SOURCES USED BY SHAKESPEARE, AND ADDITIONS OF DRAMATIS PERSONAE AND INCIDENTS IN HAMLET, OTHELLO, KING LEAR, AND MACBETH

by

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INTRODUCTION

Out of the twenty or more fields of Shakespearean scholarship, sources that he used in the writing of his plays form an extensive division. Scholars have traced these sources to remote ancestors, even to folklore. In Shakespeare's day, hunt for plots made Elizabethans appropriate any story or legend that might serve for drama. Shakespeare, the greatest Elizabethan, used everything available wherever he found it. Painter's Palace of Pleasure gave him access to Italian and other romances. The Mirror for Magistrates, and Holinshed's Chronicles furnished subject matter for the national drama, depicted in his chronicle plays. North's Plutarch was the source of his Roman plays. Of other classics Pliny, Cicero, Horace, Seneca, Plautus, and Terence served as sources; Ovid seems to have been a favorite.

Shakespeare found sources in old plays, in the Ur-Hamlet, in The Chronicle History of King Leir and his Three Daughters. He dramatized English contemporary novels and poems. He may have built plays without any known originals. Like other Elizabethans, he plagiarized, chose, and rejected as fitted his dramatic purpose.

Scholars have found Shakespeare greatly indebted to his sources in the use of plots, characterization, and even poetry. Some have shown sources to be the formative elements of his dramas; others, that they help to clarify the plays. Often, it
is pointed out, Shakespeare combined sources, and sometimes it is almost impossible to say which one he used.

The additions that Shakespeare made, most critics agree, spell the magic of his plays. There is the artistic story, the Renaissance atmosphere, the high level of the plays, the world-renowned characterization, his soliloquies, the spirit of mischievous mockery, the laughing at life's ironies. There are the philosophical meditations in which the mysteries of the universe and of life are pondered. There is the powerful influence of evil, and man's responsibility for his own tragedy, yet man is so sympathetically presented that we love him, and we ourselves realize that tragic frailty is deeply imbedded in human nature itself. There is the beautiful language, the dramatic phrase, the lyricism, and the exquisite poetry. All these are Shakespeare's without reference to his sources. They have been discussed in thousands of volumes by able scholars of many nations; they are not the problem of this thesis.

The problem of this thesis is to present as a result of comparative study of text of source and Shakespeare's dramas what he used of sources, and what he added of dramatis personae and of incidents in his four great master pieces - Hamlet, Othello, King Lear, and Macbeth.

For the study of the sources of the four tragedies, the scholarly and authentic Furness' New Variorum Shakespeare has served as the basic test. For the study of the Shakespeare text, Dr. Parrott's Shakespeare is the authority.
In presenting this research, a three-fold division has served. First, were cited the source or sources of Hamlet, Othello, King Lear, and Macbeth. Next followed the comparison of the text of the source with that of Shakespeare; the first section deals with source and additions in dramatis personae, and the second, with incidents in source and in Shakespeare. All irrelevant subject matter is omitted, those parts only are quoted which in both source and Shakespeare have bearing on the progress of the play. There is often a definite break in sequence between source and Shakespeare's texts. Shakespeare telescopes materials to suit his dramatic plan, and the time element has to give way to that purpose.

Finally, for each tragedy, a summary is made of findings in the source, and additions of dramatis personae and incidents in Shakespeare.
SOURCES, AND SHAKESPEARE'S HAMLET
The Sources of Hamlet

The sources of Hamlet are complex and entangled. In Scandinavian literature, they can be traced at least as far back as the tenth century. They deal with the murder of a noble king done by his brother. The father's ghost appears to his son, young Hamlet, and demands vengeance. The son vows obedience; to carry out his plan he feigns insanity. The first record of this story is found in Saxo Grammaticus in the late twelfth or early thirteenth century. The work is written in Latin and was first printed in 1514.

A French source is volume V of Belleforest's Histoires Tragiques, 1570. Belleforest wrote his history from that of Saxo Grammaticus. An English translation of this source was published in 1608.

Between Belleforest's and Shakespeare's work there intervenes an old play of 1589. Though never proved as his, it has often been assigned to Thomas Kyd. This is the Ur-Hamlet, not now extant. This play may have been lost when Shakespeare was revising the version for the stage. Henslowe records that a Hamlet was performed by the Chamberlain's men on June 9, 1595. This establishes the time of the play.

The old Hamlet, it is believed, was taken by the English

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1Greg, Henslowe's Diary II, 164.
Comedians to Germany and there translated as Der Bestrafte Brudermord (Fratricide Punished). Cohn shows that the play was acted in Dresden, 1626, and at other places in Germany. The play appears in manuscript form in 1710; it was printed in 1781.

From internal evidence, it is agreed, Shakespeare used the old play, Hamlet, as he prepared the First Quarto for the stage in 1601. A later revision, probably in 1604, is the Second Quarto accepted by scholars as the authentic text of Hamlet. For modern texts, because of the unusually long Second Quarto, the text of the First Folio and that of the Second Quarto are collated. Dr. Parrott uses this work in his edition of Shakespeare.

Likely, Shakespeare was familiar with the work of Saxo Grammaticus and Belleforest. He knew the old play, Hamlet. Immature as the old play was, crude as its German translation is, Fratricide Punished is the most probable source of Shakespeare's Hamlet. The translation is given in Furness' New Variorum Shakespeare.2

In this thesis, the text of Fratricide Punished, as found in Furness' New Variorum Shakespeare, is the basic source for the comparison with the text of Hamlet as used by Dr. Parrott in his Shakespeare.3

What Shakespeare used from the sources, and what he added of dramatis personae, and of incidents is shown in the following comparative study of Hamlet.


I

Sources Used by Shakespeare and Additions of Dramatis Personae in Hamlet

**Fratricide Punished, or Prince Hamlet of Denmark**

1. In The Prologue.

**NIGHT**, in a car covered with stars.

**ALECTO.**

**THISIPHONE.**

**MAEGERA.**

2. In The Tragedy.

**GHOST** of the old King of Denmark.

**ERICO,** brother to the King.

**HAMLET,** Prince, son to the murdered King.

**SIGRIE,** the Queen, Hamlet's Mother.

**HORATIO,** a noble friend to the Prince.

**CORAMBUS,** Royal Chamberlain.

**LEONHARDUS,** his son.

**OPHELIA,** his daughter.

**PHANTASMO,** the Court Fool.

**FRANCISCO,** Officer of the Guard.

**Shakespeare's Hamlet**

**CLAUDIUS,** King of Denmark.

**HAMLET,** son to the late, and nephew to the present King.

**POLONIUS,** Lord Chamberlain.

**HORATIO,** friend of HAMLET.

**LAERTES,** son to POLONIUS.

**VOLTIMAND,**

**CORNELIUS,**

**ROSENCRANTZ,** courtiers.

**GUILDENSTERN,**

**OSRIC,**

**A Gentleman,**

**MARCELLUS,** officers.

**BERNARDO,**

**FRANCISCO,** a soldier.

**REYNALDO,** servant to POLONIUS.

**A Priest.**

**Players.**

Two Clowns, grave-diggers.

**FORTINBRAS,** Prince of Norway.

**A Captain.**

**English Ambassadors.**

**GERTRUDE,** Queen of Denmark, and mother to HAMLET.
JENS, a peasant
CARL, the principal of the Actors.
Corporal of the Guard.
Two talking Banditti.
Two Sentinels.
Life Guards, )
Court Servants, ) Mutes.
Two Actors,1)

OPHELIA, daughter to POLONIUS.
Ghost of HAMLET'S Father.
Lords, Ladies, Officers, Soldiers, Sailors, Messengers, and other Attendants.2

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1For the dramatis personae of Fratricide Punished and Acts and Scenes in source columns, see Furness, New Variorum Shakespeare IV, Hamlet, pp. 121-142.
2For Shakespeare's text, see Parrott, "Hamlet," Shakespeare, p. 676.
Fratricide Punished or Prince Hamlet of Denmark

Ham. (To Ophelia.) "Your beauty you buy of the apothecaries and peddlers. Listen, I will tell you a story. There was a cavalier in Anion who fell in love with a lady, who, to look at, was the goddess Venus. However, when bedtime came, the bride went first and began to undress herself. First, she took out an eye which had been set in very cunningly; then her front teeth... then she washed herself, and off went all the paint with which she had smeared herself."

I, iv.

Ham. "Now thou seest that the Ghost has not deceived me."

II, viii

Ham. "Now is the time when he is alone. I will slay him in the midst of his devotions."

III, ii.

Ham. "Ah, noble shade of my father, stay!"

III, vi.

Phan. "Wherever I go or stay, that damned girl, that Ophelia, runs after me out of every corner. I can get no peace along of her. She keeps saying that I am her lover, and that is not true."

III, xi.

Shakespeare's Hamlet

Ham. "I have heard of your paintings, well enough. God hath given you one face, and you make yourselves another."

III, i, 148-150.

Ham. "O good Horatio. I'll take the ghost's word for a thousand pound. Didst perceive?"

III, ii, 207-298.

Ham. "Now might I do it pat, now 'a is a-praying, And now I'll do 't."

III, iii, 73-75.

Ham. "A king of shreds and patches-- Save me, and hover o'er me with your wings."

III, iv, 102-103.
Oph. "Alas, father!
Prince Hamlet plagues me.
He lets me have no peace."
II, iii.

Phan. "The King has
laid a wager on you and
the young Leonhardus."
V, iii.

First Sent. "Who's
there?"
I, i.

Jens. "It is long since
I have been to court and
paid my taxes. I am afraid
that, go where I may, I
shall be put into Jail."
III, vii.

Ham. "Can you play
that piece...?"
Carl. "O yes, easily
enough:"
II, vii.

First Band. "Gracious sir,
this is no time for eating,
for from this island you will
never depart; for here is the
spot which is chosen for your
churchyard."

Ham. "What sayest thou,
thou scoundrel, thou slave?
Knowest thou whom I am...?"
Sec. Band. "No, it is no
jest, but downright earnest..."
IV, i.

Oph. "My lord, he hath
importun'd me with love
In honourable fashion."
I, iii, 110-111.

Osr. "But, my lord, his
Majesty bade me signify to you
that 'e has laid a great wager
on your head."
V, ii, 104-106.

Bern. "Who's there?"
I, i, l.

Bern. "If you do meet
Horatio and Marcellus,
The rivals of my watch,
bid them make haste."
I, i, 11-13.
King. "...we here dispatch
   You, good Cornelius, and you,
   Voltimand,
   For bearing of this greeting
to Old Norway."

   I, ii, 33-35.

King. (To Guild. and Ros.) "so
by your companies
   To draw him (Refers to Hamlet)
on to pleasures, and to gather
   So much as from occasions you
may glean,
   Whether aught, to us unknown,
afflicts him thus,
   That, open'd, lies within our
remedy."

   II, ii, 14-18.

King. (To Guild. and Ros.) "And
can you, by no drift of conference,
   Get from him why he puts on
this confusion."

   III, i, 1-2.

Pol. (To Reynaldo.) "Inquire
me first what Danskers are in Paris,
   ...and finding...
   That they do know my son....
   Take you, as 't were, some dis-
tant knowledge of him."

   II, i, 7-13.

Priest. "Her obsequies have
been as far enlarg'd
   As we have warranty. Her
death was doubtful."

   V, i, 249-250.

First Clown. "Is she" (Re-
fers to Ophelia.) "to be buried
in Christian burial when she
wilfully seeks her own salva-
tion?"

   Sec. Clown. "I tell thee she
is, therefore make her grave
straight.
The crowner hath sat on her,
and finds it Christian burial."

   V, i, 1-5.
Fortempras

Fort. "Go, captain, from me
greet the Danish king.
Tell him that, by his license,
Fortinbras
Craves the conveyance of a
promis'd march
Over his kingdom."
IV, iv, 1-4.

\[1\] In the source Hamlet refers to Fortempras just before his death. He is not a member of the dramatis personae.
II

Sources Used by Shakespeare and Additions of Incidents in *Hamlet*

**Fratricide Punished or Prince Hamlet of Denmark**

Shakespeare’s *Hamlet*

First Sent. "if thou com'st to relieve me, I wish the time may not be so long to thee as it has been to me."

I, i.

Sec. Sent. "O holy Anthony of Padua, defend me! I see now what my comrade told me..." (Ghost from behind gives him a box on the ear, and makes him drop his musket and exit.) "The devil himself is after me. Oh, I'm so frightened, I can't stir!"

I, ii.

Sec. Sent. "Oh, your worship, there's a ghost here which appears every quarter of an hour;"

I, iii.

Hor. "looks just like the late king of Denmark."

I, iii.

Ham. "for while I was in Germany he had himself quickly crowned king in Denmark; but with a show of right he has made over to me the crown of Norway, and appealed to the elect on of the states."

I, iv.

**Fran.** "For this relief much thanks; 't is bitter cold And I am sick at heart."

I, i, 8-9.

Mar. "Has this thing appear'd again?...twice seen of us."

I, i, 21-25.

Hor. "that fair and warlike form In which the majesty of buried Denmark Did sometimes march?"

I, i, 47-49.

This part was omitted by Shakespeare except where the King says, "nor have we herein barr'd Your better wisdoms, which have freely gone With this affair along."

I, ii, 14-15.
Hor. "...a ghost appears; and, to my mind, he is very like the dead king, your father."

I, iv.

Sec. Sent. "Oh dear! here's the ghost again."

I, v.

Ham. "The Ghost beckons me."

I, v.

Fran. "Your highness, don't be frightened."

I, v.

Ham. "I will follow the ghost, and see what he wants."

I, v.

Hor. "Gentlemen, let us follow him to see that he take no harm."

I, v.

Ham. "What desirest thou?"

I, v.

Ham. "Speak, thou sacred shade of my royal father!"

I, v.

Ghost. "...unnatural death."

I, v.

Hor. "A figure like your father...appears."

I, ii, 199-201.

Hor. "Look, my lord, it comes!"

I, iv, 38.

Hor. "It beckons you to go away with it."

I, iv, 58.

Hor. "It will not speak; then will I follow it."

I, iv, 63.

Hor. "Be rul'd; you shall not go."

I, iv, 63.

Mar. "Let's follow; 'tis not fit thus to obey him."

I, iv, 63.

Ham. "Where wilt thou lead me?"

I, v, 1.

Ham. "Speak; I am bound to hear."

I, v, 6.

Ghost. "...unnatural murder."

I, v, 25.
Ghost. "...Know that I had the habit, to which nature had accustomed me, of walking in my royal pleasure-garden every day after my noontide meal, and there to enjoy an hour's rest. One day when I did this, behold, my brother came, thirsting for my crown, and had with the subtle juice of so-called Hebenon. This oil, or juice, has this effect: that as soon as a few drops of it mix with the blood of man, they at once clog the veins and destroy life. This juice he poured, while I was sleeping, into my ear, and as soon as it entered my head I had to die instantly;...So was I of my kingdom, my wife, and my life robbed by this tyrant."

I, v.

Ghost. "...whereupon it was given out that I had had a violent apoplexy..."

I, v.

Ham. "I swear not to rest until I have avenged myself on this fratricide."

I, v.

Ham. "...to thee" (Horatio) I will reveal what the Ghost told me."

I, vi.

Ghost. "...Sleeping within mine orchard,...Upon my secure hour my uncle stole,
With juice of cursed hebona in a vial,
And in the porches of mine ears did pour
The lep'rous distilment; whose effect
Holds such an enmity with blood of man
That swift as quicksilver it courses through
The natural gates and alleys of the body,
And with a sudden vigour it doth posset
And curd, like eager droppings into milk,
The thin and wholesome blood;
Thus was I, sleeping, by a brother's hand
Of life, of crown, of queen,
At once dispatch'd."

I, v, 59-75.

Ghost. "'t is given out that, sleeping in my orchard,
A serpent stung me."

I, v, 35-36.

Ham. "Haste me to know 't, that I, with wings as swift
As meditation or the thoughts of love,
May sweep to my revenge."


Hor. "What news, my lord?...tell it."

Ham. "No, you will reveal it."

I, v, 117-119.
Ham. "Lay your finger on my sword; We swear!"
   I, vi.

Ham. "I will now go, and feigning madness..."
   I, vi.

King. "Stay here, for we love you and like to see you, and would not that any harm should happen to you."
   I, vii.

King. "But, Corambus, how is it with your son, Leonhardus?"
   I, vii.

King. (To Corambus.) "But is it with your consent?"
   Cor. "...he" (referring to Leonhardus.) "got an extraordinary, noble, excellent, and splendid consent from me."
   I, vii.

King. (To Queen.) "Come, let us, arm in arm and hand in hand,
   Enjoy the pledge that love and rest demand."
   I, vii.

Ham. "Lay your hands again upon my sword: Swear by my sword."
   I, v, 158-159.

Ham. "I perchance hereafter shall think meet
   To put an antic disposition on--"
   I, v, 171-172.

King. "your Fortinbras, thinking...our state to disjoint...hath not fail'd to pester us with message
   Importing the surrender of those lands
   Lost by his father."

King. "And we beseech you, bend you to remain
   Here in the cheer and comfort of our eye,
   Our chiefest courtier, cousin, and our son."
   I, ii, 115-117.

King. "And now, Laertes, what's the news with you?"
   I, ii, 42.

King. (To Laertes.) "Have you your father's leave?"
   Pol. "He hath, my lord, wrung from me my slow leave."
   I, ii, 57-58.

King. "Madame, come."
   I, ii, 122.
Ham. "what, in faith, make you from Wittenberg?"
Hor. "My lord, I came to see your father's funeral."
Ham. "I prithee, do not mock me, fellow student,
I think it was to see my mother's wedding."
I, ii, 167-178.

Laer. (To Ophelia.) "For Hamlet and the trifling of his favour,
Hold it a fashion and a toy in blood."
I, iii, 5-6.

Pol. (To Reynaldo.) "Inquire me first what Danskers are in Paris,...and finding...That they do know my son,...Take you, as 't were, some distant knowledge of him."
II, i, 7-13.

Pol. (To Ophelia.) "From this time
Be somewhat scantier of your maiden presence,
...Do not believe his" (Hamlet's) "vows for they are brokers."
I, iii, 120-127.

Oph. (To Pol.) "My lord, as I was sewing in my closet,
Lord Hamlet, with his doublet all unbrac'd,...comes before me."
II, i, 76-84.

King. (To Guild. and Ros.) "I entreat you both,
...to gather...Whether aught, to us unknown, afflicts him thus,"
II, ii, 10-17.

King. "what from our brother Norway?"
Vol. "He" (Fortinbras) "truly found it was against your Highness;
...sends out arrests
On Fortinbras...and his commission to employ those soldiers so levied as before, against the Polack;
Cor. "Prince Hamlet is mad--"

II, i.

Oph. "I pray your highness to take back the jewel which you presented me."

II, iv.

King. "But it seems to me that this is not genuine madness, but rather a feigned madness. We must contrive to have him removed from here, if not from life."

II, iv.

Cor. "News, gracious lord! the comedians have come."

II, vi.

Ham. "O Jeptha, Jephtha! what a fair daughter hast thou."

II, vi.

Ham. "Could you give us a play tonight?"

II, vii.

Ham. "I have seen a tragedy acted wherein one brother kills another in a garden and this they shall now act."

II, vi.

With an entreaty... That it might please you to give quiet pass Through your dominions for this enterprise."

II, ii, 59-77.

Pol. (To Queen.) "Your noble son is mad."

II, ii, 92.

Oph. "My lord, I have remembrance of yours, That I have longed long to redeem. I pray now receive them."

III, i, 93-95.

King. "what he spake,... Was not like madness,... He" (Hamlet) "shall with speed to England."

III, i, 177.

Pol. "My lord, I have news to tell you. ...The actors are come hither, my lord."

II, ii, 408-411.

Ham. "O Jephthah, judge of Israel, what a treasure hadst thou!"

II, ii, 422.

Ham. "We'll ha 't" (the play) "tomorrow night."

II, ii, 565.

Ham. "I'll have these players Play something like the murder of my father"

II, ii, 623-624.
Ham. "At Strasburg, in Germany, there was a pretty case: a woman murdered her husband by stabbing him through the heart with a shoemaker's awl..."

II, vii.

Ham. (To Carl.) "Natural ease is best"

II, vii.

Ham. "Horatio, give good heed to the king;"

II, vii.

Ham. "We who have good consciences are not touched by it."

II, viii.

King. "Torches, lanterns, here! the play does not please us."

Cor. "Pages, lackies, light the torches."

II, viii.

Ham. "Did you see how the King changed color when he saw the play?"

II, viii.

Cor. "The actors will get a poor reward, for their acting has sore displeased the King."

II, ix.

King. "Now begins my conscience to awaken,...I fear my crime is so great that they will never forgive me."

III, i.

Ham. "Suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature:" III, ii, 17-22.

Ham. "Give him" (the King) "heedful note."

III, ii, 89.

Ham. "Your Majesty and we that have free souls, it touches us not."

III, ii, 251-252.

King. "Give me some light. Away!"

Pol. "Lights, lights, lights!"

III, ii, 280-281.

Ham. "O good Horatio, I'll take the ghost's word for a thousand pound. Didst perceive?"

III, ii, 298.

King. "my offense is rank...My fault is past. But, 0, what form of prayer Can serve my turn?"

III, iii, 36-52.
"My conscience is somewhat lightened; but the dog still lies gnawing at my heart."

III, ii.

"Most gracious Queen, Prince Hamlet... craves a private audience."

III, iv.

"Woe is me, O prince!...I die!"

III, v.

"He" (the corpse of Cor.) "is still lying in the place where he was stabbed."

III, xii.

"just send me off to Portugal,...That's the best."

"We have resolved to send you to England, because this crown is friendly."

III, x.

"Well, adieu, lady mother!"

"How is this, my prince? why do you call us mother?"

"Surely, man and wife are one flesh. Father or mother--it is all the same to me."

III, x.

"Listen, you two" (aside to the two attendants). "As soon as you get to England, do as I have ordered you. Take a dagger, or each one a pistol, and kill him. But should this attempt miscarry, take this letter and present it, along with the Prince, at the place which is written

"My words fly up, my thoughts remain below. Words without thoughts never to heaven go."

III, iii, 97-98.

"My lord, the Queen would speak with you."

III, ii, 391.

"O I am slain!"

III, iv, 24.

"Where the dead body is bestow'd, my lord, We cannot get from him."

IV, iii, 12-13.

"Hamlet...for thine especial safety,... For that which thou hast done,...prepare thyself... For England."

IV, iii, 42-47.

"Farewell, dear mother."

"Thy loving father, Hamlet."

"My mother: father and mother is man and wife, man and wife is one flesh, and so, my mother."

IV, iii, 51-55.

"make haste.... And, England, if my love thou hold'st at aught,... As my great power thereof may give thee sense, ...thou mayst not coldly set Our sovereign process, which imports at full, By letters congruing to that effect, The present death of Hamlet."
on it. There he will be so well looked to that he will never come back again to England.

III, x.

King. (to Hamlet.) "We will give you some of our attendants who shall accompany you and serve you faithfully."

III, x.

Do it, England;

IV, iv, 59-67.

King. (To Guild. and Ros.) "He" (Hamlet) "to England shall along with you."

III, iii, 4.

For. "Go, captain, from me greet the Danish king. Tell him that, by his license, Fortinbras craves the conveyance of a promis'd march Over his kingdom."

IV, iv, 1-4.

Oph. (Sings) "How should I your true love know... And his sandal shoon. He is dead and gone lady... Tomorrow is Saint Valentine's day... Never departed more."

IV, v, 24-55.

First Band. (To Hamlet) "Gracious sir, this is no time for eating, for from this island you will never depart, for here is the spot which is chosen for your churchyard."

Ham. "Wouldst thou jest so with a royal prince?"

Sec. Band. "...prepare yourself for death."

Ham. "Shoot" (throwing himself forward on his face between the two, who shoot each other.) "O just Heaven: thanks...they have shot each other."

IV, i.
Ham. "Here on this murderer I find a letter; I will read it. This letter is written to an arch-murderer in England; should this attempt fail, they had only to hand me over to him, and he would soon enough blow out the light of my life."

IV, ii.

Leon. "Gracious lord and King, I demand of your majesty my father, or just vengeance for his lamentable murder."

IV, iv.

King. (To Leon.) "We will arrange a match between thee and him,...in the middle of this combat you must let your rapier drop, and instead of it you must have at hand a sharp-pointed sword, made exactly like the rapier, but the point thou must smear with strong poison."

IV, v.

Leon. "It is a hard matter, and one which I am scarcely equal to."

IV, v.

Leon. "I will do the deed."

IV, v.

King. "We will have an oriental diamond pounded fine, and when he is heated present it to him, mixed with sugar, in a beaker full of wine."

IV, v.

Ham. "Up from my cabin,... making so bold,...to unseal Their grand commission; where I found, Horatio,—...an exact command,... My head should be struck off."

V, ii, 12-24.

Laer. "O thou vile king, Give me my father!"

IV, vi, 115.

King. (To Laer.) "We'll... bring you in fine together...he, being remiss Most generous and free from all contriving, Will not peruse the foils, so that, with ease, Or with a little shuffling, you may choose A sword unabated."


Laer. "I will do 't"

IV, vii, 140.

King. "When in your motion you are hot and dry-- As make your bouts more violent to that end-- And that he calls for drink, I'll have preferr'd him A chalice for the nonce, whereon but sipping, If he by chance escape your venom'd stuck, Our purpose may hold there."

IV, vii, 158-162.
Oph. "See! there, thou hast a flower; thou too: thou too."
IV, vii.

Leon. "My heart almost bursts with grief."
IV, vii.

Ham. "How much longer must thou live without peace...But I swear that, before the sun has finished his journey from east to west, I will revenge myself on him."
V, i.

Ham. (To Hor.) "Now it happened that one day we had contrary winds, and we anchored at an island not far from Dover. I went on shore with my two companions to get a little fresh air. Then came these cursed rascals, and would have taken my life,"
V, ii.

Phan. "The King has laid a wager on you and the young Leonhardus. You are to fight together with rapiers, and he who gives the other the first two hits is to win a white Neapolitan horse."
V, iii.

Oph. "There's fennel for you, and columbines; there's rue for you, and here's some for me;"
IV, v, 180-182.

Laer. "Hadst thou thy wits and didst persuade revenge, It could not move thus."
IV, v, 168-169.

Ham. "I do not know Why yet I live to say, 'This thing's to do,'
...0, from this time forth My thoughts be bloody, or be nothing worth."
IV, iv, 43-66.

Ham. (in a letter to Hor.) "Ere we were two days old at sea, a pirate of very warlike appointment gave us chase. Finding ourselves too slow of sail, we put on a compelled valour and in the grapple I boarded them. On the instant they got clear of our ship, so I alone became their prisoner. They have dealt with me like thieves of mercy."
IV, vi, 11-19.

Osr. "His Majesty bade me signify to you that 'a has laid a great wager on your head... the nomination of Laertes... Of what excellence...for his weapons...Rapier and dagger... in a dozen passes between yourself and him, he shall not exceed you three hits...The King, sir, hath wagered with him six Barbary horses, against the which he has impawned, as I take it, six French rapiers..."
V, ii, 105-173.
Phan. "Ay, ay, it is terribly cold."
Ham. "It is not so cold now as it was."
Phan. "Ay, ay, it is just the happy medium."
Ham. "But, now it is very hot."
Phan. "Oh, what a terrible heat!"

V, iii.

Ham. "Your majesty must pardon me, for I have had but little practice with rapiers."

V, v.

Queen. "Ophelia went up a high hill, and threw herself down, and killed herself."

V, vi.

Osr. "it is very hot."
Ham. "No. believe me, 't is very cold;"
Osr. "It is indifferent cold, my lord."
Ham. "methinks it is very sultry."

V, ii, 97-102.

Ham. (To King.) "Very well, my lord.
Your Grace hath laid the odds o' th' weaker side."

V, ii, 271-272.

Queen. "Your sister's drown'd, Laertes."

IV, vii, 165.

First clown. "Is she to be buried in Christian burial when she wilfully seeks her own salvation?"
Second clown. "I tell thee she is,"

V, i, 1-3.

Laer. "Hold off the earth a while,
Till I have caught her once more in mine arms."
(Leaps in the grave)
Ham. "What is he whose grief
Bears such an emphasis,"...
Laer. "The devil take thy soul!" (They grapple)

V, i, 272-282.

Laer. "I am justly kill'd with mine own treachery."

V, ii, 317.
Queen, "O woe! I am dying."

V, vi.

Ham. "And thou, tyrant, shalt bear her company in death." (Hamlet stabs him from behind)

V, vi.

Ham. "who gave her the cup that poisoned her?"

Phan. "I, Prince. I too brought the poisoned sword: but the poisoned wine was to be drunk by you alonel"

Ham. "...thou also hast thy reward." (Stabs him to death.)

V, vi.

Ham. "Horatio, carry the crown to Norway to my cousin, the Duke Fortemprase so that the kingdom may not fall into other hands."

V, vii.

Ham. "Alas! oh woe! I die."

V, vii.

Hor. "O Heaven! he is dying in my arms."

V, vii.

Queen. "The drink, the drink, I am poison'd."

V, ii, 321.

Ham. "The point en- venom'd too! Then, venom, to thy work." (Hurts the King)

V, ii, 332-333.

Ham. "th' election lights On Fortinbras; he has my dying voice."

V, ii, 366-367.

Ham. "O, I die, Horatio:"

V, ii, 363.

Hor. "Now cracks a noble heart."

V, ii, 370.

Fort. "Let four captains Bear Hamlet, like a soldier, to the stage, ...such a sight as this Becomes the field, but here shows much amiss. Go, bid the soldiers shoot."

V, ii, 406-414.
Findings in Sources, in Shakespeare's Hamlet

Shakespeare, in Hamlet, follows the main outline of his source, the old play, but as always he contributes much. His greatest invention is Hamlet, the thinker, scholar, and soldier, but that is not the problem of this study. The purpose of this research is to discover by comparison of texts what Shakespeare used from the source, and what he added of dramatis personae and of incidents in his Hamlet.

The dramatis personae of the old play is divided into two parts - the characters of the prologue, and those of the tragedy. The prologue contains the mythical characters, Night, Alecto, Thisiphone, and Maegera. Shakespeare has omitted these mythical characters of the prologue. He has also omitted Jens, the peasant, and the two Bandetti from the dramatis personae of his tragedy.

He has made several changes in names. Erico, the brother of the King in the old play, has been changed to Claudius in Hamlet. Sigrie, Hamlet's mother, has become Gertrude. Corambus, the Royal Chamberlain, is now Polonius, the Lord Chamberlain. Leonhardus, son of Corambus, has become Laertes. Carl, in turn, has become the First Player, and the two Sentinels are replaced by Marcellus and Bernardo in Shakespeare. The characters Voltimand, Cornelius, Rosencrantz, Guildenstern, the Gentleman, Reynaldo, the Priest, the Clown, Fortinbras, the
Captain, the English Ambassadors, Bernardo, and Marcellus are Shakespeare's additions to the dramatis personae of *Hamlet*.

In the source, Phantasmo, the Court Fool, is an important character. He is pursued by Ophelia in her madness, he is urged by Jens to intercede for him because of his debt, he brings the news of Leonhardus' and Hamlet's arrival in Denmark to the King, he tells Hamlet of the wager, and finally, he is witness to the tragic ending. According to his own words it is he who gives the poison cup to the Queen and who brings the poisoned sword; later, he is stabbed and killed by Hamlet. Shakespeare has omitted the role of Phantasmo from his dramatis personae. He has divided the role among several players. Osric brings the news of the wager to Hamlet. A Messenger brings to the King the news of both Laertes' and Hamlet's return. The remainder of the actions of Phantasmo in the source, Shakespeare has omitted.

Fortempras is not a member of the dramatis personae in the source, the old play, but he is referred to once. This occurs in Hamlet's last speech where he commands Horatio to carry the crown to his cousin, Duke Fortempras of Norway. Shakespeare spells the name Fortinbras. He is a member of Shakespeare's dramatis personae and appears twice in the play - once, when he is asking passage for his troops through Denmark to Poland, and again at the end of the play when he happens upon the tragic death scene. Several references are also made to him throughout the play. Fortinbras becomes a king.
The Ghosts of the two plots differ. The one in the source frightens the Sentinels because it is a "vicious one". It "wants" twice to push the First Sentinel from the bastion, and it also approaches the Second Sentinel, frightens him and then gives him a box on the ear. Shakespeare's Ghost, according to Marcellus, is "majestical".

Coming to the incidents, it is found that here, too, Shakespeare follows the source closely; however, he also makes changes and additions. In the source, the First Sentinel is glad to have the Second Sentinel take over the watch because he has been frightened by the Ghost. In Shakespeare's play, Marcellus, who is on watch, has seen nothing and is happy to be relieved because of the "bitter cold" and because he is "sick at heart".

The Ghost in the old play appears every quarter hour; Shakespeare's Ghost is seen only at various times, at one, at the time of the cock's crowing, and after the striking of twelve.

In Fratricide Punished, the cause of the death of Hamlet's father is given out to the public to be due to violent apoplexy; in Shakespeare it is due to a serpent's sting.

Hamlet, in the source, discloses the Ghost's message to Horatio immediately after his encounter with the Ghost. Shakespeare's Hamlet refuses to disclose what he has just heard both to the watchers and Horatio. It is not until in Act III, Scene 11, 82, that Horatio reveals that he has become familiar with
the contents of the message.

The jewel of the source, which Ophelia begs Hamlet to take back, has been changed to a remembrance by Shakespeare.

Hamlet, in the German play, desires an audience with the Queen, and when, accidentally, he kills Corambus, he lets the body lie where it falls. In Shakespeare it is the Queen who sends for Hamlet, and here Hamlet hides the body of Polonius after he has killed him.

In the source, Hamlet travels with the Two Bandetti who attempt to slay him on an island where they have anchored due to contrary winds. After Hamlet tricks them into killing themselves, he finds a letter upon them. He reads it and discovers that if the attempts fail to kill him before he leaves the ship, he is to be killed by an archmurderer in England. The plot on Hamlet's life in Shakespeare differs from that of the source. Hamlet, in Shakespeare, is sent to England with Guildenstern and Rosencrantz. On the way to England he becomes suspicious and at night unseals and reads the commission carried by the two young men. He finds it to be a command to people in England to cut off his head. In Shakespeare, Hamlet becomes the prisoner of pirates who attach the ship. He says that they dealt mercifully with him; he returns to Denmark.

The humorous grave-diggers' scene in Act V, Scene 1, is entirely Shakespeare's addition. In the old play, Ophelia dies by throwing herself down a high hill; in Shakespeare she drowns. The endings of both plots are similar, but in the source the
dying Hamlet commands that the crown be carried to the Duke of
Fortembras, while in Shakespeare, Fortinbras appears upon the
scene and commands, "Let four captains bear Hamlet, like a
soldier, to the stage."
SOURCES, AND SHAKESPEARE'S OTHELLO
Source of Shakespeare's *Othello*

The source of Shakespeare's *Othello* is Italian found in the Deca Terza, Novella VII of the *Hecatommithi* of Giovannibattista Geraldi Cinthio. It was published at Monte-Regale, Sicily, in 1565. Knight says that it is not improbable that Cinthio's novel is of Oriental origin. It is the story of a virtuous Venetian lady who marries a Moor. An Ensign, who lusts after her, finds himself spurned and plots revenge. He accuses her of being unfaithful to her husband, who becomes jealous and murders her.

A French translation by Gabriel Chappuys, Paris, appeared in 1584. Since no English translation of the *Hecatommithi* appeared until after Shakespeare's death, it is generally agreed that Shakespeare read either the original in Italian or the French translation.

Some authorities have suggested other possible sources of the plot. Klein finds a resemblance in several passages between the play and Ludovico Dolce's *Marianna*, 1565, and he suggests that Shakespeare may have been familiar with this work. Brown, in a letter to *The Academy* January 9, 1875, gives details from early Venetian documents concerning a Venetian family with the name of Moro; in one of the members of the family, Christopher, he finds the original Othello. In *The Athenaeum*, September 18, 1875, Browne suggests that Shakespeare might have been indebted to the story of Sampiero,
the famous Corsican leader, for a part of Othello. Baldwin assigns Othello's geographical wanderings and atmosphere to Pliny.1

There is little doubt that Shakespeare's Othello was written late in 1603 or early in 1604. The first Quarto was published in 1622. One year later it appears, with some changes, in the Folio of 1623. A collation of the First Quarto and the Folio texts is generally used; Dr. Parrott uses this collated text in his edition of Shakespeare.

For this thesis the English translation of the Hecatommithi by John Edward Taylor, 1855, the one given in Furness' New Variorum Shakespeare2 is the basic source for comparison with Othello as given in Dr. Parrott's Shakespeare.3

Shakespeare's acceptance of the sources, and his additions of dramatis personae and incidents is the following parallel study of Othello.

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1 See Baldwin, "Shakespeare's Use of Pliny" in The Parrott Presentation Volume, p. 181.
I
Sources Used by Shakespeare and Additions of Dramatis Personae in Othello

Cinthio’s Hecatommithi

SIGNORIA OF VENICE.

PARENTS of DESDEMONA.

The MOOR.

An ENSIGN, of the most depraved nature in the world.

DESDEMONA, wife to OTHELLO.

WIFE of the ENSIGN.

COURTESAN.

WIFE of the CAPTAIN.

DAUGHTER of the ENSIGN.

SOLDIER of the guard.

Kinsfolk of DESDEMONA.¹

Shakespeare’s Othello

DUKE OF VENICE.

BRABANTIO, father to DESDEMONA.

GRATIANO, ) two noble Venetians.

LUDOVICO, )

OTHELLO, the Moor.

IAGO, a villain.

RODERIGO, a gullled gentleman.

MONTANO, governor of Cyprus.

CLOWN.

DESDEMONA, wife to OTHELLO.

EMILIA, wife to IAGO.

BIANCA, a courtezan.

Senators, Gentlemen of Cyprus, Sailors, Officers, Messenger, Herald, Musicians, and Attendants.²

¹The dramatis personae for the Hecatommithi, deca terza, novella vii, was prepared from the novel, as given in Furness’ New Variorum Shakespeare VI, “Othello”, pp. 376-389. (for pages in source columns consult the same reference).

²The dramatis personae for Shakespeare’s Othello is taken from Parrott’s “Othello, the Moor of Venice,” Shakespeare, p. 730.
Cinthio's Hecatommithi

although the parents of the lady strove all they could to induce her to take another husband, she consented to marry the Moor;

p. 377.

Now amongst the soldiery there was an Ensign, a man of handsome figure, but of the most depraved nature in the world.

p. 378.

This man had likewise taken with him his wife to Cyprus, a young, and fair, and virtuous lady; and being of Italian birth she was much loved by Disdemona.

p. 378.

In the same Company there was a certain Captain of a troop, to whom the Moor was much affectioned.

p. 378.

The Ensign had a little daughter, a child three years of age, who was much loved by Disdemona.

p. 382.

Now, the Captain had a wife at home who worked the most marvellous embroidery upon lawn,

p. 385.

Shakespeare's Othello

Bra. (To Othello) "I here do give thee that...with all my heart I would keep from thee."

I, iii, 193-196.

Iago. "I hate the Moor... Let us be conjunctive in our revenge against him."

I, iii, 372-374.

Oth. "Honest Iago, My Desdemona must I leave to thee. I prithee, let thy wife attend on her;"

I, iii, 295-297.


II, i, 26-27.
The Ensign...met the Captain on his way to visit a courtesan.

p. 385.

Not long afterwards it happened that the Captain, having drawn his sword upon a soldier of the guard, and struck him, the Moor deprived him of his rank:

p. 379.

he (Othello) was eventually slain by the kinsfolk of Desdemona,

p. 388.

Iago. "...Bianca, A housewife that by selling her desires
Buys herself bread and clothes
It is a creature
That dotes on Cassio;"

IV, i, 94-96.

Iago. "Something from Venice sure.
'Tis Lodovico
Come from the Duke;"

IV, i, 227-228.

Rod. "...thou, Iago, who hast my purse
As if the strings were thine,"

I, i, 2-3

Mon. "Nay, good lieutenant;"
staying him (Cassio)
"I pray you, sir, hold your hand.
...'Zounds, I bleed still;
I am hurt to th' death."

II, iii, 153-164.

Cas. "...if the gentlewoman that attends the general's wife be stirring, tell her there's one Cassio entreats her a little favour of speech. Wilt thou do this?"

Clo. "She is stirring sir: if she will stir hither,
I shall seem to notify unto her."

III, i, 26-31.
II

Sources, and Incidents which Shakespeare Added in Othello

The Hecatommithi

The parents of the lady strove all they could to induce her to take another husband.

p. 377.

Disdemona, fell in love with the Moor, moved there-to by his valour; and he, vanquished by the beauty and the noble character of Disdemona, returned her love;

p. 377.

Shakespeare's Othello

Iago. (To Rod.) "says he,"
(othello) "'I have already chose my officer.'...
One Michael Cassio...
And I...must be be-lee'd and calm'd."

I, i, 15-33.

Bra. (To Rod.) "My daughter is not for thee."

I, i, 97.

Iago. "I am one, sir, that comes to tell you your daughter and the Moor are now making the beast with two backs."

I, i, 115-117.

Bra. (To Oth.) "O thou foul thief, where hast thou bestow'd my daughter?...
thou has enchanted her
For I'll refer me to all
things of sense...
Whether a maid so tender,...
Would ever have...run from
her guardage
To a sooty bosom."

I, ii, 61-70.

Bra. (To Duke.) "My daughter!...
She is abus'd, stol'n from me...
Here is the man,—this Moor,"

I, iii, 58-71.

Oth. "She lov'd me for the
gangers I had pass'd
And I lov'd her that she did
pity them."

I, iii, 167-168.
The Signoria of Venice made a change in the troops whom they used to maintain in Cyprus, and they appointed the Moor commander of the soldiers whom they dispatched thither.

p. 377.

Joyful as was the Moor... his pleasure was lessened... fearing that Desdemona would be pained at his absence. But Desdemona... was all impatient that he should embark with his troops,... And all the more it vexed her to see the Moor so troubled;

p. 377.

The Moor answered Desdemona, 'My pleasure... is disturbed by the love I bear you; for I see that of necessity one of two things must happen,—either that I take you with me to encounter the perils of the sea, or... I must leave you here in Venice.'

p. 377-378.

Desdemona... replied...
"... I will accompany you whithersoe'er you go;"

p. 378.

Bra. "Look to her, Moor, if thou hast eyes to see; She has deceiv'd her father, and may thee."

I, iii, 293-294.

Duke. "The Turk with a most mighty preparation makes for Cyprus. Othello, the fortitude of the place is best known to you;... you must therefore be content to slubber the gloss of your new fortunes with this more stubborn and boisterous expedition."

I, iii, 221-229.

0th. "I crave fit disposition for my wife, Due reference of place and exhibition, With such accommodation and resort As levels with her breeding."

I, ii, 237-239.

Des. "Let me go with him."

I, ii, 260.

Iago. (To Rod.)
"Drown thyself? drown cats and blind puppies. It cannot be long that Desdemona should continue her love to the Moor... It was a violent commencement in her, and thou shalt see an answerable sequestration."

I, ii, 339-351.
...he embarked on board the galley with his wife and all his troops.

p. 378.

...the wicked Ensign,... fell passionately in love with Desdemona...but she,... had no thought for this Ensign.

p. 379.

Oth. "Honest Iago, My Desdemona must I leave to thee. ...and bring them after in the best advantage."

I, ii, 295-297.

Iago. "Now, I do love her too; Not out of absolute lust, though peradventure I stand accountant, for as great a sin,"

II, i, 300-303.

Iago. "I hate the Moor."

I, iii, 392.

The Ensign imagined that the cause of his ill success was that Desdemona loved the Captain of the troop,

p. 379.

Mon. "prays the Moor be safe... With foul and violent tempest."

II, i, 33-34.

3. Gent. ...our wars are done. The desperate tempest hath so bang'd the Turks, That their designment halts."

II, i, 20-23.

Iago. (To Rod.) "Do you find some occasion to anger Cassio, ...and haply may strike at you: provoke him, that he may,... displanting of Cassio."

II, i, 273-283.
...the Captain, having drawn his sword upon a soldier of the guard, and struck him,  

p. 379.

The Moor deprived him of his rank;  

p. 379.

Disdemona was deeply grieved, and endeavored again and again to reconcile her husband to the Moor. This the Moor told to the wicked Ensign,  

p. 379.

The Ensign resolved to act and began to work his web of intrigue.  

p. 379-380.

he (The Ensign) at length, resolved to accuse her of unfaithfulness to her husband, and to represent the Captain as her paramour.  

p. 379.

Iago. "There comes a fellow crying out for help; And Cassio following him with determined sword To execute upon him. Sir, this gentleman" (Mon.) "Steps into Cassio and entreats him pause, Myself the crying fellow did pursue...He, swift of foot, Outran my purpose,... When I came back,...I found them close at purpose." II, iii, 227-237.


Iago. (To Cas.) "I'll tell you what you shall do. Our general's wife is now the general...importune her help to put in your place again." II, iii, 318-325.

Iago. "So will I turn her virtue into pitch, And out of her goodness make the net That shall enmesh them all." II, iii, 362-368.

Iago. "Cassio's a proper man:... To get his place and to plume up my will... Let's see:-- After some time, to abuse Othello's ear That he is too familiar with his wife." I, iii, 398-402.
"Perchance: said he, 'the lady Disdemona may have good reason to look kindly on him...let your eyes be witness to themselves."
p. 380.

his words left a sharp, stinging thorn in the Moor's heart,
p. 380.

Know, then, that for no other reason is your lady vexed to see the Captain in disfavour than the pleasure that she has in his company whenever he comes to your house, and all the more since she has taken an aversion to your blackness.
p. 381.

he (The Moor) replied, with a fierce glance, 'By heavens, I scarce can hold this hand from plucking out that tongue of thine, so bold,
p. 381.

Since informing you of what concerns you more than any other man brings me so undeserved a recompense, would I had held my peace."
p. 381.

Then the Moor...said, 'Make thou these eyes self-witnesses of what thou tell'st or on thy life I'll make thee wish thou hadst been born without a tongue.'
p. 381.

Iago. (To Oth.) "Look to your wife; observe her well with Cassio:
Wear your eyes thus,"

III, iii, 197-198.

Oth. "I am abus'd: and my relief
Must be to loathe her. 0 curse of marriage,"

III, iii, 267-268.

Iago. "Take note, take note, 0 world,
To be direct and honest is not safe...I do repent me that I put it to you."

III, iii, 378-393.

Oth. "Villain, be sure thou prove my love a whore,
Be sure of it: give me the ocular proof;
Or...Thou hadst been better have been born a dog."

III, iii, 359-362.
The wicked Ensign, seizing a fit opportunity, went to the Captain of the troop, and...left the handkerchief at the head of his bed without his discovering the trick, until the following morning, when, on his getting out of bed, the handkerchief fell upon the floor,

p. 382-383.

knowing that it belonged to Desdemona,

p. 383.

...he resolved to give it back to her; and waiting until the Moor had gone from home, he went to the back door and knocked... the Moor returned home, and hearing a knocking... in a rage exclaimed, 'who knocks there?' The Captain took to flight...the Moor...demanded of his wife who it was.

p. 383.

one day he (Iago) took occasion to speak with the Captain when the Moor was so placed that he could see and hear them as they conversed.

p. 383.

whilst talking to him of every other subject than of Desdemona, he kept laughing all the time aloud, and, feigning astonishment.

p. 383.

Cas. (Gives Bianca the handkerchief.) "...I found it in my chamber."

III, iv, 188.

Bian. "Why, whose is it?"
Cas. "I know not,"

III, iv, 187-188.

Iago. (To Oth.) "Cassio came hither. I shifted him away,... Bade him anon return and here speak with me, The which he promis'd. Do but encave yourself, And mark the fleers,..." IV, i, 79-83.

Iago. "Now will I question Cassio of Bianca,... He, when he hears of her, cannot refrain From the excess of laughter."

IV, i, 94-100.
'He has hidden from me nothing, and has told me that he has been used to visit your wife whenever you went from home, and that on the last occasion she gave him this handkerchief which you presented to her when you married her.'

p. 383

One day...he asked her for the handkerchief.

p. 384.

she ran to a chest and pretended to seek the handkerchief,

p. 384.

'I know not how it is--I cannot find it; can you, perchance, have taken it?'

p. 384.

he could not prevent his wife's observing that he was not the same towards her as he had been wont;

p. 384.

She said to him...

'What is the matter? What troubles you?'

p. 384.

Oth. "What hath he said?"
Iago. "Faith, that he did--I know not what he did."
Oth. "What? what?"  
Iago. "Lie--"
Oth. "With her?"

IV, i, 32-34.

Oth. "Lend me thy handkerchief."

III, iv, 52.

Des. "I have it not about me... I say, it is not lost."

III, iv, 53-54.

Des. "Something, sure, of state,  
Either from Venice, or some unhatch'd practice  
Made demonstrable here in Cyprus to him,  
Hath paddled his clear spirit;"

III, iv, 140-143.

Lod. "Is there division 'twixt my lord and Cassio?"

Des. "A most unhappy one. I would do much  
T' atone them, for the love I bear to Cassio."

Oth. (Striking her.)  
"Devil!"

IV, i, 242-251.

Des. "Upon my knees, what doth your speech import?  
I understand a fury in your words,  
But not the words."

IV, ii, 31-33
The Moor feigned various reasons in reply to his wife's questioning,

p. 384.

The Ensign's wife, who knew the whole truth (her husband wishing to make use of her to compass the death of Desdemona), dared not disclose a single circumstance;

p. 384.

all she said was, 'Beware lest you give cause of suspicion to your husband,'

p. 384.

the Captain had a wife at home seeing the handkerchief...she resolved... to work one like it.

p. 385.

As she was engaged in this task the Ensign observed her standing at a window...he pointed her out to the Moor,

p. 385.

Oth. (To Desdemona.) "Why, what art thou?...
Heaven truly knows that thou art false as hell...
Are not you a strumpet?"

IV, ii, 32-82.

Emil. "Pray Heaven it be state-matters, as you think,
And no conception nor no jealous toy
Concerning you."

III, iv, 155-156.

Cas. (To Bia.) "I like the work well; ere it" (the handkerchief) "be demanded...I'd have it copied.
Take it and do 't;"

III, iv, 188-189.

Bia. "This is some minx's token...I'll take out no work on 't."

Oth. "By heaven, that should be my handkerchief."

IV, i, 161-165.

Iago. "did you see the handkerchief?...see how he prizes... your wife? She gave it to him, and he hath given it his whore."

IV, i, 182-187.
the Moor prayed the Ensign that he would kill the Captain,...But the Ensign at first refused to undertake so dangerous a task,...until at length,...the Moor prevailed on him to promise to attempt the deed.

p. 385.

...the Ensign, going out one dark night, sword in hand, met the Captain on his way to visit a courtesan, and struck him a blow on his right thigh, which cut off his leg and felled him to the earth.

p. 385.

The next morning the tidings of this affair spread through the whole city, and reached the ears of Disdemona...evinced the greatest grief at the calamity.

p. 386.

Then they consulted...to kill poor Disdemona...the Ensign said,...'I propose we take a stocking, filled with sand, and beat Disdemona with it till she dies,...When she is dead we can pull down a portion of the ceiling, and thus make it seem as if a rafter falling on her head hath killed the lady.'

p. 386.

Oth. "Within these three days let me hear thee say That Cassio's not alive." Iago. "My friend is dead; 't is done at your request."

III, iii, 472-474.

Rod. "I know his gait... Villain, thou diest!" ( Makes a pass at Cassio).

Cas. "That thrust had been mine enemy indeed,..." ( Draws, and wounds Rod.)

Rod. "0, I am slain."

(Iago from behind wounds Cassio in leg and exits.)

V, i, 23-26.

Iago. "O murderous slave! O villain!" ( Stabs Roderigo).

V, i, 62.

Oth. "...weep'st thou for him to my face?"

V, i, 62.

Iago. "Do it not with poison; strangle her in her bed,"

IV, i, 220
The unhappy Desdemona rose from bed, and the instant she approached the closet, out rushed the Ensign...he beat her cruelly with the bag of sand...the wicked Ensign inflicted a third blow, under which she sank lifeless on the floor... Then the Ensign and the Moor, laying Desdemona on the bed... pulled down part of the ceiling of the chamber...the Moor began to call aloud for help, exclaiming that the house was falling.

p. 386-387.

...the neighbours all came running up, and there found Desdemona lying dead beneath a rafter.

p. 387.

Oth. "It is too late."
(He smothers her.)

V, ii, 83.

Emil. "The Moor hath kill'd my mistress."

V, ii, 166.

(Iago kills his wife)

Emil. (Dying) "Moor, she was chaste; she lov'd thee, cruel Moor."

V, ii, 249.

Oth. "If thou be'st a devil, I cannot kill thee."
(Wounds Iago)

V, ii, 287.

Oth. "Speak of me as I am;... Of one that lov'd not wisely but too well;... Of one whose hand...threw a pearl away..."
(Stabs himself.)

V, ii, 342-355.

Lod. "Myself will straight aboard; and to the state This heavy act with heavy heart relate."

V, ii, 370-371.
Ere long the Moor...
began to feel such sorrow
at her loss that he went
wandering about as one
bereft of reason...conceived
so deep hatred to that wicked
man (the Ensign)...deprived
him of his rank,...The Ensign...
seeking out the Captain
...told him that it was the
Moor who had cut off his leg...
the Captain accused the Moor
to the Signoria, both of having
cut off his leg and killed
his wife
...the Moor...denied the
whole charge...escaped death,...
condemned to perpetual ban-
ishment, in which he was event-
ually slain by the kinsfolk of
Disdemona, as he merited...
The Ensign returned to his own
country, and, following up his
wonted villainy, he accused one
of his companions of having
sought to persuade him to kill
an enemy of his...when he denied
the truth,...the Ensign himself...
was tortured...so that his body
ruptured...died a miserable
death...all these events were
narrated by the Ensign's wife,
pp. 387-389.
Findings in the Source, in Shakespeare

It is plain that Shakespeare followed the main outline of his source very closely. However, as in his other dramas, he made additions and alterations to his source for the play, Othello.

Of all the characters in the source only Desdemona has a name. Here Othello is called the Moor, Cassio is the Captain of the troop, Iago is an Ensign, Emilia is the wife of the Ensign, and Bianca is the Courtezan. Shakespeare has added the Venetian nobles, Roderigo, Montano, and the clown to his dramatis personae. He has omitted the young daughter of the Ensign, the kinsfolk of Desdemona, the wife of the Captain, and he has replaced Desdemona's parents with her father, Brabantio.

As can be seen from the comparative study of the two texts there is nothing in the novel about the elopement of Desdemona, her father's pursuit, or of the defense of the married couple before the Senate. This is found only in Shakespeare's Act I, which is his own invention.

In the sources Othello is sent to Cyprus because of a change in troops, and he goes on the same ship with Desdemona. In Shakespeare's play, Othello is sent to Cyprus because the Turks are making an expedition against it, but he sails on one ship while his wife sails on another under the care of Iago and his wife. The storm in which the ships are caught is also Shake-
speare's addition.

From the facts gathered for this thesis, it is plain that the reason for the Ensign's, Shakespeare's Iago, desiring revenge on the Moor differs in the two plots. In the novel the Ensign falls "passionately in love with Disdemona," and when she spurns his affections, he thinks it is because of her love for the Captain. His love for her turns into an intense hatred. In Shakespeare's play, he is the disappointed candidate for Cassio's place. His vengeful actions then follow because of his desire to gain revenge on the Moor, who has made the appointment, and the Captain, Cassio.

In the novel, the Hecatommithi, Disdemona, of her own accord, tries to reconcile the Captain and Othello. The Moor tells this to the Ensign who then quickly begins to "weave his net of intrigue." In Shakespeare, Iago instigates the attack of Cassio upon Roderigo, and he then suggests to Cassio that he get Desdemona to intercede for him with Othello. This Desdemona does at Cassio's request.

The manner in which the Ensign secures the handkerchief of Desdemona differs in the two plots. In the source the Ensign has a small daughter, of whom Disdemona is very fond, and one day, while she is caressing the child, he steals the handkerchief so adroitly that she is not aware of it. In Shakespeare, Emilia, Iago's wife, gives him the handkerchief. In both the source and the play, Iago places the handkerchief in Cassio's chamber, but only in the source does Cassio recognize
and return the handkerchief.

The handkerchief as described by Cinthio is one that is "finely embroidered in the Moorish fashion." In Shakespeare, the handkerchief itself appears to be even more valuable because it is said by Othello to have "magic" in it, and also that it was given by an Egyptian charmer to Othello's mother. There is no account in the source of the part of IV, i, in which Ludovico brings a letter from the Venetian government to Othello. When Desdemona tells Ludovico of the difficulties between Cassio and Othello, and of her hope that Cassio will be restored to his former office, Othello strikes her.

When Desdemona wonders at her husband's conduct, the Ensign's wife, who knows his plans, dares not disclose any of them for fear of displeasing her husband, and so she warns Desdemona not to give Othello cause for jealousy. Shakespeare's Emilia does not believe evil of her husband, and does not realize that by giving him the handkerchief she is contributing to his plan for revenge on Desdemona.

The manner in which Iago proves that Cassio has the handkerchief is different in the two plots. In the sources, while the Captain's wife is working on a handkerchief similar to Desdemona's, the Ensign sees her and points it out to the Moor. In Shakespeare's play Bianca, the Courtesan, who has been asked by Cassio to copy the handkerchief returns it to him refusing to copy the design.

In the sources it is the Ensign, himself, who attempts to
kill the Captain. In Shakespeare's play, Othello, Roderigo is prevailed upon by Iago to murder Cassio. He wounds him in the leg. Iago then uses this as his reason for wanting to murder Roderigo.

The lyric willow song of IV, iii, is not in the sources.

The death of Desdemona and the sequel are entirely different in the two plots. In the source, Desdemona's death is plotted by the Moor and the Ensign to be made to look accidental. They beat her to death and then pull down the ceiling over her. In the play, Othello commits the murder by smothering Desdemona.

In Cinthio's novel the Moor becomes mad with grief following his wife's murder. He deprives the Ensign of his office, and the Ensign, in turn, accuses the Moor of murder. The Moor, not confessing his guilt, is exiled and killed by Desdemona's relatives. The Ensign is not suspected of having any part in Desdemona's death, but in connection with another crime, he is tortured to death. After her husband's death, the Ensign's wife tells the story.

Shakespeare discarded completely the long-drawn-out conclusion of the tale and substituted for it the swift catastrophe of the drama. In Shakespeare's play, Emilia is killed by Iago when she tells the truth to Othello, and the Moor in turn wounds Iago. Othello is immediately recognized as the murderer "that loved not wisely, but too well." Ruined by Iago, a demon in human form, Othello destroys himself.
SOURCES, AND SHAKESPEARE’S KING LEAR
The Sources of King Lear

King Lear has a major and a minor plot, the Lear and the Gloucester plots. The main plot goes back to dim antiquity and to many well established sources; for the minor plot there is one source, Sidney's Arcadia. The story of the main plot, that of doting paternal kindness repaid with filial ingratitude, and paternal harshness requited with devoted love, is as old as any story in literature. The minor plot from the Arcadia is the story of the unkind Paphlagonian King.

The main plot, that of King Leir and his three daughters, tells of an exacting father who demands a demonstration of love from his children. Gonorill and Ragan, the two eldest daughters 'flatter' their father; Cordella, the younger, who loves her father most, is silent. Gonorill and Ragan inherit kingdoms; Cordella is disinherited. But Aganippus, King of the Franks, loves Cordella and makes her his Queen.

The sources for the main plot are found in Geoffrey's Histories of the Kings of Britain, 1149, in Layaman's Brut ca. 1220 and in Robert of Gloucester, 1147. There is a record in the Gesta Romanorum, 1492, in Fabyan's Chronicle, 1516. The source in Holinshed is an important one—Holinshed's Chronicle II, v, vi, edit. 1574, 1586. Another source is found in the Mirror for Magistrates, 1586. There is one in Warner's Albion's England, 1586. We read it in Spenser's, The Faery Queen, 1590,
II, x, 27, and in Camden, Remains, 1674. There is also the old ballad—"King Leir and his three daughters" found in Percy's Reliques, 1765.

And there is the old drama, a pleasing tragedy, the ante-Shakespearean Chronicle History of King Leir which is thought to be the direct source, the original Lear. This source, the old drama, is the one used for comparison with Shakespeare's King Lear.

The minor plot, from Sidney's Arcadia, 1590, II, x, tells the story of the unkind King of Paphlagonia. Plexirtus, who has usurped his Father's throne. He has taken the King's kingdom and has blinded him. His kind son, Leonatus, leads his Father. The tyrant is dethroned and his brother becomes King. The Father dies, and Leonatus forgives Plexirtus, his cruel bastard brother.

In Shakespeare's King Lear, 1606, the minor, the Gloucester plot, reinforces the major, the Lear plot; the two tragic plots are inextricably interwoven. The First Quarto of King Lear was published in 1608; the Second Quarto, a mere reprint of the first, in 1619, and the First Folio in 1623. The present text has been established by a careful collation of the First Quarto and the Folio.

For this thesis, the texts of the old drama, the Chronicle History of King Leir and Sidney's Arcadia, as found in Furness'
New Variorum Shakespeare, ¹ are the basic sources for the comparison with King Lear as used by Dr. Parrott in his Shakespeare. ²

What Shakespeare drew from his sources and added of dramatis personae and of incidents is shown in the following parallel columns.

I
Sources Used by Shakespeare and Additions of Dramatis Personae in King Lear

Main Plot

Chronicle History of King Lear

KING LEIR.
KING OF GALLIA.
Lovers of CORDELLA.
PRINCE OF CAMBRIA.
KING OF CORNWALL.
PERILLUS.
GONORILL, )
RAGAN, ) daughters to LEIR.
CORDELLA, )
MUMFORD, the funny man.
SKALLIGER, a courtier.
Messenger of CORNWALL.
Assassin.
Ambassador from the GALLIAN KING.¹

Shakespeare's King Lear

LEAR, King of Britain.
KING OF FRANCE.
DUKE OF BURGUNDY.
DUKE OF CORNWALL.
DUKE OF ALBANY.
EARL OF KENT.
EARL OF GLOUCESTER.
EDGAR, son to GLOUCESTER.
EDMUND, bastard son to GLOUCESTER.
CURAN, a courtier.
Old Man, tenant to GLOUCESTER.
Doctor.
Fool.
OSWALD, steward to GONERIL.
A Captain employed by EDMUND.

¹For the dramatis personae of the old play King Leir, and the references under source columns, see Furness' New Variorum Shakespeare V, King Lear, pp. 386-401.
Gentleman attendant on CORDELIA.

A Herald.

Servants to CORNWALL.

GONERIL, )
REGAN, ) daughters to LEAR.
CORDELIA, )

Knights of Lear's train,
Captains, Messengers,
Soldiers, and Attendants. 2

2The dramatis personae taken from Shakespeare's King Lear is that given by Parrott, "The Tragedy of King Lear", Shakespeare, p. 778.
Chronicle History of King Lear

Gonorill...her husband: Cornwall.  
  p. 397.

prince of Cambria and Ragan.  
  p. 398.

the Gallian king, at the first sight of her, (Cordella) falls hopelessly in love,  
  p. 395.

Cordella, it appears, has more than one lover;  
  p. 393.

Perillus speaks:...  
  Oh, heare me speake for her, my gracious lord,  
  Whose deeds have not deserv'd this ruthlesse doome,  
  As thus to disinherit her of all.  
  p. 395.

Leir 'weepes,' and Perillus tries to comfort him:  
  p. 397.

Perillus...'stripping up his arme' and begging his royal master' to feed on this flesh,'  
  p. 399.

Shakespeare's King Lear

Lear. (To Goneril) "To thine and Albany's issues."  
  I, iv, 312.

Lear. "Our dearest Regan, wife of Cornwall?"  
  I, i, 70.

France. "Fairest Cordelia,... Thee and thy virtues here I seize upon,  
  Be it lawful I take up what's cast away."  
  I, i, 252-256.

Lear: "The Princes, France and Burgundy,  
  Great rivals in our youngest daughter's love."  
  I, i, 46-47.

Kent. (To Lear) "check This hideous rashness... Thy youngest daughter does not love thee least;"  
  I, i, 152-154.

Edg. "Kent...who in disguise Follow'd his enemy king, and did him service  
  Improper for a slave."  
  V, iii, 219-221.
Cur. (To Edmund) "I have been with your father, and given him notice that the Duke of Cornwall and Regan his duchess will be here with him this night."

II, i, 2-3.

Edg. "But who comes here? My father, poorly led..."

Old Man. (To Glou.) "O my good lord, I have been your tenant, and your father's tenant, these fourscore years...Alack, sir, you cannot see your way."

IV, i, 9-19.

Cor. "Why, he" (Lear) "was met even now As mad as the vex'd sea,... What can man's wisdom In the restoring his bereaved sense?"

Doct. "There is means, madam, Our foster-nurse of nature is repose, The which he lacks; that to provoke in him, Are many simples operative, whose power Will close the eye of anguish."

IV, iv, 1-15.

Fool. (To Lear) "I marvel what kin thou and thy daughters are. They'll have me whipped for speaking true, thou'lt have me whipped for lying; and sometimes I'm whip'd for holding my peace."

I, iv, 199-203.

Lear. "This" (Oswald) "is a slave whose easy-borrowed pride Dwells in the fickle grace of her he follows."

II, iv, 188-189.
One of his (King of Gallia's) nobles named Mumford, the funny man of the play, begs to accompany him, and the king consents.

p. 395.

A courtier, Skalliger by name, then proposes that, since his majesty know well 'What several suters (the) princely daughters have,' he should 'make them eche a 'joiner more or lesse,' As is their worth, to them that love profess.'

p. 393.

Cornwall...resolves to send 'a poste' immediately to know, Whether he (Leir) be 'arrived there or no'.

p. 398.

Ragan meets the messenger that had come to her from Gonorill, and hires him to kill Leir and Perillus in a thicket

p. 399.

Gonorill and her husband receive the ambassador from the Gallian king, who comes with a message to Leir;

p. 399.
Sub-plot

Sidney's *Arcadia*

**PRINCE OF PAPHLAGONIA.**

**LEONATUS, son of the PRINCE OF PAPHLAGONIA.**

Bastard son of PRINCE OF PAPHLAGONIA.

The Princes were 'euen copelled by the haile... to seeke 'some shrowding place...And so staying there...they heard the speech of a couple,... which made them step out, ...There they perceived an aged man, and a young.

p. 386.

This old man...was late rightfull Prince of this countrie of PAPHLAGONIA.

p. 387.

by the hard-hearted vngratefulnesse of a sonne of his, deprieued, not onely of his king-dome...but of his sight.

p. 387.

Well Leonatus (said he) ...let me now entreat thee to leaue me:

p. 386.

I was caried by a bastard sonne of mine...to do my best to destroy this sonne.

p. 387.

Shakespeare's *King Lear*

**EARL OF GLOUCESTER.**

**EDGAR, son to GLOUCESTER.**

**EDMUND, Bastard son of GLOUCESTER.**

Alb. "But, O poor Gloucester! Lost he his other eye?"

Mess. "Both, both, my lord."

IV, ii, 80-81.

Glou. (To Edg.) "Go thou further off; Bid me farewell, and let me hear thee going."

IV, vi, 30-31.

Edm. "Legitimate Edgar. I must have your land.... Well, my legitimate, if this letter speed And my invention thrive, Edmund the base Shall to th' legitimate."

I, ii, 16-21.
II
Sources Used by Shakespeare and Additions of Incidents in King Lear
Main Plot

Chronicle History of King Leir

Leir announces...'And I would faine resign these earthly cares, And think upon the welfare of my soule; Which by no better means may be effected, Then by resigning up the crown from me In Equal dowry to my daughters three.' p. 393.

A courtier, Skalliger by name, then proposes that, since his majesty knows well 'What several suters (the) princely daughters have,' he should 'make them eche a 'jointer more or lesse, As is their worth, to them that love professe.' p. 393.

Leir replies, 'No more, nor lesse, but even all alike, My zeale is fixt, all fashioned in one mould.' p. 393.

Cornwall and Cambria, 'two neere neighboring kings,' 'motion love to Gonorill and Ragan,' p. 393.

Shakespeare's King Lear

Lear. "Know that we have divided In three our kingdom; and 't is our fast intent To shake all cares and business from our age, Conferring them on younger strengths, while we Unburden'd crawl toward death." I, i, 37-42.

Lear. "Tell me, my daughters,... Which of you shall we say doth love us most, That we our largest bounty may extend Where nature doth with merit challenge?" I, i, 49-54.
Cordella, it appears, has more than one lover;

p. 393.

Leir says: 'none of them her partial fancy heares. Yet, if my policy may her' (Cordella) 'beguile, I'le match her to some king within this ile.'

p. 393.

Perillus, another noble courtier, begs his majesty not to 'force love, where fancy cannot dwell,' and Leir replies:

'...my mind
Doth meditate a sudden strategem,
To try which of my daughters loves me best;
...Then at the vantage will I take Cordella,
Even as she doth protest she loves me best,
Ile say, then, daughter, graunt me one request,
...Accept a husband, whom my self will woo.
This said, she cannot well deny my suite,
...Then will I triumph in my policy,
And match her with a king of Brittany.'

p. 393.

Gonorill and Ragan reaveal to each other their common hatred of Cordella, because she is 'so nice and so demure;'

Skalliger enters, and discloses to them their father's device for providing them with husbands by putting their affection for him to the test...
The sisters accordingly lay their plans to outbid Cordella in protestations of obedience to their father,
p. 393-394.

Leir, having summoned his daughters...wishes them to 'resolve a doubt which much molests his mind,' which of the three to him would prove most kind; which loves him most.'
p. 394.

Gonorill replies that her love 'cannot be in windy words rehearst,' that she would willingly sacrifice her life at his command, or 'marry the meanest vassaille in the spaceous world.'
p. 394.

'O, how I doe abhorre this flattery,' says Cordella.
p. 394.

Ragan then reiterates pretty much what Gonorill has said,
p. 394.

Cordella again says: 'Did never flatterer tell so false a tale.'
p. 394.

Lear. "Tell me, my daughters,—Since now we will divest us both of rule,
Interest of territory, cares of state,—Which of you shall we say doth love us most,
That we our largest bounty may extend
Where nature doth with merit challenge?"
I, i, 49-54.

Gon. "Sir, I do love you more than words can wield the matter;
Dearer than eyesight, space, and liberty:
Beyond what can be valued, rich or rare;
No less than life,...
As much as child e'er lov'd."
I, i, 56-60.

Cor. "What shall Cordelia speak?
Love and be silent."
I, i, 63.

Reg. "I am made of that self metal as my sister, ...
I find she names my very deed of love;
Only she comes too short."
I, i, 71-73.

Cor. "Then poor Cordelia! And yet not so; since I'm sure, my love's
More ponderous than my tongue."
I, i, 78-80.
Cordella. 'what love the child doth owe the father, The same to you I beare, my gracious lord.'

Perillus speaks: '...in poore Cordellaes cause: ...Oh, heare me speak for her, my gracious lord,...' Leir. 'Urge this no more, and if thou love thy life:'

Cor. "You have begot me, bred me, lov'd me: I Return those duties back as are right fit;... Why have my sisters husbands, if they say They love you all? ...I shall never marry like my sisters To love my father all."

Kent. "In thy best consideration, check This hideous rashness... Thy youngest daughter does not love thee least;"

Lear. "Kent, on thy life, no more."

Lear. (To Kent.) "Five days we do allot thee, for provision To shield thee from diseases of the world; And on the sixth to turn thy hated back Upon our kingdom. If, on the tenth day following, Thy banish'd trunk be found in our dominions, The moment is thy death."

Bur. "Royal Lear, Give but that portion which yourself propos'd, And here I take Cordelia by the hand, Duchess of Burgundy." Lear. "Nothing, I have sworn; I am firm."

Bur. (To Cor.) "I am sorry, then, you have so lost a father That you must lose a husband."

I, i, 97-106.

I, i, 152-156.

I, i, 176-181.

I, i, 248-249.
The scene then shifts to Jallia, where the king, whose name is not given, declares to his nobles his intention of visiting "Britanny" in disguise, in order to select in the surest way the best of Leir's three fair daughters.

p. 394-395.

we find the kings of Cornwall and of Cambria hastening to Leir's court to receive their brides.

p. 395.

Cordelia enters in deep dejection at the unhappy lot...But she resolves:
'I will betake me to my thread and needle,
And earne my living with my fingers ends.'

p. 395.

the Gallian king, at the first sight of her (Cor.) falls hopelessly in love,... The disguised palmer then confesses that his master, the Gallian king, does in reality sue for her hand. But Cordella declines the offer, and,...declares that she much prefers the palmer to his royal master,

p. 395-396.

The Gallian king reveals himself, and Cordella accompanies him to church,

p. 396.

France. "Fairest Cordelia...
Thee and thy virtues here I seize upon,
Be it lawful I take up what's cast away."
I, i, 252-256.

Edg. "Kent...in disguise Follow'd his enemy king,
and did him service
Improper for a slave."
V, iii, 219-221.
'he' (Leir) 'checks and snaps' (her) (Gonorill) 'up at every word'.

Skalliger proposes as a remedy for her grievances that she shall 'abridge' half of his allowance. Gonorill accepts his council.

Cornwall appears anxious to find out from Leir the cause of his sadness, but in vain.

Leir...'she breeds young bones, And that is it makes her so tutchy sure.'

Gonorill. 'What, breeds your bones already!'...who ever heard the like,
That ssketh thus his owne child to defame?'

she (Gonorill) angrily departs, telling her father:
'For any one that loves your company,
You may go pack, and seeke some other place,
To sow the seed of discord and disgrace.'

Gonor. "By day and night he" (Lear) "wrongs me;
...His knights grow riotous, and himself upbraids us On every trifle."

Gonor. (To Lear) "she begs, A little to disquantity your train;"

Alb. "My lord. I am guilt- less as I am ignorant Of what hath moved you."
Lear. "It may be so, my lord."

Lear. "Saddle my horses; call my train together! Degenerate bastard! ...I'll not trouble thee; Yet have I left a daughter... Hear Nature!... Suspend thy purpose, if thou
Leir 'weepes,' and Perillus tries to comfort him:

p. 397.

His (Leir's) departure, which is taken secretly, distresses Cornwall...Gonorill's suggestion...Cornwall mistrusts, and resolves to send 'a poste immediately to know, Whether he be 'arrived there or no.' Gonorill intercepts his messenger,

p. 398.

Gonorill...substitutes letters to her sister to the effect that Leir 'hath detracted' Ragan and given out slandrous speeches against her:

p. 398.

didst intend
To make this creature"
(Goneril) "fruitful!
Into her womb convey sterility!"

I, iv, 274-300.

Lear. (To Kent) "Go you before to Gloucester with these letters. Acquaint my daughter no further with anything you know than comes from her demand out of the letter...

Kent. 'I will not sleep, my lord, till I have delivered your letter."

I, v, 1-6.

Gon. "What he hath utter'd I have writ my sister."

I, iv, 354.

Lear. (Arriving at the castle of Gloucester.) "'T is strange that they should so depart from home,

And not send back my messenger...

Kent. (In stocks.) "Hail to thee, noble master!"

Fool. "...he wears wooden netherstocks,"
Ragan...received the messenger from her sister, whose lying letters highly incense her.

p. 398.

The prince of Cambria and Ragan come upon them unawares, and his daughter, recognizing her father, dissembling her feelings of hatred at the sight of him, bids him welcome.

p. 398.

Lear. "What's he that hath so much thy place mistook To set thee here?"
Kent. "It is both he and she: Your son and daughter."
Lear. "No."
Kent. "Yes."

II, iv, 1-16.

Kent. (To Lear) "when at their" (Regan and Cornwall's) "home I did command your Highness' letters to them, came there a reeking post, panting forth From Gonoril his mistress salutations; Deliver'd letters,... Which presently they read. On whose contents, They summon'd up their meiny, straight took horse; Commanded me to follow, and attend The leisure of their answer; gave me cold looks: And meeting here the other messenger, Whose welcome, I perceiv'd, had poisoned mine,--"


Reg. "I am glad to see your Highness."
Lear. "Regan, I think you are;"

II, iv, 130-131.

Lear. "...Beloved Regan, Thy sister's naught..." Reg. "I pray you, sir, take patience. I have hope You less know how to value her desert Than she to scant her duty... Therefore, I pray you, That to our sister you do
make return;
   Say you have wrong'd her, sir."

Lear. "Never, Regan; She hath abated me of half my train:"

II, iv, 137-160.

Corn. "What trumpet's that?"
Reg. "I know't; my sister's. This approves her letter, That she would soon be here."

II, iv, 185-187.

Lear. "I can stay with Regan, I and my hundred knights."
Reg. "Not altogether so; I look'd not for you yet, nor am provided For your fit welcome...What, fifty followers! Is it not well? What should you need of more?"

Gon. "Why might not you, my lord, receive attendance From those that she calls servants or from mine?..."
Reg. "What need one?"

II, iv, 233-267.

Lear. (To Gon. and Reg.) "you unnatural hags, I will have revenges on you both."

II, iv, 281-282.

Kent. "Where's the King?"
Gent. "Contending with the fretful elements,..."
Kent. "But who is with him?"
Gent. "None but the Fool;"

III, i, 3-16.

Glou. (To Lear.) "my duty cannot suffer T' obey in all your daughters' hard commands. Though their injunction be to bar my doors And let this tyrannous night take hold upon you, Yet have I ventur'd to come
Ragan...determines to get rid of her father by assassination,

p. 398.

She (Ragan)...makes an appointment with the messenger to meet her and arrange the method of the deed which he undertakes to do...

At the appointed hour Ragan meets the messenger that had come to her from Gonorill, and hires him to kill Leir and Perillus in a thicket...

The assassin appears before them (Leir and Perillus) and announces his design of killing them...While the two men are praying for their lives, some highly opportune claps of thunder so terrify the assassin that he drops his daggers and departs,

p. 398-399.

Glou. (To Kent) "I have o'er heard a plot of death upon him. There is a litter ready; lay him in 't, And drive to Dover, friend, where thou shalt meet Both welcome and protection."

III, iv, 152-158.

In the mean time Cordelia's distress is so great that her husband promises to send a message to King Leir begging him to forgive his daughter and to come and visit her.

p. 398.

Kent. "poor distressed Lear's i' th' town; ...burning shame Detains him from Cordelia."

IV, iii, 40-48.
the Gallian ambassador, giving up all hope of finding Leir at Gonorill's court, comes to Ragan's: there he finds Ragan trying to persuade her husband that her father's death is due to Cordella's machinations, and that Cordella has undoubtedly killed Leir. This accusation she repeats to the ambassador, and falls into great rage with him for attempting to defend his mistress, and strikes him.

p. 399.

Corn. (To Gon.) "Post speedily to my lord your husband; show him this letter. The army of France is landed."—"

III, vii, 1-3.

Mess. (To Alb.) "O my good lord, the Duke of Cornwall's dead;
Slain by his servant,"
IV, ii, 70-71.

Reg. (To Osw.) "Edmund and I have talk'd;
And more convenient is he"
(Edmund) "for my hand Than for your lady's."
(Goneril's)
IV, v, 30-32.

Edg. "A plot upon her"
(Goneril's) "virtuous husband's life;
And the exchange my brother!"
IV, vi, 279-280.

Perillus then persuades Leir to try his fortune with Cordella;

p. 399.
while they are crossing over to Brittany we find the Gallian king, Cordella, and Mumford devise a pleasant little excursion to the seaside for recreation.

p. 399.

When Leir and Perillus land on the coast of Brittany, they are obliged to pay for their passage by exchanging their cloaks and gowns for the 'sheep's russet sea-gowne' and 'sea caps' of the sailors.

p. 399.

Leir's strength fails utterly through lack of food,...Perillus to display extreme loyalty by 'stripping up his arm' and begging his royal master to 'feed on this flesh,'... Leir declines.

p. 399.

while they are talking the Gallian king and Cordella approach; Cordella recognizes her father's voice, but, by the advice of her husband, refrains from revealing herself.

p. 399.

She gives them food and drink, and, when their strength has returned, begs to know their story;

p. 400.

Cordella. 'But looke, lear father, looke, behold and see Thy loving daughter speaketh unto thee.'

p. 400.

Cor. (To Doc.) "he was met even now,
As mad as the vex'd sea,... be aidant and remediate
In the good man's distress!"

IV, v, 1-18.

Lear. "I think this lady To be my child Cordelia."
Cor. "And so I am, I am."

IV, vii, 69-70.
Cordella. "And now (deare father) welcome to our court,"

Lear. "Am I in France?"

Kent. "In your own kingdom, sir."

IV, vii, 76.

p. 400.

The King and Mumford now take their turn at kneeling and rising; the former to register his oath that he will avenge Leir's wrongs, the latter that he will bring back a wife out of Brittain.

p. 400.

The Gallian king at once puts his oath into practice, and lands in Brittain with an army and takes possession of a town on the sea-coast.

p. 400.

Alb. "France invades our land,"

V, i, 25.

Kent. "Why the King of France is so suddenly gone back, know you no reason?"

Gent. "Something he left imperfect in the state...which imports to the kingdom so much fear and danger that his personal return was most required and necessary."

Kent. "Who hath he left behind him General?"

Gent. "The Marshal of France, Monsieur La Far."

IV, iii, 1-9.

Edg. "King Lear hath lost, he and his daughter ta'en."

V, ii, 6.

before the battle begins there is a family meeting, at which Cordella terms Gonorill 'shamelesse',

p. 401.

they proceed to business. Cornwall and Cambria with their wives and soldiers are put to flight,

p. 401.
Leir is reinstated in his kingdom. He gives thanks, first to the heavens and then to the Gallian king, acknowledges that Cordella's 'modest awnser' of aforetime was of the true stamp, promises to do the best he can to requite Perillus.3

Edg. "What means this bloody knife?"
Gent. "...she's dead!"
Gent. "Your lady, sir, your lady; and her sister
By her is poison'd;"
V, iii, 223-227.

Edm. "He" (the captain)
"hath commission from thy wife and me
To hang Cordelia in the prison."
V, iii, 252-253.

Lear. "She's" (Cordelia's)
gone for ever!
I know when one is dead,"
V, iii, 259-260.

Lear. "I kill'd the slave that was a-hanging thee." (Cordelia)
V, iii, 274.

Alb. "we will resign,
During the life of this old majesty,
To him our absolute powers;"
(to Edgar and Kent) "you, to your rights,
With boot,"
V, iii, 298-301.

Lear. ...(Dies)...
Edgar. "He is gone, indeed."
V, iii, 310-315.

Alb. (To Kent and Edgar)
"Friends of my soul, you twain
Rule in this realm, and the gor'd state sustain."
V, iii, 319-320.

3Other sources tell what happens later. Geoffrey, one of the earliest, tells us that Leir was restored to his kingdom, that Cordelia reigned after him in peace for five years, and that afterwards the sons of her sisters rebelled against her. She was put into prison where she slew herself.
Sub-plot

Sidney's Arcadia

the Princes were even compelled by the haile,... to seeke some shrowding place...And so staying there,...they heard the speech of a couple, who... held a straunge and pitifull disputation, p. 386.

they perceived an aged man, and a young,... both poorly arrayed,... the olde man blind,... p. 386.

Shakespeare's King Lear

(Enter Gloucester, led by and old Man)
Edg. "But who comes here? My father, poorly led?"
IV, i, 9.

Edg. "Bless thee, master!"
Glou. "Is that the naked fellow?"
Old Man. "Ay, my lord."
Glou. "Then, prithee, get thee gone... And bring some covering for this poor naked soul,
Who I'll entreat to lead me."
IV, i, 41-47.

Edg. "Poor Tom's a-cold."
(Aside) "I cannot daub it further... And yet I must."
IV, i, 54-56.

Glou. (To Edg.) "There is a cliff,
...From that place I shall no leading need."
Edg. "Give me thy arm; Poor Tom shall lead thee."
IV, i, 76-82.
let me now entreat thee to leave me:

p. 386.

These dolefull speeches, ...moued the Princes to go out vnto them, and aske the younger what they were? Sirs (answered he...) I see well you are straugers, that know not our miserie,

p. 387.

This old man (whom I leade) was lately rightfull Prince of this countrie of PAPHLAGONIA,... by the hard-hearted vngratefulness of a sonne of his, deprivued, not only of his kingdome (whereof no forraigne forces were euer able to spoyle him) but of his sight,

p. 387.

his father beganne to speak...a bastard sonne of mine (if at least I be bound to beleue the words of that base woman my concubine, his mother)

p. 387.

Edg. (To Glou.) "you are now within a foot
Of th' extreme verge. For all beneath the moon
Would I not leap upright."

Glou. "Let go my hand...Go thou further off;
Bid thee farewell, and let me hear thee going..."

Edg. "Gone sir; farewell!" (Gloucester throws himself for-
ward and falls)... "But have I fall'n or no?"

Edg. "From the dread summit of this chalky bourn,
Look up a-height; the shrill-gorg'd lark so far
Cannot be seen or heard."

IV, vi, 25-59.

Glou. "But I have a son, sir, by order of law...Though this knave came something saucily into the world before he was sent for, yet was his mother fair;

I, i, 19-23.
I was carried by a bastard sonne of mine... first to dislike, then to hate, lastlie to destroy, or to do my best to destroy this sonne... What wayes he vsed to bring me to it,...I list it not;

Glou. (Reads) "...'If our father would sleep till I waked him, you should enjoy half his revenue for ever, and live the beloved of your brother,

Edgar.'

Hum--conspiracy!----My son Edgar! Had he a hand to write this? a heart and brain to breed it in?--When came this to you? Who brought it?"

Edm. "It was not brought... I found it thrown in at the casement of my closet."

I, ii, 54-66.

Edm. (To Edg.) "when saw you my father last?"
Edg. "Why, the night gone by."
Edm. "Spake you with him?... Parted you in good terms?... Bethink yourself wherein you may have offended him; and at my entreaty forbear his presence until some little time hath qualified the heat of his displeasure, which at this instant so rageth in him that with the mischief of your personit would scarce allay."

I, ii, 167-180.

Edm. (To Edg.) "I hear my father coming:... In cunning I must draw my sword upon you Draw; seem to defend yourself;"

II, i, 30-32.

Edm. (To Glou.) "With his prepared sword he" (Edgar) "charges home My unprovided body, lanc'd mine arm;"

II, i, 53-54.
the conclusion is, that I gave orders to some servants of mine, ...to lead him out into a forest, and there to kill him.

p. 388.

these thieves... spared his life, letting him go to learn to live poorly; which he did, giving himself to be a private soldier in a country here by; p. 388.

Glou. "he which finds him" (Edg.) "shall deserve our thanks. Bringing the murderous coward to the stake;"

II, i, 63-64.

Edm. "The Duke be here to-night? The better! best! This weaves itself perforce into my business."

II, i, 16-17.

Edm. (To Edm.) "Go to; say you nothing. There is division between the Dukes, and a worse matter than that. I have received a letter this night; 'tis dangerous to be spoken; I have locked the letter in my closet. These injuries the King now bears will be revenged at home; there is part of a power already footed; we must incline to the King."...

Edm. (To himself.) "This courtesy, forbid thee, shall the Duke Instantly know;"

III, iii, 7-23.
nothing but the name of a King; which he shortly wearie of too, with many indignities...threw me out of my seat,

p. 388.

Corn. "Seek out the traitor Gloucester."
III, vii, 3.

Corn. "Where hast thou sent the King?"
Glou. "To Dover."
III, vii, 50-51.

Corn. "Fellows, hold the chair.
Upon these eyes of thine" (Glou.) "I'll set my foot."
III, vi, 67-68.

1. Serv. "Hold your hand my lord!...better service have I never done you
Than now to bid you hold."...
Corn. "My villain!" They draw and fight...
1. Serv. "Oh, I am slain!"
III, vi, 73-81.

Glou. "All dark and comfortless. Where's my son Edmund?"
Reg. "It was he That made the overture of thy treasons to us."
III, vii, 85-89.

Edg. "I heard myself proclaim'd
And by the happy hollow of a tree Escap's the hunt...Whiles I may scape
I will preserve myself, and am bethought
To take the basest and most poorest shape
That ever penury, in contempt
And as he came to the crowne by so vnjust means, as vniustlie he, kept it, by force...if there were any who felt a pitie...towards me; yet durst they not shew it,... till this sonne of mine... came hither to do this kind office...it grieues me he should desperatelie aduenture the losse of his well-de- seruing life for mine,

p. 388.

And now Gentlemen, you haue the true storie, which I pray you publish to the world,...And...let me obtaine that of you, which my son denies me; ...so you shal preserue this excellent young man, who else wilfully followes his owne ruine.

p. 388.

Edg. "Reads letter signed by Goneril) "O indistinguish'd space of woman's will! A plot upon her virtuous husband's life; And the exchange my brother!"

IV, vi, 278-290.

Alb. "Edmund, I arrest thee On capital treason;... Thou art armed, Gloucester; let the trumpet sound. If none appear to prove upon thy person, Thy heinous, manifest, and many treasons,... I'll prove it in thy heart, ...thou art in nothing less Than I have here proclaim'd thee."

V, iii, 82-95.
Edg. "What's he that speaks for Edmund Earl of Gloucester?"
Edm. "Himself; what says't thou to him?"
Edg. "Draw thy sword."...
(They fight. Edmund falls.)
V, iii, 125-150.

Edm. "But what art thou That hast this fortune on me?..."
Edg. "...My name is Edgar, and thy father's son.
The Gods are just,"
V, iii, 164-170.

Alb. "How have you known the misteries of your father?"
Edg. "By nursing them, my lord
...The bloody proclamation to escape,
That follow'd me so near,...
taught me to shift
Into a madman's rags, t' assume a semblance
That very dogs disdain'd; and in this habit
Met I my father with his bleeding rings,...became his guide,
Led him, begg'd for him, sav'd him from despair;
Never,—O fault!—reveal'd myself unto him,
Until some half-hour past,...
but his flaw'd heart,
Alack, too weak the conflict to support!
'Twixt two extremes of passion, joy and grief, and Burst smilingly."
V, iii, 179-198.
Findings in Sources, in King Lear

Shakespeare gets the main outline from his sources for his tragedy, King Lear. In the dramatis personae of the old play are found Mumford, Skalliger, the Assassin, the Ambassador from the Gallian King, and the messenger of Cornwall. Shakespeare has omitted these; he has changed the Prince of Cambria into the Duke of Cornwall, the King of Cornwall into the Duke of Albany, the King of Gallia into the King of France, and he has identified one of the lovers of Cordelia as being the Duke of Burgundy. To the dramatis personae of the old play he has added the characters of Curan, the old Man, the Doctor, the Fool, Oswald, a Captain, the Gentleman attendant on Cordelia, the Herald, and the Servants to Cornwall. From the subplot he has taken three characters, the Earl of Gloucester, Edgar, and Edmund. He has omitted the two Princes.

Perillus, of the source, is an old man. His protests are mild, and he is not banished. Shakespeare's Kent, who is slightly foreshadowed by Perillus, is banished from the kingdom and therefore disguises himself to enter the service of his master.

In the source Leir refers merely to the lovers of Cordelia; in Shakespeare she has two lovers, the "Princes, France and Burgundy." The beloved fool is Shakespeare's--"a tragic voice in a comic masquerade." He is not unlike the chorus in Greek drama.
In the incidents, likewise, Shakespeare has made changes and additions. In the sources a courtier, Skalliger, proposes that Leir use the love each daughter professes for him as the measuring device whereby he'll divide his kingdom. Leir declines to do this, but he decides to use the test to force Cordella into marrying a husband of his choice. In Shakespeare, Lear has already decided upon such a device for the division of his kingdom. The question of using it as a means of getting a husband for Cordelia is not suggested. In the source, Skalliger reveals this plan to Gonorill and Ragan who make plans to outbid Cordella in profession of love for their father. Shakespeare omits this.

The King of Gallia, in the old play, disguises himself and goes to Brittany so that he may select the best of Leir's three daughters for his bride. While there he falls in love with Cordella and disguised as a Palmer, proposes for his master. Cordella declines and says that she prefers him, the palmer. The king then reveals himself, and they marry. In Shakespeare the King of France is a spectator at the court scene in which Cordelia is disowned, and when the Duke of Burgundy refuses her, he asks for permission to make her his queen.

The plot of the two wicked sisters to get rid of their father by assassination is omitted by Shakespeare. He has added the scene of Kent in the stocks, and the madness of Lear. The intrigue of Goneril and Regan, their infidelity to their hus-
bands, and the love of these two for Edmund, also, are Shakespeare's. In the source Leir and Perillus travel to Brittany to seek Cordella; in Shakespeare, Cordelia and her company journey to Lear's kingdom.

The old play ends happily; the French are victorious, the two wicked "tigers not daughters" are put to flight, and Leir is restored to the throne. Shakespeare totally transforms this ending. He makes the British forces victorious; he introduces the deaths of the wicked daughters. Cordelia, who loved her father most, dies in his arms. And Lear, the man "more sinned against than sinning", dies at the end of the play.

From Sidney's Arcadia, the source of the minor plot, Shakespeare weaves the story of Gloucester and his two sons. We are told of it in the following manner. Two princes are compelled to seek shelter from the "haile", and while there they overhear the strange conversation between an aged man and a young one. The young man is trying to keep the older one from killing himself. The Princes approach and question them. The old man tells the story of how his devotion to a bastard son has been repaid with ingratitude, and how he wishes to die so that the younger boy's life will not be endangered.

Shakespeare's King Lear gives this story. The incidents, however, are different. First, he gives the story of how Edmund arouses Gloucester's hatred of Edgar. As a result, Edgar is banished. He adds the feigned madness of Edgar.
Then he proceeds to tell how Edgar comes upon his blind father led by an old Man, and how he, Edgar, keeps Gloucester from killing himself. In a duel, Edgar kills Edmund. At the end of the play Gloucester dies of a broken heart.

As can be seen from Shakespeare's play, the major and the minor plots are inextricably interwoven, one reenforcing the other. Dr. Parrott points out that one feels that the two are of one piece, not a divided main and minor part, both important to Shakespeare in building this tragedy of universal significance.
SOURCES, AND SHAKESPEARE'S MACBETH
Source of Shakespeare's Macbeth

The sources of Macbeth go back to the eleventh century when the historical prototypes lived. They tell both of the murder by Malcolm II of Macbeth's father and of Lady Macbeth's first husband, brother, and grandfather, and also of the slaying of Macbeth by Macduff on December 5, 1056.

Early sources of the play are Fordun's Scotichronicon, 1363-1384, and Andrew of Wyntown's Cronykil, finished about 1424. These were used by Boece for his Latin Scotorum Historiae, first printed in Paris in 1526, and translated into the Scotch dialect by Bellenden, archdeacon of Moray, in 1541.

Holinshed is believed to have relied on this translation for his Chronicles of Scottish History which first appeared in 1577. It is generally agreed that Shakespeare used the second edition of the Chronicles, 1587, as his authority for the tragedy, Macbeth.

Shakespeare obtained the materials for the plot of the play from Holinshed, but he does not confine himself to the account of the historical Macbeth for around the murder of Duncan he weaves certain details that are connected with the murder of King Duff by Donwald, 972 A. D. The voice that cries "sleep no more," in Act II, sc. ii, 35, of Shakespeare's play was probably suggested by the account of the dream of Kenneth III,¹ and he also found the account of the death of

²Holinshed, Shakespeare's Holinshed, p. 30.
Young Siward in bk. vi, ch. xviii, 3 in Holinshed's Chronicles.

The earliest authority for the weird sisters in their relations to Macbeth is found in Wyntown's Cronykil, bk, vi, ch. xviii. 4 They became the central figures of the Macbeth legend in Holinshed.

The best date for Shakespeare's Macbeth is Malone's date of 1606; it has stood the test for more than a century. The first Folio of 1623 is the only authority for the text.

As the basic source for this tragedy the edition of Holinshed, 1587, as found in Furness' The New Variorum Shakespeare 5 has been used, and it is compared with the text of Shakespeare's Macbeth as given in Dr. T. M. Parrott's Shakespeare. 6

The following is a comparative study of the two texts to show what Shakespeare used and what he added of dramatis personae, and of incidents to his sources.

4Ibid., p. 372.
5Ibid., pp. 355-371.
Sources Used by Shakespeare, and Additions of Dramatis Personae of Macbeth

Holinshed's Chronicles

DUNCANE, King of Scotland.
MALCOLME CAMMORE, ) his sons.
DONALD BANE, )
MAKBETH.
BANQUHO.
MAKDUFFE.
PLEANCE.
SIWARD, earle of Northumber-
land.
LADY MAKBETH.
MAKDOWALD.
SUENO.¹

Shakespeare's Macbeth

DUNCAN, King of Scotland.
MALCOLM, ) his sons.
DONALBAIN,
MACBETH, ) generals of the
BANQUO, ) King's army.
MACDUFF, )
LENNOX, )
ROSS, ) noblemen of
MENTEITH, ) Scotland.
ANGUS, )
CAITHNESS,
FLEANCE, son to BANQUO.
SIWARD, earl of Northumber-
land.
Young SIWARD, his son.
SEYTON, an officer attending on MACBETH.
Boy, son to MACDUFF.
An English Doctor.
A Scotch Doctor.
A Captain.
A Porter.

¹For dramatis personae made from Holinshed and page references in source columns, see Furness' New Variorum Shakespeare V, Macbeth, pp. 355-359.
An Old Man.

LADY MACBETH.

LADY MACDUFF.

Gentlewoman attending on
LADY MACBETH.

HECATE.

Three Witches.

The Ghost of BANQUO.

Apparitions.

Lords, Gentlemen, Officers,
Soldiers, Murderers,
Attendants, and Messengers.2

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Holinshed's Chronicles

Suncane was so soft and gentle of nature... after it was perceived how negligent he was in punishing offenders, manie misruled persons took occasion thereof to trouble the peace and quiet state of the commonwealth,

p. 360.

Malcolme Cammore and Donald Bane the sons of king Duncane,

p. 364.

the sons...fled into Cumberland, where Malcolm remained...but Donald passed over into Ireland.

p. 364.

Makbeth...Duncane... these two cousins... where the one had too much of clemencie, and the other of crueltie,

p. 359-360.

Makbeth...governing the realm for the space of ten yeares in equall justice.

p. 365.

Shakespeare's Macbeth

Macb. "this Duncan Hath borne his faculties so meek, hath been So clear in his great office, that his virtues Will plead like angels,"

I, vii, 16-19.

Macd. "Malcolm and Donalbain, the King's two sons,"

II, iv, 25.

Mal. "I'll to England." Don. "To Ireland, I; our separated fortune Shall keep us both the safer:"

II, iii, 143-145.

Lady M. "Yet do I fear thy" (Macbeth's) "nature; It is too full o' th' milk of human kindness"

I, v, 16-18.

Macb. "I dare do all that may become a man; Who dares do more is none."

I, vii, 46-47.

Macb. "I will not yield,... And damn'd be him that first cries, "Hold, enough!"

V, viii, 27-34.
Communicating his purposed intent with his (Macbeth's) trustie friends, amongst whome Banguho was the chiefest, ... he slue the king p. 364.

Makduffe thane of Fife ... he (Makbeth) had learned of certeine wizzards ... how that he ought to take heed of Makduffe. p. 366.

he willed ... Banquho with his sonne named Fleance, to come to a supper that he had prepared for them, p. 365.

though the father were slaine, the sonne ... escaped that danger; p. 365.

Malcolme purchased such fauor at king Edwars hands, that old Siward earle of Northumberland, was appointed with ten thousand men to go with him into Scotland, p. 369.

Ban. (To Macbeth) "Thou hast it now; King, Cawdor, Glamis, all, ... and, I fear, Thou play'dst most foullly for 't:" III, i, 1-3.


Macb. "Tonight we hold a solemn supper, sir, And I'll request your presence ... Hie you to horse; ... Goes Fleance with you?" III, i, 14-36.


his wife lay sore upon him to attempt the thing,

p. 364.

as she that was verie ambitious, burning in vnquenchable desire to beare the name of a queene.

p. 364.

there met them three women in strange and wild apparell, resembling creatures of elder world,

p. 363.

the common opinion was, that these women were either the weird sisters, that is... the goddesses of destinie, or else some nymphs or feiries, indued with knowledge of prophesie

p. 363-364.

Lady M. "Hie thee hither That I may pour my spirits in thine ear, And chastise with the valour of my tongue All that impedes thee from the golden round Which fate and metaphysical aid doth seem To have thee crown'd withal."

I, v, 26-30.

Ban. "What are these So wither'd and so wild in their attire, That look not like th' inhabitants o' th' earth, And yet are on 't? Live you? or are you aught That man may question? You seem to understand me, By each at once her choppy finger laying Upon her skinny lips; you should be women, And yet your beards forbid me to interpret That you are so."

I, iii, 39-47.
Hecate: (To Witches) "How did you dare
To trade and traffic with Macbeth...And I, the mistress
of your charms,
...Was never call'd to bear
my part,"
III, v, 3-9.

Makdowald...tooke
upon him to be chiefe
capteine of all such
rebels, as would stand
against the king,
p. 360.

Sueno king of Norway
was arrived in Fife with
a puissant armie,
p. 361.
Holinshed's *Chronicles*  

**Shakespeare's *Macbeth***

**II**

**Sources Used by Shakespeare and Additions of Incidents in *Macbeth***

The beginning of Duncan's reign was very quiet and peaceable, with out anie notable trouble; but after it was perceiued how negligent he was in punishing offenders, manie misruled persons tooke occasion thereof to trouble the peace...by seditious commotions

p. 360.

Banquho...being assailed by a number of rebels...yet escaping their hands,... purchased at length that the offenders were sent for by a sergeant at armes...they finallie slew him also,... for such contemptuous demeanor...they should be inuaded with all the power the king could make,

p. 360.

Makdowald...tooke upon him to be chiefe capteine of all such rebels, as would stand against the king,

P. 360.

Makdowald...incountered with such of the kings people as were sent against him...and discomfiting them, by mere force tooke their capteine

Cap. "The merciless Macdonwald--
Worthy to be a rebel, for to that
The multiplying villainies of nature
Do swarm upon him--"

I, ii, 9-12.
Malcolme...This ouerthrow did put him in woonderfull feare...Calling therefore his nobles to a councell, he asked of them their best advise for the subduing of Makdowald...Makbeth...promised...so to order the matter, that the rebels should be shortly vanquished p. 360-361.

Makdowald...gaue bettell vnto Makbeth...but being overcome, and fleeing for refuge into a castell...slue his wife and children, and lastlie himselfe, Makbeth entring into the castell...found the carcasse of Makdowald lieing dead...he caused the head to be cut off, and set vpon a poles end, p. 361.

Immediatlie wherevpon woord came that Sueno king of Norway was arriued in Fife p. 361.

after a sore and cruell foughten battell, Sueno remained victorious,...when knowledge was giuen how Duncane was fled to the castell of Bertha,...Sueno raised his tents & comming to the said castell, laid a strong siege round about it. Duncane...sent a secret message...to Makbeth,com- manding him to abide at Inchcuthill, tell he heard from him some other newes.

Cap. "For brave Macbeth...Disdaining Fortune, with his brandished steel,...Carv'd out his passage Till he fac'd the slave; Which ne'er shook hands, nor bade farewell to him, Till he unseam'd him from the nave to th' chaps And fix'd his head upon our battlements."

I, ii, 16-23.

Cap. "the Norweyan lord, surveying vantage, With furbish'd arms and new supplies of men Began a fresh assault."

I, ii, 31-33.

Ross. "Norway himself, with terrible numbers, Assisted by that most disloyal traitor, The thane of Cawdor, began a dismal conflict; Till that Bellona's bride-groom, lapp's in proof, Confronted him with self-comparisons, Point against point rebellious arm 'gainst arm, Curbing his lavish spirit; and, to conclude, The victory fell on us;-

I, ii, 31-33.
In the meane time Duncane fell in fainted communi-
cation with Sueno, as though he would haue yielded
vp the casetll...Duncane offered to send foorth
of the castell into the campe greate provision of
vittels to refresh the armie, which office was
gladlie accepted by
the Danes,...

pp. 361-362.

'The Scots heerevpon tooke the juice of mekil-
woort berries, and mixed the same in their ale and
bread, sending it thus spiced & confectioned, in
great abundance unto their enemies...the operation of
the berries spread...that they were...brought into a fast
sleepe. Then foorthwith Dun-
cane sent vnto Makbeth,...
Makbeth making no delaie...
entered the campe, and made
such, slaughter...that 't
was a woonderfull matter to
behold,...of the whole num-
ber there escaped no more but
onelie Sueno himselfe and ten
other persons,

p. 362.

woord was brought that a new
flett of Danes was arriered at
Kingcorne, sent thither by
Canute king of England, in
reuenge of his brother Suenos
ouerthrow...Makbeth and Ban-
quho...incountred the enimies,
slue part of them, and chased
the other to their ships.

p. 363.
As Makbeth and Banquho iournied towards Fores,...passing thorough the woods and fields, when suddenlie in the midst of a laund, there met them three women in strange and wild apparell,...the common opinion was, that these women were either the weird sisters, that is (as ye would say) the goddesses of destinie, or else some nymphs or fëiries, indued with knowledge or prophesie

pp. 363-364.

the first of them spake and said; All haile Makbeth, thane of Glammis...The second of them said; Haile Makbeth thane of Cawdor. But the third said; All haile Makbeth that heere-after shalt be king of Scotland.

p. 363.

thou (Banquho) indeed shalt not regaine at all, but of thee those shall be borne which shall gouern the Scotish kingdome by long order of continuall descent.

p. 363.

This was reputed at the first but some vaine fantasticall illusion by Makbeth and Banquho,

p. 363.

Ban. "What are these So wither'd and so wild in their attire, That look not like th' inhabittants o' th' earth, And yet are on 't? Live you? or are you aught That man may question? You seem to understand me, By each at once her choppy finger laying Upon her skinny lips; you should be women, And yet your beards forbid me to interpret That you are so."

I, iii, 39-47.

1. Witch. "All hail, Makbeth! hail to thee, thane of Glamis!"

2. Witch. "All hail, Makbeth! hail to thee, thane of Cawdor!"

3. Witch. "All hail, Makbeth, that shalt be King hereafter!"

I, iii, 48-50.

3. Witch. "Thou shalt get kings, though thou be none."

I, iii, 67.
the thane of Cawder being condemned at Fores of Treason against the king committed; his lands, livings, and offices were given of the kings liberalitie to Makbeth.

p. 364.

Makbeth revoluing the thing in his mind, began euen then to devise how he might atteine to the kingdome:

p. 364.

Duncane, hauing two sonnes...made the elder of them called Malcolm prince of Cumberland,

p. 364.

his (Macbeth's)wife lay sore vpon him to attempt the thing,

p. 364.

communicating his proposed intent with his trustie friends, amongst whome Banquo was the chiefest, vpon confidence of their promised aid, he slue the king at Enuerns,

p. 364.

Ross. (To Macbeth) "He" (Duncan) "bade me, from him, call thee thane of Cawdor;... treasons capital, confess'd and prov'd, Have overthrown him."

I, iii, 105-116.

Macb. "Present fears Are less than horrible imaginings.... If chance will have me King, why, chance may crown me,"

I, iii, 137-143.

Dun. "Our eldest, Malcolm, whom we name hereafter The Prince of Cumberland;"


Lady M. "Glamis thou art, and Cawdor; and shalt be What thou art promis'd."

I, v, 16-17.

Mess. (To Lady M. in her home.) "The King comes here to-night."

I, v, 31.

Lady M. "When Duncan is asleep-- Where to the rather shall his day's hard journey Soundly invite him--his two chamberlains Will I with wine and wassail so convince That memory, the warder of the brain, Shall be a fune,... What cannot you and I perform upon Th' unguarded Duncan?"

I, vii, 60-70.
For the space of six moneths togethier, after this heinous murther thus committed, there appeered no sunne by day, nor moone by night in any part of the realme,...the people were in great feare of present destruction.  p. 359.

Donwald...foorthwith slue the chamberlains, as guiltie of that heinous murther, p. 358.
Malcolm Cammore and Donald Baine, the sons of king Duncan, for fear of their lives...fled into Cumberland, where Malcolm remained, till time that saint Edward...recovered the dominion of England...the which Edward received Malcolm...but Donald passed over into Ireland,

Macb. "Malcolm and Donalbain,... Are stolen away and fled; which puts upon them Suspicion of the deed."
II, iv, 24-27.

Mal. "What will you do?... I'll to England."
Don. "To Ireland, I;"

II, iii, 141-144.

Lord. "The son of Duncan...Lives in the English court, and is receiv'd Of the most pious Edward with such grace That the malevolence of Fortune nothing Takes from his high respect."
III, vi, 25-29.

Makbeth...governing the realme for the space of ten years in equuall justice... Shortlie after, he began to shew what he was, in stead of equitie practising crueltie.

p. 365.

He willed therefore the same Banquo with his sonne named Fleance, to come to a supper that he had prepared for them,

Macb. (To Banquo) "To-night we hold a solemn supper, sir, And I'll request your presence."

III, i, 14-15.
he has devised, present death at the hands of certeine murderers, whom he hired to execute that deed, appointing them to meets with the same Banquho and his sonne without the palace, as they returned to their lodgings, p. 365.

though the father were slaine, the sonne ...escaped that danger: ...he fled into Wales. p. 365.

After the continued slaughter of Banquho; nothing prospered with the foresaid Makbeth: for in maner euerie man began to doubt his owne life,... p. 366.

Macb. (To Murderers) "Have you consider'd of my speeches? Know that it was he" (Banq.) "in the times past which held you So under fortune, which you thought had been Our innocent self."

III, i, 76-78.

Macb. (To Murderers) "I will advise you where to plant yourselves;...
Fleance his son, that keeps him company,
...must embrace the fate Of that dark hour."
III, i, 129-138.

Murd. (To Macb.) "My lord, his throat is cut; that I did for him,
...Fleance is scap'd."
III, iv, 16-20.

Lady M. "My royal lord, You do not give the cheer..." (Enter the Ghost of BANQUO, and sits in MACBETH'S place.) Macb. "Prithee, see there! behold! look!..." Ghost vanishes...

...I do forget. Do not muse at me, my worthy friends;
I have a strange infirmity," III, iv, 33-86.
Atlength he found such sweetnesse by putting his nobles thus to death, that his earnest thirst after bloud in this behalfe might in no wise be satisfied:

p. 366.

to the end he might the more cruellie oppresse his subjects with all tyrantlike wrongs, he builded a strong castell put the realme to great charges before it was fin-
ished...Makbeth...caused the thanes of each shire within the realme, to come and helpe towards that building.

p. 366.

when the turne fell vnto Macduffe...to builde his part, he sent workemen with all needfull provision, and commanded them to shew such diligence...that no occasion might be giuen for the king to find fault with him,...

Makbeth comming to behold how the worke went forward, and bicause he found not Macduffe there, he was sore offended,

p. 366.

he had learned of certeine wizzards, in whose words he put great confidence

...how he ought to take heed of Macduffe, who in time to come should seek to destroy him.

a certaine witch,...

Macb. (To Witches) "How now, you secret, black, and midnight hags!...

answer me
To what I ask you."
2. App. "...none of woman born shall harm Macbeth."...
3. App. "...Macbeth shall
told that he should never be slain with man born of ane woman, nor vanquished till the wood of Bernane came to the castell of Dunsinane.

p. 366.

At length Makduffe, to avoid perill of life, purposed with himselfe to pass into England,... But this was not so secretlie devised by Makduffe, but that Makbeth had knowledge given him thereof;

p. 367.

Makbeth had in euerie noble mans house one slie fellow or other in fee with him, to reveale all that was said or done within the same,

p. 367.

being aduertised whereabout Macduffe went, he... most cruellie caused the wife and children of Macduffe, with all other whom he found in that castell, all to be slaine. Also he confiscated the goods of Macduffe, proclaimed him traitor, and confined him out of all the parts of his realme;

p. 376.

never vanquish'd be until Great Birnam wood to high Dunsinane hill Shall come against him."

IV, i, 46-94.

Len. (To Macbeth) "Macduff is fled to England."

IV, i, 142.

Macb. "There's not a one of them but in his house I keep a servant fee'd."

III, iv, 131.

Macb. "The castle of Macduffe I will surprise; Seize upon Fife; give to th' edge o' th' sword His wife, his babes, and unfortunate souls That trace him in his line."

IV, i, 150-153.

Lady Macd. (Talking about her husband's flight.) "Wisdom to leave his wife, to leave his babes, His mansion and his titles, in a place From whence himself does fly? He loves us not,"

IV, ii, 6-8.
At his (Macduffe's) coming vnto Malcolme, he declared into what great misery the estate of Scotland was brought, p. 367.

Malcolme...doubting whether he(Macduffe) were come as one that ment vnfeinedlie as he spake, or else as sent from Makbeth to betraie him, he thought to haue some further triall, p. 367.

'I' (Malcolme) 'am trulie verie sorie for the misery chanced to my countrie of Scotland, ...yet by reason of certeine incurable vices, which reigne in me, I am nothing meet thereto. p. 367.

such immoderate lust... followeth me, that if I were made king of Scots, I should seek to defloure your maids and matrons,... Heerunto Macduffe answered: this surely is a very evil fault,... neuerthelesse...Make thy selfe king p. 367-368.

'Then said Malcolme, I am also the most auaritious creature on the earth, so that if I were king, I should seek so manie waies to get lands and goods,...'

Macd. (To Mal.) "Each new morn
New widows howl, new orphans cry, new sorrows
Strike heaven on the face," IV, iii, 4-6.

Mal. (To Macd.) "there where I did find my doubts.
Why in that rawness left you wife and child,
I pray you,
Let not my jealousies be your dishonours,
But mine own safeties."
IV, iii, 25-30.

Mal. "It is myself I mean; in whom All the particulars of vice so grafted That, when they shall be open'd, black Macbeth Will seem as pure as snow, IV, iii, 51-53.

Mal. "there's no bottom, none,
In my voluptuousness; your wives, your daughters,
Your matrons, and your maids, could not fill up The cistern of my lust,..."

Macd. "Boundless intemperance In nature is a tyranny; But fear not yet To take upon you what is yours;" IV, iii, 60-70.

Mal. "With this there grows... A stanchless avarice, that, were I King,
I should cut off the nobles for their lands,
Desire his jewels..."

Macd. "This avarice sticks
'Macduff to this made answer, how it was a far worse fault than the other;...Yet notwithstanding follow my counsell, and take upon thee the crowne,

p. 368.

Then said Malcolme againe, I am furthermore inclined to dissimulation, telling of leasings, and all other kinds of deceit, so that I naturallie reioise in nothing so much, as to betraie & deceiue such as put anie trust or confidence in my woords...

Then said Makduffe: This yet is the worrost of all, and there I leave thee,

p. 368.

when he was ready to depart, Malcolme tooke him by the sleeue, and said:
Be of good comfort Makduffe, for I haue none of these vices before remembered, but haue iested with thee in this manner, onelie to prooue thy mind: for diverse times heeretofore hath Makbeth sought by this manner of meanes to bring me into his hands,

p. 368-369.

they fell in consulta- tion how they might best prouide for all their businesse,...
Soone after, Makduffe repair- ing to the borders of Scot- land, addressed his letters with secret dispatch vnto the nobles of the realme,... required them... to assist deeper,...

Yet do not fear; Scotland hath foisons to fill up your will."

IV, iii, 76-88.

Mal. "had I power, I should Pour the sweet milk of concord into hell.
Uproar the universal peace, confound All unity on earth."...
Macd. "Fit to govern! No not to live."

IV, iii, 96-102.

Mal. "Devilish Macbeth By many of these trains hath sought to win me Into his power, and modest wisdom plucks me From over-credulous haste... here abjure The taints and blames I laid upon myself, For strangers to my nature."
him with their powers to recouer the same out of the hands of the wrong-full usurper.

    p. 369.

In the meane time, Malcolme purchased such favoir at king Edwards hands, that old Siward earle of Northumberland, was appointed with ten thousand men to go with him to Scotland, to support him in this enterprise,

    p. 369.

After these newes were spread abroad in Scotland, the nobles drew into two severall factions,...Heereupon insued oftentimes sundrie bickerings, & diverse light skirmishes: for those that were of Malcolmes side, would not jeopard to joine with their enemies in a pight field, till his comming out of England to their support.

    p. 369.

Mal. (To Macd.) "before thy here-approach, Old Siward, with ten thousand war-like men, Already at a point was setting forth."

IV, iii, 133-135.

Doct. "I have two nights watched with you, but can perceive no truth in your report. When was it she last walked?"

Enter LADY MACBETH, with a taper.

Gent. "Lo you, here she comes!...upon my life, fast asleep...."

Lady M. "Out, damned spot! out, I say!...."

Doct. "More needs she the divine than the physician."

V, i, 1-82.
After that Makbeth perceived his enemies power to increase,... he recoiled backe into Fife, there purposing to abide in camp fortified, at the castell of Dunsinane.

some of his friends aduised him, that it should be best for him, either to make some agreement with Malcolme, or else to flee with all speed vnto Iles,

he beleueed he should neuer be vanquished, till Birnane wood were brought to Dunsinane: nor yet to be slaine with anie man, that should be or was borne of anie woman.

Malcolm...came the night before the batell vnto Birnane wood, and when his armie had rested a while there to refresh them, he commanded euery man to get a bough of some tree or other of that wood in his hand,...and to march foorth therewith in such wise, that on the next morrow they might come closelie and without sight in this manner within viewe of his enimies.

Ment. "What does the tyrant?"
Carth. "Great Dunsinane he strongly fortifies."

Malcb. "Bring me no more reports; let them fly all; Till Birnam wood remove to Dunsinane I cannot taint with fear. What's the boy Malcolm? Was he not born of woman?"

Siw. "What wood is this before us?"
Ment. "The wood of Birnam."
Mal. "Let every soldier hew him down a bough And beare't before him; thereby shall we shadow The numbers of our host and make discovery Err in report of us."

Sey. "The Queen, my lord, is dead."
when Makbeth beheld them comming in this sort, he first maruelled what the matter ment, but in the end remembred himselfe that the prophesie...was likelie to be now full-filled.

he brought his men in order of battell, and exorted them to doo valiantlee.

when Makbeth perceiuing their numbers, betooke him streit to flight, whom Macduffe persued with great hatred even till he came vnto Lunfannaine,

Macbeth perceiuing that Macduffe was hard at his back, leapt beside his horse, saieng; Thou traitor, what meaneth it that thou shouldst thus in vaine follow me that am not appointed to be slaine by anie creature that is borne of a woman,
But Makduffe...answered...It is true Makbeth, and now shall thine instaiale cruel-tie haue an end, for I am euene he that thy wizzards have told thee of, who was neuer borne of my mother, but ripped out of her wombe; p. 370.

he (Macduffe) stept vnto him, and slue him in the place. Then cutting his head from his shoulders, he set it vpon a pole, and brought it vnto Malcolme. p. 370.

Malcolme...thus recovering the relme... was crowned at Scone... Immediatlie after his coronation he called a parliament at Forfair, in the which he rewarded them with lands and liuings that had assisted him against Makbeth, advancing them to fees and offices as he saw cause...He created manie earles, lordes, barons, and knights. p. 370.

Macd. "Despair thy charm; And let the angel whom thou still hast serv'd Tell thee, Macduff was from his mother's womb Untimely ripp'd." V, viii, 13-16.

Macb. "I will not yield... Lay on, Macduff, And damned be him that first cries, 'Hold, enough!'" V, viii, 27-34.

Macd. "Hail, king! for so thou art. Behold, where stands The usurper's cursed head;" V, viii, 54-55.

Mal. "My thanes and kinsmen, Henceforth be earls, the first that ever Scotland In such an honour nam'd,... So, thanks to all at once and to each one, Whom we invite to see us crown'd at Scone." V, viii, 61-75.
Findings in the Sources, in *Macbeth*

It is plain that Shakespeare not only took the outline of his tragedy, *Macbeth*, but that he also borrowed many details and even phrases from his source, Holinshed's *Chronicles*. It is not the purpose of this thesis to show the atmosphere of evil and darkness that is so peculiarly Shakespeare's own, nor the forceful and vivid characterizations of Macbeth and Lady Macbeth. It is the aim of this research to present the changes and additions Shakespeare has made of dramatis personae and of incidents.

The dramatis personae of the source in *Holinshed* is very similar to the one of Shakespeare's *Macbeth*. However, Holinshed makes no mention of young Siward, the Ghost of Banquo, the Doctors, the Old Man, Macduff's son, or the Porter; all of these are Shakespeare's inventions. Sueno and Macdowald play an important part in Holinshed. In Shakespeare's play they are referred to, but they are not members of the dramatis personae of the play.

In Holinshed's *Chronicles* Duncan is a weakling, excessively soft and gentle; in Shakespeare's play he is the picture of gracious majesty. On the other hand, Holinshed seems to contrast the character of Duncan with that of Macbeth whom, he describes, as a person with "too much cruelty," yet he has ten years of good rule to his credit. Shakespeare, however,
refers to him as "brave Macbeth" and later as "noble Macbeth." Lady Macbeth adds that his nature is "too full o' th' milk of human kindness."

In Holinshed Banquo is an accomplice to the murder of Duncan, but in Shakespeare's play, Macbeth, the character of Banquo has been changed. Since Banquo is the supposed ancestor of King James and the founder of the Stuart dynasty it would have been strange and even dangerous for Shakespeare to present him as other than upright and loyal. Therefore in Shakespeare, Banquo is not an accomplice to the murder. Banquo is so determined to do right that in Act II he prays against being tempted to encourage thoughts of guilt even in his sleep. He does not wish to sleep because he is afraid that the same phantoms will assail his resolution again. In Holinshed the murderers of Banquo are men who are hired by Macbeth to do the deed, whereas in Shakespeare they are gentlemen who have felt that they were wronged, and they have been convinced by Macbeth that these wrongs and misfortunes were due to Banquo.

The role and character of Lady Macbeth are barely suggested by Holinshed in these words, "speciallie his wife lay sore vpon him to attempt the thing, as she that was verie ambitious burning in vnquenchable desire to beare the name of a queene." In Shakespeare she does not express any desire on her part to be queen, but she seems wholly interested in gain-
ing advantages for Macbeth. The fate of Lady Macbeth is not mentioned in the sources, but in Shakespeare, Ross informs Macbeth of her death.

The weird sisters disappear from Holinshed's account immediately after their meeting with Macbeth upon the heath. The warning to 'beware Macduff' iv, 1, 71, is given by 'certaine wizzards, in whose words (Macbeth) put great confidence; 'the prophecies concerning 'none of women born' and 'Birnam Wood' iv, 1, 80, 92-94, are made by 'a certeine witch, whome hee had in great trust.' Shakespeare adopts the term the three weird sisters from Holinshed. He adds Hecate and the apparitions who divulge the fate of Macbeth.

As in the other plays, Shakespeare has not limited his changes and additions to the dramatis personae alone, but he has also made changes in the incidents of the play. In the Chronicles, the rebellion of Macdowald and the invasion of Sweno are separate happenings. Shakespeare brings them together so that they both take place on the same day. We hear the full details of the double victory won by Macbeth, the king's near kinsman, assisted by Banquo. He has defeated the rebels and has slain their leader with his own hand. A complete account of Macbeth's valorous deeds is given, and we learn of the high esteem in which he is held by the army as well as by his fellow nobles.

For the murder of Duncan, Shakespeare has used an earlier account from Holinshed, that of the murder of King
Duff by Donwald. This account also includes the drugging of the chamberlains. In the sources Macbeth communicates "his purposed intent with his trustie friends, amongst whom Banquo was the chiefest." In Shakespeare Macbeth secretly commits the murder aided only by his wife.

In the sources Macbeth builds a strong castle and causes all of the thanes to help in the building of it. According to Holinshed it is because Macduff, himself, does not appear to help with the building of the castle that Macbeth is stirred to anger against him. In Shakespeare, Macbeth becomes angry with Macduff seemingly because of his failure to attend the coronation and the dinner to which he has been invited. Holinshed states only that Macduff has escaped to England to try to revenge the death of his wife and babes, whereas Shakespeare has added the actual telling of the tragic news by Ross to Macduff in England, where Macduff has fled to seek aid for bleeding Scotland.

In regard to the manner in which Macbeth hears the prophecy of his death, Holinshed merely states that a certain witch whom Macbeth trusts has told him that man born of woman shall not harm him. Shakespeare makes this much more dramatic by presenting this prophecy to Macbeth in the form of an apparition which some critics think might have represented Macduff.

Shakespeare's banquet is only a supper in Holinshed. The scenes in which the ghost of Banquo appears to Macbeth
and the famous sleep-walking scenes of Lady Macbeth are additions of Shakespeare.

The way in which Macbeth learns of the moving of Birnam wood varies in the play from that of the sources. In *Holinshed*, Macbeth sees the wood moving and marvels at first what it means; in Shakespeare, a messenger informs Macbeth of the miracle.

In *Holinshed* there is nothing of how Macbeth "comes back," at the end of the account. Macbeth's brave words "Lay on Macduff, and damned be him that first cries, 'Hold enough,'" even after he has learned that Macduff is the person of whom the Apparitions have prophesied, bring back the noble Macbeth of the beginning of the play; these are Shakespeare's addition. Holinshed says that Macduff cut off Macbeth's head and put it on a pole to bring it before Malcolm. Shakespeare says that the head was brought before Malcolm by Macduff.

Such are the major changes and additions that Shakespeare has made to the source of his play, *Macbeth*. Shakespeare seems to have used *Holinshed* as a quarry from which he obtained the material that he needed. His additions make this tragedy one in which "blood will have blood," a drama of evil in a universe of good. *Macbeth* is the study of a soul's disintegration. Macbeth, of heroic proportions throughout the play, is never greater, says Kittridge, than "in the desperate valour that marks the end."
CONCLUSION

To Shakespeare, this research shows, sources were indispensable; their study, as stated in the introduction to the thesis, is one of the exacting fields of Shakespearean scholarship. As he went to his more experienced fellow-playwrights for help in comedy, in tragedy, in felicity of phrase, in portrayal of lovely women characters, so he went to his sources for basic material upon which he built the dramas that form so large a part of our cultural heritage.

Elizabethans traveled, they circumnavigated the world, they colonized overseas and brought many stories back. Nothing pleased more than the tales gathered from all quarters. Out of the seventeen or eighteen comedies, the ten history plays, and the ten tragedies he used sources from everywhere for all but two or three of his plays, and the originality of the stories of these is doubted.

Shakespeare's "little Latin, and less Greek" may have kept him from being a scholar as we think of one, but Ben Jonson and George Chapman who were scholars have not lived as has the "gentle Shakespeare." Granted, as one must, that Shakespeare was not a scholar, he was a man of wide and varied reading which is everywhere reflected in his dramas. Farmer and Anders, discriminating scholars are authorities on Shakespeare's reading. In America one looks to Thorndike
for a compact and comprehensive account of what Shakespeare had opportunity to read and know.

The amount of Latin that Shakespeare had is a relative matter. He may or may not have "harrangued" in Latin, as was the custom, but it is generally believed that Shakespeare knew as much Latin as the Latin majors do in modern universities. At Stratford, Oxford scholars taught the Grammar school. The reading students were required to do serves as an interesting index to what young men of the period learned. They knew Lily's grammar. They read Aesop's fables, the distichs of Cato, Mantuanas' Eclogues, Cicero, Virgil, Horace, Plautus, Terence, Persius, and Seneca. They studied Greek sometimes. French was most easily acquired; Spanish and Italian were known. Better yet more than one hundred translators were at work, and their translations of the classics, and the romances, were open to any one, particularly to the dramatists, among whom Shakespeare was the greatest early in his career.

Shakespeare, to repeat, knew the classics and the romances; he knew English books from the Conquest on. From Chaucer and others he took his Troilis and Cressida. He used Brooke's poem for Romeo and Juliet. Holinshed and Painter were his sources for many plays. He knew the prayerbook, and the Geneva Bible of which there were a hundred editions between 1570-1600.

From all these he garnered for his plays. Among other
originals he made excellent use of his wide reading in choice of sources. Often, as already pointed out, he combined them and sometimes it is almost impossible to determine which one he used. But everywhere there is evidence that he selected, arranged, refined, and emphasized as called for by his dramatic purpose.

It has been noted he touched lightly upon science, or systems of philosophy, or religion, mainly because the drama gave little opportunity in those fields. He was not interested in politics except in the Aristotelian sense, that of social welfare. Shakespeare was first a poet, then became the world dramatist. We have reason to believe, however, that he was interested in all the intellectual activities of his day.

Shakespeare, by common consent, was first of all interested in characterization, in man's struggles within and without, his defeats and victories over his environment and himself. This is Shakespeare as he is known among the nations. To his originals he added many characters, as the parallel studies show. Often he transformed his prototypes until they are hardly recognizable. But shadowy as they are, they are his dramatis personae. For many of the minor and for all of the main characters he went to sources.

Shakespeare's audience cared little whether sources were history or fiction, provided they contained a good story with multiple incidents. Shakespeare, in master fashion met this
demand. In The Merchant of Venice, he tells a good love story, and dramatically interweaves old stories, that of the bond, the casket, the story of the pound of flesh, the lady as a lawyer in the trial scene, the ring episode, all from different sources. For good measure he adds Shylock's love of ducats, and Jessica's elopement with Lorenzo.

The four masterpieces that constitute this thesis are replete with dramatis personae, and are full of incidents, as each study shows. The attempt upon Hamlet's life in the sources is comic; the pursuit of Hamlet by Ophelia is droll. Shakespeare's Hamlet is full of action. There is the killing of the "prating fool", Polonius, the feverish awaiting of the ghost on the platform at Elsinore, the cracking of grim jokes in the churchyard, not to speak of the fight in the grave, the duel, and the many deaths at the end of the play.

In Othello the dropping of the handkerchief with "magic in it" is the cause of the catastrophe. The death of the "divine Desdemona" beaten to death in the sources, and strangled in Shakespeare's play would be melodrama had not Shakespeare portrayed the agony of soul that Othello suffered. Evil personified in the infernal magician, Iago, proved too much for the noble but unwise Othello.

In King Lear, Edmund, the villain, binds the two plots. The wicked daughters, Goneril and Regan, plan incessantly how to undo their too generous father, and they succeed. The fool
points out the folly of Lear. Out in the open, the storm blows upon the disheveled head of the King on the deserted heath.

Macbeth, the last of the studies, contains "gory locks" of the ghost which Macbeth sees at the banquet. There is the show of kings for the honor of King James I, believer in witches, but a descendant of the exonerated Banquo. Birnam wood moves to Dunsinane, and the man not born of woman appears. Macbeth, the murderer, says, "Life's but a walking shadow...signifying nothing." At the last the head of the hero-villain is carried on a pole across the stage.

This completes the study of Shakespeare's four tragic masterpieces. For each play, the sources are listed, the two-fold parallel study of texts of sources and Shakespeare's work is shown. At the close of each tragedy, there is a record of findings in the sources, and in Shakespeare's text. Shakespeare's additions make the plays as the world knows them. But he could not have written these particular dramas as he did, had it not been for the dramatis personae and incidents which he found in the sources of Hamlet, Othello, King Lear, and Macbeth.
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