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La Critique Esthétique, et L'Art est Difficile

SHAKESPEARE'S INDICATION OF SCENERY

THROUGH DESCRIPTIVE POETRY

--

An Independent Study

by

A. KRISER.

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Submitted to the Department of English.

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As a Partial Fulfillment of Work for the A. M. Degree.

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SHAKESPEARE'S INDICATION OF SCENERY THROUGH DESCRIPTIVE POETRY.

An Independent Study, by A. Keiser.

There can be no reasonable doubt that the Elizabethan stage was practically devoid of what is now regarded one of the chief elements in the successful staging of a play, namely, appropriate scenery. It was but natural that a similar condition should have prevailed when the regular drama evolved from the amateur performances of miracle and morality plays of an earlier age. But that eventful reign of Queen Elizabeth saw the drama developed to a height of perfection truly marvellous. The drama gained much in structure and effectiveness, and while the first playhouse was not erected until 1576, eighteen years after Elizabeth's accession, at her death in 1603, there were at least half a dozen theaters in London.

As the drama made rapid strides toward perfection in subject matter, structure, and form, the more external features of the drama, such as the staging of a play, received their due share of attention. And doubtless some progress along these lines was also made. But after all has been said, the fact remains that the Elizabethan playhouse, with its entire or almost entire lack of scenery, and in spite of its numerous properties, was no modern theatre with its thousand and one scenic accessories to create the illusion desired. Viewed entirely in the light of the modern stage, the production of a play would seem rather primitive. Sir Philip Sidney reflects on the state of existing conditions when he says in his "Defense of Poesy", 1583, that in the

plays one "shall have Asia of the one side and Africa of the other, and so many other under-kingdoms, that the player, when he comes in, must ever begin with telling where he is, or else the tale will not be conceived." He further takes exception to the method of indicating location, when he remarks: "What child is there that, coming to a play and seeing Thebes written in great letters on an old door, doth believe that it is Thebes?"

It might be argued that a great improvement took place as the years went by and the stagecraft became better known. But the Elizabethan stage even at its best was not pictorial: the manager did not depend upon scenic accessories to create the proper atmosphere, and it is to be admitted that in Shakespeare's plays as in all others of that time, the imagination from within was chiefly drawn upon to meet the need.

As the imagination of the audience played such a large part in the performance of Elizabethan plays, it had to be aroused and assisted in some way. Naturally it became the duty of the playwright to give such assistance to the mind of the audience so that particular scenes might be visualized and the play be understood. It is practically the consensus of opinion among critics of the Elizabethan drama that the playwrights in general, and especially Shakespeare, proved themselves equal to the occasion. Under the circumstances an effective and appropriate way to remove the difficulty would be to indicate and to describe through poetry the scenes that were to be visualized. To this very expedient the dramatists often resorted. Poel, in his "Shakespeare In the Theatre", page 6, says: "Shakespeare himself considered it the business of the dramatist to describe the scene, and to

call the attention of the audience to each change in locality", and he quotes Collier as saying that "our old dramatists luxuriated in passages descriptive of natural or artificial beauty \* \* \* \* The hangings<sup>g</sup> on the stage made little pretension to be anything but covering for the walls, and the notion of the plays represented was taken from what was written by the poet, not what was attempted by the painter." Halliwell Phillips, also quoted by Poel, thinks that "there can be no doubt that Shakespeare, in the composition of most of his plays, could not have contemplated the introduction of scenic accessories." He goes on to say that "it is fortunate that this should have been one of the conditions of his work, for otherwise many a speech of power and beauty, many an effective situation would have been lost." In his "A Literary History of the English People", Vol. I, J.J. Jusserand seems to hold the same view, when he says on page 475 that "the same necessities (namely, lack of scenery) caused him (Shakespeare) to make up for the deficiency of the scenery by his wonderful descriptions of landscapes, castles, and wild moors. All that poetry would have been lost had he had painted scenery at his disposal." Collier thinks that "we owe to the absence of painted canvas many of the finest descriptive passages in Shakespeare, his contemporaries, and immediate followers." Poel remarks that much that now seems superfluous in the descriptive passages (of Shakespeare) was needed to excite imagination", as the "naked action was assisted by the poetry". And the same in substance is said by Brander Matthews in his "Shakespeare As a Playwright", pages 36 and 37: "Sometimes Shakespeare wishes his audience to visualize a special spot and then he describes it picturesquely and forcibly \* \* \* \* In the drama of the 16th century the poet had to be his own scene



painter. It is to the absence of scenery in the Elizabethan theatre that we must ascribe the superb descriptions which delight us in Shakespeare's plays."

It shall be our endeavor to investigate in detail Shakespeare's use of descriptive poetry as a means of indicating scenery or imagined stage settings, but the scope of this thesis will go somewhat beyond Shakespeare, as we shall feel ourselves free to draw comparisons between Shakespeare's work and that of other noted Elizabethan dramatists. The answer to the question involves to a certain extent the discussion of descriptive poetry in general as found in Shakespeare's work. The textual basis in the detailed discussion will be the Student's Cambridge Edition of "The Complete Works of William Shakespeare" by W.A.Neilson, Professor of English at Harvard University, while textual references to Elizabethan dramatists other than Shakespeare will be based on W.A.Neilson's "The Chief Elizabethan Dramatists", except the Two Noble Kinsmen, which is to be found in Thayer's "The Best Elizabethan Plays."

In approaching the discussion of Shakespeare's use of descriptive poetry as an indication of scenery, some treatment of descriptive poetry in general as found in Shakespeare's work seems necessary. We shall therefore give it our attention first.

Even the casual reader of Shakespeare's works will notice the great number of figures of speech dealing with nature and the many nature descriptions. Right at the outset it should be distinctly understood that these figures of speech do not indicate stage scenery; it must also be noted that not a few of the beautiful nature descriptions have abso-

lutely nothing to do with the indication of scenery on the stage. And in order to do away with the common fallacy that Shakespeare wrote all his nature descriptions in order to remedy the barrenness of the stage, it should be mentioned that his non-dramatical works abound in those figures of speech and descriptions of nature even more than his plays. It is obvious that in the Venus and Adonis, and Lucrece, Shakespeare could not have had the stage in view. In these figures of speech dealing with nature and the nature descriptions, Shakespeare rather shows a fondness and love of nature for its own sake which is truly remarkable. His mind was healthy and vigorous, and what could be more natural for the grown up man who had spent at least fifteen years in the woodlands and meadows of Warwickshire than to use his knowledge! The remarkable use of nature description must be the result of Shakespeare's boyhood surroundings. The setting is said to be distinctly English, and some critics have even pointed out in the writings the flowers common in Warwickshire.

It has been ever the delight of nature lovers to pick out the beautiful figures of speech dealing with nature which Shakespeare uses. They abound in Venus and Adonis, Lucrece, and the Sonnets; the early and later plays also contain them. Only a few examples can be quoted here. In lines 799-802 of Venus and Adonis, Adonis says:

"Love comforteth like sunshine after rain,  
But lust's effect is tempest after sun;  
Love's gentle spring doth always fresh remain,  
Lust's winter comes ere summer half be done."

And in The Rape of Lucrece, 372, we have the figure:

"Look, as the fair and fiery painted sun,

Rushing from forth a cloud, bereaves our sight;  
Even so, the curtain drawn, his eyes begun  
To wink, being blinded by a greater light;"

and the 7. sonnet affords a fine example:

"Lo! in the orient when the gracious light  
Lifts up his burning head, each under eye  
Doth homage to his new appearing sight,  
Serving with looks his sacred majesty;  
And having climbed the steep-up heavenly hill,  
Resembling strong youth in his middle age,  
Yet mortal locks adore his beauty still,  
Attending on his golden pilgrimage;  
But when most highmost pitch, with weary ear,  
Like feeble age, he reeleth from the day,  
The eyes, 'fore duteous, now converted are  
From his low tract and look another way:  
So thou, thyself, out-going in the noon,  
Unlook'd on diest, unless thou get a sun."

Shakespeare's plays likewise furnish many illustrations.

In one of his earliest plays, I Henry VI, I, 133, we have the often  
quoted:

"Glory is like a circle in the water,  
Which never ceaseth to enlarge itself  
Till by broad spreading it disperse to nought.  
With Henry's death the English circle ends;  
Dispersed are the glories it included."

Beautiful is that figure appearing in Richard II, III, 3, 62 -

"See, see, King Richard doth himself appear,  
As doth the blushing, discontented sun  
From out the fiery portal of the east,  
When he perceives the envious clouds are bent  
To dim his glory and to stain the track  
Of his bright passage to the occident."

Neither did Shakespeare cease to use appropriate illustrations  
from nature when his mind had become more mature. For in Henry V, I,1,

60 -- we have the explanation of Henry's virtue in spite of his "veil of wildness" in an analogy from nature:

"The strawberry grows underneath the nettle,  
And wholesome berries thrive and ripen best  
Neighbor'd by fruit of baser quality."

And note that splendid example in Troilus and Cressida, I, 3, 34 --, where Nestor tries to prove that "in the reproof of chance lies the true proof of men."

" \* \* \* \* The sea being smooth,  
How many shallow bauble boats dare sail  
Upon her patient breast, making their way  
With those of nobler bulk!  
But let the ruffian Boreas once enrage  
The gentle Thetis, and anon behold  
The strong ribbed bark through liquid mountains out,  
Bounding between the two moist elements,  
Like Perseus' horse; where's then the saucy boat  
Whose weak timber'd sides but even now  
Co-rsalv'd greatness? Either to the harbor fled,  
Or made a toast for Neptune. Even so  
Doth valour's snow and valour's wath divide  
In storms of fortune; for in her ray and brightness  
The herd hath more annoyance by the breeze  
Than by the tiger; but when the splitting wind  
Makes flexible the knees of knotted oaks,  
And flies fled under shade, why, then the thing of courage,  
As rous'd with rage, with rage doth sympathize,  
And with an accent tun'd in selfsame key -  
Retorts to chiding fortune."

In Antony and Cleopatra, IV, 14, 5 -- Antony compares himself at some length to an ever changing cloud.

Even in his later works Shakespeare delighted in these figures of speech dealing with nature. Belarius, in Cymbeline, III, 3, 60 -- describes his former happy state and sudden misfortune:

" \* \* \* \* \* Then was I a tree  
Whose boughs did bend with fruit; but in one night

A storm or robbery, call it what you will,  
Shook down my mellow hangings, nay my leaves,  
And left me bare to weather."

With that beautiful simile in the Tempest, IV, 1, 148 --, we close:

"\* \* \* \* \* These our actors,  
As I foretold you, were all spirits, and  
Are melted into air, into thin air.  
And, like the baseless fabric of this vision,  
The cloud-capp'd towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea all which it inherit, shall dissolve  
And, like this in substantial pageant faded,  
Leave not a rack behind."

However, in order to indicate that other Elizabethan dramatists also made use of figures of speech dealing with nature, we shall cite a few instances. Lyly, in his Endymion, II, 1, 126, has a fine simile. Massinger uses them, though at times they become conceits. John Webster, in his Duchess of Malfi, I, 1, 52 -- says of the Cardinal and the Duke: "He and his brother are like plumbtrees that grow crooked over standing pools; they are rich and o'erladen with fruit, but none but crows, pies and caterpillars feed on them." We close our citations with the beautiful metaphor found in Beaumont and Fletcher's Philaster, V, 3, 26 --, where Bellario tells the king of the love of Philast~~er~~ and the king's daughter Arethusa:

"\* \* \* \* \* These two fair cedar branches,  
The noblest of the mountains where they grew,  
Straightest and tallest, under whose still shades  
The worst their beasts have made their lairs, and slept  
Free from the fervour of the Sirian star  
And the fell thunder stroke. free from the clouds  
When they were big with rumours, and deliver'd  
In thousand spouts their issues to the earth;  
O there was none but silent quiet there!  
Till never-pleas'd fortune shot up shrubs,  
Base underbrambles, to divorce these branches;  
And for a while they did so, and did reign

Over the mountain, and choke up his beauty  
With brakes, rude thorns and thistles, till the sun  
Scorcht them even to the roots and dried them there.  
And now a gentle gale hath blown again,  
That made these branches moot and twine together,  
Never to be dividd."

There can be no doubt that such figures of speech excite one's imagination and bring definite ideas before our mind. If it were otherwise, they would not be understood. But they certainly do not refer to an imagined setting on the stage.

Descriptions of nature not referring to an imagined setting on the stage and the mentioning of past events likewise put before our eyes the objects described. This descriptive narrative, as we would call it, tends to establish logical sequences and gives greater probability to parts of the play. But it does not indicate an imagined setting on the stage. Only in isolated cases, as for instance in As You Like It, it is a help in creating the proper atmosphere. However, sometimes an object or a setting not supposed to be on the stage at that time is described, which object or setting afterwards is to be imagined on the stage and then references are made to it. This description in advance of the imagined stage setting, as it may be called, occurs for instance in A Midsummer Night's Dream in the advanced description of Titania's bower by Oberon in II, 1, 249. But this advanced description as also the indirect description as an aid of bringing about the proper atmosphere is the exception, not the rule. The very fact that Shakespeare so liberally uses descriptive poetry in his poems goes to show how absurd it is to maintain that all descriptive poetry refers to imagined settings on the stage. And from the plays many examples of this so called indirect description

could be cited. We shall note only a few .

In Antony and Cleopatra, II, 2, 196 --Enobarbus describes in detail how Cleopatra with her barge of state ascended the river Chydus and met Antony for the first time. The description is masterly. In Cymbeline, IV, 4, Iachimo describes to Philario and Posthumous, husband of Imogen, <sup>Imogen</sup> the latter's bedchamber. The description is rather detailed. Ariel describes in the Tempest, I, 2, 195 -- his work on the king's ship, and Francisco tells us in II, 2, 114, of Ferdinand's experience when the ship stranded:

"I saw him beat the surges under him,  
And ride upon their backs. He trod the water,  
Whose enmity he flung aside, and breasted  
The surge most swoln that met him. His bold head,  
'bove the contentions waves he kept, and cared  
Himself with his good arms in lusty stroke  
To the shore, that o'er his, wave-worn basis bowed,  
As stooping to relieve him. I do not doubt  
He came alive to land."

In the Midsummer Night's Dream, II, 1, Titania gives a good description of the inverted seasons; as a contrast may serve the description of Delphos by Cleomenes in Winter's Tale, III, 1, Shakespeare seems to be fond of telling us about the wanderings of a lover in solitude, as in Romeo and Juliet, where the beautiful nature description is also noteworthy. In I, 1, 125 -- Benvolio says:

"Madam, an hour before the worshipp'd sun  
Peer'd forth the golden window of the east,  
A troubled mind drove me to walk abroad;  
Where, underneath the grove sycamore,  
That westward rooteth from the city's side,  
So early walking did I see your son;  
Toward him I made, but he was ware of me  
And stole into the covert of the wood."

And Montague rejoins:

"Many a morning hath he there been seen,  
With tears augmenting the fresh morning's dew,  
Adding to clouds more clouds with his deep sighs;  
But all so soon as the all-cheering sun  
Should in the farthest east begin to draw  
The shady curtains from Aurora's bed,  
Away from light steals home my heavy son,  
And private in his chamber pens himself,  
Shuts up his windows, locks fair daylight out  
And makes himself an artificial night."

A vastly gloomier picture is put before us in Hamlet, where the death of Ophelia is told in IV, 7, 165 --:

"Queen. There is a willow grows aslant a brook  
That shows his hoar leaves in the glassy stream.  
There with fantastic garlands did she come.  
\* \* \* \* \*  
There, on the pendent boughs her coronet weeds  
Clambling to hang, an envious sliver broke,  
When down her weedy trophies and herself  
Fell in the weeping brook. Her clothes spread wide,  
And, mermaid-like, a while they bore her up.  
\* \* \* \* \*  
Till that her garments, heavy with their drink,  
Full'd the poor wretch from her melodious lay -  
To muddy death."

In the Two Gentlemen of Verona, III, we are told minutely at different times how Valentine intends to scale the wall to Silvia's window and elope with her. The plan, however, is betrayed and frustrated by the false Proteus. A case in some ways similar we have in Much Ado About Nothing, where Don John with the help of his friends and Margaret makes Claudia believe that Hero is unfaithful to him. The plan is <sup>proposed</sup> told by Boarcho in II, 2, 40 --; and in III, 2, 135 -- Claudia is told that he shall have proof of Hero's unfaithfulness. The scene is not acted, but in III, 3, 155 Boarcho tells Conrade that the plan has been



carried out. Claudio himself tells just before the proposed marriage ceremony ~~in~~ church in IV, 1, 84 what he knows, and asks:

"What man was he talk'd with you yesternight  
Out at your window betwixt twelve and one?"

and 90 -- Donº Pedro affirms it, giving additional details.

A peculiar example of description which does not refer to an imagined stage setting is found in King Lear, in the famous description of Dover Cliff. Shakespeare intends to create an illusion in the blind Gloucester, and at the same time, though incidentally, he also puts vividly before the audience the described object, the description itself being excellent. Gloucester, in IV, 1, 76 -- tells about the cliffs:

"There is a cliff, whose high and bending head  
Looks fearfully in the confined deep.  
Bring me but to the very brim of it,  
And I'll repair the misery thou doest bear  
With something rich about me."

In IV, 6, Gloucester asks: "When shall I come to the top of that same hill?" "You do climb up now; look how we labor," his son answers. *But Edgar replies: "Horrible steep. Hark, do you hear the sea?"* Gloucester: "Methinks the ground is even." <sup>^</sup> But Gloucester of course does not hear it. But then Edgar gives his realistic description which removes every doubt of the blind man as to the place:

"Come on, sir, here's the place; stand still. How fearful  
And dizzy it is, to cast one's eyes so low!  
The crows and thoughts that wing the midway air  
Show scarce so gross as beetles. Half way down  
Hangs one that gathers sapphire, dreadful trade!  
Methinks he seems no bigger than his head.  
The fishermen, that walk upon the beach,  
Appear like mice; and yond tall anchoring bark,  
Diminish'd to her cock; her cock, a buoy

Almost too small for sight. The murmuring surge,  
That on the unnumber'd idle pebbles chafes,  
Cannot be heard so high. I'll look no more,  
Lest my brain turn, and the deficient sight  
Topple down headlong." "You are now within  
a foot of the extreme verge. For all beneath the moon would  
I not leap upright."

When Gloucester has thrown himself forward, Edgar still tries to continue the illusion. He concerns himself with the man as one whose great fall should have killed him:

"Had'st thou been nought but gossamer, feathers, air,  
So many fathoms down precipitating,  
Thou dost shiver'd like an egg; but thou dost breathe;  
Hast heavy substance; bleed'st not; speakst; art sound.  
Ten masts at each make not the altitude  
Which thou hast perpendicularly fell.  
Thy life's a miracle. Speak yet again."

And when Gloucester asks whether he has fallen or not, Edgar assures him:

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

And then, to make the deception complete, he asks: "Upon the crown 'o the cliff, <sup>h</sup> what thing was that which parted from you?" He himself from "below" thought it was some fiend.

These examples, which could be multiplied almost indefinitely, tend to prove our assertion that many descriptive passages in Shakespeare do not indicate an imagined setting.

The Elizabethan stage with its absence of scenery was regarded by players and audience alike as neutral ground. In order to have the audience understand that the action took place at a specific locality

or under definite circumstances, some indication of it either on the stage or in the play itself became necessary. Sometimes properties on the stage might suffice for indication, but more often a word or speech in the play itself would be used to give the necessary information. For the success of the play was dependent upon the fact that the audience should be able to follow the action without difficulty. It will be found that Shakespeare was rather careful in this particular respect. Several things show to prove it. Sometimes the entrance of a character would indicate that a change in the imagined setting had taken place; so for instance, Caesar's entrance in a nightgown in II of Julius Caesar. Now and then the location and setting of a particular scene is indicated by a chorus, and then of course in advance. At other times the opening statement of an actor informs us what location and setting the stage is to represent. Again the indication is furnished by a skilful dialogue, so that the setting immediately suggests itself, but now and then we become only gradually aware of the locality and setting as the dialogue progresses and hints are dropped. Cases also occur where not the slightest hint as to the particular setting is given. Although sometimes sign boards and a symbolic setting would give the necessary information, as already remarked, more often Shakespeare brought before the mind of the audience the particular stage setting through the sheer force of poetry, and while the practically bare stage was before the audience, created an illusion regarding a particular setting.

Shakespeare evidently was not in favor of the crude symbolic ~~symbolic~~ setting as adopted by amateur performers. At least he ridicules

Bottom and his company on account of their crude methods in representing the play of Pyram<sup>us</sup> and Thisbe before the court in A Midsummer Night's Dream. The device of symbolical setting used by the "rude mechanicals" must have seemed too crude to Shakespeare, he being in favor of presenting a play in a more skilful manner. Though Shakespeare's art is in many ways of the same kind as that of the amateur performers, it is far removed from it in degree. Shakespeare is hardly guilty of artless and crude representation. When, for instance, the amateur performers intend to create the illusion of night, Pyramus simply exclaims:

"O grim look'd night! O night with hue so black,  
O night, which eger art when day is not!  
O night, o night!"

Much more skilfully does Shakespeare create the illusion of night in A Midsummer Night's Dream. The comparison of Helena's speech just before she lies down to sleep in III, 2, 431 -- will suffice. It is true, while the amateur performers make great demands upon our imagination, Shakespeare also does, expecting us to piece out the imperfections of his plays with our thoughts. But the crude method is rarely there. Someone might point to Pericles, III, 1, to argue the opposite. Gomez, who is employed as chorus, tells his audience:

"In your imagination hold  
This stage the ship, upon whose deck  
The sea-tost Pericles appears to speak."

And immediately Pericles appears with his:

"Thou God of this great vast, rebuke the surges,  
Which was both heaven and hell; and thou that hast

Upon the winds command, bind them in brass,  
Having called them from the deep! O still  
Thy deafening, dreadful thunders; gently quench  
The nimble, sulphurous flashes!"

But then, if Shakespeare really wrote this, which many critics doubt, the exception can never overthrow the rule.

The chorus employed by Shakespeare is of course an expedient, practically an admission that he is not able to convey a correct impression of the whole without the help of an extraneous agent knitting the parts of the play together. He seems to have felt that the locations and imagined stage settings were not adequately conveyed to the mind of the audience through indications in the action itself. The plays of Pericles and Henry V come in to consideration here. The chorus in Henry VIII as well as in Romeo and Juliet is negligible.

In Pericles, Gomez<sup>u</sup> is badly needed to indicate the locality and setting of an ever changing action, thereby binding together to a semblance of unity the not very harmonious elements of the play. One's own imagination is of course the all-important factor. And Gomez<sup>d</sup> aids us in telling at different times where the scene is supposed to be. The indication of Pericles on the storm-tost sea in Act III has already been noted. In IV, 4, 48, Gomez<sup>e</sup> tells us:

" . . . . . Our scene must play  
His daughter's woe and heavy well-a-day  
In her unholy service. Patience, then,  
And think you now are all in Mytilene."

In the prologue to Act V, we are informed about Pericles: "On this coast suppose him now at anchor. . . . Of heavy Pericles think this his bark." And in V, 2, Gomez<sup>d</sup> tells the audience: "At Ephesus the temple see, our king and all his company."

The use of the chorus in Henry V is especially interesting as it shows that Shakespeare <sup>clearly</sup> already felt the shortcomings of his theatre. The audience is asked to 'piece out the imperfection with their thoughts,' as the action and setting cannot be portrayed adequately on the stage. The scenes must be imagined by the audience, and the chorus gives definite suggestions for that. In Act II, we are told:

"The scene is now transported, gentles, to South Hampton.  
There is the playhouse now, there must you set.  
\* \* \* \* \*  
But, till the king come forth, and not till then,  
Unto Southhampton do we shift our scene."

Sometimes even the setting to be imagined is clearly given, as in Act III:

"Work, work your thoughts, and therein see a siege;  
Behold the ordnance on their carriages,  
With fatal mouths gaping on girded Harfleus."

The indications by the chorus in Act IV are especially specific.

We shall now proceed to treat more in detail Shakespeare's method of bringing about illusions regarding stage effects, the discussion to be grouped about topics, the first to be treated being that dealing with light.

In the public theaters at Shakespeare's time the plays were usually given during the afternoon. As the yard was not roofed in, the performance took place in broad daylight. No particular problem was to be solved by the playwright or stage manager when the time in a particular scene was supposed to be day. A simple reference to the hour of the day would suffice, and not conflict with the daylight in the theatre. And we find that there are many such references in

Shakespeare. But a problem, which was somewhat complicated, presented itself, when a sunset, night, morning, and a sunrise had to be put before the audience. Under the prevailing stage conditions these or essentially the same effects could not well be produced artificially. And they were not. Expedients had to be resorted to. These were either material, such as the use of torches on the stage for indicating night, or references and descriptions in the play itself. As in the case of the torches, generally both the material object and the reference or description were employed. In some other cases only a reference or poetic description could be used. The detailed discussion will indicate what method was used under particular circumstances.

First as to sunset. They are few and regularly indicated by descriptive poetry. So in The Two Gentlemen of Verona, V, 1, where Eglamour says:

"The sun begins to gild the western sky,  
And it is about the very hour  
That Silvia, at Friar Patrick's cell, should meet me."

Of the other two examples found, one is in King John, V, 4, the wounded Melun speaking about

" . . . . . This night, whose black contagious breath  
Already smokes about the burning crest  
Of the old, feeble, and day-wearied sun,"

and the other in Troilus and Cressida, V, 8, in the words of Achilles:

"Look, Hector, how the sun begins to set,  
How ugly night comes breathing at his heels."

Much more common are the references to night. The effect is

about brought/in different ways; often, at least in the more noted descriptions, several factors enter in. Each method will be noted, the most prominent examples being cited and others mentioned.

First as to the material methods used. In order to indicate night, very often torches were brought on the stage. The stage directions mention it and some references in the plays to them also demand it. The bringing in of the torches or lights coupled with the references to them would immediately convey to the audience that the particular scene took place during the night. Often the torch alone would suffice. So in Richard II, V, 3<sup>d</sup>, when Richard says: "The lights burn blue," the additional "It is now dead midnight," is only needed to fix the exact hour. The references to torches is extremely common. We have them in Romeo and Juliet at different places. The most noteworthy are in Act IV, scene 3. In the churchyard scene Paris tells his page: "Give me thy torch, boy. . . . Yet, put it out, for I would not be seen." And when he is made aware that somebody approaches, he exclaims: "What, with a torch!" The Friar, in seeing a light, asks: "What torch is yond, that vainly lends his light to grubs and eyeless skulls? As I discern, it burneth in the Capels' monument." And the page indicates to the watch the place of disturbance by: "This is the place where the torch doth burn." Examples from other plays could be adduced. We have for instance the torchbearers, and the references to people advancing with torches. "Tapers" and "lights" are mentioned in different plays. In Caesar, II, 1, Lucius is told to put a taper in Brutus' study. In the quarrel scene, IV, 3, Brutus proposes: "Now sit in close about this taper here," and afterwards remarks that the "taper burns ill". In Imogen's bedroom, in Cymbeline, a taper burns at

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night. "Lights" are often referred to in the plays. A "light" burns in the bedroom of Desdemona in Othello, and in the street scene in Othello where the murderous assault is made upon Cassio, Iago advances with a "light". A light plays an important part in Banquo's murder, Macbeth, III, 3. "Give us a light there, ho!" Banquo calls out. Then the <sup>second</sup> ~~two~~ murderer with him: "A light, a light!" makes Banquo's approach known. Afterwards the third murderer angrily asks: "Who did strike out the light?" to which the second murderer vehemently retorts: "Was 't not the way?" Lady Macbeth walks with a "light" in her hand in Macbeth V, 1. Sometimes, as in Hamlet, III, 2, 250, there is a clamoring for lights. In The Merchant of Venice a candle is mentioned. When Portia and Nerissa approach the house, Portia remarks:

"That light we see is burning in my hall,  
How far that little candle throws his beams!"

To this Nerissa replies: "When the moon shone, we did not see the candle."

In the examples quoted, we have a combination of the material method and the mention of the object in the play itself.

The striking of the clock, which was audible to the audience, shows also the material method of producing the illusion as to night. But while the torches would indicate night only in general, the striking of ~~the~~ <sup>the</sup> of ~~the~~ clock would give the exact hour. Examples of the striking of the clock are found in several of the plays. Falstaff, in The Merry Wives of Windsor, V, 5, says: "The Windsor bell hath struck twelve." In Hamlet, I, 1, Bernardo relieves Francisco at the striking of twelve o'clock. When in scene 4, Hamlet asks what hour it is and Horatio thinks it still lacks of twelve, <sup>Marcellus</sup> corrects him by saying: "No: 'Tis

struck," to which Horatio in surprise replies: "Indeed? I heard it not." In Henry VIII, V, 1, Gardiner asks: "It's one o'clock, boy, is 't not?" to which the page answers: "It hath struck." Here again the material method and the description are combined to produce the effect.

So also when one appears in a night gown, as Caesar in Julius Caesar, also, as in Caesar,<sup>when</sup> Lucius, at the command of his master, brings the night gown, and as in Othello, Emilia puts "the nightly wearing" of Desdemona into her bedroom. Beds would create the same atmosphere, when they are mentioned in connection with the going to sleep.

Another example of indicating night by a material method is that by gesture. It is used a great deal. People cannot see distinctly, in the night, and therefore depend upon hearing and listening in order to detect persons and objects. The stillness of the night is a prerequisite for the successful detection. So in the Merchant of Venice, V, 1, the "footing of a man" is heard in the "silence of the night." In Macbeth, the first murderer "hears" the horses of Banquo and Fleance coming. Paris, in Romeo and Juliet, takes advantage of the loose grave-yard and the quiet night, when he bids his page:

"Under yond yew-trees lay thee all along,  
Holding thine ear close to the hollow ground;  
So shall no foot upon the churchyard tread,  
Being loose, infirm, with digging up of graves,  
But thou shalt hear it."

So during the night, unable to distinguish objects, the asking of the name of a person coming would be added. So in Romeo and Juliet, and

also the challenge of the sentinels in Hamlet. Night naturally puts obstructions into the way of a walking person. And so Lysander, in A Midsummer Night's Dream, says: "Fallen am I in a dark uneven way, and here will rest me. Come, thou gentle day." And in V, 3, of Romeo and Juliet, Friar Laurence exclaims: "How oft to-night have my feet stumbled at graves!" The going to bed and lying down in order to sleep in connection with a reference to night would also be an employment of the material method. So would the appearance of a ghost.

But the employment of a material object either alone or in connection with poetic description was not always feasible. So descriptive poetry alone had to be made use of in order to produce the proper effect. And these references are least as numerous as those to material objects actually on the stage.

Sometimes the use of lights and torches in a night scene might be inappropriate and under the circumstances practically impossible. Then some other expedient had to be found. It would be easy to refer to the moon and stars, and the audience would at once imagine the proper setting. So Lysander tells Helena, in A Midsummer Night's Dream, that his flight with Hermia will take place "tomorrow night, when Phoebe doth behold Her silvery visage in the watery glass, Decking with liquid pearl the bladed grass." Although this remark is preliminary, it serves to prepare the audience for the night scenes. And the Midsummer Night's Dream is full of references to heavenly bodies shining at night. "The moon methinks looks with a watery eye," Titania says in III, 1, 203. The stars are mentioned several times. Lysander in III, 2, refers to "all you fiery oes and eyes of night." Oberon talks about the "starry welkin". In the last act of the Merchant of Venice, "the moon shines bright", and

"sweet the moonlight sleeps upon this bank," and "the floor of heaven is thick inlaid with patines of bright gold." As in this scene we have "yonder moon" mentioned, so in Henry V., the "gazing moon". In Romeo and Juliet, II, 2, the use of torches <sup>would</sup> must interfere with the love-making, so Romeo mentions the moon as "already sick and pale with grief", "her vestal livery is sick and green," and he also refers to "yonder blessed moon that tips with silver all these fruit tree tops." Brutus, in Julius Caesar, II, 1, mentions the "progress of the stars." In Hamlet, I, a star is singled out, as when we are informed:

"Last night of all  
When yond same star that's westward from the pole,  
Had made his course to illuminate that part of heaven  
Where now it burns \* \* \* \* \*

The exact time of night is also reckoned by <sup>the</sup> setting of the moon. So Banquo asks in Macbeth, II:

"How is the night, boy?"  
"Fleance: The moon is down; I have not heard the clock.  
"Banquo. And she goes down at twelve,  
Fleance. I take 't, 't is later, sir."

With night are associated the effects of it, as dew and cold. These are mentioned in the dialogue. So in A Midsummer Night's Dream the dew is spoken of. Richmond, in Richard III, V, 3, urges: "Into my tent; the dew is raw and cold", and in Antony and Cleopatra, IV, 3, a soldier complains of the "prisoners damp of night." Coldness is also mentioned. In the opening scene of Hamlet, the sentinel, Francisco, remarks: "'Tis better cold." The next night, when Hamlet watches on the platform for the coming of the ghost, the same coldness prevails, for he tells Horatio, I, 4: "The air bites shrewdly; it is very cold," to which

Horatio replies: "It is a nipping and an eager air."

At least akin to this in one respect are the simple descriptions of night, where not seldom animals especially active at night are associated with it. Here and there night is also apostrophized, as for instance in A Midsummer Night's Dream, III, 2, 431, by Helena:

"O weary night, o long and tedious night,  
Abate thy hours."

An example of a description of night where animals active at night are mentioned is furnished by II Henry VI, where in IV, 1, the "discolored shere" of Kent is brought before us. The lieutenant declaims:

"The gaudy, blabbing, and remorseful day  
Is crept into the bosom of the sea;  
And now land howling wolves arouse the jades  
That drag the tragic melancholy night;  
Who with their drowsy, slow, and flagging wings  
Clip dead men's graves, and from the misty jaws  
Breathe foul contagious darkness in the air."

In A Midsummer Night's Dream, II, 2, Titania bids some of her fairies to "keep back the clamorous owl that nightly hoots and wonders at our quaint spirits." The night-tapers, she says, should be lighted "at the fiery glow worm's eyes." In Cymbeline, reference is made to the "singing of crickets".

The simplest, though not the most effective way of indicating night is the repetition of words like "night", "this night", "dark night," "good night", and similar phrases. But this mode of indicating night seldom occurs alone, being generally linked with other factors, *and* being used as a support of the other indications. It is nearly always found in the different night scenes.

Regarding the different stages of night, it should be said that these are indicated in different ways. Aside from the mentioning of sunset and the simple statement such as: "The vaporous night approaches," the approach of night is indicated by lingering light and the preparation man and animals are making for the night. So Macbeth, in the play Macbeth, says in III, 2:

\* \* \* \* \* Light thickens, and the crow  
Makes wings to the rooky wood,  
Good things of day begin to droop and drowse,  
While night's black agents to their prey do rouse."

Then the first murderer in the next scene remarks:

"The west yet glimmers with some streaks of day,  
Now spurs the lated traveller apace  
To gain the timely inn."

The advancing of night is generally indicated by the striking of a clock or a reference to that fact. The Merry Wives of Windsor furnishes examples in the last act, so do II Henry VI, Hamlet, and Henry VIII. But sometimes reference is made to the position of a particular star, as for instance in Hamlet, I, 1.

It must not be supposed that in the creation of night scenes as a rule only one factor is used, for such is not the case. Generally two or even more enter in. Take for instance Banquo's murder in Macbeth. Macbeth mentions the crow's going to rest and the 'night's black agents rousing.' The first murderer refers to the lingering light and the belated traveller. Then there is the sound of horses, and a "light" is mentioned several times. A combination of these factors is very effective, and many a scene is heavy with the atmosphere of night. Take

Julius Caesar, Act II, scene I. Brutus is in his garden. "I cannot by the progress of the stars Give guess how near to day," he says, and then calls Lucius. He wishes it were his "fault to sleep so soundly." We know immediately that it is night. Lucius is told: "Get me a taper in my study." Soon Lucius returns and reports: "The taper burneth in your closet, sir." "Get thee to bed again; it is not day," the boy is told. While Lucius departs, Brutus reads the letter Lucius has found, for "the exhalations whizzing in the air Give so much light that I may read by them." Then the coming of the conspirators is reported, "their faces buried in their cloaks," so that Brutus exclaims: "O conspiracy, sham'st thou to show thy dangerous brow by night!" When Cassius enters, he remarks: "I think we are too bold upon your rest." But Brutus says: "I have been up this hour, awake all night." It is after midnight, for Cassius said so just before he and Casca started to interview Brutus. Now Brutus and Cassius step to one side in order to speak privately, and the others engage in the following conversation:

"Dec. Here lies the east; doth not the day break here?

Casca. No.

Cinna. O, pardon, sir, it doth; and you grey lines  
That fret the clouds are messengers of day.

Casca. You shall confess that you are both deceived.  
Here, as I point the sword, the sun arises  
Which is a great way growing on the south,  
Weighing the youthful season of the year.  
Some two months hence up higher toward the north  
He first present his fire; and the high east  
Stands, as the Capitol, directly here."

Brutus rejects the idea of swearing an oath, for it that should be necessary, then "every man hence to his idle bed." Afterwards, during their discussion, the clock begins to strike, and Brutus says:

"Peace! Count the clock."

" Cassius. The clock hath striken three.

Trib. It is time to part."

When the conspirators have departed, Brutus calls:

"Boy! Lucius! Fast asleep? It is no matter;  
Enjoy the honey - heavy dew of slumber."

And then Portia enters, asking why he has stolen from her bed.

With the night scenes are generally associated those in which the illusions of dawn, morning, and sunrise are created. Not seldom the night shades in <sup>to</sup> the morning.

The material method is employed to some extent in creating the illusions of dawn and morning. So in Much Ado About Nothing, V, 3, <sup>we have</sup> the putting out of torches. Another example is the striking of the clock, now and then associated with the crowing of the cock, which crowing might not have been audible. In Richard III, V, 3, we are told:

"\* \* \* \* \* The village cock  
Hath thrice done salutation to the morning."

When Richard asks for the exact time, somebody says: "Upon the stroke of four." A similar case is found in Romeo and Juliet, where Capulet in IV, 4, exhorts: "Come, stir, stir, stir! the second cock hath crowed." He also makes the statement that "the curfew bell hath rung." In Julius Caesar, II, 1, when the conspirators are assembled, the clock begins to strike.

"Brutus. Peace! count the clock.  
Cassius. The clock hath stricken three.  
Treb. 'Tis time to part."

When Iachimo, in Cymbeline, visits Imogen's bedchamber and the clock strikes three, he himself counting each stroke, he thinks it time to



hide himself again in the trunk, as the morning approaches.

The lark is sometimes named as a token of morning. So in Romeo and Juliet, III, 5, where Juliet, after denying several times the approach of morn<sup>ing</sup>, at last confesses:

"It is the lark that sings so out of tune,  
Straining harsh discords and unpleasing sharps."

In A Midsummer Night's Dream, IV, 1, Robin Goodfellow tells that he hears the "morning <sup>lark</sup>cock." And Cressida, in Troilus and Cressida, IV, 2, makes the remark that the "busy day, wak'd by the lark, hath rous'd the ribald crows." Cloten, in Cymbeline, II, 3, in the song of the musician's before Imogen's chamber, brings in another element:

"Hark, hark! the lark at heaven's gate sings,  
And Phoebus gins arise  
His steeds to water at those springs  
On chalk'd flowers that lies;  
And winking Marybuds begin  
To ope their golden eyes."

Minor deities are used now and then to bring about the illusion of morning. A Midsummer Night's Dream, III, 2, makes the statement that "yonder shines Aurora's harbinger." Dew is said to be a sign of morning in both Titus Andronicus and Richard III. The glowworm, <sup>be</sup>paing his ineffectual fire, is mentioned by the ghost in Hamlet as the nearness of the matin. Troilus says that the "morn is cold," in IV, 2, of Troilus and Cressida, while Portia in Julius Caesar calls the early morning "cold" and "raw". It is in Much Ado About Nothing that several factors enter in in order that morning may be pointed out effectively. It is Don Pedro's statement in V, 3:

"Good morrow, masters; put your torches out.  
Thy wolves have prey'd, and look, the gentle day,  
Before the wheels of Phoebus, round about  
Dauples the drowsy east with spots of gray."

Several things should be noted here. Not only is the putting out of the torches mentioned, but the salutation "good morrow!" is used. This and similar salutations occur many a time in Shakespeare's plays in order to indicate morning. Very often surprise at the early rising is shown. Don Pedro also points out to the others the signs of morning in the sky. This, aside from the use of <sup>the</sup> salutation, is the usual way of indicating morning. Many of the descriptions are truly beautiful. They refer to the different stages of advancing morning.

Richard III, V, 3, 85 -- refers to the very early dawn:

"\* \* \* \* \* The silent hours steal on  
And flaky darkness breaks within the east."

The following quotation from Romeo and Juliet, III, 3, shows the morning more advanced:

"The gray eyed morn smiles on the frowning night,  
Chequ'ring the eastern clouds with streaks of light,  
And flecked darkness like a drunkard reels,  
From forth day's path and Titan's fiery wheels."

The splendid description in scene 5 shows about the same advance of morning. Horatio's exclamation in Hamlet, I, 1, 165 --

"But, look, the morn, in russet mantle clad,  
Walks o'er the dew of yon high eastern hill,"

brings hardly anything new.

An advanced stage of morning is shown when sunrises are mentioned. There is one in III Henry VI, II, 1, 21 --

"See how the morning opens her golden gates  
And takes her farewell of the glorious sun."

Aside from the remark of Orleans before the battle of Agincourt, "The

sun doth gild our armour," there is the ill-forboding sunrise in

I Henry VI. V, 1, where also the wind plays a part:

"How bloodily the sun begins to peer  
Above yon busky hill. The day looks pale  
At his distemperature \* \* \* \* \*  
\* \* \* \* \* the southern wind  
Doth play the trumpet to his purposes  
And by his hollow whistling in the leaves  
Foretells a tempest and a blust'ring day."

The different stages of morning are sometimes indicated in one and the same scene, as for instance in the statements in Measure for Measure, IV, 2. In 97 -- the duke says:

"As near the dawning, Provost, as it is,  
You shall hear more ere morning."

In line 109 the entering messenger says: "Good morrow, for, as I take it, it is almost day." At the end of the scene the duke remarks: "Come away; it is almost clear dawn." As in the case of night, different indications of morning may be combined, as in Romeo and Juliet, the singing of the lark and the streaks of light in the east.

With this we conclude our discussion of the numerous passages dealing with light effects.

Aside from the descriptive poetry dealing with light effects, the references to imagined forest settings are most striking and numerous. Dr. G.F.Reynolds, in his article, "Trees On The Stage of Shakespeare," Modern Philology, October 1907, has shown that trees were actually brought on the Elizabethan stage. However valuable they would be in giving information, Shakespeare often thought it necessary to describe the woods in order to bring them vividly before the mind of the audience. Sometimes the description is elaborate and so specific

that a particular spot may be imagined. Cases also occur where trees and woods are supposed to be near, though not to be imagined as being actually on the stage. But they must be considered here, as they help to create the atmosphere of the forest. As the references to imagined forest settings are found in a number of the plays, we shall quote only from those in which the description is not only typical, but also striking, and pay special attention to those plays in which the creation of a forest atmosphere is important.

The last part of The Two Gentlemen of Verona is partly laid in the forest. There in the "wilderness" the robbers have their haunts. In V, 3, the captured Silvia is brought to the "west end of the woods", to the "captain's cave." Here we find him in the next scene soliloquizing:

"This shadowy forest, unfrequented woods,  
I better brook than flourishing peopled towns.  
Here can I sit alone, unseen of any,  
And to the nightingale's complaining notes  
Tune my distresses and record my woes."

Probably the most notable description of a particular spot in the woods is found in Titus Andronicus. In Act II, 1, Aaron proposes to the sons of Tamora to ravish Lavinia during the coming hunting.

"The forest walks are wide and spacious,  
And many unfrequented plots there are."

We find Tamora in such a place during the hunt, when

"The birds chant melodies in every bush,  
The snake lies rolled in the cheerful sun,  
The green leaves quiver with the cooling wind  
And make a chequer'd shadow on the ground."

The entering Bassianus asks:

"Why are you sequestered from all your train,  
Dismounted from your snow white goodly steed,  
And wandered hither to an obscure plot \* \* \*?"

Tamora accuses Bassianus and Lavinia in the presence of her sons:

"These two have 'ticed me hither to this place;  
A broken detested vale, you see it is;  
The trees, though summer, yet forlorn and lean,  
O'bercome with moss and baleful mistletoe.  
Here never shines the sun; here nothing breeds,  
Unless the nightly owl or fatal raven;  
And when they showed me this abhorred' pit  
\* \* \* \* \*  
\* \* \* straight they told me they would bind me here,  
Unto the body of a dismal yew."

Chiron calls the hole "secret", Aaron a "loathsome pit". Quintus calls the pit a "subtle hole", "Whose mouth is covered with rude growing briars". It is further called "unhollowed hole", "den", "this detested, dark pit". Other epithets are "deep pit" and "gaping hollow of the earth". The exact location is summarized by the statement of the letter that the murderer should seek his reward

"Among the nettles of the elder tree  
Which overshadows the mouth of that same pit,"

And by Saturninus' remark: "This is the pit and this the elder tree."--  
Nobody will deny that this descriptive poetry puts vividly before the eyes the particular setting to be imagined.

The plays especially noteworthy for imagined forest settings are A Midsummer Night's Dream, As You Like It, and Timon of Athens. The descriptions in A Midsummer Night's Dream are many and profuse. Here we have the preliminary mentioning by Hermia, I, 1, 214, of the "wood where often you and I upon faint primrose paths were wont to lie." By the

amateur performers the "palace wood", and the "duke's oak" are referred to. The scenes which are supposed to take place in the forest abound with references, direct and indirect alike, to the woods itself, to the shrubs, to the ground, and to animals and insects inhabiting the forest. Even the language of the forest is used. It is needless to quote the different examples. The whole is simply steeped in the atmosphere of the woods. The description of Titania's bower is interesting. In a preliminary remark, II, 1, 244, Oberon tells about it;

"I know a bank where the wild thyme blows,  
Where oxlips and the nodding violets grow,  
Quite over - canopi'd with luscious woodbine,  
With sweet musk roses and with eglantine.  
There sleeps Titania sometimes of the night,  
Lulled ~~by~~ these flowers with dances and delight;  
And there the snake throws her enamell'd skin,  
Weed wide to wrap a fairy in."

"Near the cradle", and "the consecrated bower" of the fairy queen, the "rude mechanicals" have selected ~~the~~ place of rehearsal, which is described by Quince as "a marvellous convenient place." "This green plot shall be our stage, this hawthorn brake our tiring house." The fairy queen herself calls the bower "this flowery bed".

As You Like It is generally said to be a play in which indications of the imagined forest settings on the stage are used sparingly. This is true. We have as a rule only general remarks such as "this forest," "this desert," "this desert place", "these trees". True, it is mentioned that "the duke will drink under this tree", and that the vicar of the next village has promised Touchstone to meet him in "this place of the forest". And Touchstone asks Sir Oliver: "Will you dispatch us here under this tree". We also have Orlando mention "this desert inaccessible under the shade of melancholy boughs".

But if these direct descriptions are few, we have many of a semi-direct nature. As a rule, "this forest" or "this desert" is spoken of and with it are linked particular spots in the forest often near by, but not to be imagined as being actually on the stage. At other times the reference or the description is still less direct, but helps also to create the proper forest atmosphere. Rosalind finds her name carved on a "palm tree". She also seeks a "shadow". About her dwelling she says that it is "here in the skirts of the forest", "'t is at the tuft of olives nere hard by". Oliver asks about it as "waere in the purliens of this forest stands a sheep-cote fenc'd about with olive trees?" Very definitely Celia describes it as "West of this place, down in the neighbor bottom". The rank of osiers by the murmuring stream left on your right hand brings you to the place". Rosalind is said to be "forest born", taught by an uncle who is "obscured in the circle of this forest". The usurping duke comes to the "skirts of this wild wood". The exiled duke mentions trees and brooks. Jacques is observed by the first lord "as he lay along under an oak whose antique root peeps out Upon the brook that brawls along this wood." "A careless herd" of deer is <sup>spoken</sup> of, as also a wounded stag standing "on the extreemest verge of the swift brook". The duke talks about hunting the deer, "the dappled fools", who are "native burghers of this desert city". Orlando, in 'pacing through the forest, finds his brother "under an old oak, whose boughs were moss'd with age and high top bald with dry antiquity". "The green and gilded snake", which had "wreath'd itself" about Oliver's neck, "with indented glides did slip away into a bush; under which bush's shade A lioness . . . . Lay couching, head on ground, with catlike watch". Oliver afterwards told his brother how he "came into this desert place"; afterwards <sup>then</sup> Orlando led him into "the duke's cave". Then the shepherds are mentioned and we

are told about their life. Foresters are seen, and songs characteristic of the forest are sung. And aside from the very effective statements as to the forest of Arden and the life there, we have the mention of "young plants", of "hawthorns", and of "turf".

So it will be seen that although the references to an imagined stage setting are few, the semi-direct and indirect references to the forest are numerous and effective, creating to a very large extent the proper atmosphere.

In the plays dealing with historical English subjects the woods are not often brought before the audience, and if, there is only an indication, as in II Henry IV, 1, where the Archbishop of York asks: "What is this forest called?" The answer is: "<sup>u</sup>The Gaultree forest, an 't shall please your grace". The reference to Birnam wood in Macbeth V is very similar.

The references to the forest in Simon of Athens are in this respect like those in As You Like It, as most of the descriptions do not refer to a setting on the stage, but to something that is close to the place where the action takes place. But Timon's forest is not the background of mirth as in As You Like It, for the woods close to the "beached verge of the salt flood" point to Timon's struggle with life and its stern realities. The whole atmosphere is charged with it, and the holiday humor in As You Like It is wholly absent. Nature is considered in its role as provider for the needs of man.

Therefore in Act IV, scene 3, Timon addresses the "blessed bleeding sun", and looks upon the earth as "common mother" and yielder of "roots". A "spade" is used in "these woods". When Apemantus puts the woods before us he looks upon them solely as to their ability to furnish sustenance.



" \* \* \* \* \* What thinkest  
That the black air, thy boisterous chamberlain,  
Will put thy shirt on warm? Will these moss'd trees  
That have outlived the eagle, page thy halls  
And skip when thou point'st out? Will the cold brook,  
Candied with ice, ~~can~~le thy morning taste,  
To cure thy o'ernight's surfeit?"

And the question: "Where liest o'night, Timon?" is answered by: "Under that's above me". When the bandits enter and talk about want, Timon can point to his forest:

"Why should ye want? Behold, the earth hath roots;  
Within this mile break forth a hundred springs;  
The oaks bear mast, the briars scarlet hips;  
The bounteous housewife, Nature, on each bush  
Lays her fullness before you".

But the first bandit replies:

"We cannot live on grass, on berries, water,  
As beasts, and birds, and fishes."

The painter and the poet are asked if they can "eat roots and drink cold water." The "cave" furnishes some shelter, and even the mention of the tree in the following passage refers to Timon's struggle:

"Timon. I have a tree, which grows here in my close,  
That mine own use invites me to cut down,  
And shortly must I fell it."

He who wants to stop affliction;

" \* \* \* \* \* Let him take his haste,  
Come hither, ere my tree hath felt the axe,  
And hang himself."

Shakespeare's indications of a forest do not refer always to an imagined setting; but if not, semi-direct and indirect indications or suggestions may be given. Sometimes, and in all the plays where the creation of the proper forest atmosphere is important, all these methods

are combined. This combination is very effective, be it to create a light and numerous atmosphere as in As You Like It or a gloomy and tragic one as in Timon of Athens.

Other Elizabethan dramatists use practically the same methods to create the illusion of a forest setting as Shakespeare. Take for instance, Philaster of Beaumont and Fletcher. In Act III a hunting scene is laid in the woods. We have "woodmen" conversing about the hunt. Philaster enters and exclaims:

"O that I had been nourished in these woods  
With milks of goats and acorns."

Belario remarks: "An innocent may walk safe among beasts." Theories about the king's daughter being lost include that a wolf may have pursued her and that "armed men were seen in the wood". The imagined setting becomes more vivid when the king's daughter herself exclaims:

"Where I am now? Feet, find me out a way,  
Without the counsel of my troubled head.  
I'll follow you boldly about these woods,  
Over mountains, through brambles, pits and floods."

The wounded Belario afterwards replies to a question as to who he is: "A wretched creature, wounded in these woods by beasts". The whole description doubtless would cause the Elizabethan audience to imagine the forest setting on the stage.

In the Two Noble Kinsmen we have several imagined forest settings, but taken as a whole, they do not furnish any new element.

Occasionally in connection with woods the "caves" are mentioned. The word "cave" would be used to indicate them. The caves in As You Like It and Timon of Athens are like the "captain's cave" in The Two Gentlemen of Verona. More vividly are the

the caves in Cymbeline and The Tempest brought before us. The mention and description is partly direct, referring to an imagined setting, but partly indirect. In III, 3, of Cymbeline Belarius says: "We house i' the rock"; "a goodly day not to keep house, with such whose roof's as low as ours". Afterwards the cave is called "pinching". We learn also something of the surroundings. Cloten's head is thrown into the "creek behind our rock". The region about is mountainous. "Up to yon hills!" Belarius exclaims, "your legs are young; I'll tread these flats. Consider, when you above perceive me like a crow . . .". In The Tempest we have the "cell", or "poor cell" of Prospero. Closely must be "this hard rock" of Caliban. There is also a woodpile near, and just before "the mouth of the cell" a "line", whatever that is. A "line grove" "weather-fends" the cell, and "beyond" the cell is a "filthy mantled pool".

Closely related to the forest descriptions are those dealing with parks. The Elizabethans probably drew no great distinction here. Marcus Andronicus tells that he has found the ravished Lavinia straying in the "park", which is afterwards practically identified with the "ruthless, vast, and gloomy woods". Hunting takes place in the "parks" as well as in the "woods". In Lays's Labor Lost, III, 1, the princess comes "to hunt <sup>here</sup> in the park". Being there, she asks:

"Was that the king, that spur'd his horse so hard  
Against the steep uprising of the hill?"

*afterwards*  
and then she proceeds:

"Then forester, where is the bush  
That he must stand and play the murderer in?"

The forester dutifully replies:

"Standing upon the edge of yonder copse".

Afterward we hear about the "cool shade of a yewmore" and a "thicket". Now this description of the imagined setting sounds very much like that of a forest. Some distinction, however, must have been observed, as we shall find in III Henry VI, IV, 5. It is the park near Middenham Castle, where Henry is confined. Gloucester draws two of his friends "hither into the chiefest thicket of the park". The huntsman tells the king: "This way, my lord; for this way lies the game." Gloucester informs the king that his horse "stands ready at the park corner". A "post" afterwards informs Warwick that Edward has escaped with the help of men "who attended him in secret ambush, on the forest side". So in this case the "park" is distinguished from the "forest".

In the MERRY IVES OF Windsor "Windsor Park" is put before the audience. But then again Hume is spoken of as "sometimes a keeper here in "Windsor forest". At other times, however, the place is spoken of as a "park"; it has the oak and the "castle ditch" or "pit" close to it. At least, from the description of a "park" the audience would imagine an area closely resembling a wood, used for hunting purposes and generally near a human habitation. So when in III Henry VI, III, 1, a keeper says:

"Under this thickgrown brake we'll shroud ourselves,  
For through this laund once the deer will come;  
And in this covert will we make our stand."

it would seem from the presence of the hiding Henry and the word "laund" that a forest had to be imagined.

But when Shakespeare lays his scenes in a garden, or orchard, and indicates either in a few words the imagined setting, or describes it extensively, the words "garden" and orchard" are used interchangeably, for almost both words are applied to the same thing. Quite a number of these instances are indicated by a statement, as in I Henry VI, III, 4.

the Female Garden: "The garden here is more convenient." We hear little more of it than the plucking of roses from thorns. And the only notice we receive that the opening scene of As You Like It is laid in a garden, is the answer of Orlando to his brother's question as to where he is: "O'isid, very well, here in your orchard." Soon the wrestler Charles appears at the door. More vividly is Iden's garden ~~in~~ II Henry VI, IV, 10, -- portrayed. Cade says: "These five days have I hid me in these woods \* \* On a brick wall have I climbed into this garden, to see if I can eat grass or pick a sallot another while". Iden refers to "such quiet walks as these" and talks to Cade about "breaking into my garden," "rob my grounds", and "climbing my walls".

But the description of York's garden in Richard II, III, 4, surpasses them all. It is exquisite, and little is left to the imagination. The queen talks about entertainment "here in this garden", and when man enters:

"But stay, here come the gardeners,  
Let's step into the shadow of these trees."

The gardener gives his orders:

"Go, bind those up you dangling apricocks,  
Which, like unruly children, make their sire  
Stoop with oppresson of their prodigal weight;  
Give some supportance to the bending twigs.  
Go thou, and like an executioner,  
Cut off the heads of too fast growing sprays,  
That look too lofty in our commonwealth;  
All must be even in our government.  
You thus employ'd, I will go root away  
The noisome weeds, which without profit suck  
The soil fertility in wholesome flowers."

The political talk of the gardeners further strengthens the atmosphere,

what one refers to

"our sea-walled garden, the whole land,  
Is full of weeds, her fairest flowers onoked up,  
Her knots disorder'd and her wholesome herbs  
Swarming with caterpillars."

The chief gardener bids him to hold his peace, for

"The weeds which his broad spreading leaves did shelter,  
That seemed in eating him to hold him up,  
Are plucked up root and all by Bolingbroke."

The gardener thinks it a pity

"That he (the king) had not so trim'd and dressed his land  
As we this garden/ We at time of year  
Do wound the bark, the skin of our fruit trees,  
Lest, being overproud in sap and blood  
With too much riches it confound itself.  
\* \* \* \* \* Superfluous branches  
We lop away, that bearing boughs may live."

The queen tells him that he "is set to dress this garden" and

"Gardener, for telling me these news of you,  
Pray God the plants thou graft'st may never grow."

As a mark of one of her falling tears the gardener resolves:

"\* \* \* \* \* Here is the place  
I'll set a bast or tree, near herb of grace."

No better indication of a garden setting on the stage could the Elizabethan audience desire.

We have seen that there were trees in the "garden"; so also in the "orchard" in *Much Ado About Nothing*. Acts II and III, we have an arbor.

"I will hide me in the arbor", Benedick says. Hero and Ursula "walk in the orchard" and Beatrice is bidden to "steal into the pleasant bower, where

honey-suckles ripened by the sun, forbid the sun to enter". Hero and Ursula "trace this alley up and down," while Beatrice, "even now is couched in the woodbined coverture".

An effective description of a garden with a bower is found in Kyd's Spanish Tragedy. There we have also the atmosphere created by the reference to the evening and the birds. In II, 2, Belimperia suggests *for her lover* the meeting in the "pleasant bower", which "place is safe". In scene 4 they sit "within these leafy bowers". Then the tragedy occurs, so that the lover's father hears the cry "within the garden", and finds his son hanged in "this sacred bower". Then in IV, 2, the mother takes revenge:

"Down with these branches and these loathsome boughs  
Of this unfortunate and fatal pine!  
Down with them, Isabella; rent them up  
And burn the roots from whence the rest is spring!  
I will not leave a root, a stalk, a tree,  
A bough, a branch, a blossom, nor a leaf,  
No, not an herb within this garden spot.  
\*\*\*\*\*  
Fruitless forever may this garden be."

Most of the gardens to be imagined by the audience of Shakespeare's plays must have contained walks and arbors. Shallow's Orchard has an arbor. Olivia's garden has a walk and trees. Maria says -- II, 5, "Get ye all three into the box tree; Malvolio is coming down the walk." There is also a garden door. At least part of Capulet's orchard was supposed to be seen on the stage. Benvolio refers to hiding "among these trees." Romeo mentions "trees" and "yon trees", and "these walks".

The imagined stage setting in not a few of Shakespeare's plays is the open country. There is for instance the open country in Richard II. II, 3, where Bolingbroke asks: "How far is it, my lord, to Berkeley new?" to which Northumberland answers:

"Believe me, noble lord,  
I am a stranger here in Gloucestershire.  
These high wild hills and rough uneven ways  
Draw out for miles, and makes them wearisome;  
And yet your fair discourse hath been as sugar,  
Making the hard way sweet and delectable."

"These wild hills" etc. could not be reproduced on the Elizabethan stage, and the audience had to imagine them simply from the description. In Love's Labor's Lost, the princess is received by the king in the open fields. She tells him: "The roof of this court is too high to be yours, and welcome to the wide fields too base to be mine." "This field" and "this grass" is also mentioned. The open fields are not seldom associated with armies. So in Titus Andronicus, in the open field before Rome. But a tree is present, for the second Goth proposes: "A halter, soldiers!" hang him on this tree." The open fields associated with battles will be treated later. An open field must also be imagined in The Tempest, II, 1. There Gonzalo remarks: "How lush and lusty the grass looks! How green!" There was perhaps a grass plot on the stage. At another place, II, 2, there is "neither bush nor shrub, to bear off any weather at all, and another storm brewing; I hear it sing in the wind. Yond same black cloud, 'yond huge sun, looks like a foul bombard that would shell his liquor. If it should strike us it did before I know not where to hide my head." The setting is wholly to be imagined. But the taper of the storm in the open country is best described in Lear, which shows at the same time Shakespeare's skill in creating the illusion of a storm. In II, 2, Gloucester says: "let us withstand, it will be a storm." Lear does not want to stay in Gloucester's house, and his daughters want him to leave. The illusion and storm is pictured by Gloucester: "Alack, the night grows on us, and the high winds do sorely howl; for many miles about through darkness and cold." "What by your storm, my lord," says the Fool, "I'll be gone out of the storm." Lear calls the



storm "foul weather", a gentleman "fretful elements" and the "to and fro conflicting wind and rain". "Unbonneted he (Lear) runs," "This night, wherein the cub-drawn bear would couch, the lion and the belly-pinched wolf keep their fur dry." Lear's speech brings the full fury of the storm vividly before us:

"Blow, winds, and crack your cheeks! Rage! Blow!  
You cataracts and huricanes, spout,  
Till you have drench'd our steep sides, drown'd the cocks!  
You sulphurous and thought-executing fires,  
Vaunt couriers of oak-clearing thunderbolts  
Singe my white head! And thou, all-shaking thunder,  
Strike flat the thick rotundity o' the world!"

And Kent tells the fool:

" Things that love night  
Love not such nights as these; the wrathful skies,  
Gallow the very wanderers of the dark,  
And make them keep their caves. Since I was man,  
Such sheets of fire, such bursts of horrid thunder,  
Such groans of roaring wind and rain, I never  
Remember to have heard."

And then to Lear: "Hard by here is a hovel; Some friendship will it lend you, 'gainst the tempest." "Art cold? I am cold myself," Lear says to the fool. The talk and songs of the fool help to picture the dismal night. In scene 4 Kent tells Lear:

"Here is the place, my lord; good, my lord, enter.  
The tyranny of the open night's too rough  
For nature to endure."

Lear talks about "this contentious storm invades us to the skin". And then: "In such a night to shut me out! Pour on! I will endure. In such a night as this?" Note also his remark about the "pecking of the pitiless stars." Edgar complains that he is cold and remarks: "Through the sharp

hawthorne blow the winds." Then there are references to the "cold", "the extremity of the skies", to the hovel, where it "is better than in the open air".

In all these indications Shakespeare puts masterfully before the audience the furious storm in the open country. The rear stage as the hovel and the rolling of "bullets" were probably the only material aids.

A number of times the storm is brought into connection with the sea shore and the sea itself, and therefore the imagined settings dealing with the sea are properly treated here. The Elizabethan theatre did not try to produce settings of the sea artificially on the stage, and therefore had to depend upon the descriptive poetry in order to create the illusion.

The "discolored shore" of Kent has already been referred to in the discussion of evening. Pericles furnished most of the settings dealing with the sea. In II, 1, the hero exclaims: "Alas, the seas hath cast me on the rocks, washed me from shore to shore." The seas have thrown him from their "watery grave." Fishermen enter, and talk about their nets and the "poor men that were cast away before us even now," also about the porpoise and how the fish live in the sea. Pericles tells them that the sea has cast him upon their coasts and "both the waters and the wind" have played with him as a ball. He is told that the court of the king of Antipolis is "half a day's <sup>with</sup> journey "from this shore". The fishermen in drawing up their nets find Pericles' armour, who asserts to have kept it

"Till the rough seas, that spares not any man,  
Tuck it in rags."

At the court he tells the king's daughter that he

"Was by the rough seas reft of ships and men  
And after shipwreck driven upon this shore."

In Act III, 1, the seafaring Pericles speaks from the deck of the ship to the stormy sea, upon which the boat bounces like a ball. A sailor calls the new born child "a fresh new sea farer", refers to the "brine and the cloudy billows", kissing the moon, remarks that "the sea works high, the wind is loud", and the dead queen "must overboard straight",  
cast into

"\* \* \* \* \* the ooze ;  
Where, for a monument upon thy bones,  
And age - remaining lamps, the belching whale,  
And humming water must o'erwhelm thy corpse,  
Lying with simple shells."

To Pericles' question: "What coast is this?" a sailor answers: "We are near Tarsus." Tyre may be reached "by break of day, if the wind cease." The coffin lands at the shore close to Ephesus, in a "turbulent and stormy night", when the "lodgings, standing bleak upon the sea Shook as the earth did quake." The entering servant tells that "even now did the sea toss up upon our shore this chest." And he adds: "I never saw so huge a billow, sir, as tossed it upon shore." Act IV, 1, at Tarsus, the wife of Cleon tells Marina: "Near the sea margin walk with Leonine; the air is quick there, and ~~to~~ pierces and sharpens the stomach." Marina at the shore talks with Leonine about the sea and sea life. Pirates appear and capture Marina. Leonine resolves to swear he has thrown Marina into the sea. In Act V, we are in Mytilene, where Pericles,

"\* \* \* \* \* driven before the winds, he is arrived  
Here where his daughter dwells; and on this coast  
Suppose him now at anchor."

As near of the "goodly vessel" and Desdemona is asked by Pericles if she is "here of these shores?" And the answer to the question where she lives, is: "From the deck you may discern the place." Pericles turns his "blown sails" toward Ephesus and in sight of the coast asks Lysimachus: "Shall we refresh us, sir, upon your shore?"

The second act of Othello is laid near the sea, and some of the characters have an actual view of the water. In scene 1, Montano asks:

"What from the cape can you discern at sea?"  
"1. Gentl. Nothing at all; it is a high-wrought flood.  
I cannot, 'twixt the heaven and the main  
Discern a sail."

Montano thinks if the storm has blown with equal fury on the sea as on land, then the ships cannot brave the storm. The second gentleman says that the Turkish fleet must have been segregated,

"For do but stand upon the fanning shore,  
The children billow seems to pelt the clouds,  
The wind - shak'd surge, with high and monstrous mane,  
Seems to cast water on the burning bear  
And quench the guards of the ever fixed pole.  
I never did like molestation view  
On the enchafed flood."

Cassio's arrival is reported, and Montano proposes:

"Let's to the sea-side, ho!  
As well to see the vessel that's come in  
As to throw out our eyes for brave Othello,  
Even till we make the main and the aerial blue  
An indistinct regard."

Soon the thrice repeated cry "A sail!" is heard, and the fourth gentleman remarks: "The town is empty; on the brow o' the sea stand ranks of people,

and they cry: "A sail!". Desdemona and Iago arrive. Soon Cassio shouts: "But hark! a sail," and the second gentleman: "They give their greeting to the citadel." Othello at last arrives, and references are made to the "isle", the "harbor", and the bay".

In Antony and Cleopatra, II, 6 and 1, Pompey's galley is put before us. "Aboard my galley I invite you all," Pompey tells his guests. When they are aboard, Menecrates tells Pompey: "These three world shafers, these competitors, are in thy vessel: let me cut the cable; and when we are put off, fall to their throat." When the guests are ready to leave, Pompey says: "Come, down into the boat." Enobarbus warns: "Take heed you fall not," Menas, I'll not to shore."

The Winter's Tale gives us the famous sea coast of Bohemia. In II, 3, Antigonus asks: "Thou art perfect then, our ship hath touched upon the deserts of Bohemia?" Mariner: "Ay, my lord; and fear we have landed in ill time; the skies look grimly and threaten present blunders." Antigonus says to him: "Go, get thee aboard; look to thy back. I'll not be long before I call upon thee" The Mariner warns: "Make your boat haste, and go not too far i' the land; 't is like to be loud weather." Soon afterwards Antigonus himself makes that observation and says: "The storm begins, poor wretch . . . The day frowns more and more; thou 'rt like to have a lullaby too rough. I never saw the heavens so dim by day." The shipyard would not have his sheep "by the seaside, browsing of ivy." The clown talks of the raging sea, "I would you did but see how it chafes, how it rages, how it takes up the shore," and "the most piteous cry of poor souls! Sometimes to see them, and sometimes not to see them; now the ship having the moon with her main mast, and upon swollen with gust and storm, as you 'd thrust a cork into a hogs-head."

The opening scene of The Tempest is an imagined sea setting, and shows a stranding ship. The illusion is created by the sea language used and the references to storm and sea. We have on the ship the "ship master", the "boatswain", and the "mariners". The master is afraid that the ship may "run aground", and the usual precautions in a storm are taken. The cabin is mentioned and the fact that the passengers by their inappropriate behavior will assist the storm. All are in fear of drowning, and at last the terrible cry: "We split, we split," is heard. Antonio would "sink with the king", and Gonzalo would rather die a "dry death." Miranda, in the next scene, must be on shore, for she mentions "the wild waters in this roar", and "that the sea, mounting to the welkin's cheek, dashes the fire out", and "a brave vessel . . . dashed to pieces."

It will be seen that the settings are brought before the mind through the sheer force of the poetry, as a material object could hardly be used on the stage. In Pericles, II, 1, the illusion is created not alone by the direct statements, but also by details referring to the sea. The setting is mentioned by the poet and it seems to be assumed as a matter of fact that the audience imagines the scene. Here and there we have a rather bombastic description of the sea and its fury; at other times simple statements are made, and as in the case of the Tempest, the setting must be inferred from the situation in which the characters move. The devices used are effective if the audience have a vivid imagination.

Fighting plays a large part in Shakespeare's dramas, especially in those dealing with history. A battle of course could not be produced on the stage and this defect was felt. In Shakespeare tells us in Henry V, IV:

\* \* \* \* \* we shall much disagree

With four or five best vile and ragged foils,  
Right ill-disposed in brawl ridiculous,  
The name of Agincourt."

But the atmosphere is nevertheless produced, when the battles in the open fields or especially before and in a city are described.

First as to the battles not in the vicinity of towns, The conflict must be imagined from the boasting speeches made by the generals and the different warriors. Twice a moorhill is mentioned as being on the battlefield, in III Henry VI, I, 4, 67, and II, 5, 14. In the same play, IV, we have the guarded tent of Edward "in the open field", although his chief followers lodge in towns.

Act V of Julius Caesar brings a battle before the audience. Brutus and Cassius have "come down" from the hills and upper regions, so Antony calls the battle-ground an "even field". Cassius' tents are mentioned. "This hill is far enough," Cassius tells Pindarus, and "get higher on that hill", but afterwards "come down". Titinius afterwards, says he has left Cassius on "this hill". Octavius' tent is mentioned. And when Brutus kills himself during the night, he and his friends are close to a rock, for Brutus says to the others: "Come, poor remains of friends, rest on this rock."

The battlescene in Cymbeline, IV is in the open. In IV, 4, Gonerilus says: "The noise is all about us." "We'll higher to the afterwards mountains," Belarius remarks, and ~~and~~ <sup>afterwards</sup> taken part in the fight. The decisive struggle takes place in a lane, for Belarius shouts:

"Stand, stand! We have the advantage of the ground;  
The lane is guarded."

The subsequent description by Posthumus when the setting still closes:

"... the army broken,  
And but the backs of Britons seen, all flying  
Through a straight lane,"

the enemy slaying many so "that the straight pass was damn'd with dead  
men hurt behind". And as to the location of the lane:

"Close by the battle, ditch'd and walled with turf;  
Which gave advantage to an acient soldier \* \* \*  
\* \* \* \* \* Ashmart the lane,  
He with two striplings  
Made good the passage."

Antony, in Antony and Cleopatra, III. 9, puts the field of  
battle before the audience when he says:

"Let us our squadron on yond e' the Hill,  
In eye of Caesar's battle; from which place,  
We may the number of the ships behold,  
And so proceed accordingly."

More prominent from a scenic standpoint are the battles waged  
before cities, because there the towers and walls are mentioned. In  
such cases the balcony was supposed to be the walls and towers.  
Painted battlements were at times also put on the back part of the stage.

Most of these battles take place before a fortified town ~~in~~  
France. In I Henry II, I and II, we are before Orleans. In scene 4  
we hear of an episode during the siege.

"Master Gunner, Sirrah, thou know'st how Orleans is besieg'd,  
And how the English have the suburbs won.  
\* \* \* \* \*  
The Prince's espials have inform'd me  
How the English, in the suburbs close entrenched,  
Went through a secret gate of iron bars  
In gender tower to overpeer the city  
And thence discover how with most advantage  
They may vex us with shot and with assault.  
To intercept this intelligence  
A piece of ordnance 'gainst the house I placed."



The English appear in "yond tower."

"Salisbury. Now it is suppertime in Orleans,  
Here, through this secret grate, I count each one  
And view the Frenchmen how they fortify.  
Let us look in. \* \* \* \* \*  
Where is best place to make our battery next?"

Gargrave thinks "at the north gate; for there stand lords," but  
Glandsdale "here, at the bulwark of the bridge;" A well aimed shot lets  
Talbot exclaim: "Accursed tower!" When in the ensuing fight the English  
lose, Talbot gives the command: "Retire to your trenches!" Afterwards  
the English resolve ~~the~~ to take Orleans by surprise. The French sentinel  
on guard at the walls complains that while others are asleep the sentinele  
are "constrained to watch in darkness, rain and cold." "Let us resolve  
to scale their flinty bulwarks," Talbot proposes. His companions agree,  
and each one selects his place of assault. Bedford: "I'll to yond  
corner", Burgundy: "And I to this", whi~~ck~~ Talbot resolves: "And here  
will Talbot mount, or make his grave".

In Act III, 2, Jean of Arc with the French tries to surprise  
Rouen. The disguised virgin and several soldiers gain entrance.  
When the French forces arrive before the city, the Bastard asks how Joan  
de Arc will indicate the best place to attack. Reignier answers: "By  
thrusting out a torch from yonder tower." Pucelle thrusts it out and  
exclaims:

"Behold! this is the happy wedding torch -  
That joineth Rouen and her country men,"

In several of the historical plays the setting is supposed to  
be a fortified city with the besieging general demanding surrender. A  
typical example is found in King John. "Before Angiers wall met, brave

Austria", Lewis says, and Arthur greets him with "Welcome before the gates of Angiers, Duke". King Philip decides:

"Our cannon shall be bent  
Against the brows of this resisting town."

Afterwards he says:

"Some trumpet summon hither to the walls  
These men of Angiers. Let us hear them speak  
Whose title they admit, Arthur's or John's."

The citizen entering on the wall calls out: "Who is it that hath warned us to the walls?" To the rival claims of Philip and John he is obdurate; the town will be loyal to him who proves himself to be king. "Till that time have we ramn'd up our gates against the world." Then John, disgusted, commands:

"Up higher to the plain, where we'll set forth  
In best appointment all our regiments."

King Philip also takes advantage of the field, and "at the other hill" commands the rest of his troops to stand. To the rival claims of the heralds the citizen replies that "from off our towers" they behold both armies, but do not know to whom victory is due, and reminds them of the "town's strong barr'd gates." At last the Bastard, disgusted with the citizens standing "securely on their battlements" proposes:

"By east and west let France and England mount  
Their battering cannon charged to the mouths,  
Till their soul-fearing amours have brawl'd down  
The flinty ribs of this contemptuous city."

The proposal is favored and Angiers thinks it prudent to open the "fast closed gates."

In Henry V, we have several battle scenes. "Mines" are also talked of, and Fluellen says that "the concavities are not sufficient", for the adversary "is digt himself' four yard under the countermines." At the battle of Agincourt we hear about "this mountain's basis." Henry objects to the enemy "horsemen on yond hill", and afterwards tells the French herald "yet a monkey of your horsemen peer and gallop o'er the field".

In many of the plays the strong walls and towers are mentioned. Ulysses, in Troilus and Cressida, refers to Troy with her "yonder walls, that partly front your town, Yond towers, whose wanton tops do buss the clouds". And in Timon of Athens a senator reminds the besieging Alcibiades of "our hamper'd gates" and "these great towers".

The descriptions of the battles given by Shakespeare would enable the audience to imagine the setting in a fairly satisfactory manner. The indications are woven into the dialogue in almost every instance. Curiously enough no sea-battle is given in all of Shakespeare's plays.

Aside from those mentioned in battles, cities are seldom indicated other than by name. The "brave town of York" with its gates is mentioned, but the gates in connection with "yonder's the head of your arch enemy". However, in Coriolanus the banished general comes to the "enemy town" and remarks: "A goodly city is this Antium," and refers to "these fair edifices". The streets of towns, however, enter into many scenes of the plays. But these streets are not often clearly indicated in the text, at least not by direct statements, but the audience may gain the knowledge of the setting nearly always from the conversation of the characters. So for instance in The Comedy of Errors, Merchant of Venice, or Twelfth Night. A street scene is clearly indicated

when the passing of somebody is awaited. So in Henry VI, II, 4, where Gloucester watches his wife "endure the flinty streets, to tread them with her tender feeling feet"; and where she passes with the complaint:

"Methinks I should not thus be led along,  
Mail'd up in shame, with papers on my back,  
And follow'd with a rabble that rejoice  
To see my tears and hear my deep-fet groans,  
The ruthless flint doth cut my tender feet,  
And when I start, the envious people laugh  
And bid me be advised how I tread."

The opening scene in Caesar is a street scene, the workmen awaiting Caesar's coming. The cobbler is asked: "Why dost thou lead these men about the streets?" In II, 3, Artemidorus is evidently in the street, when he says: "Here will I stand till Caesar pass along, and as a suitor will I give him this." The southsayer likewise is in the street when he remarks: "I go to take my stand, to see him (Caesar) pass on to the capitol", and soon after: "Here the street is narrow; the throng that follows Caesar at the heels, of senators, praetors, common suitors will crowd a feeble man almost to death. I'll get me to a place more void, and there speak to great Caesar as he comes along." Artemidorus is afterwards rebuked for urging petitions "in the street." In Act III, 3, the poet Cinna is killed in the street. Street scenes are to be imagined in Othello, I, I and 2, where in Venice Iago awakens Desdemona's father by calling aloud and where Othello is sought by a guard carrying lights, as also the scene of the murderous assault upon Cassia in Cyprus, II, 1. Likewise in The Taming of the Shrew where Petruchio and his companions stop before the house occupied by the disguised pedant. The person knocking at a house in the town would of course be generally in the street. In The Merchant of Venice, the penthouse "under which" Lorenzo desired the torch bearers "to make stand", is of course in the street, as also

the one in Much Ado About Nothing when Barachio tells Conrade: "Stand thee close, there, under this penthouse, for it drizzles rain."

Shakespeare's indications of a street scene has nothing uncommon. Marlowe especially has several indicated.

As in many nobles and kings appear in Shakespeare's plays, it might be inferred that many castles are mentioned. The number of scenes laid in or near a castle is considerable. Almost all occur in the historical plays, and the indications of the castles with a few notable exceptions are rather meager. The balcony again would serve as the walls and battlements. Sandal Castle is several times referred to in III Henry VI, ~~Sam~~ Pomfret Castle mentioned in Richard III as a place for prisoners. A better reference occurs in Richard II to Berkeley Castle, for in III, 3, it is said: "There stands the castle, by yon taft of trees". Similarly Barklaughay Castle in Wales is mentioned, when in III, 2, the landing Richard asks: "Barkloughly Castle call they this at hand?" to which Aumerle replies: "Yea, my lord. How brooks your grace the air, after your late tossing on the breaking seas?" In the same play, Act III, we hear of Flint castle, of "yon lime and stone" and of the "rude ribs of that ancient castle". Reference is also made to "this castle's tattered battlements" and to the "grassy carpet of the plain" before it. This description of Flint castle is one of the very best descriptions of castles in all of Shakespeare's works. Only that of Inverness Castle in Macbeth is more vivid and pleasing. In King John we have the unnamed castle close to a street in which Arthur is confined. In IV, 3, Arthur says:

"The wall is high, and yet will I leap down,  
Good ground, be pitiful and hurt me not.  
\* \* \* \* \*  
I am afraid, and yet I'll venture it."

But being hurt, he exclaims: "O me, my uncle's spirit is in these stones." Agincourt castle is mentioned in Henry V. "What castle is this called that stands hard by?" Henry asks, and hearing the name, he calls the battlefield after it.

Macbeth is notable for its castles. Iverness, Macbeth's castle, is beautifully described. Lady Macbeth, I, 5, refers to "my battlements". And then the fine description in scene 6:

"Dun. This castle hath a pleasant seat; the air  
Nimble and sweetly recommends itself  
Unto our gentle senses.

Ban. This guest of summer,  
The temple haunting martlet, does approve  
By his loved masonry, that the heaven's breath  
Smells wooingly here; no jutting, frieze,  
Buttress, nor coign of vantage, but this bird  
Hath made his pendent bed and procreant cradle,  
Where they most breed and haunt, I have observed  
The air is delicate."

This description certainly puts the imagined setting before the audience.

With this may be compared Massinger's description in A New Way to Pay Old Debts, IV, 1. Although the object is a manor house, it was probably not very different from Macbeth's castle:

← "Overreach. \* \* \* \* \* How do you like this seat?  
It is well wooded, and well watered, the acres  
Fertile and rich; would it not serve for change,  
To entertain your friends in a summer progress?"  
← "Lovell. \* \* \* \* \* 'Tis a wholesome air,  
And well-built pile".

Dunsinane Castle is also described in Macbeth, indirectly by Macbeth who is in the inside, V, 5:

"Hang out our banners on the outward walls;  
The cry is still, 'They come!' Our castle's strength

Will laugh a siege to scorn; here let them lie  
Till famine and the ague eat them up."

Soon the enemies arrive, and Maccoln exclaims:

"Now near enough, your leafy screens throw down  
And show like those you are."

The enemy must be very close to the castle.

Often the castles were used for political prisoners. So we have them mentioned in different plays. But no special description is added. The Tower of London occurs several times as a place of confinement. The best description is probably that in Richard III. As preliminary information, we hear Buckingham tell the prince that Julius Caesar "did begin that place; which since, succeeding ages have re-edified". In 5, Gloucester refers and points to the "drawbridge" and the "walls". Queen Elizabeth, looking back upon it in IV, 1, exclaims:

"Pity, you ancient stone, those tender babes  
Whom envy hath immur'd within your walls!  
Rough cradle for such little pretty ones!  
Rude ragged nurse, old sullen play fellow  
For tender princes, use my babies well!  
So foolish sorrow bids yon stones farewell."

Other prisons are mentioned, but the description is meager. Much Ado About Nothing has a prison, Twelfth Night the private room where Malvalia is confined. It is shrouded "in hideous darkness," "dark as hell". So he calls for a "candle". In Measure for Measure Claudio's prison has to be imagined. The whole conversation about the prison and the making ready for the execution is such that a real prison atmosphere is created. It is the most effective prison scene in Shakespeare. All

the other prison scenes named in Shakespeare may be passed over as nothing remarkable is told.

With the prisons the trial scenes may be linked. In the Merchant of Venice, IV, 1, reference is made to the "court", "this court", "our court", and the clerk, etc. About the same is true of the trial scene in Henry VIII. These and trial scenes occurring in other plays, hardly go beyond the mentioning of the court, and are not remarkable.

As religious life enters into several of Shakespeare's plays, monasteries and nunneries, also cells of friars are mentioned. None is extensively described. Reference to a building is made in the Comedy of Errors. In V, 1, the second merchant says:

"Anon, I am sure, the Duke himself in person  
Comes this way to the melancholy vale,  
The place of death and sorry execution,  
Behind the ditches of the abbey here."

Luciana tells Adriana: "Kneel to the Duke before he pass the abbey!" The woman tells the Duke about ~~the~~ her husband: "Even now we hous'd him in the abbey here." And afterwards the abbess entreats the Duke to "go with us into the abbey here. In Measure for Measure, there is a conversation in both a monastery and a nunnery. No direct mention of the place is made, but the conversation of the Duke with Friar Thomas creates the proper atmosphere for the monastery. Similar is the case regarding the nunnery. We hear about the privileges of the nuns, of the restrictions, e.g. of their being forbidden to speak to a man in the absence of the prioress. The atmosphere is very skilfully created through these indirect statements. Friars' cells are mentioned a few times, probably indicated, as the caves, by the rear stage. So, in The Two Gentlemen of Verona, IV, 3, "Friar Patrick's cell" and again in V, 1, when



Silvia tells Eglamour:

"\* \* \* \* \* Go on, good Eglamour,  
Out at the postern at the abbey wall."

In Romeo and Juliet we have Friar Laurence's cell several times mentioned. Here as in other cases, the atmosphere is created by indirect references and the dialogues. A former abbey, but now more of a fortification, is described by Webster in his Duckess of Malfi, V, 3:

"Delia. Yond's the cardinal's window. This fortification  
Grew from the ruins of an ancient abbey;  
And to yond side o' th' river lies a wall,  
Piece of a cloister, which in my opinion  
Gives the best echo that you ever heard -"

"Ant. \* \* \* \* \* I do love these ancient ruins,  
We never tread upon them but we set  
Our foot upon some reverend history;  
And questionless, here in this open court,  
Which now lies naked to the inquiries  
Of stormy weather, some men lie interr'd."

"Delia. Hark! the dead stones seem to have pity on you,  
And give you good counsel."

As to churches, Shakespeare lays his scene there only in Much Ado About Nothing. No details except a monument are given. The vicinity of the church is once brought to the mind of the audience when the second watchman in Much Ado About Nothing, III, 3, 96, proposes: "Let us sit here upon the church bench till two, and then all to bed." In Hamlet there is the graveyard scene with the grave diggers and the grave. The atmosphere is created by the statements and the conversation.

As in the case of taverns, the interior of private houses is never prominently described. We are told sometimes where the scene is laid as glean it from the conversation, but that is about all. A knocking at the door would of course indicate that the scene is laid either before the door or inside of the house. This knocking is common, in Shakespeare

as well as in other Elizabethan dramatists. The most famous is of course that in Macbeth. In Act II, 2, 65 Lady Macbeth, just after the murder, says: "I hear a knocking at the south entry. Retire we to our chamber," and when the knocking is repeated: "Hark! More knocking. Get on your night gowns" And then follows the famous third scene where the porter is aroused.

Several banquets occur in Shakespeare's plays. Direct statements are made and the actual procedure at a banquet seems to be given. There is the preparing of the dishes by the servants, the setting down at the table, and some, though sparing, references to eating. The most famous banquetting scenes in Shakespeare are probably those in Titus Andronicus, Macbeth, and Timon of Athens. All of these and the others are alike in essentials, and no further treatment is required.

To sum up the results of the discussion. We have seen that Shakespeare employs in his poems as well as in his plays many figures of speech dealing with nature, but only in a few isolated cases in the plays do they create the proper atmosphere. Likewise much descriptive narration is used, which does not refer to imagined settings on the stage, but some of this description, especially that of a semi-direct nature, is very important in creating the atmosphere in some of the plays, and in combination with the direct description is highly effective. And it seems that this indirect description is almost as numerous as that referring to light effects and imagined settings on the stage.

But in the absence of detailed stage settings, the direct poetic description became practically a necessity, as a fair amount of indication as to the immediate and detailed environment of an action on the stage had to be supplied. A symbolic indication or setting on the stage might serve

as an aid in creating the illusion as to stage effects, but it could never enable the audience to visualize a particular spot or setting. Direct descriptive poetry had to be brought into play, the words producing the effect upon the senses.

Shakespeare succeeds admirably in creating the particular illusions. But his method is not always the same. Sometimes the material method with descriptive poetry is employed to bring about the effect. At other times descriptive poetry alone is resorted to. Then we may have direct and explicit statements to a particular setting either by a chorus or by a character appearing in the play proper. In that case not seldom glowing poetic descriptions serve to create the illusion as to details. These descriptions, however, do not interfere with the action, but rather support it. At times indications of scenery are given rather sparingly, and the effect of poetic imagination is then produced by suggestion. Details of a particular scene setting may be given as the action progresses, so that the imagined setting is gradually brought before the audience. At other times Shakespeare saturates the dialogue with the proper atmosphere in such a manner, that the imagined setting immediately suggests itself. But whatever method Shakespeare may follow, he succeeds in creating the illusion necessary for a proper understanding of the action, and this fully justifies his relatively large use of descriptive poetry as an indication of scenery.