedies, to Groups VI and VII, the sterner middle comedies and the great tragedies; and the equally abrupt change of mood that we experience when we leave behind Group VII, the period of tragedy, and take up Group VIII, the last comedies, the reconciliation plays. These two sudden alterations in the tone and temper of the plays are noteworthy. They challenge attention. How shall they be interpreted?

In the following words Stopford Brooke brings out the contrast between the sunny middle comedies and the plays which follow, and connects this change in tone with some of the known facts of Shakespeare's life:

Shakespeare had grown wealthy during this period, famous, and loved by society. He was the friend of the Earls of Southampton and Essex, and of William Herbert, Lord Pembroke. The Queen patronized him; all the best literary society was his own. He

had rescued his father from poverty, bought the best house in Stratford and much land, and was a man of wealth and comfort. Suddenly all his life seems to have grown dark. His best friends fell into ruin, Essex perished on the scaffold, Southampton went to the Tower, Pembroke was banished from the court; he may himself, as some have thought, have been concerned in the rising of Essex. Added to this, we may conjecture, from the imaginative pageantry of the *Sonnets*, that he had unwisely loved, and been betrayed in his love by a dear friend. Disgust of his profession as an actor and public and private ill weighed heavily on him, and in darkness of spirit, though still clinging to the business of the theatre, he passed from comedy to write of the sterner side of the world, to tell the tragedy of mankind.

His third period opens with *Julius Caesar*. . . . The darker sins of men, the un pitying fate which slowly gathers round and falls on men, the avenging wrath of conscience, the cruelty and punishment of weakness, the treachery, lust, jealousy, ingratitude, madness of men, the follies of the great and the fickleness of the mob, are all, with a thousand other varying moods and passions, painted, and felt as his own while he painted them, during this stern time.¹

It is dangerous to give to these changes in Shakespeare's writing an unqualifiedly autobiographical interpretation. We do not know enough about his

¹ *Primer of English Literature* (New York, 1882), pp. 99-100.

personal history to do this with certainty. Professor Thorndike, in various publications, has given to some features in the succession of the plays a literary interpretation. That is, he would say that Shakespeare followed the literary fashions of his day. Thus, the dramatist sought to succeed in a business way rather than to express his own mood. For example, Thorndike holds that *Hamlet* was written to take advantage of the great interest in "revenge plays" which had been aroused by *The Spanish Tragedy*, perhaps the most popular play of its period, and other similar dramas.¹ There is unquestionably much truth in this method of explaining the production of *Hamlet*.

Mr. Sidney Lee looks upon the *Sonnets* as exercises written in accordance with a prevailing literary fashion. Indeed, he may fairly be said to have proved that they were so written; but his conclusion that therefore the *Sonnets* have little autobiographical significance is something which he has not proved, and which most students cannot accept.

I believe in the substantial truth of the autobiographical interpretation of the changes in Shakespeare's mood, but we must be careful not

¹ "The Relations of *Hamlet* to Contemporary Revenge Plays," *Publications Modern Language Assn.*, XVII (1902), pp. 125-220.

to interpret them in this way exclusively or too specifically.

Halliwell-Phillipps once jested at the idea that Shakespeare's writing was decisively influenced by his mood, by the stage reached in his mental and emotional development. Professor Walter Raleigh both quotes and answers Halliwell-Phillipps in the following passage:

Plays of the same type have been shown to fall within the same period of [Shakespeare's] life. His early boisterous Comedies and his prentice-work on history are followed by his joyous Comedies and mature Histories; these again by his Tragedies and painful Comedies; and last, at the close of his career, he reverts to Comedy, but Comedy so unlike the former kind, that modern criticism has been compelled to invent another name for these final plays, and has called them Romances. There is no escape from the broad lines of this classification. No single play can be proved to fall out of the company of its own kind. The fancies of those critics who amuse themselves by picturing Shakespeare as the complete tradesman have no facts to work upon. "One wonders," says Mr. Halliwell-Phillipps, "what Heminge and Condel, would have thought if they had applied to Shakespeare for a new comedy, and the great dramatist had told them that he could not possibly comply with their wishes, he being then in his Tragic Period." What they would have thought may admit a wide conjecture;

what they got is less doubtful. If they asked for a comedy when he was writing his great tragedies, they got *Measure for Measure* or *Troilus and Cressida*; if they asked for a tragedy when he was writing his happiest works of wit and lyric fantasy, they got *Romeo and Juliet*.¹

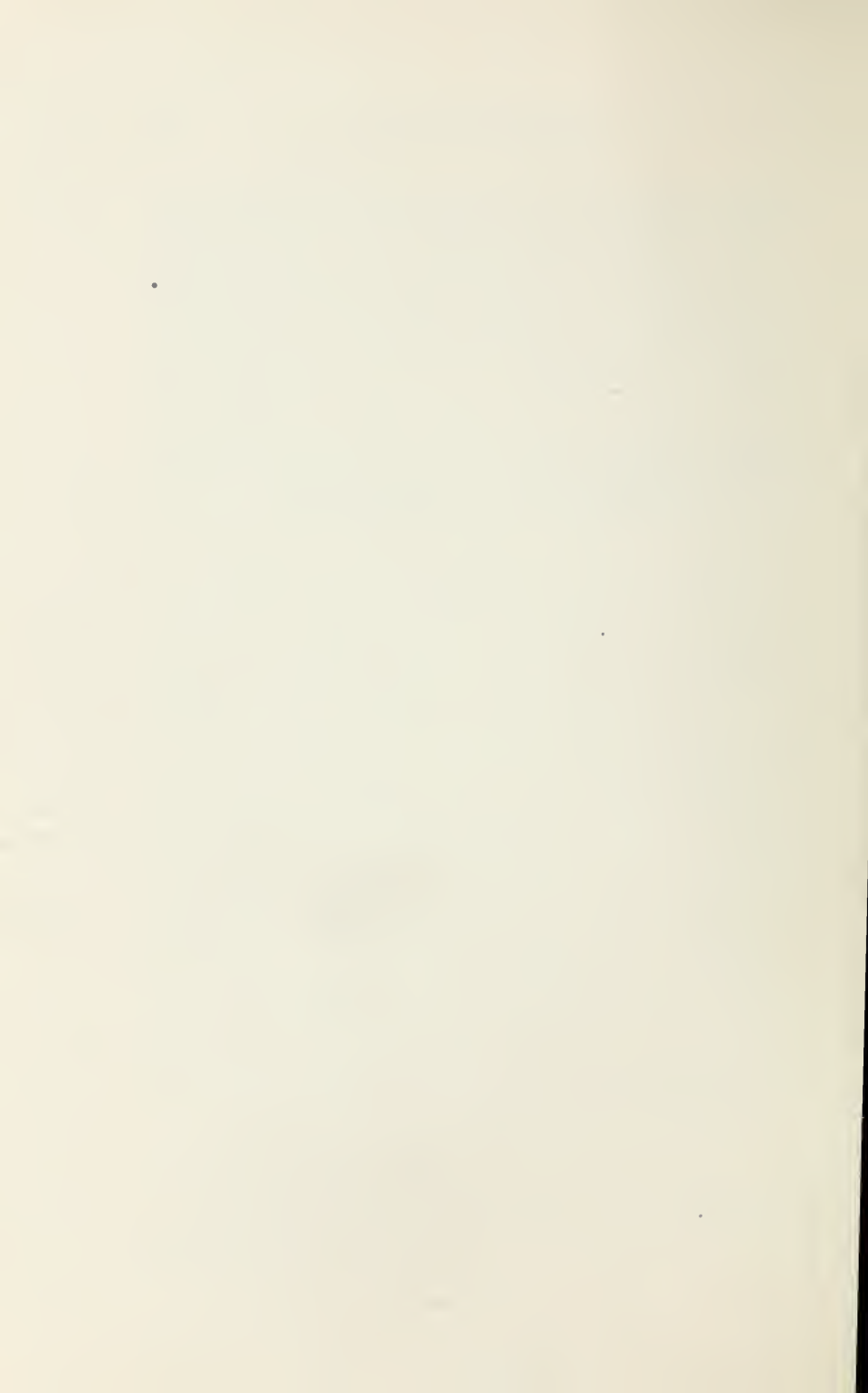
It is at least clear that there are four larger periods in the writings of the dramatist. These Professor Neilson has happily termed the periods of experiment, of sunshine, of gloom, and of placidity.² How far this succession of moods represents a simple process of mental and moral ripening, and how far it was caused by special circumstances, we shall never fully know.

It is pleasant to feel that Shakespeare's last mood was a kindly one. His closing dramas I have called reconciliation plays; for *Henry VIII* is believed to be only in part by him. In each of the three that are wholly the work of the dramatist—*Cymbeline*, *The Winter's Tale*, *The Tempest*—there are wrong-doing and estrangement; but after sin and suffering comes peace, the peace of forgiveness. In *The Winter's Tale* we are back in the country again; we see the festival of the sheep-

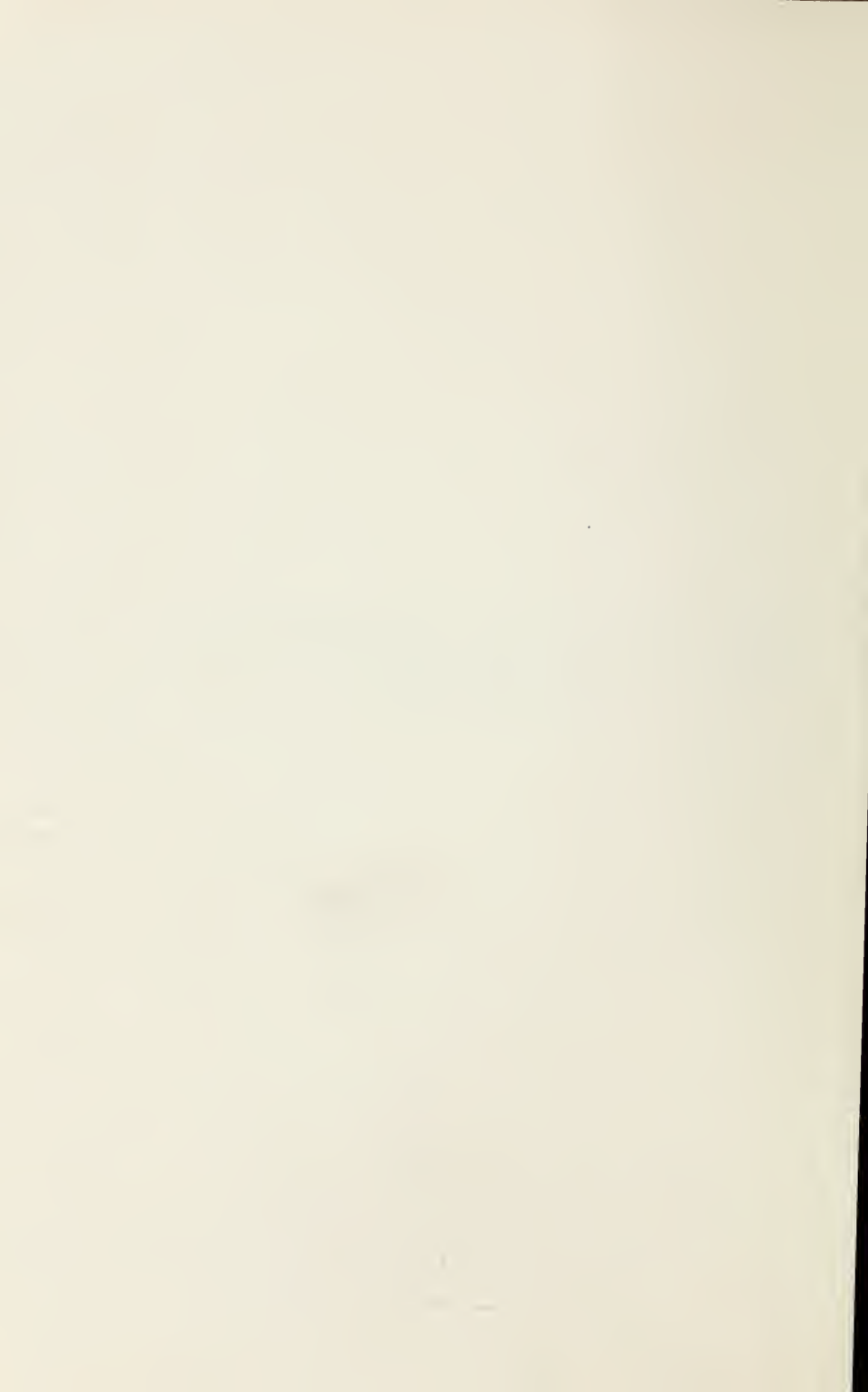
¹ *Shakespeare* (in "The English Men of Letters"), Macmillan, 1907, p. 131.

² *Complete Works of Shakespeare*, 1 vol., Houghton, 1906, pp. xiv-xv.

shearing, and the wild flowers of the Avon meadows. "The wheel is come full circle." To one who reads the plays in the order here indicated, these closing dramas are a benediction. The gracious, queenly women who here smile upon us are the choicest embodiments of human nobleness, of moral beauty, in all literature. In Miranda, Imogen, Perdita, and Hermione, we have a vision of "the crowning race of human-kind."



THE STUDY OF SHAKESPEARE'S
LANGUAGE



THE STUDY OF SHAKESPEARE'S LANGUAGE

Introduction

The usual method of studying Shakespeare's language is to take up the peculiar words and expressions in succession, just as these meet one in reading the text. In this way one is always dealing with an individual item, with a single fact. The tendency is to forget all about one word in passing on to the next; one nail drives out another in regular sequence. The ordinary student does not easily rise from these successive particulars to interesting general facts and larger truths, of which the individual items are simply happy illustrations.

In order that his classes might escape from this tyranny of particulars, and might grasp some of the larger facts and characteristics of Shakespeare's language, the writer has often described for them in detail some of the peculiarities which mark the style of the dramatist, and asked them to find illustrations of each of these points in the play that was then being considered. It is out of such exercises that this part of the present work has grown.

The attempt has been made to indicate here the most salient peculiarities of the grammar and dic-

tion of Shakespeare, usually points in which it differs from the accepted English usage of the present day. It is intended that the topics given below shall be made a basis for independent work on the part of the pupil. He should be asked to furnish illustrations of some, at least, of the points specified; and he should be encouraged to point out any general facts which he may observe that have not been here formulated.

To a degree which seems bewildering to a modern reader, Shakespeare wrote as he pleased. Coming before English usage had been systematized and tabulated, before any grammars or dictionaries had been made, he did what seemed right in his own eyes. Thus he enjoyed an intoxicating measure of freedom, though he was always subject, of course, to the necessity of being understood by his readers. Shakespeare is always ready, for example, to use any word as a noun, verb, or adjective, whatever may be the part of speech to which it originally and regularly belongs. He is equally ready to use a word in a new meaning. We shall take up some of these licenses later under separate heads. In this daring practice of word-coinage he probably went beyond other men of his age. Says Professor Raleigh: "Although the first recorded occurrence of a word or meaning often belongs to Shakespeare, it is impossible, in

any given case, to prove that he was the first inventor. But the cumulative evidence for his inventive habit is irresistible."¹

Shakespeare's characters use colloquial English. Even in the formal blank-verse speeches of kings and nobles, this colloquial coloring is present, helping to give a lifelike impression. Mixtures of constructions extreme ellipses, and illogical case-forms of the pronouns, are some of the colloquial licenses that we shall touch upon later. I will give one illustration of this colloquial quality. In the following passage Henry V begins to summarize in the indirect form a proclamation which he wishes to have made to the soldiers. Suddenly, in the middle of his sentence, becoming indignant at an imagined coward, he passes to the more vivid imperative of the proclamation itself:

Rather proclaim it, Westmoreland, through my host,
That he which hath no stomach to this fight,
Let him depart.

—*Henry V*, IV. iii. 34-36.

It is usually impossible to distinguish sharply between the English of Shakespeare and Elizabethan English. By the help of the *New English Dictionary*, some two-thirds of which is now completed, individual coined words can often be traced

¹ *Shakespeare*, Macmillan (1907), p. 217.

to Shakespeare as their possible or probable creator; but even in these cases the dramatist has only coined such words as others felt free to fashion. In general, the student of Shakespeare's language should recognize that he is studying simply the finest and fullest expression of Elizabethan English.

Shakespeare made use of an astonishingly large number of different words, though he has comparatively few archaic or dialectic forms. His vocabulary has been estimated at 20,000 words; while Milton employed only 7,000 to 8,000. Strangely enough, the amazing variety and naturalness of Shakespeare's language seem to have disguised his greatness from the men of his own day. The self-consciousness and even the affectations of Lyly, Sidney, Spenser, and Ben Jonson caused them to be honored very early as creators and models of refined English. Gill, the master of St. Paul's School, London, in his grammatical work on English, *Logonomia Anglica*, 1619, cites Sidney, Spenser, and Ben Jonson, but never Shakespeare. The first English dictionary that makes citations from Shakespeare comes from the year 1725. The first one for which the writings of the great dramatist were really a chief source was that of Dr. Johnson, published in 1755. Shakespeare's language was too natural to seem important to the men of his own day, and too diversified to lead to much

imitation. We appreciate the mental greatness and the creative power that are expressed in the naturalness, copiousness, and many-sidedness of his diction; but his contemporaries did not.¹

The development of Shakespeare's style is not taken up here. Little indication is given, in connection with the following topics, of the fact that the plays do not all manifest the same maturity of mind, and that they do not all show a single, uniform mode of expression. The characteristics of Shakespeare's early manner, the changes therein which gradually manifested themselves, the intense, elliptical style of the final plays, and other topics of this nature will be studied in connection with particular plays. Naturally the growth of Shakespeare's style will not come up for any full treatment in the questions upon the earlier plays. The subject cannot be considered with care until there has been a sufficient amount of change so that plays can be compared which are somewhat different in style, and the trend of the development can be brought out.

In selecting and stating the following topics, free use has been made of the works upon the language and grammar of Shakespeare that are men-

¹ This paragraph is based upon Professor Friedrich Kluge's article "Ueber die Sprache Shakespeares," *Jahrbuch* XXVIII, 1-15. See especially pp. 3, 4, 6.

tioned in the Bibliography, but for the most part specific references to them are not given. The writer wishes to acknowledge his special indebtedness to Abbott, Franz, Schmidt, Clarke, Jespersen, and C. Alphonso Smith.

The intention has been to state the following points clearly and briefly, with a minimum of explanation and comment.

I. *Nouns*

1. *Coined nouns*.—A word belonging primarily to some other part of speech is used as a noun when desired.

Lady, you are the cruell'st *she* alive.

—*Twelfth Night*, I. v. 259.

Thou lovest *here*, a better *where* to find.

—*King Lear*, I. i. 264.

2. *Adjective form as abstract noun*.—Contrary to present usage, an adjective may be used as an abstract noun, denoting a quality.

Say what you can, my *false* o'erweighs your *true*.

—*Measure for Measure*, II. iv. 170.

3. *Adjective form as substantive to denote single person*.—Contrary to present usage, an adjective may be used substantively to denote a single person.

'Tis not enough to help the *feeble* up,
But to support *him* after.

—*Timon of Athens*, I. i. 107-8.

4. *Abstract noun with concrete meaning*.—An abstract noun is frequently used with concrete meaning. This kind of metonymy “is common to all languages . . . , but no [other] poet has been nearly so bold in it as Shakespeare” (Schmidt).

The murmuring lips of *discontent*.

—*King John*, IV. ii. 53.

Farewell, fair *cruelty*.

—*Twelfth Night*, I. v. 307.

5. *Abstract noun in the plural*.—An abstract noun is often used in the plural by Shakespeare where present usage would employ the singular. Evidently the word was not so completely abstract then as it is now.

I will requite your *loves*.

—*Hamlet*, I. ii. 251.

Hold your *peaces*.

—*Winter's Tale*, II. i. 139.

II. *The Pronouns*

There is very much irregularity in the use of the pronouns in Shakespeare. Says Lounsbury:

After the middle of the sixteenth century . . . the distinction between nominative and objective was

showing everywhere symptoms of breaking down. In fact, if the language of the Elizabethan drama represents fairly the language of society . . . great license in this respect had begun to prevail. *Me, thee, us, you, him, her, and them* were frequently treated as nominatives; while the corresponding nominative forms were treated as objectives. Modernized editions of the authors of that period do not in this respect represent justly the usage of the time, as in all or nearly all of them changes in the text are silently made. But, with the exception of *ye* and *you*, this confusion of case did not become universally accepted. The original distinction gradually reasserted itself, and is now perhaps more strongly insisted upon, at least by grammarians, than at any period since the sixteenth century. Yet the popular, and to some extent the literary speech has preserved expressions which still show this disregard of strict inflection.¹

Let us look at a few general facts which will throw light upon some of the particular points that are to be taken up.

The nominative of a pronoun is felt to be the general or naming form of the word. Whenever, therefore, the construction of a pronoun is not distinctly felt, the speaker is likely to put it into the general form, that is, into the nominative. Let us now bring into connection with this point

¹ *History of the Eng. Language*, ed. of 1894 (Holt), pp. 272-73.

another general fact which Professor C. Alphonso Smith terms "the short circuit in English syntax." By this phrase he means that "syntactical relations do not span wide spaces in English. The laws of concord, especially as illustrated in spoken English, operate best at close quarters. They do not carry far."¹ Thus in the expression *between you and I* (*Merchant of Venice*, III. ii. 321), which is still heard, the governing force of *between* seems to be all expended upon the first object; and the second pronoun, so to speak, escapes into the general form, the nominative.

Another important fact is the influence of position. Because the subject of the finite verb is in the nominative and regularly precedes the verb, the position before the verb comes to be associated with the nominative form. We shall find that a pronoun which precedes the verb is sometimes put into the nominative even when it is logically the object of a verb or a preposition, simply because

¹ *Studies in English Syntax* (Ginn), 1906, pp. 33-34.

While I am constantly indebted to Professor Smith's admirable paper upon "The Short Circuit in English Syntax" (*Studies*, etc., pp. 32-60), I find the title somewhat misleading. "The short circuit" suggests to me ellipsis, omission, which is not the idea at all. As substitutes for Professor Smith's expression I would suggest "the short word-group," or "the short syntactic group." These phrases seem to me somewhat clearer.

it stands in what may be called nominative territory. In a similar way the position after the verb becomes associated with the objective form, and pronouns which stand there sometimes take an objective form to which they are not logically entitled.¹

An illogical form of a pronoun is sometimes used as the result of an ellipsis, the omission of words necessary to indicate the complete construction. Because the nature of the omission is misapprehended, an inappropriate form of the pronoun is sometimes used. Comparative expressions with *than* and *as* are elliptical, and often contain a pronoun in an illogical case-form. For example:

A man no mightier than thyself or *me*
—*Julius Caesar*, I. iii. 76.

Let us pass now to particular facts concerning the use of pronouns in Shakespeare.

1. *Object of preposition in nominative*.—A pronoun used as one of the later objects of a preposition often takes the nominative form. See above.

There is such a league between my good man and *he*!
—*Merry Wives*, III. ii. 25-26.

2. *Object of verb in nominative*.—A pronoun used as one of the later objects of a transitive verb may take the nominative form.

¹ Cf. chap. iii of Smith's *Studies*.

Praise him that got thee, *she* that gave thee suck.

—*Troilus and Cressida*, II. iii. 252.

3. *Irregular appositional use*.—A pronoun often takes the nominative form when used in apposition with a noun or another pronoun that is in the objective relation.

We that take purses go by the moon and the seven stars, and not by Phoebus, *he*, "that wandering knight so fair."

—*I Henry IV*, I. ii. 15-17.

It should be noted that an appositive to a noun or pronoun in the possessive case is often put in the nominative in present English. Smith cites from Tennyson:

He saw his *brother's* shield, *Sir Lionel*.

4. *Doubling of pronoun*.—An idea is sometimes named by means of a pronoun in the nominative, and then, in order to conform to the construction, is repeated in a pronoun in the possessive or objective. This is an example of "the short circuit." The sentence breaks up into semi-independent groups of words.

Your majesty and *we* that have free souls, it touches *us* not.

—*Hamlet*, III. ii. 251-52.

5. *Logical subject in nominative*.—Sometimes a grammatical objective seems to be felt as the

subject of a proposition, and to be put in the nominative for this reason.

Let fortune go to hell for it, not *I*.

[=Fortune shall go to hell for it, not *I*.]

—*Merchant of Venice*, III. ii. 21.

We are free to say here that two constructions have been carelessly mingled (see VII, 1), and that the *not me* of the first construction indicated has been replaced by the *not I* of the second.

6. *Subject of infinitive in nominative*.—Occasionally the nominative of the pronoun seems to be used after a conjunction as the subject of an infinitive, the infinitive being felt, however, as a finite verb.

Heaven would that she these gifts should have,
And *I to live and die* her slave.

—*As You Like It*, III. ii. 161-62.

7. *His=its*.—*His* (possessive of the older neuter nominative *hit*) is the usual word in Shakespeare for the meaning *its*; however, the form *it* is used fifteen times in the First Folio in the meaning of *its*. The modern *its* (sometimes appearing as *it's*) occurs ten times, but only in dramas that were printed for the first time in the First Folio, 1623 (Franz, *Grundzüge*, § 159).

How far that little candle throws *his* beams!

—*Merchant of Venice*, V. i. 90.

It lifted up *it* head

—*Hamlet*, I. ii. 216.

8. *Peculiar uses of possessive*.—A pronoun is sometimes employed in the objective genitive (possessive) contrary to present usage; less commonly the same is true of a pronoun in the subjective genitive.

To have *his* sight [=the sight of him] thither and back again.

—*Midsummer-Night's Dream*, I. i. 251.

They know the corn

Was not *our* recompense [=a recompense given by us].

—*Coriolanus*, III. i. 120-21.

9. *Dative uses. Ethical dative*.—The objective form of the pronoun is often used to represent the older dative of advantage or disadvantage, where we should employ a preposition.

His physicians fear [for] *him* mightily.

—*Richard III*, I. i. 137.

The form *me* is sometimes used simply to indicate the interest of the speaker in what he is saying. This usage is known as *the ethical dative*. *You* is employed in a somewhat similar way to bring out the assumed personal interest of the listener in what is said. This use may fairly be included in the ethical dative. The possessive *your* often has a similar effect.

He plucked *me* ope his doublet and offered them his throat to cut.

—*Julius Caesar*, I. ii. 267-68.

If a' be not rotten before a' die . . . a' will last *you* some eight year or nine year: a tanner will last *you* nine year.

—*Hamlet*, V. i. 180-84.

Your serpent of Egypt is bred now of *your* mud by the operation of *your* sun.

—*Antony and Cleopatra*, II. vii. 29-30.

The ethical dative shades off into the dative of advantage, already treated.

I followed *me* close.

—*I Henry IV*, II. iv. 240-41.

10. "*It is I*," etc.—*It is I*, *it is he*, etc., represent the regular usage of Shakespeare. The modern colloquialisms of the type *it is me*, *it is him*, etc., occur but eight times, according to Smith, "the speakers being in three cases illiterates."

This is *he*.

—*Love's Labour's Lost*, I. i. 187.

Timon. Ay, [I am proud] that I am not *thee*.

—*Timon of Athens*, IV. iii. 277.

11. "*Fare thee well*," etc.—Expressions of this type are very common in Shakespeare. This usage may be explained in different ways: (1) as a blunder for *fare thou well*, due to the influence of the usual

word-order, verb *plus* object; (2) the spelling *thee* is a misinterpretation of the dull pronunciation of *thou* after an emphatic verb (Abbott. Compare "Woä then, wil*tha* [=thou]? dang*tha* [=thee]!" in Tennyson's *Northern Farmer: New Style*); (3) *thee* is a correct reflexive dative, the expression meaning something like *fare well for thy self* (Franz); (4) a mixture of constructions is possible, expressions like *fare thou well* and *keep thee well* having been blended. When the verb is transitive, or may be so considered, as in *haste thee, get thee away*, (5) the *thee* may be considered as a direct reflexive object (= *thy self*).

12. *The force of "thou."*—*Thou*, in Shakespeare, is used toward a friend or relative to express affectionate intimacy; toward one of lower social standing, a servant, a dog, etc., to express good-humored or even affectionate superiority; toward a stranger or a formal acquaintance to express contempt or insult; and, as now, in the higher poetic style, and in the language of solemn prayer. It seems strange to us that one form should indicate all these ideas; but a man of today, as Smith points out, addresses his dog, servant, child, and wife by the personal name only;¹ and he may address God directly in prayer without the use of any formal expression of honor.

¹ *Studies in English Syntax*, pp. 29-30.

If the respectful *sir* is used, the form *you* is commonly associated with it.

Sometimes these distinctions come to clear expression. In the dialogue between Hamlet and the grave-digger (*Hamlet*, V. i. 127-201), the Prince instinctively uses *thou* to the laborer. The grave-digger jests very freely with his unknown interlocutor, but, recognizing him as a man of rank and culture, employs *you*. The *thou* of intimacy and the *thou* of insult are both indicated in the advice which Sir Toby gives to Sir Andrew about writing the challenge:

If *thou* *thou'st* him some thrice, it shall not be amiss.

—*Twelfth Night*, III. ii. 48-49.

It must be admitted, however, that Shakespeare's use of *thou* and *you* is sometimes hard to interpret, and sometimes inconsistent. Abbott hardly succeeds in explaining the inconsistency in the letter of Artemidorus to Caesar:

If *thou* beest not immortal, look about *you*.

—*Julius Caesar*, II. iii. 7-8.

13. "*It*" as indefinite object.—*It* is sometimes used as an indefinite object. In a few cases the word may refer to something already in the mind of the person addressed; but often the *it* represents no definite idea, especially when joined to an

intransitive verb. This indefinite *it* is very apt to be used with a verb that has been made out of some other part of speech.

Pernicious protector, dangerous peer,
That smooth'st *it* so with king and commonweal!

—*II Henry VI*, II. i. 21-22.

Lord Angelo *dukes it* well.

—*Measure for Measure*, III. ii. 100.

14. *The reinforced substantive*.—A syntactically superfluous personal pronoun is sometimes placed immediately after its substantive. This seems to give emphasis. Sometimes the pronoun stands for a long substantive clause. When a clause has intervened, the reinforcing pronoun often brings out the construction more distinctly.

On what occasion, God *he* knows, not I.

—*Richard III*, III. i. 26.

God, I pray *him*,

That none of you may live your natural age.

—*Ibid.*, I. iii. 212-13.

My brother *he* is in Elysium.

—*Twelfth Night*, I. ii. 4.

That I have ta'en away this old man's
daughter,

It is most true.

—*Othello*, I. iii. 78-79.

. . . . and my two school-fellows,
Whom I will trust as I will adders fang'd,
They bear the mandate.

—*Hamlet*, III. iv. 202-4

15. *The reinforced relative pronoun*.—The relative pronoun is often reinforced by a personal pronoun. This makes the meaning more distinct, and the sentence easier of apprehension.

. . . . your brave father, *whom*,
Though bearing misery, I desire my life
Once more to look on *him*.

—*Winter's Tale*, V. i. 136-38.

Both the reinforced substantive and the reinforced relative are examples of "the short circuit," or the short word-group, as explained above.

16. *Two-faced words*.—*But* may sometimes be looked upon either as a preposition, to be followed by the objective, or as a conjunction introducing the subject of a new clause in the nominative. The same is true of *except*, and occasionally of other words. Since expressions of comparison are often very elliptical, the conjunction *than* or the conjunction *as* may be followed by a pronoun which can reasonably be conceived either as a nominative or as an objective. These ambiguous words helped to confuse the mind, and easily led to the use of illogical case-forms, abundant examples

of which can be found in modern English also. *Than whom* has become with us the only allowable form.

Methinks no body should be sad but *I*
[two-faced].

—*King John*, IV. i. 13.

You know my father hath no child but *I*
[=*me*].

—*As You Like It*, I. ii. 18.

. . . for my soul, yet I know not why, hates
nothing worse than *he* [= *him*].

—*Ibid.*, I. i. 171-72.

17. *Who*=*whom*.—*Who*, both interrogative and relative, is constantly used in the objective relation. This arises undoubtedly from the fact that *who* regularly begins the sentence or clause, and so stands in the customary place of the subject. When *whom* is used where *who* is called for, it is usually clear that we have a careless mixture of constructions, or that some attraction has operated.

Sweet declares that "in present spoken English *whom* may be said to be extinct, except in the rare construction with a preposition immediately before it, as in *Of whom are you speaking?*"¹

[I must] wail his fall
Who I myself struck down.

—*Macbeth*, III. i. 122-23.

¹ *New English Grammar* (Clarendon Press), I, p. 342.

Iago. He's married.

Cassio. To *who*?

—*Othello*, I. ii. 52.

Young Ferdinand, *whom* they suppose *is*
drown'd.

[A mixture of *whom* to be *drown'd* and *who*
. . . . *is drown'd*.]

—*Tempest*, III. iii. 92.

18. See IV, § 1, concerning the agreement of the relative pronoun and its verb.

19. *Attraction by a relative*.—A personal pronoun which is the antecedent of a neighboring relative, or of one that is omitted, is sometimes attracted into the case of the relative.

. . . . when *him* [= *he whom*] we serve's away.

—*Antony and Cleopatra*, III. i. 15.

20. *Omission of relative or of antecedent*.—The relative pronoun is omitted much more freely than in present English. "Modern usage confines this omission mostly to the objective" (Abbott).

. . . . the hate of those [who] love not the king.

—*Richard II*, II. ii. 128.

Thy honourable metal may be wrought
From that [to which] it is disposed.

—*Julius Caesar*, I. ii. 313-14.

The relative *who* is sometimes used with the antecedent omitted.

Fixing our eyes on [him on] whom our
care was fix'd.

—*Comedy of Errors*, I. i. 85.

I will set this foot of mine as far
As [he] who goes farthest.

—*Julius Caesar*, I. iii. 119-20.

21. *Implied antecedent*.—Shakespeare often uses a pronoun when the antecedent has been merely implied, not specifically named.

The king loves you;
Beware you lose *it* not.

—*Henry VIII*, III. i. 171-72.

Anon he's there afoot,
And there *they* fly or die.

—*Troilus and Cressida*, V. v. 21-22.

22. "*Which*" with clause for antecedent.—The use of *which* with a clause for its antecedent is more common than in present English.

And, *which* became him like a prince indeed,
He made a blushing cital of himself.

—*I Henry IV*, V. ii. 61-62.

23. "*Who*" impersonal, "*which*" personal.—The relative *who* often applies to things and animals and *which* to persons.

The first [casket], of gold, *who* this inscription bears,

—*Merchant of Venice*, II. vii. 4.

. . . . a gentleman
Which I have sometime known.

—*All's Well*, III. ii. 86-87.

24. *Pronoun separated from antecedent*.—Personal and relative pronouns are more freely separated from their antecedents than in present English, even when the separation causes difficulty or ambiguity.

. . . . when the searching eye of heaven is hid
 Behind the globe, *that* [=eye of heaven] lights
 the lower world,

—*Richard II*, III. ii. 37-38.

By this, your king
 Hath heard of great Augustus: Caius Lucius
 Will do's commission throughly; and I think
He [=your king] 'll grant the tribute.

—*Cymbeline*, II. iv. 10-13.

25. *Adverbial use of "what."*—*What* is often used adverbially, meaning *why*. Compare Latin *quid*.

What need we any spur but our own cause,
 To prick us to redress?

—*Julius Caesar*, II. i. 123-24.

III. Verbs

(See also under IV)

1. *Coined verbs*.—Shakespeare feels perfectly free to make verbs, either transitive or intransitive,

out of words belonging to other parts of speech; also to make intransitive verbs transitive, and the reverse. It is impossible to be absolutely sure, in any particular case, that Shakespeare was the first one to employ a new usage; but his perfect willingness to coin new verbs is unquestionable.

It shall *advantage* more than do us wrong.

—*Julius Caesar*, III. i. 242.

. . . . be he ne'er so vile,

This day shall *gentle* his condition.

—*Henry V*, IV. iii. 63.

He *childed* as I *father'd*!

—*King Lear*, III. vi. 117.

2. *The subjunctive mood.*—The subjunctive forms were used much more freely than with us. They were especially common in subordinate clauses to express an assertion made doubtfully or conditionally. Consequently it was much more easy for the Elizabethans to interpret as subjunctives verbal forms which are logically such, but which do not differ outwardly from indicatives. The subjunctive mood was employed in independent sentences to express wish.

She *were* an excellent wife for Benedick.

—*Much Ado*, II. i. 366-67.

I hope he *be* in love.

—*Ibid.*, III. ii. 17.

'*Twere* best he *speak* no harm of Brutus here.

—*Julius Caesar*, III. ii. 73.

Disorder, that hath spoil'd us, *friend* us now!

—*Henry V*, IV. v. 17.

3. *Omission of verb of motion*.—The omission of a verb of motion after an auxiliary is very common; sometimes such a verb is wanting after an adverb or a preposition that implies motion.

I'll home to-morrow.

—*Twelfth Night*, I. iii. 111.

And every man *hence* to his idle bed.

—*Julius Caesar*, II. i. 117.

Towards Florence is he?

—*All's Well*, III. ii. 71.

4. *Impersonal verbs*.—There were many more impersonal verbs in Elizabethan English than are found in present usage. Shakespeare sometimes uses a verb either personally or impersonally at will.

Diomedes. I do not *like* this fooling.

Thersites. Nor I, by Pluto: but that that *likes* not you *pleases* me best.

—*Troilus and Cressida*, V. ii. 101-3.

5. *Double object, person and clause*.—Shakespeare uses freely after transitive verbs a double object, a person *plus* a clause, where we should

omit the personal object. Kellner points out that this older usage is more concrete.¹ Compare I, § 5.

I see *you what you are*, you are too proud.
—*Twelfth Night*, I. v. 269.

6. *Strong preterite and participle alike.*—The preterite and the past participle of a strong verb are sometimes made alike contrary to present usage. Since these two forms are regularly alike in all of the weak verbs and in many of the strong, there has always been a marked tendency to assimilate them.

I *drunk* him to his bed.
—*Antony and Cleopatra*, II. v. 21.
. . . . our dastard nobles, who
Have all *forsook* me,
—*Coriolanus*, IV. v. 81-82.

7. *Omission of -en or -n of strong participle.*—The final *-en* or *-n* of the past participle of a strong verb is often omitted contrary to present usage. Modern English is very conservative here. It rarely drops this ending, except in the case of the *sing* and *bind* verbs, which already end in a nasal or a nasal combination.

He has *broke* my head across.
—*Twelfth Night*, V. i. 178.

¹ *Historical Outlines of English Syntax* (Macmillan), §§ 24, 94.

8. *Omission of -ed or -t of weak participle.*—The final *-ed* or *-t* of the past participle of a weak verb is often omitted contrary to present usage. This is partly due to the influence of the Latin perfect participles, and partly to that of the contracted past participles of English weak verbs ending in *-d* or *-t*, such as *met*, *hurt*, *fed*.

He was *contract* to Lady Lucy.

—*Richard III*, III. vii. 179.

A pure unspotted heart,
Never yet *taint* with love, I send the king.

—*I Henry VI*, V. iii. 182–83.

9. *Participles with irregular force.*—The participles in *-ing*, *-en*, *-n*, *-ed*, *-t* are often used with irregular force. Thus, *beholding* regularly has the meaning *beholden*; *-ed* often has the force of *-able*, etc. Words in *-ed* are often not proper participles, but rather ordinary adjectives, sometimes newly coined. Such a word in *-ed* “formed from an adjective means ‘made (the adjective),’ and derived from a noun means ‘endowed with (the noun).’ ”—Abbott.

For Brutus’ sake I am *beholding* to you.

—*Julius Caesar*, III. ii. 70.

All *unavoided* [unavoidable] is the doom of
destiny.

—*Richard III*, IV. iv. 217.

Shall that victorious hand be *jeebled* here ?

—*King John*, V. ii. 146.

Thus ornament is but the *guiled* shore

To a most dangerous sea.

—*Merchant of Venice*, III. ii. 97-98.

10. *Presence or absence of "to" in infinitive.*—The *to* of the infinitive is often omitted and often present contrary to modern usage. In particular, if two infinitives which belong to the same auxiliary have words intervening between them, the second infinitive is apt to take a reinforcing *to*, to make its nature clear. Smith points out that we sometimes have this *to* in present English; for example, in the sentence, "I had rather stay than *to* go with him."

Worthy Montano, you were *wont be* civil.

—*Othello*, II. iii. 190.

Keep your word, Phebe, that you'll marry me,
Or else, refusing me, *to* wed this shepherd.

—*As You Like It*, V. iv. 22-23.

11. *The force of the infinitive with "to."*—The infinitive with *to* was often used where we should now employ some other preposition with the infinitive in *-ing*. The first example given is one that we might still use.

Thou but offend'st thy lungs *to speak*
[*by speaking*] so loud.

—*Merchant of Venice*, IV. i. 140.

If this be so, why blame you me *to love*
you [*for loving*]?

—*As You Like It*, V. ii. 110.

What cause withholds you then *to mourn*
[*from mourning*] for him?

—*Julius Caesar*, III. ii. 108.

12. *Infinitive with force of finite verb.*—See II, § 6.

13. *The use of "be" in the indicative.*—*Be* is often used as the plural of the present indicative.

These clothes are good enough to drink in; and so
be these boots too.

—*Twelfth Night*, I. iii. 11-12.

14. "*Be*" as auxiliary with verbs of motion, etc.—*Be* is the regular auxiliary with verbs expressing motion or a change of condition, where the language now employs *have*. Modern German still agrees with the Elizabethan usage.

The noble Brutus *is* ascended.

—*Julius Caesar*, III. ii. 11.

Upon what meat doth this our Caesar feed,
That he *is* grown so great?

—*Ibid.*, I. ii. 149-50.

15. *Negative sentences without "do," "does."*—In negative sentences, both indicative and imperative, Shakespeare prefers the form without *do*, *does*. Franz notes that the verbs *care*, *know*, *doubt*, *mistake* are rarely used with *do*, *does*. The

phrases *I care not, I know not, I doubt not, doubt not* (imperative) are very common.

I love thee not, therefore pursue me not.

—*Midsummer-Night's Dream*, II. i. 188.

. . . . they *perceive not* how Time moves.

—*As You Like It*, III. ii. 350-51.

IV. *The Agreement of Verb and Subject*

1. *Agreement with relative pronoun as subject.*—

The relative pronoun is apt to take its verb in the third person singular, whatever may be the person or number of the antecedent. This is an example of "the short syntactic group"; the antecedent cannot "carry" so far, since there is nothing in the form of the relative to indicate the person or number. Modern editions of Shakespeare often falsify the text in these cases.

. . . . and all things that *belongs* [Ff, Q,
Neilson; *belong* Cambridge, Herford].

—*Taming of the Shrew*, II. i. 357.

They laugh that *wins* [Qq, F₁, 2, 3, Neilson;
win F₄, Cambridge, Herford].

—*Othello*, IV. i. 126.

[*Time speaks*] I, that please some, try all,
both joy and terror

Of good and bad, *that makes* and *unfolds*
error,

—*Winter's Tale*, IV. i. 1-2.

2. "*Here is,*" etc., with plural subject.—Skeat formulates the older usage thus:

When a verb occurs as the *second word* in a sentence, and is preceded by such words as *it, that, what, where, here*, and the like, such a verb is usually employed in the *singular* number, irrespective of the number of the substantive which follows it. Examples of such usage are common from the ninth century onwards. [Cited on p. 147 of Furness' edition of *Twelfth Night*.]

The practice of Shakespeare conforms to this statement.

. . . . and there *is* pansies, that's for thoughts.
—*Hamlet*, IV. v. 176-77.

Here *comes* the townsmen on procession.
—*II Henry VI*, II. i. 68.

3. *Compound subject with singular members*.—Any compound subject made up of singular members may take its verb in the singular.

. . . . when his disguise and he *is* parted,
—*All's Well*, III. vi. 112-13.

4. *Plural subject with "is," "was," or present indicative in -s*.—In the three preceding cases different kinds of plural subjects have taken verbs in the singular form. The point now to be brought out is that a noun or a pronoun that is plural both in form and meaning is sometimes used in Shakespeare as the subject of *is*, or of *was*, and is very

often used as the subject of a present indicative ending in *-s*. Lounsbury estimates that "there are more than two hundred" of these *-s* indicatives with plural subjects in Shakespeare's plays; he undoubtedly includes in this estimate the cases under the last section, but not those with *is* and *was*. There is much falsification of the text here in modern editions.

Ill deeds *is* doubled with an evil word
[F₁, Neilson; *are* F₂, ₃, ₄, Cambridge,
Herford].

—*Comedy of Errors*, III. ii. 20.

Be pitiful to my condemned sons,
Whose souls *is* not corrupted as 'tis
thought.

[Qq, F₁; *are* F₂, ₃, ₄, Cambridge, Herford,
Neilson.]

—*Titus Andronicus*, III. i. 8-9.

Even when their sorrows almost *was*
forgot.

[Qq, F₁, Neilson; *were* Cambridge,
Herford; *sorrow . . . was* F₂, ₃, ₄.]

—*Ibid.*, V. i. 137.

These high wild hills and rough uneven ways
Draws out our miles, and *makes* them wearisome.

—*Richard II*, II. iii. 4-5.

The most inclusive and probable explanation of this peculiarity is that of Professor C. Alphonso Smith:

(1) In *is*, *was*, *-s*, *-th*, used with plural subjects, we have not instances of borrowing, but evidence rather of a tendency on the part of the third indicative singular . . . to establish itself as the norm [for all persons and both numbers], and thus to usurp the place held by the indicative plural.¹

That is, in accordance with the general tendency to drop inflections, the most common form of the present indicative, the third singular, was often extended to cover the entire tense. This explanation finds "abundant illustrations in the popular speech of to-day."

(2) The usual explanation has been that these so-called *-s* plurals of the present indicative arose from the influence of the northern dialect, in which the plural of the present indicative regularly ended in *-s*, though the ending was dropped under some circumstances. This usage continues to the present day in the North of England.² This explanation, that of Abbott and Lounsbury,³ leaves the use of *is* and *was* with plural subjects unaccounted for.

The explanation of Smith is highly satisfactory,

¹ P. 367 of "Shakespeare's Present Indicative *-s* Endings with Plural Subjects," *Publications Modern Language Assoc.*, XI (1896), pp. 363-76.

² Wright, *Eng. Dialect Grammar* (Oxford, 1905), p. 296.

³ Lounsbury, *History of the Eng. Language*, ed. 1894 pp. 406-14, discusses this point and the next.

but the influence of the northern dialect may well have been a co-operating force.

5. *Plural subject with "doth" or "hath."*—The forms *doth* and *hath* are found very frequently with plural subjects. Modern editions often falsify the text in these places. In *Merchant of Venice*, III. ii. 33, since only the First Folio, among the early texts, has *doth*, the editors have some justification for printing *do*.

. . . . their encounters, though not personal, *hath* been royally attorneyed [F₁, Neilson; *have* F₂, 3, 4, Cambridge, Herford].—*Winter's Tale*, I. i. 28–30.

Wars *hath* not wasted it [Qq, Ff, Neilson; *have* Cambridge, Herford].

—*Richard II*, II. i. 252.

By what right does the editor of a scholarly edition print *have* in the line last cited, when the *nine* authoritative editions, five Quartos and four Folios, all show *hath*? (1) The explanation of Smith applies fully here. (2) Lounsbury holds that these forms are due to the influence of the southern dialect. In Somerset and Devon, present indicative plurals in *-th* have not entirely died out to this day (Wright, p. 296).

6. *Plural subject with present indicative in -en or -n.*—So far as I know, there is only one example in the plays printed as Shakespeare's of the old present indicative plural in *-en* or *-n*, except in the

Gower choruses of *Pericles*; and these choruses are usually thought not to have been written by Shakespeare. These plurals in *-en*, *-n* were the regular form in Chaucer, and survive to this day in the dialect speech of much of western middle England.

And then the whole quire hold their hips
and laugh,

And *waxen* in their mirth. . . .

—*Midsummer-Night's Dream*, II. i. 55-56.

He, doing so, put forth to seas,
Where when men *been*, there's seldom ease;

All *perishen* of man, of pelf,

—*Pericles*, Gower chorus preceding Act II, ll. 27-28, 35.

7. *Second singular of present indicative in -es or -s.*—The ending *-es* or *-s* is frequently found in agreement with *thou* as a subject; but it is usually normalized to *-est* by the editors.

Why even what fashion thou best *likes*,
Lucetta [*likes* Ff, Neilson; *likest* Cambridge, Herford].

—*Two Gentlemen of Verona*, II. vii. 52.

That thou *expects* not [Qq, Ff, Neilson;
expect'st Cambridge, Herford]

—*Romeo and Juliet*, III. v. III.

Fiend, thou *torments* me [all early texts,
Neilson; *torment'st* Cambridge, Herford].

—*Richard II*, IV. i. 270.

Here both the explanations indicated above under § 4 are available. The form in *-es* or *-s* may be "the dominant third singular" extended to the second person; or this *-es*, *-s*, may have come in from the northern dialect. The first explanation is the more probable, or, if both influences are present, at least the more important.

8. *Attraction*.—It "seems almost to have become a rule, or, at any rate, a license in Shakespeare's own time, that a verb shall agree in number with the nominative intervening between the true governing noun and the verb."—*The Cambridge Shakespeare*, 2d ed., I, p. xv.

How oft the sight of means to do ill deeds

Make deeds ill done!

—*King John*, IV. ii. 219-20.

The very thought of my revenges that way

Recoil upon me.

—*Winter's Tale*, II. iii. 19-20.

The venom clamours of a jealous woman

Poisons more deadly than a mad dog's tooth.

—*Comedy of Errors*, V. i. 69-70.

V. *Adjectives and Adverbs*

1. *Coined adjectives*.—An adjective is often made from another part of speech. This usage is still common.

Draw them to *Tiber* banks.

—*Julius Caesar*, I. i. 63

2. *Double comparative or superlative*.—A double comparative of an adjective, or a double superlative is sometimes used.

. . . . for the *more better* assurance,

—*Midsummer-Night's Dream*, III. i. 20-21.

. . . . and we will grace his heels

With the *most boldest* and best hearts of Rome.

—*Julius Caesar*, III. i. 120-21.

3. *One ending of comparison for different adjectives*.—The ending that denotes the comparative degree, or the superlative, is sometimes given to only one of two or three adjectives, though serving for all.

The generous and *gravest* citizens.

—*Measure for Measure*, IV. vi. 13.

4. *The transferred epithet*.—Shakespeare very often transfers an adjective to a noun to which it does not logically apply. Sometimes the adjective represents what would be an adverb or a noun in the literal form of the sentence. Occasionally an adverb has been transferred from an adjective; this may be called *the transferred adverb*.

The transferred epithet is common in poetry at all times; but Shakespeare uses it very freely and in striking forms.

And every man hence to his *idle* bed.

—*Julius Caesar*, II. i. 117.

To furnish me upon my *longing* journey.

—*Two Gentlemen of Verona*, II. vii. 85.

For ere the glass, that now begins to run,

Finish the process of his *sandy* hour,

—*I Henry VI*, IV. ii. 35-36.

Held a *late* court at Dunstable [= *lately*],

—*Henry VIII*, IV. i. 27.

What with our help, what with the *absent* king

[= *absence of the king*],

—*I Henry IV*, V. i. 49.

Let me wipe off this honourable dew,

That *silverly* doth progress on thy cheeks

[= *silver* dew, that is, *silver-bright*].

—*King John*, V. ii. 45-46.

5. *Loose use of adjectives*.—"The English adjective was formerly apt to form a looser connection with its substantive than in other languages, and, instead of expressing a quality or degree pertaining to the [substantive], to be employed to limit the extent and sphere of it" (Schmidt). These adjectives are apt to need special interpretation. They may sometimes be looked upon as transferred epithets, and so be brought under the preceding section.

With mirth and laughter let *old* wrinkles
 come [the wrinkles of age],
 —*Merchant of Venice*, I. i. 80.

The *virgin* tribute [=consisting of virgins]
 paid by howling Troy
 —*Ibid.*, III. ii. 56.

Oppress'd with two *weak* evils [=that
 cause weakness], age and hunger,
 —*As You Like It*, II. vii. 132.

Ere my tongue
 Shall wound my honour with such *feeble*
 wrong [=caused by feebleness],
 —*Richard II*, I. i. 190-91.

“Hence it comes that sometimes the relation of the adjective and its noun seems inverted and confounded.”—Schmidt.

. . . . but if yourself,
 Whose *aged honour* [=honourable age]
 cites a virtuous youth,
 —*All's Well*, I. iii. 215-16.

. . . . in *negligent danger* [=dangerous
 negligence].
 —*Antony and Cleopatra*, III. vi. 81.

6. *Double accentuation*.—Schmidt has shown it to be a general rule that two-syllabled adjectives¹ and participles which otherwise are accented on

¹ *Shakespeare-Lexicon* (Reimer, Berlin), pp. 1413-15.

the second syllable take the stress on the first syllable when they precede nouns that accent the first syllable. Some of the more common words showing this double accentuation are: *adverse*, *distinct*, *exiled*, *express*, *extreme*, *forlorn*, *humane* (in which the two accentuations have given rise to different words, *humane*, *human*), *sincere*.

Whilst thou liest warm at home, *secûre* and safe;
—*Taming of the Shrew*, V. ii. 151.

Upon my *sécure* hour thy uncle stole,
—*Hamlet*, I. v. 61.

7. *The voice of adjectives*.—Sometimes an adjective is active or passive in meaning contrary to present usage.

. . . . heaven's cherubim horsed
Upon the *sightless* [=invisible] couriers of
the air,
—*Macbeth*, I. vii. 22-23.

As easy mayst thou the *intrenchant* air
[=that cannot be cut]
With thy keen sword impress as make me
bleed.
—*Ibid.*, V. viii. 9-10.

8. *Adjectives in -ed*.—See under III, § 9.

9. *Adjectives used as nouns*.—See under I, §§ 1, 2.

10. *Correlative words*.—What are called correlative words are often paired off in a way that is

contrary to present usage. In the following cases the first of the two correlatives is either an adjective or an adverb.

You speak to Casca, and to *such* a man
That is no fleering tell-tale.

—*Julius Caesar*, I. iii. 116-17.

Yet *such* extenuation let me beg,
 As I may
 Find pardon on my true submission.

—*I Henry IV*, III. ii. 22-28.

Those arts they have as I
 Could put into them.

—*Cymbeline*, V. v. 338-39.

11. *Adjective form as adverb*.—The adjective form is often used without change as an adverb. These cases arose from the fact that the old adverbial ending *-e* was dropped in pronunciation during the fifteenth century. This made each adverb that had ended in *-e* identical in form with its associated adjective. Modern English has a number of words in which the two parts of speech still have the same form; and in colloquial and illiterate use this feature is very prominent.

'Twas pitiful, 'twas *wondrous* pitiful.

—*Othello*, I. iii. 161.

I do it more *natural*.

—*Twelfth Night*, II. iii. 89.

12. *One adverbial ending for different words.*—One adverbial ending in *-ly* sometimes applies to two or three different words.

Why do you speak so *startingly* and *rash*?
—*Othello*, III. iv. 79.

When he demean'd himself *rough*, *rude*,
and *wildly*.
—*Comedy of Errors*, V. i. 88.

13. *Double negative.*—Shakespeare frequently employs two or even more negatives, contrary to the best modern usage. Vulgar English still shows these redundant negatives.

And that [heart] no woman has; *nor never*
none
Shall mistress be of it, save I alone.
—*Twelfth Night*, III. i. 171-72.

14. *Concealed double negative.*—Shakespeare has some single words and some passages in which the doubling of the negation is more or less concealed, and has no effect upon the meaning. This feature takes subtle forms; and some of the passages concerned have puzzled the commentators. Examples of single words in which a negative prefix has no force are: *disannul* = annul, *dissever* = sever. *Unloose* (=loose) is still common.

First he *denied* you had in him *no* right.
—*Comedy of Errors*, IV. ii. 7

I beseech you, let his *lack of years be no impediment to let him lack* a reverend estimation.

—*Merchant of Venice*, IV. i. 161-63.

VI. *Conjunctions and Prepositions*

1. *Each simple conjunction had broader meaning than now.*—In Shakespeare each simple conjunction covered more ground than at present. “Since *that* represents different cases of the relative, it may mean ‘in *that*,’ ‘for *that*,’ ‘because’ (*quod*), or ‘at *which* time’ (*quum*)” (Abbott). It was also used to mean *so that*. *While, whiles, whilst* sometimes had the meaning *until*. *As* was often used where we should now employ *as if*; this meaning has been retained in the stereotyped phrase *as it were*. For *as* meaning *that*, see under V, § 10.

Unsafe the while *that* [=because] we
Must lave our honours. . . .

—*Macbeth*, III. ii. 32-33.

. . . . is not this the day
That [=when] Hermia should give answer
of her choice?

—*Midsummer-Night's Dream*, IV. i. 139-40.

Albeit I will confess thy father's wealth
Was the first motive *that* [=for which] I
woo'd thee, Anne.

—*Merry Wives*, III. iv. 13-14.

Have you not made an universal shout,
That [=so that] Tiber trembled . . . ?

—*Julius Caesar*, I. i. 49-50.

He shall conceal it
Whiles [=until] you are willing it shall
 come to note.

—*Twelfth Night*, IV. iii. 28-29.

To throw away the dearest thing he owed,
As [=as if] 'twere a careless trifle.

—*Macbeth*, I. iv. 10-11.

2. *Conjunctions followed by "that."*—Conjunctions which stand alone in modern usage are often followed by *that* in Shakespeare. Some phrasal conjunctions still retain the *that*, or may do so, such as *considering that*, *seeing that*, *provided (that)*, *now that*, *except that*.

After *that* things are set in order here,
 We'll follow them. . . .

—*I Henry VI*, II. ii. 32-33.

Because *that* she as her attendant hath
 A lovely boy,

—*Midsummer-Night's Dream*, II. i. 21-22.

Mark'd you not
 How *that* the guilty kindred of the queen
 Look'd pale . . . ?

—*Richard III*, II. i. 134-36.

When *that* my care could not withhold thy
 riots,

—*II Henry IV*, IV. v. 135.

3. "*That*" may continue previous conjunction.—The word *that* is regularly used simply to continue the force of a previous conjunction. It may be called a *pro-conjunction*.

When he had carried Rome and *that* we
look'd

For no less spoil than glory,

—*Coriolanus*, V. vi. 43-44.

If we have entrance, as I hope we shall,
And *that* we find the slothful watch but weak,

—*I Henry VI*, III. ii. 6-7.

Since you to non-regardance cast my faith,
And *that* I partly know the instrument

—*Twelfth Night*, V. i. 124-25.

4. "*And*" meaning "*if*."—*And* with the meaning of *if* is very common in Shakespeare. Modern editors constantly change this word to *an*. *An*=*if* is not very common in the early texts. For example, although the eight Quartos and four Folios all have *and* in *I Henry IV*, II. iv. 421 and 462, the Cambridge, Herford, and Neilson editions print *an* in both cases. The Folios have *an* in—

Ay, my lord, *an*'t please you.

—*Julius Caesar*, IV. iii. 258.

5. Each simple preposition had broader meaning than now.—Each of the simple prepositions covered much more ground in Shakespeare's use than at

present. Consequently these words are used in ways that are no longer allowable. Because of the breadth and the vagueness in the meanings of the prepositions, Franz notes that the verb *repent* could be used with *for*, *in*, *of*, or *over*. We now use the stereotyped combination *repent of*. The narrowing down of each preposition to a more limited field has been much helped by the formation of very many phrasal prepositions, each with a very specific meaning, such as *on account of*, *with reference to*, *by means of*, etc.

In the first two sentences cited, modern usage would exchange the prepositions:

Why, this fellow has banished two *on*'s daughters,
—*King Lear*, I. iv. 114-15.

How shall I feast him? what bestow *of* him?
—*Twelfth Night*, III. iv. 2.

. . . . and is received
Of the most pious Edward. . . .
—*Macbeth*, III. vi. 26-27.

And, *to* [=in addition to] that dauntless
temper of his mind,
He hath a wisdom. . . .
—*Ibid.*, III. i. 52-53.

How say you *by* [=about] the French lord, Monsieur
Le Bon?

—*Merchant of Venice*, I. ii. 58-59.

Nay, we will slink away *in* [=during]
supper-time,

—*Ibid.*, II. iv. 1.

6. *Doubling of the preposition*.—The preposition sometimes appears twice. This is undoubtedly due in part to the fact that the word is usually appropriate in either of the places where it appears. Because of the length of the sentence, this repetition furnishes in some cases a reinforcement that is helpful to clearness.

Of what kind should this cock come *of*?

—*As You Like It*, II. vii. 90.

But *on* us both did haggish age steal *on*

—*All's Well*, I. ii. 29.

. . . . *in* all shapes that man goes up and down
in from fourscore to thirteen, this spirit walks *in*.

—*Timon of Athens*, II. ii. 119-21.

VII. *Peculiar Constructions. Ellipsis. Word-Order*

1. *Mixture of constructions*.—Two different ways of saying the same thing, or nearly the same thing, are sometimes blended in an illogical third form. Shakespeare was a fluent and powerful writer, but not a very careful one; and the language was still very free in fashioning new phrases and idioms. Naturally, therefore, his plays show many blendings of the kind just indicated.

. . . . you and [that] *those* poor number [*people*]
 saved with you. . . .

—*Twelfth Night*, I. ii. 10.

I [*received*] heard no *letter* [news] from my
 master

—*Cymbeline*, IV. iii. 36.

A mixture of constructions has sometimes become accepted as good usage. This is true of Antony's expression, "*Friends am I with you all*" (*Julius Caesar*, III. i. 220). "*A friend am I with you all*" has been blended with "*Friends are we all.*"

Shakespeare sometimes shows by the preposition used with a verb that he is thinking of another verb with a somewhat similar meaning.

I rather will suspect the sun with cold
 Than thee with wantonness [*suspect*
of is blended with *charge* *with*].

—*Merry Wives*, IV. iv. 7-8.

[At] *To Milan* let me hear [*send me word*]
 from thee by letters

—*Two Gentlemen of Verona*, I. i. 57.

Blendings in connection with a superlative form, or idea, are common in Shakespeare, and, indeed, are frequent today. Good usage allows us at present to employ the illogical expression, "*You, of all others*" ("above *all others*" blended with "*of all men*") ought not to complain." Expressions like the following, however, illustrate a very common

mistake: “the most interesting novel of all that *has* appeared this year” (*of all that have* blended with *that has*).

This is the greatest error of all the rest
[*greatest . . . of all* blended with *greater*
. . . . *than all the rest*].

—*Midsummer-Night's Dream*, V. i. 250.

We have already noted, at the close of II, § 17, a type of blending in which *whom* is concerned.

2. *Respective constructions.*—

There is a construction of language much affected by writers of the Shakespearian era, which may be characterized as a *respective* construction; that is, a series of phrasal adverbs qualifies, respectively, a series of adjectives; a series of adjectives qualifies, respectively, a series of nouns; a series of verbs is governed, respectively, by a series of subject-nouns; a series of object-nouns complements, respectively, a series of verbs; a series of subject-nouns or object-nouns governs, respectively, a series of nouns in the genitive case; a relative pronoun, representing two or more antecedents, governs verbs referring, respectively, to those antecedents; etc.¹

Speak then to me, who neither beg nor fear
I 2

Your favours nor your hate.
1
2

—*Macbeth*, I. iii. 60-61.

¹ Corson, *Introduction to Shakespeare* (Heath), p. 374.

. . . . though I with death and with
I
Reward did threaten and encourage him,
2 I 2
Not doing't and [it] being done.
I 2

—*Winter's Tale*, III. ii. 164-66.

Professor Jevons said of *Antony and Cleopatra*, III. ii. 16-18: "Shakespeare has united six subjects and six predicates, or verbs, so that there are, strictly speaking, six times six or thirty-six propositions."¹ The sentence is a respective construction, and there are but six propositions in all.

Sometimes, either for the sake of rhythm or from carelessness, the second series of expressions fails to keep the same order as the first.

. . . . if knife, drugs, serpents, have
I 2 3
Edge, sting, or operation, I am safe.
I 3 2

—*Antony and Cleopatra*, IV. xv. 25-26.

3. *Anticipation*.—The rhetorical license of prolepsis, or anticipation, is present whenever we have "an effect to be produced represented as already produced, by the insertion of an epithet" (Schmidt). A somewhat similar usage is to speak of an ima-

¹ *Lessons in Logic*, ed. of 1876 (Macmillan), p. 90.

gined or predicted future condition as already present.

Ere humane statute purged the *gentle*
weal [that is, purged the commonweal
and so made it *gentle*].

—*Macbeth*, III. iv. 76.

Upon them! *Victory sits on our helms.*

—*Richard III*, V. iii. 351.

4. *Double object, person plus a clause*.—See III, § 5.

5. *Ellipsis*.—Abbott declares that “the Elizabethan authors objected to scarcely any ellipsis, provided the deficiency could be easily supplied from the context” (p. 279). These words are true of Shakespeare in a special degree. This peculiarity increased as he grew older; and some passages in his later plays are most daringly elliptical. We have spoken of Shakespeare’s frequent use of the transferred epithet. Some examples of this are highly elliptical; for example, the last one that was cited under V, § 4.

Schmidt points out that Shakespeare regularly omits *that of* and *those of* in expressions like the following:

Whose veins bound richer blood than
[those of] Lady Blanch?

—*King John*, II. i. 431.

Her dowry shall weigh equal with [that of]
a queen.

—*Ibid.*, II. i. 486.

Shakespeare is fond of using a single word with very large implications, expecting us to let the word represent a decidedly complex idea, perhaps an intricate clause. A few examples of these pregnant, inclusive, elliptically used words will now be given. I add in each case the explanation offered in Clarke, *The Shakespeare Key* (pp. 313, 317, 323).

May one be pardon'd and retain the *offence*
[=the gain for which the offence was
committed]?

—*Hamlet*, III. iii. 56.

. . . . that you might
The better arm you to the *sudden* time
[=time of sudden changes that will take
place in affairs after the king's death],
—*King John*, V. vi. 25-26.

All by the name of dogs: the *valued* file
Distinguishes the swift, the slow, the
subtle [=the file or list where dogs
valuable for particular qualities are
entered: including also the meaning
of the file in which dogs have their
several qualities valued, described,
and specially stated: thus using the

word *valued* so as to combine its
senses of *esteemed* and *estimated*],
—*Macbeth*, III. i. 95-96.

The two following passages are notable for their
daring omissions:

O, think on that;
And mercy then will breathe within your
lips,
Like [the breath of life in the lips of] man
new made [=the new-born child, or,
the freshly created Adam].
—*Measure for Measure*, II. ii. 77-79.

She hath all courtly parts more exquisite
Than lady, ladies, woman [=than any
lady has; than all other ladies can
show; than is otherwise possible to
the nature of woman].
—*Cymbeline*, III. v. 71-72.

6. *Word-order*.—An adjective that precedes its
noun may be qualified by a phrase that follows the
noun.

As a *long-parted* mother *with her child*
—*Richard II*, III. ii. 8.
. . . . our *suffering* country
Under a hand accursed!
—*Macbeth*, III. vi. 48-49.

7. *Pronoun separated from antecedent*.—See II,
§ 24.

VIII. *Etymology. Word-Formation. Changes of Meaning*

1. *Words in Latin meaning.*—In many cases a word derived from the Latin has in Shakespeare a meaning which is nearer to its Latin value than that which attaches to it in modern usage. Hallam makes this comment:

I must venture to think that Shakespeare possessed rather more acquaintance with the Latin language than many believe. The phrases, unintelligible and improper, except in the sense of their primitive roots, which occur so copiously in his plays, seem to be unaccountable on the supposition of absolute ignorance. [Cited in Furness' ed. of *A Midsummer-Night's Dream*, p. 303.]

The *extravagant* and erring spirit hies
To his confine.

—*Hamlet*, I. i. 154-55.

[Rivers] have overborne their *continents*.

—*Midsummer-Night's Dream*, II. i. 92.

2. *Suffix with irregular force.*—A suffix is often used with what is to us an irregular force. The participles spoken of under III, § 9, and many of the adjectives described under V, § 7, might be cited here. The modern word *comfortable* (=comforting) shows the survival of the suffix *-able* in an irregular force.

This is a slight *unmeritable* [=unmeriting,
undeserving] man,

—*Julius Caesar*, IV. i. 12.

Nor [stain] the *insuppressive* [=insup-
pressible] mettle of our spirits,

—*Ibid.*, II. i. 134.

3. *Words with better meaning than now.*—Many words, regularly or occasionally, have a better, that is a pleasanter, meaning in Shakespeare than now.

Tell me in *sadness*, who is that you love.

—*Romeo and Juliet*, I. i. 205.

Like valour's *minion* carved out his
passage

—*Macbeth*, I. ii. 19.

4. *Words with worse meaning than now.*—Many words have regularly a worse, or less pleasant meaning in Shakespeare than now. Sometimes a word expressing an unpleasant idea is simply stronger, more intense, in Shakespeare than at present.

Since you are strangers and come here
by chance,

We'll not be *nice*: take hands.

—*Love's Labour's Lost*, V. ii. 218-19.

I was advertised their great general slept,
Whilst *emulation* in the army crept.

—*Troilus and Cressida*, II. ii. 211-12.

Against the Capitol I met a lion,
 Who glared upon me, and went surly by,
 Without *annoying* me.

—*Julius Caesar*, I. iii. 20-22.

5. *Other changes of meaning*.—There have been many interesting changes in the meanings of words since Shakespeare's day outside of those under the last two sections. *Mere* is with Shakespeare an *intensifying* word; with us it is a *minimizing* word. *Ecstasy* applies in Shakespeare to any kind of transport, or being beside oneself; when specialized it usually signifies *madness*, but has its present meaning in *Merchant of Venice*, III. ii. 112.

Engaged my friend to his *mere* enemy,
 —*Merchant of Venice*, III. ii. 265.

Mark how he trembles in his *ecstasy*!
 —*Comedy of Errors*, IV. iv. 54.

Discover where thy mistress is at once,
 At the next word.
 —*Cymbeline*, III. v. 95-96.

The common auxiliary verbs are often used by Shakespeare nearer to their original force than in present English. *May* expressed originally the idea of *power, might*; *can* meant, primarily, *to know how, to have knowledge or skill*—in Shakespeare it is often a verb of complete predication;

shall had the fundamental meaning of *duty* or *necessity*; *will* signified *willing*, *purposing*.

. . . . they *can* well on horseback.

—*Hamlet*, IV. vii. 85.

For certain friends that are both his and mine,
Whose loves I *may* not drop, but wail his fall
Who I myself struck down.

—*Macbeth*, III. i. 121-23.

IX. *A Few Topics That Involve Subject-Matter*

1. *Elizabethan coloring*.—Elizabethan dress, customs, inventions, and modes of life are freely transferred to plays which have their scene laid in foreign countries or in early times. Shakespeare did not hesitate to commit any anachronism that was not likely to trouble his hearers.

. . . . he [Caesar] plucked me ope his *doublet*

—*Julius Caesar*, I. ii. 267.

The clock hath stricken three.

Ibid., II. i. 192.

To beg of *Hob* and *Dick*,

—*Coriolanus*, II. iii. 123.

If you deny it, let the danger light
Upon your *charter* and your city's freedom.

[Venice is thought of as an English city,
having a charter from the king.]

—*Merchant of Venice*, IV. i. 38-39.

2. *Former theories and beliefs*.—Shakespeare has many references to scientific theories and popular superstitions that are now abandoned. The conceptions of astrology and the Ptolemaic astronomy explain many passages. The word *influence* always has some reference to its astrological meaning. Except in *Timon of Athens*, I. i. 66, the word *sphere* always refers to the Ptolemaic spheres. Every sigh was believed to consume a drop of blood, etc.

By each particular star in heaven and
By all their *influences*,

—*Winter's Tale*, I. ii. 425-26.

. . . . you would lift the moon out of her *sphere*,

—*Tempest*, II. i. 183.

With sighs of love, that costs the fresh
blood dear.

—*Midsummer-Night's Dream*, III. ii. 97.

3. *Legal and musical terms*.—Shakespeare is especially ready and accurate in his use of the technical terms of law and of music. *Hamlet*, V. i. 106-21, where Hamlet imagines that he has in his hand the skull of a lawyer, is a good example of Shakespeare's legal lore. *Twelfth Night* begins with an appreciative description of music. In II. iii. the jesting abounds in musical terms, and the plot turns on some untimely singing. II. iv. moves in an atmosphere of song. The whole play

is saturated with music, until it ends with a song of the Clown.

4. *Outdoor sport*.—Shakespeare is exceptionally full of very exact references to outdoor sport, especially to falconry, the hunting of the deer, and horsemanship. The author of the best book on the subject (Madden, *The Diary of Master William Silence*, Longmans) expresses his “amazement at Shakespeare’s knowledge of the most intimate secrets of woodcraft and falconry, and, above all, of the nature and disposition of the horse. In his use of this knowledge for the illustration of human character, thought, and action,” says Madden, “Shakespeare stands alone” (p. vi).

These growing feathers pluck’d from
 Caesar’s wing,
 Will make him fly an ordinary pitch,
 Who else would soar above the view of
 men,
 And keep us all in servile fearfulness.

—*Julius Caesar*, I. i. 77–80.

5. *Description of nature*.—Shakespeare describes natural scenery, natural objects, and animals with great vividness and power.

Under an oak whose antique root peeps
 out
 Upon the brook that brawls along this
 wood.

—*As You Like It*, II. i. 31–32.

. . . . daffodils,
That come before the swallow dares, and
take
The winds of March with beauty;
—*Winter's Tale*, IV. iv. 118-20.

6. *Fabulous natural history*.—In contrast with the last two sections, Shakespeare is full of the fabulous natural history that was current in his day. He has many references to fabulous animals, and to fabulous attributes of real animals. All that is cited here might be brought under § 2.

I'll slay more gazers than the *basilisk*.
III Henry VI, III. ii. 187

Sweet are the uses of adversity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head.
—*As You Like It*, II. i. 12-14.

THE STUDY OF SHAKESPEARE'S
VERSE

THE STUDY OF SHAKESPEARE'S VERSE

The following description of Shakespeare's verse is based upon *Julius Caesar*, a play written at about the middle of his career. A good method for the student to follow will be to find in any play that he is studying examples of the various peculiarities noted here, and also to point out any characteristics of the verse that are not here brought out.¹

The nature of verse.—The accents of verse come at regular intervals. In general they mark off to the ear equal intervals of time, like the accents in music; but in verse the movement is not so exact and uniform as in music.

The typical line.—*Julius Caesar* is written in what is called blank verse, that is, in verse without rhyme. The typical line is made up of five measures, also called feet, each measure having two syllables. A stress, or accent, falls on the second syllable of each measure. More briefly: *a typical blank verse line consists of five two-syllabled measures, each with an accent on the second syllable.* For example:

These grôw | ing feáth | ers plúck'd | from
Caé | sar's wíng—I. i. 77.

¹ Free use has been made of the section on Shakespeare's verse in the Introduction to the writer's edition of *Julius Caesar*, Globe School Book Co., New York.

If we represent an accented syllable by a and an unaccented one by x , we may represent a typical line by the formula $5xa$. The versification of *Julius Caesar* is very regular, and the play will be found to contain a large number of typical lines.

Shifting of the stress.—If all lines were of the typical character, the verse of a play would be exceedingly monotonous. One way to avoid monotony is to allow the stress to fall occasionally upon the first syllable of a measure instead of the second. This shifting of the stress is especially common at the beginning of a line, or immediately after a natural pause within the line. Examples are: .

Rún to | your hóuses, fáll upón your
knées,

Práy to | the gods to intermit the plague
—I. i. 58-59.

Dráw them | to Tiber banks, and weep
your tears—I. i. 63.

But név | er tíll | to-níght, | néver | till
nów,—I. iii. 9.

The first three of the above lines may be said to be of the form $ax+4\ xa$; the last one is plainly $3\ xa+ax+xa$.

One advantage of this shifting of the stress, as has been pointed out, is the avoiding of monotony. But lines of this kind are especially effective when

the word that receives the irregular, or shifted accent is decidedly emphatic. The energy given to the first two lines cited above, by having them begin with a blow of the voice, and the emphasis thus put upon the ideas "Run" and "Pray," are very effective.

Degrees of stress. Measures with no stress.—There are various degrees of stress, or accent, but if one of the syllables of the measure receives more stress than the other, that syllable is felt to be stressed, even though the accent is really a very light one. In some cases it seems correct to say that a measure has no stress. This means that both syllables are very light, and are equally light. It is often hard to say whether a measure should be interpreted as unstressed or as slightly stressed; sometimes it seems fitting to read a line either way. Perhaps the first two of the measures italicized below may be said to have no stress; the others are somewhat doubtful, but they seem to be lightly stressed:

*To be | exált | ed with | the threatening
clouds:—I. iii. 8.*

*Either | there is | a civil strife in heaven,
Or else the world, too sauc | y with | the
gods,*

*Incenses them to send destruc | tion.—
I. iii. 11-13.*

Measures with two stresses.—Some measures seem to have two stresses. One of these is usually stronger than the other; or, if both are substantially equal, the voice naturally follows the habit of the verse and slightly increases the second stress.

Ride, ríde. | Messala, ride, and give these
bills—V. ii. 1.

A measure with two stresses is decidedly heavy, and is often followed or preceded by a measure that is very light, as in this case:

That her | wíde wálls | encóm | pass'd but |
óne mán?—I. ii. 155.

The following line is peculiar in that three of its measures, and perhaps four, may be said to have each two distinct stresses:

Why, now, | blow wind, | swell bil | low,
and | swim bark!—V. i. 67.

Is it not true that the great weight of this line is felt to symbolize the gravity of the decision just made, and the sternness and importance of the battle that is now to begin?

Measures of three syllables give variety to the movement.

A sooth | saye bids | you beware | the
ides | of March.—I. ii. 19.

In the following case the three-syllabled feet seem to represent a hurried utterance:

Let me see, | let me see; | is not | the leaf |
turn'd down?—IV. iii. 273.

A very heavy three-syllabled foot occurs in the line,

We'll along | ourselves, and meet them at
Philippi—IV. iii. 225.

Measures apparently of one syllable.—Occasionally a measure seems to consist of a single syllable. In some of these cases a syllable is concerned that, as pronounced at the present day, hovers between one syllable and two, and we may be confident that Shakespeare had in mind the two-syllabled pronunciation. Some words that contain an *r* fall most plainly under this class.

I have | an hou | r's talk | in store | for
you.—II. ii. 121.

As fi | re drives | out fire, | so pit | y pity.
—III. i. 171.

The double use of *fire* in the last line is especially noticeable.

And with | the brands | fire | the trai |
tors' houses.—III. ii. 260.

The word *means* seems to be prolonged to take the time of two syllables in the following line of four measures:

Our best friends made, our means
stretch'd;—IV. i. 44.

There may be some error in the text here.

The line,

“Speak, strike, redress!” Am I en-
treated?—II. i. 55.

admits of several interpretations. One is that the first two words are to be prolonged in speaking, so that each shall occupy the time of an entire measure; a second is that the unaccented syllable is wanting in each of the first two measures, being replaced by a pause. Since a pause of this kind counts in the movement of the line, it has been termed a “silent syllable.” But measures that seem to have only one syllable are less common in Shakespeare than lines containing only four measures. I therefore prefer to look upon the line as one of four measures.

End-stopt lines. Run-on lines.—A five-accent line in *Julius Caesar* usually has a natural pause at the end. This is often indicated by a comma, or some other mark of punctuation, but not always. Such a line is called an *end-stopt line*. Often, however, the line of verse has no natural pause at the end; in reading aloud the voice runs right on to the next line, without making any break. Such a line is a *run-on line*. There is no sharp division separating these two kinds of lines. In

doubtful cases, one man will consider a line end-stopt that another will call run-on; but in a broad way the distinction is very clear. The following passage contains both kinds of lines:

I cannot tell what you and other men
 Think of this life; but, for my single self,
 I had as lief not be as live to be
 In awe of such a thing as I myself.
 I was born free as Caesar; so were you:
 We both have fed as well, and we can both
 Endure the winter's cold as well as he.

—I. ii. 93-99.

Double endings.—Shakespeare often varies the movement of his verse by adding an extra syllable at the end of the line; for example:

The live- | long day, | with pa | tient ex |
 pecta | tion,—I. i. 46.

Lines of this kind are spoken of as having *double endings*. In some cases, two light extra syllables seem to be allowed at the end of the line, giving a *triple ending*, though such lines can be looked upon as having six measures. Lines of this kind which end with the name *Antony* are especially numerous.

Popil | ius Le | na speaks | not of | our
 pur | poses.—III. i. 23.
 But here | comes Ant | ony. | Welcome, |
 Mark Ant | ony.—III. i. 147.

Extra mid-syllables.—Extra syllables also occur in connection with an important pause in the line. These are called *extra mid-syllables*. In his earliest plays Shakespeare rarely made use of lines of this type. Examples from *Julius Cæsar* are:

That touch | es Cae | sar near | er: read
 it, | great Cae | sar.—III. i. 7.
 He is | not doubt | ed. A word, | Lucil |
 ius.—IV. ii. 13.

Mid-stopt speeches.—In scene iv of Act II of *Julius Caesar* there are nine speeches which are longer than a single line. Three of these come to a close in the middle of a line; in the case of two of them, the next speech begins by completing the unfinished line. A speech which ends thus in the middle of a line is called a *mid-stopt speech*.

Alexandrines.—Occasionally we find lines consisting of six measures. Such a line is called an alexandrine.

The old | Anchi | ses bear, | so from | the
 waves | of Ti | ber—I. ii. 114.
 And these does she apply for warnings
 and portents—II. ii. 79.

Short lines containing one, two, three, or four measures are occasionally met with. The following are examples:

Look.—V. i. 50.
 Begone!—I. i. 57.

I have not slept.—II. i. 62.

Come hither, sirrah.—V. iii. 36.

Unto some monstrous state.—I. iii. 71.

Give me my robe, for I will go.—II. ii. 107.

Words pronounced in two ways.—It is desirable to distinguish in the printing participles in which the *-ed* is pronounced as a separate syllable. Compare *enclosed*, V. iii. 28, with *enclos'd*, l. 8 of the same scene; and *answered*, IV. i. 47, V. i. 1, with *answer'd*, IV. iii. 78. In most cases, however, the difference between the full and contracted pronunciation of a word—or better, between the clear and the slurred pronunciation—does not appear in the spelling. The word *opinion* is used as four syllables in II. i. 145, as three syllables in II. i. 92, and elsewhere. *Soldier* is counted as three syllables in IV. i. 28, IV. iii. 51, and as two in IV. iii. 56. *Cassius* is used freely as either two or three syllables. *Business* is three-syllabled in IV. i. 22, and two-syllabled in V. i. 124. In the second of these lines it is possible to say that *business* is three-syllabled, and that one of the measures of the line has three syllables. Antony keeps repeating

Yet Bru | tus says | he was | ambi | tious,

but uses *ambition* as three-syllabled in the line,

Ambition should be made of sterner stuff.

—III. ii. 97.

Doubtful cases.—We have already seen that the movement of a line may admit of more than one interpretation. In the following cases others may not entirely agree with the readings indicated:

Leave me | with haste. | Luci | us, who's |
that knocks?—II. i. 309.

Lucil | ius, | do you | the like; | and let |
no man—IV. ii. 50.

Let me | tell you, | Cassi | us, you | your-
self—IV. iii. 9.

Rhyme.—Rhyme is somewhat common in Shakespeare's earlier plays. Later, a rhymed couplet is often used to mark the close of a scene; but this occurs only four times in *Julius Caesar*—at the close of I. ii., II. iii., V. iii., and V. v. At V. iii. 89-90 and V. v. 50-51, we have rhyme; and these couplets are logically the close of scenes, though not so counted. There is very little rhyme in *Julius Caesar*, only five of Shakespeare's plays having less of it. An interesting case of rhyme occurs in the speech of the intruding poet, IV. iii. 131-32.

The changes in Shakespeare's verse.—In the questions upon some of Shakespeare's maturer plays, we shall study with care the changes which, as he grew older, manifested themselves in his method of writing verse. These are to be set

forth here only in a general way. Attention will be called to six important features of his verse in which changes appeared. Figures will be given concerning all of them. Five of these features have already been made clear; the sixth will now be explained.

Light and weak endings.—In *Julius Caesar* the last measure of the line is almost sure to have upon it a distinct accent. In Shakespeare's latest plays he feels free to place at the end of the line a measure that is accented either very slightly or not at all. It is these line-endings that have been termed light and weak endings.

The whole body of light and weak endings is made up of unemphatic pronouns, auxiliaries, prepositions, conjunctions, and the copula, when these stand in the place of the last metrical accent. With the exception of *unto* and *upon*, these words are all one-syllabled. Light endings are words on which "the voice can to a certain extent dwell," while the weak endings are so entirely without stress that we are forced to run them in pronunciation and in sense "into the closest connection with the opening words of the succeeding line." Specimen light endings are *am*, *be*, *can*, the auxiliaries *do* and *has*, *I*, *they*, *them*, etc.; the weak endings are slighter still, such words as *and*, *if*, *in*, *of*, *or*. Professor Ingram reckons the first of the following

lines as having a light ending, and the third line, a weak ending.

Had I been any god of power, I would
Have sunk the sea within the earth or ere
It should the good ship so have swal-
low'd and

The fraughting souls within her.

—*Tempest*, I. ii. 10-13.

These endings appear somewhat suddenly in Shakespeare's latest plays. The largest number of light endings in any play before *Macbeth* was 11. *Macbeth*, a short play, is the first one in which light endings are freely employed; it has 21, with 2 weak endings. *Antony and Cleopatra* has 71 light endings and 28 weak endings, and is probably the first play to use weak endings freely. *Coriolanus* has 44 weak endings, and, as the place of this play in the succession of Shakespeare's works is determined solely by the internal evidence of style and versification, these figures have exceptional interest. According to Ingram, there are only six plays in the First Folio that have each more than two weak endings.

The following figures concern what are considered to be the first three comedies that Shakespeare wrote; also three comedies written at the middle of his career, about 1599-1600; and finally the last three plays, also comedies, that are believed

to be solely by him. These plays clearly cover the whole range of his metrical development.

	Run-on Lines	Double Endings	Mid-stopt Speeches	Rhyme	Extra Mid-Syllables	Light and Weak Endings
<i>Love's Labour's Lost</i> ..	18.4*	7.7	10.	62.2	0	0+
<i>The Comedy of Errors</i>	12.9	16.6	.6	19.4	0	0
<i>The Two Gentlemen</i> ..	12.4	18.4	5.8	6.5	0+	0
Average.....	14.6	14.2	5.5	29.4	0	0
<i>Much Ado</i>	19.3	22.9	20.7	5.2	1.7	0+
<i>As You Like It</i>	17.1	25.5	21.6	6.3	2.4	0+
<i>Twelfth Night</i>	14.7	25.6	36.3	13.7	3.4	0+
Average.....	17.	24.7	26.2	8.4	2.5	0+
<i>Cymbeline</i>	46.	30.7	85.	3.2	3.4	4.8
<i>The Winter's Tale</i> ...	37.5	32.9	87.6	0†	3.	5.5
<i>Tempest</i>	41.5	35.4	84.5	.1	2.4	4.6
Average.....	41.7	33.	85.7	1.1	2.9	5.

* That is, more than 18 five-accent lines out of every 100 are run-on.

† König excludes from his reckoning prologues, epilogues, plays within plays, and inserted love-poems. The Time-Chorus of *The Winter's Tale*, IV. i., is in rhyme; but it is not reckoned, because it is a sort of prologue to the second part of the play, and stands outside the play proper.

It is by no means certain in advance that any particular poet will develop uniformly, and along a definite path, in the style of his versification. There is no necessary reason why he should.

Shakespeare, however, seems to have moved very steadily in one direction.

The figures here given represent in five of the columns the percentage of the five-accent lines in the play which show the peculiarity in question. Under *mid-stopt speeches* the figures indicate how many speeches in the hundred are mid-stopt, out of all the verse speeches in the play that are each more than one line in length.¹

There is one unifying principle that appears in all this development. In all six of the features indicated, Shakespeare passed from restraint to freedom, from a traditional bondage to an intelligent, self-expressive liberty.

¹ The figures in the first four columns are taken from König's very careful work, *Der Vers in Shaksperes Dramen*, Strassburg (1888), pp. 130-34. The percentages of extra mid-syllables are based upon the statistics given by Fleay in his paper on "Metrical Tests Applied to Shakespeare," printed in Ingleby's *Shakespeare the Man and the Book*, Part II (London, 1881). The percentages of light and weak endings are given by Ingram on p. 450 of his paper, "On the 'Weak Endings' of Shakspeare," *Transactions of the New Shakspeare Soc.* (1874), pp. 442-64.

SELECT GENERAL BIBLIOG-
RAPHY

SELECT GENERAL BIBLIOGRAPHY

The information of especial interest to the general student will be found under Sections III and IV.

The individual bibliography on each play will be printed at the close of the questions on that play.

Books marked with an asterisk are especially useful for the general student who is not well acquainted with many of the plays, unless the nature of the book or of the comment makes it clear that the work appeals to the specialist.

The name of the publisher is given instead of the place of publication whenever, in the judgment of the compiler, this method seems likely to be more helpful.

The intention has been to print the name as Shakespeare in all cases except when the author in question spells it Shakspeare, and then to use this latter form.

I. BIBLIOGRAPHICAL HELPS

*Lowndes, William Thomas. *The Bibliographer's Manual of English Literature*, etc. Revised . . . by Henry G. Bohn. Often in six vols.; pagination is continuous. London, 1857-64. The section on Shakespeare comes in Vol. IV and covers pp. 2252-2366.

Bates, Katharine Lee, and Godfrey, Lydia Boker. *English Drama, A Working Basis*. Wellesley College, 1896. Pp. 50-57.

*British Museum Catalogue of Printed Books [concerning] William Shakespeare. London, 1897.

Winchester, C. T. *Five Short Courses of Reading in English Literature*. Revised ed. Ginn, 1900. Pp. 1, 2, 4, 7-11. Useful for the general student.

Barton Collection [of the] Boston Public Library, Catalogue of the. Part I, Shakespeare's Works and Shakespeariana. Boston, 1878-80.

*Rolfe, William J. *A Life of William Shakespeare*. D. Estes & Co. [1904]. Chap. xxi: "Bibliography." Pp. 491-517.

Katalog der Bibliothek der deutschen Shakespeare-Gesellschaft. Weimar, 1909.

Ward, A. W. See under Section IV

Greg, W. W. *A List of English Plays Written before 1643 and Printed before 1700*. London, 1900, for the Bibliographical Society. Pp. 94-104.

In Sidney Lee's *A Life of William Shakespeare* (revised ed., Macmillan, 1909), chaps. xix, xx, "Bibli-

ography" and "Posthumous Reputation," contain some well-digested bibliographical information. The treatment is more condensed in the same author's article on Shakespeare in *The Dictionary of National Biography*, London, 1897.

The article on "Shakespeare" in the Ninth Edition of *The Encyclopaedia Britannica* is followed by a valuable classified bibliography.

The annual *Jahrbuch der deutschen Shakespeare-Gesellschaft* (Vol. XLV, 1909) reviews the recent works upon Shakespeare. In the "Zeitschriftenschau" recent articles in periodicals are summarized and criticized. This is a most valuable service.

The sixteen volumes of *A New Variorum Shakespeare*, edited by Horace Howard Furness and his son (H. H. F., Jr.), contain in each case a full bibliography of the play concerned. See further under Section III of this bibliography.

*At the close of the entries in the Index under "William Shakespeare," p. 676 of Vol. II of F. E. Schelling's *Elizabethan Drama* (Houghton, 1908), come full references to that author's admirable "Bibliographical Essay" in the same volume.

See under Section II concerning A. W. Pollard's *Shakespeare Folios and Quartos*.

The "Anhang" to Max Koch's *Shakespeare* (in German), Stuttgart [1883], contains a bibliography that is especially valuable for works in German.

Sonnenschein, Wm. Swan. *The Best Books*. London, 1894. A useful bibliographical help in many departments.

II. QUARTOS AND FOLIOS. MODERN REPRODUCTIONS

Detailed information concerning the quarto editions of the individual plays and poems of Shakespeare can be found in *The Cambridge Shakespeare* (see under Section III). See also the introductions to the separate volumes of *The Shakspeare Quarto Facsimiles*, enumerated below. Mr. A. W. Pollard's valuable work on the *Shakespeare Folios and Quartos* (see below) discusses quartos of the plays only, not of the poems.

Of the 36 plays in the First Folio of 1623, just one half, 18, had appeared in quarto editions prior to 1623, *provided* that we accept the quarto editions of *The First Part of the Contention betwixt the Two Famous Houses of York and Lancaster*, etc., as imperfect quartos of *II Henry VI*, and those of *The True Tragedy of Richard Duke of York* as imperfect quartos of *III Henry VI*. Of these 18 plays, 17 appeared in quarto form during Shakespeare's lifetime; while *Othello* was first published in 1622.

The "second issue" of the Third Folio edition of the plays bears the date 1664. To the 36 plays of the preceding Folios it adds 7 more. Every one of these seven was printed before 1623 in a quarto which seemed to claim Shakespeare as the author; though some of the title-pages used only the veiled statement "By W. S." One of these seven plays, *Pericles*, and this one only, is generally believed to be in part the work

of Shakespeare, and is reprinted in our modern editions of the poet.

In order to economize space I have printed **in full-faced type** the dates of those quartos which were issued in *The Shakspeare Quarto Facsimiles* (London, 1880-89, 43 volumes), under the superintendence of Dr. F. J. Furnivall. Seventeen of these were published by W. Griggs, and twenty-three by C. Praetorius. The introductions are valuable for questions of text.

QUARTO EDITIONS OF SEPARATE PLAYS IN THE FIRST
FOLIO THAT HAD APPEARED BEFORE 1623

1. *Titus Andronicus*: 1594 (the discovery of this quarto was announced in *The Athenaeum*, January 21, 1905, pp. 91-92), 1600, 1611.
2. *II Henry VI (The Contention)*: 1594, 1600, 1619.
3. *III Henry VI (The True Tragedy)*: 1595, 1600, 1619.
4. *Romeo and Juliet*: 1597 (shorter text), 1599 (longer text), 1609, **undated**.
5. *Richard III*: 1597, 1598, 1602, 1605, 1612, 1622.
6. *Richard II*: 1597, 1598, 1608 (IV. i. 154-318, first printed in Third Quarto), 1615.
7. *Love's Labour's Lost*: 1598 (said on title-page to be "Newly corrected and augmented").
8. *I Henry IV*: 1598, 1599, 1604, 1608, 1613, 1622.
9. *A Midsummer-Night's Dream*: 1600 (Fisher), 1600 (Roberts. According to Greg and Pollard the Roberts quarto was printed in 1619 and falsely dated. See below).

10. *The Merchant of Venice*: 1600 (Roberts), 1600 (Heyes). The Cambridge Shakespeare calls the Roberts Quarto Q₁. Greg and Pollard hold that the Roberts Quarto was printed in 1619 and falsely dated.
11. *II Henry IV*: 1600. In some copies III. i. was accidentally omitted.
12. *Henry V*: 1600, 1602, 1608. All these quartos print a shorter text. The longer text appeared first in the First Folio.
13. *Much Ado about Nothing*: 1600.
14. *The Merry Wives of Windsor*: 1602, 1619. Both quartos print a shorter text. Longer text appeared in First Folio.
15. *Hamlet*: 1603 (shorter text), 1604 (longer text), 1605, 1611.
16. *King Lear*: 1608 (Pide Bull), 1608 (N. Butter. According to Greg and Pollard, the "N. Butter quarto" was printed in 1619 and falsely dated).
17. *Troilus and Cressida*: 1609. There was but one edition but some of the copies have one of two title-pages, and some have the other. See The Cambridge Shakespeare (2d ed.), VI, vii-x.
18. *Othello*: 1622.

EARLY QUARTOS OF PERICLES

19. *Pericles*: 1609, 1609, 1611, 1619.

QUARTOS OF POEMS BEFORE 1623

- Venus and Adonis*: 1593, 1594, 1594, 1599, [1600?]
1602, 1602, 1617, 1620.

Lucrece: 1594, 1598, 1600, 1607, 1616.

The Passionate Pilgrim: 1599, 1612 (called "the third edition"). See Part II of present work, p. 186.

Love's Martyr; or Rosalin's Complaint: 1601. This collection issued by Robert Chester contains Shakespeare's *The Phoenix and the Turtle*. See Part II of the present work, p. 189.

Shakespeare's Sonnets [and *A Lover's Complaint*]: 1609.

None of Shakespeare's non-dramatic works were reprinted in any of the Folios.

Thirty-six of *The Shakspeare Quarto Facsimiles* are indicated above by heavy type. Two copies of Q₁ of *Richard II* are reproduced, the **Devonshire** and the **Huth** copies. Q₂ of *Othello*, 1630, and Q₅ of *Richard II*, 1634, are also included. The four remaining facsimiles in this series are: Q₁ of *The Troublesome Reign of King John*, Part I, 1591; Part II, 1591; Q₁ of *The Famous Victories of Henry V*, 1598; Q₁ of *The Taming of a Shrew*, 1594.

Unfortunately *The Shakspeare Quarto Facsimiles* are not always accurate. See the Preface to Vol. IX of the second edition of *The Cambridge Shakespeare*, 1893, pp. xxxvi f. In his introduction to the Devonshire Q₁ of *Richard II* (p. xv note), Mr. P. A. Daniel points out that a peculiarity of that text on which he comments does not appear in the facsimile.

The quarto facsimiles (forty-eight in all) prepared by E. W. Ashbee under the direction of Halliwell-Phillipps (London, 1862-71) are very rare.

Shakespeare's Poems and Pericles, edited by Sidney Lee (Clarendon Press, 1905; 1,000 copies printed), reproduces in facsimile the first quartos of *Venus and Adonis*, 1593; *Lucrece*, 1594; *The Passionate Pilgrim*, 1599; *Shakespeare's Sonnets*, 1609. Each of these has a separate introduction and bibliography. No explanatory matter accompanies the facsimile of Q₁ of *Pericles*, 1609.

THE FOLIOS

The reprint of the First Folio edition of Shakespeare's plays by Lionel Booth (London, 1864) is very accurate. It is a page-for-page reproduction.

A Reproduction of the First Folio of 1623, by Photo-Lithography. Under the Superintendence of H. Staunton, London, 1866.

The First Edition of Shakespeare reduced facsimile from the famous first folio edition of 1623. With an intro. by J. O. Halliwell-Phillipps. London, 1876.

A Reproduction in Facsimile of the First Folio Edition 1623. With Introduction and Census of Extant Copies [this last a pamphlet in separate cover] by Sidney Lee [1,000 copies printed]. Clarendon Press, 1902. Notes and Additions to the Census, 1906.

"The number of surviving copies [of the First Folio] exceeds one hundred and eighty, of which one-third are now in America." "It may be estimated that the edition numbered 500." (Lee, *Life of*

Wm. Shakespeare. Macmillan, revised ed. of 1909, pp. 325, 317.)

A somewhat full description of the First Folio is given in W. J. Rolfe's *Life of Shakespeare*, Boston [1904], pp. 493-506.

The Bankside Shakespeare, 21 vols. Vols. I-XX, 1888-92; Vol. XXI, 1906. New York. Each of the 19 first quartos of plays indicated above is printed on opposite pages from the First Folio text of the same play. Of the two remaining volumes, one prints the first quarto of *The Troublesome Reign of King John*, 1591, on opposite pages from the First Folio text of Shakespeare's *King John*. The other prints in the same way *The Taming of a Shrew*, 1594, and Shakespeare's *The Taming of the Shrew* in the First Folio text.

The "First Folio" Shakespeare, edited by (Miss) Charlotte Porter and (Miss) Helen A. Clarke (see Section III), Crowell & Co., is destined to be the most widely available reprint of the First Folio.

The [First Folio] Edition of 1623. Faithfully Reproduced in Facsimile. Methuen & Co., 1909.

The [Second Folio] Edition of 1632. Faithfully Reproduced in Facsimile. Methuen & Co., 1909.

In *Englische Studien*, XXX, 1-20, Professor C. Alphonso Smith discusses "The Chief Difference between the First and Second Folios of Shakespeare." He tells us that "the vast majority of the changes made [in the Second Folio] are to be found in the concord of

subject and predicate, and especially in the change of a singular predicate into the plural." E.g., "My bones *beares* witnesse," *Comedy of Errors*, IV. iv. 80, shows the form *beare* in F₂.*

The [Third Folio] Edition of 1664. Faithfully Reproduced in Facsimile. Methuen & Co., 1909.

The [Fourth Folio] Edition of 1685. Faithfully Reproduced in Facsimile. Methuen & Co., 1909.

Greg, W. W. "On Certain False Dates in Shakespearian Quartos." *The Library*, IX (1908), 113-31, 381-409.

*Pollard, Alfred W. *Shakespeare Folios and Quartos: a Study in the Bibliography of Shakespeare's Plays, 1594-1685*. Methuen & Co., 1909.

III. MODERN EDITIONS

Only the specialist has occasion to use any edition of Shakespeare that preceded the last complete variorum, the Boswell-Malone edition of 1821. I will give in the briefest form the earlier editions (described by Lowndes; see Section I) which are listed in Dr. H. H. Furness' new variorum *Antony and Cleopatra*, 1907. The dates here given are from Lowndes. Other editions cited as by these editors are presumably reprints of the last edition here given. N. Rowe, 1709-10, 1714; A. Pope, 1723-25, 1728; L. Theobald, 1733, 1740; Sir T. Hanmer, 1744-46; W. Warburton, 1747; S. Johnson, 1765; E. Capell [1767-68]; S. Johnson and G. Steevens, 1773, 1778, 1785, 1793 (generally called "Steevens' own edition"), 1803 (5th ed., revised by I. Reed, called "Reed's Steevens"), 1813 (6th ed., "Reed's Steevens"); J. Rann, 1786-94; E. Malone, 1790.¹

A somewhat full description will now be given of the dozen or more modern editions which seem to the present writer to be especially useful. Seven of these are marked with an asterisk as of the highest value

*The Plays and Poems of William Shakespeare

[Edited] by the late Edmond Malone. With
a new Glossarial Index [by James Boswell]. 21

¹ This list follows Lowndes. Professor I. N. Demmon sends me the following *corrections to Lowndes*: Hanmer 1743-44, 2d ed., 1745; Capell [1760-68]; Rann [1786-91].

vols. London, 1821. This is the most important complete edition of Shakespeare for the special student. It was brought out by James Boswell, Malone having died in 1812, and is known as "the Boswell-Malone Variorum" or as "Boswell's Malone." The first three volumes reprint the important prefaces of the preceding editors, Dr. Farmer's "Essay on the Learning of Shakespeare," the Lives of Shakespeare by Rowe and by Malone, Malone's "Attempt to Ascertain the Chronological Order of the Plays," his "Historical Account of the English Stage," and many important documents. It was Boswell's purpose in this edition, following Malone's own plan, to insert "all the notes of [Malone's] predecessors" (Vol. I, p. viii). No full and systematic record was made of the various readings of the early texts or of the emendations of scholars.

—— by Charles Knight. 8 vols. London, 1838-43. This was known as the "Pictorial edition." It contains "several hundred woodcuts." Knight's "second edition" "with corrections and alterations" appeared in 12 vols., 1842-44, and is known as the "Library edition." For later editions by Knight, see Lowndes.

—— by Richard Grant White. 12 vols. Boston, 1857-66. White's later "Riverside edition" in 6 vols., Boston, 1883, is less valuable than the earlier and much fuller edition.

*—— by W. G. Clark, W. A. Wright, and J. Glover.

9 vols. London, 1863-66; second ed. by W. A. Wright, 1891-93. "The Cambridge Shakespeare." This edition furnishes the only accurate and complete record of the various readings of the early texts, and of the emendations proposed by scholars. It is indispensable for textual study. Even the very valuable edition of Miss Porter and Miss Clarke (see below) credits to Pope some of the emendations which he took into his second edition, 1728, from Theobald's *Shakespeare Restored*, 1726.

*—— by Horace Howard Furness. 16 vols. and still in progress. Philadelphia, 1871—. The "New Variorum edition." The great storehouse of information concerning the plays so far edited. The following volumes have appeared: (1) *Romeo and Juliet*, 1871; (2) *Macbeth*, 1873, revised ed., 1903; (3) *Hamlet*, Vol. I (text and comment), 1877; (4) *Hamlet*, Vol. II (general topics and criticism), 1877; (5) *King Lear*, 1880; (6) *Othello*, 1886 [beginning with this volume the text printed is that of the First Folio, which is also reproduced in the revised ed. of *Macbeth*, No. 2 above]; (7) *The Merchant of Venice*, 1888; (8) *As You Like It*, 1890; (9) *The Tempest*, 1892; (10) *A Midsummer-Night's Dream*, 1895; (11) *The Winter's Tale*, 1898; (12) *Much Ado about Nothing*, 1899; (13) *Twelfth Night*, 1901; (14) *Love's Labour's Lost*, 1904; (15) *Antony and Cleopatra*, 1907; (16) *Richard III*, 1908, edited by Horace Howard Furness, Jr., who also

brought out the revised edition of *Macbeth*, No. 2 above.

—— by W. G. Clark and W. A. Wright. 1 vol. Macmillan, 1865. Frequently reissued with changed date. "The Globe edition." The Globe line-numbers have been accepted as standard. The print of this edition is too small for general use.

—— by Alexander Dyce. Third edition, 9 vols. London, 1875. (1st ed., 6 vols., 1857; 2d ed., 9 vols., 1864-67.)

—— by Israel Gollancz. 40 vols. London, 1894-96. Small, convenient volumes. Also in 12 vols. "The Temple edition." Has Cambridge text, Globe line-numbers, and a preface and glossary for each play.

*—— by C. H. Herford. 10 vols. Macmillan, 1899. "The Eversley edition." Has Globe line-numbers, large type, valuable introductions, and brief but helpful footnotes.

*—— by (Misses) Charlotte Porter and Helen A. Clarke. 28 vols. and still in progress. New York, 1903—. "The 'First Folio' Shakespeare." This edition prints in handy form the First Folio text of each play, inserting in brackets the passages found in other early texts, and marking in the same way modern stage-directions and act-and-scene divisions. The more important emendations are noted at the foot of the page. Each volume has an introduction, full discussions and notes, a glossary, and selected criticisms; each is a well-

made *multum in parvo*. Of the ten English histories only *Henry V* has appeared; all the other plays have been published (February, 1910). This edition will probably be completed by the close of 1911.

*—— by William Allan Neilson. 1 vol. Boston, 1906. Should be called "The Neilson edition," and not by the name upon the cover. The best one-volume edition, and the most satisfactory modernized text of Shakespeare that has yet been printed. In each play, departures from and additions to the early text taken as the basis, and modern stage-directions are bracketed. There is an adequate glossary. The introductions to the individual plays are compact statements of the important facts and of the results of the investigations of scholars.

—— by W. J. Craig, Edward Dowden, and others. 32 vols. to be ready by the summer of 1910; the others in the near future. Methuen, London, and Bobbs-Merrill, Indianapolis. Called in England "The Arden Shakespeare"; in the United States, "The Dowden Shakespeare." An excellent edition.

*—— by W. J. Rolfe. 40 vols. 1870-83. Second edition, 1903-6. The volumes of the old edition reprint valuable passages from standard critics; the volumes of the new edition omit these, but are superior as textbooks. Both editions are now published by the American Book Co. This is

the best edition, containing all the works, that is both annotated and expurgated.

The following editions all subsequent to 1821 deserve record: S. W. Singer, 10 vols., 1826; 2d ed., 1856; J. P. Collier, 8 vols., 1842-44; 2d ed., 6 vols., 1858; H. N. Hudson, 11 vols., 1851-56; 2d ed., 20 vols., 1880-81; J. O. Halliwell (later Halliwell-Phillipps), 16 vols. folio, 1853-65; H. Staunton, 3 vols., 1858-60; N. Delius, 5th ed., 2 vols., Elberfeld, 1882 (notes in German); N. Delius and F. J. Furnivall, 1 vol., 1877 (see also under Section IV); Sir Henry Irving and F. A. Marshall, 8 vols., 1888-90; W. J. Craig, 1 vol., 1894; F. J. Furnivall, *The Old Spelling Shakespeare*, to be completed in 40 vols., Duffield, New York. Fourteen volumes have already appeared.

IV. COMMENTARIES. HISTORIES OF THE DRAMA. GENERAL WORKS

(See also under Sections V and XII)

With the exception of the work of Bradley, no book has been marked with the asterisk which does not comment on substantially all the plays; and no book is thus marked which is not confined to Shakespeare as its subject.

Baker, George Pierce. *The Development of Shakespeare as a Dramatist*. Macmillan, 1907. The book points out also Shakespeare's debt to his predecessors. Particularly useful for the life of the time. The illustrations are numerous and valuable.

*Boas, Frederick S. *Shakspeare and His Predecessors*. Scribner, 1896. Full, useful.

*Bradley, A. C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, and Macbeth*. Macmillan, 2d ed., 1905. The other tragedies are characterized incidentally. "No such minutely searching and patiently convincing studies of Shakespeare are known to me" (William Archer).

*Brandes, George. *William Shakespeare* [translated]. Macmillan, 2-vol. ed., 1898; 1-vol. ed., 1899. Very full and interesting. Connects the dramatist with the life of his age. Indulges in conjecture somewhat too freely.

- *Ten Brink, Bernhard. Five Lectures on Shakespeare [translated]. Holt, 1895. A stimulating short survey and interpretation.
- Brooke, Stopford A. On Ten Plays of Shakespeare. New York, 1905. The following plays are considered: *A. M.-N. D.*, *R. and J.*, *Richard II*, *Richard III*, *The M. of V.*, *A. Y. L. It*, *Macbeth*, *Coriolanus*, *The W. T.*, *The Tempest*.
- Cambridge History of English Literature, The. Cambridge University Press and Putnams. Vol. V will treat "The Elizabethan and the Jacobean Drama."
- Carlyle, Thomas. On Heroes, Hero-Worship, and the Heroic in History. "Lecture III. The Hero as Poet: Dante; Shakespeare." Excellent edition of entire work by A. MacMechan. Ginn, 1901.
- Clarke, Charles Cowden. Shakespeare-Characters. London, 1863. Twenty plays are treated, including the better known ones.
- Coleridge, Samuel Taylor. Lectures and Notes on Shakspeare, etc. Bell (Bohn Library), 1885. These comments have at times the highest value. Use the Index.
- Corson, Hiram. An Introduction to the Study of Shakespeare. Heath, 1889.
- Courthope, W. J. A History of English Poetry. Vol. IV. Macmillan, 1903.
- Creizenach, Wilhelm. Geschichte des neueren Dramas. Band IV=Das Englische Drama im Zeitalter Shakespeares: Erster Teil. [Period covered=1570-93.] Halle a. S., 1909. Full and reliable.

- *Dowden, Edward. Shakspeare. Appleton, New York, 1879. In series of Literature Primers. A standard brief introduction to Shakespeare.
- *Dowden, Edward. Shakspeare His Mind and Art. Harper [1881]. A standard book that deserves its high reputation.
- Dowden, Edward. "Shakespeare as a Comic Dramatist," pp. 635-61 in Representative English Comedies, ed. by C. M. Gayley. Macmillan, 1903.
- Elze, Karl. Essays on Shakespeare. London, 1874. (*Tempest*, *A M.-N. Dream*, *M. of Venice*, *All's Well*, *Henry VIII*, *Hamlet* in France, Supposed Travels of Sh., etc.)
- Emerson, Ralph Waldo. Representative Men. Contains "Shakespeare, the Poet." Boston, 1850.
- Fleay, F. G. Shakespeare Manual. Macmillan, 1876. Acute. Indulges freely in conjecture. Not for beginners.
- Furnivall, Frederick J. Introduction to The Leopold Shakspeare, pp. vii-cxxxvi. London, 1881. Condensed but stimulating.
- Furnivall, F. J., and Munro, John. Shakespeare: Life and Work. London, 1908. A moderate-priced book that is also an introduction to Elizabethan life. The story of each play is outlined.
- Gervinus, G. G. Shakespeare Commentaries. Translated by F. E. Bunnètt. London, 1883. Valuable; the style is somewhat heavy. Contains nearly one thousand 8vo pages.
- Hazlitt, Wm. Characters of Shakespeare's Plays.

Originally appeared in 1817. Published together with Lectures on the Literature of the Age of Elizabeth as a volume in the Bohn Library, London, 1869.

*Hudson, Henry N. Shakespeare: His Life, Art, and Characters. 2 vols. Ginn, revised ed., 1882. Choice criticism. In the essays upon the individual plays, Hudson is almost wholly concerned with character-study.

Hugo, Victor. William Shakespeare. Translated by M. B. Anderson. Chicago, 1887.

Jameson, Mrs. Anna. Shakespeare's Heroines. Bohn Library, 1879. Also in Everyman's Library, London and N. Y.

Johnson, Samuel. Johnson on Shakespeare with an Introduction by Walter Raleigh. London, 1908.

Jusserand, J. J. A Literary History of the English People. [Translated.] Vol. III. Putnams, 1909.

Kreyssig, F. Vorlesungen über Shakespeare. 3te Aufl., 2 Bände. Berlin, 1877. Excellent.

Lloyd, Wm. Watkiss. Critical Essays on the Plays of Shakespeare. London, 1875.

Lounsbury, Thomas R. Shakespeare as a Dramatic Artist. Scribner, 1902. Outlines the various discussions and opinions concerning Shakespeare's rank as a dramatic artist, down to the end of the eighteenth century.

Lowell, James R. "Shakespeare Once More," in Among My Books, Vol. I. Houghton, 1870.

- Luce, Morton. A Handbook to . . . Shakespeare. London, 1906.
- Martin, Lady [=Helen Faucit]. On Some of Shakespeare's Female Characters. Blackwood, 1888.
- Mezières, A. Shakespeare, ses œuvres et ses critiques. Paris, 1861; 3d ed., 1882.
- [Montagu, Mrs. Elizabeth.] An Essay on the Writings and Genius of Shakespeare, etc. London, 1769. The interest in this Essay, famous in its day, is now mainly historical. Fully discussed in T. R. Lounsbury's Shakespeare and Voltaire, Scribner, 1902.
- Morgann, Maurice. An Essay on the Dramatic Character of Sir John Falstaff. London, 1777. Reprinted in Eighteenth Century Essays on Shakespeare, ed. by D. Nichol Smith, pp. 216-303. Glasgow, 1903. This remarkable essay contains many illuminating comments upon Shakespeare's dramatic art.
- Moulton, Richard G. Shakespeare as a Dramatic Artist. 3d ed., Oxford, 1893. The papers upon **The Merchant of Venice* and **The Tempest* are especially full and illuminating. Other plays treated are: *Richard III*, *Macbeth*, *Julius Caesar*, *King Lear*, *Othello*, *L. L. Lost*, *A. Y. L. It*.
- Moulton, Richard G. Shakespeare as a Dramatic Thinker [originally called The Moral System of Shakespeare]. Macmillan, 1907. A commentary upon all the plays.
- *Raleigh, Walter. Shakespeare (in English Men of Letters). Macmillan, 1907. This book is pri-

marily an appreciation of the poet rather than a biography. It is charming, stimulating, sane.

Richardson, Wm. Essays on Shakespeare's Dramatic Characters of Richard the Third, King Lear, and Timon of Athens; with an Essay on the Faults of Shakespeare, and additional Observations on the Character of Hamlet. London, 1784; sixth ed., 1812. Richardson published A Philosophical Analysis and Illustration of Some of Shakespeare's Dramatic Characters, Glasgow, 1774; also Essays on Shakespeare's Dramatic Character of Sir John Falstaff; and on his Imitation of Female Characters, London, 1788; reprinted 1789. Richardson's three works were collected into a single volume, Essays on Some of Shakespeare's Dramatic Characters, etc., London, 1797; reprinted 1798.

Wm. J. Rolfe, in his life of the dramatist (see under Section V), collects many important critical utterances concerning the individual plays, and summarizes others.

Schelling, Felix E. The English Chronicle Play. Macmillan, 1902.

Schelling, Felix E. Elizabethan Drama 1558-1642. 2 vols. Houghton, 1908. Exceptionally valuable. Consult Index.

Schlegel, August Wilhelm. Lectures on Dramatic Art and Literature [translated]. In the Bohn Library. 2d ed., revised, 1892.

Shakespeare Societies.—The Shakespeare Society of England issued 48 volumes between 1841 and 1853. *The Transactions of the New Shakspeare Society*, Parts

1 to 14, appeared between 1874 and 1892. *The Transactions* contain important original articles. Many other publications were brought out by this society during those years, including reprints of Shakespeare quartos, of books which served as the sources of plays, and of other important Elizabethan productions. *The Jahrbuch der deutschen Shakespeare-Gesellschaft* appears annually; the one for 1910 is numbered XLVI. These volumes contain scholarly articles, usually in German. See also the comment under Section I.

Sherman, L. A. *What Is Shakespeare?* Macmillan, 1902. Detailed studies of *Cymbeline*, *The W. Tale*, *R. and Juliet*, and *Macbeth*. Questions on *The W. Tale*, *R. and J.*, *Tw. Night*. Chap. vi, "Shakespeare the Man."

Sievers, E. W. *William Shakespeare: Sein Leben und Dichten*. Band I [no more published]. Gotha, 1866.

Smith, D. Nichol, Editor. *Eighteenth Century Essays on Shakespeare*. Glasgow, 1903. Contains the prefaces of the editors of Shakespeare, Rowe's *Life of Shakespeare*, etc. With the exception of Morgann's essay on Falstaff (see above), and John Dennis, "On the Genius and Writings of Shakespeare" (1711), these essays are in Vol. I of the *Boswell-Malone Variorum* (see under Section III).

*Snider, Denton J. *The Shakespearian Drama*. 3 vols.: *The Comedies*, *The Histories*, *The Tragedies*.

Sigma Publishing Co., St. Louis. Copyright 1887-89. A large body of good criticism. Mr. Snider's system, however, sometimes forces him to take extreme views.

Stoll, Elmer Edgar. "Anachronism in Shakespeare Criticism," *Modern Philology*, VII, pp. 557-75 (April, 1910). "Any meaning put upon [Shakespeare's works] which bears no relation to his personality and time is fantastic and illusory; any which contradicts what we know of these is by that very fact null and void."

Swinburne, Algernon Charles. *A Study of Shakespeare*. 4th ed., London, 1902.

Thorndike, Ashley H. *Tragedy*. Houghton, 1908. Chap. v, "Shakespeare and His Contemporaries"; chap. vi, "Shakespeare."

Ulrici, H. *The Dramatic Art of Shakespeare* [translated]. 2 vols. In the Bohn Library, 1876.

Ward, Adolphus Wm. *A History of English Dramatic Literature*. 3 vols. Macmillan, 2d revised ed., 1899. The treatment of Shakespeare comes in Vols. I and II. The papers on the individual plays (II, 54-209) serve as guides to the important literature.

Weiss, J. *Wit, Humor, and Shakespeare*. Boston, 1876.

*Wendell, Barrett. *William Shakspeare, a Study in Elizabethan Literature*. Scribner, 1894.

[Whately, Thos.] *Remarks on Some of the Characters of Shakespeare*. London, 1785. New ed., with Preface by Archbishop Whately, 1839.

V. SHAKESPEARE'S LIFE. SHAKESPEARE
THE MAN. HIS RELATION TO HIS AGE.
THE HISTORY OF HIS REPUTATION

*Lee, Sidney. *A Life of Wm. Shakespeare*. Macmillan, 1898. Second ed., revised, 1909. The standard life. Much space given to Lee's view of the Sonnets, which marks an extreme. This new ed. is presumably complete, but Mr. Lee has complained that the American editions do not incorporate his additions and corrections with due promptness. The interesting Preface to the second edition outlines references to Shakespeare discovered during the last decade.

*Halliwell-Phillipps, J. O. *Outlines of the Life of Shakespeare*. 2 vols. Longmans, 10th ed., 1898. The early documents that concern Shakespeare are here carefully reprinted, and the results of the important special investigations of the author are summarized.

Lambert, D. H., Editor. *Cartae Shakespeareanae: Shakespeare Documents*. London, 1904. This is simply a reprint of the documents and records concerning Shakespeare.

Rolfe, Wm. J. *A Life of Wm. Shakespeare*. Boston, 1904. Many quotations from the whole body of Shakespearean lore increase the value of this book.

Fleay, Frederick G. *A Chronicle History of the Life and Work of Wm. Shakespeare*. London, 1886.

The book is full of interesting hypotheses, but must be used with care.

Mabie, Hamilton W. *Wm. Shakespeare, Poet, Dramatist, and Man*. Illustrated. Macmillan, 1901.

Elze, Karl. *Wm. Shakespeare: A Literary Biography* [translated]. In the Bohn Library, 1888.

White, Richard Grant. *Memoirs of the Life of Wm. Shakespeare, with an Essay toward the Expression of his Genius, etc.* Boston, 1865. Also in Vol. I of White's ed. of Shakespeare. See under III.

Drake, Nathan. *Shakespeare and His Times*. 2 vols. London, 1817.

Skottowe, Augustine. *Life of Shakespeare, etc.* 2 vols. London, 1824. "An able performance" (Lowndes).

Brandl, Alois. *Shakspere*. Berlin, 1894.

Halleck, Reuben P. "How Shakspere's Senses Were Trained" is chap. x in *The Education of the Central Nervous System*. Macmillan, 1896.

Rolfe, Wm. J. *Shakespeare the Boy*. Harpers, 1905. Topics: "His Native Town, etc."; "His Home Life"; "At School"; "Games and Sports"; "Holidays, Festivals, Fairs, etc."

Baynes, Thomas S. *Shakespeare Studies*. Longmans, 1893. Contains the valuable article on Shakespeare from the ninth edition of the *Encyclopaedia Britannica*; also "What Shakespeare Learnt at School," pp. 147-249.

Watson, Foster. *The English Grammar Schools to 1660: Their Curriculum and Practice*. Cambridge University Press, 1909.

An excellent article on the schools of Warwickshire, telling about the masters of the Stratford school, curricula, etc., is in *A History of Warwickshire*. Edited by H. Arthur Doubleday and William Page. 4 vols. London, n.d. In the series entitled *The Victoria History of the Counties of England*.

Bagehot, Walter. "Shakespeare, the Man" (1853). In *Literary Studies*, Vol. I, Longmans, 1879. In Vol. I of Bagehot's *Works* (5 vols.), Hartford, U.S.A., 1889.

Smith, Goldwin. *Shakespeare, the Man*. New York, 1900.

Bradley, A. C. "Shakespeare the Man." In *Oxford Lectures on Poetry*, pp. 309-57. Macmillan, 1909.

Stephen, Leslie. "Shakespeare as a Man," *National Review*, April, 1901, pp. 220-39 (also in *Living Age* for May, and *Eclectic* for July).

Morsbach, Lorenz. "Shakespeare als Mensch," *Jahrbuch XLIV* (1908), xiii-xxviii.

Elze, Karl. "Shakespeares Charakter, seine Welt- und Lebensanschauung," *Jahrbuch X*, 75-126.

Wallace, Charles Wm. *Shakespeare, The Globe, and Blackfriars*. To be published at Stratford-upon-Avon, presumably in 1910. Professor Wallace has already printed for private circulation a "portion of a plea at the Common Law in a case set for trial, February, 1616." The document is translated and interpreted in the *London Times* of October 2 and 4, 1909. This plea gives exact information concerning the ownership of the

Globe and Blackfriars Theaters up to 1616, the year of Shakespeare's death. Professor Wallace's article in *Harper's Magazine* for March, 1910, "New Shakespeare Discoveries," gives important new information about the poet's life in London.

THE HISTORY OF SHAKESPEARE'S REPUTATION

The Shakespeare Allusion Book. Reprints all known references to Shakespeare and his works before the close of the seventeenth century. Chronologically arranged. 2 vols. Re-edited by John Monroe. New York, Duffield, 1910. Replaces the earlier edition published by the New Shakespeare Society, edited by Ingleby, Lucy T. Smith, and Furnivall.

Smith, D. Nichol. See under Section IV.

Cohn, Albert. Shakespeare in Germany in the Sixteenth and Seventeenth Centuries. London, 1865.

Lounsbury, Thos. R. Shakespeare as a Dramatic Artist. Scribner, 1901. Shakespeare and Voltaire. Scribner, 1902.

Jusserand, J. J. Shakespeare in France. Illustrated. London, 1899.

VI. THE LANGUAGE, GRAMMAR, AND STYLE OF SHAKESPEARE

CONCORDANCES, DICTIONARIES, ETC.

- *Bartlett, John. Concordance to Shakespeare. Macmillan, 1894. This great work sets aside all previous concordances. References are to the lines as numbered in the Globe edition. In each reference much of the context is cited.
- *Schmidt, Alexander. Shakespeare-Lexicon: a Complete Dictionary [to Shakespeare, with a valuable appendix]. 2 vols. 3d ed., revised by Gregor Sarrazin. Berlin and New York, 1902.
- *Dyce, Alexander. A Glossary to Shakespeare. Revised by H. Littledale. London and New York, 1902. Explains and discusses the peculiar and difficult words and expressions.

The serious student of Shakespeare will find it very desirable to have access to all three of the above works.

- *A New English Dictionary on Historical Principles. Ed. by J. A. H. Murray and others. To be completed in 10 volumes. The Clarendon Press, 1884—. Seven complete volumes and the main portion of Vol. VIII have appeared. This work is the principal authority on the history of the meanings and forms of English words.

Clarke, Charles and Mary Cowden. The Shakespeare Key, Unlocking the Treasures of His Style. . . . London, 1879.

- Nares, R. A Glossary of Words, Phrases, etc., in English Authors, Particularly Shakespeare and His Contemporaries. A new edition by Halliwell and Wright. 2 vols. London, 1859. Copies of later date are reprints of this ed.
- Phin, John. The Shakespeare Cyclopaedia and New Glossary. With Introduction by Edw. Dowden. London and N. Y., 1902.
- A Pocket Lexicon and Concordance to the Temple Shakespeare. Macmillan, 1909.
- Cunliffe, R. J. A New Shakespearean Dictionary. Scribner, 1910. Not examined.

Some special works mentioned under Section XV of this bibliography explain and illustrate certain portions of Shakespeare's vocabulary. See, e.g., the works of Harting, Phipson, Ellacombe, Madden, there cited.

GRAMMARS, ETC. SHAKESPEARE'S STYLE

- *Abbott, E. A. A Shakespearean Grammar. Macmillan, 3d ed., 1870.
- *Franz, W. Shakespeare-Grammatik. Niemeyer, Halle a. S., 2te verbesserte Auflage, 1909.
- *Franz, W. Die Grundzüge der Sprache Shakespeares. Berlin, 1902. Both a revision and a condensation of the first ed. of the preceding book.
- Smith, C. Alphonso. "Shakespeare's Present Indicative *s*-Endings with Plural Subjects," Publications Modern Language Assoc., XI (New Series IV), 363-76.

- Craik, G. L. The English of Shakespeare, Illustrated by *Julius Caesar*. Edited from 3d revised London ed. by W. J. Rolfe. Ginn, 9th ed., 1900.
- Kluge, F. "Ueber die Sprache Shakespeares," Jahrbuch XXVIII, 1-15.
- Clarke, Charles and Mary Cowden. See above under "Dictionaries."

Students of Shakespeare's grammar will find the following books very useful, though they are not limited to that field:

- Jespersen, Otto. Progress in Language, with Special Reference to English. London, 1894.
- Smith, C. Alphonso. Studies in English Syntax. Ginn, 1906.
- Mätzner, Eduard. Englische Grammatik. 3 Bde. Berlin, 3te Auflage 1880-85.
- Wright, W. A. Bible Word-Book. 2d ed., 1884. Many illustrations from Shakespeare.

THE CHANGES IN SHAKESPEARE'S STYLE

The changes in Shakespeare's style and in his dramatic handling—his method of managing and developing a dramatic action—constitute one kind of evidence concerning the chronological order in which his plays were probably written. Most of the material bearing upon the chronology of the plays is placed under the next head, Section VII. The following references concern Shakespeare's style:

- Spalding, William. A Letter on Shakespeare's Authorship of *The Two Noble Kinsmen*. Edinburgh and London, 1833. Republished by the New

Shakspeare Soc., Series VIII, No. 1, London, 1876. In describing Shakespeare's style, Spalding is always thinking of his final style. This final style is characterized with fulness and effectiveness.

Spedding, James. "On the Several Shares of Shakspeare and Fletcher in the Play of *Henry VIII*," Transactions of the New Shakspeare Soc., 1874, Part I, pp. 1*-18* of Appendix. Reprinted from the Gentleman's Magazine for August, 1850, pp. 115-23. Shakespeare's "latest manner" is well characterized.

Dowden, Edward. In the Primer (see Section IV) the changes in Shakespeare's style are pointed out, pp. 36-39. Chap. ii in the same author's Shakspeare, His Mind and Art (see Section IV) is entitled "The Growth of Shakspeare's Mind and Art," pp. 37-83. Note especially pp. 52-55.

Verity, A. W. The Influence of Christopher Marlowe on Shakespeare's Earlier Style. Cambridge, 1886.

Sarrazin, Gregor. "Wortechos bei Shakespeare," Jahrbuch XXXIII, 120-65; XXXIV, 119-69. Complete lists are given of Shakespeare's *dislegomena* and *trislegomena* (twice-used words and thrice-used words).

VII. SHAKESPEARE'S VERSE. THE CHRONOLOGICAL ORDER OF THE PLAYS. THE VARIATION BETWEEN VERSE AND PROSE

GENERAL WORKS ON VERSIFICATION

- Abbott, E. A. A Shakespearan Grammar. Macmillan, 3d ed., 1870. "Prosody" covers pp. 328-429. Abbott "is too much enamoured with a mechanical regularity" (Mayor).
- Browne, Geo. H. Notes on Shakspeare's Versification. Pamphlet. Ginn, 1884. Brief but accurate.
- Gummere, Francis, B. A Handbook of Poetics. Ginn, 1885.
- Lanier, Sidney. The Science of English Verse. Scribner, 1886. Stimulating and valuable, but not a complete treatment of verse.
- *Mayor, J. B. Chapters on English Metre. Cambridge University Press, 2d ed., revised and enlarged, 1901. Discusses the various methods of interpreting English verse.
- *König, Goswin. Der Vers in Shaksperes Dramen. Strassburg, 1888. Reliable, scholarly.
- Corson, Hiram. A Primer of English Verse. Ginn, 1892. Stimulating and helpful; not a complete presentation.
- Parsons, James C. English Versification. Boston and N. Y., 2d ed., 1894.

- Schipper, J. *Grundriss der Englischen Metrik*. Braumüller, Wien und Leipzig, 1895. Full, historical. For most purposes more useful than the same author's large 3-volume work: *Englische Metrik*, Bonn, 1881-88.
- Herford, C. H. "Outline of Shakespeare's Prose," pp. 185-99 and 11-14 in his edition of *Richard II*, Heath, 1895. An excellent brief treatment.
- *Gayley, Charles M., and Scott, Fred N. *An Introduction to the Methods and Materials of Literary Criticism*. Ginn, 1899. Chap. vii, "The Principles of Versification," estimates the different works on versification.
- *Alden, Raymond M. *English Verse: Specimens Illustrating Its Principles and History*. Holt, 1903. Sane and well balanced.
- Bright, Jas. W., and Miller, Raymond D. *The Elements of English Versification*. Ginn, 1910. Not yet examined.

THE CHRONOLOGICAL ORDER OF THE PLAYS

The following books and articles are placed in chronological sequence, in order to indicate when each of the important characteristics of Shakespeare's verse received distinct recognition. The technical terms used are explained in this book under "The Study of Shakespeare's Verse." Consult Table of Contents or Index.

In the sixth edition of Thomas Edwards' *Canons of Criticism*, 1758, first appeared some notes on Shakespeare by Richard Roderick. In these it was pointed out "that there are many more verses in [*Henry VIII*]

than in any other [play], which end with a redundant syllable," a double ending. The remarks of Roderick "On the Metre of *Henry VIII*" are reprinted in the Appendix to the *Transactions of the New Shakspeare Soc.* for 1874, pp. 66*-68*.

Malone, Edmond. "An Attempt to Ascertain the Order in Which the Plays of Shakespeare Were Written." Published in 1778, and in a revised form in Malone's ed. of 1790. It occupies pp. 288-468 (see also table on pp. 470-71) of Vol. II of the Boswell-Malone Variorum of 1821 (see under Section III), to which I here refer. Boswell's note to p. 471 implies that the essay of 1821 shows some changes from that of 1790. Malone held that an abundance of rhyming lines in a play is probably a mark of early composition (p. 327 note). He also considered *The Comedy of Errors*, *Love's Labour's Lost*, and *The Taming of the Shrew* to be early productions, because they show in places "a kind of doggerel measure" of which the last four lines of *The Shrew* are an example (pp. 340-41).

Knight, Charles. In the 2d ed. of his *Shakspeare*, Vol. VII (1843; see under Section III), 263, Knight points out the great abundance of run-on lines in *Henry VIII*. He is wrong in saying that this peculiarity "is not found in any other of Shakspeare's works."

Spedding, James. "On the Several Shares of Shakspeare and Fletcher in the Play of *Henry VIII*," Appendix to Part I of the *Transactions of the*

New Shakspeare Soc. for 1874, pp. 1*-22*. Reprinted from the Gentleman's Magazine for August, 1850, pp. 115-23. Spedding recalls Roderick's comment of 1758 on the great frequency of double endings in this play. The passages in which these are more abundant than in Shakespeare's other very late plays, Spedding assigns to Fletcher. In the same year (1850) Ralph Waldo Emerson in his Representative Men called attention to the two styles in *Henry VIII*, one of them marked by a peculiar "cadence" (see note to p. 21* of Transactions).

Walker, W. Sidney. Shakespeare's Versification. . . . London, 1854. Walker points out that run-on lines are especially frequent in Shakespeare's later plays, and that extra mid-syllables are admissible in these plays, though in the earlier ones "they scarcely occur at all." This is the first notice of extra mid-syllables.

[Bathurst, Charles.] Remarks on the Differences in Shakespeare's Versification in Different Periods. . . . London, 1857.

Bathurst and Craik (1857; see under Section VI) were the first to recognize clearly what were later called light and weak endings, and to see that Shakespeare used these in his latest plays with increasing frequency. Bathurst points out that the difference between Shakespeare's earliest and latest styles of verse "is almost as great . . . as can be found between the versification of two different authors." He made the sound generali-

zation "that in metre, Shakespeare changed very nearly regularly and gradually, always in the same direction."

Hertzberg, W. A. B. *Einleitung zu Cymbeline*. Bd. XII, Shakespeare's dramatische Werke nach der Uebersetzung von A. W. Schlegel und L. Tieck. 12 Bände. Berlin and Leipzig, 1867-71. 2te Aufl., 1897. Statistics were given of the double endings for seventeen plays. Many of the words used as weak endings were specified.

Fleay, F. G. "On Metrical Tests as Applied to Dramatic Poetry. Part I. Shakspeare," *Transactions of the New Shakspeare Soc.*, Part I, 1874, pp. 1-16, 38-39. Mr. Fleay gave statistics of rhymes and double endings for all the plays. He attached an excessive value to the decreasing use of rhyme as a test for determining the order of the plays. See the remarks of Dr. Furnivall and others, pp. 17-37. Dr. Furnivall in various places emphasized "the stopt-line test" (the increasing use of run-on lines) as the best single metrical test for determining the succession of the plays.

Ingram, John K. "On the 'Weak Endings' of Shakspeare, with Some Account of the History of the Verse-Tests in General," *Transactions of the New Shakspeare Soc.*, 1874, pp. 442-64. A complete and final treatment of the subject of light and weak endings, with full statistics.

Furnivall, F. J., and Dowden, Edw. "The Order of Shakspeare's Plays" [in tabular form], *Transactions of the New Shakspeare Soc.*, 1875-76, Part II, p. 464. Furnivall's table appears also in the Intro-

duction to *The Leopold Shakspeare*, and in the Introduction to the Eng. translation of Gervinus' Commentaries. Dowden's appears also in the Preface to the 3d ed. of *Shakspeare, His Mind and Art* (see under Section IV).

Stokes, H. P. *An Attempt to Determine the Chronological Order of Shakespeare's Plays*. London, 1878.

Dowden's Primer in 1879 (see under Section IV) outlined the whole matter of "verse tests" very clearly in chap. iv, "Evidence of the Chronology of Shakspeare's Writings."

Pulling, F. S. "The 'Speech-Ending' Test Applied to Twenty of Shakspeare's Plays," *Transactions of the New Shakspeare Soc.*, 1877-79, Part III (published 1880), pp. 457-58. The "mid-stopt" speeches of 20 plays are enumerated and reduced to percentages.

[Boyle, Robert.] "Report of the Tests Committee of the St. Petersburg Shakespeare Circle," *Englische Studien*, III, 473-503. The subjects of run-on lines and light and weak endings are discussed with especial care.

Fleay, F. G. "On Metrical Tests Applied to Shakespeare," in C. M. Ingleby's *Shakespeare, the Man and the Book*, Part II, pp. 50-141. London, 1881. Complete statistics are here given of Shakespeare's extra mid-syllables.

*König, Goswin. *Der Vers in Shaksperes Dramen*. Strassburg, 1888. Chap. vii, "Chronologisches,"

gives the most accurate statistics that we have concerning Shakespeare's use of rhyme, double endings, run-on lines, and "mid-stopt" speeches. The careful discussion of the factors that affect the run-on quality (*enjambement*), pp. 97-104, is noteworthy.

EXTERNAL EVIDENCE CONCERNING THE DATE OF THE
COMPOSITION OF SHAKESPEARE'S PLAYS

Under this head I cite three sources of external evidence, each of which concerns a number of plays. With one exception, diaries, documents, books, etc., which have contributed evidence concerning the date of the composition of individual plays, are not mentioned, but each will be cited in the bibliography of the play concerned.

Meres, Francis. *Palladis Tamia: Wits Treasury*, etc. London, 1598. Near the end of this work is a short sketch entitled "A Comparative Discourse of Our English Poets with the Greek, Latin, and Italian Poets." In this "comparative discourse" Shakespeare's name is mentioned nine times, once as the author of his Sonnets, once as the author of twelve plays that are named. Eleven of these we have; the twelfth is the enigmatical *Love's Labour's Won*¹ (*Loue labours wonne*). The

¹ For the various theories concerning this play, see in A. H. Tolman's *The Views about Hamlet*, etc. (Houghton, 1904), "Shakespeare's 'Love's Labour's Won,'" pp. 243-313.

entire "comparative discourse," with some preceding pages, is printed in *Shakspeare Allusion-Books*, Part I, ed. by Ingleby, New Shakspeare Soc., London, 1874, pp. 151-67; also in the *Shakespeare Allusion Book*, 1909 (see under Section V). The nine passages that mention Shakespeare are reprinted in Tolman, *The Views about Hamlet*, pp. 247, 258-61.

First Quarto editions of separate plays. See under Section II.

Arber, Edward. *A Transcript of the Registers of the Company of Stationers of London, 1554-1640*. 5 vols. Privately printed. London and Birmingham, 1875-94.

It is very hazardous, in trying to fix the time at which a play was composed, to rely upon what seem to be *allusions to the play* or *allusions in the play* to other works or outside happenings. Evidence of this sort is "partly external and partly internal." Dr. Furness' account of the various opinions that have been held concerning the date of composition of *Twelfth Night*, and of the supposed allusions that were offered in support of the different opinions, is equally amusing and instructive (New Variorum ed. of *Twelfth Night*, pp. vii-xi). From the following work we now know that *Twelfth Night* was played on February 2, 1601-2:

Manningham, John, *The Diary of*. Published by the Camden Society, 1868.

THE VARIATION BETWEEN VERSE AND PROSE

Delius, N. "Die Prosa in Shakespeares Dramen,"
Jahrbuch V, 227-73. Reprinted in his Abhand-
lungen zu Shakespeare. 2 vols. Berlin, 1889.

Janssen, Vincent Franz. Die Prosa in Shaksperes
Dramen, Erster Teil: Anwendung. Strassburg,
1897.

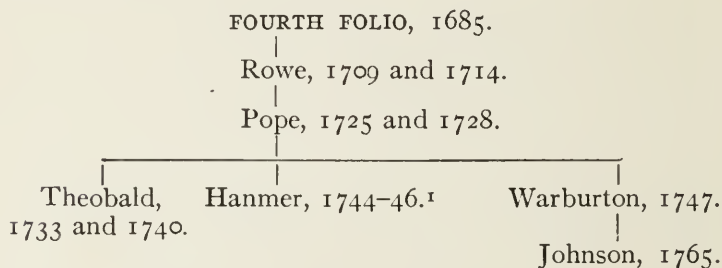
Sharpe, Henry. "The Prose in Shakspeare's Plays,
etc.," Transactions New Shakspeare Soc., 1880-86,
pp. 523-62. See also the valuable discussion,
pp. 152*-58*.

Moulton, Richard G. Shakespeare as a Dramatic
Artist. 3d ed., Oxford, 1893, pp. 349-55.

An excellent paragraph on the variation between
verse and prose is to be found on p. 163 of the ed. of
As You Like It by J. C. Smith, Heath, 1895.

VIII. SHAKESPEARE'S TEXT. THE HISTORY OF THE TEXT

Rowe, the first editor of Shakespeare, based his edition on the Fourth Folio of 1685, a most unfortunate choice. The following table shows the text which each editor took as the basis; it is adapted from Walder (p. 78. See below):



It was not until 1768 that an edition appeared that was based throughout on early texts—the First Folio and early quartos. This was the edition of Edward Capell in ten volumes. After comparing the authorities, I judge that Theobald *corrected the text of Pope* by the use of quartos and the early folios, but that Capell *started* with the early texts. I suppose the statement of Sidney Lee that “Theobald made the First Folio the basis of his text” (*Life of Shakespeare*, ed. of 1909, p. 332) to be an error.

¹ This is the date of Lowndes. Professor Demmon corrects this to 1743-44.

GENERAL DISCUSSIONS OF SHAKESPEARE'S TEXT

The Cambridge Shakespeare (1863-66; 2d ed., 1891-93) has been looked upon as presenting the generally received text. Neilson's edition (1906), however, is distinctly more conservative. The editions of Furness and of Porter and Clarke pay full attention to questions of text (see under Section III). A general account of the treatment of Shakespeare's text by the different editors is given in Vol. I of *The Cambridge Shakespeare* (ed. of 1891), pp. xxiv-xliii.

*Lounsbury, Thomas R. *The Text of Shakespeare*. Scribner, 1906. An account of the editions of Pope and Theobald, and of the controversies between the men.

Walder, Ernest. *Shakespearian Criticism, Textual and Literary, from Dryden to the End of the Eighteenth Century*. Bradford, England, 1895.

Johnson, Charles F. *Shakespeare and His Critics*. Houghton, 1909. A useful book. It attempts to outline all Shakespearean criticism, textual and literary. Sometimes inaccurate.

White, Richard Grant. In Vol. I of his edition of *Shakespeare*, 1865 (see under Section III), note the Preface, pp. vii-xxxiv, and the "Historical Sketch of the Text of Shakespeare," pp. clv-ccclvi.

*Ingleby, C. M. *Shakespeare Hermeneutics, or The Still Lion*. London, 1875.

VanDam, A. P., and Stoffel, C. *William Shakespeare, Prosody and Text*. Leyden, 1900. Part II,

"Criticism of the Text of Shakespeare," is somewhat venturesome and overconfident, but well deserves attention.

Smith, C. Alphonso. "The Chief Difference between the First and Second Folios of Shakespeare," *Englische Studien*, XXX, 1-20.

Collins, John Churton. "The Porson of Shakespearian Criticism" [=Theobald], *Essays and Studies*, London, 1895, pp. 263-315.

DETAILED STUDIES OF SHAKESPEARE'S TEXT

Furness gives a list of 60 emendations in the First Folio text of *Antony and Cleopatra* which are accepted in *The Cambridge Shakespeare* (New Variorum ed., pp. 598-99). The present writer has noted 105 other emendations (principally in the earlier plays) that are accepted by the conservative Neilson. This makes a list of 165 emendations that have some claim to be considered ideally good. The sources of these are: Theobald, 50; Rowe, 30; Pope, 17; Capell, 17; Warburton, 8; Hanmer, 8; Thirlby (communicated through Theobald), 7; Johnson, 6; Heath, 3; Tyrwhitt, 3; Singer, 3; Dyce, 3; Malone, 2; Walker, 2; six others, 6. Total, 165. Most of these men contributed their emendations only in their editions of Shakespeare (see under Section III). But some separate works by them deserve mention.

*Theobald, Lewis. *Shakespeare Restored*. London, 1726. A searching criticism of Pope's Shakespeare, 1st ed., 1725; and the first important piece of textual criticism on an English author.

Heath, Benjamin. A Revisal of Shakespeare's Text. London, 1765.

[Tyrwhitt, Thomas.] Observations and Conjectures on Some Passages of Shakespeare. London, 1766.

Capell, Edward. Notes and Various Readings to Shakespeare. 3 vols. London, 1779-80 (Lowndes). Professor Demmon says: "Undated, but [1779-83]."

Walker, W. S. A Critical Examination of the Text of Shakespeare. London, 1860.

[Edwards, Thomas.] Canons of Criticism. Published in London, 1747. First given the above name in the 3d ed., 1748. [I have followed Lowndes. Professor Demmon gives 1st ed. as 1748, and 3d ed. 1750.] The posthumous 6th ed., 1758, and especially the 7th ed., 1765, contain important additional matter. See under Section VII. A brilliant, sarcastic attack upon Warburton's edition of Shakespeare, 1747. Edwards has been called "the wittiest of all commentators."

IX. SHAKESPEARE'S SOURCES. LITERARY INFLUENCES AFFECTING HIM

REPRINTS OF SOURCES

- *Boswell-Stone, W. G., Editor. Shakspeare's Holinshed. New York and London, 1896. Thirteen of Shakespeare's plays are here compared with Holinshed, which was undoubtedly the immediate source of most of them.
- *Shakespeare's Library. 2d ed., 6 vols. Ed. by W. C. Hazlitt, London, 1875. The editor of the first edition (1843) was J. P. Collier. The attempt was made to reprint all the important sources of the plays, with the exception of Holinshed.
- *Skeat, W. W. Shakespeare's Plutarch. Macmillan, 1892. Plutarch is the great source of *J. Caesar*, *A. and Cleopatra*, and *Coriolanus*. *A. M.-N. Dream* and *Timon* have been thought to be indebted to Plutarch.
- Plutarch's Lives of the Noble Grecians and Romans Englished by Sir Thomas North anno 1579. . . . 6 vols. London, 1895-96. In the Tudor Translations. Also in 10 vols. in *The Temple Classics*, London, 1898-99.
- *Furness, H. H. The volumes of *A New Variorum Shakespeare* (see under Section III) reprint the important sources and discuss fully questions of indebtedness.

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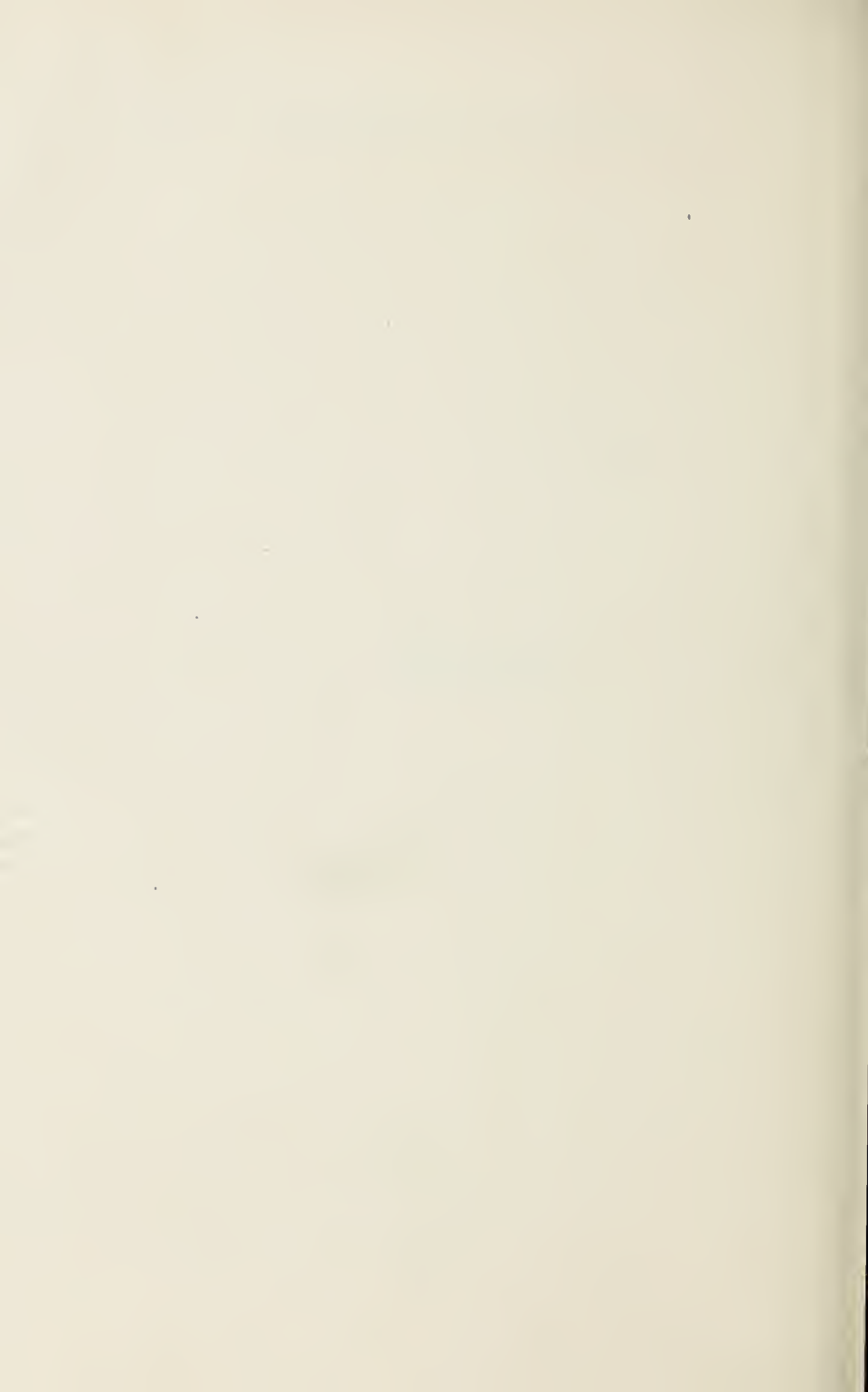
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¹ I am indebted for this list to Miss Durkee, of the Newberry Library, Chicago.

328; *Hamlet*, XII, 224; *Henry IV*, XII, 331; *Henry V*, XII, 349; XVI, 142, 188, 192; *Henry VI*, XIII, 46, 60, 73; *Henry VIII*, XIII, 116, 133; *King John*, XII, 298; *King Lear*, XII, 281; *Love's Labour's Lost*, XIII, 255; *Macbeth*, XII, 281; *Measure for Measure*, XIII, 224; *The Merchant of Venice*, XIII, 182, 196; *Merry Wives*, XIII, 2; *Othello*, XIII, 151; *Richard II*, XII, 314; *Richard III*, XIII, 87; the Roman plays, XIII, 344, 358, 372; *Romeo and Juliet*, XII, 252; *The Taming of the Shrew*, XIII, 210; *The Tempest*, XIII, 211; *Twelfth Night*, XIII, 240; *The Two Gentlemen of Verona*, XIII, 168.

In the same periodical Mr. Wm. Burgess discusses "Archaeology on the Stage" in XVI, 224 (concerning *Richard III*); and in XVI, 238 (concerning *Henry V*).

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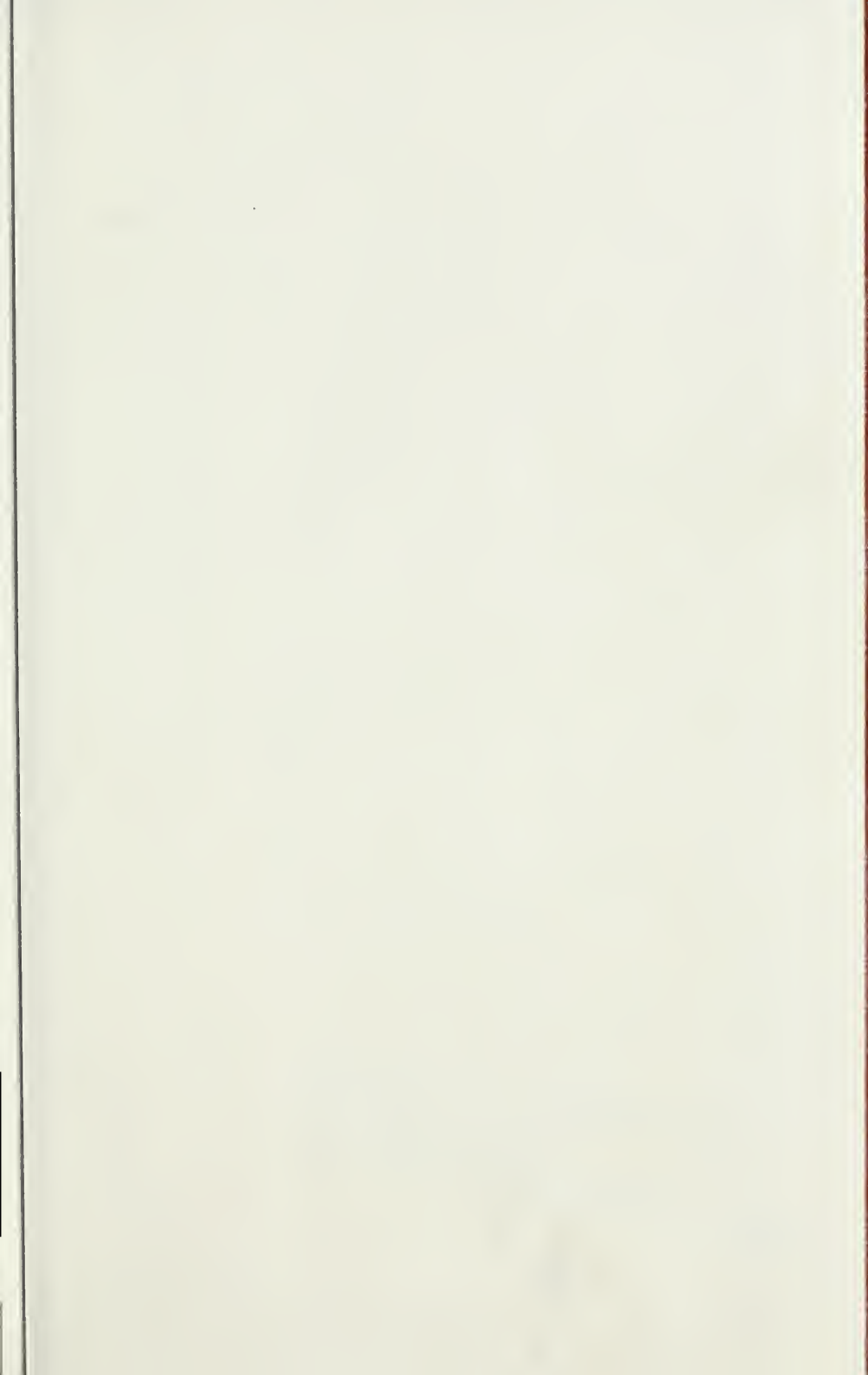
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