MAR GREGORIOS COLLEGE OF ARTS & SCIENCE

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DEPARTMENT OF ENGLISH

SUBJECT NAME: SHAKESPEARE

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Unit-1: Introduction

- The Age of Shakespeare
- Life of Shakespeare,
- Shakespearean theatre
- Shakespearean audience,
- Shakespearean players,
- Shakespeare Canon,
- Shakespeare's Texts: Quartos and Folios,
- Shakespeare and Classical conventions,
- Shakespearean comedies, tragedies, histories, romances, problem-plays,

Unit-2: Tragedy

Macbeth

Unit-3: Comedy

Twelfth Night

Unit-4: History

Richard II

Unit-5: Critical Essays

1. "From Hamlet to Lear" from *Shakespeare in a Changing World* – Arnold Kettle
2. "On the Tragedies of Shakespeare" – Charles Lamb from *The English Critical Tradition* – Ed. S. Ramaswami & V.S. Sethuraman (Vol. I)

Prescribed Texts:

The English Critical Tradition – Ed. S.Ramaswami & V.S. Sethuraman (Vol. I)
Macbeth (Penguin Shakespeare) by William Shakespeare
Twelfth Night - Ed. Roger Warren and Stanley Wells - Oxford University Press 2008
Richard II- Ed by Frances E. Dolan (Editor, Introduction), Stephen Orgel (Series Editor), A. R. Braunmuller (Series Editor)

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Shakespeare in a Changing World - Arnold Kettle – Published by Lawrence and Wishart

UNIT I – INTRODUCTION

The Age of Shakespeare

Shakespeare lived and worked between 1564 and 1616, placing him squarely in the long and important reign of **Queen Elizabeth I** (1558-1603). The period—the age of Shakespeare—was shaped by Queen Elizabeth's indomitable spirit, and is considered something of a golden age for English literature. Shakespeare is often at the forefront of our minds as an example of and great influence on Elizabethan England; read on to learn how his era influenced him in turn.

The Elizabethan Age was considered **the Golden Age** because of the number of great writers who worked during that period, including Shakespeare, Marlowe, Spenser, Kyd and Jonson. It was a time when poetry and drama flourished. During this epoch, art of high quality also belonged to popular culture. The Elizabethan Age was considered the Golden Age because of the number of great writers who worked during that period, including Shakespeare, Marlowe, Spenser, Kyd and Jonson. It was a time when poetry and drama flourished. During this epoch, art of high quality also belonged to popular culture.

Shakespeare was influenced by the Roman poet Ovid and his stories called Metamorphoses and the tales of Daphne, Adonis, Niobe and Philomel are referred to in his plays.

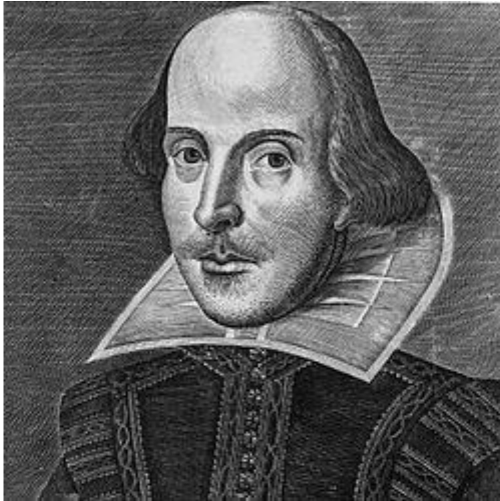
"He was not for an age but for all time," - Ben Jonson declared in the dedication to the 1623 First Folio of the plays of William Shakespeare. His poetry and plays are still published, produced, discussed, translated and analysed in the 21st century, but Shakespeare himself remains the subject of speculation and mystery.

The Elizabethan Age was characterized by a renewed spirit of adventure and discovery and a renewed attention to older sources of knowledge. In literature, the Petrarchan sonnet was imported and modified by Shakespeare (creating what is now called the Elizabethan sonnet), and the genre of tragicomedy was born.

- Queen Elizabeth I ruled over England from 1558 to 1603. Her era was a dynamic one, filled with a thirst for adventure, the development of new ideas, and the flourishing of literature, prose, poetry, and drama.
- Elizabethans were prolific in their writing. Plays, poems, pamphlets, treatises, and other works were created in abundance, widely circulated, and freely read and discussed. Shakespeare's was the great dramatist and poet who wrote thirty-seven plays and 154 sonnets, as well as other works including *The Phoenix and the Turtle*.
- As part of the Renaissance movement, Elizabethan writers delved into the history and mythology of the classical past of Greek and Latin and created new works that explored and adapted classic themes. Shakespeare's play *Julius Caesar* is a fine example of this new classicism.
- Elizabethans reached into the world of romanticism, where they plunged into the adventures, wonders, and beauties of the supernatural and the natural world. In

Shakespeare’s play *A Midsummer Night's Dream*, fairies abound and all sorts of fantastic events occur.
- The Elizabethans were independent and creative. Shakespeare and Spenser, developed sonnet forms of their own.

2. Life of William Shakespeare



Birth and childhood

William Shakespeare was probably born on about April 23, 1564, the date that is traditionally given for his birth. He was John and Mary Shakespeare's oldest surviving child; their first two children, both girls, did not live beyond infancy. Growing up as the big brother of the family, William had three younger brothers, Gilbert, Richard, and Edmund, and two younger sisters: Anne, who died at seven, and Joan.

Their father, John Shakespeare, was a leatherworker who specialized in the soft white leather used for gloves and similar items. A prosperous businessman, he married Mary Arden, of the prominent Arden family. John rose through local offices in Stratford, becoming an alderman and eventually, when William was five, the town bailiff—much like a mayor. Not long after that, however, John Shakespeare stepped back from public life; we don't know why.

Shakespeare, as the son of a leading Stratford citizen, almost certainly attended Stratford's grammar school. Like all such schools, its curriculum consisted of an intense emphasis on the Latin classics, including memorization, writing, and acting classic Latin plays. Shakespeare most likely attended until about age 15.

Marriage and children

A few years after he left school, in late 1582, William Shakespeare married Anne Hathaway. She was already expecting their first-born child, Susanna, which was a fairly common situation at

the time. When they married, Anne was 26 and William was 18. Anne grew up just outside Stratford in the village of Shottery. After marrying, she spent the rest of her life in Stratford.

In early 1585, the couple had twins, Judith and Hamnet, completing the family. In the years ahead, Anne and the children lived in Stratford while Shakespeare worked in London, although we don't know when he moved there.

Shakespeare's only son, Hamnet, died in 1596 at the age of 11. His older daughter Susanna later married a well-to-do Stratford doctor, John Hall. Their daughter Elizabeth, Shakespeare's first grandchild, was born in 1608. In 1616, just months before his death, Shakespeare's daughter Judith married Thomas Quiney, a Stratford vintner. The family subsequently died out, leaving no direct descendants of Shakespeare.

Actor and Playwright

Shakespeare established as a London actor and playwright in 1592 mocked by a contemporary as a "Shake-scene." The same writer alludes to one of Shakespeare's earliest history plays, *Henry VI, Part 3*, which must already have been performed. The next year, in 1593, Shakespeare published a long poem, *Venus and Adonis*. The first quarto editions of his early plays appeared in 1594. For more than two decades, Shakespeare had multiple roles in the London theater as an actor, playwright, and, in time, a business partner in a major acting company, the Lord Chamberlain's Men (renamed the King's Men in 1603).

His last plays and Final years

Shakespeare prospered financially from his partnership in the Lord Chamberlain's Men (later the King's Men), as well as from his writing and acting. He invested much of his wealth in real-estate purchases in Stratford and bought the second-largest house in town, New Place, in 1597.

Among the last plays that Shakespeare worked on was *The Two Noble Kinsmen*, which he wrote with a frequent collaborator, John Fletcher, most likely in 1613. He died on April 23, 1616—the traditional date of his birthday, though his precise birthdate is unknown. We also do not know the cause of his death. His brother-in-law had died a week earlier, which could imply infectious disease, but Shakespeare's health may have had a longer decline.

The memorial bust of Shakespeare is at Holy Trinity Church in Stratford. is The other such likeness is the engraving by Martin Droeshout in the 1623 First Folio edition of Shakespeare's plays, produced seven years after his death by his friends and colleagues from the King's Men.

3.Shakespeare's Theatre

London theatre

Shakespeare's moved from Stratford and in 1592 as an established London actor and playwright, mocked by a contemporary as a "Shake-scene." The same writer alludes to one of

Shakespeare's earliest history plays, *Henry VI, Part 3*, which must already have been performed. In 1593, Shakespeare published a long poem, *Venus and Adonis*. The first quarto editions of his early plays appeared in 1594. For more than two decades, Shakespeare had multiple roles in the London theater as an actor, playwright, and, in time, a business partner in a major acting company, the Lord Chamberlain's Men (renamed the King's Men in 1603). Over the years, he became steadily more famous in the London theater world.

Playhouses and the Globe

In 1576, when Shakespeare was still a 12-year-old in Stratford, James Burbage built the Theatre just outside London. The Theatre was among the first playhouses in England since Roman times. Like the many other playhouses that followed, it was a multi-sided structure with a central, uncovered "yard" surrounded by three tiers of covered seating and a bare, raised stage at one end of the yard. Spectators could pay for seating at multiple price levels; those with the cheapest tickets simply stood for the length of the plays.

Shakespeare's company, the Lord Chamberlain's Men, was one of several to perform at the Theatre, appearing there by about 1594. The Globe, which opened in 1599, became the playhouse where audiences first saw some of Shakespeare's best-known plays. In 1613, it burned to the ground when the roof caught fire during a performance of Shakespeare's *Henry VIII*. A new, second Globe was quickly built on the same site, opening in 1614.

Theaters and palaces

Large open playhouses like the Globe are marvelous in the right weather, but indoor theaters can operate year-round, out of the sun, wind, and rain. They also offer a more intimate setting with the use of artificial light. Shakespeare's company planned for years to operate its own indoor theater, a goal that was finally achieved in 1609 when the Burbages took over London's Blackfriars theater.

Actors, costumes, and staging

Men and boys played all the characters, male and female; acting in Renaissance England was an exclusively male profession. Comic female parts such as Juliet's Nurse might be reserved for a popular adult comic actor, or clown. In addition to their dramatic talents, actors in Shakespeare's time had to fence onstage with great skill, sing songs or play instruments included in the plays, and perform the vigorously athletic dances of their day.

Actors wore gorgeous modern dress, especially for the leading parts. Costumes, a major investment for an acting company, provided the essential "spectacle" of the plays and were often second-hand clothes once owned and worn by real-life nobles.

4. Shakespeare's Audience

Shakespeare's audience for his outdoor plays was the very rich, the upper middle class, and the lower middle class. The lower middle class paid a penny for admittance to the yard (like the

yard outside a school building), where they stood on the ground, with the stage more or less at eye level—these spectators were called groundlings. The rich paid two pennies for entrance to the galleries, covered seating at the sides. The rich paid three pennies to sit in the higher galleries, which had a better view. The best seats were in the lords' rooms, private galleries closest to the stage.

Shakespeare's audience was perhaps not well behaved. Since the play was so long, people would leave their seats and go looking for food to eat and ale to drink during the performance, or perhaps go visit with their friends. Some playgoers, especially those who had saved up money to come and see the play, were extremely annoyed if they were unable to hear the actors and would tell rowdy audience members to quiet down.

Later in Shakespeare's career, his acting company was invited to perform in noble houses and royal courts; the audience there was a good deal more polite and focused on the play.

The Globe, could take up to 3000 people for the most popular plays. All sorts of people came to the theatres. One visitor, in 1617, described the crowd around the stage as 'a gang of porters and carters'. In 1607, the Venetian ambassador bought all the most expensive seats for a performance of Shakespeare's Pericles. Even royalty loved watching a play. They didn't go to public theatres, but companies of actors were summoned to perform at the courts of Elizabeth I and James I. In open air theatres the cheapest price was only 1 penny which bought you a place amongst the 'groundlings' standing in the 'yard' around the stage. For another penny, you could have a bench seat in the lower galleries which surrounded the yard. Or for a penny or so more, could be seated on a cushion. The most expensive seats would have been in the 'Lord's Rooms'. Admission to the indoor theatres started at 6 pence. One penny was only the price of a loaf of bread. The groundlings were very close to the action on stage. They could buy food and drink during the performance – pippins (apples), oranges, nuts, gingerbread and ale.

5. Shakespeare's Players

In Shakespeare's theatre actors were called players. There were no actresses, so women's parts were played by boys. Some boys began their careers as Children of the Chapel Royal, while others were taken on by companies to play female roles.

King's Men, English theater company known by that name after it came under royal patronage in 1603. Its previous name was the Lord Chamberlain's Men. Considered the premier acting company in Jacobean England, the troupe included William Shakespeare as its leading dramatist and Richard Burbage as it principal actor. While Shakespeare was alive, many of his greatest plays were performed by the Lord Chamberlain's Men and King's Men acting companies at the Globe and Blackfriars Theatres.

Richard Burbage

Richard Burbage (6 January 1567 – 12 March 1619) was an English stage actor and theatre owner. He was the younger brother of Cuthbert Burbage. They were both actors in drama.

He was the star of William Shakespeare's theatre company, the Lord Chamberlain's Men which became the King's Men on the ascension of James I in 1603. He played the title role in the first performances of many of Shakespeare's plays, including Hamlet, Othello, Richard III, and King Lear.

John Heminges

John Heminges was an English Renaissance actor. Most noted now as one of the editors of William Shakespeare's 1623 First Folio, Heminges served in his time as an actor and financial manager for the King's Men.

Augustine Phillips

Augustine Phillips (died May 1605) was an Elizabethan actor who performed in troupes with Edward Alleyn and William Shakespeare. He was one of the first generation of English actors to achieve wealth and a degree of social status by means of his trade.

Phillips remained with the company through its change to the King's Men. He was one of the six sharers in the Globe Theatre when it was built in 1598–9, with a one-eighth share. Over time this made him a comparatively wealthy man, at least as far as Elizabethan actors were concerned. In 1601, he was the representative of the company called to testify before the Privy Council about their involvement with the rebellion of the Earl of Essex; the Chamberlain's Men had been paid by supporters of the Earl to perform Shakespeare's Richard II before the abortive coup. Phillips' testimony seems to have assuaged whatever anger the court may have felt towards the players; they were not punished, and indeed played for Elizabeth at Whitehall on 24 February 1601, the night before Essex was executed.

William Kempe

Kempe's was one of a core of five actor-shareholders in the Lord Chamberlain's Men alongside Shakespeare and Richard Burbage, but in a short time (possibly after a disagreement among the members of the troupe) he parted company with the group. Despite his fame as a performer and subsequent intent to continue his career, he appears to have died unregarded and in penury circa 1603.

Thomas Pope

Thomas Pope (died 1603) was an Elizabethan actor, a member of the Lord Chamberlain's Men and a colleague of William Shakespeare. Pope was a "comedian and acrobat."

Pope was most likely an original member of the Lord Chamberlain's Men at their re-constitution in 1594, along with Shakespeare, Burbage, and the others. He was a figure of some significance

in the early phase of the company's history, in that he and Heminges were the payees for their Court performances — a responsibility that would have been given only to trusted members.

George Bryan
George Bryan (fl. 1586 – 1613) was an actor in English Renaissance theatre, a member of the Lord Chamberlain's Men with William Shakespeare and Richard Burbage.In 1611–13 he was recorded as a Groom of the Chamber under James I.

Henry Condell
Henry Condell was an actor in the King's Men, the playing company for which William Shakespeare wrote. With John Heminges, he was instrumental in preparing the First Folio, the collected plays of Shakespeare, published in 1623.Condell left an extensive estate, including shares in the Globe and Blackfriars Theatres.

John Shancke

John Shancke was one of the actors in Twelfth Night , but the part he played is not known. He was a dramatist and actor. A play by him (Shancke's Ordinary) was produced at the Blackfriar's Theatre in 1603.

6. Shakespeare Canon

The complete works of **Shakespeare are**. known as **Shakespeare's Canon**. The **Shakespeare canon** is generally defined by the 36 plays published in the First Folio (1623), some of which are thought to be collaborations or to have been edited by others, and two co-authored plays, Pericles, Prince of Tyre (1609) and The Two Noble Kinsmen (1634); two classical narrative poems, Venus and Adonis

Shakespeare's Plays in Chronological Order

- "Henry VI Part I" (1589–1590)
- "Henry VI Part II" (1590–1591)
- "Henry VI Part III" (1590–1591)
- "Richard III" (1592–1593)
- "The Comedy of Errors" (1592–1593)
- "Titus Andronicus" (1593–1594)
- "The Taming of the Shrew" (1593–1594)
- "The Two Gentlemen of Verona" (1594–1595)

7. Shakespeare’s Texts: Quartos and Folios

Quarto - A quarto is a book in which eight pages are printed on a single sheet which is folded twice to form four leaves. The average quarto contains about one hundred pages. **Folio** - A folio is a book in which each sheet is folded over only once through the middle, forming two leaves (or four pages). The First Folio has 454 leaves, approximately 8 1/2 x 13 3/8 inches in size. A copy of **Shakespeare's First Folio**, one of the most sought-after books in the world, has been discovered in a stately home on a Scottish island. This copy of the **first** collected edition of **Shakespeare's** plays, published in 1623, was found at Mount Stuart House on the Isle of Bute.

Shakespeare's earliest published plays are referred to as folios or quartos according to the folding of the printed sheets Shakespeare's Quartos
Before the publication of the First Folio in 1623, nineteen of the thirty-seven plays in Shakespeare's canon had appeared in quarto format. With the exception of *Othello* (1622), all of the quartos were published prior to the date of Shakespeare's retirement from the theatre in about 1611. It is unlikely that Shakespeare was involved directly with the printing of any of his plays, although it should be noted that two of his poems, *Venus and Adonis* and *The Rape of Lucrece* were almost certainly printed under his direct supervision.

Heminge and Condell were right to be concerned about the integrity of Shakespeare's great works. The flaws in some of the quartos are wretched. Take for example the opening of Hamlet's famous soliloquy: "To be, or not to be: that is the question" (3.1.56-65). In the quarto version of 1603 we have, "To be or not to be. Aye, there's the point/To die to sleep, is that all? Aye all."

8.Shakespeare and Classical Conventions

Historically, Elizabethan theatre refers to plays performed in England during the reign of Queen Elizabeth I (1558-1603). Shakespeare’s contemporaries included the likes of Christopher Marlowe, Ben Jonson, Thomas Dekker, Thomas Kyd, Thomas Heywood and Robert Greene. These and other playwrights also wrote and performed their plays in England during the reign of Elizabeth I. Many of the conventions used in public performances of Elizabethan plays were so recognisable, today Elizabethan theatre is not only referred to as a specific period in theatre history, but also as a theatre style.

Here are some of the more identifiable acting and staging conventions common to Elizabethan theatre:

Soliloquy

Hamlet’s “To be or not to be…” is literature’s most famous soliloquy. This popular Elizabethan convention is a literary or dramatic technique in which a single character talks aloud inner

thoughts to him or herself, but not within earshot of another character. Typically, a soliloquy is lengthy with a dramatic tone.

Aside

The aside existed in Shakespeare's times, but happily continued into the melodramas of the 19th century many years later. An aside is a convention that usually involves one character addressing the audience "on the side", offering them valuable information in relation to the plot or characters that only the audience is privy to. The audience now feels empowered, knowing more about the events on stage than most of the characters do.

Boys Performing Female Roles

Acting in Elizabeth's England was frowned upon my many in society as a profession unsuitable for women, as it was rough and rowdy instead of genteel. As a result, women were not legally permitted to act on the English stage until King Charles II was crowned in the year 1660 (even though women were already acting in various European countries in Commmedia dell'Arte plays for some years). Shakespeare and his contemporaries therefore had no choice but to cast young boys in the roles of women, while the men played all the male roles on stage.

Masque

Existing before Elizabethan England and also outliving it, the masque was normally performed indoors at the King or Queen's court. Spoken in verse, a masque involved beautiful costumes and an intellectual element appropriate for the mostly educated upper class. Masques were allegorical stories about an event or person involving singing, acting and dancing. Characters wore elaborate masks to hide their faces.

Eavesdropping

Eavesdropping was a dramatic technique that sat neatly between a soliloquy and an aside. Certain characters would strategically overhear others on stage, informing both themselves and the audience of the details, while the characters being overheard had no idea what was happening. This convention opened up opportunities for the playwright in the evolving plot.

Presentational Acting Style

It is generally agreed by scholars Elizabethan acting was largely presentational in style. Plays were more overtly a “performance” with clues the actors were aware of the presence of an audience instead of completely ignoring them as part of their art. Movements and gestures were more stylised and dramatic than one might ordinarily expect in a modern naturalistic or realistic drama, speech patterns were heightened for dramatic effect, and the use of conventions such as the aside, prologue, epilogue and word puns directly connected characters to the audience watching. The aside, the prologue, the soliloquy and the epilogue were all variations on a characters’ direct address to the audience when staged.

Presentational Acting

- Presentational acting is the "presenting" of a character, not the "representing" of a character
- Actors "present" physical cues to the audience as a means of characterization

French actor Benoit Constant Coquelin is considered a master of "presentational acting"

Presentational Acting

- Presentational acting…
  - Acts from "the outside in"
  - Was the primary style of performance from ancient Greece until the mid-to-late 1700s

May 10th, 1849, a riot broke out in New york City when two actors, British William Charles MacReady (left) and Edwin Forrest were both playing *MacBeth.* MacReady performed with a restrained, representational style; Forrest played the part loudly, athletically, and bombastically – presentationally. Lots of people were super angry about both.

Dialogue

Elizabethan plays commonly consisted of dialogue that was poetic, dramatic and heightened beyond that of the vernacular of the day. While often the lower class characters' speech was somewhat colloquial (prose), upper class characters spoke stylised, rhythmic speech patterns (verse). Shakespeare took great care in composing dialogue that was sometimes blank (unrhymed), but at other times rhyming (couplets) and often using five stressed syllables in a line of dialogue (iambic pentameter).

Play Within a Play

This Elizabethan convention was a playwriting technique used by Shakespeare and others that involved the staging of a play inside the play itself. It was not a flimsy convention, but rather one that was used judiciously and with purpose. One of the most famous examples of this convention occurs in Hamlet, when the title character is convinced his uncle Claudius murdered his father for the throne. So Hamlet organizes an out-of-town troupe of performers to attend one evening and perform a play before King Claudius that involves the same plot line as the events in the larger play (murder of a King), but in a different setting … all to let Claudius know Hamlet is on to him!

Stagecraft

In terms of stagecraft, Elizabethan dramas used elaborate costumes, yet quite the opposite for scenery. Acting spaces were largely empty (bare stage) with isolated set pieces representing many of the same and minimal use of props (a single tree equalled a forest, a throne for a King's palace). This explains the use of rich dialogue full of imagery, as there was no set on stage to designate the scene's location. However, Elizabethan costumes were often rich and colorful, with a character's status in society being denoted by their costume, alone. There were no stage lights of any kind, with plays strictly performed during daylight hours. A simple balcony at the rear of the stage could be used for scenes involving fantastical beings.

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9. Comedies, Tragedies and Histories, Romances, Problem Plays

List of Shakespeare's plays by genre.

COMEDIES

All's Well That Ends Well
As You Like It
The Comedy of Errors
Love's Labour's Lost
Measure for Measure
The Merchant of Venice
The Merry Wives of Windsor
A Midsummer Night's Dream
Much Ado About Nothing
The Taming of the Shrew
The Tempest
Twelfth Night
The Two Gentlemen of Verona
The Winter's Tale

TRAGEDIES

Antony and Cleopatra
Coriolanus
Cymbeline
Hamlet
Julius Caesar
King Lear
Macbeth
Othello
Romeo and Juliet
Timon of Athens
Titus Andronicus
Troilus and Cressida

HISTORIES

Henry IV Part I
Henry IV Part II
Henry V
Henry VI Part I
Henry VI Part II
Henry VI Part III
Henry VIII
King John

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Richard II
Richard III

PLAYS NOT IN THE FIRST FOLIO

Pericles
The Two Noble Kinsmen

Comedies

Shakespeare comedies are generally identifiable as plays full of fun, irony and dazzling wordplay. They also abound in disguises and mistaken identities, with very convoluted plots that are difficult to follow with very contrived endings.

Twelfth Night is similar – the humiliation of a man the in-group doesn't like. As in *The Merchant of Venice*, his suffering is simply shrugged off in the highly contrived comic ending.

Tragedies

Shakespeare is perhaps most famous for his great four tragedies—"Hamlet","Macbeth", "Othello"and "King Lear," all of which are immediately recognizable, regularly studied, and frequently performed.

In all, Shakespeare wrote 10 tragedies. However, Shakespeare's plays often overlap in style and there is debate over which plays should be classified as tragedy, comedy, and history. For example, "Much Ado About Nothing" is normally classified as a comedy but follows many of the tragic conventions.

Common Features of Shakespeare's Tragedies

The fatal flaw: Shakespeare's tragic heroes are all fundamentally flawed. It is this weakness that ultimately results in their downfall.

The bigger they are, the harder they fall: The Shakespeare tragedies often focus on the fall of a nobleman. By presenting the audience with a man with excessive wealth or power, his eventual downfall fall is all the more tragic.

External pressure: Shakespeare's tragic heroes often fall victim to external pressures. Fate, evil spirits, and manipulative characters all play a hand in the hero's downfall.

History Plays

Shakespeare pulled inspiration for his plays from a number of sources, but most of the English history plays are based on Raphael Holinshed's "Chronicles." Shakespeare was known for borrowing heavily from earlier writers, and he was not alone in this. Holinshed's works,

published in 1577 and 1587, were key references for Shakespeare and his contemporaries, including Christopher Marlowe.

Shakespeare was not attempting to render an accurate picture of the past. Rather, he was writing for the entertainment of his theater audience and therefore molded historical events to suit their interests.

If produced in the modern-day, Shakespeare's (and Holinshed's) writings would probably be described as "based on historical events" with a disclaimer that they were edited for dramatic purposes.

Common Features of the Shakespeare Histories

The Shakespeare histories share a number of things in common. First, most are set in times of medieval English history. The Shakespeare histories dramatize the Hundred Years War with France, giving us the Henry Tetralogy, "Richard II," "Richard III," and "King John"—many of which feature the same characters at different ages.

Second, in all his histories, Shakespeare provides social commentary through his characters and plots. Really, the history plays say more about Shakespeare’s own time than the medieval society in which they are set.

For example, Shakespeare cast King Henry V as an everyman hero to exploit the growing sense of patriotism in England. Yet, his depiction of this character is not necessarily historically accurate. There's not much evidence that Henry V had the rebellious youth that Shakespeare depicts, but the Bard wrote him that way to make his desired commentary.

The romances of William Shakespeare

The late **romances**, often simply **called** the **romances**, are a grouping of William **Shakespeare**'s last **plays**, comprising Pericles, Prince of Tyre; Cymbeline; The Winter's Tale; and The Tempest. The Two Noble Kinsmen, of which **Shakespeare** was co-author, is sometimes **also** included in the grouping.The term "romances" was first used for these late works in Edward Dowden's *Shakespeare: A Critical Study of His Mind and Art* (1875).

A Midsummer Night's Dream (which is in part about the rift between **Romantic** and Classic ideas) is considered **Shakespeare's most Romantic play**.

As Shakespeare approached the end of his career he became more interested in some of the ideas that he had touched on in the earlier plays. Shakespeare used themes like the redeeming qualities of nature as opposed to the corrupt staleness of city and court life; the regeneration that the younger generation represented; and encounters with spiritual experiences. Instead of

flawed characters dying as a result of their deficiencies, as we find in the more Aristotelian models like Macbeth, they could be redeemed by a daughter or by nature or by a combination of both. The character was able to repent for his mistakes and bad deeds and was allowed to live, to embark on a new life that those things had taught him.

Those late plays had elements of comedy and tragedy as well as having a wider view of life. They have become a new classification, named Romance plays by scholars. Shakespeare's plays generally accepted as Romance plays are:

Pericles
Cymbeline
The Winter's Tale
The Tempest
Pericles

The things that these four plays have in common are that some conflict or injustice that occurred a long time ago is resolved; the death of the perpetrator avoids death by heartfelt and full repentance; and that extraordinary occurrences like shipwrecks, improbable disguises and supernatural events act as dramatic devices. The plays also feature the re-unification of divided families. Whereas in comedies there is a happy ending where all the characters are paired of in love and happiness, there are pairings and happy endings in the romance plays but always with the dark shadows cast by the unpleasant events that lurk in everyone's memory. These plays are also called 'tragicomedies.'

Shakespeare's Problem Plays

Understanding **Shakespeare's 'Problem' plays** requires a brief, general overview of the play types. Placing any of Shakespeare's plays into any of the familiar categories, such as tragedy or comedy, is difficult. Categorising them is nothing more than a modern convenience, although Shakespeare himself, or at least the editors of the First Folio, named many of the plays as 'tragical' or 'comical' or 'tragical comical.'

The **problem plays** are three **plays** that William **Shakespeare** wrote between the late 1590s and the first years of the seventeenth century: All's Well That Ends Well, Measure for Measure, and Troilus and Cressida. Julius Caesar is often referred to as a problem play. The nineteenth-century Norwegian playwright, Henrik Ibsen produced what he called '**problem plays**' as an

aspect of the **new** 'realism' that was fashionable at the time.Although Shakespeare experts don't always agree, the plays generally called problem plays are:

- All's Well that Ends Well
- Measure for Measure
- The Merchant of Venice
- Timon of Athens
- Troilus and Cressida
- The Winter's Tale

Unit II – MACBETH

Characters:

Macbeth A captain in Duncan's army, later the Thane (Lord) of Glamis and Cawdor. When Three Witches predict that he will one day be king of Scotland, he takes his fate into his own hands, allowing his ambition and that of his wife to overcome his better judgement. His bloody reign culminates in a battle against Malcolm and the English forces.

Lady Macbeth The devilish wife of Macbeth, whose ambition helps to drive her husband toward the desperate act of murder. Subsequently, her husband's cruelty and her own guilt recoil on her, sending her into a madness from which she never recovers.

Banquo A fellow-captain and companion of Macbeth, who also receives a prophecy from the Witches: that his children will one day succeed to the throne of Scotland. This information is sufficient to spell his death at the hands of the resentful Macbeth, who is later haunted by Banquo's ghost.

Duncan King of Scotland. His victories against rebellious kinsmen and the Norwegians have made him a popular and honored king. His decision to pass the kingdom to his son Malcolm provokes his untimely death at the hands of Macbeth.

Fleance Banquo's son, who, by escaping Macbeth's plot on his life, will go on to be father to a line of kings.

Donalbain and Malcolm Duncan's two sons. Fearful of implication in their father's murder, they flee Scotland, Donalbain to Ireland and Malcolm to England, where he raises a large army with the intention of toppling the tyrant Macbeth.

Macduff A thane (nobleman) of Scotland who discovers the murdered King Duncan. Suspecting Macbeth and eventually turning against him, Macduff later flees to England to join Malcolm. When Macbeth arranges the murder of his wife and children, Macduff swears personal revenge.

Lennox, Ross, Menteth, Angus, Caithness Thanes of Scotland, all of whom eventually turn against the tyrannical Macbeth.

The Porter, the Old Man, the Doctors Three commentators on events, all of whom have a certain degree of wisdom and foresight. The Porter hints at the Hell-like nature of Macbeth's castle; the Old Man associates the murder of King Duncan with the instability of the natural world; the Doctors recognize disease and disorder even though they cannot cure it.

The Witches Three agents of Fate who reveal the truth (or part of it) to Macbeth and Banquo and who later appear to confirm the downfall and tragic destiny of the tyrannical Macbeth.

Background

Shakespeare's *Macbeth* remains one of his most popular plays, both for classroom study and performance, and with good reason. Here we have the playwright's shortest play, but arguably his most intense, in terms both of its action and its portrayal of human relationships. The "butcher and his fiend-like queen" are among the most attractive villains in stage history, and the profound psychology with which Shakespeare imbues them is deliciously pleasurable for theater audience and student alike.

Macbeth was a real king of eleventh-century Scotland, whose history Shakespeare had read in several sources, principally the *Chronicles* of Holinshed, to which he referred for many of his other historical dramas. In Holinshed's account, Banquo and Macbeth combine to kill King Duncan after winning his favor in a battle against the Danes. The original story is full of wonderful details that show the cunning of the Scots and Macbeth, who slaughtered an entire Danish army not by brute force, but by cunning: first mixing a sleeping potion and sending it, like the Trojan horse, as a gift to the enemy army. Once they were asleep, Macbeth was able to kill them easily. Presumably from this incident, Shakespeare derived his idea of having Lady Macbeth administer a sleeping potion to the guards of King Duncan's chamber.

In Holinshed's account, however, although we learn that Macbeth's wife is ambitious to become queen, Lady Macbeth does not feature as an accomplice. Instead, Banquo joins forces with Macbeth in killing Duncan. As we shall see later, this particular confederacy of murderers presented Shakespeare with a problem.

Act 1, scene 1

Thunder and lightning crash above a Scottish moor. Three haggard old women, the witches, appear out of the storm. In eerie, chanting tones, they make plans to meet again upon the heath, after the battle, to confront Macbeth. As quickly as they arrive, they disappear.

Act 1, scene 2

At a military camp near his palace at Forres, King Duncan of Scotland asks a wounded captain for news about the Scots' battle with the Irish invaders, who are led by the rebel Macdonwald. The captain, who was wounded helping Duncan's son Malcolm escape capture by the Irish, replies that the Scottish generals Macbeth and Banquo fought with great courage and violence. The captain then describes for Duncan how Macbeth slew the traitorous Macdonwald. As the captain is carried off to have his wounds attended to, the thane of Ross, a Scottish nobleman, enters and tells the king that the traitorous thane of Cawdor has been defeated and the army of Norway repelled. Duncan decrees that the thane of Cawdor be put to death and that Macbeth, the hero of the victorious army, be given Cawdor's title. Ross leaves to deliver the news to Macbeth.

Act 1, scene 3

On the heath near the battlefield, thunder rolls and the three witches appear. One says that she has just come from "[k]illing swine" and another describes the revenge she has planned upon a sailor whose wife refused to share her chestnuts. Suddenly a drum beats, and the third witch cries that Macbeth is coming. Macbeth and Banquo, on their way to the king's court at Forres, come upon the witches and shrink in horror at the sight of the old women. Banquo asks whether they are mortal, noting that they don't seem to be "inhabitants o' th' earth" (1.3.39). He also wonders whether they are really women, since they seem to have beards like men. The witches hail Macbeth as thane of Glamis (his original title) and as thane of Cawdor. Macbeth is baffled by this second title, as he has not yet heard of King Duncan's decision. The witches also declare that Macbeth will be king one day. Stunned and intrigued, Macbeth presses the witches for more information, but they have turned their attention to Banquo, speaking in yet more riddles. They call Banquo "lesser than Macbeth, and greater," and "not so happy, yet much happier"; then they tell him that he will never be king but that his children will sit upon the throne (1.3.63–65). Macbeth implores the witches to explain what they meant by calling him thane of Cawdor, but they vanish into thin air.

In disbelief, Macbeth and Banquo discuss the strange encounter. Macbeth fixates on the details of the prophecy. "Your children shall be kings," he says to his friend, to which Banquo responds: "You shall be king" (1.3.84). Their conversation is interrupted by the arrival of Ross and Angus, who have come to convey them to the king. Ross tells Macbeth that the king has made him thane of Cawdor, as the former thane is to be executed for treason. Macbeth, amazed that the witches' prophecy has come true, asks Banquo if he hopes his children will be kings. Banquo replies that devils often tell half-truths in order to "win us to our harm".Macbeth ignores his companions and speaks to himself, ruminating upon the possibility that he might one day be king. He wonders whether the reign will simply fall to him or whether he will have to perform a dark deed in order to gain the crown. At last he shakes himself from his reverie and the group departs for Forres. As they leave, Macbeth whispers to Banquo that, at a later time, he would like to speak to him privately about what has transpired.

Act 1, scene 4

At the king's palace, Duncan hears reports of Cawdor's execution from his son Malcolm, who says that Cawdor died nobly, confessing freely and repenting of his crimes. Macbeth and Banquo enter with Ross and Angus. Duncan thanks the two generals profusely for their heroism in the battle, and they profess their loyalty and gratitude toward Duncan. Duncan announces his intention to name Malcolm the heir to his throne. Macbeth declares his joy but notes to himself that Malcolm now stands between him and the crown. Plans are made for Duncan to dine at Macbeth's castle that evening, and Macbeth goes on ahead of the royal party to inform his wife of the king's impending arrival.

Act 1, scene 5

In Inverness, Macbeth's castle, Lady Macbeth reads to herself a letter she has received from Macbeth. The letter announces Macbeth's promotion to the thaneship of Cawdor and details his meeting with the witches. Lady Macbeth murmurs that she knows Macbeth is ambitious, but fears he is too full of "the' milk of human kindness" to take the steps necessary to make himself king (1.5.15). She resolves to convince her husband to do whatever is required to seize the crown. A messenger enters and informs Lady Macbeth that the king rides toward the castle, and that Macbeth is on his way as well. As she awaits her husband's arrival, she delivers a famous speech in which she begs, "you spirits / That tend on mortal thoughts, unsex me here, / And fill me from the crown to the toe top-full / Of direst cruelty" (1.5.38–41). She resolves to put her natural femininity aside so that she can do the bloody deeds necessary to seize the crown. Macbeth enters, and he and his wife discuss the king's forthcoming visit. Macbeth tells his wife that Duncan plans to depart the next day, but Lady Macbeth declares that the king will never see tomorrow. She tells her husband to have patience and to leave the plan to her.

Summary: Act 1, scene 6

Duncan, the Scottish lords, and their attendants arrive outside Macbeth's castle. Duncan praises the castle's pleasant environment, and he thanks Lady Macbeth, who has emerged to greet him, for her hospitality. She replies that it is her duty to be hospitable since she and her husband owe so much to their king. Duncan then asks to be taken inside to Macbeth, whom he professes to love dearly.

Summary: Act 1, scene 7

If it were done when 'tis done, then 't were well It were done quickly........... He's here in double trust:
First, as I am his kinsman and his subject, Strong both against the deed; then, as his host, Who should against his murderer shut the door, Not bear the knife myself.

Inside the castle, as oboes play and servants set a table for the evening's feast, Macbeth paces by himself, pondering his idea of assassinating Duncan. He says that the deed would be easy if

he could be certain that it would not set in motion a series of terrible consequences. He declares his willingness to risk eternal damnation but realizes that even on earth, bloody actions "return / To plague th'inventor". He then considers the reasons why he ought not to kill Duncan: Macbeth is Duncan's kinsman, subject, and host; moreover, the king is universally admired as a virtuous ruler. Macbeth notes that these circumstances offer him nothing that he can use to motivate himself. He faces the fact that there is no reason to kill the king other than his own ambition, which he realizes is an unreliable guide.

Lady Macbeth enters and tells her husband that the king has dined and that he has been asking for Macbeth. Macbeth declares that he no longer intends to kill Duncan. Lady Macbeth, outraged, calls him a coward and questions his manhood: "When you durst do it," she says, "then you were a man" (1.7.49). He asks her what will happen if they fail; she promises that as long as they are bold, they will be successful. Then she tells him her plan: while Duncan sleeps, she will give his chamberlains wine to make them drunk, and then she and Macbeth can slip in and murder Duncan. They will smear the blood of Duncan on the sleeping chamberlains to cast the guilt upon them. Astonished at the brilliance and daring of her plan, Macbeth tells his wife that her "undaunted mettle" makes him hope that she will only give birth to male children. He then agrees to proceed with the murder.

Act 2, scene 1

Banquo and his son Fleance walk in the torch-lit hall of Macbeth's castle. Fleance says that it is after midnight, and his father responds that although he is tired, he wishes to stay awake because his sleep has lately inspired "cursed thoughts". Macbeth enters, and Banquo is surprised to see him still up. Banquo says that the king is asleep and mentions that he had a dream about the "three weird sisters." When Banquo suggests that the witches have revealed "some truth" to Macbeth, Macbeth claims that he has not thought of them at all since their encounter in the woods.He and Banquo agree to discuss the witches' prophecies at a later time.

Banquo and Fleance leave, and suddenly, in the darkened hall, Macbeth has a vision of a dagger floating in the air before him, its handle pointing toward his hand and its tip aiming him toward Duncan. Macbeth tries to grasp the weapon and fails. He wonders whether what he sees is real or a "dagger of the mind, a false creation / Proceeding from the heat-oppressed brain" (2.1.38–39). Continuing to gaze upon the dagger, he thinks he sees blood on the blade, then abruptly decides that the vision is just a manifestation of his unease over killing Duncan. The night around him seems thick with horror and witchcraft, but Macbeth stiffens and resolves to do his bloody work. A bell tolls—Lady Macbeth's signal that the chamberlains are asleep—and Macbeth strides toward Duncan's chamber.

As Macbeth leaves the hall, Lady Macbeth enters, remarking on her boldness. She imagines that Macbeth is killing the king even as she speaks. Hearing Macbeth cry out, she worries that the chamberlains have awakened. She says that she cannot understand how Macbeth could fail—she had prepared the daggers for the chamberlains herself. She asserts that she would have

killed the king herself then and there, “[h]ad he not resembled / [her] father as he slept” (2.2.12–13). Macbeth emerges, his hands covered in blood, and says that the deed is done. Badly shaken, he remarks that he heard the chamberlains awake and say their prayers before going back to sleep. When they said “amen,” he tried to say it with them but found that the word stuck in his throat. He adds that as he killed the king, he thought he heard a voice cry out: “Sleep no more, / Macbeth does murder sleep” (2.2.33–34).

Lady Macbeth at first tries to steady her husband, but she becomes angry when she notices that he has forgotten to leave the daggers with the sleeping chamberlains so as to frame them for Duncan’s murder. He refuses to go back into the room, so she takes the daggers into the room herself, saying that she would be ashamed to be as cowardly as Macbeth. As she leaves, Macbeth hears a mysterious knocking. The portentous sound frightens him, and he asks desperately, “Will all great Neptune’s ocean wash this blood / Clean from my hand?”.As Lady Macbeth reenters the hall, the knocking comes again, and then a third time. She leads her husband back to the bedchamber, where he can wash off the blood. “A little water clears us of this deed,” she tells him. “How easy it is then!”

Summary: Act 2, scene 2

Will all great Neptune’s ocean wash this blood Clean from my hand? No, this my hand will rather
The multitudinous seas incarnadine, Making the green one red.

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Act 2, scene 3

A porter stumbles through the hallway to answer the knocking, grumbling comically about the noise and mocking whoever is on the other side of the door. He compares himself to a porter at the gates of hell and asks, "Who's there, i' th' name of Beelzebub?" (2.3.3). Macduff and Lennox enter, and Macduff complains about the porter's slow response to his knock. The porter says that he was up late carousing and rambles on humorously about the effects of alcohol, which he says provokes red noses, sleepiness, and urination. He adds that drink also "provokes and unprovokes" lechery—it inclines one to be lustful but takes away the ability to have sex (2.3.27).

Macbeth enters, and Macduff asks him if the king is awake, saying that Duncan asked to see him early that morning. In short, clipped sentences, Macbeth says that Duncan is still asleep. He offers to take Macduff to the king. As Macduff enters the king's chamber, Lennox describes the storms that raged the previous night, asserting that he cannot remember anything like it in all his years.

With a cry of "O horror, horror, horror!" Macduff comes running from the room, shouting that the king has been murdered (2.3.59). Macbeth and Lennox rush in to look, while Lady Macbeth appears and expresses her horror that such a deed could be done under her roof. General chaos ensues as the other nobles and their servants come streaming in. As Macbeth and Lennox emerge from the bedroom, Malcolm and Donalbain arrive on the scene. They are told that their father has been killed, most likely by his chamberlains, who were found with bloody daggers. Macbeth declares that in his rage he has killed the chamberlains.

Macduff seems suspicious of these new deaths, which Macbeth explains by saying that his fury at Duncan's death was so powerful that he could not restrain himself. Lady Macbeth suddenly faints, and both Macduff and Banquo call for someone to attend to her. Malcolm and Donalbain whisper to each other that they are not safe, since whoever killed their father will probably try to kill them next. Lady Macbeth is taken away, while Banquo and Macbeth rally the lords to meet and discuss the murder. Duncan's sons resolve to flee the court. Malcolm declares that he will go south to England, and Donalbain will hasten to Ireland.

Summary: Act 2, scene 4

Ross, a thane, walks outside the castle with an old man. They discuss the strange and ominous happenings of the past few days: it is daytime, but dark outside; last Tuesday, an owl killed a falcon; and Duncan's beautiful, well-trained horses behaved wildly and ate one another. Macduff emerges from the castle and tells Ross that Macbeth has been made king by the other lords, and that he now rides to Scone to be crowned. Macduff adds that the chamberlains seem the most likely murderers, and that they may have been paid off by someone to kill Duncan. Suspicion has now fallen on the two princes, Malcolm and Donalbain, because they have fled the scene. Macduff returns to his home at Fife, and Ross departs for Scone to see the new king's coronation.

Summary: Act 3, scene 1

In the royal palace at Forres, Banquo paces and thinks about the coronation of Macbeth and the prophecies of the weird sisters. The witches foretold that Macbeth would be king and that

Banquo's line would eventually sit on the throne. If the first prophecy came true, Banquo thinks, feeling the stirring of ambition, why not the second? Macbeth enters, attired as king. He is followed by Lady Macbeth, now his queen, and the court. Macbeth and Lady Macbeth ask Banquo to attend the feast they will host that night. Banquo accepts their invitation and says that he plans to go for a ride on his horse for the afternoon. Macbeth mentions that they should discuss the problem of Malcolm and Donalbain. The brothers have fled from Scotland and may be plotting against his crown.
Banquo departs, and Macbeth dismisses his court. He is left alone in the hall with a single servant, to whom he speaks about some men who have come to see him. Macbeth asks if the men are still waiting and orders that they be fetched. Once the servant has gone, Macbeth begins a soliloquy. He muses on the subject of Banquo, reflecting that his old friend is the only man in Scotland whom he fears. He notes that if the witches' prophecy is true, his will be a "fruitless crown," by which he means that he will not have an heir (3.1.62). The murder of Duncan, which weighs so heavily on his conscience, may have simply cleared the way for Banquo's sons to overthrow Macbeth's own family.

The servant reenters with Macbeth's two visitors. Macbeth reminds the two men, who are murderers he has hired, of a conversation he had with them the day before, in which he chronicled the wrongs Banquo had done them in the past. He asks if they are angry and manly enough to take revenge on Banquo. They reply that they are, and Macbeth accepts their promise that they will murder his former friend. Macbeth reminds the murderers that Fleance must be killed along with his father and tells them to wait within the castle for his command.

Summary: Act 3, scene 2

Elsewhere in the castle, Lady Macbeth expresses despair and sends a servant to fetch her husband. Macbeth enters and tells his wife that he too is discontented, saying that his mind is "full of scorpions" (3.2.37). He feels that the business that they began by killing Duncan is not yet complete because there are still threats to the throne that must be eliminated. Macbeth tells his wife that he has planned "a deed of dreadful note" for Banquo and Fleance and urges her to be jovial and kind to Banquo during the evening's feast, in order to lure their next victim into a false sense of security (3.2.45).

Summary: Act 3, scene 3

It is dusk, and the two murderers, now joined by a third, linger in a wooded park outside the palace. Banquo and Fleance approach on their horses and dismount. They light a torch, and the murderers set upon them. The murderers kill Banquo, who dies urging his son to flee and to avenge his death. One of the murderers extinguishes the torch, and in the darkness Fleance escapes. The murderers leave with Banquo's body to find Macbeth and tell him what has happened.

Summary: Act 3, scene 4

Onstage stands a table heaped with a feast. Macbeth and Lady Macbeth enter as king and queen, followed by their court, whom they bid welcome. As Macbeth walks among the company, the first murderer appears at the doorway. Macbeth speaks to him for a moment, learning that Banquo is dead and that Fleance has escaped. The news of Fleance's escape angers Macbeth—if only Fleance had died, he muses, his throne would have been secure. Instead, "the worm that's fled / Hath nature that in time will venom breed" (3.4.28–29).
Returning to his guests, Macbeth goes to sit at the head of the royal table but finds Banquo's ghost sitting in his chair. Horror-struck, Macbeth speaks to the ghost, which is invisible to the rest of the company. Lady Macbeth makes excuses for her husband, saying that he occasionally has such "visions" and that the guests should simply ignore his behavior. Then she speaks to Macbeth, questioning his manhood and urging him to snap out of his trance. The ghost disappears, and Macbeth recovers, telling his company: "I have a strange infirmity which is nothing / To those that know me" (3.4.85–86). As he offers a toast to company, however, Banquo's specter reappears and shocks Macbeth into further reckless outbursts. Continuing to make excuses for her husband, Lady Macbeth sends the alarmed guests out of the room as the ghost vanishes again.

Macbeth mutters that "blood will have blood" and tells Lady Macbeth that he has heard from a servant-spy that Macduff intends to keep away from court, behavior that verges on treason (3.4.121). He says that he will visit the witches again tomorrow in the hopes of learning more about the future and about who may be plotting against him. He resolves to do whatever is necessary to keep his throne, declaring: "I am in blood / Stepped in so far that, should I wade no more, / Returning were as tedious as go o'er" (3.4.135–137). Lady Macbeth says that he needs sleep, and they retire to their bed.

Summary: Act 3, scene 5

Upon the stormy heath, the witches meet with Hecate, the goddess of witchcraft. Hecate scolds them for meddling in the business of Macbeth without consulting her but declares that she will take over as supervisor of the mischief. She says that when Macbeth comes the next day, as they know he will, they must summon visions and spirits whose messages will fill him with a false sense of security and "draw him on to his confusion" (3.5.29). Hecate vanishes, and the witches go to prepare their charms.

Summary: Act 3, scene 6

That night, somewhere in Scotland, Lennox walks with another lord, discussing what has happened to the kingdom. Banquo's murder has been officially blamed on Fleance, who has fled. Nevertheless, both men suspect Macbeth, whom they call a "tyrant," in the murders of Duncan and Banquo. The lord tells Lennox that Macduff has gone to England, where he will join Malcolm in pleading with England's King Edward for aid. News of these plots has prompted Macbeth to prepare for war. Lennox and the lord express their hope that Malcolm and Macduff

Summary: Act 4, scene 1

In a dark cavern, a bubbling cauldron hisses and spits, and the three witches suddenly appear onstage. They circle the cauldron, chanting spells and adding bizarre ingredients to their stew—"eye of newt and toe of frog, / Wool of bat and tongue of dog" (4.1.14–15). Hecate materializes and compliments the witches on their work. One of the witches then chants: "By the pricking of my thumbs, / Something wicked this way comes" (4.1.61–62).

In fulfillment of the witch's prediction, Macbeth enters. He asks the witches to reveal the truth of their prophecies to him. To answer his questions, they summon horrible apparitions, each of which offers a prediction to allay Macbeth's fears. First, a floating head warns him to beware Macduff; Macbeth says that he has already guessed as much. Then a bloody child appears and tells him that "none of woman born / shall harm Macbeth" (4.1.96–97). Next, a crowned child holding a tree tells him that he is safe until Birnam Wood moves to Dunsinane Hill. Finally, a procession of eight crowned kings walks by, the last carrying a mirror. Banquo's ghost walks at the end of the line. Macbeth demands to know the meaning of this final vision, but the witches perform a mad dance and then vanish. Lennox enters and tells Macbeth that Macduff has fled to England. Macbeth resolves to send murderers to capture Macduff's castle and to kill Macduff's wife and children.

Summary: Act 4, scene 2

At Macduff's castle, Lady Macduff accosts Ross, demanding to know why her husband has fled. She feels betrayed. Ross insists that she trust her husband's judgment and then regretfully departs. Once he is gone, Lady Macduff tells her son that his father is dead, but the little boy perceptively argues that he is not. Suddenly, a messenger hurries in, warning Lady Macduff that she is in danger and urging her to flee. Lady Macduff protests, arguing that she has done no wrong. A group of murderers then enters. When one of them denounces Macduff, Macduff's son calls the murderer a liar, and the murderer stabs him. Lady Macduff turns and runs, and the pack of killers chases after her.

Summary: Act 4, scene 3

Outside King Edward's palace, Malcolm speaks with Macduff, telling him that he does not trust him since he has left his family in Scotland and may be secretly working for Macbeth. To determine whether Macduff is trustworthy, Malcolm rambles on about his own vices. He admits that he wonders whether he is fit to be king, since he claims to be lustful, greedy, and violent. At first, Macduff politely disagrees with his future king, but eventually Macduff cannot keep himself from crying out, "O Scotland, Scotland!" (4.3.101).

Macduff's loyalty to Scotland leads him to agree that Malcolm is not fit to govern Scotland and perhaps not even to live. In giving voice to his disparagement, Macduff has passed Malcolm's test of loyalty. Malcolm then retracts the lies he has put forth about his supposed shortcomings and embraces Macduff as an ally. A doctor appears briefly and mentions that a "crew of wretched souls" waits for King Edward so they may be cured (4.3.142). When the doctor leaves, Malcolm explains to Macduff that King Edward has a miraculous power to cure disease.

Ross enters. He has just arrived from Scotland, and tells Macduff that his wife and children are well. He urges Malcolm to return to his country, listing the woes that have befallen Scotland since Macbeth took the crown. Malcolm says that he will return with ten thousand soldiers lent him by the English king. Then, breaking down, Ross confesses to Macduff that Macbeth has murdered his wife and children. Macduff is crushed with grief. Malcolm urges him to turn his grief to anger, and Macduff assures him that he will inflict revenge upon Macbeth.

Summary: Act 5, scene 1

At night, in the king's palace at Dunsinane, a doctor and a gentlewoman discuss Lady Macbeth's strange habit of sleepwalking. Suddenly, Lady Macbeth enters in a trance with a candle in her hand. Bemoaning the murders of Lady Macduff and Banquo, she seems to see blood on her hands and claims that nothing will ever wash it off. She leaves, and the doctor and gentlewoman marvel at her descent into madness.

Summary: Act 5, scene 2

Outside the castle, a group of Scottish lords discusses the military situation: the English army approaches, led by Malcolm, and the Scottish army will meet them near Birnam Wood, apparently to join forces with them. The "tyrant," as Lennox and the other lords call Macbeth, has fortified Dunsinane Castle and is making his military preparations in a mad rage.

Summary: Act 5, scene 3

Macbeth strides into the hall of Dunsinane with the doctor and his attendants, boasting proudly that he has nothing to fear from the English army or from Malcolm, since "none of woman born" can harm him (4.1.96) and since he will rule securely "[t]ill Birnam Wood remove to Dunsinane" (5.3.2). He calls his servant Seyton, who confirms that an army of ten thousand Englishmen approaches the castle. Macbeth insists upon wearing his armor, though the battle is still some time off. The doctor tells the king that Lady Macbeth is kept from rest by "thick-coming fancies," and Macbeth orders him to cure her of her delusions (5.3.40).

Summary: Act 5, scene 4

In the country near Birnam Wood, Malcolm talks with the English lord Siward and his officers about Macbeth's plan to defend the fortified castle. They decide that each soldier should cut down a bough of the forest and carry it in front of him as they march to the castle, thereby disguising their numbers.

Summary: Act 5, scene 5

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.

Within the castle, Macbeth blusteringly orders that banners be hung and boasts that his castle will repel the enemy. A woman's cry is heard, and Seyton appears to tell Macbeth that the queen is dead. Shocked, Macbeth speaks numbly about the passage of time and declares famously that life is "a tale / Told by an idiot, full of sound and fury, / Signifying nothing" (5.5.25–27). A messenger enters with astonishing news: the trees of Birnam Wood are advancing toward Dunsinane. Enraged and terrified, Macbeth recalls the prophecy that said he could not die till Birnam Wood moved to Dunsinane. Resignedly, he declares that he is tired of the sun and that at least he will die fighting.

Summary: Act 5, scene 6

Outside the castle, the battle commences. Malcolm orders the English soldiers to throw down their boughs and draw their swords.

Summary: Act 5, scene 7

On the battlefield, Macbeth strikes those around him vigorously, insolent because no man born of woman can harm him. He slays Lord Siward's son and disappears in the fray.

Summary: Act 5, scene 8

Macduff emerges and searches the chaos frantically for Macbeth, whom he longs to cut down personally. He dives again into the battle.

Summary: Act 5, scene 9

Malcolm and Siward emerge and enter the castle.

Summary: Act 5, scene 10

Elsewhere on the battlefield, Macbeth at last encounters Macduff. They fight, and when Macbeth insists that he is invincible because of the witches' prophecy, Macduff tells Macbeth that he was not of woman born, but rather "from his mother's womb / Untimely ripped" (5.10.15–16). Macbeth suddenly fears for his life, but he declares that he will not surrender "[t]o kiss the ground before young Malcolm's feet, / And to be baited with the rabble's curse" (5.10.28–29). They exit fighting.

Summary: Act 5, scene 11

Malcolm and Siward walk together in the castle, which they have now effectively captured. Ross tells Siward that his son is dead. Macduff emerges with Macbeth's head in his hand and proclaims Malcolm King of Scotland. Malcolm declares that all his thanes will be made earls, according to the English system of peerage. They will be the first such lords in Scottish history. Cursing Macbeth and his "fiend-like" queen, Malcolm calls all those around him his friends and

Unit III – TWELFTH NIGHT

Character List

Orsino The Duke of Illyria and its ruler. At the opening of the comedy, he is desperately in love with Lady Olivia, who spurns his romantic overtures in spite of the fact that he is a perfect and ideal gentleman.

Viola/Cesario After being shipwrecked, she disguises herself as a young boy, takes the name of Cesario, and attains a position in Duke Orsino's household because of her wit and charm. As a boy, she is then used as an emissary from the duke to court Lady Olivia. Her twin brother, Sebastian, looks exactly like her.

Lady Olivia She is a rich countess who, at first, plans to mourn her brother's recent death for seven years, but when she meets the emissary from Duke Orsino (Viola disguised as a boy), she immediately falls in love with the youth.

Sebastian The twin brother to Viola who is mistaken for Cesario when he (Sebastian) arrives in town.He meets Olivia and enters immediately into a marriage with her.

Antonio A sea captain who aids and protects Sebastian; his pleas for help are ignored by Viola, who in her disguise looks exactly like her twin brother.

Sir Toby Belch Lady Olivia's uncle who lives with her and who is given to constant drinking bouts; he delights in playing tricks on others.

Sir Andrew Aguecheek A skinny knight who is encouraged by Sir Toby to continue courting Lady Olivia because as long as he courts Lady Olivia,Sir Toby can gull him out of enough money to continue the nightly drinking bouts.

Malvolio Lady Olivia's steward who also has fantasies that Lady Olivia might someday marry him. He is opposed to Sir Toby's drinking bouts, and, thus, he becomes the object of one of Sir Toby's elaborate tricks.

Maria Lady Olivia's waiting woman; she is clever and arranges a superlative trick to be played on Malvolio.

Feste A clown, or "jester," in the employ of Lady Olivia; he has a marvelous way with words and with making a sentence "get up and walk away."

Fabian Another servant of some importance in Lady Olivia's house.

Valentine and Curio Two gentlemen who attend Duke Orsino.

A Sea Captain He appears in only one scene. He helps Viola with her disguise.

Act I Summary:

Scene 1:

Count Orsino of Illyria is introduced; he laments that he is lovesick, and wishes that "if music be the food of love," he could kill his unrequited love through an overdose of music. His servant, Curio, asks Orsino if he will go and hunt; Orsino answers with another lovelorn reply, about how his love for the Lady Olivia has been tearing him apart. Orsino's servant Valentine, whom Orsino sent to give his affections to Olivia, returns; Valentine was not allowed to speak directly to Olivia, but Olivia sent a message, via her handmaiden, that Olivia will continue to mourn her dead brother, and will neither allow Orsino to see her or to woo her. Orsino laments that Olivia does not hold the same deeply felt love that he professes to have.

Scene 2:

Viola lands in Illyria, after a terrible shipwreck in which she was separated from her twin brother, Sebastian. Viola hopes that her brother was saved, as she was; the Captain, who also managed to get ashore, tries to console her of the hopes of finding her brother alive. The Captain recalls seeing her brother in the water after the shipwreck, clinging onto a mast, and riding above the waves. As it happens, the Captain is from Illyria, and tells Viola of Count Orsino, and of his love for Lady Olivia; the Captain also mentions Olivia's recent loss of both her father and her brother, and Viola, having lost her brother as well, commiserates with Olivia's situation. Viola proposes that she serve Orsino, since he is a good and just man; she conspires with the Captain that she may be presented to Orsino as a eunuch, and that her true identity as a foreign woman be concealed. The Captain agrees to help her, and he leads her to Orsino.

Scene 3:

Sir Toby, Olivia's drunken uncle, is approached by Olivia's handmaiden, Maria, about his late hours and disorderly habits. Maria also objects to one of Sir Toby's drinking buddies, Sir Andrew Aguecheek, a rather foolish man who Sir Toby has brought as a potential suitor to Olivia. Sir Toby has great affection for Sir Andrew, but Maria does not; she believes that Sir Andrew is a drunkard and a fool, and not to be suffered. Sir Toby attempts to introduce Sir Andrew to Maria; wordplay ensues from a series of misunderstandings, puns, and differing usages of words. Maria exits, and Sir Toby and Sir Andrew continue to quibble, with some amusing results; at last, they decide to start drinking.

Scene 4:

Viola has now disguised herself as a boy, Cesario, and has been taken into the service of Count Orsino. Valentine remarks that Orsino and Viola, as Cesario, have become close in the short time that Viola has been employed; indeed, Orsino has already told Viola of his great love for Olivia. Orsino asks Viola to go to Olivia and make Orsino's case to the lady; he believes that Viola/ Cesario, being younger and more eloquent than his other messengers, will succeed. Viola

says she will obey, although she confesses in an aside that she already feels love for Orsino, and would rather be his wife than try to woo Olivia for him.

Scene 5:

Feste's first appearance in the play; unlike Sir Toby and Sir Andrew, who make wordplay by mincing each other's meanings, Feste is more perceptive and quick-witted, and gets into an entertaining argument with the equally quick-witted Maria. Olivia enters, with her attendants, and is somewhat displeased and short with Feste; Feste says she is a fool for mourning her brother, if she knows that her brother is in heaven. Viola/ Cesario arrives at Olivia's house, and is admitted after much waiting, and being examined by both Sir Toby and Malvolio. Viola is brought in to meet Olivia, who finds out Viola is a messenger on Orsino's behalf, and Olivia discourages Viola from wooing her for the Count. Viola tries to make Orsino's suit, though Olivia counters this with elusive and witty remarks; Olivia begins to show interest in Viola as Cesario in this scene, and still insists that she cannot love Orsino. Viola is sent away at last, and Olivia has Malvolio go after Viola, with a ring and an invitation to come back tomorrow.

Act II Summary:

Scene 1:

Sebastian, Viola's brother, is shown alive, and in the company of Antonio, a somewhat shady sea-captain who is wanted by Count Orsino for questionable doings on the seas. Sebastian tells Antonio of his sister, Viola, who he fears has been drowned; he thanks Antonio for his kindness in saving him from being drowned, and resolves that he must be off alone. Antonio asks if he may go with Sebastian, but Sebastian refuses this kind request, and is gone.

Scene 2:

Malvolio catches up to Viola, with the ring he was instructed to give Viola by Olivia. Viola is surprised, since she left no ring with Olivia; Malvolio grows impatient with Viola's claim to know nothing of the ring, and he throws it down onto the ground, and storms off. Viola realizes that the ring is proof that Olivia has some affection for her as Cesario; she regrets that Olivia is in love with her disguise, as that will come to nothing, and also that she is in love with her master, but that she can do nothing in her present disguise.

Scene 3:

Sir Toby and Sir Andrew are up late, drinking; Feste joins them, and they request that he sing a song about love. They proceed to make a great deal of noise, by singing, drinking, and talking nonsense; Maria tries to get them to be quiet, but Malvolio is awakened by the noise, and comes down to berate them for disturbing the household. Once Malvolio leaves, Maria concocts a plan to make Malvolio look like a complete fool: since Maria's handwriting is similar to Olivia's, she will write love letters to Malvolio and make it look like the letters have come

from Olivia. The party decides to try this out and see if it will work; Maria leaves to go to bed, and Sir Toby and Sir Andrew decide to drink the rest of the night away.

Scene 4:

Orsino calls upon Feste to sing an old song, that pleases him very well; Orsino then begins to talk to Viola/ Cesario of love, and its imperfections. Orsino compares women to roses "whose fair flower/ being once displayed, doth fall that very hour"; Viola does not completely approve of Orsino's slightly cynical view of women, and will seek to correct it later in the scene. Feste begins to sing his song, a sad one about love and death, and when he is done, he is dismissed, and makes a remark about Orsino's extreme changeability of mood.

Viola attempts to soothe Orsino's melancholy by getting him to accept that Olivia might not love him, but that perhaps another woman does; Orsino counters this with the argument that women are very inconstant in their love, and could not have a feeling as deep as the love he has for Olivia. Viola knows that this is not true, in light of the great amount of feeling she has for Orsino; she attempts to persuade him that women are "as true of heart" as men, by telling him a story she makes up about a sister that loved only too constantly and too well. Orsino asks Viola to go again to Olivia, and make his suit; Viola obeys, and sets off to see Olivia again.

Scene 5:

Maria appears, with the love-letter she has written for the purposes of baiting Malvolio. Sir Toby, Sir Andrew, and their friend Fabian are present; they hide behind a tree as Malvolio approaches, and Maria places the letter somewhere where he is certain to find it. Malvolio approaches, already muttering nonsense about thinking that Olivia fancies him, and about how things would be if they were married; this angers Sir Toby and Sir Andrew, who want to beat Malvolio for his pretension. Malvolio finally spots the letter, and recognizes the handwriting as Olivia's; he takes the bait completely, believing it to be proof that Olivia really does love him. Sir Toby and Sir Andrew marvel at Maria's plan, and how it has worked, and cannot wait to see Malvolio make an even bigger fool of himself.

Act III Summary:

Scene 1:

Viola enters, on her way to see Olivia; she comes across Feste, who is full of wit and foolery as usual. Feste expresses his dislike for Viola, which Viola does not take personally; Viola gives him a few coins for his wordplay, and mentions the wit that it takes to act the fool as well as Feste does. Viola runs across Sir Toby and Sir Andrew on her way to visit Olivia; Olivia then comes to meet Viola, and Viola again attempts to make Orsino's suit to Viola.
Olivia apologizes for the confusion she brought upon Viola with sending the ring; then, Olivia confesses her affection for Viola/ Cesario, and begs to know if Viola does indeed feel the same way. Viola says no, then asks again if Olivia will have anything to do with Orsino; Olivia is constant in her lack of response to Orsino, but makes one last attempt to win Cesario over.

Viola warns Olivia as best she can, telling Olivia that "I am not what I am," though Olivia does not guess at the statement's real meaning (III.i.139). Of course she is unsuccessful, and Viola leaves‹but not without an entreaty to return.

Scene 2:

Sir Andrew finally comes to his senses, realizing that Olivia favors Cesario far more than she favors him. His friend Fabian tries to convince him that Olivia is only pretending to favor Cesario, in order to make Sir Andrew jealous; his lie is well-intentioned, but does not soothe Sir Andrew's anger. Sir Toby then persuades Sir Andrew that he should challenge Cesario to a duel, and that, if Sir Andrew wins, he will surely gain Olivia's affections. Sir Toby tells him to write a letter of challenge, which Sir Toby will deliver; Toby actually has no intent of sponsoring a duel, but thinks the exercise might cool Sir Andrew off a little. Maria then enters, and begs them all to come see Malvolio, who is acting like a complete idiot in front of Olivia.

Scene 3:

Antonio is slow to leave Sebastian's side, as he fears some accident may happen to Sebastian since he is completely ignorant of the country. Sebastian wants to go about and see the sights, but Antonio tells him that he cannot; Antonio confesses that he was involved with some piracy against Illyria, and that he is wanted by the Count because of it. Antonio proposes that they meet up at an inn in one hour, and that Sebastian can wander about until then; they part, hopeful of meeting up again without accident.

Scene 4:

Maria warns Olivia of Malvolio's very strange behavior; yet, Olivia still wishes that Malvolio be brought before her. Malvolio is wearing yellow, cross-gartered stockings, which Olivia abhors; he is careful to point out what he thinks is his fashionable taste. Malvolio continues his absurdity, making remarks of unwarranted familiarity, and completely baffling Olivia with his misguided attempts to be amorous toward her. Olivia dismisses Malvolio's odd behavior as being some kind of passing madness, and orders that Malvolio be looked after while she sees to Cesario, who has supposedly returned.

Sir Toby, Maria, and Fabian approach Malvolio; they treat Malvolio's case as an instant of witchcraft or possession, and pretend they know nothing of the real cause of Malvolio's strange behavior. Then, their plan takes a more malicious turn; not satisfied with the havoc they have already caused, they decide to make Malvolio go mad, if they can. Sir Andrew returns, with his "saucy" letter for Cesario, and Viola as Cesario appears, having patched up any bad feelings over their last dramatic scene.

Sir Toby conveys Sir Andrew's challenge to Viola, and tries to make Viola shrink from the confrontation by greatly exaggerating Sir Andrew's meanness and anger. Sir Andrew and Viola come close to some sort of reluctant confrontation, when Antonio stumbles on them; Antonio is arrested by officers of the Count, and asks Viola for his purse, mistaking Viola for her brother

Sebastian. Antonio is taken aback when Viola will not give him his purse, thinking that she, as Sebastian, is ungrateful for his help; he speaks of rescuing Sebastian from drowning, which lets Viola know that her brother might be alive. Antonio is dragged away, and Viola hopes that what Antonio said is indeed true, and that her brother might have been saved from the wreck.

Act IV Summary:

Scene 1:

Feste approaches Sebastian, thinking that Sebastian is 'Cesario'; when Sebastian tells Feste that he does not know him, nor Olivia, whom Feste tells him to meet, Feste becomes rather upset, and accuses Sebastian of "strangeness". Then Sir Andrew comes, and strikes Sebastian out of anger, as if he were Cesario; Sir Toby and Sebastian come close to getting in a duel of their own, when Olivia finds them, and charges them to stop. Olivia dismisses Sir Toby, and asks Sebastian "would thou'dst be ruled by me," thinking that he is Cesario, due to his great resemblance to his sister. Sebastian decides to go along with it, struck by Olivia's beauty, thinking it all a pleasant dream from which he hopes he will not awaken.

Scene 2:

Maria and Feste conspire to present Feste as Sir Topaz, the curate, to Malvolio, who is hidden from view. Feste tries to convince that Malvolio that he is crazy, and Malvolio continues to insist that he is not, that he has been wrongly incarcerated. Feste then confronts Malvolio as himself, and torments him some more; he fakes a conversation with himself as Feste and Sir Topaz, and Malvolio begs for paper and ink so that he can send a message to Olivia. Feste promises to fetch these things, and exits with a song.

Scene 3:

Sebastian debates with himself whether he is mad, or whether it is the Lady Olivia; but, he recognizes that is cannot be her, since she is able to command a large household, and therefore would have to be sane and coherent. Olivia asks him to come with her to the parson and be married to her; Sebastian, though he does not know her and cannot figure out exactly what is going on, says he will marry her, and leaves with her.

Act V Summary:

Scene 1:

Fabian asks Feste for the letter Malvolio has written; Feste refuses this request, and then Orsino, with Viola, finds them. Feste delays him with a bit of jesting, and gets some money out of him; Orsino asks him to find Olivia, and Feste goes to find her, with the promise of money for the task. Viola points out Antonio, who is being brought to them by officers; Orsino remembers Antonio from a sea-battle, and Viola tries to defend Antonio from charges of crime by noting his kindness to her. Antonio claims that he rescued Viola from drowning, and that they have been

in each other's company ever since; Orsino says that this is nonsense, since Viola has been serving him the whole time.
Then, Olivia approaches them, still denying Orsino's love, while admitting her affection for Viola. Orsino becomes angry at Viola, rather than Olivia, because of these developments; he begins to suspect Viola of double-dealings, and out of his anger, he admits his love for Viola, still disguised as a boy. Viola, for the first time, declares her love for Orsino, much to Olivia's consternation; Olivia counters this declaration by divulging that she was married, to Viola as Cesario, she thinks. A priest confirms Olivia's account, and Orsino becomes even more angry at Viola. Sir Andrew and Sir Toby enter, charging Viola with fighting them and injuring them; Viola is again shocked, and confused.
Suddenly, Sebastian dashes in, apologizing for injuring Sir Toby; he expresses his happiness at seeing Antonio again, and acknowledges Olivia as his wife. Viola and Sebastian see each other again, and there is a joyful reunion. Sebastian reveals to Olivia that she married him, rather than his sister in disguise; Orsino swears that he loves Viola, and will marry her.
Then, the action turns to Malvolio's condition; his letter is read, and his condition explained. Malvolio is upset at his mistreatment, and Olivia attempts to smooth things over; Fabian explains his, Sir Toby's, and Maria's part in Malvolio's torment. Then, Feste inflames Malvolio's anger, and he leaves, in a huff.
Orsino pronounces that happiness will stay with all of them, and that his marriage to Viola will soon be performed. Feste closes the play with a song about "the wind and the rain," a reminder that even great happiness is not safe from life's storms.

Unit IV – RICHARD II

Character List

King Richard II

the King of England, deposed by the end of the play.

The Queen

the wife of Richard.

John of Gaunt

the Duke of Lancaster and Richard's uncle, he has his lands stolen by Richard after his death.

Harry Bolingbroke

the Duke of Hereford and John Gaunt's son who will become King Henry IV after he succeeds in defeating Richard II.

Duchess of Gloucester

the widow of Gaunt's and York's brother.

Duke of York

King Richard's uncle, the man in charge of England when Richard leaves to fight in Ireland.

Duchess of York

the wife of the Duke of York.

Duke of Aumerle

the son of the Duke of York, he later plots against King Henry IV but is forgiven.

Thomas Mowbray
Duke of Norfolk.
Green
a follower of Richard, killed by Bolingbroke.
Bagot
a follower of Richard, killed by Bolingbroke.
Bushy
a follower of Richard.
Earl of Northumberland
Percy, a supporter of Bolingbroke.
Harry Percy
the son of Northumberland, a supporter of Bolingbroke.
Lord Ross
a supporter of Bolingbroke.
Lord Willoughby
a supporter of Bolingbroke.
Earl of Salisbury
a member of Richard's party.
Bishop of Carlisle
a member of Richard's party.
Sir Stephen Scrope
a member of Richard's party.
Lord Berkeley
Lord Fitzwalter
Duke of Surrey
Abbot of Westminster and Sir Piers Exton
the nobleman who kills King Richard.

Lord Marshall
Heralds
Captain
of the Welsh Army, he informs Salisbury that the omens indicate Richard will die soon.
Ladies - attendants to the Queen.
Gardener
overheard by the Queen discussing how Richard was captured by Bolingbroke.
Gardener's men
Exton's men
Keeper
of the prison at Pomfret, he refuses to taste Richard's food and is protected by Exton.

Groom - the groom of King Richard's stable**.**

Act One, Scene One

Richard II is majestically seated on his throne preparing to judge two noblemen accusing each other of treason. Richard orders both men to be brought before the throne. They enter and immediately hurl accusations at each other, in the process getting so mad that each man throws down his gage (a glove), which is a challenge to a duel.
Richard tries to reestablish order by asking Bolingbroke to tell him the exact charges of treason. Bolingbroke accuses Mowbray of stealing money which was designated for army purposes. He further accuses Mowbray of killing the Duke of Gloucester, or Thomas of Woodstock, one of Richard's uncles whom Mowbray was ordered to guard. Mowbray defends himself, telling Richard that the money was his because it paid off a loan he had previously made to the king. He admits that he failed to protect Gloucester, and is ambiguous about how it happened. However, most detrimental of all, Mowbray admits to having once plotted against Richard, but claims to regret it.

Richard orders the two men to obey his command, and asks them to forgive and forget the entire episode. John of Gaunt pleads with Bolingbroke to give up the challenge to a duel, and Richard tries to make Mowbray listen to him, but in vain. Both men remain resolute, and Mowbray finally bows down and indicates he cannot avoid the fight since his honor is at stake. Richard is unable to control the two men, and finally is forced to allow them a chivalric duel in the ancient medieval manner.

Act One, Scene Two

John of Gaunt laments the fact that his son is starting a new quarrel over the Duke of Gloucester's death. The Duchess of Gloucester does not agree with his sentiments, saying instead that her husband's death should be revenged. Powerless to intervene in the state affairs, the Duchess wishes that Mowbray will be killed immediately during the duel with Bolingbroke. Gaunt informs her that he must leave for Coventry where the fight will take place, but that she should pray to God for her revenge.

Act One, Scene Three

The two quarreling noblemen are armed and ready to fight in the arena at Coventry when King Richard arrives. The duel is conducted ceremonially, with the Lord Marshal obeying the king's orders. He first makes Mowbray come forward and state why he is present, followed by Bolingbroke. Both men give their names and reasons for fighting.

Bolingbroke, before the fight begins, asks if he may have permission to kiss Richard's ring. Richard instead chooses to break with the usual ceremony, saying, "We will descend and fold him in our arms" (1.3.54). Both men say some final words to their friends and family and take up their positions. The Lord Marshall orders the weapons to be given to the men, and then waits for the signal to begin.

Just as the trumpet sounds, King Richard allows his warder, the staff that the king traditionally carries, to fall. The Lord Marshall immediately halts the duel and makes the men return to their chairs. Richard decides that rather than allow bloodshed, he would prefer to banish the two men. Mowbray is forever banned from England, and Bolingbroke receives a banishment of ten years.

Mowbray still refuses to ever admit to being a traitor, and departs in exile. Richard, seeing how sad John of Gaunt appears over the banishment of his son, immediately reduces the time to only six years. Gaunt is still not happy because he realizes that he will be dead before his son ever returns. Richard tries to reassure him, and asks why he supported the decision to banish his son earlier. Gaunt replies that he was deciding as a judge, not a father, and that he now regrets his decision. Richard refuses to alter the sentence any more, and departs from the arena.

Gaunt notices that Bolingbroke refuses to speak to anyone and tries to cheer him up. However, Bolingbroke feels that being banished is a disaster. He unwillingly departs from England.

Act One, Scene Four

Richard asks Aumerle how Bolingbroke reacted after the sentencing. Aumerle says that he pretended to be overwhelmed with grief rather than tell Bolingbroke "farewell." Richard tells the assembled men that Bolingbroke was becoming dangerous because of his popularity among the common people. "Observed his courtship to the common people, / How he did seem to dive into their hearts" (1.4.23-24).

Now that Bolingbroke is gone, Richard starts to prepare for a war with Ireland, which is in revolt. He makes the decision to go to Ireland himself, and in an effort to get money for the war he chooses to sell the king's right to tax as well as write blank charters, or forced loans. After making these decisions, Richard is informed that John of Gaunt has fallen ill and will likely die soon. Richard immediately expresses his will to confiscate Gaunt's estate, which would technically become Bolingbroke's land and money.

Act Two, Scene One

John of Gaunt, close to dying, is sitting in a chair speaking with the Duke of York. He wishes that Richard would arrive because he want to advise Richard on becoming a better king. York informs Gaunt that it is unlikely Richard will ever listen to him, since the king has surrounded himself with flatterers. Gaunt predicts that Richard's, "rash, fierce blaze of riot cannot last" (2.1.33). He speaks of the glorious past he has seen England live through, and wishes that his death will allow England to renew hew glory.
Richard arrives and asks Gaunt how he is feeling. Gaunt responds with a long lecture on how Richard is destroying England with his mismanagement. Richard tells Gaunt that if he were not a sick old man his head would already have been cut off. Gaunt continues with his condemnation, and then leaves the room to return to his bed and die. Northumberland enters a few moments later and informs the king that Gaunt is dead.

Richard orders his men to prepare to seize the estate left behind as a means of paying for the war in Ireland. York speaks up and tells Richard that if he ignores the hereditary rights of the nobles then he will make a great deal of enemies among the nobility. Richard ignores this advice and continues with his seizure of the estate.

Northumberland, aware that Bolingbroke is returning home, informs two other men named Ross and Willoughby that Bolingbroke is returning to lay claim to his estate. Furthermore, Bolingbroke is sailing to the northern shore with an entire army, as well as the support of many of the nobles. Northumberland then informs the men that he is leaving to go join the army in revolt against Richard's terrible mismanagement of the kingdom. Ross and Willoughby decide to join him as well.

Act Two, Scene Two

The Queen is upset that Richard has been forced to go to Ireland, and misses his presence. Bushy tries to comfort her, but is interrupted by Green with the news that Bolingbroke has landed in the north. To make things even worse, he further tells her that Northumberland, Northumberland's son Harry Percy, and several other noblemen have joined the rebels.
York, left behind to manage the kingdom in Richard's absence, arrives dressed in battle garments. He is so old that he is not sure he can defend the throne from Bolingbroke's army. "Here am I, left to underprop his land, / Who, weak with age, cannot support myself" (2.2.82-83). York orders his servingman to go to his sister, the Duchess of Gloucester, and ask her for a thousand pounds. The servingman informs him that his sister died only an hour ago, and therefore cannot help him.
York, completely distraught by so many problems at once, tries to muster an army with the few forces he has at his disposal. He orders some armor to be brought from his own estate, and begs the few remaining nobles to lend him their men. Green and Bushy decide to run away to Bristol Castle and seek refuge there, for they know that they will be killed if captured by Bolingbroke. Bagot is the only noble who chooses to instead go to Richard's army, which is still en route to Ireland.

Act Two, Scene Three

Northumberland has joined Bolingbroke, who is leading his army towards Berkeley where several other nobles have gathered. Harry Percy, who figures prominently in Henry IV, Part One, is introduced and meets Bolingbroke for the first time. Ross and Willoughby also arrive and welcome Bolingbroke back to England.

Lord Berkeley comes and greets Bolingbroke as the Lord of Hereford. Bolingbroke instead claims the name Lancaster, which is the title Richard stole from him. Berkeley informs him that the Duke of York has arrived to speak with him.
York chastises Bolingbroke for illegally entering England, and makes his nephew stand instead of kneel. York tells him that he represents the King in the King's absence, "Why, foolish boy, the King is left behind, / And in my loyal bosom lies his power" (2.3.96-97). Bolingbroke claims that

he has only returned in order to reclaim his hereditary lands of Lancaster, which he has a right to do. The other nobles concur and support him against York's arguments and accusations of treason.

Unable to stop the men from rebelling, York chooses to remain a neutral person, offering hospitality to both sides. Bolingbroke decides to march onwards to Bristol where he believes Bushy and Bagot are hiding so that he can remove them from power.

Act Two, Scene Four

The Earl of Salisbury pleads with a Welsh captain to remain with his army rather than return to Wales. The men are waiting for the arrival of Richard's army so that they can attack Ireland together. The captain tells Salisbury that there have been omens indicating that the king will soon fall or die, and that he is therefore not needed anymore. Salisbury laments the fact that Richard's glory is rapidly disintegrating.

Act Three, Scene One

Bolingbroke succeeds in capturing Green and Bushy at Bristol Castle. He informs the men that they are traitors because of the way they misled the king. They are both sentenced to death, and Northumberland leads them away to be killed. Bolingbroke then makes sure that York has delivered a message to the Queen informing her that he greets her kindly.

Act Three, Scene Two

Richard arrives in Wales after a long sea-journey, and gratefully touches the earth, happy to be back on firm ground. Aumerle comments that Bolingbroke is growing stronger the longer they wait to return. Richard delivers a speech defining what he believes makes a king, saying, "Not all the water in the rough rude sea / Can wash the balm from an anointed king" (3.2.50-51). He claims that God will fight with his army, since he is a divinely elected king.

Salisbury arrives and Richard asks him where the Welsh army is. Salisbury is forced to inform Richard that all the Welsh troops departed the previous day, thinking that Richard was already dead. Richard turns pale at this news, but then asks, "Am I not King?" (3.2.79). He orders his men to "Arm, arm, my name!" (3.2.82).

Scrope arrives and tells Richard that the country is falling apart as men defect to Bolingbroke. Richard inquires about Bushy and Green, and is told that they have made peace with Bolingbroke. He mistakes this as meaning that they defected, and curses them, only to quickly be informed that they have in fact been executed. Scrope lastly informs Richard that York has ceded all of his northern castles to Bolingbroke's factions, thereby completely destroying Richard's chances of defeating Bolingbroke in battle. Richard tells his men to discharge the troops and let the men go, "From Richard's night to Bolingbroke's fair day" (3.2.214-215).

Act Three, Scene Three

Bolingbroke arrives at Flint Castle and fortuitously discovers that Richard is hiding there with his followers. He sends Northumberland to the castle to ask Richard if he, Bolingbroke, may kneel before the royal throne, provided Richard revokes the banishment and restores his lands. Bolingbroke then marches directly up to the castle walls.

Richard appears on the top of the walls, and Bolingbroke says, "See, see, King Richard doth himself appear, / As doth the blushing discontented sun.../ When he perceives the envious clouds are bent / To dim his glory and to stain the track" (3.3.61-62,64-65). Northumberland informs Richard that Bolingbroke is there to reclaim his inheritance, and will only kneel before the king when his lands have been restored.

Richard agrees to this arrangement, but turns to Aumerle and asks whether it would have been better to fight. Aumerle says, "No, good my lord, let's fight with gentle words" (3.3.130). Northumberland goes away and speaks with Bolingbroke, and returns to inform Richard that Bolingbroke will meet with him in the courtyard. Richard comes down from the walls and makes his kneeling cousin get off the ground, saying, "Up, cousin, up" (3.3.192), a sign that Bolingbroke is rising above Richard. Richard offers to step aside from the throne, and Bolingbroke gets ready to march to London.

Act Three, Scene Four

The Queen is in the garden with her ladies trying to find a game to play when the Gardener arrives. She quickly hides behind some trees and overhears the Gardener speaking with two other men. The Gardener orders the men to keep the garden orderly and neat, but one of the men asks why they should make the garden nice when the rest of England is like a garden full of choking weeds.
The Gardener then informs the men that not only have Bushy and Green been executed, but that Richard has been deposed by Bolingbroke. The Queen is unable to remain silent when she hears this news, and emerges demanding to know the truth. The Gardener informs her that Bolingbroke has indeed captured Richard, and that they are marching to London.

Act Four, Scene One

Bolingbroke, now in charge of England, commands Bagot to reveal who the actual murderer of the Duke of Gloucester was. Bagot insists that it was Aumerle, who in a rage throws down his glove as a challenge to a duel. Bolingbroke forbids Bagot to pick up the glove, but Fitzwalter intervenes and throws his glove down as well, this time as a challenge to Aumerle. Two other men soon throw down their gloves as well, and Bolingbroke is forced to intervene and make the men put their challenges on hold until he assigns them a trial day.
York arrives and tells Bolingbroke that Richard is willing to designate him as his heir to the throne. Immediately the Bishop of Carlisle protests that a subject of the king does not have the right to usurp the place of the real king. Northumberland arrests him for high treason and proceeds to bring in Richard so that he may surrender to them.

Richard arrives with his crown and scepter, and prepares for the abdication ceremony. He tells Bolingbroke, "Here cousin, seize the crown. On this side my hand, on that side thine" (4.1.173). Bolingbroke questions whether Richard is planning to resign the crown or not, but Richard ambiguously replies with, "Ay, no; no, ay; for I must nothing be; / Therefore no, no, for I resign to thee. / Now mark me how I undo myself" (4.1.191-193). Richard then hands over the crown and his scepter, wishing Bolingbroke a long reign.

Northumberland hands Richard a sheet of crimes against himself and his followers which he is supposed to read. Richard refuses on the grounds that every man standing in the room is a traitor, and therefore guilty of much higher crimes than those he is expected to read. He orders them to bring him a mirror, which he shatters after looking in it. He then asks Bolingbroke to be allowed to go, and is taken to the Tower.

Act Five, Scene One

Richard's Queen meets him as he is being taken into the Tower, and Richard tells her to leave for France immediately. Northumberland arrives and changes the orders, telling Richard he will instead be sent to Pomfret. The Queen says goodbye to Richard after failing to convince Northumberland to let her go with him. She leaves for France, and Richard is taken north.

Act Five, Scene Two

The Duke of York tells his wife then when Bolingbroke rode into London he was greeted with shouts of, "God save thee, Bolingbroke," whereas Richard had dirt thrown at him. Aumerle arrives, having been stripped of his Dukedom by Bolingbroke. He has a letter in his hand, which York demands to see. Aumerle refuses to show his father what the letter says, upon which York snatches the letter out of his son's hands.

The letter is a commitment to revolt against Bolingbroke, the new king. York decries his son's action, and has his horse brought to him so that he may go show Bolingbroke the letter. The Duchess of York pleads with him to protect their son, but he refuses to listen. The Duchess orders Aumerle to ride faster than his father and beg forgiveness from Bolingbroke before York arrives.

Act Five, Scene Three

Bolingbroke, now crowned King Henry IV, asks about his son Hal, who is famous for being a spendthrift and is known to hang around brothels and taverns. Henry comments, "Yet through both / I see some sparks of better hope, which elder days / May happily bring forth" (5.3.21-22).

Aumerle arrives and throws himself to the ground in front of Henry, begging the king to be allowed to speak to him in private. Henry grants his request, and Aumerle then locks the entrance to the King's chambers. York arrives soon there after, and realizing what has happened, stands outside the door and warns Henry that his son is a traitor.

Henry opens the door and lets York in, who immediately shows him the letter signed by his son. Aumerle begs for forgiveness, and his mother, the Duchess of York, arrives and also pleads for a pardon. York then asks the king to not be lenient on his son, because he is afraid that Aumerle will merely revolt again in the future. Henry decides to pardon Aumerle, but orders York to take some soldiers and kill the other traitors.

Act Five, Scene Four

Sir Piers Exton has overheard King Henry remark, "Have I no friend will rid me of this living fear?" (5.4.2), taken to mean Richard. Exton therefore decides to go to Pomfret and kill Richard.

Act Five, Scene Five

Richard is a prisoner in Pomfret castle. His former groom arrives and tells him that he was saddened by the coronation of Bolingbroke. Richard thanks the man and sends him away in order to protect him. The keeper arrives with food for Richard, but refuses to taste it first to ensure that no one has poisoned it. Richard then hits the man for refusing to check the food.

When the keeper cries out in pain, Exton and his men run in to defend the keeper and kill Richard. Richard seizes one of the swords and kills two men, but is vanquished by Exton. Exton then decides to bring Richard's body back to London with him.

Act Five, Scene Six

Henry is upset by the fact that the rebels have burned two of his cities, and wants news of what is happening to them. Northumberland arrives and indicates that he has killed several of the rebels, followed by Fitzwalter who has also killed another group of the rebels. Harry Percy then arrives with the Bishop of Carlisle as his prisoner.
Exton enters with the coffin bearing Richard. Henry comments that he would rather not have Richard dead, he knows that it will be a stain on his usurpation of the crown. He decides to prepare for a journey to the Holy Land as a way of repenting for the death of Richard.

Unit V – Critical Essays

1. **Shakespeare In A Changing World** by Arnold kettle

" Shakespeare in a changing world "is an anthology of critical essays by twelve Shakespearean critics, including the editor of the collection , Arnold Kettle [1916 – 1986] . The central idea of all the twelve essays is that the ideal way to understand Shakespeare is to mentally see him in his own world, as it existed during his lifetime . For this Arnold Kettle suggests Marxist view point .

The German philosopher Karl Marx highlighted the following social problems, as a Communist:

i) inequality in society
ii) ii) the struggle between the ruling class and the working class
iii) iii) Male domination and the exploitation of women.
iv) Though Karl Marx existed quite long after the period of Shakespeare, we find the echo of Marxist views in many of Shakespeare's plays.

The injustice melted out to Shylock in "The Merchant of Venice", the strange Athenian law preventing Hermia in a ' Midsummer Night's dream' from marrying Lysander, Petrachio's unwarranted cruelty towards Katherina in 'Taming of the shrew', the dowry greed of Baptista in the same play, Viola's fear of safety in 'The Twelfth Night', ' Lear abandoned by his arrogant daughters in King Lear', power hungry villains in 'Hamlet', 'As you like it' and 'The Tempest' – all these examples show us the World Shakespeare lived in.

On page 11 in the book edited by Arnold Kettle, he says that the characters in Shakespeare's plays face problems and challenges in their world, with the a tough confidence. In his own complex way of art, Shakespeare helps men and women in his place to affect and change the worlds.

Arnold kettle has presented all the 12 essays which exhibit the "humanist interest "of Shakespeare. Arnold's brief interpretations of all the main place reflect the views of Karl Marx.

All the essays in the collection – 'Shakespeare in a changing world' stress Arnold kettle's belief that the best way to emphasise the value of Shakespeare in our changing world is to see him in his world. The social problems identified by Marx, existed even in Shakespeare's world, to a great extent. This is a critical estimate which we can infer from all the 12 selected essays in the volume.

2. **On the Tragedies of Shakespeare** by Charles Lamb

In 1811, Charles Lamb published his subtle and pugnacious essay "On the Tragedies of Shakspeare, considered with reference to their fitness for stage representation." In it he argued not that Shakespeare's tragedies should never be acted, but that they are made "another thing" by being acted

The great characters of Shakespeare, with a notion of possessing a mind congenial to the poet's; people should confound the power of originating poetical images and conceptions only if they read or recite. The player observes a few general effects, the gestures and expressions

like anger and grief which easily compass. To know the internal workings and movements of a great mind, of an Othello or a Hamlet, for instance, the when and the why and the how far they should be moved; to what pitch a passion is becoming; to give the reins and to pull in the curb exactly at the moment when the drawing in or the slacking is most graceful; Reading seems to demand a reach of intellect of a vastly different extent .The eye (without a metaphor) can speak, or the muscles utter intelligible sounds. But such is the instantaneous nature of the impressions which we take in at the eye and ear at a playhouse, compared with the slow apprehension oftentimes of the understanding in reading, that we are apt not only to sink the play-writer in the consideration which we pay to the actor, but even to identify in our minds in a perverse manner, the actor with the character which he represents.

We speak of Lady Macbeth, while we are in reality thinking of Mrs. S. Nor is this confusion incidental alone to unlettered persons, who, not possessing the advantage of reading, are necessarily dependent upon the stage-player for all the pleasure which they can receive from the drama, and to whom the very idea of what an author is cannot be made comprehensible without some pain and perplexity of mind: the error is one from which persons otherwise not meanly lettered find it almost impossible to extricate themselves.

The celebrated soliloquy in Hamlet, beginning "To be, or not to be," might be good, bad, or indifferent, it has been so handled and pawed about by declamatory boys and men, and torn so inhumanly from its living place and principle of continuity in the play, till it is become to me a perfect dead member.

The plays of Shakespeare are less calculated for performance on a stage than those of almost any other dramatist whatever. Their distinguished excellence is a reason that they should be so. There is so much in them, which comes not under the province of acting, with which eye, and tone, and gesture, have nothing to do.

The glory of the scenic art is to personate passion, and the turns of passion; and the more coarse and palpable the passion is, the more hold upon the eyes and ears of the spectators the performer obviously possesses. For this reason, scolding scenes, scenes where two persons talk themselves into a fit of fury, and then in a surprising manner talk themselves out of it again, have always been the most popular upon our stage. And the reason is plain, because the spectators are here most palpably appealed to, they are the proper judges in this war of words, they are the legitimate ring that should be formed round such "intellectual prize-fighters." Talking is the direct object of the imitation here. But in the best dramas, and in Shakespeare above all, how obvious it is, that the form of speaking, whether it be in soliloquy or dialogue, is only a medium, and often a highly artificial one, for putting the reader or spectator into possession of that knowledge of the inner structure and workings of mind in a character, which he could otherwise never have arrived at in that form of composition by any gift short of intuition.

The play Hamlet itself abounds in maxims and reflections beyond any other, and therefore we consider it as a proper vehicle or conveying moral instruction. But Hamlet himself - what does he suffer meanwhile by being dragged forth as a public schoolmaster, to give lectures to the crowd! Why, nine parts in ten of what Hamlet does, are transactions between himself and his moral sense, they are the effusions of his solitary musings, which he retires to holes and corners and the most sequestered parts of the palace to pour forth; or rather, they are the silent meditations with which his bosom is bursting, reduced to words for the sake of the reader, who must else remain ignorant of what is passing there. These profound sorrows, these light-and-noise-abhorring ruminations, cannot be represented by a gesticulating actor, who comes and mouths them out before an audience. He must accompany them with his eye, he must insinuate them into his auditory by some trick of eye, tone, or gesture, or he fails. *He must be thinking all the while of his appearance, because he knows that all the while the spectators are judging of it*. And this is the way to represent the shy, negligent, retiring Hamlet.

It is common for people to talk of Shakespeare's plays being so natural, that everybody can understand him. They are natural indeed, they are grounded deep in nature, so deep that the depth of them lies out of the reach of most of us. You shall hear the same persons say that George Barnwell is very natural, and Othello is very natural, that they are both very deep; and to them they are the same kind of thing. At the one they sit and shed tears, because a good sort of young man is tempted by a naughty woman to commit a trifling peccadillo, the murder of an uncle or so,[2] that is all, and so comes to an untimely end, which is so moving; and at the other, because a blackamoor in a fit of jealousy kills his innocent white wife: and the odds are that ninety-nine out of a hundred would willingly behold the same catastrophe happen to both the heroes, and have thought the rope more due to Othello than to Barnwell. For of the texture of Othello's mind, the inward construction marvelously laid open with all its strengths and weaknesses, its heroic confidences and its human misgivings, its agonies of hate springing from the depths of love, they see no more than the spectators at a cheaper rate, who pay their pennies apiece to look through the man's telescope in Leicester Fields, see into the inward plot and topography of the moon. Some dim thing or other they see, they see an actor personating a passion, of grief, or anger, for instance, and they recognize it as a copy of the usual external effects of such passions; or at least as being true to that symbol of the emotion which passes current at the theatre for it, for it is often no more than that: but of the grounds of the passion, its correspondence to a great or heroic nature, which is the only worthy object of tragedy, - that common auditors know anything of this, or can have any such notions dinned into them by the mere strength of an actor's lungs, - that apprehensions foreign to them should be thus infused into them by storm, I can neither believe, nor understand how it can be possible

To see Lear acted, to see an old man tottering about the stage with a walking stick, turned out of doors by his daughters in a rainy night, has nothing in it but what is painful and disgusting.

We want to take him into shelter and relieve him. That is all the feeling which the acting of Lear ever produced in me. But the Lear of Shakespeare cannot be acted. The contemptible machinery by which they mimic the storm which he goes out in, is not more inadequate to represent the horrors of the real elements, than any actor can be to represent Lear: they might more easily propose to personate the Satan of Milton upon a stage, or one of Michael Angelo's terrible figures. The greatness of Lear is not in corporal dimension, but in intellectual: the explosions of his passion are terrible as a volcano: they are storms turning up and disclosing to the bottom that sea, his mind, with all its vast riches. It is his mind which is laid bare. This case of flesh and blood seems too insignificant to be thought on; even as he himself neglects it.

On the stage we see nothing but corporal infirmities and weakness, the impotence of rage; while we read it, we see not Lear, but we are Lear, we are in his mind, we are sustained by a grandeur which baffles the malice of daughters and storms; in the aberrations of his reason, we discover a mighty irregular power of reasoning, immethodized from the ordinary purposes of life, but exerting its powers, as the wind blows where it listeth, at will upon the corruptions and abuses of mankind. What have looks, or tones, to do with that sublime identification of his age with that of the heavens themselves, when in his reproaches to them for conniving at the injustice of his children, he reminds them that 'they themselves are old'. It is not enough that Cordelia is a daughter,she must shine as a lover too. Tate has put his hook in the nostrils of this Leviathan, for Garrick and his followers, the showmen of the scene, to draw the mighty beast about more easily. A happy ending! as if the living martyrdom that Lear had gone through, the flaying of his feelings alive, did not make a fair dismissal from the stage of life the only decorous thing for him. If he is to live and be happy after, if he could sustain this world's burden after, why all this pudder and preparation, why torment us with all this unnecessary sympathy? As if the childish pleasure of getting his gilt robes and sceptre again could tempt him to act over again his misused station, as if at his hears, and with his experience, anything was left but to die. So Lear is essentially impossible to be represented on a stage.

LET YOUR LIGHT SHINE