

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

by

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TABLE OF CONTENTS

INTRODUCTION 1

SOURCES, AND SHAKESPEARE'S HAMLET 4

 I Sources Used by Shakespeare and Additions of
 Dramatis Personae in Hamlet 7

 II Sources Used by Shakespeare and Additions of
 Incidents in Hamlet 13

 Findings in Sources, in Shakespeare's Hamlet 26

SOURCES, AND SHAKESPEARE'S OTHELLO 31

 I Sources Used by Shakespeare and Additions of
 Dramatis Personae in Othello 34

 II Sources, and Incidents which Shakespeare
 Added to Othello 37

 Findings in the Source, in Shakespeare 48

SOURCES, AND SHAKESPEARE'S KING LEAR 52

 I Sources Used by Shakespeare and Additions of
 Dramatis Personae in King Lear 56

 II Sources Used by Shakespeare and Additions of
 Incidents in King Lear 62

 Findings in Sources, in King Lear 83

SOURCES, AND SHAKESPEARE'S MACBETH 87

 I Sources Used by Shakespeare, and Additions of
 Dramatis Personae of Macbeth 90

 II Sources Used by Shakespeare and Additions of
 Incidents in Macbeth 96

 Findings in the Sources, in Macbeth 112

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 text. 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, 1595.¹ This establishes the time of the play.

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

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.

²Furness, "Fratricide Punished," New Variorum Edition Shakespeare, Hamlet II, ll. 121-142.

³Parrott, "Hamlet," Shakespeare, pp. 676-724.

I

Sources Used by Shakespeare and Additions of
Dramatis Personae in HamletFratricide Punished, or
Prince Hamlet of DenmarkShakespeare's Hamlet

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 Cham-
berlain.

LEONHARDUS, his son.

OPHELIA, his daughter.

PHANTASMO, the Court
Fool.FRANCISCO, Officer of
the Guard.

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,)
GUILDENSTERN,) courtiers.
OSRIC,)
A Gentleman,)MARCELLUS,)
BERNARDO,) officers.

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

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

Shakespeare's Hamlet

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 darned 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.

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, 1.

Bern. "If you do meet
Horatio and Marcellus,
The rivals of my watch,
bid them make haste."

I, i, 11-13.

Ham. "Can you play 'The
Murder of Gonzago'?"
First Player. "Ay, my lord."

II, ii, 562-563.

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 warrant. 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.

Fortempras¹

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.

¹In 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 HamletFratricide Punished or
Prince Hamlet of DenmarkShakespeare'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.

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

I, i, 8-9.

Sec. Sent. "O holy
Anthony of Padua, defend
me! I see now what my com-
rade 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.

Mar. "Has this thing ap-
pear'd again?...twice seen of us."

I, i, 21-25.

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

I, iii.

Hor. "that fair and warlike
form

In which the majesty of
buried Denmark

Did sometimes march?"

I, i, 47-49.

Ham. "for while I was in
Germany he had himself quick-
ly 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.

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, 87.

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 subtile 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 revenged 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; so did it mine,

And a most instant tetter bard'd about,

Most lazar-like, with vile and loathsome crust,

All my smooth body,

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."

I, v, 29-31.

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.

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 dis-
joint...hath not fail'd to pester
us with message
Importing the surrender of
those lands
Lost by his father."
I, ii, 17-24.

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

I, vii.

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

I, ii, 42.

King. (To Corambus.)
"But is it with your
consent?"

Cor. "...he" (refer-
ring to Leonhardus.) "got
an extraordinary, noble,
excellent, and splendid
consent from me."

I, vii.

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

I, vii.

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 Ham-
let 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 scanter of your
maiden presence,

...Do not believe his" (Ham-
let'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 com-
mission to employ those soldiers
so levied as before, against
the Polack;

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

II, ii, 59-77.

Cor. "Prince Hamlet is
mad--"

II, i.

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

II, ii, 92.

Oph. "I pray your high-
ness to take back the
jewel which you presented
me."

II, iv.

Oph. "My lord, I have remem-
brance of yours,
That I have longed long to
redeliver.

I pray now receive them."

III, i, 93-95.

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

II, iv.

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

III, i, 177.

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

II, vi.

Pol. "My lord, I have news to
tell you.

...The actors are come
hither, my lord."

II, ii, 408-411.

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

II, vi.

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

II, ii, 422.

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

II, vii.

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

II, ii, 565.

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

II, vi.

Ham. "I'll have these players
Play something like the mur-
der 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, O, what form of prayer Can serve my turn?"

III, iii, 36-52.

King. "My conscience is somewhat lightened; but the dog still lies gnawing at my heart."

III, ii.

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

III, iv.

Cor. "Woe is me, O Prince!...I die!"

III, v.

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

III, xii.

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

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

III, x.

Ham. "Well, adieu, lady mother!"

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

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

III, x.

King. "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

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

III, iii, 97-98.

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

III, ii, 391.

Pol. (behind the arras) "O I am slain!"

III, iv, 24.

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

IV, iii, 12-13.

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

IV, iii, 42-47.

Ham. "Farewell, dear mother."
King. "Thy loving father, Hamlet."

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

IV, iii, 51-55.

King. "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 ac-
company 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."

IV, vii, 132-148.

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,'

...O, 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, iif.

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.

Leon. "I have a mortal thrust. I receive what I thought to pay another."

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 alone."

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

V, vi.

Ham. "Horatio, carry the crown to Norway to my cousin, the Duke Fortempras 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 envenom'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, Phantasma, 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 Phantasma 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 Phantasma 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 ii, 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 i, 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 Fortempras, 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 Giovanni-battista Geraldini 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.

¹See Baldwin, "Shakespeare's Use of Pliny" in The Parrott Presentation Volume, p. 181.

²Furness, New Variorum Shakespeare VI, "Othello", pp. 387-399.

³Parrott, "Othello", Shakespeare, pp. 730-772.

I

Sources Used by Shakespeare and Additions of
Dramatis Personae in Othello

<u>Cinthio's Hecatommithi</u>	Shakespeare's <u>Othello</u>
SIGNORIA OF VENICE.	DUKE OF VENICE.
PARENTS of DESDEMONA.	BRABANTIO, father to DESDEMONA.
The MOOR.	GRATIANO,) LUDOVICO,) two noble Venetians.
An ENSIGN, of the most depraved nature in the world.	OTHELLO, the Moor.
DESDEMONA, wife to OTHELLO.	IAGO, a villain.
WIFE of the ENSIGN.	RODERIGO, a gulled gentleman.
COURTESAN.	MONTANO, governor of Cyprus.
WIFE of the CAPTAIN.	CLOWN.
DAUGHTER of the ENSIGN.	DESDEMONA, wife to OTHELLO.
SOLDIER of the guard.	EMILIA, wife to IAGO.
Kinsfolk of DESDEMONA. ¹	BIANCA, a courtesan.
	Senators, Gentlemen of Cypruss, 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.

3. Gent. "Michael Cassio Lieutenant to the warlike Moor Othello,"

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 event-
ually slain by the kins-
folk 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.

'T is 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 OthelloThe 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
dangers I had pass'd

And I lov'd her that she did
pity them."

I, iii, 167-168.

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

I, iii, 293-294.

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 im-
patient that he should em-
bark with his troops...
And all the more it vexed her
to see the Moor so troubled;

p. 377.

The Moor answered Desde-
mona, 'My pleasure...is dis-
turbed 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 en-
counter the perils of the
sea, or...I must leave
you here in Venice.'

p. 377-378.

Desdemona...replied...
"...I will accompany you
whitherso'er you go,"

p. 378.

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.

Oth. "I crave fit disposi-
tion 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 con-
tinue 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.

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

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.

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.

Oth. "Cassio, I love thee;
But never more be officer of mine."
II, iii, 248-249.

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. O
curse of marriage,"

III, iii, 267-268.

Iago. "Take note, take note,
O 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 Disdemona,
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 Disdemona, 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, 53-84.

Des. "Something, sure, of state,

Either from Venice, or some unhatch'd practice

Made demonstrable here in Cyprus to him,

Hath puddled 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. "O, 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.

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

V, ii, 83.

Emil. "The Moor hath
kill'd my mistress."
V, ii, 166.

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

p. 387.

(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 Courtesan. 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-

sppeare'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, reenforces 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.

¹Furness, "Chronicle History of King Leir," and Sidney's "Arcadia," New Variorum Shakespeare, King Lear V, pp. 386-401.

²Parrott, "King Lear," Shakespeare, pp. 778-821.

I

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

Main Plot

Chronicle History
of King LeirShakespeare's King Lear

KING LEIR.	LEAR, King of Britain.
KING OF GALLIA.	KING OF FRANCE.
Lovers of CORDELLA.	DUKE OF BURGUNDY.
PRINCE OF CAMBRIA.	DUKE OF CORNWALL.
KING OF CORNWALL.	DUKE OF ALBANY.
PERILLUS.	EARL OF KENT.
GONORILL,)	EARL OF GLOUCESTER.
RAGAN,) daughters to LEIR.	EDGAR, son to GLOUCESTER.
CORDELLA,)	EDMUND, bastard son to GLOUCESTER.
MUMFORD, the funny man.	CURAN, a courtier.
SKALLIGER, a courtier.	Old Man, tenant to GLOUCESTER.
Messenger of CORNWALL.	Doctor.
Assassin.	Fool.
Ambassador from the GALLIAN KING. ¹	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 Leir

Shakespeare's 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 hope-
lessly 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 com-
fort him:

p. 397.

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

p. 399.

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 young-
est 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.

Her. (Reads.) "If any man
of quality or degree within
the lists of the army will main-
tain upon Edmund..."

V, ii, 110-114.

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
'jointer 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 ArcadiaShakespeare's King Lear

PRINCE OF PAPHLAGONIA.

EARL OF GLOUCESTER.

LEONATUS, son of the PRINCE
OF PAPHLAGONIA.

EDGAR, son to GLOUCESTER.

Bastard son of PRINCE OF
PAPHLAGONIA.EDMUND, Bastard son of
GLOUCESTER.

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 perceiued
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
vngratefulnessse of a
sonne of his, deprived,
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.

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 LearShakespeare's King Lear

Leir announces... 'And I
would faine resign these
earthly cares,
And thinke 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.

Lear. "Know that we have
divided
In three our kingdom; and 't
is our fast intent
To shake all cares and bus-
iness 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'll 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 re-
veal 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 pro-
viding them with husbands
by putting their affection for
him to the test...

Lear. "The Princes, France
and Burgundy,
Great rivals in our young-
est daughter's love."

I, i, 46-47.

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 vassaile 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.'

p. 394.

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:'
p. 395.

Cor. "You have begot me,
bred me, lov'd me: I
Return those duties back
as are right fit;...
Why have my sisters hus-
bands, if they say
They love you all?
...I shall never marry
like my sisters
To love my father all."
I, i, 97-106.

Kent. "in thy best consid-
eration, check
This hideous rashness...
Thy youngest daughter does
not love thee least;"...
Lear. "Kent, on thy life,
no more."
I, i, 152-156.

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."
I, i, 176-181.

Bur. "Royal Lear,
Give but that portion which
yourself propos'd,
And here I take Cordelia
by the hand,
Duckess 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, 248-249.

The scene then shifts to
Gallia, where the king,
whose name is not given, de-
clares to his nobles his
intention of visiting "Brit-
anny" 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 re-
veals 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'.

p. 397.

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

p. 397.

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

p. 397.

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 sssketh thus his
owne child to defame?'

p. 397.

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.'

p. 397.

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

I, iii, 3-5.

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

I, iii, 269-270.

Alb. "My lord. I am guilt-
less as I am ignorant
Of what hath moved you."

Lear. "It may be so,
my lord."

I, iv, 295-296.

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

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

I, iv, 274-300.

Leir 'weepes,' and
 Perillus tries to comfort
 him:

p. 397.

Lear. (To Kent) "Go you be-
 fore 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 de-
 livered your letter."

I, v, 1-6.

His (Leir's) depart-
 ure, which is taken se-
 cretly, distresses Corn-
 wall...Gonorill's sug-
 gestion...Cornwall mis-
 trusts, and resolves to
 send 'a poste immediately
 to know, Whether he be
 'arrived there or no.'
 Gonorill intercepts his
 messenger,

p. 398.

Gonorill...sub-
 stitutes letters to
 her sister to the
 effect that Leir 'hath
 detracted' Ragan and
 given out slandrous
 speeches against her!

p. 398.

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

I, iv, 354.

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

And not send back my mes-
 senger..."

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

Fool. "...he wears wooden
 netherstocks,"

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.

Ragan...received the
 messenger from her
 sister, whose lying
 letters highly incense
 her.

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,--"

II, iv, 27-39.

p. 398.

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

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.

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

seek you out,
 And bring you where both fire
 and food is ready."

III, iv, 152-158.

Ragan...determines to
 get rid of her father by
 assassination,

p. 398.

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, vi, 96-99.

She (Ragan)...makes an
 appointment with the mes-
 senger 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 be-
 fore 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.

Kent. "poor distressed
 Lear's i' th' town;
 ...burning shame
 Detains him from Cordelia."
 IV, iii, 40-48.

In the mean time Cor-
 della'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.

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 sea-
side 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 dis-
play 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,"

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.

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.

Lear. "Am I in France?"

Kent. "In your own kingdom, sir."

IV, vii, 76.

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.

Edg. "What means this bloody knife?"

Gent. "...she's dead!"

Alb. "Who dead? Speak, man."

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." (Cor-
delia)

V, iii, 274.

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

p. 401.

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 euen
 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 perceiued an aged
 man, and a young,...both
 poorely 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.

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.

let me now entreat
thee to leaue 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 straungers,
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, depriued, not
only of his kingdome (whereof
no forraine 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 concu-
bine, his mother)

p. 387.

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 mislike, then to
hate, lastlie to destroy,
or to do my best to de-
stroy this sonne...What
wayes he vsed to bring
me to it,...I list it
not;

p. 387-388.

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 pres-
ence until some little time hath
qualified the heat of his dis-
pleasure, 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 your-
self;"

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 gaue orders to
some seruants of mine,
...to leade him out into
a forrest, and there to
kill him.

p. 388.

these theeues...
spared his life, letting
him go to learne to
liue poorley; which he
did, giuing himself to
be a private souldier
in a countrey 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.

Glou. (To Edm.) "Go to; say
you nothing. There is division
between the Dukes, and a worse
matter than that. I have re-
ceived a letter this night; 't
is dangerous to be spoken; I
have locked the letter in my
closet. These injuries the King
now bears will be revenged home;
there is part of a power al-
ready footed; we must incline
to the King."...

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

Instantly know;"

III, iii, 7-23.

me: who (drunke in my
affection to that vnlaw-
full and vnnaturall sonne
of mine) suffered myselfe
so to be gouerned by him,
that all fauours and pun-
ishments passed by him,
all offices, and places of
importance distributed to
his fauorites; so that ere
I was aware I had left myselfe

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.

l. 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...

l. Serv. "Oh, I am slain!"

III, vi, 73-81.

Glou. "All dark and com-
fortless. 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 pro-
claim'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

of man,
 Brought near to beast."
 II, iii, 1-9.

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 pas-
sion, 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.

source of Shakespeare's Macbeth

The sources of Macbeth go back to the sixteenth century in the historical chronicles of Scotland. They tell both of the murder by Malcolm III of Macbeth's father and of Lady Macbeth's part husband, brother, and grandfather, and also of the killing of Macbeth by Macduff on December 5, 1057.

Early sources of the play are James's Scottish Chronicle, 1549-1551, and James's Scottish Chronicle, finished about 1564. These were used by Robertson's Scottish History, 1739.

SOURCES, AND SHAKESPEARE'S MACBETH

translated into English by James Robertson, 1739. Robertson's Scottish History was translated into English by James Robertson, 1739. Robertson's Scottish History was translated into English by James Robertson, 1739. It is generally agreed that Shakespeare used the second edition of the Chronicles, 1567, as his authority for the story of Macbeth.

Shakespeare obtained the materials for the play directly from Robertson's Scottish History, but he does not confine himself to the account of the historical Macbeth. For around the middle of the play he weaves certain details that are connected with the murder of King Duncan, 972 A. D. The scene that begins "Sleep no more," in Act II, sc. 1, 56, of Shakespeare's play was probably suggested by the account of the murder of King Duncan, and he also found the account of the death of Macbeth.

¹ Robertson's Scottish History, pp. 331-339.
² Robertson's Scottish History, p. 33.

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 Mera, 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,² and he also found the account of the death of

¹Furness, "Macbeth," The New Variorum Shakespeare V pp. 355-359.

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 Shakespeare⁵ 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.

³Furness, op. cit., pp. 370-371.

⁴Ibid., p. 372.

⁵Ibid., pp. 355-371.

⁶Parrott, "Macbeth," Shakespeare, pp. 828-858.

I

Sources Used by Shakespeare, and Additions of
Dramatis Personae of MacbethHolinshed's ChroniclesShakespeare's Macbeth

DUNCANE, King of Scotland.

DUNCAN, King of Scotland.

MALCOLME CAMMORE,)
DONALD BANE,) his sons.MALCOLM,)
DONALBAIN,) his sons.

MAKBETH.

MACBETH,)
BANQUO,) generals of the
King's army.

BANQUHO.

MAKDUFFE.

MACDUFF,)
LENNOX,)
ROSS,) noblemen of
MENTEITH,) Scotland.
ANGUS,)
CAITHNESS,)SIWARD, earle of Northumber-
land.

FLEANCE, son to BANQUO.

LADY MAKBETH.

SIWARD, earl of Northumber-
land.

MAKDOWALD.

Young SIWARD, his son.

SUENO.¹SEYTON, 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

²Shakespeare's *dramatis personae* is taken from Parrott, "Macbeth", Shakespeare, p. 828.

Holinshed's Chronicles

Suncane was so soft
and gentle of nature...
after it was perceiued
how negligent he was in
punishing offenders,
manie misruled persons
tooke occasion thereof
to trouble the peace and
quiet state of the common-
wealth,

p. 360.

Malcolme Cammore and
Donald Bane the sons of
king Duncane,

p. 364.

the sons...fled into
Cumberland, where Malcolme
remained...but Donald
passed ouer into Ire-
land.

p. 364.

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

p. 359-360.

Makbeth...gouerning
the realme for the space
of ten yeares in equall
iustice.

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 chief-
est,...he slue the
king

p. 364.

Ban. (To Macbeth) "Thou hast
it now; King, Cawdor, Glamis, all,
...and, I fear,
Thou play'dst most foully
for 't:"

III, i, 1-3.

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

p. 366.

l. App. "Macbeth! Macbeth!
Macbeth! beware Macduff;
Beware the thane of Fife."

IV, i, 71-72.

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

p. 365.

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.

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

p. 365.

Mur. "Fleance is scap'd."

III, iv, 20.

Malcolme purchased
such fauor at king
Edward's hands, that old
Siward earle of Northum-
berland, was appointed
with ten thousand men to
go with him into Scotland,

p. 369.

Ment. "The English power
is near, led on by Malcolm,
His uncle Siward,"

V, ii, 1-2.

his wife lay sore vpon
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' in-
habitants 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
vpon 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.

II

Sources Used by Shakespeare and Additions of
Incidents in MacbethHolinshed's ChroniclesShakespeare's Macbeth

The beginning of
Duncan's reigne was verie
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
offendors were sent for by a
sergeant at armes...they
finallie slew him also,...
for such contemptuous de-
meanor...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...incount-
ered with such of the
kings people as were sent
against him...and discom-
fitting them, by mere force
tooke their capteine

Cap. "The merciless Mac-
donwald--

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 counsell, he
 asked of them their best
 aduise 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
 ouercome, and fleeing for
 refuge into a castell...
 slue his wife and children,
 and lastlie himselve,
 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.

Immediatlíe 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 Norwegian 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 re-
 bellious arm 'gainst arm,
 Curbing his lavish spirit;
 and, to conclude,
 The victory fell on us;-"

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 prouision of
 vittels to refresh the
 armie, which office was
 gladlie accepted by
 the Danes,...

pp. 361-362.

I, ii, 51-58.

'The Scots heerevpon
 tooke the iuice of mekil-
 woort berries, and mixed
 the same in their ale and
 bread, sending it thus
 spiced & confectioned, in
 great abundance unto their
 enimies...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
 fleet of Danes was arriued 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 middest 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 féiries, 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 heereafter shalt be king of Scotland.

p. 363.

thou (Banquho) indeed shalt not reigne at all, but of thee those shall be borne which shall gouern the Scottish kingdom 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' 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.

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

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

3. Witch. "All hail, Macbeth, 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, liuings, and of-
fices were giuen of the
kings liberalitie to
Makbeth.

p. 364.

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

p. 364.

Duncane, hauing two
sonnes...made the elder
of them called Malcolme
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 Banquho was the
chiefest, vpon confidence
of their promised aid, he
slue the king at Eneuerns,

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, Malcolme,
whom we name hereafter
The Prince of Cumberland;"

I, iv, 38-39.

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--

Whereto 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 fume,...

What cannot you and I per-
form upon

Th' unguarded Duncan?"

I, vii, 60-70.

Macb. "I go, and it is
done; the bell invites me.
Hear it not, Duncan; for it
is a knell
That summons thee to heaven
or to hell."

II, i, 64-65.

Macb. "Methought I heard a
voice cry, 'Sleep no more!
Macbeth does murder sleep,'"

II, ii, 35-36.

Lady M. "retire we to our
chamber.
A little water clears us of
this deed;"

II, ii, 66-67.

For the space of six
moneths together, after
this heinous murther thus
committed, there appeered
no sunne by day, nor moone
by night in anie part of the
realme,...the people were
in great feare of present
destruction. p. 359.

Len. "The night has been
unruly; where we lay,
Our chimneys were blown
down; and, as they say,
Lamentings heard i' th'
air;"

II, iii, 59-61.

Ross. "Thou seest the
heavens, as troubl'd with
man's act,"

II, iv, 4-5.

Macd. "O Banquo, Banquo,
Our royal master's mur-
der'd!"

II, iii, 91.

Donwald...foorth-
with slue the chamber-
lains, as guiltie of
that heinous murther,

p. 358.

Len. "Those of his chamber,
as it seem'd, had done 't..."
Macb. "O, yet I do repent
me of my fury,
That I did kill them."
(The two chamberlains).

II, iii, 106-112.

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

Malcolme Cammore and
Donald Baine the sons of
king Duncane, for feare
of their liues...fled
into Cumberland, where
Malcolme remained, till
time that saint Edward...
recovered the dominion
of England...the which
Edward receiued Malcolme
...but Donald passed over
into Ireland,

p. 364.

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

p. 365.

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

p. 365.

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

III, i, 14-15.

he has deuised, present death at the hands of certeine murderers, whom he hired to execute that deed, appointing them to meete 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 contriued 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 sat-
isfied:

p. 366.

to the end he might
the more cruellie oppresse
his subiects 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 prouision,
and commanded them to shew
such diligence...that no
occasion might bee 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."

1. App. "Macbeth! Macbeth!
Macbeth! beware Macduff;"...

2. App. "...none of woman
born shall harm Macbeth."...

3. App. "...Macbeth shall

told that he should
 neuer be slaine with
 man borne of anie woman,
 nor vanquished till the
 wood of Bernane came to
 the castell of Dunsinane.

p. 366.

At length Makduffe, to
 auoid perill of life,
 purposed with himselfe to
 pass into England,...
 But this was not so se-
 cretlie deuised by Mak-
 duffe, but that Makbeth
 had knowledge giuen him
 thereof;

p. 367.

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

p. 367.

being aduertised where-
 about Macduffe went, he...
 most cruellie caused the
 wife and children of
 Macduffe, with all other
 whom he found in that castell,
 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) "Mac-
 duff 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 Mac-
 duffe I will surprise;
 Seize upon Fife; give to
 th' edge o' th' sword
 His wife, his babes, and
 all unfortunate souls
 That trace him in his line."

IV, i, 150-153.

Lady Macd. (Talking about
 her husband's flight.) "Wis-
 dom! 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
 miserie 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 miserie 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 an-
 swered: 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 or-
 phans 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 intem-
 perance
 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

'Macduffe to this
made answer, how it was
a far woorse fault than
the other;...Yet not-
withstanding follow my
counsell, and take vpon
thee the crowne,

p. 368.

Then said Malcolme
again, I am further-
more inclined to dis-
simulation, 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 woorst of
all, and there I leaue
thee,

p. 368.

when he was readie to
depart, Malcolme tooke him
by the sleeue, and said:
Be of good comfort Mak-
duffe, for I haue none of
these vices before remem-
bered, but haue iested with
thee in this manner, onelie
to prooue thy mind: for
diuerse 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."

IV, iii, 117-125.

him with their powers to
recouer the same out of
the hands of the wrong-
full vsurper.

p. 369.

In the meane time,
Malcolme purchased such
fauor 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 seuerall
factions,...Heereupon
insued oftentimes sundrie
bickerings, & diverse light
skirmishes: for those that
were of Malcolmes side,
would not ieopard to ioine
with their enimies 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
perceiued his enimies
power to increase,...
he recoiled backe into
Fife, there purposing
to abide in campe
fortified, at the
castell of Dunsinane.

p. 369.

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,

p. 369.

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

p. 369.

Malcolme...came the
night before the batell
vnto Birname wood, and
when his armie had rested
a while there to refresh
them, he commanded euerie
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.

p. 369.

Ment. "What does the ty-
rant?"

Carth. "Great Dunsinane he
strongly fortifies."

V, ii, 11-12.

Macb. "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?"
V, iii, 1-3.

Siw. "What wood is this
before us?"

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

V, iv, 3-7.

Sey. "The Queen, my lord,
is dead."

V, v, 16.

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.

p. 369.

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

p. 369.

when Makbeth perceiuing
their numbers, betooke him
streit to flight, whom
Macduffe persued with
great hatred euen till he
came vnto Lunfannaine,
p. 369.

Macbeth perceiuing that
Makduffe 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,
p. 369.

Mess. "I look'd toward
Birnam, and anon, methought,
The wood began to move."...
Macb. "If this which he
avouches does appear
There is nor flying hence
nor tarrying here."

V, v, 33-48.

Macb. "Blow, wind! come,
wrack!
At least we'll die with
harness on our back."

V, v, 51-52.

Y. Siw. "What is thy
name?"

Macb. "Thou'lt be afraid
to hear it."...

They fight and young
SIWARD is slain.

V, vii, 4-11.

Macb. "Thou locest labour...
I bear a charmed life, which
must not yield
To one of woman born."

V, viii, 8-13.

But Makduffe...answered...It is true
Makbeth, and now shall
thine instaiable cruel-
tie haue an end, for I
am euen he that thy
wizzards haue told thee
of, who was neuer borne
of my mother, but ripped
out of her wombe;

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.

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.

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

V, viii, 54-55.

Malcolme...thus re-
couering 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, aduancing
them to fees and offices
as he saw cause,...He
created manie earles,
lordes, barons, and
knights.

p. 370.

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 "harranged" 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 Troilus 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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