И.В. ГРЕДИНА

THE PERIOD OF RENAISSANCE IN ENGLISH LITERATURE

УЧЕБНОЕ ПОСОБИЕ

UNIT I. THE RENAISSANCE

1485-1649

Renaissance means re-birth. From about 1500 to 1600 the world was reborn in many ways. The Renaissance began in Italy, especially in art and architecture, in the fifteenth century. As England became the most powerful nation in Europe in the late sixteenth century, new worlds were discovered and new ways of seeing and thinking developed. Columbus discovered America in 1492, Copernicus and Galileo made important discoveries about the stars and planets, Ferdinand Magellan sailed all round the world. The Renaissance was worldwide.

HISTORICAL BACKGROUND

In England there was an important change in religion and politics when King Henry VIII made himself the head of the Church of England, bringing church and state together (1529-39). He cut all contact with Catholic Church and the Pope in Rome, part of a reaction against the Catholic Church in many parts of Europe. Protestantism became more and more important and gave a whole new vision of man's relations with God. The king or queen became the human being on earth who was closest to God, at the head of the Great Chain of Being which led down to the rest of mankind, animals, insects and so on. The Dutch thinker, Erasmus, wrote of mankind as central to the world, and this humanist concern was the basis of most Renaissance thought.

The Tudors inherited much of the medieval view of the world which consisted of numberless but linked 'degrees' of being, from the four physical elements (air, fire, earth and water) up to the pure intelligence of angels. Also, the whole universe was governed by divine will; Nature was God's instrument, the social hierarchy a product of Nature. Everything had their natural place in the unity of the whole: both within the family and state (which it is believed, should be governed by a single head). At the same time, this order, which was founded on Nature, existed for man's benefit, and man was an integral part of it. His godlike qualities had, unfortunately been ruined by the Fall (as described in the Bible) and he was constantly troubled by such things as wars and plaques. Nevertheless, provided that he treated this world as preparation for the next, and, with the help of human reason, he kept his body subject to his soul; he had it within his powers to enjoy civilized happiness.

Daugther of Henry VIII and Anne Boleyn, Queen Elisabeth(1533-1603), became the symbol of the Golden Age, the period of stability from 1558 to 1603. Following her mother's execution, Elizabeth was declared illegitimate by parliament (1537), and suffered a lonely childhood, much of it spent in the company of her young brother Edward. She was rigorously educated, studying

Latin and Greek. The accession of her sister as Mary I in 1553 increased the insecurity of Elizabeth's position, she was an opponent of religious extremism, she was seen as natural focus for the protestant faction. Accused of involvement in Sir Thomas Wyatt's rebellion, she was imprisoned in Tower before being placed under house arrest at Woodstock (1554).

At her accession in 1558 Elizabeth inherited a nation deeply divided by religious strife. She set about restoring the moderate Anglicanism of her father: Mary's grants to the Roman Catholic orders were reclaimed; the Anglican service was reintroduced (1559). Economic reforms included the calling in of the debased coinage of the previous three reigns. Elizabeth appointed as her chief secretary William Cecil, who remained her trusted advisor and friend until his death in 1598. Parliament, anxious to secure the Protestant succession, urged her to marry but she refused, although throughout her reign she used marriage as a diplomatic counter in her relations with France. She conducted romantic relationships with a number of men, for example, with Robert Devereux, earl of Essex.

As prudent financially as she was cautious diplomatically, Elizabeth financed government from her own revenues and called Parliament to vote supplies only 13 times during her reign. Her management of Parliament was marked by a willingness to compromise and demonstrated a political skill lacking in her Stuart successors. By her evident devotion to the welfare of her subjects, she helped create a national self-confidence that bore fruit in the last 15 years of her reign, notably in literature and in the works of such writers as Marlowe, Spencer and Shakespeare.

Being the last monarch of the House of Tudor, Elizabeth was a Protestant (a term used for those who broke away from the Roman Catholic Church). Her predecessor, Mary I (on the throne 1553-1558), had been a repressive Catholic, married to the most fanatically Catholic sovereign in Europe, Philip II of Spain). Although Elizabeth cut the ties with Rome, her tolerance and her ability to compromise won her the loyalty of both Catholic and Puritans (Protestant reformers who insisted on simplicity in religious forms). In 1588 Philip's attempt to conquer England led to the defeat of great Spanish fleet known as the Armada. Sir Francis Drake (1540-1596), a national hero, was one of the commanders of the English fleet. This victory was a great triumph for Elizabeth and through her nation. England's enemies, Spain in particular, were defeated, and the English controlled the seas of the world, exploring and bringing valuable goods from the New World. This was closely linked with the Renaissance search for new ways of believing, new ways of seen and understanding the universe.

The Renaissance was the beginning of the modern world in the areas of geography, science, politics, religion, society and art. London became not

only the capital of England, but also the main city of the known world. And English, in the hands of writers like Shakespeare, became the modern language we can recognize today. The invention of printing meant that all kinds of writing were open to anyone who could read. Many new forms of writing were developed. But the most important form of expression was theatre. This was the age of Shakespeare, and the Golden Age of English Drama.

We can distinguish three periods of literature of English Renaissance. The first period covers the end of the 15th and the first half of the 16th centuries. In England the first scholars and humanists appeared, they studied and investigated the antique philosophy, literature. In Oxford and Cambridge Universities the first generations of the English humanists were trained, the development of the book printing was of importance for humanistic culture. The first English printer William Caxton (1422-1491) learnt the art of printing at Cologne in the early 1470-s (Guttenberg in Germany in 1440). In 1470-s he returned to England. In 1577 the first book was issued from his press at Westminster, Earl 'Rivers' "Dictes and Sayengs of the Phylosophers". Between them and his death Caxton produced about 80 complete volumes, including Chaucer's "The Canterbury Tales", and also found time to work on translations.

In this period the English humanistic literature was mainly of theoretical character, Thomas More (1478 – 1535), was the most outstanding writer of the first stage of English Renaissance. He was Lord Chancellor of England from 1529-1532), scholar and saint. He trained as a lawyer, entered parliament in 1504. He resigned in opposition to Henry VIII's religious policies and was arrested for refusing to swear the oath to the Act of Succession and thereby deny papal supremacy. He was convicted on the perjured evidence of Sir Richard Rich after a remarkable self-defense and was executed. He was canonized in 1935. Thomas More was a renowned scholar and a friend of Erasmus, his writings including 'Utopia' are a description of an ideal society. His main work "Utopia" was written in 1516 in Latin, the international language of those times. The book consists of two parts and is written in the form of dialog between Thomas More and a seaman Rafail Hitlodey, the traveler all over the world. The political system of Europe of those days was sharply criticized in the conversations of the authors and Hitlodey; the wars of conquest, cruel legislative power against poor, the problems of enclosures were discussed (The extensive enclosure («огораживание») by landlords of the peasants fields was used for sheep farming, the peasants were turned out of their lands by landlords). On this concern Rafail Hitlodey, the seaman, considered that "Sheep devour (eat up) people". The antithesis to the political system of Europe is the ideal life on the island Utopia, in Greek it means

"nowhere". The picture of life and the society on the island Utopia is imaginary, not real: the political system is democratic, the labour is the main duty, there is no money at all, but there is an abundance of products; all the citizens are equal in rights and compose successfully the mental and physical work. We still use the word "utopia" to determine something unreal, i.e. unreal society.

The second period, the so called Elizabethan one covers the second half of the XVI century and the beginning of the XYII. It is the time of flourishing the English Renaissance literature, the time of creating of the new literary forms: Shakespeare's masterpieces are created in this period.

The third period – the time after Shakespeare's death and up to 1640 (the forties of the 17th century), it was the time of declining the English Renaissance literature.

UNIT II. THE POETRY OF RENAISSANCE
(ELIZABETHAN POETRY)

The English poetry of Renaissance developed under the influence of Chaucer's traditions, folk songs and Italian verse forms. Two common themes in 16-th century poetry were the relationship between men and women, and the treachery and hypocrisy of courtly life. Many imitators of Chaucer appeared after his death in 1400, but few are of great interest. More than a century had to pass before any further important English poetry was written. Queen Elizabeth ruled from 1558 to 1603, but the great Elizabethan literary age is not considered as beginning until 1579. Before that year two poets wrote works of value.

The sonnet becomes a very important poetic form in Elizabethan writing. The sonnet, a poem of fourteen ten-syllable lines, came from the Italian of Petrarch. The first examples in English were written by Sir Thomas Wyatt, and the form was then developed by Henry Howard, Earl of Surrey, they are often mentioned together, but there are many differences in their work. Both wrote sonnets, which they learned to do from the Italians; but it was Wyatt who first brought the sonnet to England. Surrey's work is also important because he wrote the first blank verse in English. Surrey's blank verse is fairly good; he keeps it alive by changing the positions of the main beats in the lines.

In the form of the sonnet Waytt mainly followed the Italian poet Petrarch (1304-74). In this form, the 14 lines rhyme abbaabba (8) + 2 or 3 rhymes in

the last 6 lines. The sonnets of Shakespeare are not of this form; they rhyme ababcdcdefefgg.

Before and during Elizabethan age, the writing of poetry was part of education of a gentleman, and the books of sonnets and lyrics that appeared contained work by numbers of different writers. The prominent date, so called milestone in the development of the English poetry was an anthology called Tottel's Miscellany [miscellany = selection]. This collection of poems, " Songes and Sonnets, written by the ryght honorable Lorde Henry Howarde, late Earl of Surrey, and others" ("Песни и сонеты, написанные достопочтенным лордом Генри Говардом, покойным графом Серрей и другими») was published in 1557. This book of poems is called after its publisher's name "Tottel's Miscellany" («Сборник Тоттеля»), or "Tottel's Songs and Sonnets". It contains 40 poems by Surrey and 96 by Wyatt, there are 135 poems by the other authors.

Sir Thomas Wyatt was a popular member of the court of Henry VIII (1509 – 1547) and was often sent on diplomatic missions overseas. However, he was twice arrested, once in 1536 with the fall of Anne Boleyn, Henry's second queen, and again in 1541 with the fall of his patron, Thomas Cromwell. Perhaps his first arrest was because he had been Anne's lover before her marriage to the king. Whatever the reasons, he was fortunate to regain the king's favour. On the second occasion he was charged with treason and imprisoned in the Tower of London. Wyatt's verse, essentially English but much influenced by Italian verse forms, was written to be passed – and sometimes sung – among friends at court.

Wyatt has left us some good lyrics. Here is part of a lover's prayer to his girl:

And wilt thou
leave me thus That
hath loved thee so
long In wealth and
woe among; And is
thy heart so strong
As for to leave me
thus? Say nay (no)!
Say nay (no)!

What do you think, did these popular sonnets and lyrics express real feelings, or were they just poetic exercises? Some are very fine indeed. Imagine, the narrator of the following poem is in prison.

They Flee from Me

They flee from me, that sometime did me seek,
With naked foot stalking in my chamber. I have seen them, gentle, tame, and meek, That now are wild, and do not remember That sometime they put themselves in danger To take bread at my hand; and now they range, Busily seeking with a continual change.

Thanked be fortune it hath been otherwise,
Twenty times better; but once in special,
In thin array, after a pleasant guise,
When her loose gown from her shoulders did fall,
And she me caught in her arms long and small,
Therewithall sweetly did me kiss
And softly said, «Dear heart, how like you this?»

It was no dream, I lay broad waking.
But all is turned, thorough my gentleness,
Into a strange fashion of forsaking; And I have leave to go, of her goodness, And she also to use newfangleness. But since that I so kindely am served, I fain would know what she hath deserved.

GLOSSARY

flee (l.1): run away
stalking (l.2): walking slowly and carefully as when hunting an animal
meek (l.3): submissive
range (l.6): move freely without control
hath (l.8): (archaic form of «have» used with «he», «she», «it»)
array (l.10): fine dress
guise (l.10): style of clothing
small (l. 12): slim
Therewithal (l.13): immediately after that
Thorough (l.16): through, because of (archaic)
Strange… forsaking (l.17): new and unusual kind of desertion
leave (l.18): permission
newfangleness (l.19): absence of loyalty in love, always changing
kindely (l.20): naturally (with ironic suggestion of «unkindly» in a modern sense)
I fain would (l.21): I would kike to (archaic)

Who could «they» be? (Friends at court? Women?) Who do you think «she» could be? (His wife? A mistress? A Symbol for friends?)

The complaints of a forsaken lover were conventional in the Italian poetry that influenced Wyatt. However, Wyatt's poems sound direct and personal as though the 'voice' of the poem was not only that of a 'dramatic persona' (a character in a fictional work) but of Wyatt himself. In Tottel's Miscellany, where the chief works of the poet were published for the first time, the editors made alterations to Wyatt's rhythms to make them smoother. For example, line 3 became: «Once have I seen them gentle, tame and meek».

«I have seen them» probably sounded too abrupt to the editors; the original line only had 9 syllables instead of ten. Modern critics argue that Wyatt's rhythms are deliberately rough: they give the poems dramatic impact.

UNIT III.
THE SEQUENCE « ASTROPHEL AND STELLA»

The XVI century is the golden age of the sonnet form in Western Europe.

During one century more than 300 thousands of sonnets were written. Perhaps this form with its exactness of the inner structure was attractive for the poets with their new interpretation of human personality and intellect – the sonnet makes possible to express the author's feelings and thoughts in a compressive way. Philip Sidney was one of the founders of this tradition of the English verse. 400 years ago in London a society was founded, called "Areopagus" headed by Philip Sidney. The members of this society were Edmund Spenser (1552 –1599), Fulk Grewil. During their meetings religious and philosophical problems were discussed and new forms of poetry were worked out. "The Defence of Poetry" («Защита поэзии») by Philip Sydney was a theoretical work, philosophical and esthetical creed of the new poetry founders. The main object of poetry after Ph. Sydney is considered to be the positive influence on the individual's mentality: it is necessary for the poet to create an ideal character; and to convince the reader to believe in such perfect character («совершенство») the writers must face their characters to difficulties and make them improve their souls.

The sequence "Astrophel and Stella" (written in the period 1581 –1583 and published in 1591)contains 108 sonnets and 11 songs. The young courtier Astrophel is the Greek for 'star-lover' it means «влюбленный в звезду». "Stella" – the Latin for 'star'. Before the discussion the sonnet sequence let us consider some facts from the life of Ph. Sydney and Penelope Devereux and their relationship. The contemporaries of Sydney believed them to be the prototypes of Astrophel and Stella.

Sydney was engaged to Penelope, the daughter of the earl of Essex – who eventually had a rather unhappy marriage to Lord Rich. For the time Sydney was engaged to Penelope she was 18-19. Penelope is identified as Stella, although she is said to have been rather less virtuous than Stella.

In the history of the development of the sonnet sequence the role of Stella is very important. She is one of the first heroines in the line of female characters of the English lyrical poetry. But nevertheless Stella differs greatly from the traditional female image of the Italian sonnets. She is noble, devoted to her moral duty. In the sequence, Sydney harmonizes his personal tone of voice with both myth and narrative; he tells about development of her love and presents this female character as a positive one. Her virtue is based not on the dream about Paradise love but on the understanding of her moral duty. She is not an ideal image; she is real lively, vivid female character, the predecessor to the Dark Lady of Shakespearean sonnets written later in 1609.

Ph. Sydney realized that Penelope was an outstanding personality and she provoked him for creation of female character unknown in English lyrical poetry. Penelope Devereux possessed all the virtues which were of great value in the court life: her brilliant beauty attracted attention, she was educated, knew French, Italian, Spanish, took part at the theatrical plays by Ben Jonson (1572 – 1637). Even the king James (who was the King of Scots in 1567-1625 and of England and Ireland in 1603-1625) noticed her brilliant intellect revealed in her letters. More than other women of her time she took part in the court's political intrigues.

Her brother, earl Essex was a national hero. He became and remained Elizabeth's favorite despite his marriage (1590) to Sir Philip Sydney's widow. Appointed in 1599 to put down O'Neil's revolt in Ireland earl Essex was unlucky with his campaign and it was Penelope who wrote an inspired letter praying to help her brother to the queen Elizabeth. Earl Essex attempted without success to raise a rebellion in London against the government and in this period Penelope lived in his house. Earl Essex was condemned and executed and for high treason and she defended her brother before the military Council. Earl Essex was a remarkable personality, the author of numerous sonnets; he was a patron of literature, in particular of Francis Bacon, who, however, acted as a prosecutor at his trial. Thus, the life of Penelope, this remarkable person, was connected with many outstanding people of those times.

There is no doubt that creating his lyrical sequence Ph. Sidney used all the achievments of European poetry in this genre. The innovations of Sydney, so called English Petrarch you can see in synthetic character of his sequence "Astrophil and Stella", in the transformation of the poetical technique. Considering the experience of Wyatt and Surrey's blank verse, Sydney invented his verse with the rhyme abbaabba cdcdgg. Sixty sonnets of the 108 are written in this form – classical Italian octave and sestet, and the two lines, so called conclusive one's are connected syntactically with the former line and contain the main idea.

The range of lexical means Sidney used in his cycle is wide, - he used colloquial words, introduced political, military, law terms enriching English poetry and national language in the whole. Sidney used two methods:

1.Compound epithets consisting of two or more words. This technique was new for the English poetry, Sidney was considered to copy it from French poetry. Writing about peculiarities of the English language Sidney noted that for his native language "brilliant composition of two or three words" is characteristic. Unfortunately in Russian translations of the cycle this method is not always re-created or reproduced. Consider for example the 5th line of the 31 sonnet: "Long with Love acquainted eyes". In Russian translation it sounds different: «В любви немало ведал я невзгод».

2.The second method is inversion which has emotional and intellectual character and makes the verse more musical and coloured. For example in the 11th Song:

"Never doth thy beauty flourish
More than in my reason's sight",

or in the 1st Song:

"Doubt you, to whom my Muse these notes intendeth
……
Only with you not miracles are wonders".

Besides Sydney prefers to use one syllable or two syllable words in his verse and sometimes there is about 10 short words in the line, for example, sonnet 31:

"With how sad steps, o Moone, thou climb'st the skies",

or sonnet 1:

"Fool", said my Muse to me, "Look in thy heart and write…".

It is worth mentioning that this sequence of sonnets is not a poetical diary of the writer, there are many signs of the time there. By the way, the most part of the sonnets are devoted not to Stella but to his friend, to the poets, to the moon, even to a sparrow, to human virtues, and in the first line the sonnets are addressed to the reader, while Astrophel, Stella and other characters are only actors telling about Astrophel's love to Stella. It does not matter whether Sydney was in love with Penelope, the main thing is that the image of Love exists in his imagination.

Many English and American literary scholars discussed the question about identity of the Astrophil and Sydney's personalities. The question about genre of this sequence of sonnets is challenging. Almost all the sonnets are written in the first person and it is not easy to differentiate the words of the hero and the author. Nevertheless, this sequence of sonnets seems to be the first attempt of the author to separate himself from his hero and to lead his hero through the way of moral improvement. Ph. Sydney created a new type of poetic work, "Astrophil and Stella" differs from former lyric sequences of sonnets in the point, that it is "lyric and epic work". In the "Foreword" to the first edition of this sequence (1591) Tomas Nash called this composition "tragicomedy" of Love. As to his opinion, this sequence was created to demonstrate moral perfection of a man in the struggle of passion and intelligence. The tale about the unhappy love of Astrophil defeated by Cupid begins with his dreams about mutual love, but he must confess that his mistress heart is very hard and severe. Astrophel is in despair of the thought that Stella' heart is closed to him. At last his love found response in Stella's heart, but her love is only ideal and it does not bring any satisfaction for Astrophel. Unlike Wayatt, Sydney was not aiming at the expression of strong personal emotions only, but at something more exalted and elevated or sometimes connected with military affairs. For example the following sonnet by Sydney refers to an actual tournament held in 1581. A tournament (or "tourney") was a public contest between armed horsemen in imitation of real battle, based on ideas of chivalry and accompanied by much pageantry. The field was enclosed by barriers, with pavilions at the side for notable people.

Read and analyze the 41st sonnet, consider it's Russian translation:

The 41st sonnet from the sequence

Having this day my horse, my hand, my lance
Guided so well that I obtained the prize, Both by the judgment of the English eyes And of

Сонет 41

В тот день служили конь, рука, копье

На славу мне — моей была награда
some sent from that sweet enemy, France,
Horsemen my skill in horsemanship advance,
Town-folks my strength; a daintier judge
applies His praise to sleight which from good
use doth rise; Some lucky wits impute it but
to chance; Others, because of both sides I do
take My blood from them who did excel in
this, Think nature me a man-at-arms did
make. How far they shoot awry! The true
cause is,
Stella looked on, and from her heavenly face
Sent forth the beams which made so fair my
race.

(from *Astrophel and Stella)*

По приговору английского взгляда,
И милый враг француз признал ее.
Не столь высоко мастерство мое
И не чрезмерна мощь; молва бы рада
Считать, что хитростью взята преграда;
Иной приплел удачу самоё.

А те, с кем я с рожденья удостоин
Единокровьем, мнят, кичась родством,
Что я Природою взращен как воин. Все
невпопад! Причина только в том, Что
Стелла там сияла, и блистанье Меня
вело к победе на ристанье.

Перевод Л.И. Володарской

GLOSSARY

advance (1.5): speak well
of *daintier (1.6):* more careful
sleight (1.7): skill
good use (1.7): experience
impute it but (1.8): only consider it
of both sides (1.9): my ancestors on both sides *did excel in this (1.10):* (were distinguished in the skills needed at a tournament)
shoot awry (1.12): get it wrong *race (1.14):* life

Sir Phillip Sidney

UNIT IV. THE LIFE OF PHILLIP SIDNEY

(1554-1586)
Detail of an oil painting, 1576;
in the Warwick Castle Collection
By courtesy of the trustees of the Warwick Castle
Resettlement, photograph, Courlauid institute of Art, London

Sidney came as close as anyone could to embodying the Renaissance Man ideal Soldier, scholar, poet, critic, courtier and diplomat, he lived a life of both thought and action, adept at not only the gentler pursuits of life, but the hardier ones as well. He was fatally wounded in a battle in Holland - instead of taking the water offered to him, however, he passed it to another wounded man, saying, «Thy necessity is greater than mine.»

Ph. Sydney, the author of the first English sequence of sonnets, was born on the 30th of November 1554; he belonged to a noble family being a son of Sir Henry Sidney (a Knight by Edward VI), his mother Lady Mary Dudley, daughter of the Duke of Nothumberland was from the ancient aristocratic family, his Godfather was King Philip II of Spain. After Elizabeth I succeeded to the throne, Sir Henry was appointed Lord President of Wales, while his uncle, Robert Dudley, was created earl of Leicester and became the Queen's most trusted advisor. In keeping with such a family background, the young Sidney was intended for a career as a statesman and soldier.

Philip Sydney got an excellent education entering in the age of 10 one of the progressive schools of those times, Schrewsbury School headed by the outstanding scholar Tomas Eshton where his classmate was Fulke Greville (later a court official under Elizabeth) who became his lifelong friend and was his early biographer. In this School Sidney was taught Latin, Greek, French, he studied the essays by Cesar, Horatio, Virgil.

In February 1568 he began a three year period of studies at Christ Church, Oxford. There is a version that he studied at the Cambridge University from 1568 till 1571) but had to leave it because of plaque epidemy. In May 1572 Elizabeth arranged his travelling to the continent for studying foreign languages. With the letter of recommendation to the French Ambassador he went to France, then to Germany (where he met the great Tasso), to Hungary and Poland. He mastered French, Latin, Italian, Spanish and the brilliant career of a diplomat, statesman and military man was opened to him and he knew it studying not only languages, but political, economical and religious life of different countries. It is worthy of special mention that all the statesmen, politicians, military men, nobility and gentry, all the persons he associated with were protestants. Hewbert Langet, the French lawyer, who influenced greatly the persona;lity of Sidney being his friend and advisor, was protestant too. Sidney also gained firsthand knowledge of European politics and became acquainted with many of Europe's leading statesmen.

His first court appointment came in spring 1576, when he succeeded his father as cupbearer to the Queen, a ceremonial position. Then, in February 1577, when he was only 22, he was sent as an ambassador to the German emperor Rudolf II. He was to carry Queen Elizabeth condolences on the death of Rudolf's father. But along with his formal task, he also had secret instructions to sound out the German Princes on their attitude toward the formation of a Protestant Leaque – the chief political aim being to protect England by associating it with other Protestant states in Europe that would counterbalance the threatening power of Roman Catholic Spain.

Sidney apparently brought back enthusiastic reports on the possibilities of forming such a leaque, but the cautious queen sent other emissaries to check on his reports, and they returned with less optimistic accounts of the German Princes reliability as allies. He did not receive another major official appointment untill 8 years later.

He nevertheless continued to busy himself in the politics and diplomacy of his country. In 1579 he wrote privately to the Queen advising her against a proposal that she enter into a marriage with a Duke of Anjon, the Roman Catholic heir to the French throne. Moreover, Sidney was a member of Parliament for Kent in 1581 and 1584-85; besides he was among the few Englishmen of this time with any interest in the newly discovered America, he supported maritime explorations by the navigater Sir Martin Frobisher. Later Sidney became interested in the project to establish the American colony of Virginia; sent out by Walter Releigh, he intended to set out himself in an expedition with Sir Francis Drake against the Spaniards.

Sidney had wide-ranging intellectual and artistic interests, discussed art with the painter Nicholas Hilliard and chemistry – with the scientist John

Dee, and he was a great patron of English scholars and men of letters. More than 40 works by English and European Authors were dedicated to him – works of divinity, ancient and modern history, geography, military affairs, law, logic, medicine and poetry, it indicates the breadth of his interests. Among many poets and prose writers who sought his patronage were Edmund Spenser, Thomas Watson, Thomas Lodge.

Sidney was an excellent horseman and became renowned for his participation in tournaments – elaborate entertainment, half symbolic spectacle, half athletic contest, that were a chief amusement of the court. He hankered after a life of heroic action, but his oficial activities were lafgely ceremonial- attending on the Queen at court and accompanyng her on progresses about the country.

In January 1583 he was knighted, not because of any outstanding accomplishment but in order to give him the qualification needed to stand in for his Prince Caimir, who was to receive the honour of admittance to the Order of the Gatter but was unable to attend the ceremony. In September he married Frances, daughter of Queen Elizabeth secretary of state, Sir Frances Walsingam. They had one daughter, Elizabeth.

From this period his literary biography begins. Because the Queen would not give him an important post, he had turned to literature as an outlet for his energies. In 1578 he composed a pastoral playlet "The Lady Of May" for the Queen. By 1580 he had completed a version of his heroic prose romance "The Arcadia", an intricately plotted narrative of 180,000 words.

Early in 1581 his aunt, the countess Huntington, had brought to court her ward, Penelope Devereux, who later that year married the young Lord Rich. Some time afterward Sidney fell in love with her, and durung the summer of 1582 he composed a sonnet sequence "Astrophel and Stella", recounting the first stirrings of his passion, his struggles against it, and his final abandonment of his snit to give himself instead to the "great case" of public service. These sonnets, witty and impassioned brought Elizabethan poetry at once of age.

About the same time he wrote his "Defence of Poesie", an urbane and eloquent plea for the social value of imaginative fiction, which remains the finest work of Elizabethan literary criticism.

In 1584 he began a radical revision of his "Arcadia" transforming its linear dramatic plot into a many-stranded, interlaced narrative. Sidney left it half-finished, but it remains the most important work of prose fiction in English of the 16th century. Later he began a paraphrase of the Psalms. He wrote for his own amusement and for that of his close friends. True to the gentlemanly code of avoiding commercialism, he did not allow his writings to be published in his lifetime.

His “Astrophil and Stella” was printed in 1591 in a corrupt text, his “Defence of Poesie” – in 1595, and a collected edition of his work – in 1598, reprinted in 1599 and nine times during 17th century.

In July 1585 he finally received his eagerly awaited public appointment (his writings were to be his most lasting accomplishment), he was appointed, with his uncle, the Earl of Warwick, as joint master of ordnance, an office that administrated the military supplies of the kingdom.

In November 1585 the Queen was persuaded to assist the struggle of the Dutch against their Spanish masters, sending them a force led by the Earl of Leicester. Sidney was made governor of the town of Flushing and was given command of a company of cavalry. But the following 11 months were spent in ineffective campaigns against the Spaniards, while Sidney was hard to maintaun the morale of his poorly paid troops. He wrote to his father- in – law that “..if the Queen did not pay her soldiers, she would loose her garrisons..”

On September 22, 1586 he volunteered to serve in an action to prevent the Spaniards from sending supplies into the town of Zupohen. The supply train was heavily quarded, and the English were outnumbered. But Sidney charged three times through the enemy lines, and even though his thigh was shattered by a bullet, he rode his horse from the field. He was carried to Arnhem, where he wound became infected and he prepared himself religiously for death. In his last hours he confessed: “There came to my remembrance a vanity wherein I had taken delight, whereof I had not rid myself. It was the Lady Rich. But I rid myself of it, and presently my joy and comfort return.”

He was buried at St. Paul’s Cathedral in London on February 16, 1587 with an elaborate funeral of a type usually reserved for great nobleman. The universities of Oxford and Cambridge and scholars throughout Europe issued memorial volumes in his honour, while almost every English poet composed verses in his praise.

Sidney won this adulation even though he had accomplished no action of consequence – it would not be possible to write a history of Elizabethan political and military affairs without mentioning his name. It is not what he did but what he was that made him so widely admired: the embodiment of Elizabethan ideal of gentlemanly virtue.

UNIT V. WILLIAM SHAKESPEARE
1564-1616

For someone who lived almost 400 years ago, a surprising amount is known about Shakespeare's life. Indeed we know more about his life than about almost any other writer of his age. Nonetheless, for the life of the greatest writer in the English language, there are still significant gaps, and therefore much supposition surrounds the facts we have. He composed his plays during the reign of Queen Elizabeth I, who ruled England from 1558 to 1603, and during the early part of the reign of her cousin James VI of Scotland, who took England's throne as James I after Elizabeth's death in 1603. During this period England saw an outpouring of poetry and drama, led by Shakespeare, Edmund Spenser, and Christopher Marlowe, that remains unsurpassed in English literary history.

EARLY YEARS

Although the exact date of Shakespeare's birth is unknown, his baptism on April 26, 1564, was recorded in the parish register of Holy Trinity Church in Stratford-upon-Avon, Warwickshire, a prosperous town in the English Midlands. Based on this record and on the fact that children in Shakespeare's time were usually baptized two or three days after birth, April 23 has traditionally been accepted as his date of birth. The third of eight children, William Shakespeare was the eldest son of John Shakespeare, a locally prominent glovemaker and wool merchant, and Mary Arden, the daughter of a well-to-do landowner in the nearby village of Wilmcote. The young Shakespeare probably attended the Stratford grammar school, the King's New School, which educated the sons of Stratford citizens. The school's rigorous curriculum was based largely on the study of Latin and the major classical writers. Shakespeare's writings show that he was well acquainted with the Latin poet Ovid as well as other Latin works, including comedies by Terence and Plautus, two much-admired Roman playwrights.

As his family's eldest son, Shakespeare ordinarily would have been apprenticed to his father's shop after he completed grammar school, so that he could learn and eventually take over the business. We do not have any evidence that he did so, however. According to one late 17th-century account, he was apprenticed instead to a butcher because of declines in his father's financial situation, but this claim is no more convincing that a number of other claims. A potentially reliable source, William Beeston, the son of an actor and theater manager who would certainly have known Shakespeare, claimed that Shakespeare had been "a schoolmaster in the country." Recently, some scholars have been intrigued by a letter from 1581 from a prominent landowner, Alexander Hoghton, recommending a William Shakeshafte to Sir Thomas Hesketh. Some believe that Shakeshafte is Shakespeare, working perhaps as a schoolmaster for the Hoghtons, a Catholic family in Lancashire. However, no absolutely reliable historical records remain to provide information about Shakespeare's life between his baptism and his marriage.

On November 27, 1582, a license was issued to permit Shakespeare's marriage, at the age of 18, to Anne Hathaway, aged 26 and the daughter of a Warwickshire farmer. (Although the document lists the bride as "Annam Whateley" the scribe most likely made an error in the entry.) The next day a bond was signed to protect the bishop who issued the license from any legal responsibility for approving the marriage, as William was still a minor and Anne was pregnant. The couple's daughter, Susanna, was born on May 26, 1583, and twins — Hamnet and Judith who were named for their godparents, neighbors Hamnet and Judith Sadler—followed on February 2, 1585.

Sometime after the birth of the twins, Shakespeare apparently left Stratford, but no records have turned up to reveal his activity between their birth and his presence in London in 1592, when he was already at work in the theater. For this reason Shakespeare's biographers sometimes refer to the years between 1585 and 1592 as "the lost years." Speculations about this period abound. An unsubstantiated report claims Shakespeare left Stratford after he was caught poaching in the deer park of Sir Thomas Lucy, a local justice of the peace. Another theory has him leaving for London with a theater troupe that had performed in Stratford in 1587.

ARRIVAL IN LONDON

Shakespeare seems to have arrived in London about 1588, and by 1592 he had attained sufficient success as an actor and a playwright to attract the venom of an anxious rival. In his Groat's Worth of Wit, English dramatist Robert Greene sneers at "an upstart crow, beautified with our feathers, that

with his 'Tiger's heart wrapped in a player's hide' supposes he is as well able to bombast out a blank verse as the best of you; and, being an absolute Johannes factotum [jack of all trades], is in his own conceit the only Shake-scene in a country." The pun on Shakespeare's name and the parody in the quotation of a line from Henry VI leave no doubt of Greene's target. Shortly after this remark, Shakespeare's first publications appeared. His poetry rather than his plays reached print first: *Venus and Adonis* in 1593 and *The Rape of Lucrece* in 1594. These two fashionably erotic narrative poems were probably written to earn money as the theaters were closed from the summer of 1592 to the spring of 1594 because of plague, and Shakespeare's normal source of income was thus denied him. Even so, the two poems, along with the *Sonnets*, established Shakespeare's reputation as a gifted and popular poet. Shakespeare dedicated the two poems to Henry Wriothesley, 3rd earl of Southampton. Scholars disagree on whether the dedications are evidence of a close relationship between Shakespeare and Southampton. Literary dedications were designed to gain financial support from wealthy men interested in fostering the arts, and it is probable that Southampton rewarded Shakespeare for his two poems. Both poems became best-sellers—*The Rape of Lucrece* appearing in eight editions by 1632, *Venus and Adonis* in a remarkable 16 editions by 1636— and both were widely quoted and often imitated.

The Sonnets were not published until 1609, but as early as 1598, a contemporary, Francis Meres, praised Shakespeare as a "mellifluous and honey-tongued" poet equal to the Roman Ovid, praising in particular his "sugared sonnets" that were circulating "among his private friends." The 154 sonnets describe the devotion of a character, often identified as the poet himself, to a young man whose beauty and virtue he praises and to a mysterious and faithless dark lady with whom the poet is infatuated. The sonnets are prized for their exploration of love in all its aspects. Sonnet 18, which begins "Shall I compare thee to a summer's day," ranks among the most famous love poems of all time.

ACTOR AND PLAYWRIGHT

Shakespeare's reputation today is, however, based primarily on the 38 plays that he wrote, modified, or collaborated on. Records of Shakespeare's plays begin to appear in 1594, when the theaters reopened with the passing of the plague that had closed them for 21 months. In December of 1594 his play The Comedy of Errors was performed in London during the Christmas revels at Gray's Inn, one of the London law schools. In March of the following year he received payment for two plays that had been performed during the

Christmas holidays at the court of Queen Elizabeth I by his theatrical company, known as the Lord Chamberlain's Men. The receipt for payment, which he signed along with two fellow actors, reveals that he had by this time achieved a prominent place in the company. He was already probably a so-called sharer, a position entitling him to a percentage of the company's profits rather than merely a salary as an actor and a playwright. In time the profits of this company and its two theaters, the Globe Theatre, which opened in 1599, and the Blackfriars, which the company took over in 1608, enabled Shakespeare to become a wealthy man.

It is worth noting that Shakespeare's share in the acting company made him wealthy, not any commissions or royalties from writing his plays. Playwriting was generally poorly paid work, which involved providing scripts for the successful theater business. His plays would have belonged to the acting company, and when they did reach print they then belonged to the publisher. No system of royalties existed at that time. Indeed, with the exception of the two narrative poems he published in 1593 and 1594, Shakespeare never seems to have bothered about publication. The plays that reached print did so without his involvement. The only form of "publication" he sought was their performance in the theater.

Music of the Renaissance Theater During the Renaissance (15th-16th century) a "rebirth" of artists and intellectuals paralleled a movement to restore the philosophical and artistic ideals of classical antiquity. The spirit of this time is often reflected in its secular songs and consort music. This was also a time when music became more of a part of artistic and literary life. The English playwright William Shakespeare utilized music in the form of popular songs and well-known ballads in his plays. Not surprisingly, his verses inspired numerous composers of songs and dramatic orchestral music.

The theater served Shakespeare's financial needs well. In 1597 he bought New Place, a substantial three-story house in Stratford. With the opening of the splendid Globe Theatre in 1599, Shakespeare's fortunes increased and in 1602 he bought additional property: 43 hectares (107 acres) of arable land and 8 hectares (20 acres) of pasture north of the town of Stratford and, later that year, a cottage facing the garden at New Place. In 1605 he bought more property in a neighboring village. His financial activities can be traced, and his final investment is the purchase of a house in the Blackfriars district of London in 1613.

Shakespeare wrote nearly all of his plays from 1590 to 1611, when he retired to New Place. A series of history plays and joyful comedies appeared throughout the 1590s, ending with As You Like It and Twelfth Night. At the same time as he was writing comedy, he also wrote nine history plays, treating the reigns of England's medieval kings and exploring realities of

power still relevant today. The great tragedies— including *Hamlet, Othello, King Lear*, and *Macbeth*—were written during the first decade of the 1600s. All focus on a basically decent individual who brings about his own downfall through a tragic flaw. Scholars have theorized about the reasons behind this change in Shakespeare's vision, and the switch from a focus on social aspects of human activity to the rending experience of the individual. But no one knows whether events in his own life or changes in England's circumstances triggered the shift, or whether it was just an aesthetic decision. Shakespeare's only son, Hamnet, had died in 1596 at the age of 11, his father died in 1601, and England's popular monarch, Elizabeth I, died in 1603, so it is not unreasonable to think that the change in Shakespeare's genre and tone reflects some change in his own view of life prompted by these events. In his last years working as a playwright, however, Shakespeare wrote a number of plays that are often called romances or tragicomedies, plays in which the tragic facts of human existence are fully acknowledged but where reassuring patterns of reconciliation and harmony can be seen finally to shape the action.

Shakespeare's plays were performed at the courts of Queen Elizabeth I and King James I more frequently than those of any other dramatist of that time. Shakespeare risked losing royal favor only once, in 1599, when his company performed "the play of the deposing and killing of King Richard II" at the request of a group of conspirators against Elizabeth. In the subsequent inquiry, Shakespeare's company was absolved of any knowing participation in the conspiracy. Although Shakespeare's plays enjoyed great popularity with the public, most people did not consider them literature. Plays were merely popular entertainments, not unlike the movies today.

LAST YEARS

Shakespeare's Burial Site England's greatest playwright, William Shakespeare, died on April 23, 1616, and was buried in the Holy Trinity Church in Stratford-upon-Avon, Warwickshire, shown here. His epitaph reads: Good friend for Jesus sake forbeare To digg the dust encloased heare: Blese be ye man yt spares thes stones And curst be he yt moves my bones.Chris Cole/The Image Bank

After about 1608 Shakespeare began to write fewer plays. For most of his working life he wrote at least two plays a year; by 1608 he had slowed usually to one a year, even though the acting company continued to enjoy great success. In 1608 the King's Men, as his company was called after King James took the throne, began to perform at Blackfriars, an indoor theater that charged higher prices and drew a more sophisticated audience than the outdoor Globe. An indoor theater presented possibilities in staging and

scenery that the Globe did not permit, and these can be recognized in the late plays.

In 1613 fire destroyed the Globe Theatre during a performance of Henry VIII. Although the Globe was quickly rebuilt, Shakespeare's association with it—and probably with the company—had ended. Around the time of the fire, Shakespeare retired to Stratford, where he had established his family and become a prominent citizen. Shakespeare's daughter Susanna had married John Hall, a doctor with a thriving practice in Stratford, in 1607. His younger daughter, Judith, married a Stratford winemaker, Thomas Quiney, in 1616.

Shakespeare died on April 23, 1616—the month and day traditionally assigned to his birth—and was buried in Stratford's Holy Trinity Church. He had made his will the previous month, "in perfect health and memory." The cause of his death is not known, though a report from the Holy Trinity's vicar in the 1660s claims that he "died of a fever … contracted after a night of drinking with Ben Jonson and Michael Drayton, friends and fellow writers."

Shakespeare left the bulk of his estate to his daughter Susanna and the sum of 300 pounds to his daughter Judith. The only specific provision for his wife was their "second-best bed with the furniture [linens]," although customary practice allowed a widow one-third of the estate. Shakespeare also left money for "the poor of Stratford," and remembered the three surviving original members of his acting company, Richard Burbage, John Heminges, and Henry Condell, with small grants to buy memorial rings.

Shakespeare's wife, Anne, died on August 6, 1623. She lived long enough to see a monument to her husband erected in Holy Trinity Church, but she died just before the publication of the First Folio of Shakespeare's plays, the more lasting monument to his memory. Soon after her death, Susanna and John Hall moved into New Place, where they lived until their deaths, his in 1635 and hers in 1649. Their daughter, Elizabeth Hall, died childless in 1670. Judith Quiney had three sons, but none lived long enough to produce heirs, and she died in 1662. Thus, by 1670, the line of Shakespeare's descendants had reached its end.

UNIT VI.
THE WORKS OF SHAKESPEARE

So far as is known, Shakespeare had no hand in the publication of any of his plays and indeed no interest in the publication. Performance was the only public forum he sought for his plays. He supplied the scripts to the Chamberlain's Men and the King's Men, but acting companies of that time

often thought it bad business to allow their popular plays to be printed as it might give other companies access to their property. Some plays, however, did reach print. Eighteen were published in small, cheap quarto editions, though often in unreliable texts. A quarto resembled a pamphlet, its pages formed by folding pieces of paper in half twice.

For none of these editions did Shakespeare receive money. In the absence of anything like modern copyright law, which recognizes an author's legal right to his or her creation, 16th- and 17th-century publishers paid for a manuscript, with no need to enquire about who wrote it, and then were able to publish it and establish their ownership of the copy. Fortunately for posterity, two fellow actors and friends of Shakespeare—Heminges and Condell—collected 36 of his plays, 18 of them never before printed, and published them in a handsome folio edition, a large book with individual pages formed by folding sheets of paper once. This edition, known as the First Folio, appeared in 1623, seven years after Shakespeare's death.

The First Folio divided Shakespeare's plays into three categories: comedies, histories, and tragedies. These categories are used in this article, with the addition of a fourth category: tragicomedies, a term that modern critics have often used for the late plays, which do not neatly fit into any of the three folio categories.

THE COMEDIES

Shakespeare's comedies celebrate human social life even as they expose human folly. By means that are sometimes humiliating, even painful, characters learn greater wisdom and emerge with a clearer view of reality. Some of his early comedies can be regarded as light farces in that their humor depends mainly upon complications of plot, minor foibles of the characters, and elements of physical comedy such as slapstick. The so-called joyous comedies follow the early comedies and culminate in As You Like It. Written about 1600, this comedy strikes a perfect balance between the worlds of the city and the country, verbal wit and physical comedy, and realism and fantasy.

After 1600, Shakespeare's comedies take on a darker tone, as Shakespeare uses the comic form to explore less changeable aspects of human behavior. All's Well That Ends Well and Measure for Measure test the ability of comedy to deal with the unsettling realities of human desire, and these plays, therefore, have usually been thought of as "problem comedies," or, at very least, as evidence that comedy in its tendency toward wish fulfillment is a problem.

EARLY COMEDIES

Shakespeare remained busy writing comedies during his early years in London, until about 1595. These comedies reflect in their gaiety and exuberant language the lively and self-confident tone of the English nation after 1588, the year England defeated the Spanish Armada, an invasion force from Spain. The comedies in this group include *The Comedy of Errors*, *The Two Gentlemen of Verona*, *The Taming of the Shrew*, and *Love's Labour's Lost*.

THE COMEDY OF ERRORS

Antipholus of Syracuse, newly arrived in the island state of Ephesus, awaits his servant Dromio. The pair are as yet unaware that their twin brothers, separated from them in a shipwreck soon after their births, are still alive and living in Ephesus. Confusion quickly ensues, as the newcomers are repeatedly mistaken for the island-dwelling pair, and vice versa. Shakespeare's quick-paced comedy has much in common with the modern genre of farce: the play features frequent quick entrances and exits, mistaken identities, marital disharmony, and a good measure of slapstick. Just before this scene the Syracusan Antipholus has met with Dromio of Ephesus, and mistaken him for his own servant, resulting in a beating for the poor Ephesian, who has naturally not completed the task set for his Syracusan twin. When the latter finally arrives, and claims no knowledge of this incident, he too receives a beating. Things quickly become even more complicated with the arrival of the disaffected Adriana, in pursuit of her wayward husband, Antipholus of Ephesus…

Shakespeare based the plot of The Comedy of Errors, a farce performed in 1594, on classical comedies by Plautus. It was published for the first time in the First Folio of 1623. The play, Shakespeare's shortest, depends for its appeal on the mistaken identities of two sets of twins both separated in their youth. The comedy ends happily with the reunion of both sets of twins, after a bewildering series of confusions. Shakespeare makes his play more complex than Plautus's by the addition of the second set of twins, twin servants to the twin brothers of the main action, and the play displays the young Shakespeare's formal mastery of the comic form and anticipates themes and techniques of his later plays.

THE TWO GENTLEMEN OF VERONA

One of Shakespeare's earliest comedies, The Two Gentlemen of Verona follows the romantic fortunes of Proteus and Valentine, the gentlemen of the title. The changeable Proteus, having left his lover Julia in Verona with

promises of affection, has traveled to Milan at his father's request. There he has fallen for Silvia, who is engaged to his friend Valentine. Unknown to Proteus, Julia has followed him to Milan, dressed as a page-boy. In this scene she watches as Proteus pretends to help Thurio, another suitor for Silvia's hand, to win Silvia's love by serenading her; the deceitful Proteus then remains behind to plead his own suit. Despite Silvia's obvious disinterest, and her strong disapproval of his disloyal behaviour towards both his friend and his lover, he persists, falsely claiming that both Valentine and Julia are dead. Although the situation presented is painful, there is much humour in the scene when staged, deriving from the hoodwinking of Thurio, the outrageous nature of Proteus's vain attempts to woo the exasperated Silvia, and the bitter irony in Julia's sharp wit, demonstrated in her double-edged comment to the Host that Proteus "plays false"—not, as the confused Host takes it to mean, in his music, but in his love.

The Two Gentlemen of Verona, which appears as the second comedy in the First Folio, was probably first performed about 1594. Shakespeare's first attempt at romantic comedy, it concerns two friends, Proteus and Valentine, and two women, Julia and Sylvia. The play traces the relations of the four, until the two sets of lovers are happily paired off: Proteus with Julia, and Valentine with Sylvia. Much of the humor in the play comes from a clownish servant, Launce, and his dog, Crab, described as "the sourest-natured dog that lives." Shakespeare probably wrote the part of Launce for comic actor Will Kemp.

THE TAMING OF THE SHREW

The Taming of the Shrew (1593?) was first published in the First Folio in 1623. This comedy contrasts the prim and conventional Bianca, who grows willful and disobedient over the course of the play, with the shrewish Katherine, who is finally tamed by Petruchio, her suitor and, finally, husband. Yet Katherine and Petruchio are clearly well matched in style and temperament, and Katherine's speech at the end on the importance of obedience may be delivered with an obvious sense of how far this is from what she believes or even from what Petruchio really wants. Kiss Me Kate (1948), a musical based on The Taming of the Shrew, proved popular on stage, as did a motion-picture version of Shakespeare's play in 1953 with actors Elizabeth Taylor and Richard Burton. However, unless the action is played with its possible ironies clearly apparent, audiences today will likely find the play's ostensible values difficult to take, especially the belief in the need to tame a wife.

LOVE'S LABOUR'S LOST

King Ferdinand of Navarre and his companions, the lords Berowne, Longaville, and Dumaine, have sworn a vow, at the king's suggestion, that they will forego the society of women and the pleasures of love for three years, in order to devote themselves to study. A pre-arranged state visit from the Princess of France and her ladies, forgotten by the king, forces them to revise the terms of their vow to allow for the necessity of meeting with the women, and soon all four men are in love. As befits the courtly setting and the scholarly aims of the young men, the language and wit of *Love's Labour's Lost* are sophisticated and refined, but despite the literary atmosphere of the play, the comic possibilities of the stage are not neglected. In Act I V, Scene 3, Berowne—the only one of the lords to have protested at the impossibility of maintaining the vow—is attempting to write a sonnet to his beloved, when he is disturbed by the arrival of the king and forced to hide. From his vantage point he spies on the other men, as one by one they enter to reveal—to both the on- and off-stage audiences—their own lovestruck attempts at poetry. Through the style of the young men's verses Shakespeare parodies the poetic fashions of the day for images of hunting and melancholy, but it is the structure of the scene that provides the greatest humour. The multiple eavesdropping is exquisitely executed, and as each man emerges to berate the others for breaking their vow, the audience has the pleasure of knowing that Berowne, too, is forsworn, and likely soon to be discovered. While Berowne is in the middle of a self-confident assault on his companions' treacherous promise-breaking, Costard and Jaquenetta make a perfectly timed entrance with an incriminating letter.

Love's Labour's Lost was first published in 1598 and was the first published play to have "By W. Shakespeare" on its title page. The play's slight action serves as a peg on which to hang a glittering robe of wit and poetry. It satirizes the loves of its main male characters as well as their fashionable devotion to studious pursuits. The noblemen in the play have sought to avoid romantic and worldly entanglements by devoting themselves in their studies, and they voice their pretensions in an artificially ornate style, until love forces them to recognize their own self-deceptions. The play's title anticipates its unconventional ending: The women refuse to marry at the end, demanding a waiting period of 12 months for the men to demonstrate their reformation. "Our wooing does not end like an old play," says Berowne; "Jack hath not Jill."

UNIT VII.
MIDDLE COMEDIES

Although very different in tone, *A Midsummer Night's Dream* and *The Merchant of Venice* from the mid-1590s provide evidence of Shakespeare's growing mastery of the comic form and his willingness to explore and test its dramatic possibilities. *A Midsummer Night's Dream* represents Shakespeare's first outstanding success in the field of romantic comedy. The Merchant of Venice is in its main plot another example of a romantic comedy, but the presence of Shylock disrupts the comic action, haunting the place even after he has disappeared from it.

A MIDSUMMER NIGHT'S DREAM

A Midsummer Night's Dream, first performed probably in 1594 or 1595 and first published in 1600, presents a happy blend of fantasy and realism, and may have been intended for performance at an aristocratic wedding. The comedy weaves together a number of separate plots involving three different realms: one inhabited by two pairs of noble Athenian lovers; another by members of the fairy world—notably, King Oberon, Queen Titania, and the mischievous Puck; and the third by a group of bumbling and unconsciously comic townspeople who seek to produce a play for wedding celebrations. These three worlds are brought together in a series of encounters that veer from the realistic to the magical to the absurd and back again in the space of only a few lines. In Act III, for example, Oberon plays a trick on Titania while she sleeps, employing Puck to anoint her with a potion that will cause her to fall in love with the first creature she sees on waking. As it happens, she opens her eyes to the sight of Bottom the weaver, adorned by Puck with an ass's head. Yet the comic episode of the Queen of the Fairies "enamored of an ass" echoes the play's more profound concerns with the nature of love and imagination.

A Midsummer Night's Dream weaves together a number of separate plots: an argument between the fairy king and queen; a royal wedding in Athens; the love affairs of four young Athenians; and the efforts of a group of common workmen to produce a play for the state wedding celebrations. Act I, Scene 2, introduces the workmen as they begin their production and assemble for the distribution of parts; Bottom the weaver's desire to steal the stage and play every role contrasts comically with Snug's timidity. They meet to begin their rehearsals in Act 3, Scene 1, and Shakespeare's portrayal of this early amateur dramatic society at work has charmed audiences for many years. As the summer night moves towards its conclusion the many

strands of the plot are increasingly woven together. Here Bottom is drawn into the middle of the conflict between Oberon, the fairy king, and his queen Titania. The sleeping Titania has been bewitched with a magical flower so that she will fall in love with the first man she sees on waking. Stumbling across Bottom and his companions in the forest near Titania's bed, Oberon's servant Puck decides to ensure that the queen's humiliation—and thus his master 's revenge—are complete, by transforming the unwitting weaver into an ass.

THE MERCHANT OF VENICE

The Merchant of Venice, first published in 1600 though seemingly written in 1596 or 1597, shares the lyric beauty and fairy-tale ending of A Midsummer Night's Dream. But the strong characterization of the play's villain, a Jewish moneylender named Shylock, shadows the gaiety. Shakespeare drew the main plot from an Italian story in which a crafty Jew threatens the life of a Christian merchant. Its composition may have arisen from a desire by Shakespeare's acting company to stage a play that could compete with *The Jew of Malta* (1589), a tragedy by English dramatist Christopher Marlowe, performed by a rival company, the Admiral's Men. In the play Shakespeare sets motifs of masculine friendship and romantic love in opposition to the bitterness of Shylock, whose own misfortunes are presented so as to arouse understanding and even sympathy. While this play reflects European anti-Semitism of the time (although Jews had been banished from England in 1290 and were not formally readmitted until 1656), its exploration of power and prejudice also promote a critique of such bigotry. As Shylock says, confronted by the double standards of his opponents: «He hath disgraced me, and hindered me half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies, and what's his reason?—I am a Jew. Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions; fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer as a Christian is? If you prick us do we not bleed? If you tickle us do we not laugh? If you poison us do we not die? And if you wrong us shall we not revenge? If we are like you in the rest, we will resemble you in that». (Act III, scene 1)

MATURE COMEDIES

The romantic plays *Much Ado About Nothing*, *As You Like It, The Merry Wives of Windsor*, and Twelfth Night are often characterized as joyous

comedies because of their generally happy mood and sympathetic characters. Written around 1599 and 1600, they represent Shakespeare's triumph in the field of high comedy. These mature comedies revolve around beautiful, intelligent, and strong-minded heroines, a type anticipated by the quick-witted heiress Portia in *The Merchant of Venice*. Nothing quite like these plays appears in earlier English drama, and Shakespeare never wrote anything like them in later years. They present a contrast to the satiric comedy that was coming into fashion at the time, and many critics believe they demonstrate not only Shakespeare's mastery of his art but also his congenial temperament in the sympathy he reveals toward his characters.

MUCH ADO ABOUT NOTHING

The war of wit between the independently-minded lovers-to-be Beatrice and Benedick has made *Much Ado About Nothing* one of the most popular of Shakespeare's comedies with modern audiences. The pair's favored status has a long history: in his copy of Shakespeare's published works, Charles I amended the play's title to read "Benedicke and Betteris". Nevertheless, their relationship is, in as far as the structure of the play is concerned, only a sub-plot to the conventional romance played out by their counterparts, Claudio and Hero. In this, the first scene of the play, the two intertwining stories are set up, and Beatrice and Benedick soon look set to steal the show. Leonato, his daughter Hero, and niece Beatrice await the return of the men who have been away at war. On their arrival, the quick-witted Benedick is soon involved in a "merry war" with the sharp-tongued Beatrice. In spite of their rivalry, the couple's inability to think of much except for each other soon reveals to the audience, if not to themselves, the true nature of their feelings. Meanwhile, Claudio, much honored for his valour on the battlefield, confesses his love for the beautiful Hero, and, having confirmed that she is worthy of him, accepts the support of Don Pedro, the Prince of Arragon, in obtaining her hand in marriage.

The witty comedy *Much Ado About Nothing,* written about 1599 and first published the following year, concerns two pairs of lovers. In the play's main plot, the war hero Claudius is deceived into believing Hero has been unfaithful and calls off their wedding, until he is forced to recognize his error and take her as his wife. The subplot, a "merry war" of words and wit between Beatrice and Benedick, has long delighted audiences. Although the two outwardly dislike each other, the audience soon comprehends the real affection between the two. One of the play's most popular characters is the bumbling village constable Dogbery, who finally exposes the plot that has deceived Claudio. In 1993 a film version was released, starring Kenneth

Branagh and Emma Thompson.

AS YOU LIKE IT

In *As You Like It*, written about 1599 but not published until the 1623 First Folio, Shakespeare draws a rich and varied contrast between the strict code of manners at the court and the relative freedom from such structure in the countryside. Yet it also satirizes popular pastoral plays, novels, and poems of the time. Those popular but sentimental works presented rural life as idyllic and its inhabitants as innocents not yet corrupted by the world. In

Shakespeare's play the rural world is far from perfect, and the characters are not always what they appear. Rosalind and Celia have disguised themselves as men when they flee the court for the forest, but other characters not disguised are self-deceived. In the forest, however, true identities are re-established. A number of love matches mark the conclusion, and the play ends in a parade of lovers marching two-by-two, like "couples coming to the Ark." Even the melancholy Jacques, who remains outside the play's concluding harmonies, expresses his benevolent hopes for the lovers, as the comic logic promises all "true delights."

The nobleman Orlando falls in love with the lady Rosalind. Rosalind, disguised as a boy named Ganymede, then comes across Orlando in the forest and urges him to pretend that "Ganymede" is Rosalind. Orlando plays along, oblivious to the fact that he is indeed speaking to Rosalind. Other characters who appear in this scene are Rosalind's cousin Celia, disguised as the boy Aliena, and the nobleman Jaques, whom Rosalind teases for his somberness.

THE MERRY WIVES OF WINDSOR

The Merry Wives of Windsor is among the most popular of Shakespeare's comedies. Firmly English in its character and setting, it draws its inspiration from the popularity of Sir John Falstaff in Shakespeare's earlier history

plays, Henry I V, Parts I and II, and from the body of folk tales and ribald fabliaux, popular in medieval and early modern England, that featured jealous husbands, wily wives, and lecherous and greedy old men. Falstaff, down on his luck, has been attempting to seduce both Mistress Ford and Mistress Page, in order to gain access to their finances. Neither woman is impressed by his advances, which they regard as an assault on their honour, and together they concoct schemes to humiliate him in revenge. In Act 3, Scene III, Falstaff arrives for a supposed love-tryst with Mistress Ford. The two women have planned to trick him into thinking that Ford, known for his jealousy, is about to return home so that Falstaff will be forced into the trap they have set. The plan goes even better than the women could have hoped when Ford—who has earlier heard Falstaff bragging of his seduction attempt—arrives in person, but is unable to discover the secret. Mistress Ford is thus revenged not only on Falstaff and his dishonorable intentions, but also on her own distrustful husband, who is shamefully forced to admit that he has done wrong in doubting her. The comic potential of the situation is further exploited by the presence of Mistress Page's husband, together with the comically accented French doctor Caius and Welsh cleric Evans, as witnesses to Ford's humiliation. In its tone, situations, breakneck pace, and the opportunities it offers for slapstick and physical humour, it is perhaps Shakespeare's most farce-like comedy.

The Merry Wives of Windsor, written probably in 1599 but first published in 1602, is Shakespeare's only comedy of middle-class life. The "merry wives," Mistress Page and Mistress Ford, outwit Shakespeare's greatest comic invention, Sir John Falstaff, who had first appeared in Henry I V. Falstaff's unsuccessful efforts to seduce the two wives and their comic revenge upon him make up the main plot of the play. The comedy also includes the story of Anne Page, who is wooed by two inappropriate lovers, but who finally is united with Fenton, the man she loves. According to an early 18th-century tradition The Merry Wives of Windsor was written at the request of Queen Elizabeth I, who wished to see "Falstaff in love" following his comic appearance in both of the Henry IV plays.

TWELFTH NIGHT

*Twelfth Nigh*t is the most mature of Shakespeare's romantic comedies and one that recalls his own earlier plays. It was written probably in 1601 and was published for the first time in the Folio of 1623. We know it was performed in the winter of 1602 at the Middle Temple, one of London's law schools. It is a play of great emotional range, from farcical misunderstandings (based on a set of separated twins, as in The Comedy of Errors) to poignant moments in which a woman in disguise must serve the

man she loves (as in *Two Gentlemen of Verona*). The play ends with lovers happily paired, but with the ambitious Malvolio isolated (like Jacques in *As You Like It* or Shylock in *The Merchant of Venice*) and swearing to "be revenged upon the whole pack of you."

The comedy may have been written specifically for presentation at a festival of *Twelfth Night*, which occurs 12 nights after Christmas Eve and was once a time for mirth and merrymaking, marking the end of the Christmas revels. The play's outrageous antics, especially for Sir Toby Belch, reflect in spirit the outrageous behavior permitted at Twelfth Night celebrations during the Middle Ages. Yet there is a darker side to Twelfth Night. Not only is Malvolio unreconciled to the community at the end, but Sir Andrew, Antonio, and the clown, Feste, all stand apart from the final celebrations, and Feste's final song reminds the audience of how far our day-to-day world is from the idealization of comedy.

UNIT VIII.
PROBLEM COMEDIES

Three plays—*All's Well That Ends Well, Troilus and Cressida*, and *Measure for Measure*—written soon after the mature comedies are usually called by modern critics "problem plays," a term first coined for them in 1896. The problem comedies touch on complex and often unpleasant themes and contain characters whose moral flaws are graver and more difficult to change than the shortcomings of the characters in the farces or the joyous comedies. Little of the light-hearted humor of the earlier comedies, nor the easy satisfactions of their endings, appears in these plays. They are, however, emotionally rich and dramatically exciting, and have become increasingly successful on stage and stimulating to readers.

ALL'S WELL THAT ENDS WELL

All's Well That Ends Well, written about 1603 but not published until the 1623 Folio, adheres to the conventional pattern for comedy, as its title promises, ending with the reunion of a separated couple. But the reunion is deeply troubled and troubling. The callow, cowardly, and ungenerous Bertram is finally successfully paired with Helena, but they have reached that point through a process that has humiliated each. He immediately flees to Italy, and she must trick him to consummate the marriage. At the end they accept each other, but the ending is appropriately hedged with conditionals: "All yet seems well, and if it end so meet,/ The bitter past, more welcome is

the sweet." The stability of even this muted resolution is itself unsettled by the King's offer to Diana, a young woman Bertram has tried to seduce, to choose a husband for herself. At best this offer reveals how little the King has learned and at worst it threatens to start the dispiriting action all over again.

TROILUS AND CRESSIDA

Against the backdrop of the Trojan War, *Prince Troilus* has become infatuated with Cressida. The young woman is niece to Pandarus, one of the lords whom Troilus knows well from the battlefield. Cressida has long admired Troilus but has been wary of showing her affection. However, when Pandarus steps in and arranges a secret tryst between the pair, she consents. As Act 3, Scene II of Shakespeare's *Troilus and Cressida* begins, Pandarus awaits the arrival of Troilus, who is eagerly anticipating his meeting with Cressida. Pandarus fetches her in and fusses around the pair, making preparations for their night together. The play is complex —critics have long argued over its genre, whether it is tragedy, comedy, or something different —and this scene demonstrates some of its ambiguity. Although on the surface the action is that of a romantic union, the talk is more of fear, falsehood, folly, doubt, and shame, than of love. Moreover, the presence of Pandarus undercuts any illusion that this is an idyllic, generous-spirited love-affair, despite Troilus's apparent concern with integrity, truth, and constancy. As the young couple walk in together to the bedchamber prepared for them, Pandarus joins their hands to seal the "bargain" of their love: instead of a priest to join them in the mutual service of marriage, they have only a businesslike "pander", or pimp, able to guarantee only temporal concerns.

Critics always have had trouble classifying *Troilus and Cressida* (written about 1602) as a tragedy, a history, or a comedy. In many ways it qualifies as all three, and its earliest readers did not seem to know what kind of play it was. The editors of the First Folio placed the play at the beginning of the section of tragedies; the 1609 quarto titles the play The Famous Historie of *Troylus and Cresesid*; and the prefatory note in that edition considers the play one of Shakespeare's comedies and worthy of comparison with the best of the classical comic playwrights. Some critics believe that Troilus somewhat resembles the satiric comedy in fashion at the time it was written. The play has two plots. The first, a dramatic version of the siege of Troy by Greek armies during the Trojan War, and the second, which gives the play its name, a rendering of the medieval legend of the doomed love between Troilus, son of the king of Troy, and Cressida, daughter of a Trojan priest who defects to the Greek side during the war. The legend inspired a number of other works, including the tragic poem Troilus and Criseyde (1385?) by Geoffrey Chaucer. Shakespeare's play, however, brilliantly combines the two plots in a withering exploration of the realities of both chivalric honor and

romantic love.

MEASURE FOR MEASURE

Sex, death, and justice are the central concerns of Shakespeare's *Measure for Measure*. The Duke of Vienna has disguised himself as a friar so that he can move freely among his subjects, leaving the severe Angelo as acting head of state. Angelo begins to act upon the harsh laws that govern moral purity in Vienna, which the Duke had left unregarded. Claudio, now sentenced to death for having gotten his fiancйe, Julia, pregnant, waits in jail, hoping that his religious sister Isabella's attempt to plead for his pardon will succeed. In Act III, Scene 1, the Friar-Duke is speaking with Claudio when Isabella arrives to tell her brother of Angelo's offer of mercy: if Isabella will consent to sleep with Angelo, Claudio will be freed. Claudio, fearing death, begs her to give up her virginity; Isabella, proud of her virtue and fearing eternal punishment, urges him to die with honour. Their conflict, passionately argued, throws the issues at stake into a sharper relief than any rhetorical debate between Flesh and Spirit, and the straining of the brother-sister bond between them makes the scene painful to watch; there appears to be no possible solution. Only the intervention of the Duke prevents a total estrangement of the pair, though his remedy—that Angelo's abandoned wife stand in for Isabella in the device of the bed-trick—is in itself morally perplexing. In this, the scene mirrors the play as a whole: even once the Duke has returned to government at the close of the play, and provided formal resolution by uniting the various couples, the questions that have been raised throughout Measure for Measure remain unanswered. What are the essential differences between love and lust, sex and marriage? And which is it more important to maintain: law or liberty, innocence or life?

Measure for Measure (written about 1604 but not printed until the 1623 Folio) raises complex questions about sex, marriage, identity, and justice but does not offer the comfort of easy solutions. Like the other problem plays, it stretches the normal limits of the comic form. In the play the Duke of Vienna sets out in disguise to test the virtue of his unruly subjects, and leaves a harsh deputy, Angelo, in charge. Although the deputy reveals himself a hypocrite and couples are successfully united at the end, the questions that the play raises remain unanswered. At the very end Isabella remains silent at the Duke's proposal of marriage, leaving open the question of whether she is overcome with joy or with horror, whether the proposal promises future happiness or a mere recapitulation of Angelo's earlier intimidations.

The play's most likely source was Promos and Cassandra (1578), a two-part play by English author George Whetstone. Shakespeare's additions and

changes, however, create a far more disturbing play, which increasingly has found enthusiasm from critics and audiences in its anticipation of modern questionings: Can one find a middle ground between law and liberty? Is sexual desire constructive or transgressive (an overstepping of proper limits)? Can morality be legislated?

UNIT IX.
THE HISTORY PLAYS

History plays, sometimes known as chronicle plays (after the "chronicles" from which the plots were taken), were a highly popular form of drama in Shakespeare's time. By 1623, every English monarch from William the Conqueror to Elizabeth I had been represented in a play, as the English past served as an important repository of plots for the dramatists of the burgeoning theater industry of Elizabethan England. The plays not only offered entertainment but also served many people as an important source of information about the nation's past. In 1612 English dramatist Thomas Heywood claimed that such plays "instructed such as cannot read in the discovery of all our English Chronicles."

The Elizabethans considered history instructive but did not always agree on the particular lessons it taught. Sometimes history was thought to be a branch of theology, the record of God's providential guidance of events, and sometimes it was seen solely as the record of human motives and actions. Sometimes history was valued because it was an accurate record of the past, and sometimes because it provided examples of behavior to be imitated or avoided. History plays became increasingly popular after 1588 and the defeat of the Spanish Armada, so clearly the interest in English history reflected a growing patriotic consciousness.

Shakespeare wrote ten plays listed in the 1623 Folio as histories and differentiated from the other categories, comedies and tragedies, by their common origin in English history. Eight of Shakespeare's history plays re-create the period in English history from 1399, when King Henry IV took the throne after deposing King Richard II, to the defeat of Richard III in battle in 1485. Henry IV was the first English king from the house of Lancaster. The history plays cover the conflict between the houses of Lancaster and York, known as the Wars of the Roses, from 1455 to 1485. The final event is the victory of Henry VII over Richard III in 1485, ending the rule of the York dynasty and beginning the Tudor dynasty. The eight plays devoted to this period, listed in the chronological order of the kings with the dates of their

composition in parentheses, are *Richard II* (1597); *Henry IV*, *Parts I* and *II* (1597); *Henry V* (1598); *Henry VI*, *Parts I, II*, and *III* (1590-1592); and *Richard III* (1592-1593). As their dates indicate, Shakespeare did not write the plays in chronological order. He wrote the second half of the story first, and only later returned to the events that initiated the political problems.

The two remaining Shakespeare history plays are King John (1596) and Henry VIII (1613). King John, beginning soon after John's coronation in 1199, was seemingly reworked from an anonymous, older play on the same subject. It treats the English king's failed effort to resist the power of the pope, a theme of obvious relevance in England after the Protestant Reformation. Henry VIII, probably co-written with English dramatist John Fletcher, is a loosely connected pageant of events in Henry's reign, ending with the prophecy of the birth of Elizabeth and her succession by King James.

Shakespeare's main sources for the events of the history plays were the Chronicles of England, Scotland, and Ireland (1577; 2nd ed. 1586, which Shakespeare used) by Raphael Holinshed and Edward Hall's Chronicle (1542). Although Shakespeare took situations from these and a few other historical sources, he selected only such facts as suited his dramatic purposes. Sometimes he ignored chronology and telescoped the events of years to fit his own dramatic time scheme. Above all, he used the power of his imagination and language to mold vivid and memorable characters out of the historical figures he found in his sources.

The overall theme of the history plays is the importance of a stable political order, but also the heavy moral and emotional price that often must be paid for it. Shakespeare dramatized the great social upheaval that followed Henry IV's usurpation of the throne until the first Tudor king, Queen Elizabeth's grandfather, restored peace and stability. In addition to chronicling the often violent careers of England's great kings, Shakespeare's history plays explore the extreme pressures of public life, the moral conflicts that kings and queens uniquely face, and the potential tragedy of monarchy.

EARLY HISTORIES

The four plays that dramatize the Wars of the Roses, the turbulent period from 1422 to 1485, are possibly Shakespeare's earliest dramatic works. These plays, Henry VI, Parts I, II, and III and Richard III, deal with disorder resulting from weak leadership and from national disunity fostered for selfish ends. Richard III, however, closes triumphantly with the death of Richard and the ascent to the throne of Henry VII, the founder of the Tudor dynasty and grandfather of Queen Elizabeth.

HENRY VI

Henry VI, Parts I, II, and III, chronicle the troubled reign of Henry VI, during which time England is reduced from a position of influence and status within Western Europe, earned by his father, Henry V, to a state that is all but torn apart by civil war. A pious man but not a gifted ruler, Henry VI was beset by opposition from the House of York, culminating in the Wars of the Roses, which disturbed English soil for 30 years. In Part III, Act 2, Scene V, Shakespeare poignantly illustrates the personal torment that inevitably arises from the public conflict of civil war: the upsetting of the order of the state has upset the natural order of kinship, so that father is set against son, and son against father, in a war that "profits nobody". The despairing Henry is powerless to do anything but sit by and lament as he observes the tragic grief of men whom, as king, he should have had the authority and ability to lead and protect, as a shepherd does his flock.

The three parts of Henry VI chronicle the troubled reign of that king, from the death of his father in 1422 to his own death in 1471. During that time England was all but torn apart by civil strife following the death of Henry V. Part I deals with wars in France, including combat with Joan of Arc, and had early success on stage, performed 15 times in 1592 alone. Parts II and III, revealing Henry VI as a weak and ineffectual king, treat England after it has lost its possessions in France and factionalism at home erupts into full-fledged civil war. Today, the Henry VI plays, if staged at all, are likely to be seen in condensed adaptations or conflations (combination of parts) as in English director John Barton's Wars of the Roses in 1963 at Stratford-upon-Avon.

RICHARD III

Richard III begins where *Henry VI*, Part III leaves off and completes the sequence begun with the Henry VI plays. It presents a fictionalized account of Richard III's rise and fall, from the time he gains the crown through murder and treachery to his death at the Battle of Bosworth Field, which ends the Wars of the Roses and brings the Tudor dynasty to power. The story of Richard's rise and fall derives from an account by English statesman Thomas More, written about 1513. As presented by Shakespeare, Richard is an eloquent, intelligent man, who is morally and physically deformed. Richard dominates the stage with a combination of wit and wickedness that has fascinated audiences and made the part a popular one among actors.

LATER HISTORIES

Shakespeare wrote his most important history plays in the period from 1596 to 1598, plays that reveal both his dramatic mastery and his deep

understanding of politics and history. The so-called second tetralogy (four related works), consisting of *Richard II, Henry I V,* Parts I and II, and *Henry V*, encompass the 23 years immediately prior to those portrayed in the Henry VI plays. The last three plays of the second tetralogy constitute Shakespeare's supreme achievement in writing histories, focusing on the development of Prince Hal (in the two parts of Henry IV) into England's greatest medieval hero—King *Henry V.*

RICHARD II

In 1601, on the day before beginning his unsuccessful revolt against Queen Elizabeth I, the earl of Essex commissioned a group of actors to perform a play about Richard II at the Globe Theatre, believed by many critics to have been Shakespeare's Richard II. The performance was controversial, since Elizabeth disliked any connection made between herself and the earlier monarch, who had come to a tragic end. In 1599 the archbishop of Canterbury, acting on her behalf, had ordered the destruction of a book concerning King Richard and Henry Bolingbroke, who had taken over Richard's throne to become Henry IV: the book had borne a dedication to Essex and the potential for comparison was deemed too dangerous. It is thought unlikely, however, that Shakespeare had any such direct political purpose in mind, and the actors who undertook the 1601 performance were not punished along with the conspirators. In one of the contentious episodes, Act 4, Scene I, Richard, resigned to his fate, sends news of his abdication of the throne to his stronger opponent, Bolingbroke, and those assembled with him. The bishop of Carlisle, who voices opposition, is silenced and arrested for treason, just before Richard arrives to hand over the crown. Although self-indulgent, Richard's melancholy is poignantly expressed, and while the forceful, plain-speaking Bolingbroke seems a more natural leader, the contrasting presentation of the pair is not entirely unsympathetic to Richard's plight.

Richard II is a study of a sensitive, self-dramatizing, ineffective but sympathetic monarch who loses his kingdom to his forceful successor, Henry I V. As a model for this play Shakespeare relied heavily on Marlowe's chronicle play *Edward II* (1592) with its focus on a personality ill-suited for the demands of rule. The play was a success on stage and in the bookstalls, but until 1608 the scene of Richard relinquishing his crown to Henry Bolingbroke, in Act 4, was omitted from the printed versions because it portrayed the overthrow of a monarch.

HENRY IV

Henry IV, Parts I and II, continue the quartet of history plays begun with *Richard II* and ending with Henry V. In the *Henry IV* plays, however, Shakespeare makes much use of comedy, particularly in the portrayal of Sir John Falstaff, to provide light relief and to offer parallels to, and a level of commentary on, the main plot. In *Richard II*, King Henry IV had usurped the throne from Richard; in *Henry IV*, Part I, he finds himself facing rebellion from both his subjects and his own son and heir, Prince Hal. Hal is the real focus of the plays: together they trace his development from a seemingly wayward youth, enjoying the company and influence of an ignoble father-figure, Falstaff, to the loyal son and future king who will prove triumphant in Henry V. The first scene presented here, taken from Part I, shows Hal idling with Falstaff and his friends; yet even though he agrees to join in their plan to commit a robbery, his final speech begins to set the stage for the transformation that is to come. The second scene, the deathbed scene from Part II, movingly portrays the moment at which Hal is reconciled to his true father, and takes up his destiny: the crown of England.

In the two parts of *Henry IV*, Henry recognizes his own guilt for usurping the throne from Richard and finds himself facing rebellion from the very families that had helped him to the throne. His son, Prince Hal, is, however, in many ways the focus of the plays, which trace the prince's development from a seemingly wayward youth, enjoying the company and influence of the fat knight Falstaff and other drinking cronies, to the future king who proves triumphant in the play Henry V. Many critics consider *Henry IV*, Part I to be the most entertaining and dramatic of the Henry plays with its struggle between King Henry and his rebellious nobles, led by the volatile Hotspur. The king's fears for his son prove unfounded when Prince Hal leaves the tavern to take his place on the battlefield, where his defeat of Hotspur in combat proves his readiness to assume the burdens of rule.

Shakespeare makes much use of comedy in the plays, particularly in the portrayal of the fat knight Falstaff, whose irrepressible wit has long been the major source of the plays' remarkable popularity. The comedy, however, neither dominates nor is subordinated to the historical plot, but is brilliantly intermingled with it, commenting often witheringly on its actions and values. At the same the comedy insists that history is something more spacious than a mere record of aristocratic men and motives.

HENRY V

Henry V was the last history play that Shakespeare wrote, until he returned to the genre with his collaboration on Henry VIII late in his career. Henry V celebrates the great military and political achievements of the king in his victories over France, but also allows other angles of vision upon his accomplishments that may well raise doubts about their moral cost. While the Chorus speaks the lofty rhetoric of heroic idealization, the comic plot reveals a world of baser motive, which parallels and comments on the historical action. *Henry V* may well have been the first play performed at the Globe Theatre in the summer of 1599.

In the history play *Henry V*, Shakespeare's rhetoric successfully creates a heroic vision of the English king and his people in their fight against the French. The use of a formal chorus, as here at the beginning of Act 3, further emphasizes the epic thrust of the play. Patriotic—almost jingoistic—in sentiment, the play has become a symbol of popular nationalism, and was famously presented in this manner in the classic 1944 film by Laurence Olivier, during World War II. In Act 3, Scene I, Henry delivers a rousing speech to rally his troops in readiness for the battle at Agincourt; the time has come for bravery: "The game's afoot!"

British actors Kenneth Branagh and Emma Thompson share a scene in the 1989 film Henry V, which Branagh also directed. After defeating French forces at the battle of Agincourt, Henry, who speaks no French, courts French princess Katherine, who speaks no English.

UNIT X.
THE TRAGEDIES

Shakespeare's tragedies are among the most powerful studies of human nature in all literature and appropriately stand as the greatest achievements of his dramatic artistry. Attention understandably has focused on his unforgettable tragic characters, such as Romeo and Juliet, Hamlet, Othello, King Lear, and Macbeth. Ye t the plays also explore and extend the very nature of tragedy itself by discovering within it a structure that derives meaning precisely from its refusal to offer consolation or compensation for the suffering it traces.

EARLY TRAGEDIES

Shakespeare wrote his first tragedies in 1594 and 1595. But he left the

field of tragedy untouched for at least five years after finishing Romeo and Juliet, probably in 1595, and turned to comedy and history plays. Julius Caesar, written about 1599, served as a link between the history plays and the mature tragedies that followed.

TITUS ANDRONICUS

Titus Andronicus, thought to have been Shakespeare's first tragedy, moves at a frantic pace through successive sensational episodes of violence and revenge. Returning from war against the Goths, the Roman general Titus sacrifices Alarbus, son of Empress Tamora of the Goths, in honour of the death of his own sons during the campaign. The sacrifice, together with Titus's involvement in the selection of the new emperor of Rome, triggers a chain of violent acts that does not cease until both families have been slaughtered. At the conclusion of the play, only Lucius, Titus's one remaining son, is left to bring about a restoration of order. At the point that has been reached in Act 3, Scene i, Titus is pleading in vain with the Roman tribunes to free two of his sons, who have been wrongly accused and sentenced to death for the murder of their brother-in-law. Titus's misery is compounded by the arrival of his brother Marcus, who has found Titus's daughter, Lavinia, raped and mutilated—her tongue and hands cut off so that she cannot identify her attackers. Titus is then tricked into cutting off his own hand by Aaron, Tamora's lover, who convinces him that it is the only way to save his sons. The horrifying scene reaches its climax when the hand, together with the heads of the young men, is delivered back to Titus, leaving him hysterical, and vowing revenge. The bloody violence in the play reaches outrageous, even ridiculous, extremes—yet there is dignity in the verse with which Titus, Marcus, and Lucius express the depth of their grief.

The earliest tragedy attributed to Shakespeare is *Titus Andronicus* (published in 1594). In its treatment of murder, mutilation, and bloody revenge, the play is characteristic of many popular tragedies of the Elizabethan period (see Revenge Tragedy). The structure of a spectacular revenge for earlier heinous and bloody acts, all of which are staged in sensational detail, derives from Roman dramatist Seneca. It probably reached Shakespeare by way of Thomas Kyd's The Spanish Tragedy (1589). Shakespeare's gory tragedy proved highly successful in Shakespeare's time. But later audiences found the violent excesses of *Titus Andronicus* absurd or disgusting, and only recently has the play's theatrical power been rediscovered. From the 1960s on, many directors and critics have recognized in the play's daring exploration of violence concerns that go beyond the merely sensationalistic to address some of the deepest fears and

preoccupations of the modern world.

ROMEO AND JULIET

In the famous balcony scene from the tragedy Romeo and Juliet by William Shakespeare, Juliet Capulet emerges from her bedroom to muse upon the young man she has just met and fallen in love with, Romeo Montague. He, much taken with her, overhears her thoughts with pleasure while hidden below. A longstanding feud between the Capulets and Montagues keeps the young lovers apart.

Romeo and Juliet (1595) is justly famous for its poetic treatment of the ecstasy of youthful love. The play dramatizes the fate of two lovers victimized by the feuds and misunderstandings of their elders and by their own hasty temperaments. Shakespeare borrowed the tragic story of the two young Italian lovers from a long narrative poem, The Tragicall Historye of Romeus and Juliet (1562) by English writer Arthur Brooke. Shakespeare, however, added the character of Mercutio, increased the roles of the friar and the nurse, and reduced the moralizing of Brooke's work. The play made an instant hit; four editions of the play were published before the 1623 Folio, demonstrating its popularity. The play continues to be widely read and performed today, and its story of innocent love destroyed by inherited hatred has seen numerous reworkings, as, for example, in the musical West Side Story (1957) by American composer Leonard Bernstein.

*T*he balcony scene (Act 2, Scene II) from *Romeo and Juliet* is one of the best-known scenes in Shakespeare's plays, and is almost certainly the most frequently parodied. Juliet's line "O Romeo, Romeo!— wherefore art thou Romeo?" is perhaps as well known as Hamlet's famous question, "To be or not to be…?", but is often misunderstood. Romeo, having fallen for Juliet at a party he gatecrashed, has made his way to her window to woo her. There he overhears her talking aloud of her own love for him, and her concern about the fact that he is a Montague, born of a family that are enemies to her own household: "wherefore", or "why", she asks herself, could he not have been born with any other name? The celestial imagery that Romeo uses to describe Juliet, and her use of beautiful images from nature — a rose, the sea — develop a richly romantic atmosphere. However, at the same time, Juliet's concern for the danger facing Romeo should he be found, and the interruptions of the nurse, who almost discovers their secret meeting, build up dramatic tension, foreshadowing the tragedy that will eventually engulf these "star-crossed lovers".

JULIUS CAESAR

The great English dramatist William Shakespeare showed his mastery of the art of rhetoric in this excerpt from *Julius Caesar* (1599). The scene, the funeral of Roman ruler Julius Caesar, opens with a well-received speech by Marcus Brutus, one of Caesar's assassins. Brutus, who was highly respected by the people of Rome, argues that Caesar had become overly ambitious. Here, Roman statesman Mark Antony replies with a virtuoso address that turns the crowd against Brutus, but leaves the impression that Antony is a noble bystander, rather than a cunning agitator.

Julius Caesar was written about 1599 and first published in 1623. Though a serious tragedy of political rivalries, it is less intense in style than the tragic dramas that followed it. Shakespeare based this political tragedy concerning the plot to overthrow Julius Caesar on Lives of the Noble Grecians and Romans by 1st-century Greek biographer Plutarch. Plutarch's Lives had first appeared in English in 1579, in a version produced by Thomas North from a French translation of the original. The North translation provided Shakespeare and his contemporaries with a great deal of historical material. Shakespeare followed Plutarch closely in *Julius Caesar*; little of incident or character appears in the play that is not found in the Lives as well, and he sometimes used North's wording. Shakespeare's play centers on the issue of whether the conspirators were justified in killing Caesar. How a production answers that question determines whether the conspirator Brutus is seen as sympathetic or tragically self-deceived.

UNIT XI.
MATURE TRAGEDIES

Since first performed in the early 1600s, the title role in William Shakespeare's Hamlet has remained a favorite of many actors because of the emotional complexity of Hamlet's personality. Nowhere is this complexity more apparent than in Hamlet's famous soliloquy in Act III, Scene 1. The soliloquy is a monologue in which a character reveals inner thoughts, motivations, and feelings. Shakespeare used the technique often, and his soliloquies are poetic and rich in imagery. In Hamlet, a play about a man whose mind may be his fatal flaw, the form reaches its highest level.

The tragedies Shakespeare wrote after 1600 are considered the most profound of his works and constitute the pillars upon which his literary reputation rests. Some scholars have tied the darkening of his dramatic imagination in this period to the death of his son in 1601. But in the absence of any compelling biographical information to support this theory, it remains

only a speculation. For whatever reason, sometime around 1600 Shakespeare began work on a series of plays that in their power and profundity are arguably unmatched in the achievement of any other writer.

HAMLET

Hamlet, written about 1601 and first printed in 1603, is perhaps Shakespeare's most famous play. It exceeds by far most other tragedies of revenge in the power of its ethical and psychological imagining. The play is based on the story of Amleth, a 9th-century Danish prince, which Shakespeare encountered in a 16th-century French account by Franзois Belleforest. Shakespeare's Hamlet tells the story of the prince's effort to revenge the murder of his father, who has been poisoned by Hamlet's uncle, Claudius, the man who then becomes Hamlet's stepfather and the king. The prince alternates between rash action and delay that disgusts him, as he tries to enact the revenge his father's ghost has asked from him. The play ends in a spectacular scene of death: As Hamlet, his mother, his uncle, and Laertes (the lord chamberlain's son) all lie dead, the Norwegian prince Fortinbras marches in to claim the Danish throne. Hamlet is certainly Shakespeare's most intellectually engaging and elusive play. Literary critics and actors turn to it again and again, possibly succeeding only in confirming the play's inexhaustible richness and the inadequacy of any single attempt finally or fully to capture it.

At the opening of the drama, *Hamlet*, the prince of Denmark, has returned home after the death of his father, the king. Shortly after the funeral, Hamlet's mother remarried Hamlet's uncle Claudius, who succeeded his father on the throne. In the following scenes from the first act, Hamlet is visited by his father's ghost, which tells Hamlet that he was murdered by Claudius. Hamlet then vows to avenge his father's death, and forces his friends Horatio and Marcellus to swear never to tell what they saw or heard that night.

British actor Laurence played the title character in the Academy Award-winning motion picture Hamlet (1948), based on the play by William Shakespeare.

Olivier is considered by many people to be one of the most famous stage and film actors in history. He produced, directed, and acted in a series of films based on plays by Shakespeare, including Henry V (1946), Hamlet, and Richard III (1962).

Hamlet's Soliloquy, Act III In this excerpt from the tragic play Hamlet by William Shakespeare, Hamlet reveals that his self-doubt and inability to avenge his father's death have led him to the brink of suicide. A British actor with the Royal Shakespeare Company recites the well-known soliloquy "To Be or Not to Be.

OTHELLO

Othello was written about 1604, though it was not published until 1622. It portrays the growth of unjustified jealousy in the noble protagonist, Othello, a Moor serving as a general in the Venetian army. The innocent object of his jealousy is his wife, Desdemona. In this domestic tragedy, *Othello's* evil lieutenant Iago draws him into mistaken jealousy in order to ruin him. *Othello* is destroyed partly through his gullibility and willingness to trust Iago and partly through the manipulations of this villain, who clearly enjoys the exercise of evildoing just as he hates the spectacle of goodness and happiness around him. At the end of the play, *Othello* comes to understand his terrible error; but as always in tragedy, that knowledge comes too late and he dies by his own hand in atonement for his error. In his final act of self-destruction, he becomes again and for a final time the defender of Venice and Venetian values.

KING LEAR

King Lear was written about 1605 and first published in 1608. Conceived on a grander emotional and philosophic scale than Othello, it deals with the consequences of the arrogance and misjudgment of Lear, a ruler of early Britain, and the parallel behavior of his councilor, the Duke of Gloucester. Each of these fathers tragically banishes the child who most has his interests at heart and places himself in the power of the wicked child or children. Each is finally restored to the loving child, but only after a rending journey of suffering, and each finally dies, having learned the truth about himself and the world, but too late to avert disaster. *King Lear i*s arguably Shakespeare's most shocking play; the scenes of Lear with his dead child and of Gloucester having his eyes struck out are horrible images of the world's cruelty. But the

play offers moving if ineffective examples of love and compassion: Even if these emotions are incapable of redeeming this world, they are discovered as infinitely precious in their very defeat.

ANTONY AND CLEOPATRA

Antony and Cleopatra was written about 1606 and first published in 1623. It deals with a different type of love than that in Shakespeare's earlier tragedies, namely the middle-aged passions of the Roman general Mark Antony and the Egyptian queen Cleopatra. Their love, which destroys an empire, is glorified by some of Shakespeare's most sensuous poetry. *Antony and Cleopatra*, like the other two plays that close Shakespeare's tragic period—Timon of Athens and Coriolanus—depicts events from ancient history and draws on North's translation of Plutarch's Lives. The action in the play shifts from Egypt to Rome to Greece and back to Egypt and includes a battle at sea. In the process the play contrasts the luxuriant atmosphere of Egypt with the strict military code of Rome, and the cold and calculating Roman general Octavius with the passionate but ill-advised Antony. The contrasts between Roman rigor and Egyptian luxury are at the heart of this play, which keeps them in provocative balance and offers "no midway/Twixt these extremes at all."

MACBETH

Macbeth was written about 1606 and first published in 1623. In the play Shakespeare depicts the tragedy of a man torn between an amoral will and a powerfully moral intellect. Macbeth knows his actions are wrong but enacts his fearful deeds anyway, led on in part by the excitement of his own wrongdoing. In securing the Scottish throne, Macbeth deadens his moral intelligence to the point where he becomes capable of increasingly murderous (and pointless) behavior, although he never becomes the monster the moral world sees. At all times he feels the pull of his humanity. Yet for Macbeth there is no redemption, only the sharp descent into a bleak pessimism. Human existence, as he sees it (or as he has made it, at least for himself), amounts to nothing:

> «Tomorrow, and tomorrow, and tomorrow
> Creeps in this petty pace from day to day
> To the last syllable of recorded time,
> And all our yesterdays have lighted fools
> The way to dusty death. Out, out, brief candle.
> Life's but a walking shadow, a poor player
> That struts and frets his hour upon the stage,

And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing». (Act V, scene 4)

Shakespeare's *Macbeth* is a study of the evil that is in every human heart, and of one man's downfall as he wilfully gives way to its temptations. Returning from battle, Macbeth is greeted by three witches, who tell him that he will one day become king. As a reward for his military successes, he then receives the title of Thane of Cawdor from King Duncan, confirming part of the witches' prophecy. Once Macbeth arrives back at his estate, Lady Macbeth spurs her husband's ambition forward, and together they hatch a plan to kill the king and thereby hasten Macbeth's accession to the throne. In Act 2, Scene II, Lady Macbeth is waiting while her husband carries out the murder. When he enters in disarray, the murder weapons still in his bloodstained hands, she takes it upon herself to frame Duncan's grooms for the killing, and to ensure that her husband's guilt is concealed. The Lady's purposeful activity provides a stark contrast to Macbeth's almost paralytic state as he becomes locked into an obsessive contemplation of the bloody deed. Lady Macbeth berates him for allowing such fearful imaginings to distract him, but to a 17th-century audience Macbeth's account of his inability to say "amen" to the grooms' prayer clearly illustrates the real peril of his soul. Transfixed by the horror of his crime and the power that it promises, he consciously rejects the possibility of repentance, salvation, and an eternal future for the man that he has been—he chooses to know himself no longer, but instead to "know" only the deed and the power it will bring, and so he becomes the very embodiment of his crime: the bloody, usurping tyrant. Ultimately Macbeth brings about his own downfall, deliberately yielding himself to the destiny suggested by his prophetic encounter with the witches — fleeting kingship and eternal damnation.

CORIOLANUS

*In Coriolanu*s Shakespeare explores the conflicts between public and private life, between personal needs and those of the community, and between the pressures of individual honour and family ties. Previously a respected Roman general, Coriolanus has been banished from the city as a result of political unrest within the state. To satisfy his desire for vengeance against those he feels have betrayed him, he has joined with his former enemy, the Volscian leader Tullus Aufidius, and is preparing to fight against Rome. Coriolanus rejects the pleas of friends sent from Rome to persuade him to change his course of action, and believes himself capable of operating independently of and unaffected by others. However, in Act 5, Scene 3, his

mother, wife, and young son are sent to plead with him on behalf of Rome, and Coriolanus's pride is finally overcome, ultimately leading to his downfall.

Shakespeare's last tragedies, *Coriolanus* and T*imon of Athens*, both set in classical times, were written in 1607 and 1608 and first published in the 1623 Folio. Because their protagonists appear to lack the emotional greatness or tragic stature of the protagonists of the major tragedies, the two plays have an austerity that has cost them the popularity they may well merit. In *Coriolanus* Shakespeare adapts Plutarch's account of the legendary Roman hero Gnaeus Marcius Coriolanus to the tragedy of a man who is arrogant and rigid, even in his virtue "too noble for the world." If Coriolanus in his integrity refuses to curry favor with the populace, he also reveals his contempt for the citizenry. The isolating pride of this great but flawed individual prevents him from finding any comfortable place in the community. Finally, he is banished from Rome, and he seeks revenge against the city. Eventually his wife, mother, and young son are sent to plead with him to spare Rome, an action that reveals the relatedness to his others he would deny. The play powerfully explores the conflicts between public and private life, between personal needs and those of the community, and between the pressures of individual honor and family ties and national ties.

TIMON OF ATHENS

T*imon of Athens,* written about 1608 and first published in the 1623 Folio, is a bitter play about a character who reacts to the ingratitude he discovers by hating all of humanity. Through his generosity to friends and flatterers, Timon bankrupts himself and then finds these same people unwilling to assist him in his poverty. His withering misanthropy follows. As in T*he Merchant of Venice,* Shakespeare explores the relationships between financial ties and ties of friendship. Shakespeare probably found some of the material for his play in Plutarch's Lives, where anecdotes about Timon appear in the life of Marc Antony and the life of the Greek politician and general Alcibiades. He perhaps also found material in a dialogue, Timon, the Man-Hater, by the Greek writer Lucian, which had been adapted into an anonymous English play, Timon, and probably performed around 1602 in one of the London law schools, known as Inns of Court.

UNIT XII.
THE LATE PLAYS

Toward the end of his career, Shakespeare created several experimental plays that have become known as tragicomedies or romances. These plays differ considerably from Shakespeare's earlier comedies, being more radical in their dramatic art and showing greater concern with reconciliation among generations. Ye t like the earlier comedies the tragicomedies end happily with reunions or renewal. Typically, virtue is sorely tested in the tragicomedies, but almost miraculously succeeds. Through the intervention of magic and art—or their emotional equivalent, compassion, or their theological equivalent, grace—the spectacular triumph of virtue that marks the ends of these plays suggests redemptive hope for the human condition. In these late plays, the necessity of death and sadness in human existence is recognized but located within larger patterns of harmony that suggest we are "led on by heaven, and crowned with joy at last," as the epilogue of Pericles proposes.

PERICLES, PRINCE OF TYRE

Pericles exists only in a somewhat corrupted text, an unauthorized version probably "pirated" by Shakespeare's contemporaries—created from notes taken during performances and published in order to capitalize on its great popularity. The play is also thought by critics to have originally been a collaborative effort between Shakespeare and another author. Its central themes, however, are characteristic of the tragicomic romances of Shakespeare's late period. As in *The Winter's Tale* and *The Tempest, th*e play focuses particularly on the relationship between father and daughter. Its backdrop of the sea further recalling the exotic atmosphere of *The Tempest,* while its concern with separation and reunion is reminiscent of Leontes' estrangement from and reconciliation with his wife and daughter in *The Winter's Tale—a*lthough, unlike Leontes, Pericles is innocent of any blame for the separation. Here, in Act 5, Scene i, after a series of adventures, King Pericles, believing his wife and daughter to be dead, has fallen into a deep depression and has not spoken for three months. His ship comes to rest near Mytilene. There, he is welcomed by the governor, Lysimachus, who, hearing of the King's plight, introduces him to a girl whose beauty and virtue he believes may help to effect a cure. The cure is indeed successful, as the girl is discovered to be Pericles' long-lost daughter Marina.

*T*he romantic tragicomedy *Pericles, Prince of Tyre* was written in 1607 and 1608 and first published in 1609. It concerns the trials and tribulations of

the title character, including the painful loss of his wife and the persecution of his daughter. After many exotic adventures, *Pericles i*s reunited with his loved ones; even his supposedly dead wife is discovered to have been magically preserved. The play's central themes are characteristic of the late plays. *Pericles* focuses particularly on the relationship between father and daughter, as do *The Winter's Tale* and The Tempest. Its backdrop of the sea also recalls the setting of The Tempest, while its concern with separation and reunion is reminiscent of *The Winter's Tale.* However, Pericles is innocent of any blame for the disruption of his family, unlike Leontes's estrangement from his wife and daughter in The Winter's Tale.

Although *Pericles, Prince of Tyre* was a great success in its own time, the play exists only in a somewhat corrupted text. It did not appear in the First Folio, and critics have long debated how much of it Shakespeare actually wrote. Some believe the play was a collaborative effort between Shakespeare and another author, usually thought to be George Wilkins. Pericles is based on a medieval legend, Apollonius, Prince of Tyre, which had many English retellings, from Confessio Amantis (Confessions of a Poet) by John Gower in the late 14th century to a prose novella by Laurence Twine written in the 1570s.

CYMBELINE

Cymbeline was written about 1610 and first published in the 1623 Folio, where it appears as the last of the tragedies. Like the other late plays, *Cymbeline* responds to the fashion of the time for colorful plots and theatrical display. It is packed with adventure, plot reversals, and dramatic spectacle, and was perhaps intended to exploit the mechanical resources of Blackfriars, the new indoor theater of Shakespeare's company. One stage direction instructs that "Jupiter descends in thunder and lightning, sitting upon an eagle he throws a thunderbolt." This bit of staging was far better suited to the indoor theater than to the Globe, where the play was also performed.

The play has three interrelated plots: one concerns Imogen's love for her husband, Posthumus, and his jealousy; another involves the long-lost sons of King Cymbeline; and the third concerns Britain's challenge to the power of Rome. The three plots marvelously come together in the play's astonishing conclusion, as characters move from error to truth, from skepticism to faith, and from hatred to love. Confusion and loss are replaced by clarity and gain, as families and nations are reunited and are again at peace. At the play's end, the comic order is, as the Soothsayer says, "full accomplished." King Cymbeline ruled at the time of Jesus Christ's incarnation. If the Soothsayer's words seem to the echo Christ's "consummatum est" (it is finished), it may

be because the achievement of harmony in the play offers a secular (worldly) reflection of the patterns of Christian salvation history.

THE WINTER'S TALE

The Winter's Tale was written about 1610 and published for the first time in the 1623 Folio. In *The Winter's Tale,* as in *Cymbeline,* characters suffer great loss and pain and families are driven apart, but by the end most of what has been lost has been regained. This poignant romance revolves around the estrangement of Leontes, King of Sicilia, from his wife and daughter. In a sudden fit of jealousy Leontes becomes convinced that his wife, Hermione, has been conducting an affair with his friend Polixenes. Believing the daughter she bears is not his own, he orders the child to be abandoned abroad. The first three acts deal with Leontes's jealousy, his persecution of Hermione, the death of his son, Mamillius, the loss of his daughter, Perdita, and the recognition of his error and subsequent repentance. In the middle of the play a speech by Time marks the change of fortunes that lead to the reconciliation and renewal of the final scene, with its spectacular revelation that Hermione, long thought dead, in fact still lives. Shakespeare borrowed the plot for The Winter's Tale from Pandosto, the Triumph of Time (1588), a romance in prose by English writer Robert Greene.

One of Shakespeare's last plays, the beautiful, poignant romance story of The Winter's Tale revolves around the estrangement of Leontes, King of Sicilia, from his wife and daughter, and their eventual reconciliation. In a sudden fit of jealousy Leontes becomes convinced that his wife has been conducting an affair with his friend Polixenes and orders the daughter she bears to be abandoned abroad, believing the child is not his own. The first scene presented here shows the humiliating trial to which Leontes then subjects his wife, Hermione, and his tragic realization—too late—that he has made a grave error. Guided by Hermione's servant Paulina, he enters a 16-year period of mourning and repentance. The fourth act of the play follows the girl, christened Perdita, as she grows up in the Bohemian countryside, before her chance return to her father's court, where her true identity is gratefully discovered. Finally, in the second scene given below, Paulina leads Perdita to view her mother 's statue, where the penitent Leontes is granted an even greater miracle of grace and reconciliation. The statue awakes, and the three are finally reunited. "A sad tale's best for winter", perhaps, but as this tale reveals, spring follows winter, and the hope of renewal is thus ever present.

THE TEMPEST

The Tempest, perhaps the most successful of the tragicomedies, was written about 1611 and published for the first time in the 1623 Folio. The play's resolution suggests the beneficial effects of the union of wisdom and power. In this play Prospero is deprived of his dukedom by his brother and banished to an island. But he defeats his usurping brother by employing magical powers and furthering a love match between his daughter and the son of the king of Naples. At the play's conclusion, Prospero surrenders his magical powers. In this surrender some critics have seen Shakespeare's own relinquishment of the magic of the theater. In spite of the appealing sentimentality of this idea, The Tempest was not Shakespeare's last play, and it is worth remembering that Prospero gives up his magic only to return to the responsibilities of rule he had previously ignored.

«Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Ye all which it inherit, shall dissolve
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep». (Act I V, scene 1)

The closing lines of English dramatist William Shakespeare's tragicomedy The Tempest (1611?) are often interpreted as Shakespeare's own farewell to the theater. The play is thought to be the last written solely by Shakespeare. It tells the story of Prospero, magician and former duke of Milan, who has been exiled and shipwrecked on an island. The Tempest is a masterful meditation on authorship and the process of creation, and on the ephemeral nature of art and life. As Prospero turns and addresses the audience in the epilogue, the voices of character, actor, and author emerge and intertwine.

The Tempest is without doubt reflective in tone, especially on the end of life, in its concerns with remembrance and forgiveness, the loss and limitation of power, and the need for the reconciliation of the past, present, and future.

LATE COLLABORATIONS

Although *The Tempest* probably was Shakespeare's final solo creation, he is thought to have continued to work as a collaborator on several plays, including *Henry VIII* and *The Two Noble Kinsmen*. The historical drama Henry VIII, also known as All Is True, was probably written about 1613 with English dramatist John Fletcher, and first published in the 1623 Folio. It dramatizes events from Henry's reign leading to the birth of the future Queen Elizabeth I, presenting an implied history of the Reformation in a series of scenes on the fall from greatness of some characters (the Duke of Buckingham, Catherine of Aragyn, and Thomas Cardinal Wolsey) and the rise of others (Anne Boleyn and Thomas Cranmer). At the end of a performance at the Globe on June 29, 1613, the theater's thatched roof caught fire and the building burned to the ground.

The Two Noble Kinsmen, probably the last play Shakespeare wrote, was written jointly with John Fletcher about 1613. Both men's names appear on the first published edition in 1634. Scholars generally attribute to Shakespeare most of acts one and five and to Fletcher the bulk of the play's middle. The play tells of the competition of two friends, Palamon and Arcite, for the love of one woman, Emilia. She is the sister of Hippolyta, who was queen of the Amazons and wife of the Greek hero Theseus. The story is taken from *The Knight's Tale*, part of Chaucer's influential 14th-century masterpiece T*he Canterbury Tales.*

UNIT XIII.
LITERARY QUALITIES OF THE PLAYS

Everyone loves a good story, and Shakespeare was one of the very best storytellers. Most of Shakespeare's stories have an almost universal appeal, an appeal often lacking in the plays of his contemporaries, who clung more closely to the tastes and interests of their own day. An even greater achievement is Shakespeare's creation of believable characters. His people are not the exaggerated types or allegorical abstractions found in many other Elizabethan plays. They are instead men and women with the mingled qualities and many of the inconsistencies of life itself. The very richness of Shakespeare's language continues to delight, and it is always amazing to be reminded how many common words and phrases have their origin in Shakespeare's art. His poetic and theatrical artistry has created plays that continue to attract readers and theatergoers, and he properly remains one of

our own age's most popular playwrights.

SHAKESPEARE'S CHARACTERS

Shakespeare's characters emerge in his plays as distinctive human beings. Although some of the characters display elements of conventional dramatic types such as the melancholy man, the braggart soldier, the pedant, and the young lover, they are nevertheless usually individualized rather than caricatures or exaggerated types. Falstaff, for example, bears some resemblance to the braggart soldiers of 16th-century Italian comedy and to representations of the character Vice in medieval morality plays, but his vitality and inexhaustible wit make him unique. Hamlet, one of the most complex characters in all literature, is partly a picture of the ideal Renaissance man, and he also exhibits traits of the conventional melancholic character. However, his personality as a whole transcends these types, and he is so real that commentators have continued for centuries to explore his fascinating mind.

The women in Shakespeare's plays are vivid creations, each differing from the others. It is important to remember that in Shakespeare's time boy actors played the female parts. Actresses did not appear in a Shakespeare play until after the restoration of Charles II to the English throne in 1660 and the introduction of French practices such as women actors. It says much about the talent of the boy actors of his own day that Shakespeare could create such a rich array of fascinating women characters. Shakespeare was fond of portraying aggressive, witty heroines, such as Kate of *The Taming of the Shrew*, Rosaline of *Love's Labour's Lost*, and Beatrice of *Much Ado About Nothing*. However, he was equally adept at creating gentle and innocent women, such as Ophelia in *Hamlet*, Desdemona in *Othello*, and Cordelia in *King Lear*. His female characters also include the treacherous Goneril and Regan in *King Lear*, the iron-willed Lady Macbeth, the witty and resourceful Portia in *Merchant of Venice*, the tender and loyal Juliet, and the alluring Cleopatra.

Shakespeare's comic figures are also highly varied. They include bumbling rustics such as Dogberry and Verges in *Much Ado About Nothing*, tireless punsters like the Dromios in *The Comedy of Errors*, pompous grotesques like Don Armado in *Love's Labour's Lost*, elegant wits like Feste in *Twelfth Night*, cynical realists like Thersites in *Troilus and Cressida*, and fools who utter nonsense that often conceals wisdom, such as Touchstone in *As You Like It* and the Fool in *King Lear*.

Shakespeare drew his characters with remarkable insight into human character. Even the most wicked characters, such as Iago in *Othello*, have

human traits that can elicit understanding if not compassion. Thus, Macbeth's violent end arouses pity and awe rather than scornful triumph at a criminal's just punishment for his deeds. The characters achieve uniqueness through their brilliantly individualized styles of speech. Shakespeare's understanding of the human soul and his mastery of language enabled him to write dialogue that makes the characters in his plays always intelligible, vital, and memorable.

SHAKESPEARE'S ATTITUDES

Shakespeare's philosophy of life can only be deduced from the ideas and attitudes that appear frequently in his writings, and he remained always a dramatist, not a writer of philosophical or ethical tracts. Nonetheless, the tolerance of human weakness evident in the plays tends to indicate that Shakespeare was a broad-minded person with generous and balanced views. Although he never lectured his audience, sound morality is implicit in his themes and in the way he handled his material. He attached less importance to noble birth than to an individual's noble relations with other people. Despite the bawdiness of Shakespeare's language, which is characteristic of his period, he did not condone sexual license. He accepted people as they are, without condemning them, but he did not allow wickedness to triumph. The comments of Shakespeare's contemporaries suggest that he himself possessed both integrity and gentle manners.

It should be remembered that even though Shakespeare was a poet "for all time," as his friend Ben Jonson said, he nevertheless was necessarily a product of his own era and shared many beliefs of the time. These beliefs are different from our own, and some of them may now seem strange and even unenlightened. Although Shakespeare anticipated many modern ideas and values, in other ways he does not rise above the ideas and values of his own time. As the history plays indicate, he accepted the idea of monarchy and had little interest in, or even concept of, participatory democracy. Although many of his women characters are assertive and independent, the plays still have them subordinate their energy to the logic of the male-dominated household. It is also likely that Shakespeare believed in ghosts and witches, as did many people of his time, including King James I.

SHAKESPEARE'S STAGECRAFT

Shakespeare brilliantly exploited the resources of the theaters he worked in. The Globe Theatre held an audience of 2,000 to 3,000 people. Like other outdoor theaters, it had a covered, raised stage thrusting out into the audience. The audience stood around the three sides of the stage in an

unroofed area called the pit. Covered galleries, where people paid more money to sit, rose beyond the pit. Performances took place only during daylight hours, and there was little use of lighting. Few props were used, and little scenery. Costumes, however, were elaborate. Language created the scene, as in this passage from The *Merchant of Venice*:

«How sweet the moonlight sleeps upon this bank!
Here we will sit, and let the sounds of music
Creep in our ears: stillness and the night
Become the touches of sweet harmony.
Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patens of bright gold». (Act V, scene 1)

SHAKESPEARE'S LANGUAGE

In Shakespeare's time English was a more flexible language than it is today. Grammar and spelling were not yet completely formalized, although scholars were beginning to urge rules to regulate them. English had begun to emerge as a significant literary language, having recently replaced Latin as the language of serious intellectual and artistic activity in England. Freed of many of the conventions and rules of modern English, Shakespeare could shape vocabulary and syntax to the demands of style. For example, he could interchange the various parts of speech, using nouns as adjectives or verbs, adjectives as adverbs, and pronouns as nouns. Such freedom gave his language an extraordinary plasticity, which enabled him to create the large number of unique and memorable characters he has left us. Shakespeare made each character singular by a distinctive and characteristic set of speech habits.

Just as important to Shakespeare's success as the suppleness of the English language was the rapid expansion of the language. New words were being coined and borrowed at an unprecedented rate in Shakespeare's time. Shakespeare himself had an unusually large vocabulary: about 23,000 different words appear in his plays and poetry, many of these words first appearing in print through his usage. During the Renaissance many new words enriched the English language, borrowed from Latin and from other European languages, and Shakespeare made full use of the new resources available to English. He also took advantage of the possibilities of his native tongue, especially the crispness and energy of the sounds of English that derives in large measure from the language's rich store of monosyllabic (one-syllable) words.

The main influences on Shakespeare's style were the Bible, the *Book of Common Prayer*, the homilies (sermons) that were prescribed for reading in

church, the rhetorical treatises that were studied in grammar school, and the proverbial lore of common speech. The result was that Shakespeare could draw on a stock of images and ideas that were familiar to most members of his audience. His knowledge of figures of speech and other devices enabled him to phrase his original thoughts concisely and forcefully. Clarity of expression and the use of ordinary diction partly account for the fact that many of Shakespeare's phrases have become proverbial in everyday speech, even among people who have never read the plays. It is also significant that the passages most often quoted are usually from plays written around 1600 and after, when his language became more subtle and complex. The phrases "my mind's eye," "the primrose path," and "sweets to the sweet" derive from *Hamlet. Macbeth* is the source of "the milk of human kindness" and "at one fell swoop." From *Julius Caesar* come the expressions "it was Greek to me," "ambition should be made of sterner stuff," and "the most unkindest cut of all."

Shakespeare wrote many of his plays in blank verse—unrhymed poetry in iambic pentameter, a verse form in which unaccented and accented syllables alternate in lines of ten syllables. In Shakespeare's hand the verse form never becomes mechanical but is always subject to shifts of emphasis to clarify the meaning of a line and avoid the monotony of unbroken metrical regularity. Yet the five-beat pentameter line provides the norm against which the modifications are heard. Shakespeare sometimes used rhymed verse, particularly in his early plays. Rhymed couplets occur frequently at the end of a scene, punctuating the dramatic rhythm and perhaps serving as a cue to the offstage actors to enter for the next scene.

As Shakespeare's dramatic skill developed, he began to make greater use of prose, which became as subtle a medium in his hands as verse. Although prose lacks the regular rhythms of verse, it is not without its own rhythmical aspect, and Shakespeare came to use the possibilities of prose to achieve effects of characterization as subtle as those he accomplished in verse. In the early plays, prose is almost always reserved for characters from the lower classes. In A Midsummer Night's Dream, for example, the weaver Bottom speaks in prose to the fairy queen Titania, but she always responds in the verse appropriate to her position. Shakespeare, however, soon abandoned this rigid assignment of prose or verse on the basis of social rank. Although The Merry Wives of Windsor is the only play written almost entirely in prose, many plays use prose for important effects. Examples include Ophelia's mad scenes in Hamlet, Lady Macbeth's sleepwalking scene in Macbeth, and Falstaff's wonderful comedy in Henry I V, Parts 1 and 2.

UNIT XIV.
SHAKESPEARE TEXTS

So far as is known, Shakespeare had no hand in the publication of any of his plays. In any event, he did not own his plays once he had supplied the scripts to the theatrical company. Except when the plague closed the London theaters, acting companies normally did not consider it in their own interest to allow their popular plays to be printed. However, in whatever manner they reached their publishers, 18 of Shakespeare's plays were printed during his lifetime in pamphlets (known as quartos, from the format in which they were printed), which sold for sixpence. Publishers secured these plays in various ways, some perhaps from the acting company, and some from lines taken down in shorthand during performances or reconstructed from memory by actors. The plays that reached print, therefore, had various degrees of reliability, but what is of interest is that Shakespeare seemed not to care one way or the other.

THE FOLIOS

Fortunately for posterity, John Heminges and Henry Condell, friends and colleagues of Shakespeare in the Lord Chamberlain's and King's companies, collected 36 of the plays now accepted as Shakespeare's and published them in a handsome folio edition in 1623. This volume preserved 18 plays that had never before been printed. Heminges and Condell promised that they were offering all the plays "cured and perfect of their limbs," that is, purged of the errors that marred the early editions. The First Folio nevertheless contains many imperfections resulting from misreading of the manuscripts and inevitable printer's errors, and their claim of accuracy is little more than advertising for the volume. Yet without the efforts of Heminges and Condell, 18 of the plays that we know as Shakespeare's would not have been preserved.

The demand for Shakespeare's works was sufficiently great to warrant the printing of the Second Folio in 1632. The Third Folio edition, printed in both 1663 and 1664, included, in its second printing, Pericles, which had been omitted from the previous editions, and six other plays that are not regarded by modern editors as Shakespeare's. These are The London Prodigal, The History of Thomas Lord Cromwell, Sir John Oldcastle, The Puritan Widow, A Yorkshire Tragedy, and The Tragedy of Locrine. In 1685 the Fourth Folio appeared, which also included the unauthenticated plays. With each reprinting of Shakespeare's works some corrections were made but new errors were introduced in spelling and punctuation, and the final text became

more removed from the original work.

18TH-CENTURY EDITIONS

The first edition of Shakespeare's plays with an editor's name attached was prepared by dramatist and poet Nicholas Rowe and printed in 1709. Rowe based his six-volume edition on the Fourth Folio, with almost no comparison with other editions. He added the first biography of Shakespeare and attached a list of characters to each play. The folios had supplied such lists for only a few plays. Rowe also divided the plays into acts and scenes according to 18th-century practice.

The next edition (6 vols., 1723-1725) was prepared by English poet Alexander Pope, who did some slight comparison of texts, relegated some passages he considered inauthentic to the bottom of pages, and arbitrarily omitted others. Although he frequently rewrote Shakespeare's lines, mainly to make the verse regular, Pope offered some valuable restorations of readings, rearranged passages as verse that were incorrectly printed as prose in the early texts, and rejected the six spurious plays that had been added to the Third Folio.

English writer Lewis Theobald's seven-volume edition of 1733 was the earliest systematic restoration of Shakespeare's texts. Many of Theobald's emendations, or textual corrections, are still accepted by scholars. Among the other important 18th-century editions was that of English writer and lexicographer Samuel Johnson, published in eight volumes in 1765. Johnson's edition was notable chiefly for its sensible interpretations and critical evaluations of Shakespeare as a literary artist. Also important was literary scholar Edmund Malone's ten-volume edition published in 1790, which was the most trustworthy text printed to that time. The first American edition, published in Philadelphia in 1795 and 1796, was a reprinting of Johnson's text.

19TH-CENTURY EDITIONS

In 1807, English editors Henrietta and Thomas Bowdler first published The Family Shakespeare. Bowdler announced that it "has been my study to exclude . . . whatever is unfit to be read aloud by a gentleman to a company of ladies" and that he had endeavored to omit "words and expressions which are of a nature as to raise a blush on the cheek of modesty." The term bowdlerized has subsequently been applied to any text from which passages have been removed to suit notions of propriety.

Among the more scholarly Shakespeare collections of the 19th century were a handsomely illustrated edition (1838-1842) of Charles Knight and the

first Cambridge edition (1863-1866), edited by W. G. Clark, J. Glover, and W. A. Wright. The one-volume reprint of the Cambridge text, known as the Globe edition, was until recently the most widely accepted text of the works ever distributed, and it was in this form that Shakespeare first became a playwright belonging to the world.

The most ambitious editions undertaken have been the various variorum editions, which collect and reprint the corrections and comments of earlier critics and editors. (The word variorum comes from the Latin phrase "cum notis variorum," meaning "with the notes of various people.") The First and Second variorums (1803 and 1813) were edited by Isaac Reed. The Third Variorum (21 vols., 1821) was prepared by James Boswell, son of Samuel Johnson's biographer, and was based on Edmund Malone's text. Like the preceding variorums, it contained a vast amount of biographical and critical matter. In 1871 American scholar H. H. Furness began the New Variorum Shakespeare, a project that has been continued to the present and is the most comprehensive of all editions of Shakespeare. The Modern Language Association of America has sponsored the New Variorum Shakespeare since 1936.

20TH-CENTURY EDITIONS

Scholars of the 20th century had the advantage not only of the exhaustive work done by editors of the past but also of new bibliographical techniques. They also had at their disposal a vast amount of information on the theatrical and printing conditions of Shakespeare's time, on Elizabethan handwriting, and on the historical background. Furthermore, they were less hampered by the belief of many earlier editors that Shakespeare was incapable of writing in imperfect meter or of using indelicate expressions. American scholars W. A. Neilson and George Lyman Kittredge each compiled a single-volume collection of Shakespeare's complete works in 1936 and 1942, respectively. From the 1960s and 1970s on, many university presses and other publishers brought out their own editions of Shakespeare, including paperback editions. The best of the modern editions of individual plays are generally thought to be the Arden Shakespeare, the Oxford Shakespeare, and the New Cambridge Shakespeare editions. For the collected works, the Riverside Shakespeare and the Norton Shakespeare are arguably the best editions.

Shakespeare plays began to appear on the Internet during the 1990s. The University of Virginia has posted electronic versions of the First Folio and the Globe edition on its Web site, http://etext.lib.virginia.edu/ shakespeare/. Other Websites dedicated to the plays are sponsored by the University of Victoria in Canada (http://web.uvic.ca/shakespeare/) and the Massachusetts

Institute of Technology (http://classics.mit.edu/ Shakespeare/).

LITERARY REPUTATION

A popular summer tradition in New York City is "Shakespeare in the Park," a series of productions of plays by William Shakespeare. The shows take place in the evenings at an open-air theater in Central Park. The Shakespeare in the Park performances were launched by American theater producer Joseph Papp in the 1950s.

Shakespeare achieved his reputation as perhaps the greatest of all dramatists after his death. Although his contemporary Ben Jonson declared him "not of an age, but for all time," early 17th-century taste found the plays of Jonson himself, or Thomas Middleton or Beaumont and Fletcher, equally worthy of praise. Shakespeare's reputation began to eclipse that of his contemporaries some 150 years after his death. He was always popular but until the mid-18th century his reputation was not, as it would become, unrivaled. Although his works were regularly staged in the late 17th and early 18th centuries, theater companies hardly treated his plays with reverence. When they performed the plays, they most often used versions rewritten for the fashions of the age, "purged"—as their adaptors maintained—of their coarseness and absurdities. These alterations could be significant. In the version of *King Lear* that dominated the stage from 1681 until 1823, Lear and his daughter Cordelia are left alive at the end, transforming a tragedy into a tragicomedy (and reproducing what the historical source material suggests about their fates). While these adaptations seem odd to us today, it was this practice of adapting Shakespeare that kept his plays in the repertory while those of Jonson, Middleton, and others remained on the shelf.

Shakespeare began to assume the role of England's national poet during the first half of the 18th century. This process reached its culmination with the installation of a memorial statue in Westminster Abbey in 1741 and the celebration of a festival in 1764 to commemorate the bicentenary of his birth. During the 19th century the romantic movement did much to shape both Shakespeare's international reputation and the view of his achievement that has persisted ever since. Particularly important were the lectures on Shakespeare by English romantic poet Samuel Taylor Coleridge and the writings of German romantic poet and dramatist Johann Wolfgang von Goethe. Romantic authors claimed Shakespeare as a great precursor of their own literary values. They celebrated his work as an embodiment of universal human truths and an unequalled articulation of the human condition in all its nobility and variety.

The views of the romantic movement have in many ways been cemented during the 20th century. Institutions such as the Folger Shakespeare Library, established in the United States in 1932, and the Royal Shakespeare Company, founded in Britain in 1961, have ensured that Shakespeare's work remains a central icon of Western culture. Festival productions of the plays began in 1870 at the Shakespeare Memorial Theatre in Stratford-on-Avon. The present theater, built in 1932 after the original was burned, is the Stratford home of the Royal Shakespeare Company. It may itself be rebuilt as part of a redevelopment plan scheduled for completion in 2008. The annual Shakespeare Festival of Stratford, Ontario, presented its first Shakespeare plays in 1953. New York City has held an outdoor Shakespeare in Central Park festival since 1957. A reconstruction of Shakespeare's Globe was erected on London's South Bank and opened in 1997. By the early 2000s, numerous British, Canadian, and American towns and cities held annual Shakespeare festivals.

UNIT XV.
TO THE HISTORY OF
SHAKESPEAREN QUESTION

The Renaissance in the 16th century gave a great impulse to literary production and in the midst of a more wonderful galaxy of dramatic authors than the world has ever seen, the work of Shakespeare stands pre-eminent. Nowadays Shakespeare is the subject of innumerable books, written in all languages of the world, he has been studied exhaustively. Every line of every one of his plays has been analyzed, reanalyzed, edited and re-edited. The scanty details of his life has been examined under countless microscopes. The world has judged him and found him the greatest playwright, perhaps the greatest writer of all time. But the 19th century Shakespeare is different from the 20th or 21st century Shakespeare, - so it will go on as long as civilization lasts, and every new aspect of Shakespeare will be as true as any other. It is not possible to imagine the world culture without Shakespeare. He is a person of millenium, about 3-4 thousands annual publications, renewed editions, researches, theses, special Shakespeare year-book annuals, monthly magazines are published; international and national conferences devoted to the great English playwright are held all over the world.

Shakesperian scholarship is a special international science with it's history and traditions. In Russia a special conference – Shakespeare Readings took place in 1985, 1987, 1990, 1993, so called Russian-British Colloquium. Such outstanding British Shakespeare scholars as Stanly Wells (the publisher

of Oxford edition of Shakespeare's works), Peter Holland (Cambridge), Ann – Pasternak – Slater (Oxford) and Russian scholars – Ilija Gililov, Marina Litvinova, Yuri Levin and others took part in these conferences.

First consider the genesis of the problem, the main aspect of which is the cleavage between the documentary facts about Shakespeare and how his life and personality come out from his work. The discussion of who was Shakespeare and who was the author of his works is nearly two centuries old. In our country this discussion was aborted of about 30-ies, the access to the information was reduced and only in 1990-ies the explanation of numerous hypothesis – the Stratfordian one and non-Stratfordian ones (Baconian, Oxfordian and others) appeared being often based on non-critical, non-scientific approach. The problem of such sophistication may be solved only against a steadious accumulation of facts, objective data.

According to Stratfordian version William Shakespeare was born at Stratford upon Avon in April, 1564. He was the third child, and eldest son, of John Shakespeare and Mary Arden. His father was one of the most prosperous men of Stratford, who held in turn the chief offices in town. His mother was of gentle birth, the daughter of Robert Arden of Wilmcote. In December, 1582, Shakespeare married Ann Hathaway, daughter of a farmer of Shottery, near Stratford; their first child Susanna was baptized on May 6, 1583, and twins, Hamnet and Judith, on February 22, 1585. Little is known of Shakespeare's early life; but it is unlikely that a writer who dramatized such an incomparable range and variety of human kinds and experiences should have spent his early manhood entirely in placid pursuits in a country town.

There is one tradition, not universally accepted, that he fled from Stratford because he was in trouble for deer stealing, and had fallen foul of Sir Thomas Lucy, the local magnate; another that he was for some time a schoolmaster.

The order in which the plays of Shakespeare were written is uncertain.From 1592 onwards the records are much fuller. In March, 1592, the Lord Strange's players produced a new play at the Rose Theatre called "Harry the Sixth", which was very successful, and was probably the "First Part of Henry VI". Shakespeare's name was mentioned in the letter of the professional writer of those days Robert Green calling him "…the only Shake-scene in a country". The Stratfordians believe that this first reference to Shakespeare suggests that he became suddenly famous as a playwright. At this time Shakespeare was brought into touch with Edward Alleyne the greatest tragedian, and Christopher Marlowe, the most famous actors of all Elizabethan plays.

In April, 1593, Shakespeare published his poem "Venus and Adonis"

which was dedicated to the young Earl of Southampton: it was a great and lasting success, and was reprinted nine times in the next few years. In May, 1594, his second poem, "The Rape of Lucrece" was also dedicated to Southampton.

There was little playing in 1593, for the theatres were shut during a severe outbreak of the plague; but in the autumn of 1594, when the plague ceased, the playing companies were reorganized, and Shakespeare became a sharer in the Lord Chamberlain's company who went to play in the Theatre in Shoreditch. During these months Marlowe and Kyd had died. Shakespeare was thus for a time without a rival. He had already written the three parts of "Henry VI", "Richard III", "Titus Andronicus" "The Two Gentlemen of Verona", "Love's Labour's Lost", "The Comedy of Errors" and "The Taming of the Shrew". Soon afterwards he wrote the first of his greater plays – "Romeo and Juliet" – and he followed this success in the next three years with "A Midsummer Night's Dream", "Richard II" and "The Merchant of Venice". The two parts of "Henry IV", introducing Falstaff, the most popular of all his comic characters, were written in 1597-8.

The company left the Theatre in 1597 owing to disputes over a renewal of the ground lease, and want to play at the Curtain in the same neigbourhood. The disputes continued throughout 1598, and at Christmas the players settled the matter by demolishing the old theatre and re-erecting a new playhouse on the South bank of the Thames, near Southwark Cathedral. This playhouse was named the Globe. The expenses of the new building were shared by the chief members of the Company, including Shakespeare, who was now a man of some means. In 1596 he had bought New Place, a large house in the centre of Stratford, for 60$, and through his father purchased a coat-of-arms from the Heralds, which was the official recognition that his family were gentlefolk.

By the summer of 1598 Shakespeare was recognized as the greatest of English dramatist. Booksellers were printing his more popular plays, at times even in pirated or stolen versions, and he received a remarkable tribute from a young writer named Francis Meres, in his book "Palladis Tamia". In a long cataloque of English authors Meres gave Shakespeare more prominence than any other writer, and mentioned by name of his plays.

Shortly before the Globe was opened, Shakespeare had completed the cycle of plays dealing with the whole story of the Wars of the Roses with Henry V. It was followed by "As You Like it", and "Julius Caesar", the first of the mature tragedies. In the next three years he wrote "Troilus and Cressida", "The Merry Wives of Windsor", "Hamlet" and "Twelfth Night".

The most famous line in all English literature is probably from "Hamlet"(1600): "To be, or not to be, that is a question". That one quotation

expresses many of the issues and problems which Shakespeare put into his plays. Hamlet, the Prince of Denmark, is deciding whether to go on living, or to die. He has to face that fact that his father, the king, has been murdered by his own brother, Claudius, who is now the king; and Gertrude, Hamlet's mother, has married this new king. Hamlet's duty is to avenge his father's death. However, to kill a king is one of the great moral problems – if the king is next to God, how can it be right to kill him? Hamlet asks such questions of duty, honour and revenge in his role as prince. And as a man he also faces questions of love (with Ofelia), friendship, study (he is a student at the Protestant University of Wittenberg), and of family. "Hamlet" has become the best known of all Shakespeare's plays. The main character faces a familiar series of problems: they are not simply the problems of prince, but many of them are questions which every individual in the modern world will face at some time or another, as they learn to live in the world. The final problem Hamlet has to face his own death and, in the new, non-Catholic world, religion cannot offer the help it used to in the medieval world.

"Hamlet" is a tragedy. At the end the hero dies, the harmony in the universe is overturned, and the audience has been deeply moved by description of the struggles involved. Of Shakespeare's thirty- seven plays, many of the best known are tragedies. Each is, however, different from all the others.

Most of Shakespeare's great tragedies were written in the years between 1598 and 1607, sometimes called his 'black' period. Little is known about Shakespeare's own life, but it is known that he has a son, called Hamnet, who died at the age of 10 in 1596. This may have influenced Shakespeare's black period, when many of his plays concern fathers and children.

"Romeo and Juliet", the most famous tragedy of love in all literature, was one of Shakespeare's earliest tragedies, and it is less complex and philosophical than most of the later tragedies. The major tragedies are "Hamlet", "Othelo", "King Lear" and "Macbeth". They are tragedies of revenge, jealousy, family and ambition, but of course, as we have seen with "Hamlet", they touch on many other subjects, too. They have in common the fact, that mankind is constantly trying to go beyond its limits in order to achieve perfection and harmony in the world. But mankind itself is not perfect, and so must fail in these attempts. At the end of "Machbeth", Machbeth who has killed the King in order to become King himself realizes that all his murders have been useless:

"Tomorrow, and tomorrow, and tomorrow
Creeps in his petty face (slowly like this) from day to day
To the last syllable of recorded time ….".

Many of the tragedies end in pessimism, where life has lost its meaning.

But usually there is some hope for the future – a new king in "Hamlet" and "Machbeth" for instance.

Of all the tragedies "King Lear" is the most pessimistic. As an old man, King Lear gives his land and power to two of his daughters, Goneril and Regan, but they treat him badly. His third daughter, Cordelia, who really loves him, is, however, misunderstood by her father. There is no real hope at the end of the play, as Lear's words show. His daughter Cordelia lies dead in his arms: "No, no, no life!

Why should a dog, a horse, a rat have life,
And though (you) no breath at all?
Thou'lt (you will) come no more,
Never, never, never, never, never!"

In the tragedies the harmony is lost, and, as Othello says, 'Chaos is come again'; a tragedy always ends with the death of the hero. In the comedies, the world is threatened and shaken but the comedy always ends happily.

The question of future harmony of the universe is also important in Shakespeare's comedies. The subjects of the comedies are sometimes as serious as some of the subjects of the tragedies; the role of women in "The Timing of the Shrew" {shrew = wild woman}; love and jealousy in "Much Ado About Nothing"(very similar to "Othelo" in some ways); the power of money and the attempt to deceive in "The Merchant of Venice".

Shylock, the Jewish money-lender at the center of this last play, uses words which show the audience that he is a man just like them:

"Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions (sizes), senses, affections, passions, fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer as a Christian is? If you prick (break the skin with the sharp object) us do we not bleed?"

In the tragedies as well as in comedies the characters ask "What is a Man?" This was in many ways the main question of the age. In "The Merchant of Venice" the answer to the question is very complex. Antonio, a merchant, borrows money from Shylock, a Jewish money-lender, in order to help a friend, Bassanio, marry Portia. Sheylock agrees, but says that if Antonio does not pay before a certain date, he can be repaid by cutting a piece of Antonio's body, 'a pound of flesh'. When Antonio is unable to pay, Sheylock wants his 'pound of flesh' from Antonio but, in one of the many tricks in the play, he cannot have it if 'one drop of blood' is lost. All the characters try to win: in this play, man's (and woman's) nature is one of the tricks and self-interest. Sheylock is eventually defeated in court, but the court itself is tricked by Portia, who has dressed as a lawyer (a man) in order to save Antonio. The play seems to have a happy ending, but it is not what it

seems, since it depends on the tricks of the characters, rather than on naturally humanity. For this reason "The Merchant of Venice" is often considered as a serious comedy, one which raises very serious issues but does not really attempt to solve them.

Shakespeare's comedies contain many of the things which still make people laugh today: mistaken identity, very funny jokes, lots of activity, the kind of comic action we cannot see on the page, but which comes to life wonderfully on the stage. Shakespeare's plays were written to be performed; he didn't intend them to be published. All the plays are now divided into five sections called acts and smaller sections called scenes. But this only happened after the publication of the "First Folio" (first edition) of his complete plays in 1623. Shakespeare wrote his plays for performance, so it was more important that the audience follow the progress of the plays on the stage than see the act and scene division on the page.

The first theatres in London, from The Theatre, built in 1576, to Shakespeare's own Globe in the 1590s, had a thrust stage, and many of the audience stood around the stage. They paid one penny to see the play. Others paid more to sit in the rows looking over the heads of the audience to the stage. All the audience was very near to the actors. So Shakespeare's words are shared between actor and audience: the audience can become closely involved with the characters and their problems.

On March 24, 1603, Queen Elizabeth died. The Globe Company had often performed before her, but they found her successor a far more enthusiastic patron. One of the first acts of King James was to take over the company and to promote them to be his own servants so that henceforward they were known as the King's Men. They acted now very frequently at court, and prospered accordingly. In the first years of the reign Shakespeare wrote more sombre comedies, "All's Well that Ends Well", and "Measure for Measure". Then he returned to Roman themes with "Antony and Cleopatra", and "Coriolanus".

Since 1601 Shakespeare had been writing less, and there were now a number of rival dramatists who were introducing new styles of drama, particularly Ben Jonson whose first successful comedy, "Every Man in his Humour", was acted by Shakespeare's company in 1598.

Shakespeare seems to have retired from the stage in 1607, his name does not occur in the various lists of players after this time. Hehceforward he lived for the most part at Stratford, where he was regarded as one of the most important citizens.

Thus, the literary biography of the Great Bard consisting of the dates of producing and staging of his plays was discussed above. But sometimes the plain facts in support of the non-Stratfordian theory lead to a plain and

irresistable conclusion. Shakespeare's works are incontestable evidence of his brilliant foresight and the abundance of his vocabulary (it is three times his most talented contemporary writers), his mastering French, Latin, Italian languages, his deep knowledge in the Greek mythology, reading Homeric and Ovidian works in original, not only in translations - are the signs of his noble origin. Some liteerary scholars (Russel Lowel, Kently Bomhill, Ilja Gililov, Marina Litvinova) who share non-Stradfordian versions of Shakespeare's biography believed that in this period such kind of knowledge could be gained only in the Universities since there were no libraries in England of the 16th century.

Moreover many outstanding people (among them Ch.Dickens, M. Twain) beginning from the 19th century "felt a little doubtful whether the Stradford actor who did not teach his own children to read and write (it is known that his daughter Judith was illiterate), who did not mention his plays in his will and who during the last seven years of his life was content to be "William Shakespeare, Gent", and to occupy himself in money-lending and land purchase, could really have been the author of "Hamlet", "The Merchant of Venice", "King Lear" and "Timon of Athens".

The materials and documents concerned the life of Stradfordian Shakespeare, the actor of London troop, whose name was written in the Parish church book as "Shaxper" do not contain any proofs of the fact that this person dealt with literature. The first biographers (Vicar Ward and Nicolas Row) are known to look for materials about the Great Bard only after 50–100 years after his death. Vicar Ward from Stradfordian parish church began to write his diary about Stradford where he mentioned Shakespeare, in 1662. The poet and playwright Nicholas Row wrote his biography as an introduction to one of the editions of the works by Shakespeare in 1709. In the biography of Shakespeare by N. Row we read for the first time, that Shakeaspeare was born in 1564 and his father was a gloves maker. As it was mentioned above, in the town and church archives in Stradford the names of the parents and Shakespeare himself was written as "Shakspere" or "Shaksper" ('Shaxper'). The Russian biographer Feoder Shipulinsky in his famous monograph "Shakeapeare – Ruthland. The Three Centuries Old Historical Mystery" published in 1930-ies interpreted these names into Russian as «Шакспер»; it is worth mentioning that Russian non-Stradfordians call Stradfordian Shakeapeare – «*Шекспер*» and the author of great works – «*Шекспир*».

Some non-Stratfordian Shakespearian scholars find it unnatural that the death of the Great Bard was unnoticed by his contemporaries – poets and playwrights. In the Stratfordian parish church we find only the date of his burial – 25 April, 1616, – William Shakespeare, a gentleman. There are many

elegies and epitaphs devoted to the death of Philip Sidney, Ben Jonson, Spencer, Dryden and other outstanding writers of the Renaissance, – but no response to the funeral of the most outstanding person among the Elizabethans! Some scholars (I. Gililov, M. Litvinova) see something enigmatic in this silence. Moreover, the period 1586–1594 in Shakespeare's lifetime, so called "black period" seems to be enigmatic as well, because there is no documentary data, only legends about deer steeling and ale drinking often told to the tourist of Stratford.

Is Shakespeare's life and biography important to us? Does it matter to us that he was born in Stratford or somewhere else, made unwise marriage there, migrated to London, amassed a fortune, came back a wealthy citizen and died (according to the data of the traditional Stratfordian biography) of a fever after a drinking bout? In a sense it does, because knowing why Shakespeare wrote his plays, we can attune our views of the plays to his view; understand them better for getting inside the skin of the man who wrote them.

All these circumstances – i.e. the lack of the real facts in the biography of Shakespeare as a dramatist and author of his works (only facts about a merchant and an actor are present) we call *Shakespeare's phenomenon* or *Shakespeare's mystery* and this term is used both by Stratfordians and non-Stratfordians scholars.

There are some facts in favour of Stratfordian biography, among them the Stratfordian monument in the Trinity Church in Stratford with a stone where it is written: "…and cursed be he who moves my bones". On the monument the date of death is written: 23 April 1616, – the date of Shakespearian death in Stratford.

The inscription on the tombstone of Shakespeare's grave in the Trinity Church in Stratford on Avon
The translation in prose of the verse on the grave: "Друг добрый, ради Христа – остерегись
Тревожить прах, заключенный здесь.
Благословен будь, кто пожалеет эти камни,
И проклят тот, кто тронет мои кости".

Stratford tombstone in 1656

Stratford tombstone nowadays

But it is confirmed that up to the middle of the 18th century there was another monument, without a pen and a paper – only a sack as a symbol of prosperity. Who paid for this monument – is unknown, but it has been carved in the workshop of the sculptors Harrat and Nicholas Yanson's. The monument of the Earl Rogers Manners Ruthland is known to be carved by the same Danish sculptors.

Ruthlandian concept of Shakesperian identity is one of the "anti-Shakespearian" hypothesis. Some facts are in favour of this version: The first Shakespearian works were devoted to the Earl Southampton and the late ones to the Earls Pembruck and Monhomery and these are signs of the closeness of the writer of Shakespearian plays to the noble aristocratic society including Essex, – Sidney – Southampton – Ruthland. In this society not only the political interests took the first place, but great attention was paid to art, music, literature. Soon after the succession of James I in 1603 this society became very important and influential in the courtly life. It is worth mentioning that the first law of the King James was the patronage of the groups of actors. The group where Shakespeare was an actor became the king's patent and it was an incontestable evidence of the fact that somebody among courtiers was fond of theatre.

In the 19th century many literary scholars put forward to the role of Shakespeare Roger Manners, the 5th Earl of Ruthland. He was a relative of the Earl Essex, a close friend of Southampton in the time when the first

sonnets devoted to the latter appeared. He studied at Oxford and Cambridge and at the University of Padua where among his friends there were Rosencranz and Hildersterne. The early death of Ruthland in summer 1612 coincides with the end of Shakespeare's literary carier. These and other facts were favourable to make a conclusion that it was Earl Ruthland who wrote under the pen-name Shakespeare. The Belgian historian Selesten Demblon was a founder of this hypothesis.

Rogers Manners, the fifth Earl Ruthland. (C. Demblon «Lord Rutland est Shakespeare». Paris, 1912).

C. Demblon presented his version in his monograph "Ruthland est Shakespeare", published in 1912.

In the archives of the University of Padua Demblon found the name of Ruthland with the names of the students from Denmark Rosencranz and Hildersterne. Why did these names appear in Ruthlandian version presented in the book by Demblon was developed in the works by Russian professor P.Porohovshikov "Shakespeare unmasked", published in London, 1955. As it was mentioned above, the main principles of Ruthlandian hypothesis were described by Russian Shakespearian scholar Fedor Shipulinsky in his book "Shakespeare – Ruthland. The Three Centuries Old Historical Mystery".

It was in the 19th century when many outstanding writers (Ch.Dickens, M. Twain) and in the 20th century many scientists, statesmen and philosophers (among them O.E. Bismark, B. Disraeli, S. Freud, Henry James, J. Galthworthy, Ch. Chaplin, W. Nabokov, A.V. Lunatcharsky supported the Ruthlandian hypothesis, pointing out coinsidences of biographical data of the Earl Ruthland and the author of Shakespeare's works.

One of the most important arguments in favour of non-Stratfordian concepts is "The Great Folio" edited in 1623, 7 years later after Shakespearian death by Mary Sidney Pembruck, the younger sister of Philip Sidney.

The Countess Mary-Sidney-Pembruck (1561 – 1621), the poet, translator, one of the central figures of the literary life of the Renaissance

There were 36 plays in these complete works by Shakespeare, some plays were published for the first time: “Timing The Screw”, “The Tempest”, “Mackbeth”, “The Twelve’s Night” and others. “The Introduction To The Reader” is written by Ben Johnson. The poem by Ben Johnson devoted to the author of presented works sounds interesting:

This figure that thou here seest put,	Здесь на портрете видишь ты
It was for gentle Shakespeare cut;	Шекспира внешние черты
Wherein the graver had a strife	Художник сколько мог старался
With nature to outdo the life: Oh,	С природою он состязался
could he but have drawn his wit As	О, если б удалось ему
well in brass, as he hath hit, His	Черты, присущие уму
face; the print would then surpass,	На меди вырезать как лик,
All that was ever writ in brass,	Он был бы истинно велик!
But, since he cannot, reader, look	Но он не смог, и мой совет, -
Not on his picture, but his book	Смотрите книгу, не портрет!

here is a slight ambiguity in this poem arousing an impulse to speculations about the resemblance of this portrait with the author of Shakespeare’s works. Some literary scholars believe that this ambiguity reflects the double nature of Shakespeare’s identity.

In 1640 after the death of Ben Johnson the new editor of Shakespeare’s works John Benson published the volume of the Great Bard’s works with a portrait having a strong resemblance to the portrait painted by Draushaut, but with an olive branch and halo. This portrait was provided with verses ironically calling to the verses of Ben Johnson: “Is this figure a shadow of a Great Shakespeare? Is this the soul of the century and the subject of

exaltation?" The question marks in this poem seem to be mysterious and not easy to explain.

Moreover "The Great Folio" includes the portrait of Shakespeare by Martin Droushaut which seems to be rather strange, the face is masked with a unnaturally high forehead, no resemblance to Stratfordian monument being displayed in this portrait. But the most exciting thing is that both sleeves of the rich garment (too rich for the merchant) were right-hand. Is it a mistake of an non-experienced artist, or is it painted intentionally?

MR. WILLIAM SHAKESPEARES
COMEDIES, HISTORIES, &TRAGEDIES.
Published according to the True Original Copies.

London
Printed by Isaac Jaggard, and Ed. Blount. 1623
«Great Folio»
Portrait by Martin Draushaut.

Some literary scholars share the opinion that the two right-hand sleeves are the symbol of the ambiguity and contradictoriness of Shakespeare's identity. As for Russian Shakespeare's scholars is concerned, they support the version of "the double authorship", M. Litvinova and I.Gililov suppose the philosopher Francis Bacon and Rogers Manners the fifth Earl of Ruthland to be the authors of Shakespeare's works.

We need hardly emphasize the point that identity of Shakespeare was thrown upon doubt yet in the 19th century and it provided the basis for many concepts and hypothesis about the identity of the Great Bard.

UNIT XVI.
THE AUTHORSHIP CONTROVERSY

With the exception of Homer, about whom nothing definite is known, Shakespeare is the only major writer in the world's history whose authership has been so widely disputed. Since the 18th century, scores of books have been written to prove that Shakespeare's works were written by another person or persons. Dozens of candidates have been proposed, including writers such as Ben Jonson, Francis Bacon, the earls of Ruthland and Derby, Robert Greene, Chrisopher Marlowe, John Lyly; a multitude of titled men, including Sir Philip Sidney, the Earl of Oxford and even Queen Elizabeth I. We need hardly emphasize the point that the identity of Shakespeare was thrown upon doubt as well in the 19th century and it provided the basis for many concepts and hypothesis about the identity of the Great Bard.

BACONIAN CONCEPT

The first systematic theory doubting Shakespeare's authorship was set forth by William Henry Smith, who published a book declaring that Francis Bacon was the real author of the plays in 1856. In the same year, an American schoolteacher named Delia Bacon (no relation to Francis Bacon) wrote an article and then a book supporting Bacon's authorship[1] where she confirmed that the pen-name Shakespeare belonged to her namesake Francis Bacon (1561 – 1626), philosopher and orator. Her concept was based on Bacon's erudition, the affinity of both men great ideas and ambiguous hints of their contemporaries. D. Bacon believed that political secrecy was the reason of keeping secret of Francis Bacon's authorship.

D. Bacon's idea of finding documents hidden in the grave of Stratfordian monument became an obsession with her and after her unlucky attempts to penetrate into the grave she was arrested and later died in a mad house. She was not able to find direct evidences about F. Bacon's authorship, but her hypothesis was supported by many progressive people in the 19th and 20th centuries.

In the second half of the 20th century the Baconian concept was very popular with the English audience. The adherents of this concept did not find evidences in favour that Shakespeare is the literary pen-name of Bacon and began to look for similarities in their writings. The Baconians (or admirers of Baconian concept) decoded or "deciphered" the texts of both great men seeking to the explanation of "secret information" but their hypothesis was dethroned. The Baconians were criticized hard by many literary scholars

because of their anti-scientific methods.

As for Russian Shakespearian scholarship in 1932 the Minister of Culture A.A. Smirnov formulated some principles, so called instructions about inadmissibility of all the non- Stradfordian concepts and all the discussions concerning Shakespeare's identity were excepted from our domestic literary studies while in English Shakespearian scholarship this discussion has been going on.

OXFORDIAN VERSION

For a long time, Bacon was the leading candidate of the anti-Shakespearens, but Edward de Vere, the 17th Earl of Oxford, is now the most popular nominee. He was proposed by an English professor J.T. Looney who published his book "Shakespeare identified in Edward de Vere, the 17th Earl of Oxford in 1920.[2] Oxfordian version is presented in the monograph of Ch. Ogburn "The Mysterious Shakespeare: The Myth and the Reality"[3] .

Professor J. T. Looney tried to argue the identity of Edward de Vere, the 17th Earl of Oxford (1550-1604) and William Shakespeare. Loony stressed that the contemporaries of Edward de Vere had drawn attention to the Earls literary achievements, his poetry and comedies. But the lack of rationality in this hypothesis is worthy of special mention: there is little evidence that Shakespeare and the Earl of Oxford were one and the same person because the date of the death of Edward de Vere is 1604 while the most Shakespeare's works were created later. In spite of these facts many non-Shakespearian scholars adhered to this opinion in the 20th century. In 1987 – 1988 the admirers of Oxfordian concept arranged in Washington and London so called judicial examination (procedures or games) in connection with the authorship of Shakespearian works ostensibly belonging to the Earl of Oxford. These games drew the attention of the English audience to Shakespearian question despite the judges did not admit the evidences of the Earl's attorneys.

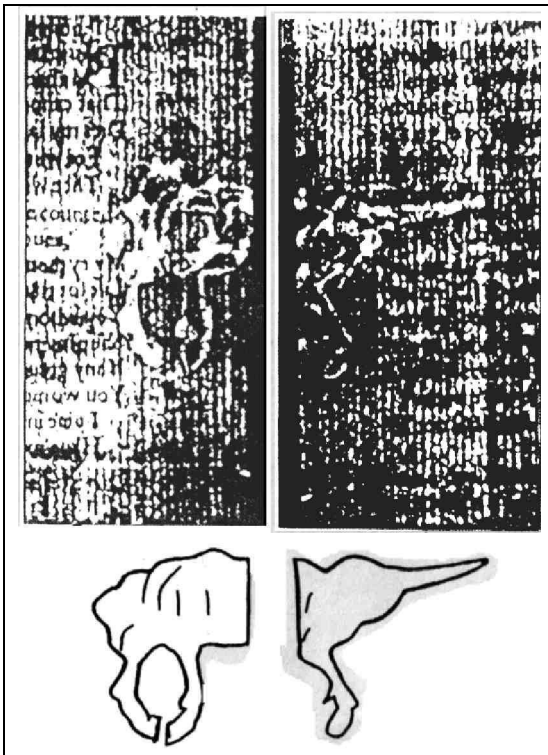
In 1950 the hypothesis "Shakespeare is the pen-name of the playwright Christopher Marlowe" was widespread. The dramatist Marlowe was killed in 1593, nevertheless the American literary scholar Calvin Gofman supposed another person was murdered and Christopher Marlowe was hiding and writing under the pen-name of Shakespeare. Calvin Gofman even had made excavations of the grave of Marlowe seeking for manuscripts of "Marlowe-Shakespeare", but did not find any evidences.

1 Bacon D.S. The Philosophy of the plays of Shakespeare. N.Y. 1856
2 Loony J. T. Shakespeare identified in Edward de Vere, the 17th Earl of Oxford. New York. 1920
3 Ogburn Ch. The Mysterious Shakespeare: The Myth and the Reality. New York. 1984

In the 20th century "claimants" ("pretenders") to the role of Shakespeare were Earl of Essex, King James, Robert Cessil…about 50 personalities. There existed so called groop-hypotheses: Bacon, Earl of Oxford and Earl of Ruthland (1925), seven persons in the mask of Shakespeare: Marlowe, Bacon, Derby, Mary-Sidney-Pembruck, Sir Walter Raleigh, Earl of Ruthland and Earl of Oxford and others. The adherents of the groop authorship refered to unusually rich and wide volume of vocabulary in Shakespearian works, they believe in different plays one can feel different styles, so called "another hand". The adherents of different non-Stratfordian directions attacked the supporters of traditional Stratfordian biography, they believe, that the merchant from Sfratford could not be the author of great works.

There are adherents of non-Stratfordian concepts among Russian literary scholars. M. Litvinova believes that the two right-hand sleeves in the Shakespearian portrait by Martin Droushaut on the title page of the Great Folio are the symbols of the two "writing hands" belonging to the philosopher Francis Bacon and Rogers Manners, the fifth Earl of Ruthland. Litvinova refers to the version by John Mitchel who supposed that "at the centre of all poets and mysteries was Francis Bacon". In the Russian Shakespearian scholarship the tendency prevails to consider two persons in the role of the Great Bard – the philosopher Francis Bacon and the poet Earl of Ruthland. So, I. Gililov presents the analysis of Shakespeare's poem "The Phoenix and the Turtle" which helped him to find out the unique water marks on the pages of Chester's book where the poem was first published.

Analyzing these watermarks Gililov made a thorough scrutiny of two copies of the poem from the British library and the Folger Library dated 1601 and 1611 correspondently. The conclusion is that the dating was a deliberate mystification, both copies were printed not earlier than the second half of 1612 , after the death of Earl of Ruthland and his wife Elizabeth Sidney (the daughter of Philip Sydney). I. Gililov believes that the prototypes of the Turtle and his she –friend were the Earl of Ruthland and Elizabeth Sydney , an unusual couple connected by the ties of fictitious marriage and platonic love. Their almost simultaneous deaths were mourned by Jonson, Chapman and Marson. It is worth mentioning that in the Russian translations of I. A. Kanshin the title of the poem was rendered wrong –«Феникс и голубка»



instead of «Феникс и голубь». While offering a solution of the mysterious poem Gililov opens the ways for solving some literary puzzles.

Skepticism as to Shakespeare's authorship has arisen for a number of reasons. Some critics have claimed that too little is known about the man from Stratford for him to be the author of these great plays. But it is important to remember that far less is known about most other writers and public men of the time. Other critics have said that what is known about Shakespeare is incompatible with the sort of man who could have written the works. Still others have argued that the lack of surviving manuscripts of the plays indicates a mystery concerning the author 's identity. In general, however, resistance to the notion that a glover's son from Stratford wrote the plays we attribute to Shakespeare comes from a form of snobbery. We know Shakespeare did not go to university and he was not educated at court, so it has seemed to some impossible that he could have written the wonderful works ascribed to him.

The biography of Shakespeare that Rowe included with his edition of the works in 1709 may have added to the skepticism. Rowe painted a very respectable background for Shakespeare and made sweeping assumptions from the known facts. In addition, a number of traditional although unsubstantiated stories about Shakespeare, such as that of his deer poaching, came to be accepted as true, and other legends accumulated. On the basis of these, some skeptics decided that Shakespeare was an ignorant butcher's boy from an uncultured background who could not have written anything significant, let alone great literary masterpieces that show intimate knowledge of aristocratic manners. The misconceptions about Shakespeare were compounded in the 19th century, when he acquired a reputation for vast learning and virtual omniscience.

For a more balanced evaluation of Shakespeare's knowledge and education, it is necessary to take into account the facts of his background. His native Stratford was a prosperous market town with one of the best grammar schools in England. Shakespeare's father held official positions, which would

indicate that he must have been an ambitious man who would hardly have denied his son the free education to which he was entitled at the grammar school. Most scholars familiar with the Elizabethan age believe that the works display exactly the sort of knowledge that Shakespeare could have obtained in the Stratford grammar school.

A number of scholars have closely studied the book-learning exhibited in the works. They have concluded that even the mythological allusions, which have sometimes been cited as proof of the author's wide classical reading, are no more numerous or obscure than those used by other writers. Moreover, these allusions come from relatively few literary sources or popular traditions. Nor is there evidence in the works of precise knowledge of the scientific and philosophical trends of the day. As most modern scholars see it, the author revealed in the works was a keenly sensitive and intelligent man whose reading was inspired by wide curiosity, but that, unlike Sir Francis Bacon, he was not a learned man of scientific bent.

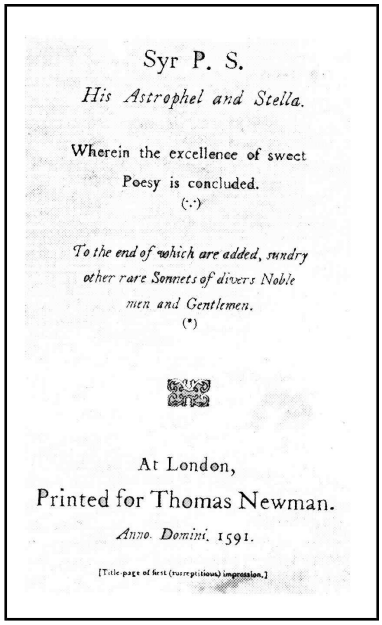
The claim that the plays display Shakespeare's intimate knowledge of the customs and manners of nobility and royalty is illusory. The plays show kings speaking in regal tones when the dramatic situation calls for emphasis on the dignity of royalty. In other scenes, however, they speak as ordinary human beings, in keeping with the emotional situation in which the action places them. In any case, Shakespeare played at court many times before Queen Elizabeth and King James and had an official position as one of James' servants as a member of the King's Men. It would not, therefore, have been difficult for him to become familiar with aristocratic life and manners.

The fact that Shakespeare's manuscripts have vanished is not surprising in the light of Elizabethan practices. Very few play manuscripts from the period have survived. Plays were not considered literature, and play scripts would not have had much value, except to the acting company. In any case, once a playwright sold a script to an acting company, it was no longer the author's property. The manuscripts in the playhouse were undoubtedly preserved for as long as they were usable, but afterward they were probably used as scrap paper. The manuscripts supplied by Heminges and Condell for the printing of the 18 previously unpublished plays in the First Folio would most likely have been returned to the acting company after the book was in print. The Second, Third, and Fourth folios are printed from the text of the First Folio, rather than from manuscripts. When Parliament ordered the closing of London's playhouses in 1642, many companies sold their assets, including play manuscripts. In addition, many manuscripts must have perished in the great fire that swept London in 1666. Thus, it would be unusual if the manuscripts of Shakespeare's plays had survived.

Those who seek another author for Shakespeare's works believe that

distinction of birth and education is a necessary qualification for writing great literature. Ye t it is the quality of imaginative genius rather than a display of learning that distinguishes the creator of these plays. The miracle is not that a man of Shakespeare's background wrote them, but that any human imagination produced creations of such enduring power and beauty.

SUPPLEMENT I



Syr P. S.

His Astrophel and Stella.

Wherein the excellence of sweet Poesy is concluded.

(·)

To the end of which are added, sundry other rare Sonnets of diuers Noble men and Gentlemen.

(*)

At London,
Printed for Thomas Newman.
Anno. Domini. 1591.

[Title-page of first (surreptitious) impression.]

The Title-page of the first edition of the Sequence «Astrophel and Stella»
1591

Leave me, O Love, which reaches! but to dust,
And thou, my mind, aspire to higher things!
Corw rich in that which never taketh rust:
Whatever fades, but fading pleasure brings.
Draw in thy beams, and humble all thy might
To that sweet yoke where lasting freedoms be;
Which breaks the clouds and opens forth the light
That doth both shine and give us sight to see.
O take fast hold! let that light be thy guide
In this small coarse which birth draws out to death,
And think how evil becometh him to slide
Who seeketh Heaven, and comes of heavenly breath.
Then farewell, world! thy uttermost I see:
Eternal love, maintain thy life in me!

ASTROPHEL AND STELLA

FIRST SONG BY SIR PHILIP SIDNEY

Doubt you to whom my Muse these notes intendeth, Which now my breast o'ercharged to music lendeth? To you, to you, all song of praise is due; Only in you;my song begins and endeth. Who hath the eyes which marry state with pleasure? Who keeps the key of Nature's chiefest treasure? To you, to you, all song of praise is due; Only for you the heaven forgat all measure. Who hath the lips where wit in fairness rejgneth? Who womankind at once both decks and staineth?

ПЕСНЬ ПЕРВАЯ

Кому все песни Муза посвятила, Вложив в слова и звуки столько пыла? Твою, твою земную власть пою, Ты песнь мою одна заполонила. В ком нежность черт и царственная сила, Кому Природа главный ключ вручила? Твою, твою земную власть пою, Тебя в раю святая рать учила. Чьи губы так пленительно лукавят, Кто пол прекрасный и срамит, и славит? Твою, твою земную власть пою И сознаю: твой дух Амуром правит.

ASTROPHEL AND STELLA
ELEVENTH SONG BY SIR PHILIP SIDNEY

«Who is it that this dark night Underneath my window plaineth?» It is one who from thy sight Being, ah! exiled, disdaineth Every other vulgar light.' «Why, alas! and are you he? Be not yet those fancies changed?» " Dear, when you find change in me, Though from me you be estranged, Let my change to ruin be.' «Well, in absence this will die; Leave to see, and leave to wonder.» "Absence sure will help, If I Can learn how myself to sunder From what in my heart doth lie.' «But time will these thoughts remove: Time doth work what no man knoweth.» "Time doth as the subject prove, With time still the affection groweth In the faithful turtle dove.' «What if you new beauties see? Will not they stir new affection?»
" I will think they pictures be, Image-like of saint's perfection, Poorly counterfeiting thee.' «But your reason's purest light Bids you leave such minds to nourish.» 'Dear, do reason no such spite, -Never doth thy beauty flourish More than in my reason's sight' «But the wrongs love bears will make Love at length leave undertaking.» "No, the more fools do it shake In a ground of so firm making, Deeper still they drive the stake.' «Peace! I think that some give ear, Come no more, lest I get anger.» "Bliss, I will my bliss forbear, Fearing, sweet, you to endanger; But my soul shall harbour there.' Well, begone, begone, I say, Lest that Argus' eyes perceive you.»

SONNET XXXI

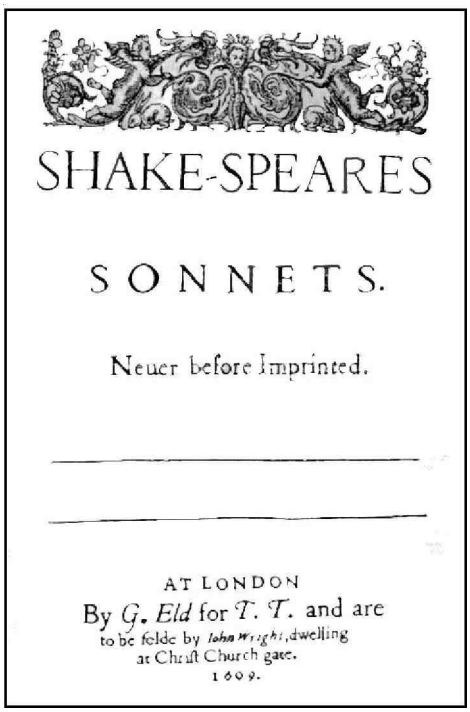
With how sad steps, O Moon, thou climb'st the skies
How silently, and with how wan a face!
What! may it be that even in heavenly place
That busy archer his sharp arrows tries?
Sure, if that long-with-love-acquainted eyes
Can judge of love, thou feel'st a lover's case:
I read it in thy looks; thy languished grace,
To me that feel the like, thy state descries.
Then even of fellowship, O Moon, tell me,
Is constant love deemed there but want of wit?
Are beauties there as proud as here they be?
Do they above love to be loved, and yet
Those lovers scorn whom that love doth possess?
Do they call virtue there ungratefulness?

СОНЕТ 31

О Месяц, как бесшумен твой восход!
Как бледен лик твой, как печален он!
Иль даже там, где ясен небосклон,
Упорный лучник стрел не уберет? В
Любви немало ведал я невзгод, И видно
мне, что ты, как я, влюблен; Твой облик
— скорби полон, изможден Твое родство
со мною выдает. Товарищ по несчастью,
молви мне: Ужели верная Любовь глупа,
Ужели даже в горней вышине Красавиц
горделивая толпа Любимой любит быть
и мучит всех, А Добродетель вызывает
смех?

SUPPLEMENT II

1. SHAKESPEARE'S SONNETS



SHAKE-SPEARES

SONNETS.

Neuer before Imprinted.

AT LONDON
By *G. Eld* for *T. T.* and are
to be felde by *Iohn Wright*, dwelling
at Chrift Church gate.
1609.

The Title-page of the first edition of Shakespeare's sonnets

Although Shakespeare is today best known for his plays, his sonnets still rank among the world's best-loved poems. Shakespeare's sonnets were published for the first time as a collection in 1609, although two (numbers 138 and 144) had previously been printed in a volume of Elizabethan verse called *The Passionate Pilgrim* (1599). The 1609 collection of sonnets was dedicated to "Mr. W.H.," the "only begetter of these . . . sonnets." The dedication was signed by "T.T.," (Thomas Thorpe, the publisher). Thorpe may have secured a copy of the poems that had been circulating among Shakespeare's friends, or he may somehow have obtained Shakespeare's own manuscripts. In addition to 154 sonnets, the volume contained "A Lover's Complaint." In this poem, too-little read today, a woman tells a herdsman the story of her seduction and later abandonment by her lover. The presence of a "Complaint" in a book of sonnets was a well-recognized practice, and Shakespeare's sonnets and "The Lover's Complaint" were undoubtedly intended to be read together.

English poet and dramatist William Shakespeare sometimes played with existing conventions of courtly love in his sonnets. Courtly love sonnets, a tradition stemming back to 13th-century Italy, often depict a pure love for an idealized, inaccessible woman. By contrast, in love poems such as sonnet

130, Shakespeare describes a far more tangible and imperfect woman. The songs that appear in Shakespeare's plays can be sweet, playful, lascivious, and absurd. Following are a selection of four of Shakespeare's sonnets and two of his songs, "Tell Me Where Is Fancy Bred" and "Where the Bee Sucks, There Suck I."

The first 126 sonnets are apparently addressed to a handsome young nobleman, presumably the author's patron. The poems express the writer's selfless but not entirely uncritical devotion to the young man.

William Herbert, the Earl of Pembruck, the nephew, one of the prototypes of the young man in Shakespeare's Sonnets

The next 28 sonnets are written to a "dark lady," whom the poet seemingly cannot resist. Another figure in the sequence is the "rival poet." Scholars have spent much time trying to identify the specific figures the sonnets address, but it is unlikely that the sonnets are so personal. More likely, the sonnet offered Shakespeare a structure for experiments in lyric verse that enabled him to play with familiar conventions of feeling and poetry. Although no systematic narrative develops in the sonnets, there is a thematic link between the "young man" group and the "dark lady" group. The youth and the mistress betray the poet, and at one point the author berates the young man for stealing the dark lady from him. Miscellaneous sonnets treat various other themes, most notably the rending effects of time and the eternalizing possibilities of art. The form of the poems is an English variation of the traditional fourteen-line sonnet. The lines, which each have ten syllables, are arranged into three quatrains, or groups of four lines, and a final couplet of Sir Phillip Sidney, one of the (two successive lines that rhyme). The rhyme scheme of the sonnets is abab, cdcd, efef, gg. A theme is developed and elaborated in the quatrains, and a concluding thought is presented in the couplet. Sonnet 116 is typical of the form and excellence of the poems:

«Let me not to the marriage of true minds
Admit impediments; love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.
O, no, it is an ever-fixed mark,
That looks on tempests and is never shaken;
It is the star to every wand'ring bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;

Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error, and upon me proved,
I never writ, nor no man ever loved».

The poet himself prophesied in Sonnet 55: "Not marble nor the gilded monuments Of princes shall outlive this pow'rful rime." The appreciation of the sonnets' power and beauty by successive generations confirms this prophecy. Shakespeare's sonnets continue to be read and enjoyed, and they remain among the greatest poetic achievements in the English language.

2.PATTERN STYLISTIC ANALYSIS OF SHAKESPEARE'S SONNETS

The sonnet is a short poem or a stanza, complete in itself, with unity of substance and a fixed form. It consists of 14 lines of iambic pentametre rhyming according to a conventionally fixed scheme. It deals with a single emotion, sentiment or reflection which is introduced in the first part and completed in the second part. The second part, therefore, often takes the form of reinforcement of the impression given in the first part from another point of view or some profound reflection suggested by it. The first part of the sonnet is called the octave, the second – the sestet. The last two lines of the sestet present a conclusion drawn from the whole sonnet. These two lines are called the epigrammatic lines of the sonnet. The sonnet expresses a generalized concept of an individual life experience. Each sonnet is, therefore, a single utterance which may be regarded as a self-contained micro-literary work in which all the typical features of any literary work in general are patterned, and presented on a reduced scale.

Shakespearian sonnets are superb both in form and content. A great volume of emotional charge is always blended with rational elements. Only the genius of Shakespeare could display the enormous powers of human intellect in struggling with the devastating and devouring flame of passion. In this struggle the reasoning powers always take the upper hand. The emotions, violent though they may be, are unable to shatter the logical arrangement of the utterance. The form, bridled by the idea, grows into an additional source of communication and begins to fulfill its part. The following analysis is only a humble attempt to say what so far has been unsaid.

Sonnet 21

1.So is it not with me as with that Muse,
2.Stirr'd by a painted beauty to his verse,
3.Who heaven itself for ornament doth use
4.And every fair with his fair doth rehearse,
5.Making a couplement of proud compare,
6.With sun and moon, with earth and sea's rich gems,

7.With April's first-born flowers, and all things rare
8.That heaven's air in this huge rondure hems.
9.O, let me, true in love, but truly write,

10.And then believe me, my love is as' fair
11.As any mother's child, though not so bright
12.As those gold candles fix'd in heaven's air:
13.Let them say more that like of hearsay well;
14.I will not praise that purpose not to sell.

The analysis of any piece should begin with an attempt to grasp the idea expressed by this particular utterance. The interpretation of the idea of this sonnet will not require much effort on the part of the reader.

It lies on the surface. The poet is merely stating the fact that he does not approve of those who use language as a tool to embellish their ideas, and that he himself would not do so. His principle is to use the language that is true to life. Life is beautiful and needs no additional ornament. This idea, though not new, is here embodied in a form that brings forth a new aspect of the idea itself. In other sonnets as well as in his plays Shakespeare deals with the same problem but every time in a slightly different way. In sonnet 130, for instance, the poet mocks at those who use ornament in the depicting their beloved and maintains that such poets "belie their fairs with false compare". Life is more beautiful in its actual and realistic presentation than in forms disguised by language terms and false parallelisms.

The sonnet deals not only with the ways and means of writing poetry but also to some extent reveals the attitude of the writer to art in general.

How do we arrive at this idea? Have we not assigned to the poet something that he did not say and, what is more had no intention of saying or perhaps even hinting at?

This question can only be answered after a thorough analysis of every linguistic means and stylistic device used in this sonnet.

In the first line of the sonnet the word 'Muse' is used in a metonymical sense to designate the poet. But why is this word spelled with a capital letter? What is meant by the use of the demonstrative 'that'? According to Webster's Dictionary the word 'Muse' means:

1. One of the nine goddesses who preside over song and the different kinds of poetry, and also the arts and sciences — often in pl.; a) [often not capital] the inspiring goddess, or special genius or style, of a poet. b) { not capital} a poet; also his or her poetry.

There is slight difference in the definition given by the Shorter Oxford Dictionary:

2.{with or without capital} chiefly with possessive: the inspiring goddess

of a particular poet. Hence, his particular genius, style, or spirit.

The definitions of the word ‘Muse’ in both dictionaries suggest that it is used in two senses: the poet himself and the style, the spirit of his poetry. Moreover, this noun is used to specify the author’s attitude to the embellished verse, his detachment from it. The demonstrative ‘that’ gathers derisive nuance of meaning by being torn away from its correlative ‘who’.

The interpretation given above of the first two lines of the sonnet demands a corresponding presentation of the rhythmical pattern, because it is due to the latter that we begin to realize what parts of the utterance are given prominence.

The iambic pentameter is violated in several lines. The violation assumes an informative quality. It contributes to the effect the poet strives for. Of course the attitude of the poet towards art in general is revealed through the meaningful elements of language, i.e., through words and their combinations, but it is also backed up by metrical devices. The first line has instead of the necessary five heavy stresses only four. The word ‘not’ has the primary stress in spite of its nature which demands a secondary stress, even in emphatic positions, i.e., where it is metrically stressed. The other heavily stressed elements are the personal pronoun ‘me’, the demonstrative pronoun ‘that’, which together with the word “Muse” forms a spondee foot at the end of the line.

The effect is still more enhanced by the rhythmical inversion with which the second line of the sonnet begins[1] .

The three syllables are successively given primary stresses—‘that’ ‘Muse Stirr’d’—making each of them sound emphatic, significantly charged with implications, and independent. The pauses between them grow longer as is always the case when two syllables are equally stressed.

The second line is, like the first, characterized, by the omission of one of the scheme stresses: it has only four stressed syllables.

There may be two possible renderings of the third line according to the metrical design of the line. Let us examine the word “itself in this line.

It seems to me that this word should be stressed because of the general emotional charged the sonnet. So strong is the author’s scorn for those who are addicted to embellishments in their verse that it is next to impossible not to stress the only word that carries the potential emphasis of the utterance. Consequently, the syllable ‘self’ takes the primary stress and the whole line becomes four-stressed, the stressed syllables being ‘heaven’, ‘self’ or ‘use’.

There is no room for a more detailed rhythmical analysis of each line, though such analysis would undoubtedly reveal definite regularities in the correlation of the metre and the idea of the sonnet. However it will not be out of place to note that the number of stresses in the lines of the octave on the

one hand, and that of the sestette on the other hand, is in accordance with the general evaluation of that additional information which is embodied in the formal elements of the sonnet. Thus, for example, the lame rhythm of the first eight lines in which 'that Muse' is dealt with, gives way to the more regular, pleasing rhythm of the sestette which, according to the idea of the sestette, deals with the author's Muse.

The first line of the sestette has a flowing regular iambic pentameter rhythm: five stresses falling where they ought to fall the second line has only one modification, a rhythmical inversion in the fourth foot, called forth by the necessity to set the words 'my love' against 'his fair' in the fourth line. In this combination both syllables are equally stressed, giving the line a spondeic foot. The third line of the second half of the sonnet has again this flowing regular rhythm undisturbed by the irregularities which appeared in the first line of the sestette; no modifiers of any kind[2].

The fourth line of the sestette has again assumed the lame rhythm characteristic of the octave. The second foot of this line is spondeic. The word 'gold' is heavily stressed forming with the preceding scornful 'those' and the following word 'candles' three syllables stressed successively. And justly so. The moment the author's mind is directed towards the painted beauty – the periphrasis which stands for everything that is artificial – the rhythmical design of the line echoes the lame rhythm of the octave.

The same can be said about the two epigrammatic lines. The last line but one which refers our minds to 'that Muse' is again characteristic of the so-called lame rhythm. In fact there is hardly any regular alternation of stressed and unstressed syllables at all. Almost all the syllables (8 out of 10) are stressed though not equally. The rhythm assumes a broken quality.

The last line which deals with the Muse of the author is in contrast to the preceding line. It is more flowing and rhythmically euphonic, although it is not deprived of some modifiers of the rhythm. The word "not" which carries the main modal effect of the contrast is heavily stressed.

The inferences from this rather sketchy analysis of the rhythmical design of the sonnet can be summed up in the following words: whenever and wherever the author speaks of the poets who are apt to embellish their language when expressing themselves and their feelings, the rhythm is artificially uneven, deliberately jerky, lame. The modifiers of the rhythm are justified by the derisive and scornful attitude of the poet. When speaking of

[1] The first foot is trochaic. But is should not be called so inasmuch as trochee is a special kind of metre and not an accidental change. The latter should be given a special name. Here the term *rhytmical inverson* seems to be appropriate tothe occasion. Rhytmical inversons just as spondes and pyrrhics are here and hencaforth meant as modifiers of the accepted metre.

[2] There are of course some almost imperceptible variations in the stresses that fall on the schematically proper places. But they can practically be ignored here.

those poets who ‘truly write’, who are simple and natural in perceiving the realities of life, the poet uses a flowing, easily perceptible euphonic arrangement of syllables. The varying rhythmic pattern is easily accounted for by the reference to ‘that Muse’.

When we turn our mind to the words the same correlation between form and content can be observed. In the octave which deals with the ‘painted beauty’, the choice of words is marked with the same regularity and consistency: the Predominance of archaic or obsolete, or highly literary or conventionally poetic words. Indeed such words as ‘Muse’, ‘ornament’, ‘rehearse’, ‘couplement’, ‘proud compare’, ‘heaven’s air’, ‘rondure’, ‘hem’ are markedly literary and were so in the times of Shakespeare and therefore were not in ordinary use.

Even such words that now seem quite common, i.e. not coloured with a specifically stylistic tinge, as ‘April’s first-born flowers’, ‘sea’s rich gems’ and the like assume a definite stylistic value, carry a certain amount of additional information not confined to the logical meaning they generally convey to the reader. They become somewhat poetic and conventional. Perhaps this is the influence of the environment of other poetic words or word combinations proper. The influence of the context in this case can hardly be overestimated. But whatever the cause, these words also contribute to the general effect achieved by the purely ink-horn terms scattered in the octave.

When we turn to the analysis of the vocabulary of the sestette we cannot fail to observe the purposely contrasted choice. Almost all the words are simple, plain in meaning, commonly used and naturally effective. The effect of the choice of words is almost impossible to account for in linguistic terms and it is only through contrast choices, the setting of one row of words against the other, that the real stylistic evaluation of the two may be perceived. The simplest observation of such words as ‘let’, ‘me’, ‘true love’, ‘truly write’, ‘believe’, ‘fair’ (used as an adjective), ‘mother’, ‘child’, ‘bright’, shows that for an expression of the author’s feelings the most common words and word combinations were chosen.

The last line of the quatrain however seems somehow different. The words ‘gold candles’, ‘heaven’s air’ seem to be in stylistic contrast to the rest of the vocabulary. But it is not so. The derisive attitude of the writer to such means of emphasis is best revealed in the use of the pronoun ‘those’[1]. It is well known what a strong intensifying meaning the word ‘those’ bears in some contexts. Being placed in a metrically stressed position it is made still more conspicuous by the derogatory emotions that this word carries alongside its logical meaning.

[1] Compare the use of «that» in the first line of the sonnet.

The epigrammatical lines are also built on the same pattern. The first line speaks of those who are under the charms of the 'painted beauty' and therefore the choice of vocabulary is in full accord with the tastes of such poets. Particularly significant are the words 'hearsay well'. The conclusive line is as simple and straightforward as are the words in the first four lines of the sestette.

Passing over to the syntactical pattern we must first of all state that the octave is far more complicated than the sestette. The use of long periods with present and past participles in the function of connectives between sentences is positively bookish (not colloquial). The word order is far from being simple or ordinary. Such inversions as 'things rare' and the place of the verb 'to hem' at the end of the sentence also contribute to the elevated effect aimed at by the author.

Among other syntactical peculiarities of the octave which are conspicuously lofty is the use of a stylistic device known as polysyndeton. The repetition of the word 'with' three times in two successive lines makes the whole utterance sound monotonous though it simultaneously gives a greater prominence to the pairs of words connected by the copulative conjunction 'and'.

The sestette, on the contrary, has a very simple syntactical design. The first two lines of the sestette are connected by colloquial 'and then'. All other connectives are also simple: 'as', 'though' are the only conjunctions used in this part of the sonnet.

The polysyndeton is a peculiar syntactical stylistic device. It is implicit not only, from the point of view of the rhythm, but also: from the indirect, semantic implications. The repetition of 'with' at the beginning of the line to I connect the most conventional symbols of beauty (sun, moon, etc.) forcibly imposes on the reader a definite type of intonation: that of tediousness.

Here again arises the old problem — whether such interpretation is dictated by the form itself. The answer is the alternative question — what other interpretation of the deliberate use of the polysyndeton may be suggested?

Let us try through transformative analysis to replace the seemingly redundant 'with's' by pauses. In this case we shall get the following syntactical structure of the utterance: 'With sun and moon, || earth and sea's rich gems, || April's first-born flowers, and all things rare'.

The touch of derision perceived through intonation is lost. Consequently, the intonation of a tedious repetition of hackneyed trivial symbols of beauty is primarily prompted by the repetition of the word 'with' in combination with the conjunction 'and' that pairs the symbols.

In considering the almost imperceptible additional information which

sometimes colours the utterance emotionally and sometimes contributes to the sense of the utterance one cannot avoid using the term *implication*. For want of a better term we shall use 'implication' as a synonym of additional information.

Implications generally are of two kinds: emotional and logical. The logical aspect is the one that carries additional semantic information not revealed by the meaningful words of the utterance. The emotional implication is carried to the reader by both meaningful and formal elements.

Under meaningful elements of language we include all kinds of interjections and exclamatory words and phrases.

It has already been pointed out that the power of interjections extends over the whole utterance,-particularly when they open the utterance.- So in the sestette the beginning is marked off by the interjections 'O' followed by a rather long pause indicated by the comma. This interjection colours the whole of the sestette. And strange though it may sound, the octave, that aims at emotiveness and therefore employs various means to attain it, fails to convey this effeet. The reader remains unaffected by the devices used and is not touched by the elaborate form of the octave. The sestette, on the contrary, can hardly be Said to employ any special stylistic devices but it drives home the emotive effect most forcibly.

Of course this is achieved not only by the use of the interjection 'O'. There are other means which have already been alluded to. One of them is the emotive meaning of the pro-noun 'those'. The other is the Simile 'not so bright as'. The third is the metaphorical periphrasis 'gold candles'. This stylistic device aims here at a mocking effect. The reader cannot help feeling the very strong derisive attitude of the poet not only towards such 'taffeta phrases', to use Shakespearian words, with which the octave abounds, but also to the devices that are typical of and sometimes even indispensable to the 'painted beauty'. One of the most popular stylistic devices used in poetry is undoubtedly the simile. Shakespeare, rejecting traditional simile as 'proud compare' introduces none in the sestette. The identification of 'my fair' with 'any mother's child' is not a simile inasmuch as it does not involve objects of different classes in the orbit of comparison.

In conclusion we should like to point to the semantic aspect of the words used in the sonnet.

It is interesting to note that the words of the octave are for the greater part not used in their direct or primary meanings. Indeed. Such words as 'muse', 'painted beauty', 'verse', 'fair', 'rehearse', 'heaven's air' are all used either in a transferred meaning or in one of their derivative meanings.

The words of the sestette, on the contrary, are all used in their direct and primary meanings. The only exception is the 'gold candles' which was dealt

with above.

Sonnet 90

Sonnet 90 has been chosen for analysis because it is written in a manner quite different from the one just analysed. Here it is.

1.Then hate me when thou wilt; if ever, now;
2.Now while the world is bent my deeds to cross,
3.Join with the spite of fortune, make me bow,
4.And do hot drop in for an after-loss.
5. Ah, do riot, when my heart hath "scaped this sorrow,
6.Come in the rearward of a conquer'd woe;
7.Give hot a windy night a rainy morrow,
8.To linger out a purposed overthrow.
9.If thou wilt leave me, do not leave me last.
10.When other petty griefs have done their spite,
11.But in the onset come, so shall I taste
12.At first the very worst of fortune's might.
13.And other strains of woe, which now seem woe,
14.Compared with loss of thee will not seem so.

This is sonnet unlike sonnet 21 is very emotional, emphatic, stronger in feeling and more stirring in is can be felt. It remains to be proved that it is so. The form of the sonnet as a whole does not follow the pattern: The matter is not divided between the octave and the sestette. There is no contrasting of ideas — only one idea, runs through the entire sonnet: the reader gets the impression that the emotional surge is so violent that it breaks down the conventional form in which the feelings must be expressed.

As usual, all patterns give way when the emotive aspect takes the upper hand. This of course does not imply that the emotional cannot, in its turn, be made to greater or lesser degree schematic. It also has its forms and patterns though much broader than the corresponding logical patterns.

The emotional aspect of the utterance can be also traced in the rhythmical arrangement. It breaks away from the iambic pentameter scheme to a far greater degree than in the previous sonnet. There we can account for some, of the modifiers of the rhythm, such modifiers as carry; a modicum of logical or emotional information, that enable us to seek the reason of the violation in the given form of the utterance.

In this sonnet the violations are so numerous that it is practically useless to account for each and every modification of the iambic pentameter. In fact these are not violations of the rhythm but the introduction of a specific rhythm that is only basically iambic.

The first thing that strikes one's ear is the contamination of the iambic rhythm with a trochaic variant. Five of the fourteen lines begin with the

trochaic foot instead of the iambic. We may of course also call them rhythmical inversions of the iambic rhythm. But wherever we encounter numerous deviations from the accepted metre, and provided that these deviations grow into a regularity we say that there is more than one rhythm present. In this case a combination of iambus and trochee.

Another striking peculiarity of the rhythmical structure of this sonnet is the time beat of each iambic line. Pauses as meaningful elements of the utterance here assume a far greater significance than usual. They, as it were, grow into the constructive element of the rhythmical design of the sonnet. The longest pause in verse always comes at the end of the line, except when we have enjamb(e)ment, i.e., the overflowing of a syntagm into the beginning of the next line (See for example lines 11 and 12.). In the first line the pause indicated by || comes in the middle. It breaks the line into two parts making each of the parts more lengthy and therefore more conspicuous. Line 5 is especially long: 11 syllables+pauses. Here length becomes a constructive factor. In line 5 after the interjection 'Ah' comes a prolonged pause which almost equals to two syllables and makes the line almost equal to 13.5 syllables.

The design of the sonnet signals to the reader a high degree of emotional tension. The emotive meaning of the utterance suggests also; a definite ideal about the poet"s state of miner. He is supposedly overcome by the surge of emotions. These are reflected by the pauses between the words and prolonged vowels in the words.

Though this sonnet is not semantically divided into the traditional octave and sestette, it can nevertheless be split into these two conventional parts from the point of view of emotional interpretation.

The emotional element in the octave, as has been already pointed out, manifests itself most fully in the change of the rhythmical arrangement of the lines. This arrangement is evidently called forth by the peculiar syntactic pattern of the sonnet. Six lines of the octave contain verbs in the imperative: 'hate', 'join', 'make me', 'do-not drop do not come', 'give not'. They all begin the sentences.

It is interesting to note that this surge of emotional tension greatly subsides in the sestette. There we find only two imperatives and their impact is not so strong as in the octave. It is perhaps due to the character of the distribution of the imperatives. The first of the imperatives in the sestette is placed after the if-clause ('if thou wilt leave me, do not leave me last'). It is important to compare the place of the subordinate clauses in the octave where they follow the imperative ('then hate me when thou wilt...') with the place of the clause in the sestette where the imperative follows it ('if thou wilt leave me...'). The second imperative of the sestette is also placed in a

position which can hardly be called conspicuous (‘but in the onset come’).

So we may conclude that the imperatives in the octave are far more imperative than in the sestette.

Before proceeding to a further analysis of the formal elements of the sonnet we must direct our attention to some semantic aspects of the utterance as a whole.

The main idea of the sonnet can be summed up in the following words: let the heaviest blow of fortune come first. Hence a very important inference is drawn. To the poet love is worth more than all other things in life. The form into (here losses). The poet is depicted as a man who is losing everything there is to be lost.

This interpretation of the main idea of the sonnet leads us to the assertion that any utterance here dealing with the succession of events becomes of paramount importance. Indeed all the words indicating time or succession are markedly conspicuous: ‘when’, ‘ever’ ‘now’, ‘while’, ‘rearward’, ‘last’, ‘onset’, ‘at first’. Some of them are strengthened by the use of stylistic, devices. The word ‘now’ in the first line of the sonnet is-repeated in the form of anadiplosis, i.e., the last word of the line opens the next line. The same word is emphatically stressed in line 13 where it is, made conspicuous by the introduction of a spondee in the following foot.

The succession is also indicated by the juxtaposition of the words ‘night’ and ‘morrow’ in line 7. The idea in this micro-context is expressed through the following periphrasis: ‘a windy night’ which stands for sterns of life means all the misfortunes that have befallen the “writer. Note how this periphrasis synonymously repeats the idea expressed in the metaphorical periphrasis in line 2; ‘the world is bent my deeds to cross’, which being deciphered means difficulties in the man”s life. After a storm one expects a quietude, repose, sunshine. ‘A rainy morrow’—the second periphrasis—stands for no quietude, a prolongation of despair though, perhaps, not in violent form. ‘A rainy morrow’, as is used here, is not a reward for ‘a conquer’d woe’. Note the synonymic repetitions of ‘after-loss’, ‘rainy morrow’.

For a stylistic analysis of the kind undertaken here it is very important to observe various forms of repetition including synonymic. Alongside such dictionary synonyms as ‘woe’ (repeated three times in the sonnet), ‘grief’ ‘sorrow’ there comes a string of contextual synonyms similar to those indicated above. Each of the synonyms adds a slightly modified meaning to the recognized basic meaning of ‘disaster’. The phrase ‘the spite of fortune’ may also be regarded as a synonymous repetition of ‘woe’, ‘misfortunes’.

Another stylistic device skillfully employed in the sonnet is alliteration. The poet implores, for mercy violently, passionately. The force of the cry for

mercy is strengthened by the repetition of the sounds: [au], [ou], [ɔ:].

Ivor Brown in one of his articles states that "...the work of the artist who concentrates on form can sometimes be short of content. His craft in composition may have become a series of technical tricks. But there is no more excuse for rejecting all technique because some technique covers lack of substance than there is for starving the family because too much cake makes the children sick"[1].

The skill of Shakespearian all iterations lies mainly in the complete subordination of the form of the utterance to its meaning. Never does any formal element of the sonnet manifest itself independently of the idea dealt with.

The phonetic arrangement of this sonnet clearly shows that the form is in full accord with the meaning. This correlation is of a complementary character. The form contributes to the meaning and this addition is the gist of the sonnet. Never would the sonnet produce the impression it was meant to produce if it were not for the form in which it is embodied. However the form itself can hardly be said to occupy any conspicuous position in the sonnet as an utterance. It is almost imperceptible. So much so that some people, more or less dumb to the musical effect, fail to notice anything peculiar in the phonetic arrangement and are apt to consider such analysis as an invention of the literary critic. Such people are inclined to evaluate any work of art from the point of view of its content only, forgetting that substance cannot exist without form.

The intricate designs that sometimes, constitute the form are indeed fascinating. Even Shakespeare was not entirely freed from the magic spell of form. It woos the poets hearts with the subtlety of a siren and no wonder that many a poet could not escape the lure of form. They imaging themselves discoverers of a new and enchanting land where Form reigns and where new horizons are opened to those who call properly evaluate the alleged independence of Form.

[1]New York Times Book Review. No.17. 1963

Here is an example of what J. Keats called ‘best bow’ to form made by Shakespeare.

Sonnet 24

Mine eye hath play’d the painter; and hath, stell’d
Thy beauty’s form in table of my heart;
My body is the frame wherein’tis held,
And perspective it is best painter’s art.
For through the painter must you see his skill
To find where your true image pictured lies,
Which in my bosom’s shop is hanging still
That hath his windows glazed with thine eyes.
Now see what good turns eyes for eyes have done:
Mine eyes have drawn thy shape, and thine for me
Are windows to my breast, where-through the sun
Delights’to peep, to gaze therein on thee:
Yet eyes this cunning want to grace their art,
They draw but what they see, know not the heart.

The form is very complicated. The idea of the sonnet cannot be grasped at once as in the two preceding sonnets. It is hidden behind the elaborate design which is not so easily deciphered. Let us just state some of the points without giving them proper stylistic treatment. There is however one thing that must not be overlooked — the excess of the formal element which is embodied in the intricate design. The poet’s idea may be interpreted in the following manner: such tricky modes of expression can appear only when-the heart is asleep. The words of the sonnet ‘play’d’ (in the first line) and ‘know not the heart’ (in the last line), show that such excessive use of the formal element in the utterance can only be justified if and when there are no true feelings in poets’ minds.

There is on more rather important point. The phrase ‘And perspective it is best painter’s art’ seems to be significant. It can be interpreted as follows. Though form should be always subordinate to content and though there should always be this predominance of content over form, the latter should by no means be underestimated.

Behind the intricate design of the sonnet, complicated and elaborate as ‘it may seem’ to the reader is concealed the author’s scorn and disdain of such intricacy. It is the deliberate character of the design that conveys this information to the reader, stressing at the same time the waste of energy and time that goes into the creation of similar literary works the seeming beauty of which is less than skin deep.

The main stylistic device employed in the sonnet is that known as *sustained metaphor*. It consists of the principal metaphor (image) and

contributory or associated images, the main image is the eye that is represented as a painter.

The associated images are built through such metaphorical words as: ‘stell’d’, ‘form’, ‘table’ (a board or other flat surface on which a picture is painted. Now obsolete), ‘frame’, ‘shop’, ‘to hang’ (of pictures), ‘to draw’, ‘shape’, ‘art’, ‘glaze’, ‘skill’ (of a painter), ‘pictured’ and other concepts associated with the painter and his art.

It is of no use to subject each line to a scrupulous semantic analysis. It will amount merely to a search for logical connections between the ideas expressed. They are entangled in the intricate design of the sustained metaphor and not clearly grasped.

And finally the following sonnet chosen for analysis.

Sonnet 66

1. Tired with all these, || for restful death I cry,
2. As, to behold desert || a beggar born,
3. And needy nothing || trimm’d in jollity,
4. And purest faith || unhappily “forsworn,
5. And gilded honour || shamefully misplaced,
6. And maiden virtue || rudely strumpeted,
7. And right perfection1 || wrongfully disgraced,
8. And strength || by limping sway disabled,
9. And art || made tonque-tied by authority,

10. And folly, doctor-like, || controlling skill,
11. And simple truth || miscalled simplicity,
12. And captive good || attending, captain ill:
13. Tired with all these, || from these would I be gone,
14. Save that to die, || I leave my love alone.

What strikes one’s eye at the first glance is the wholeness of the compositional structure of the sonnet. No division into octave and sestette. No pauses indicating any break in the narrative. One has the impression that the whole of the sonnet is but one utterance, without any intervals, in one gasp of indignation and disgust. But still so strong is the brand of the form, particularly that of the sonnet, that the ‘best bow’ to form assumes an air of concession to the conventional compositional design – the last line breaks the monopoly of the pattern adopted in the whole of the sonnet. It turns the mind of the poet sonnetwise. It is so unexpected in the structure of this sonnet that the reader’s attention is unwittingly drawn away from the contents of the preceding lines and focuses on the feelings of the poet which allegedly are stronger than the emotions called forth by the injustice of society of his day.

The main stylistic device employed here is *antithesis* built on parallel

constructions which are linked together by the initial position of the conjunction ‘and’. This gives the second syllable of the iambic foot the maximum of stress. It is very important. The epithets ‘needy’, ‘purest’, ‘gilded’, ‘maiden’, ‘right’, ‘simple’ grow significant by carrying the predicative force and consequently the most important share of the communication. The same can be said of the adverb-epithets: ‘unhappily’, ‘shamefully’, ‘rudely’, ‘wrongfully’. They are in oppositional semantic relations to the row of epithets enumerated above.

The whole of the sonnet can be divided vertically: there is, a pause in each line which stands between the subject and the predicate. This pause is indicated by the sign || and is easily perceived. Such a pattern is called dipody and now means any breaking of the line into two parts.

Another stylistic device worth mentioning is a slight *personification* of the abstract notions, such as ‘desert’, ‘nothing’, ‘faith’, ‘art’, ‘folly’, ‘good’, ‘ill’. The predicates that these words are connected with enliven the abstract notions making them almost animated objects.

It is significant to note the order in which the four sonnets by Shakespeare were chosen for stylistic analysis. The first sonnet (21) is presented by the poet in the traditional sonnet form. It tends to be more of an essayistic character. The intellectual aspect predominates. The comparison of the two types of poet reflects the author’s attitude towards art in general. Every detail is carefully weighed and assigned its proper place. The emotional elements, though they are significant to the *Gestalt* of the utterance, are still subordinate to the content, each contributing to it according to the share of meaning it carries in the whole of the sonnet.

The second sonnet (90) presents a variant to the ideal compositional design. First of all it is not so clearly divided into octave and sestette. The emotional aspect takes the upper hand from the beginning and loudly claims its rights in the system and signs of communication. The stylistic devices here are definitely informative. The contribution to the sense made by the form itself is obvious.

The third sonnet (24) may be called an ode to form. It grows here into a self-sustained means of communication. The idea can hardly elbow its way into the sense structure. It has to be dug out from under the pile of tangled elements of the sustained metaphor. It is only through a scrupulous stylistic dissevering of the parts of the sonnet that the dim light of the hidden idea breaks through. But the idea itself justifies the choice of the compositional design of the sonnet: if there are no feelings, if form reigns supreme, there can be no idea. The form must be fed by the idea. If there is none, everything is subordinated entirely to the intricacies that the form is capable of.

And finally the sonnet that comes last (66) serves as an antidote to sonnet

24. It is so crowded with ideas that the form gives way to the content. The compositional design is fully neglected. The whole of the utterance is a combination of the intellectual and the emotional. The stylistic devices used here are not elaborate, they are mostly based on various forms of antithesis presented in parallel constructions. And it is only at the very end of the sonnet that the poet allows himself to be reminded that form should always be taken into consideration. Hence the poet's 'best bow' to form, the sudden switch over from the social to the lyrical aspect of the idea.

In conclusion I would like to suggest that further analysis of the sonnets by Shakespeare from the point of view of the interrelation of form and content would greatly contribute to the study of the works of the world genius, provided that the form is regarded as capable of contributing meaning to the utterance.

Sonnet 33

1. Full many a glorious morning have I seen
2. Flatter the mountain-tops with sovereign eye,
3. Kissing with golden face the meadows green,
4. Gilding pale streams with heavenly alchemy;
5. Anon permit the basest clouds to ride
6. With ugly rack on his celestial face,
7. And from the forlorn world his visage hide
8. Stealing unseen to west with this disgrace:
9. Even so my sun one early morn did shine

10. With all-triumphant splendour on my brow;
11. But, out, alack! he was but one hour mine;
12. The region cloud hath mask'd him from me now.
13. Yet him for this my love no whit disdaineth;
14. Suns of the world may stain when heaven's sun staineth.

STYLISTIC ANALYSIS

Sonnet 33 is written according to the accepted form. It is traditionally divided into the octave and sestet with concluding epigrammatic lines. The poet dedicates the sonnet either to his friend or his beloved.

The dominant SD[1] of the sonnet is the metaphor. But the peculiarity of the style can never lie in one dominant SD alone: we must take into account the interrelation of other stylistic features which make up the whole, the stylistic set for the sonnet. It is necessary to point out that a rigorous analysis of features intuitively judged to be stylistically significant, is likely to

[1] The abbreviation «SD» stands for «stylistic device»

uncover other, previously unobserved, significant features.

In the opening line of Sonnet 33 the poet introduces himself: the presence of the poet and the expression of his feelings in the first person is typical of lyrical poetry:

1. Full many a glorious morning have I seen.

The inversion, (the object of the sentence comes first) emphasizes the main image of the octave—the sun. The following three lines of the first quatrain present syntactically three verbal parts of the complex object (I have seen a glorious morning flatter ..., kissing ..., gilding).

The octave gives a concrete picture of the natural phenomenon of the rising sun sometimes hidden by clouds. The image of the sun is presented as an active being which can «flatter», «kiss», «gild», «permit», «steal». These verb-metaphors are aimed at personifying the image of the sun. The noun-metaphors: «an eye», «a face», «a visage», «disgrace» ascribe other qualities characteristic of people to the sun thereby reinforcing the impression of personification.

The analysis of the meaning and stylistic colouring of the epithets «glorious», «sovereign», «celestial» which are used to describe the image of the sun shows that the sun is presented by the poet not only as a human being, but also as a powerful sovereign. The epithets «glorious», «sovereign», «celestial» are elevated and highly literary words and their stylistic colouring adds to the effect of the power and might of the sun.

Note the way the two stylistic synonyms «face» and «visage» are employed in the octave:

5. Anon permit the basest clouds to ride
6. With ugly rack on his celestial face,
7. And from the forlorn world his visage hide...

The noun «face» is a common, «neutral» word, the noun «visage»—its literary, poetic synonym. The poet uses the neutral noun «face» with the elevated epithet «celestial» thus making the combination «celestial face» sound elevated and equal in stylistic colouring to the word «visage».

One more stylistically significant item in the presentation of the main image is the word «alchemy».

«Gilding pale streams with heavenly alchemy». The words «heavenly alchemy» are used metaphorically. We cannot properly understand the significance of poetic images unless we consider the factors of culture and tradition that affect the poet. The metaphor «heavenly alchemy» reflects the medieval beliefs and prejudices still existing in Shakespeare's time. We know that the chief purpose of alchemy was to change ordinary, base metals into gold. So the metaphor «alchemy» is the ultimate expression of the power of the sun which unlike people possesses the secret of turning ordinary

objects} into gold.

The word «alchemy» is semantically linked with the epithet «basest» (clouds) in the next line: «Anon permit the basest clouds lo ride».

«Basest», the superlative degree of the adjective «base», may be understood in this line in a number of its meanings: 1) «bad, wicked»; 2) «dishonourable». These meanings are determined by the noun «clouds», by the microcontext. Still the words which precede (especially «alchemy») affect the meaning of «basest»: the two words are drawn together as they can be used in the same semantic sphere of communication: the purpose of alchemy is closely connected with turning base metals into gold. So the macrocontext also affects the meaning of the word «basest» which realizes its third meaning «low in value» (of metals).

Note that the superlative degree («basest») intensifies the derogatory emotive colouring of the word. The other epithet «ugly» modifying clouds («with ugly rack») has the same derogatory colouring.

The epithets in the octave reinforce the contrast in the emotive presentation of the images of the sun and clouds and the difference in the poet's individual evaluation of them.

Such subtle manipulations of words and their semantic fields are characteristic of Shakespeare. The epithet «glorious» is also used in the sonnet in its several meanings: 1) «splendid» and «majestic»; 2) «honourable»; 3) «delightful».

All stylistically significant features form a complex: syntactical parallelism in the first quatrain is maintained by the parallel rhythmical arrangement of the lines:

2. Flatter the mountain-tops with sovereign eye,
3. Kissing with golden face the meadows green,
4. Gilding pale streams with heavenly alchemy. The same modifier of the rhythm (rhythmic inversion) occurs in the first feet of these three lines:

1. ´ ¡ | ¡ ´ | ¡ ´ | ¡ ´ | ¡ ´ |
2. ´ ¡ | ¡ ´ | ¡ ´ | ¡ ´ | ¡ ´ |
3. ´ ¡ | ¡ ´ | ¡ ´ | ¡ ´ | ¡ ´ |

Rhythmically the lines are absolutely similarly arranged. The inversion «the meadows green» evidently supports the complete rhythmical parallelism, as semantically the postposition of the epithet here is of no stylistic value.

Such parallelism (both syntactical and rhythmical) in the description of the sunrise corresponds to the real picture of the rising sun gradually lightening first the mountain-tops, then the fields and meadows, and last the pale streams.

The sestet begins with the words «Even so» showing that the idea is

developed as an analogy of the idea expressed in the octave: «Even so my sun one early morn did shine...»

The dominant SD of the sonnet, metaphor, is further intensified: the same images of the sun and clouds are employed by the poet, but in a metaphorical sense as the poet speaks of his unhappy state. The sustained metaphor of the sestet forms a complex image:

9.Even so my sun one early morn did shine
10.With all-triumphant splendour on my brow;
11.But, out, alack! he was but one hour mine;
12.The region cloud hath mask't him from "me now.

The poetic form «morn» (morning), and the epithet «all-triumphant splendour» (a stylistic neologism) describe the sun in the same elevated manner as in the octave. The metonymy «my brow» is trite, but the poetic colouring of the word adds to the effect of elevation. The archaic form of the verb «to have» — »hath» and to a certain extent, the archaic grammar construction «did shine» help to sustain the elevated colouring. «Did shine» may have been chosen for rhythmical reasons as well, since the form «shone» would have affected the iambic pentameter of the line.

The highly emotive tone of the sestet is primarily brought out by the interjections «But, out, alack».

Note that the regular iambic scheme is slightly changed to heighten the emotiveness of the line.

The emotive function laid bare in interjections affects to a considerable extent the whole sonnet. Epithets and metaphors which possess an emotive meaning, too, support the emotional impact of the utterance.

The compositional structure of the sonnet is based on parallelism and analogy in the presentation of the idea. The parallelism (rather repetition) of the same images in the octave and the sestet («sun», «clouds») reinforces the effect of the strict balance and compact unity of the sonnet.

The main stylistic features of Sonnet 33 — metaphor and parallelism — manifest themselves most palpably in the last epigrammatic line. The image of the sun is repeated twice: first it is used as a metaphor («suns of the world»), then in its direct logical meaning of the celestial body («heaven's sun»). The verb «stain» is also used twice: in a metaphorical meaning and in its direct meaning; syntactical parallelism in the two clauses of the epigrammatic line corresponds to the principle of parallelism in the presentation of the idea in the sonnet.

It becomes clear that the striking structural principle in this sonnet is parallelism (and repetition in particular) and it manifests itself most intensely in the epigrammatic line:

13.Yet him for this my love no whit disdaineth;

14. Suns of the world may stain when heaven's sun staineth.

The archaic forms of the verbs «disdain» and «slain» are made prominent as they are rhymes which are generally stressed. The impression of solemnity and elevation produced by these EMs2 clashes with the meaning of the last line which, is not at all solemn. The elevated form of expression modifies the meaning of the conclusion making the line sound humorous.

Note that the functions of rhymes here are extended, besides their formal poetical function of marking the end of lines and making rhythm easily perceptible, they play an additional semantic role modifying the meaning of the utterance.

ASSIGNMENTS FOR STYLISTIC ANALYSIS

Sonnet 116

1. Let me not to the marriage of true minds.
2. Admit impediments. Love is not love.
3. Which alters when it alteration finds,
4. Or bends with the remover to remove:
5. O, no! it is an ever-fixed mark.
6. That looks on tempests, and is never shaken;

7. It is the star to every wandering bark,
8. Whose worth's unknown, although his height be taken.
9. Love's not Time's fool, though rosy lips and cheeks;
10. Within his bending sickle's compass come;
11. Love alters not with his brief hours and weeks,
12. But bears it out even to the edge of doom.

13. If this be error and upon me proved,
14. I never write, nor no man ever loved.

1. Be ready to paraphrase and interpret any part of the sonnet.
2. Speak on the idea of the sonnet.
3. Discuss the structure of the sonnet.
4. Find the modifiers of rhythm that are used in the sonnet and comment on them.
5. Speak on the rhymes of the sonnet: a) cases of imperfect rhyme;
b) the rhyme of the epigrammatic lines.
6. Discuss the idea of the epigrammatic lines.
7. Find cases of metaphors and metaphoric periphrases employed in the sonnet and comment on them.

8.Discuss the SD used by the poet in the description of Time.
9.Find cases of alliteration (and other sound repetition) that help to bring out the idea of the sonnet (lines 3,4). 10.State the stylistic function of the interjections: «O, no!» (line 5). 11.Summing up the analysis of the sonnet speak on the poet's conception of love and the various SDs used to bring the poet's idea home. Express your own attitude to the subject.

Sonnet 27

1. Weary with toil, I haste me to my bed,
2. The dear repose for limbs with travel tired;
3. But then begins a journey in my head,
4. To work my mind, when body's work's expired:
5. For then my thoughts, from far where I abide,
6. Intend a zealous pilgrimage to thee,
7. And keep my drooping eyelids open wide,
8. Looking on darkness which the blind do see:
9. Save that my soul's imaginary sight
10. Presents thy shadow to my sightless view,
11. Which, like a jewel hung in ghastly night,
12. Makes black night beauteous and her old face new.
13. Lo! thus, by day my limbs, by night my mind.
14. For thee and for myself no quiet find.

STYLISTIC ANALYSIS

The structure of the sonnet is not strictly conventional, i.e. it is not divided into the octave and the sestet.

However it must be noted that the poet tackles the same theme (love) in different ways.

Analysing the rhythmical pattern of the sonnet one may find some deviations from the conventional scheme.

Note: 1) Rhythmical inversion in lines 1, 8, 9; 2) the cases where it is possible to use spondee as an intensifier (an intensifying modifier of rhythm) in lines 8, 12, 14.

Note that spondee emphasizes the blackness of the ghastly night, and the contrast between its ugliness and the beauty of the vision, which «makes black night beauteous and her old face new» (lines 8, 12).

Spondee in the epigrammatic line of the sonnet stresses. the poet's attitude towards the objects of his love, the intensity of his feelings which deprives the poet of «quiet», rest both physical or mental.

Note that the imagery employed by the poet is none the less impressive for being simple and realistic.

The poet compares his train of thoughts with the journey of a pilgrim to some sacred place: «For then my thoughts, from far where I abide, intend a zealous pilgrimage to thee...» (lines 5, 6).

The metaphors «journey in my head» (line 3) and «pilgrimage» (line 6) as well as the epithet «zealous» (line 6) are keyed to one purpose, namely, to stress the poet's longing for his beloved. Hence a long journey is the key image here.

Note the use of synonyms «travel», «journey», «pilgrimage» in the sonnet.

Pay attention to the fact that the sonnet opens with the inversion «Weary with toil, I haste me to my bed....». This SD stresses the poet's physical exhaustion and his craving for rest. Note that the poet uses «work» in the first case as the infinitive («to work my mind»), in the second case the word «work» is a noun («when body's work's expired»).

This peculiar manipulation with words produces the effect of repetition which brings out the contrast between the physical condition of the poet and his mental state.

This contrast may be regarded as a kind of antithesis based on the use of antonyms («mind»— «body»).

Developing his theme further the poet passes over to another set of contrasting images; he describes the ghastly darkness of night and the shining beauty of his vision («which... makes black night beauteous, and her old face new»).

This contrast is revealed through various means. The intensity of darkness is enhanced by the striking use of combinations which have the character of oxymoron: «darkness which the blind do see», «sightless view».

The contrast between the ugliness of «ghastly night» and the beauty of the poet's vision is revealed most emphatically by the use of a sustained simile (line 11) «which, like a jewel hung in ghastly night, makes black night beauteous and her old face new».

Note that such adjectives as «black», «old», «new», «beauteous» opposed to each other for the sake of contrast, acquire a great emotional force and become epithets.

The epigrammatic lines of the sonnet sum up the idea of the poet, whose overwhelming feeling for his beloved is revealed with a striking force.

The parallel constructions help to bring out the intensity of the poet's feelings.

Note the subtle use of antonyms («day»— «night») and contextual antonyms («my limbs»— «my mind»). These linguistic means supported by parallelism create the antithesis which culminates the whole sonnet.

Sonnet 73

1. That time of year thou mayst in me behold
2. When yellow leaves, or none, or few, do hang
3. Upon those boughs which shake against the cold,
4. Bare ruin'd choirs, where late the sweet birds sang.
5. In me thou see'st the twilight of such day
6. As after sunset fadeth in the west,
7. Which by and by black night doth take away,
8. Death's second self, that seals up all in rest.
9. In me thou see'st the glowing of such fire
10. That on the ashes of his youth doth lie,
11. As the death-bed whereon it must expire
12. Consumed with that which it was nourish'd by.
13. This thou perceivest, which makes thy love more strong
14. To love that well which thou must leave ere long.

ASSIGNMENTS FOR STYLISTIC ANALYSIS

1. Read the sonnet and be ready to translate and paraphrase any part of it.
2. Speak on the structure of the sonnet.
3. Speak on the idea of the sonnet and on the images the poet resorts to in describing his decline.
4. Comment on the implication in the phrase «consumed with that which it was nourish'd by». Note the contrast between the words «to consume» and «to nourish», which are contextual antonyms here.
5. Discuss the thought expressed in the epigrammatic lines of the sonnet.
6. Comment on the following assertion made by a critic that «Shakespeare thought in terms of metaphors».
7. Discuss the use of metaphors in the sonnet.

SUPPLEMENT III
THE ELIZABETHAN THEATRE

In the 16 centure London was a growing and prosperous city to which streams of visitors flacked, not only from the provinces of England but from the continent as well. The wandering groups of players would find fair audiences in the inns on the roads that led to London. They set up their stages in the inn-yards taking good collections of money after their performances. Sometimes they consider giving performances daily in the same place - not moving on to fresh inns and fresh audience. Here we have the germ of Elizabethan theatre - a building indistinguishable from an inn in architecture - four sides of the building looking into a V large yard, the stage - at one end of the yard. Tieres of galleries or verandas, leading originally into inn bedrooms, would provide viewing-places for the better sort', while the common people could stand in the yard itself.

In 1574 the Earl of Leicester obtained a patent to perform in public places, either in London or in the provinces. But the city Council banned performances within the city of London itself. Now *James Burbage*, the chief man of Leicester 's company built a theatre outside the city limits and called it *Theatre*. This was in 1576. Soon afterwards came another playhouse - the *Curtain*. In 1587 came *the Rose*, built by Philip Henslowe and in 1594 - the *Swan*. Shakespeare's «great *Globe* itself was built in 1598 out of the timbers of the old *Theatre*.

All these playhouses followed the same architectural lines: playhouses were usually circular or octagonal with three tiers of galleries looking down upon the yard or pit which was open to the sky. The stage jutted out into the yard so that the actors came forward into the midst of their audience.

Over the stage there was a roof and there were side doors by which the characters entered or disappeared. Over the back of the stage ran a gallery or upper stage which was used whenever an upper scene was needed: f.e. when Romeo climbs up to Juliet's bedroom.

The space beneath this upper stage was known as the tiring house, it was concealed from the audience by a curtain which would be drawn back to reveal an inner stage, f.e. for such scenes as the witch's cave in Macbeth.

THEATRE

Globe Theatre in London

The Globe Theatre, where dramatist William Shakespeare saw his plays performed 400 years ago, has been rebuilt near its original location on the south bank of the Thames River in London, England. The rebuilt theater opened in 1997 and offers performances of Shakespeare's plays during the summer. Traditional materials were used in the rebuilding. A thatched roof covers the galleries where the audience sits, and the outer walls are made of lime plaster.

There was no general curtain concealing the whole stage, so that all scenes on the main stage began with an entrance and ended with exit. Thus in tragedies the dead must be carried away. There was no scenery and therefore no limit to the number of scenes; the scene came to an end when the characters left the stage. A chair or stool showed an indoor scene. A simple garment was sufficient: a man wearing riding boots was a messenger, a king wearing armour was on the battlefield or the like. Such simplisity was an advantage - the spectator was not distracted by the setting and the playwright (Shakespeare or Marlowe) was able to show as many scenes as he wished.The action passed by very quickly: a play of 2500 lines of verse could be acted in 2 hours. Since the actor was so close to his audience, the slightest subtlety of voice and gesture was easily appreciated. The Company was «Fellowship of Players» who were all partners and shares. There were usually 10 to 15 full members, with 3 or 4 boys, and some paid servants. No women were allowed to appear on the stage, and all women's part were taken by boys. Why do many Shakespeare's heroines suddenly change into boy s clothes? Because his heroines were boys and left more comfortable dressed as boys.

All members of the Companies were versatile - they could play tragedy, comedy, they could dance, fence, sing ... Two actors were very great:

Richard Burbage, son of James Burbage, star of the Lord's Chamberlain's Men and Edward Alleyn; son-in-low of Philip Henslow, star of the Lord Admiral's Men, creator of «Faustus», the «Jew of Malta» by Christopher Marlowe (1564-93), - the greatest playwright of the public theatres until Shakespeare.

Make sentences from the following phrases:
1. of literary-minded noblemen /often/ Actors and playwrights/ had the patronage/ as well as travelles and entertainers
2. in London/ called The Theatre/ in 1576/ was built/ The first permanent theatre/ by James Burbage
3. of inns and great halls/ Plays/ in the courtyards/ were often enacted
4. in 1599/ was built/ where Shakespeare`s plays were performed/ from the material of Burbage`s
Theatre/ The Globe Theatre
5.took place/ Performances/ in the daytime
6.pageants, humour, wit, songs/ Plays/ and of course poetry/ were full of
7. in particular those by Seneca/ was initially much influenced by/ English tragedy/ classical plays in Latin
8.Christoher Marlowe (1564-1593) / Ben Jonson (?1573-1637) / and/ Apart from Shakespeare/ Thomas Kyd (1558-1594)/ included/ the great dramatists

Here are some of the features of the Globe Theatre. Make each set of notes into no more than two complete sentences:
1.made of wood - open in the centre - structure derived from that of typical courtyards
2.galleries - looked down on yard where poorer spectators stood - theatre held about 1200 spectators
3.stage jutted out into audience - divided into three parts: front, middle and rear - no curtains at front - actors surrounded on three sides
4.upper stage - used for, for example, the walls of a town
5.inner stage - for example, used for bedroom scenes - upper-inner stage-balcony scenes - both normally had curtains in front
6. no scenery - lavish costumes - women`s roles played by boy actors
What effect do you think any of these features had on the plays that were written?

HAMLET **(1600-1601)**

The scene is Elsinore in Denmark. Prince Hamlet is the son of the late king.

Hamlet's uncle Claudius is now on the throne. To Hamlet's disgust, his mother, Gertrude, has married Claudius only a month after the death of his father. Later, Hamlet discovers from his father's ghost that he had been murdered by Claudius.

• You are Hamlet. Your father's ghost has just told you about the murder. What are your first thoughts and reactions?
Oddly, the noble Prince Hamlet fails to take immediate revenge, a situation

which fills him with guilt:

HAMLET: To be, or not to be - that is the question.
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? - To die - to sleep -
No more; and by a sleep to say we end
The heart-ache, and the thousand natural shocks
That flesh is heir to; 'tis a consummation
Devoutly to be wished. To die - to sleep –
To sleep! perchance to dream. Ay, there's the rub,
For in that sleep of death what dreams may come,
When we nave shuffled off this mortal coil,
Must give us pause. There's the respect
That makes calamity of so long life.
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely, The pangs of despised love, the law's delay, The insolence of office, and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin? Who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death –
The undiscovered country from whose bourn
No traveller returns - puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all,
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought;
And enterprises of great pitch and moment,
With this regard, their currents turn awry,
And lose the name of action.

(from *Hamlet)*

Glossary

To be ... be (1. 1): (I) should I endure my sorrows or take the king's life -and so inevitably lose mine? II) should I kill myself? *slings and arrows (1.3):* (all the things that attack us) *No (1.6):* nothing *to say (1.6)* if it is true *flesh* is *heir to (L8):* we are born to surfer *consummation (1.8):* perfect conclusion *devoutly (1.9):* sincerely *perchance (1. 10):* perhaps *(poetic) Ay, there's the rub (l.10):* Yes, that's where the problem is
shuffled off ... coil (1. 12): shaken off the turmoil of our present life
give us pause (1.13): make us hesitate *respect (1.13);* consideration
makes . . . life (1.14): makes disaster last so long (or that makes such a long life disastrous?) *whips and scorns of time (1.15):* insults of this world
contumely (1.16): humiliating behaviour
con pangs . . . love (1.17): pain when love is not valued
law's delay (1.17): delays caused by legal processes
insolence of office (1. I8): rudeness shown by those in positions of authority
spurns . . . takes (1.18-19): insults which good and quiet people take from those who are unworthy *his quietus make (1.20):* settle his account (release him from life)
bare bodkin (1.21): only a dagger *fardels (121):* burdens *(archaic) But that the dread . . . puzzles the will (1.23 -25):* if the fear . . . didn't make us uncertain *bourn (1.24):* boundary *(archaic) conscience (l.28):* being aware *native hue {1.29):* natural colour *sicklied o'er with (1.30):* weakened by. *cast (1.30):* colour *pitch and moment (1.31):* importance *With . . . awry (1.32):* when considered like this their forward movement is diverted

Understanding and interpretation:

be... end them`
(1.1-5). How could you summarise Hamlet`s problem?
2.Explain what you think Hamlet could be reffering to in a) «No more» (1.6);
b) «tis a consummation» (1.8)
3.Read the lines «To sleep!... so long life» (1.10-14) and complete the following: The problem is not dying but ..... .
4.Read the lines «For who.... bare bodkin» (1.15-21)and rewrite Hamlett`s list in the gap, using either your own words or the words from the glossary: Who would put up with ..... when he can put an end to it all by killing himself?
5.Read the lines «Who would fardels... name of action» (1.21-33) What does Hamlet mean by «Thus conscience does make cowards of us all»?

Language and style

Underline some of the metaphors in the extract. Select at least two and say what they illustrate:
At the end of the play Hamlet kills Claudius and his mother Gertrude accidentally drinks from a poisoned cup. Hamlet and Laertes (the brother of Ophelia, whom he has loved) kill each other in a duel. Fortinbras, prince of Norway, appears and gives Hamlet a military funeral.
Do you know any other important scenes from the play?

1.Read the lines `To

MUCH ADO ABOUT NOTHING

Act I, Scene I

Beatrice: I wonder that you will still be talking, Signior Benedick: nobody marks you.

Benedick: What, my dear Lady Disdain! are you yet living?

Beatrice: Is it possible disdain should die while she hath such meet food to feed it, as Signior Benedick? Courtesy itself must convert to disdain, if you come in her presence.

Benedick: Then is courtesy a turncoat. But it is certain I am loved of all ladies, only you excepted: and I would I could find in my heart that I had not a hard heart; for, truly, I love none.

Beatrice: A dear happiness to women: they would else have been troubled with a pernicious suitor. I thank God and my cold blood, I am of your humour for that: I had rather hear my dog bark at a crow than a man swear he loves me.

Benedick: God keep your ladyship still in that mind! so some gentleman or other shall "scape a predestinate scratched face.

Beatrice: Scratching could not make it worse, an "twere such a face as yours were.

Benedick: Well, you are a rare parrot-teacher.

B e a t r i c e: A bird of my tongue is better than a beast of yours.

Benedick: I would my horse had the speed of your tongue, and so good a continuer. But keep your way, a God's name, I have done.

Beatrice: You always end with a jade's trick: I know you of old.

•

BENEDICK AND CLAUDIO

C l a u d i o: Benedick, didst thou note the daughter of Signior Leonato?

Benedick: I noted her not; but I looked on her.

Claudio: Is she not a modest young lady?

Benedick: Do you question me, as an honest man should do, for my simple true judgement? or would you have me speak after my custom, as being a professed tyrant to their sex?

Claudio: No. I pray thee speak in sober judgement.

Benedick: Why, i' faith, methinks she's too low for a high praise, too brown for a fair praise, and too little for a great praise: only this commendation I can afford her, that were she other than she is, she were unhandsome; and being no other but as she is, I do not like her.

Claudio: Thou thinkest I am in sport: I pray thee tell me truly how thou likest her.

Benedick: Would you buy her, that you inquire after her? Claudio: Can the world buy such a jewel?

Benedick: Yea, and a case to put it into. But speak you this with a sad brow? or do you play the flouting Jack, to tell us Cupid is a good hare-finder, and Vulcan a rare carpenter? Come, in what key shall a man take you, to go in the song?

Claudio: In mine eye she is the sweetest lady that ever I looked on.

Benedick: I can see yet without spectacles, and I see no such matter: there's her cousin, and she were not possessed with a fury, exceeds her as much in beauty as the first of May doth the last of December. But I hope you have no intent to turn husband, have you?

Claudio: I would scarce trust myself, though I had sworn the contrary, if Hero would be my wife.

Benedick: Is't come to this? In faith, hath not the world one man but he will wear his cap with suspicion? Shall I never see a bachelor of threescore again? Go to, i' faith; an thou wilt needs thrust thy neck into a yoke, wear the print of it, and sigh away Sundays. Look: Don Pedro is returned to seek you.

STYLISTIC ANALYSIS

Beatrice and Benedick seemingly cannot stand each other, whenever they meet they start arguing challenging each other to a verbal competition. We have a suspicion from the first that they are in love with each other because of the pride each takes in scorning and defying the other. It is but natural that Benedick addressing Beatrice calls her Lady Disdain This SD is that of antonomasia. The proper name is substituted by a common noun which stands in certain relations to the name. Beatrice in her reply to Benedick treats the word «disdain» as a living being ascribing to it human qualities. Hence here we have the SD of personification: «Is it possible disdain should die while she hath such mee food to feed it as Signior Benedick?»

Benedick in his turn takes revenge on Beatrice saying that Beatrice's decision to remain unmarried (single) will be most beneficial for some gentleman: «So some gentleman or other shall scape a predestinate scratched face». Benedick uses periphrasis «a predestinate scratched face» which stands for fighting which Beatrice's future husband will undoubtedly have with her.

Beatrice has a sharp tongue and she displays her wit without sparing Benedick's feelings, thus she expresses an idea that no scratching could make his face worse than it is: «Scratching could not make it (the face) worse». By this periphrasis Beatrice wants to bring home to Benedick that he is ugly.

Beatrice's speech is emotional and abounds in EMs and SDs. Besides the above mentioned periphrases she uses similes to show her attitude towards men in general and Benedick in particular: «I had rather hear my dog bark at a crow than a man swear he loves me», «A bird of my tongue is better than a

beast of yours» (Benedick's).

Benedick however is a match to Beatrice in dispute, he replies in a humorous way to her attack saying that he wished his horse had a speed of her tongue: «I would my horse had the speed of your tongue». Benedick uses the word «speed» in the direct and figurative meanings simultaneously which is a SD of zeugma. His speech as well as the speech of Beatrice is rich in all kinds of EMs and SDs. Further discussing with Claudio the latter's sweet-heart he says: «Why, i' faith, methinks she's too low for a high praise, too brown for a fair praise, and too little for a great praise». Besides, one should note the double meaning of the words «fair», «low», «high» which is a kind of zeugma. The parallel constructions he uses bring out another SD, that of antithesis through which Benedick reveals his opinion about Hero, the object of Claudio's love. He tries to mock Claudio out of his love and asks him: «Would you buy her, that you inquire after her?» Claudio replies to Benedick through a metaphor: «Can the world buy such a jewel?» to which Benedick answers prolonging the metaphor ironically: «Yea, and a case to put it into». Finally he expresses his disapproval of Claudio's choice by comparing Hero with her cousin Beatrice: «there's her cousin, and she were not possessed with a fury, exceeds her as much in beauty as the first of May doth the last of December». Through this simile Benedick on the one hand expresses his contemptuous attitude to Hero and on the other hand reveals his admiration for the beauty of Beatrice.

Ironically bemoaning his friend's decision to marry Hero, Benedick refers to marriage as a «yoke» (a trite metaphor). He predicts to Claudio his sad fate: he will «sigh away Sundays». Through this periphrasis Benedick wants to say that Claudio will be soon bored to death and regret the irrevocable step he had taken.

Summing up the analysis of the extract off the play one should note the artistic way the dialogue is constructed to reveal the brilliance and wit of the characters. Benedick and Beatrice are shown through their speech which is sharp, colourful and bold, rich in EMs and SDs used by the characters most naturally as they challenge each other in their constant verbal fights.

MUCH ADQ ABOUT NOTHING

ACT II, SCENE I *A hall in Leonato's house.* Enter Leonato, Antonio, Hero, Beatrice, and others. Leonato: Was not Count John here at supper? Antonio: I saw him not.

Beatrice: How tartly that gentleman looks! I never can see him but I am heart-burned an hour after. Hero: He is of a very melancholy disposition.

Beatrice: He were an excellent man that were made just in the midway between him and Benedick: the one is too like an image and says nothing;

and the other too like my lady's eldest son, evermore tattling.

Leonato: Then half Signior Benedick's tongue in Count John's mouth, and half Count John's melancholy in Signior Benedick's face,—

Beatrice: With a good leg and a good foot, uncle, and money enough in his purse, such a man would win any woman in the world, if a'could get her good-will.

Leonato: By my troth, niece, thou wilt never get thee a husband, if thou be so shrewd of thy tongue.

Antonio: In faith, she's too curst.

Beatrice: Too curst is more than curst: I shall lessen God's sending that way; for it is said, «God sends a curst cow short horns»; but to a cow too curst he sends none.

L e o n a t o: So, by being too curst, God will send you no horns.

Beatrice: Just, if he send me no husband; for the which blessing I am at him upon my knees every morning and evening. Lord, I could not endure a husband with a beard on his face: I had rather lie in the woollen.

Leonato: You may light on a husband that hath no beard.

Beatrice: What should I do with him? dress him in my apparel, and make him my waiting-gentlewoman? He that hath a beard is more than a youth; and he that hath no beard is less than a man; and he that is more than a youth is not for me; and he that is less than a man, I am not for him: therefore I will even take sixpence in earnest of the bearward, and lead his apes into hell.

Leonato: Well, then, go you into hell?

Beatrice: No, but to the gate; and there will the devil meet me, like an old cuckold, with horns on his head, and say, "Get you to heaven, Beatrice, get you to heaven; here"s no place for you maids': so deliver I up my apes, and away to Saint Peter for the heavens; he shows me where the bachelors sit, and there live we as merry as the day is long.

Antonio [To Hero]: Well, niece, I trust you will be ruled by your father.

Beatrice: Yes, faith; it is my cousin's duty to make curtsey, and say, "Father, as it please you". But yet for all that, cousin, let him be a handsome fellow, or else make another curtsey, and say, "Father, as it please me".

L e o n a t o: Well, niece, I hope to see you one day fitted with a husband.

Beatrice: Not till God make men of some other metal than earth. Would it not grieve a woman to be overmastered with a piece of valiant dust? to make an account of her life to a clod of wayward marl? No, uncle, I'll none: Adam's sons are my brethren; and, truly, I hold it a sin to match in my kindred.

L e o n a t o: Daughter, remember what I told you: if the prince do solicit you in that kind, you know your answer.

Beatrice: The fault will be in the music, cousin, if you be not wooed in

good time: if the prince be too important, tell him there is measure in every thing, and so dance out the answer. For, hear me, Hero: wooing, wedding, and repenting, is as a Scotch jig, a measure, and a cinque pace: the first suit is hot and hasty, like a Scotch jig, and full as fantastical; the wedding, mannerly-modest, as a measure, full of state and ancientry; and then comes repentance, and with his bad legs, falls into the cinque pace faster and faster, till he sink into his grave.

ASSIGNMENTS FOR STYLISTIC ANALYSIS

1.What impression do you get from Beatrice?
2.Comment on Leonato's words: «By my troth, niece, thou wilt never get thee a husband, if thou be so shrewd of thy tongue».
3.Discuss the meaning of the saying: «God sends a curst cow short horns» and comment on its stylistic peculiarity. Say why Beatrice uses it.
4.Speak on the way Leonato interprets the above mentioned saying. What SD is used by him?
5.Find cases of periphrasis in Beatrice's speech and speak of their function.
6.Discuss Beatrice's attitude towards marriage, comment on lexical and phonetic EMs and SDs used in her speech and speak of the effect achieved through the use of these devices.
7.Comment on the different ways Shakespeare manipulates with the remarks of the characters.
8.Summing up your analysis of the extract, discuss the character of Beatrice and her views as they are revealed through her speech.

BIBLIOGRAPHY

1. Burgess, Antony. English literature. A Survey for Students. Harlow: London. 1966. 278 p.
2. Burgess, Antony. Shakespeare. Cape. 1970. 178 p.
3. Danby J.F. Shakespeare`s Doctrine of Nature. Faber & Faber. 1949. 320 p.
4. Granville - Barker, H.Preface to Shakespeare. Sidgewick & Jackson. 1987. 250 p.
5. Hunter, R.G. Shakespeare and the Comedy of Forgiveness. Columbia U.P. 1965. 190 p.
6. Knights L.C. Some Shakespearian Theme. Chatto & Windus. 1979. 150 p.
7. Knights L.C. An Approach to Hamlet. Penguin. 1980. 195 p.
8. Kott, J. Shakespeare Our Contemporary. Methuen. 1967. 230 p.
9. The Penguin Book of Renaissance Verse. 1590-1659. -L.,1993. 240 p.

10. Ronald Garter and John McRae. The Penguin Guide to Literature in English. Britain and Ireland. Published by Pearson Education Limited in assocation with Penguin Book Ltd. 2001. 263 p.
11. Spenger T. Shakespeare and the Nature of Man.C.U.P. 1969. 135 p.
12. Tillyard E.M. W.Shakespeare`s History Plays. Penguin. 1962. 160 p.
13. Tillyard E.M. W.Shakespeare`s Last Plays.Chatto & Windus. 1978. 230 p.
14. Tillyard E.M. W.Shakespeare`s Problem Plays.Chatto & Windus. 1980. 210 p.
15. Tillyard E.M. W.Shakespeare`s World Picture.Chatto & Windus. 1983. 205 p.
16. Thornley G.C. and Gwyneth Roberts. An Outline of English Literature. New Edition. Longman Group Ltd. 1984. 216 p.
17. Wilson, J.Dover (ed.) Life in Shakespeare`s England. Penguin. 1944. 207 p.
18. Wilson, J.Dover. What happens in “Hamlet”. C.U.P. 1981. 145 p.

19. Володарская Л.И. Первый английский цикл сонетов и его автор. М. 1985. 320 с.
20. Гилилов И. По ком звонил колокол // Шекспировские чтения. 1984. с. 182-201.
21. Гилилов И.Собеседник Шекспира - удивительный писатель Томас Кориэт из Одкомба // Шекспировские чтения. 1985. с. 278-287.
22. Литвинова М. Шекспир и время. Античная воительница, потрясающая копьем // Столпотворение. Выпуск 4/5. Научно-художественное приложение к журналу СПР «Мир перевода». М. 2000. с.5-32.
23. Нестеров А. Алхимический Феникс Шекспира // Столпотворение. Выпуск 4/5. Научно-художественное приложение к журналу СПР «Мир перевода». М. 2000. с.50-69.
24. Подгаецкая И.Ю. Поэтика плеяды // Литература эпохи Возрождения и проблемы всемироной литературы. М. 1967. с.316-320.
25. Шипулинский Ф. Шекспир - Рэтлэнд. Трехвековая конспиративная тайна истории. М. Госиздательство. 1930. 205 с.

Contents