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ENGLISH LITERATURE

By  
RICHARD G. MOULTON, A. M.  
of Cambridge University, England

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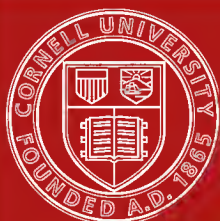
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UNIVERSITY EXTENSION LECTURES

UNDER THE AUSPICES OF

THE AMERICAN SOCIETY

FOR THE

EXTENSION OF UNIVERSITY TEACHING

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FOUR  
STUDIES IN SHAKESPEARE

BY

RICHARD G. MOULTON, A. M.  
of Cambridge University, England

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- 1 'Macbeth'—Does Shakespeare believe in Ghosts?
- 2 The Character of Lady Macbeth
- 3 Macbeth as a Study of Degeneracy
- 4 Henry V as a Study of Development

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BOOKS

Any edition of Shakespeare will serve *if it has numbered lines*. [The references in this Syllabus are to the numbering of the Globe Edition: Macmillan, \$1.25.]

### EXERCISES

Exercises on each lecture will be found below (page 12). Any person attending the lectures is invited to send written answers [to not more than *two* questions each week]: they should be addressed to MR. MOULTON at the COLONNADE HOTEL, PHILADELPHIA, and should arrive a clear forty-eight hours before the following lecture. Some signature, *together with the name of the lecture-centre at which the exercise is to be returned*, should be given at the top of the first page. They will be returned, with marginal comments, at the 'Class,' at which further explanations will be given on the general subject. All persons attending the lectures are invited to this Class, whether they have sent in exercises to the lecturer or not.



## THE SUPERNATURAL ELEMENT IN MACBETH

Shakespeare introduces into his dramas supernatural agents and phenomena of a kind not usually recognized at the present day: such as Ghosts and Witchcraft, &c.

The chief plays are *Macbeth*, *Hamlet*, *Richard III*, *Julius Cæsar*.—The two plays, *The Tempest* and *Midsummer Night's Dream*, stand in a different class, as they are wholly divorced from reality.

The question arises, How is this supernatural element to be regarded by the student of Shakespeare, in accordance with sound principles of analysis?

1. Beware of the temptation to explain away the supernatural character of such portions of Shakespeare's plays out of zeal for the poet's 'rationality'—there may be scenes in which an apparition may be resolved into an hallucination (e.g. *Macbeth* 3.4, where no one sees the ghost except Macbeth)—but there are cases in which the apparitions are unquestionably objective and supernatural (e.g. Witches in *Macbeth*, Ghost in first act of *Hamlet*)—and a single example is sufficient to establish the assumption by Shakespeare of such supernatural phenomena for his dramatic world.

2. Shakespeare seems to assume for any story he presents whatever was believed in by the age to which the story belongs—but the poet is himself responsible for the interpretation underlying the story, in this case for the use made of the supernatural agency—thus the true 'rationalisation' enquires how the *operation* of the supernatural element in a play harmonises with reason and morals.

(1) The Beings of Evil have no power over man except by his own consent. 'Compare instruments of darkness' (1.3.124).

Macbeth has long harboured treacherous designs on the crown [1.7.47-59; this must refer to a date anterior to the opening of the play]—connect with this his start and Banquo's surprise (1.3.51).

In the second interposition of the Witches he forces them to speak [3.4.132-6; 4.1.50-61, 103-5].

This is further brought out by placing alongside of Macbeth the uncorrupted Banquo, subjected to the same temptation. [Compare 1.3; 2.1.1-30; 3.1.1-72].

(2) Similarly, what the Witches reveal as Destiny confirms or assists, not alters, the natural working of events.

E.g. Macbeth's succession to the crown depends upon a train of natural events, of which the most important is the flight of Duncan's sons (2.4.21-32). Macduff is the natural leader of an insurrection against Macbeth [compare 2.3.56 &c.; 3.4.128; 4.1.74]—and as the most deeply wronged is bound to be the slayer of the tyrant [5.7.15; and compare 4.3.111-4 with 4.3.201-40]. Banquo was a natural rival of Macbeth (3.1.50-7).

3. The main function of the supernatural element in a play is to add dramatic force to the working of events. By the interposition of the Witches the 'working of events' takes the form of a 'destiny' which appears

(1) irresistible :

Throughout, obstacles thrown in the way of the 'destiny' become the means by which it is worked out. E.g. proclamation of Malcolm as heir apparent [1.4.38-42; compare 1.4.48-53 with 1.3.143-7]—flight of Duncan's sons [compare 2.3.141 with 2.4.24-32]—oracle about Dunsinane castle leads Macbeth to shut himself in that castle, without which 5.4 would not have taken place.

(2) dark and unintelligible, till explained by fulfilment :

Of the two oracles pronounced by the Witches in 1.3, one is clear, the other mysterious—mystery drags on Macbeth (3.1.57-72) to a deed which at once explains and fulfils it. [Compare 3.1.134; 3.4.20-31; 4.1.100-124.]

(3) flavoured with personal mockery.

The supernatural aids up to a certain point and then deserts: seeking unholy support finds a nemesis in losing it where most wanted. Effect of the Witches vanishing [1.3.78, and compare 4.1.133].

The "honest trifles" principle (1.3.122): prying into forbidden knowledge finds a fitting nemesis in obtaining only half truths.

The gods punish men by granting their prayers. [Macbeth's Vision of King's in 4.1.; especially note 103.—Compare in 3.4 apparition of Banquo in response to invitations.]

To sum up: Macbeth was the actor in the scene of his destiny: did the Witches do more than turn the (coloured) footlights on it?

## CHARACTERS OF MACBETH AND LADY MACBETH

Traditional view : that Lady Macbeth is a virago, of a coarse nature that is the ruin of her nobler husband.—View here put, the reverse : that Macbeth's is the low nature, and that he seals the ruin of both, his wife only hindering him from adding weakness to crime. She exceeds her husband in guilt only in the sense that the higher nature falls with the greater fall.

How is it possible for such opposite impressions to be left by the same poem? The difference is made by catching a certain point of view, from which the play may be so regarded that all the details are focussed into harmony.

### Antithesis of the Practical and Inner Life

For the play of *Macbeth* the point of view is the Antithesis of the Practical and Inner Life. [Compare *Proverbs* 16.32, the oracular response *Nosce Teipsum*, the Stoic use of 'King,' &c.]

1. Each of us has two lives : the outer one of action and intercourse with our fellowmen ('Doing')—the inner life in which our reflection and energies are turned inwards upon our own self ('Being').
2. This must not be confused with other antitheses : (a) 'worldly and religious' [the inner life is the sphere of religion, but may be dominated by its opposite]—(b) 'practical and intellectual' [all powers and faculties apply to both outer and inner life, though different in the two : e.g. discipline, experience, knowledge, especially (active and passive) courage].
3. It is clear that a man's relation to these two lives will be a fundamental element in his 'character.'

In a simple age, like that of the play, the natural tendency would be for genius in men to find scope in the Outer and Practical world, genius in women would be restricted to the Inner Life. [The same antithesis is a point of view for plays reflecting more complex ages : *Julius Cæsar*\* and *Hamlet*.]

### The Antithesis applied to Macbeth

Thus Macbeth is essentially the Practical Man, the Man of Action—of the highest experience, power and energy in military and political command—accustomed to the closest connection between willing and doing.

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\*The application of the antithesis to *Julius Cæsar* and *Macbeth* is worked out in my *Shakespeare as a Dramatic Artist*.

On the other hand he has given little thought to things transcendental—undisciplined and common-place in mental and moral reflection—a mental crisis or moral problem afflicts him with the shock of an unfamiliar situation.

1. The lofty sentiments he expresses mean no more than a virtuous education—emphasised because he has no disposition to examine them: the practical man's distrust of wandering from the beaten track—no signs in him of real love of goodness founded on a deep affection or intelligent choice. [Especially note: his wife's analysis of him (1.5.16) confirmed by his own confession (1.4.51)—notice eminently practical nature of his soliloquy (1.7)—and see what changes his attitude in the subsequent dialogue (1.7 from 61).]
2. His spirits seem to rise with evil *deeds* [dagger soliloquy 2.1.33—so 3.2.40]—but in mental conflicts he shows an almost childish simplicity [2.2.29 and 44]: compare terror at facing the corpse.
3. He has the tendency to superstition characteristic of an unthinking man [in a superstitious age: the reverse in a sceptical age]—compare 5.5.10: 3.4.75,122—he never doubts for an instant the reality of the supernatural interference [contrast his wife and Banquo].

All this affects the completeness of Macbeth as a type of the Practical Man in one important point: total absence of self-control *in presence of suspense* [1.3.137 and 3.2.16; compare as examples 1.3.118; 1.4.48; 2.1.22].

### The Antithesis applied to Lady Macbeth

Viewed in the light of the antithesis Lady Macbeth may be seen to have had the feminine lot of being shut out from active life—her genius and energy have been turned inwards—her soul is not hardened fit for the working-day world, but quick, delicate, sensitive—especially:

(a) She is accustomed to mental struggles and moral loneliness, and has solved some of these problems [2.2.53—compare absence of impression made by the supernatural on her in 1.5];

(b) Her WILL is unquestioned king in her inner life, not only over passions, but even over her feminine instincts, which she sacrifices for the sake of the man she loves.

The essence of the popular misconception of Lady Macbeth is that it mistakes a *struggle against* softer instincts of woman for a *total absence* of them.

### Commencement of Lady Macbeth's tragedy.

1. A single passage (1.7.47-59) gives us a glimpse of the two prior to the commencement of the play, from which we see that Macbeth committed the two to the treason, with an overpowering passion of resolve that seems to his wife stronger than even a mother's love.

2. There is no trace of self-seeking in Lady Macbeth; she has no sphere but her husband's career—all other passions gone [note loss of her children]—her energy in a life that gives no scope for it has become condensed in the form of a 'high-spiritedness' waiting an opportunity for concentration.

### Tragedy of Lady Macbeth in the play.

1. The shock of opportunity comes in 1.5.32—terrible struggle of will and feminine instinct in the moment of concentration.
2. Feminine instinct triumphing over will: she had meant to do the deed herself [compare 1.5.41, 68, 74; 1.7.69; 2.2.13], but Duncan's resemblance to her father breaks her down [2.2.13].—Compare her physical weakness at 2.2.1, 33—perhaps at 2.3.124.
3. Will triumphs over feminine instinct at the crisis caused by her husband's breakdown (end of 2.2).
4. Strain of keeping up appearances through her husband's perpetual failures of self-control: 1.5 and 7; 2.3 from 112; 3.2.38; 3.4.

### End of Lady Macbeth's tragedy.

The civil war in Lady Macbeth between will and feminine instinct can end only in MADNESS.—Even in delirium she is divided between feminine horror of blood and tender anxiety for her husband's safety (5.1).

## CHARACTER OF MACBETH IN DEVELOPMENT

In the analysis of Macbeth's character given above, three points have been prominent: his practical nature, his impatience of suspense, and his tendency to superstition. These give three threads by which to trace the development of his character through the movement of the story.

(1) We may see his practical nature passing through every stage of moral degeneracy.

(2) We may watch the flaw in his powers, impatience of suspense, growing from a mere weakness into the dominant force in his nature.

(3) We shall see how, as the rest of his nature hardens, his susceptibility to superstition becomes more and more irresistible, and is the channel by which outraged nature asserts itself.

1. An accidental glimpse of Macbeth prior to the commencement of the play. [1.7.47-59.]

Even in these few words we see the prominence of practical considerations [time and place]—and a touch of impatience.

## 2 Macbeth under temptation. [1.3 and 4.]

Note how the temptation which has been long present with him [see last section] becomes active when it comes through the channel of the supernatural [contrast Lady Macbeth in 1.5]—his imagination awakes [at 1.3.134] but is at present a restraining force—and he is at present strong enough to endure suspense [1.3.143 and 146]—when the temptation appeals to his practical nature [1.4.48-53] he at once yields, yet the words show that his imagination is strong enough to make crime a difficulty to him.

## 3. Macbeth facing the deed. [1.5 to 2.2.]

As long as suspense lasts his mind is completely unhinged [especially 1.5.63 and 1.7]—his supposed moral shrinking is shown by the soliloquy to be really hesitation from *practical* considerations—as soon as the practical instinct is satisfied [1.7.72] his mind springs to the height of exultation [continued in 2.1.33]—which lasts through the murder itself up to a point where accident brings a moment's suspense [2.2.24: "I stood and heard them"]—then he wholly breaks down under superstitious terrors.

## 4. Macbeth facing discovery: the first shock of discovery [2.3]—the long strain of concealment [illustrated by the eve of the council at which all is likely to come out: 3.1, 2].

In the earlier scene, where all is bustle and activity, the practical man is seen at his best—yet even here a single moment's suspense ruins him. [2.3.106-111 shows how perfectly Lady Macbeth's plan would have acted if he had not departed from it by stabbing the grooms.]

In the after period impatience of suspense has become a settled disease [3.2.8-39: compare 3.1.49-72]—and has undermined his judgement [contrast with his wife 3.2.38-46].—So crime has increased its hold on his practical nature: where his first murder was in frenzy of excitement, and his second a sudden impulse, the murder of Banquo is a thing of deliberate contrivance [3.1.73-142]—and 3.2.46 suggests enjoyment of it.

Note that absolute trust in the supernatural has much to do with his fatal blunder of murdering Banquo [compare 3.1.49-72].

## 5. Macbeth facing Nemesis: the first shock of Nemesis is the appearance of Banquo's ghost—from which a long strain of hopeless resistance is maintained to the end.

Suspense passes now beyond a settled disease and becomes a panic [especially 3.4.140, compare whole passage 131-143].—The practical powers of Macbeth now show their greatness in the amount of slaughter [compare 4.3.4-8]—which becomes an end in itself, and at last a mania [5.2.13].

His whole receptive nature is now swallowed up in the supernatural—while the rest of him hardens [compare 5.5.11-17] this gains more and more on him—in the Ghost Scene the supernatural is more real to him than the real life about him—as with a drunkard and his drink, the supernatural becomes a necessity to him [3.4.132]—he puts blind trust in it [5.7.12; 5.8.12] and eagerly *forces* it to torture him [4.1.].

## HENRY V

## As a study of Character-Development

The study of the two plays *Henry V* and *Macbeth* side by side illustrates character-development as a dramatic process in two different senses: (1) in *Macbeth* there is real growth and development (downwards) in the character itself, brought about by the succession of the incidents; (2) in *Henry* the character is in itself complete throughout [this is the point of 1.1.24-67], but development is observable in its *delineation*, and in the successive stages through which we attain to a full view of it.

*Henry V* appears to be Shakespeare's Ideal Hero King—or rather, the poem has the English Nation for its hero, appearing partly in itself, but more especially summed up and concentrated in its typical hero.

In connection with literary art the poem has a peculiar interest, as exhibiting a struggle between Epic and Dramatic; a desire to convey in its highest and most artistic form a grand action for which the ordinary machinery of the Drama was inadequate. This impression is left by the work as a whole—and in particular the obsolete Chorus is in this play revived to a Quasi-Epic function: the succession of these choruses at intervals admirably paints the 'march of events.'

But if Epic, it is an Epic of character, not of action—not a glorious warrior at his work, but a perfect type of man, in circumstances sufficiently searching to test his character to its depths—a Wellington, as distinguished from a Napoleon—its climax is a crowning display of sustained tone of mind in the midst of greatest reverses.

1. Council of War.—We see the process of formation of purpose exhibited in its ideal form.

(1) After (1. 1) a Prelude [which appropriately celebrates the King's great awakening from moral dissipation—suggestive that his has been the wildness which is often the first outcome of a luxuriant character—contrast the shallower correctness of the Dauphin 2.4.15] we see the subject of the French War calmly and elaborately debated (1.2 to 220)—the King urging the main objections to it—the whole discussion based on high considerations of State Policy.

(2) Calm Deliberation is rightly succeeded by decisive Resolution: we feel the war as good as begun (221-233).

(3) Now is the appropriate time for introducing the Dauphin's insult: Resolution is converted into Passion—gathering force of the rebuke in which the jest is made to recoil in grim earnest on the jester—superb exhibition of concentrated purpose so unhesitating in its confidence as to have no thought but for the sad consequences to its victims. [This continued in message of English Ambassador 2.4.75.]

2. The Treason scene [2.2]: the Perfect Man and National Hero in contact with the supreme sin against Individual Friendship and against the Nation—no weakness, not even the noble weakness of mercy.
3. The Siege of Harfleur [3.1, 3]: Concentrated character in the moment of action—especially the charge in 3.1: catches the exact spirit of all ranks of the nation, and braces each to its highest tone.
4. Here we must notice the Relief Scenes and Underplots. The customs of the English Drama obliged Shakespeare to unite the comic and the farcical with the serious—moreover this play is part of a group, and the Falstaff company have to be wound up—this underworking falls into three minor actions, all having more or less relation to the general national colouring of the whole drama:

(1) London Braggadocchio, as represented in the Falstaff set, brought into contact with the healthy discipline of camp life.

(2) Military Pedantry in three national dresses: Welsh, Scotch, Irish [The Fluellen, Jamy, Macmorris Scenes.]

(3) Love-making in broken French and English.

These are skillfully worked into the larger action—especially notice in the Crisis scene how the King is in contact with almost all.

5. The Shadow of Reverses: without this the deepest test of character is incomplete.

(1) All through this section of the drama there is maintained a background of French scorn [esp. 3. 5. 15]—all of which of course acts as a foil to the eventual triumph.

(2) The beginning of this climax of character-testing is marked by the first hint of sickness in 3. 5. 56—in the next scene we see the true character coming out under this discipline: supreme calmness of mind neither rising to defiance nor sinking to hesitation [esp. 3. 6. 149].

(3) Then the CRISIS scene: the Eve of the Battle [4. 1]. The King is the mainspring of the whole action, keeping up the tone of all classes of mind by personal contact—compare with Bedford (3), Erpingham (13), even Pistol adores him (35), with military pedantry (64)—but especially with the common soldiers (87).

His mental strength appears perfect: even to humour, and acute perception of character-oddities (affair of leek)—at the same time he has the keenest susceptibility to the responsibilities of the situation—these sharply brought home to him in the dialogue with the common soldiers, where of course he is arguing with his own thoughts as well as with them: his appeals (under disguise) for sympathy are bluntly rejected—he is nettled yet maintains his humour (affair of glove)—the full feeling of responsibility appears in the soliloquy, where the inner man is separated from the outer guise of king—then in a pang of self-examination (309) the Crisis reaches its height and passes into action.



6. The Supreme Moment of Action. We have still the contrast of the Courage of Scorn [4. 2. 39] with Courage in Reverses—then the true spirit of battle in the Westmoreland incident—once more the majesty of invincible purpose in the final reply to the herald [4. 3. 90].
7. The Triumph occupies little space: an event so well led up to tells itself—the calmness of the triumph is noticeable [4. 8. 111].
8. Here the peculiarity of Shakespearean dramatic action comes in: instead of terminating in a great climax it is slowly elaborated after the climax to a regular historical conclusion—this in the present case
  - (1) gives full play to the feeling of *reaction* from so intense a strain [The King and Fluellen 4. 7. 95—the affair of the glove 4. 7. 123 &c.];
  - (2) gives full scope to the Underplots [scene of eating the leek 5. 1—the love-making in broken languages 5. 2];
 the whole culminating (5.2) in a Council of Peace [the Royal Marriage] balancing the Council of War at the commencement.

## EXERCISES

## I

Read *Macbeth*, and Syllabus pages 3, 4.

1. Compare Macbeth and Banquo, especially with reference to the effect of temptation upon the two.
2. †Analyse the following scenes: Act 3 scene 4—Act 1 scene 3 (before the entrance of Ross and Angus).
3. \*Discuss the Witches and Apparitions in *Macbeth*: (1) were they real (2) did their interposition make any difference to men or events?

## II

Read *Macbeth*, and Syllabus pages 3-7.

1. \*Sketch the character of Lady Macbeth, especially noting (a) her tact (b) whether she ever loses her feminine nature.
2. Analyse † the following scenes: Act 1 scene 7—Act 5 scene 1.
3. Examine the description of Macbeth as the practical man by comparing him as seen in periods of action and under circumstances in which action is impracticable.

## III

Read *Macbeth*, and Syllabus pages 7, 8.

1. \*Illustrate the meaning of the term 'Character-Development' by reference (a) to *Macbeth*, (b) to some novel you have read.
2. Analyse † the following scenes: Act 2 scene 2—Act 1 scene 3 (from the entrance of Ross and Angus).
3. Note points you would consider crises in the story of Macbeth.

## IV

Read *Henry V* and Syllabus pages 9-11.

1. \*How far does Shakespeare's Henry come up to your own idea of a hero?

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\*Suitable also for Discussion Meetings.

† In 'analysing' a scene such a description should be given as will make clear the purpose of each speech, or its bearing on the general drift, any changes of thought or movement on the part of the actors, the scenery and general surroundings being not forgotten.

2. Note (a) faults you see in Henry, (b) how his character is brought out by contrast with others in the play, (c) how he influences various personages with whom he is brought into contact.

3. Analyse one or more of the comic scenes. Have these comic scenes any bearing on the play as a whole ?

### Subject for Essay

Did Shakespeare believe in Ghosts? A general discussion of his attitude to supernatural phenomena.

### Suggestions for Further Study

Students who have followed out the matter of this Syllabus will have had suggested to them in the course of it various lines of study, some of which they may care to work out for themselves.

1. Character-Development is an obvious interest that may be traced through a large number of works of drama or fiction.
2. The Antithesis of the Practical and Inner Life may be worked out in many characters and stories : it is specially applicable to Shakespeare's plays of *Hamlet* and *Julius Cæsar*.
3. The treatment of supernatural beings and phenomena in plays and novels. A list of Shakespeare's plays that deal with these is given on page 3.





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- 5 Shakespeare's Tempest, as a Study of Providence
- 6 Conclusion: The Use of Magic in Literature

## BOOKS

The Syllabus is made full to serve as a text-book. Any editions of the works treated will serve (as to references, see heading to each section).

Some of these works (*e. g.* THE MONASTERY, MONTE CRISTO) being lengthy, should be begun before the weeks in which they are the lecture subjects. The treatment in the Syllabus is intended to help reading after the course is completed; in the weeks of the course itself students should be content with some one section of the Syllabus taken in connection with the work reviewed.

## EXERCISES

for each week will be found at the end of the Syllabus. Any persons attending the lectures are invited to send written answers (to not more than *two* questions each week): these should be addressed to MR. MOULTON at the COLONNADE HOTEL, PHILADELPHIA, and should arrive a clear forty-eight hours before the following lecture. Some signature, *together with the name of the lecture-centre at which the exercise is to be returned*, should be given at the top of the first page. They will be returned (with marginal comments) at the 'Class,' at which further explanations will be made on the general subject. All are invited to this 'Class,' whether they have sent exercises to the lecturer or not.



## SHAKESPEARE'S TEMPEST

The References are to the Globe Edition of Shakespeare (Macmillan): other editions will serve *if they have numbered lines*. [e. g. W. J. Rolfe's *Tempest* with notes.]

### THE TEMPEST AS A STUDY OF ENCHANTMENT

Shakespeare's *Tempest* is a Story of Enchantment. The question will suggest itself, How is a poet to give creative reality to this and other forms of the Supernatural? He may do three things:

(1) He may *derationalize*, or remove as far as possible from commonplace experience, the general surroundings amidst which the Supernatural is to appear.

(2) He may *rationalize* the Supernatural element itself, that is, give it as many points of contact as possible with thought and experience.

(3) He may give further support to the Supernatural element by uniting with it as much as possible of what is nearest akin to it in the world of reality.

These three modes of treatment are combined in Shakespeare's dramatic handling of Enchantment in the present play.\*

#### Preparation of a Background for the Enchantment

1. In Scenery: A Desert Island—saturation of the play with details of nature-beauty.

(a) Sense of desolation (3.3.80)—inaccessible (2.1.37)—the secret of sailors (1.2.270) and hidden currents (1.2.159, 178)—guarded by storms (1.1) and forbidding cliffs (2.1.120, 1.2.227).

(b) Yet of wondrous charm when the boundary is passed (2.1.41, 52; &c).

(c) All the elements of life natural: dwellings (5.1.10) and even prisons (1.2.278, 294, 343)—spectators (1.2.287, &c.)—labour (1.2.312, &c., 2.2. end)—food and luxuries (1.2.334, 462)—treasures (1.2.337; 2.2.164, 171; &c.)—on the other hand artificial wealth treated as trumpery (4.1.186)—education (1.2.335)—note even the terms of abuse (1.2.314, 316, 340; 2.2.1; &c.)

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\**Macbeth* may be taken as a companion study in Shakespeare's use of the Supernatural. In that play the mode of treatment is chiefly No. (2). [*Shakespeare as a Dramatic Artist*: page 259, and Chapter VI.]

(d) The drawbacks to the landscape are those that proceed from tropical luxuriance (2.2.1, 18; 4.1.180; 3.3.3).

(e) The whole scene made to appear a natural background for a Golden Age (2.1. from 143)—for fairy life (1.2.376, &c.)—and especially for the MASQUE (4.1.60), which is a prodigal accumulation of nature-wealth: waving fields (Ceres), rainbow colours (Iris), the sky in its softer mood (Juno), water as an element of landscape (Naiads)—these in personification mingle with the joys of harvest—the whole loaded with pastoral details in sleepy verse.

2. In Character: Miranda as Ideal Maidenhood and a Child of Nature—the aspect of character furthest removed from the commonplace.

(a) Her ideal beauty (1.2.421)—3.1.42 is almost a definition of ideal; ‘created of every creature’s best.’

(b) Her peculiar position: the highest intellectual education (1.2.172)—yet no contact with the world—has seen none of her own sex (3.1.48)—formed by affection: taking a wife’s place to her father (1.2.305; 4.1.9, &c.)

(c) Prevailing feature: Simplicity—often childlike (e. g. 1.2.1, 46, 410, 417; 5.1.181)—simulating its opposite in 3.1. (e.g. 53, where *modesty* is equivalent to *maidenliness*)—it is the high function of acting to mark such distinctions.

(d) Yet plenty of womanly strength—vivid appreciation of nature (1.2.3, 14, &c.)—quick instinct of compassion (1.2.5, 8, 15, 27, esp. from 466)—throughout her father’s story her play of feeling reflects her father’s emotions more quickly than her own (e.g. 63, 116, 132, 151, 168, 175)—yet her attention is not slavish (117) but on the contrary intelligent (138, 175).

(e) Her creed is a simple faith in beauty (1.2.6, 457, 467; compare 309).

### The Enchantment Itself

Enchantment presents itself as arbitrary suspension of the link between cause and effect.

We have effectless causes (1.2.217, 466 [stage-direction], 486, &c.)—causeless effects: this the main characteristic of the punitive pains (1.2.325, &c.)—effects reversed (1.2.219; 2.1.58, &c.; 5.1.222).

We see the casual becoming permeated by design.

Ariel at the bottom of what presents itself as accidental (1.2.220; 2.1.203, 306; 3.2.83, &c.)—esp. 1.2.144: where a contrived accumulation of chances eventuates in design—of a similar suggestion is the extreme reversal of fortune (1.2.178).

Magic as the shadow cast by science upon the primitive imagination.

Books and staff (3.2.99; 5.1.54) suggest scientific investigation and apparatus—the charmed circle (5.1.57: stage-direction) a vague perception of the exact limitation implied in scientific law—compare Astrology (1.2.180) and common nature specialized into virtues by particulars of time and place (1.2.228)—knowledge of nature wielding nature-forces (1.2.1, 292, 294, &c.).

The barrier between mind and matter begins to break down.

Thoughts are answered from the outside (1.2.396: compare 404; 3.2.134)—Prospero appears almost to move the external world by acts of will (4.1: stage-direction at close of Masque; compare 164).

• Sleep and Music are gates to Enchantment.

The drowsy quality of the climate (2.1.200; compare Miranda throughout 1.2)—dream-scenery (3.2.148)—music is regularly Ariel's instrument of enchantment (1.2.376, 387, 407; 3.2.144-9, &c.)—sounds of nature gathered into a symphony (Ariel's Songs, 1.2, from 376)—soothing and drowsy force of music (1.2.391; 2.1.188)—natural at first, then transcending nature (1.2. compare 387 and 405).

Agents from the Spirit World lend assistance.

Invisible Spirits of Nature are Prospero's punitive agents (1.2.373; 2.2.3, &c.)—thus distance no protection (2.2, esp. 83)—2.2.9-14 suggests malice in the instruments of punishment, which thus annoy body and mind at once—the hunting in 4.1.256 suggests lengthening of torture by giving chance of flight—climax of torture held in reserve: transformation (4.1.249).

The Spirits can assume shapes (3.3, and the Masque), thus bringing home enchantment to the most realistic of the senses—monstrous shapes (e.g. surpassing travellers' tales, 3.3.21, 44-9, &c.)—with inexplicable uncertainty of behaviour (stage-directions in 3.3 compared with 3.3.32).

By such Spirits the Enchanter is able to play with the vastest forces of Nature: 'rough magic' (5.1.40, 50).

Thus the basis of man's reason—confidence in the uniformity of nature—is shaken.

This is put forward as one of the 'subtilities of the isle' (5.1.124)—we get at last helplessness suggestive of disordered mental machinery (5.1.60, 79).

Witchcraft appears in Sycorax as a dark counterpart to Enchantment.

A good deal in common between the two—Witchcraft uses as instruments malignant elements of nature (1.2.321; 2.2.1)—and light-hating creatures (1.2.340).

Ugliness of Sycorax (1.2.258, 263), being the deformity both of body and mind—yet note the *blue-eyed* (1.2.269): the worst ugliness is corrupted beauty—suggestions of animal nature (1.2.282)—especially her relations with Ariel (1.2.271-80).

Dark suggestions of unnatural intercourse with the world of demons (1.2.269, 319; 5.1.272)—perhaps this explains 1.2.266.

### Elemental Beings as the Agents of the Enchantment

The 'four elements' are readily humanized by the Imagination—like man they have tempers, caprices, sympathies, with an occasional appearance of will—especially: their division into upward-tending and downward-tending [compare Henry V 3.7.22] is in harmony with the struggle between man's higher and lower nature.

Ariel an Elemental Being of the higher order, analogous to Air and Fire. [Compare throughout Scott's 'White Lady of Avenel.']

He is directly connected with Air (5.1.21) and Fire (1.2.212, and whole passage 195-215)—thus naturally assumes a shape at will [compare clouds, lightning, St. Elmo fire]—his occupation is to travel in the elements (1.2.190, 252-6)—his qualities in general are those of air and fire: the least material and most akin to those of thought—e.g. motion (5.1.102, 4.1.165)—his highest ideal is liberty and omnipresence (1.2.2.245, 499; 5.1.88)—his natural speech is music, i. e. waves of air (2.1.300 &c.).

His moral side reflects the elements of nature: caprice substituted for motive and passion—especially 'moody' (1.2.244)—the point of 1.2.248 depends on the absence of moral responsibility—he is a *spectator* of human passion without sympathy (5.1.17-24). Note: touches of amusement at his own feats (so Puck in *Midsummer Night's Dream*): e.g. 1.2.213, 222, 224—caprice being congenial to him he works upon the sense of wonder for its own sake (5.1.221-41).

Relations between Ariel and Prospero: 4.1.48, 165, and perpetual terms of endearment 1.2.215, &c. Especially the Quarrel 1.2.242-299—absence of moral seriousness: Prospero governs by strength of will and by *out-capricing* Ariel—queer irony all through: under guise of invective Prospero brings out Ariel's brave endurance and delicate refinement (269-290)—terrible threats (294) as a prelude to giving more than was asked (299)—the fondness underlying Prospero's anger a thing for acting to bring out.

The sufferings of Ariel (1.2.250-296) suggestive: mutual repulsion between the powers of nature—nature-forces (277) serve impartially both sides in the struggle between Good and Evil—servants of light oppressed by darkness (275) till a more powerful deliverer comes.

Caliban a lower Elemental Being, analogous to Earth and Water.

Directly connected with Earth (1.2.314)—he is to the flesh what Ariel is to the spirit—he embodies the lower or animal side of humanity: compare his parentage (1.2.319, 5.1.272). His hideous appearance (1.2.283, 309; 2.2.115; 5.1.291; note especially the term *fish*, 2.2; 5.1.266)—gross passions and gloating over them (1.2.349)—especially: *incapable* of rising (1.2.345, 352, 358): kindness has failed (1.2.345, 363) and we see that suffering hardens him (2.2. 1-4).

The introduction of Caliban gives us an embodiment of the relations between savage races and civilization: compare his name (esp. 1.2.321-374). The Wrongs of Savages: dispossession by the White Man (331)—early relations: the Whites humour the Savage like an animal (332)—education on one side (332-5) reverence and gifts of natural riches on the other side (336)—but the moral divergence too wide for equal intercourse (344)—forced domination on the part of the Whites (342, &c)—the imported civilization turning to a curse (363).—A later scene (2.2) adds another point in the analogy: the great gift of civilization to the Savage: Drink!

Special effect: The dregs of purely natural life are brought into contact with the dregs of civilization (Caliban with Trinculo and Stephano: 2.2; 3.2; 4.1.165)—the former appears morally the nobler, for it has not exhausted the faculty of reverence.

We get passing glimpses into the world of Fairy Life—a region of pure fancy, where passion and responsibility are not.

E.g. Ariel's Songs in 1.2: nature beauty—a life of sport with nature as spectator (1.2.379) or joining in (1.2.382)—Fairy Life filled in to inanimate nature (5.1.33-50)—or as a personal cause to explain nature-mysteries (5.1.36).

## Elements of Real Life akin to Enchantment

Round the central interest gather elements of common experience which have a touch of enchantment in them.

Such is 'Love at first sight,' transforming the lovers (to one another's eyes) as if by miracle—a study of such Love in Ferdinand and Miranda. Preparation for the meeting: of Miranda by the charmed sleep (1.2.408) and of Ferdinand by the invisible music (4.2.1)—the mutual shock (440, 450); compare 409 and 3.1.63)—accidents favour betrayal of their feelings (436, 447)—trouble follows to bind them closer together (450, and 3.1)—through latter part of 1.2 (from 444) and 3.1 the process of leaving the father and cleaving to the husband is advancing—4.1 and 5.1.172: the cloud rolled away, glimpses of a lovers' paradise.

Another kind of wonder suggested in passing: transformations by the processes of nature-change (1.2.396).

A Comic Counterpart to Enchantment: Intoxication.

2.2. Stephano transformed into a god and Caliban into a devout worshipper—Caliban on the threshold of Freedom (2.2. end)—the Freedom (4.1.171)—Stephano coming into his kingdom (4.1.171 to end).

Music and the Arts: especially the enchanted world of the Drama:

In the Masque (see above), a form of Drama which has been described as the meeting-ground of all the fine arts:

leading to a CLIMAX: Life itself and the whole Universe suggested as a Vision of Enchantment (4.1.148-58).

## ENCHANTMENT AS AN ENGINE OF POETIC JUSTICE

Moral elevation is given to this Story of Enchantment by presenting the Supernatural as an engine of Poetic Justice: artistic handling exercised on the moral government of the world.

1. Prospero obtains from his Enchantment the Glory of playing Providence. [Compare all through the elaborate study of a similar situation in Dumas's *Count of Monte Cristo*.]

In Prospero's Story (1.2.22-184) we see the price that has been paid for this power: life-study (74, &c.)—surrender of the world (89, 109)—tragic suffering (121, 155)—twelve years in the desert (53) with toil (3.2.100, 5.1.33-50) and perpetual risk (3.2.100, 4.1.139)—with all this strange accidents must concur: preservation of the rotten boat (159, 171)—finally, the waiting of a whole lifetime for a single moment of opportunity (171-184).

2. The wielder of Providence finds brought home to his human sympathy the suffering generated by the very machinery of moral government: Prospero has to console the tender-hearted Miranda amid the storm. [In some sort a 'Dramatic Foreshadowing' of the Climax.]

3. There has been a rehearsal for the final scene of human judgment in Prospero's kingdom over the Spirit-World: mercy and judgment exercised on Ariel and Caliban—Ariel delivered (1.2.270—293)—goodness failing with Caliban and changed to terror (1.2.332—365)—thus dividing line begins to appear: Ariel won to love, Caliban hardened to further evil.

4. The sphere of Poetic Justice extends much beyond 'Justice'—e.g. working out the welfare of the attractive\*: Ferdinand united to Miranda—Yet with responsibility: use of trial to prune the happiness of the loved (1.2 from 450; 3.1; compare 4.1.1).—A hint at another function of Poetic Justice: universal restoration (finale, especially the Ship: 5.1.215).

5. View of the more terrible operations of Poetic Justice in the case of the hardened: vengeance *by encouraging to fresh crime* [here especially compare the *Count of Monte Cristo*]*—this is seen in the Episode of Antonio and Sebastian's Conspiracy (2.1 from 185)—circumstances moulded so as to invite treason (199—204) and suddenly turning (306) at the critical moment.*

A parallel to this in the Comic Side of the Play: sufficient Nemesis is secured by just giving a fresh touch of impulse to the evil passions—Ariel sows discord amongst the quarrelsome (3.2 from 48)—leads on drunken valour to involve itself in mischief (4.1 from 165)—brings food to cupidity (4.1 from 193).

The whole suggests a sense of *economy* in the judicial government of the world: the ends of 'justice' secured with the least expenditure of preternatural force, a few touches serving to carry forward the good and the bad in their several directions.

6. Climax to which all has led up: The Moment of Nemesis arrived (3.3).

(a) Immediate preparation of the victims for the great shock: the supernatural banquet (1-52), shaking their confidence in natural law—the 'gentle actions of salutation' give a personal reference which serves to assist what follows.

(b) Sudden Reversal: the whole Nemesis sprung upon them (from 53)—clear denunciation (53) with full picture of past and future (68-82)—mysterious helplessness to resist (60-68)—just a hint of repentance (81).

(c) The dividing line appears again: compare Alonzo carried forward in the direction of repentance in which he has been moving (95-102)—Antonio and Sebastian carried forward in blind resistance (102-4).

(d) General result: 'ecstasy' (108; compare 5.1.17-19, 58).

A yet higher Climax: Judgment resolves into the Christian Nemesis of Mercy.

(a) Prospero rises to the higher conception of Poetic Justice (5.1.1-32)—final use of supernatural power to work universal restoration (5.1 from 63).

\**Shakespeare as a Dramatic Artist*: page 257: compare 255-9.

(b) Still the dividing line appears: Alonzo won back to goodness (114, 197, &c.)—no sign of softening in Antonio and Sebastian (lines 263-6 suggest the reverse)—so the lower class of personages appear callous (from 256)—suggestion of awakening in the deluded *nature-villain* (294).

(c) Thus Evil (as well as Suffering) has proved the husk of higher Good (5.1.205).

In harmony with this: Renunciation as the highest act of Power (4.1.264; 5.1. 1, 33-51; and Epilogue).

The play ends with a note of human passion: Parting—Ariel (5.1.95, &c.)—Miranda (4.1.3)—Prospero himself (5.1.311 and Epilogue).

SIR WALTER SCOTT'S *MONASTERY*

AS A COMPANION STUDY TO THE TEMPEST

On account of the diversity of paging in different editions, the References below are to the chapters, and paragraphs in a chapter. A new paragraph is counted wherever (in prose) there is an indented line. Quotations of verse are considered part of the prose paragraphs to which they belong.

Sir Walter Scott's *Monastery* is a Story of the Reformation, located in the Halidome of a Scotch Monastery: as a result, we get a group of contrasts maintained or developed throughout the action, directly or indirectly springing out of the main conception.

Directly :

1. Finished controversialists of either party, originally college friends : { Catholic : Father Eustace.  
Protestant : Henry Warden.
2. Protestants secretly developed by the silent agency of the Bible : { Of the old generation : Lady Avenel.  
Of the new generation : Mary Avenel.
3. { Catholic Prelate of the old (easy-going) type : The Abbott.  
Catholic Prelate of the new (polemical) type : The Sub-Prior.
4. { Church Domains and settled life : St. Mary's Halidome.  
Lay Barons and wild life : Avenel Castle.

Indirectly :

5. { Statesmen of the Scotch Regency : Murray and his party.  
Statesmen of the English Queen : Sir John Foster.
6. { Dependents of a noble house : Tib and Martin.  
Middle-class household : Dame Elspeth Glendinning.
7. { High-born beautiful maiden : Mary Avenel.  
Low-born beautiful maiden : Mysie of the Mill.

Above all, forming the main psychological interest :

8. { Out of the same family  
and by the same influence (love of the heroine) are developed the  
Elder Brother, a Protestant Warrior : Halbert.  
Younger Brother, a Catholic Priest : Edward.

But over and above the main conception, two very special and peculiar elements are woven into the action : a supernatural being of the Fairy order, and a courtier of the age of Euphuism.



## The White Lady of Avenel

As a principle of criticism: imagination is an end in itself, and the intrinsic interest of the White Lady as a piece of art-creation must come before all others—at the same time it is a part of the functions of criticism to analyse the ideas and interests that underlie and are embodied in such a portraiture. [For the whole subject, compare the Introduction to the Edition of 1830, especially paragraphs 15-20.]

*Ideas and Interests crystallised into the conception*

The central interest is creative curiosity: imagination as a mode of speculation, abstract fancies conveyed in plastic form.

1. Man's origin described as being from the dust of the earth animated by the Divine Spirit—suggests: other beings formed from earth or the other elements *without* any such Divine admixture—so the Elemental Spirits: Earth and Gnomes, Water and Naiads, Air and Sylphs, Fire and Salamanders: with attributes in accordance—the idea of such unsubstantial beings a foundation for such creations as the White Lady, who seems to partake the attributes of several elements [compare her words in ix. 54, xii. 3; and the Grotto Scene, xi. 31-xii].
2. Man's relation to the rest of the animal creation.
  - (a) They surpass him infinitely in single physical qualities—suppose: this extended to the intellectual sphere, and the result is an order of beings with physical and mental powers as unlimited as the instincts of animals—supernatural knowledge (of past, present, and future), strength, perception of the invisible, motion, &c. [Compare Davies's idea of man as the horizon between brutes, and mindless bodies, and angels, or bodiless minds.]
  - (b) Yet with all his limitations man becomes lord over the brute creation—suggests: so man may by courage mysteriously tame the supernatural spirits, and make them do his will.
  - (c) This conquest of the lower creation is achieved by man's power to find out the laws of each order—suggests: these spiritual beings have their secret laws, through the knowledge of which they can be ruled: the whole Rosicrucian philosophy was an attempt to discover such secrets—with this connect the idea of a spell: an utterance mystically connected with the (unknown) laws of some order of spirits. [Compare: xi. 33-36; xvii. 29.]
3. Moral curiosity, as well as intellectual.
  - (a) Human passions, a perpetual interest in art, appear in man always in conflict with law—suggests: beings reflecting human passions apart from law and moral responsibility—mischief and caprice a leading characteristic of elemental spirits, and ministers to the art interest of fancy. [Compare xii. 3 (last eight lines), xvii. 39; and especially, the connection of the White Lady with the Duel incidents.]
  - (b) Curiosity plays around even the topic of man's fall and redemption—suppose: beings near enough for sympathy yet never fallen and never redeemed; no struggle, but no future—observe they are usually presented as superior in faculties yet lower in fate and moral dignity. [Compare xii. 3 (last six lines), xii. 23, xvii. 30 (verse), xxx. 5. The Peri in Moore's *Lalla Rookh* is another example.]

- (c) There is Biblical authority for the idea of spirits interested in man, as involved in the grand contest between good and evil: spirits ministering and tempting—this falls in with the impression of unseen agency in human experience, where natural causes seem insufficient—imagination fills in the details to such conception, especially note:
- (aa) Interposition of evil Spirits invited by man, and looseness of life a mode of inviting [adventure of Father Philip]—on the other hand they are powerless before firmness of will (xvii. 33)—further, their gifts turn to evil or good according as they are used (xvii. 47).
- (bb) The idea of *tempting* to good is suggested (heading to chapter xxx).
4. Even abstruse metaphysical speculation may sometimes take a plastic form—thus: investigation of boundaries and dividing lines suggests a region of middle points and negatives as a speculative location for the supernatural, or a mode of shading off its nature and attributes to the proper degree of indefiniteness. [Compare ix. 52, xii. 3.]
5. From speculation it is a short step to aspiration.
- (a) Intellectual aspiration: rebellion against human limitations—e.g. motion [compare: ix. 54, xii. 2], insight into the future—the ‘uniformity of nature’ creates by repulsion an interest in phenomena divorced from causes [compare: xxxvii. 120 (sixth line of verse)].—Perhaps with this is partly connected a sense of sin as attaching to commerce with the supernatural.
- (b) Moral aspiration: we feel our lower nature as a weight—imagination catches the feeling in the form of beings free from the grosser influences of earth. [Compare xvii. 33 (last four lines), heading to chapter xii.]

The central interest of speculation is supported by others.

1. Mystery is a primary human interest—with which ignorance does not interfere, but assists it, serving as a sort of dark back-ground.
- (a) Natural scenery often favours the mysterious: mists and fantastic resemblances (iii. 32)—ravines, groves, sense of loneliness: distance from the real becomes nearness to hidden possibilities (chapter ii, particularly paragraph 8)—thus the general idea of *haunting*: every such idea a centre of imaginative activity. [Compare xx. 47.]
- (b) Dream experience—phenomena connected with delirium and opiates—optical delusions—apparitions and unceasing interest in the relations between the worlds of matter and spirit—and generally: the residuum of unexplained phenomena in the wake of scientific discovery [which properly makes ‘superstition’].
- (c) Science itself is the greatest of all wonder-workers. [Compare the Introduction: Answer to Clutterbuck, paragraph 2.]
2. Tradition assists.
- (a) Popular and universal: folk-lore—part awe, part gossip, and part trickery—the Nameless Dean, the Good Neighbours, All-Hallow E’en (iv. 11 to end)—spells and charms (viii. 25).—The humorous presentation of the lower supernatural assists the conception of the higher.
- (b) Mythological: the deities of defunct religions become literary property as imaginative creations—especially: Pantheism (in the sense of deification of every conceivable individuality) assists the notion of ‘middle spirits’ (neither angels nor tempters) such as the White Lady.

- (c) Literary: successful creations such as Puck, Ariel, Oberon, give a basis of quasi-reality to others.
3. Personification, or the humanisation of inanimate nature as a device of poetic style—especially applied to the four elements (e.g. the ‘sighing’ of the wind, ‘earthly,’ as meaning sensual, the ‘rage’ of fire, the ‘cruel’ sea): it is only a step from this to Elementary Spirits. [ix. 54 illustrates the connection.]
  4. We get allegory in occasional flashes as a subsidiary effect. E.g. the Grotto scene and the burning of mortal workmanship where truth alone is unconsumed (xii. 16-19).

These ideas and interests enter into supernatural creations in general: there are two special to the present example.

1. There is a special connection between the White Lady and the family of Avenel: several mediæval ideas support such a conception.
  - (a) In heathen theogonies gods appeared as patrons of individual races and families—so mediæval saints connected with particular races or families, as well as particular churches. [Compare iv. 57 to end.]
  - (b) Astrology (the longest lived of delusions) instituted distinct connections between heavenly influence and individuals in accordance with the moment of their birth: so All-Hallow E’en the link between Mary Avenel and the White Lady (iv. 55-57).
  - (c) Heraldry regularly connected some natural object with the continuity of a family history. [Compare xxiv. 21.]
  - (d) Popular traditions of spirits connected with families for purposes of warning (Irish Banshees)—or even familiar intercourse (Highland tradition: Introduction 17).
2. But this novel is essentially a Protestant story: the difficulty arises, how to get a *Protestant Fairy!* The link is found in the conception of the Bible as a *book*: it is perfectly consistent with mediæval imagination to invest a book with mystic attractions and powers [compare Runic letters and their mystic powers—charms attaching to *exact* sets of words or to written symbols—magic books and the awe they excite: all these the product of an age in which reading was a professional mystery]. The White Lady throughout is associated with the Bible that has found its way into the Halidome: with the fortunes of the book itself and of those who use it. [Especially: the Grotto scene, chapter xii.]

### *The White Lady as an element in the story*

When familiar with the general course of the story, the Student will do well to follow the White Lady as a separate interest.

1. First glimpse on All-Hallow E’en (iii. 30-35).
2. Father Philip’s Adventure (v from 40).
3. The Sub-Prior’s Adventure (ix. 42-59): compare beginnings of Chapters viii and x.
4. Grand Appearance to the hero, and Grotto Scene (xi. 31 to end of xii).
5. The Friday Appearance (xvii from 28).
6. The Nocturnal Appearance (xx. 30 to end).
7. The Mysteries of the Duel Incidents (xxi. 33 to end of xxii, xxvi. 28-xxvii. 18).
8. Appearance to the heroine (xxx. 1-6).
9. Appearance to Edward (xxxii. 55 to end).
10. Last vision of the White Lady (xxxviii. 120).

BROWNING'S *CALIBAN UPON SETEBOS*AS A COMPANION STUDY TO THE *TEMPEST*

His art is of such power,  
It would control my dam's god, Setebos,  
And make a vassal of him.

*Tempest*, 1.2.372.

1. Browning's poem is founded on this quotation. Given Caliban and his island, the poem seeks to arrive at a conception of deity such as he would fit on to the traditional belief in which he had been educated.

2. It is a study in 'Natural Theology,' that is, examination of nature itself (apart from revelation) for light on the Creator of that nature.—It must be remembered that 'nature' includes Caliban himself. Hence the motto of the poem.

3. In all Natural Theology argument from analogy is usually prominent. Compare the 'So He' which recurs as a sort of burden to the poem.

4. Browning has invented a grammar for Caliban: he regularly speaks in the third person, instead of the first, and without a pronominal subject:—the usage is suggestive of a being low in the scale of personal consciousness. [Examples: 25, 26, 31, &c.]

The exceptions are significant.

- (1) He rises to 'I' and the first person when his argument places him in the position of a deity: as creator of a bird (68-97)—as deity to the crabs (100-8)—to the presumptuous pipe (126)—to the squirrel and urchin (227-32)—similarly where (160) he imagines himself an enchanter—compare 135-6.
  - (2) Or where he comes into any direct relation with his deity: the sacrificial song (276-8)—when caught by his god (269-75)—his deity having a personal spite against him (202-12)—his creator might have made him different (175-6). In his final cry for mercy (292-5) he falls back into the third person to express grovelling.
  - (3) This introduces some confusion into the use of pronouns: the text uses a capital letter where the pronoun refers to Setebos [especially note 179-180, 216-8]—except occasionally in a subordinatc sentence, where there is no chance of mistake (59, 144).
5. Similarly Browning finds a prosody suited to Caliban: short doggerel rhymes (276):—in accordance with the songs he favours in the *Tempest* (3.2.130, 2.2.184).

What I hate,  
Be consecrate  
To celebrate  
Thee and Thy state,  
No mate  
For Thee;  
What see  
For envy in poor me?

## Incidental light thrown on Caliban himself

1. As a Being of the Elements Caliban in the world he discusses gives prominence to those parts of nature that have connection with elemental action (24-30)—note supremacy of the moon (194: compare *Tempest* 2.2.141)—the sun mentioned only as reflected in the water (12, 40) and as a thing of fear (267: compare *Tempest* 2.2.1)—so the stars and 'quiet' outside elemental disturbance treated as a separate world (27, 138).

2. In reference to his suggested connection with the elements of earth and water note 2, 4, his sympathy with creeping things (5, &c.) and his attraction to the idea of a serpent (30, 46, 158, 209-10)—throughout the living things mentioned are chiefly insects and creatures connected with the sea—whereas a bird is suggested as something of a higher order (74), or an object of fear (286).—As in the *Tempest* (1.2.282-3) terms of animal and even vegetable life are used in describing him (11, 72, 23).

3. On the other hand he manifests perceptive powers of the highest acuteness [compare the senses of animals] and minute observation of nature (37, 47-55, 71, 207, &c.).—He is full of imagery taken from external nature.

4. There is plenty of evidence for his low moral position: tyranny over weaker things his main characteristic—especially note the cruelty that is suggested *incidentally* (105, 118, 158)—his identification of love with interest (180)—his pleasures physical or cruel or childish.—Intoxication is the condition under which he aspires (68-74), as in the *Tempest* it led him to worship.

## The Main Ideas of the Poem

1. Caliban speculates downward, not upward [compare his suggested connection with the downward-tending elements]—placing his deity at the lowest, not the highest, point of his consciousness.—Of course power is necessarily assumed in a Creator.

Thus (25) locates deity in the cold of the moon, not the heat of the sun—makes him 'ill at ease' (31)—the lowest motives suggested for creating—deity 'rougher than his handiwork' (111)—note that Caliban has ideas of right and wrong (98) but does not apply them to deity.

2. The whole conception of Setebos rests upon the antithesis of Being and Doing—the combination of almost unlimited external power (both of perception and action) with inability to change his own nature. [Especially, analogy of the pipe: 117-26.]

(a) Setebos can perceive what is above him (144)—and even create what is higher than himself (111-4, and especially 62-7).

- (b) But he cannot himself rise higher (32, and analogy of the river-fish: so 62, 66, 113, 144).
- (c) Similarly Caliban in the *Tempest* has mental capacities (1.2.359) and makes progress in education (1.2.354)—but morally cannot develop upwards (352, 360), but only in the direction of evil (353).
- (d) Accordingly the salient feature of Setebos is *arbitrary* power (85-97, 99-108, 142-3, 224) as distinguished on the one side from malevolent (109) and on the other from rational (239)—strength made the only basis of morality (99)—goodness identified with ‘placability’ (110), i.e. relaxation of power.—Note the idea of ‘sport,’ or the hunter’s joy in killing as a vent for conscious power, underlying the whole poem.

### The Meditation

1. The poem opens with Dramatic Background: the surroundings of Caliban as he meditates (1-23).

2. Question of the location of the Creator, and the sphere of his creation (24-30). The connection of this with elemental activity has been noted above, and also the assumption of another world of ‘quiet.’

3. Question of the Creator’s motive for making the world.—Discontent and powerlessness to change (31-43, with the analogy of the river-fish). Spite, envy, listlessness, sport (44-97, with the analogy of the bird of clay).—Later on (146) another motive is added: make-believe as a vent for consciousness of inferiority.

In connection with the analogy of the bird of clay note a feature of the poet’s style: the expansion, with a view to vivid effect, of subordinate members of a train of argument, the argument being obscured while the pictorial effect is increased. In the present passage (68-98) the illustration connects itself with the argument only at line 85, where the creature begins to suffer: the preceding 16 lines being taken up with quasi-digressions—(1) the steps of the creation of the bird are detailed (77-84), and (2) even before this the poet suggests the circumstances under which Caliban might be struck with the unlikely notion of creating (68-76).

4. Question of the attributes of deity.

(a) Is he a moral being?—Strength is independent of morality (98-108, with analogy of the crabs).

(b) Has he goodness?—Goodness in the case of a Strength-God would become ‘placability’—it may exist in him—but he is less good [‘rougher’] than his creatures—he has power as a set-off to conscious inferiority (99-126, with analogy of the pipe).

5. *Digression* (127-169).—Is there any power beyond Setebos? [Remember the ancient conception of 'fate' as a force beyond deity.]

- (a) Such a power suggested as a possibility, to explain the existence of Setebos (128-131).
- (b) Such a power must be omnipotent (137)—and therefore passionless (132-6)—hence the name for it, 'Quiet'—it would be outside this elemental world (138)—inhabiting a 'real world' (147) of which this is a feeble imitation (148: compare Plato's 'ideals')—there is however always the possibility of its interference (140).
- (c) In its nature of an infinitely higher order than Caliban (142)—the relations between the two are vague (130, 141, 246, 281).
- (d) This gives another motive for creation of the world: make-believe, as a vent for consciousness of inferiority (149-69).

6. *Second Digression: on the Origin of Evil* (170-8).—Caliban had been trained in a system of dualism: Quiet the Creator, Setebos the Devil or originator of evil.—But weakness inherent in created things suggests to him a creator whose object was the exercise of power.

7. Question of the Creators's attributes resumed. Has he love for his creatures?—Caliban (a) rejects, because love is based upon self-interest and therefore implies weakness (179-84, with analogy of the blinded beast)—(b) distinguishes between love of the creature and love for the act of creating (185-99).

8. Question of Setebos as Providence.—The idea of power is supreme (200-1)—arbitrary power easily passes into malevolence and partiality (200-15, with examples of the wave, the thunderbolt, the newt).

9. This raises the question of propitiation.—That is the secret of Setebos and his favorites—in any case the method of propitiating can never be reduced to a law (216-40, with analogies of the squirrel and hedgehog).

10. *Third Digression on Eschatology* (241-55).—(a) As to an end for the present dispensation, only uncertain possibilities: decay of Setebos (243), attention directed to another world (244), his attainment to or conquest by Quiet (246, compare 281)—in the present no mediating power (249). (b) As to a world beyond death for the creature: Caliban rejects the old tradition, nature suggesting no reason against this life being the worst Setebos can inflict (250-5).

11. The subject of propitiation resumed (256).—[While no means is apparent of propitiating, yet on the other hand] happiness is an irritant to a miserable god. Hence the practical duty of the creature is to deceive the deity by concealment of happiness and pretence of misery (256-69).—If caught appease by Sacrifice (269)—includes (a) presentation of suffering (271) as an acceptable offering, (b) destruction of precious things (272-4), with due rites (275)—care being taken even in this act of worship to keep up the deception; note: 'hate' (276) in the sacrificial song. [Compare the Greek conception of *Nemesis* and *Phthonos*.]

12. The Meditation broken off by a sudden thunderstorm (compare *Tempest* 2.2, &c.); dramatic background thus resumed—Caliban recants and cries for mercy, putting in practice his conception of sacrifice (284-95)—but too agitated to sing.



DUMAS'S *THE COUNT OF MONTE CRISTO*

AS A COMPANION STUDY TO THE TEMPEST

Two English editions are published by Messrs. Routledge: one in cloth and the other in paper covers. The references below are to the chapters of the larger edition, which are numbered from 1 to 118: those using the cheap edition (where there is a division into two volumes bound together) must subtract 52 from all higher figures, and so obtain the number of the chapter in Vol. II.

Young students may content themselves with the first 30 chapters, which make a complete tale in themselves.

Novels constitute the most important branch of modern literature (so far as it is possible to make comparisons of importance)—alike in English, French, and Russian literature, this medium of expression seems to have the chief attraction for the thought and art-work of this century. Novel-reading will be a very good or a bad thing in proportion as taste in fiction has received training: (1) by familiarity with masterpieces, (2) by analysis, (3) by comparison of kindred works.

*The Count of Monte Cristo* is a masterpiece of the French School specially suitable for study of fiction from its many-sidedness. Those who read only for amusement will find it amongst the most 'sensational' stories ever written; its romantic parts appeal to children; it is a terrible tragedy, an elaborate study of human nature and society; and, in particular, it is a consummate piece of literary workmanship from beginning to end.

Here we are concerned with the work in only one of its many aspects. It is brought forward as a companion study to Shakespeare's *Tempest*, in order to introduce **Providence as a Motive in Drama and Fiction**.

The conception of an individual or individuals elevated into the position of an Earthly Providence for a limited time, or over some particular section of humanity, is a favourite motive in French fiction. (1) Perhaps the most direct treatment of it is in Eugene Sue's *Mysteries of Paris*. [A cheap English edition by Messrs. Routledge: but students are warned that this book, though itself of the highest tone, is too true to its title to be recommended for indiscriminate reading.] Here we have a hero actuated, not by sense of wrong, as in *Monte Cristo*, but by pure benevolence, to raise himself into a providential director of circumstances; and he incites others to do the same. (2) Another interesting variation of the same theme is the *Wandering Jew* of the same writer [cheap English edition by Routledge, in paper covers and in cloth]. In this work a family, distinguished by a vast inheritance that is to descend to the surviving members after generations of accumulation, are displayed as placed between two opposing Earthly Providences: the Jesuits (who, as a society, never die) form a malignant Providence, seeking through a series of criminal intrigues

to secure the treasure for themselves ; while the 'Wandering Jew' and his sister (cursed, according to the legend, with immortality on earth, but repentant) counteract these machinations.

A few passages are directly suggestive of the *Tempest*: e. g. "You who, like Ariel, touch on the Angelic, are but an inert mass, which, like Caliban, touches on the brutal." [Chapter 48.]—"My poor child" [to Haydée], "that is only because your father and myself are the only men with whom you have conversed,"—and, a few lines further, "the simple child of nature hastily withdrew it." [Chapter 49.]—"All has been guided by a hand invisible but powerful as that of an enchanter." [Chapter 50.]

### Movement of the Story

1. The hero brought into the position of an Earthly Providence. [Chapters 1-27.]
  - (a) The original crime : two betrothal feasts.—Marseilles : the return of Napoleon and the Hundred Days. [Chapters 1-13.]
  - (b) Fourteen years of dungeon life—Abbé Faria and two sources of power : mental training and wealth.—Chateau d'If: 1815-29. [Chapters 14-19.]
  - (c) The escape and the securing of the treasure.—The sea and the island of Monte Cristo. [Chapters 20-25.]
  - (d) Enquiry into the history of the fourteen years outside the prison : Episode of Caderousse and the diamond.—Auberge of Pont du Gard : 1829. [Chapters 26, 27.]
2. First instalment of providential action in romantic rescue of the suffering righteous. Episode of the *Pharaon*.—Marseilles : 1829. [Chapters 28-30.]
3. An interval of ten years (1829-38) : preparation for the full rôle of an Earthly Providence.
  - (a) The occupation of this interval has for the most part to be inferred from the rest of the book.
  - (b) At the end of this interval two glimpses are caught of the hero in his period of transition.—Monte Cristo and the Palace of the Arabian Nights (chapters 31, 32)—Rome in Carnival week and the first Adventure of the Catacombs—concluding the transition section by fixing the *rendezvous* at Paris. [Chapters 33-38.]
4. Monte Cristo in his full rôle as an Earthly Providence—Paris and Vengeance.—Four main threads of retributive intrigue interweaving through the rest of the book.

## (a) Retribution upon Villefort.—He is struck at

- (aa) Through his household: the murderous instincts of his wife discovered [note that (Chapter 52) she had first 'consulted the count about the health of Mademoiselle de Villefort'] and fed with encouragement till she becomes an exterminating demon for the whole family. [Chapters 47 (latter part), 52, 57-9, 72-74, 78 (init.), 79-80, 93, 94, 100-3, 105, 108, 111.]

Note: In all this part of the action Noirtier seems to hold the position of a counteracting Providence. [Compare beginning of Chapter 60.]

- (bb) Through Benedetto: revelation of the long-forgotten guilty intrigue of Villefort [the house at Auteuil]—with a climax of irony in his unconsciously solacing his troubles with efforts for the destruction of his own son. [Chapters 42-5, 48, 55-6, 60 (middle), 62-4, 67, 81-3, 107, 109-11.]

Note: In this part of the action there appears a sort of co-operating Providence in the 'Vendetta,' which is linked to the main story through Bertuccio, and connects together Benedetto, Villefort, Madame Danglars, and Caderousse. [Chapters 42-5.]

## (b) Retribution upon Danglars.—He is struck at

- (aa) Through his household: Madame Danglars and the old Villefort intrigue—Debray and the separate purse—his daughter and the Benedetto marriage.

- (bb) Directly, through his speculations—manipulation of the telegraphs—finally, second Adventure of the Catacombs.

[The two (aa) and (bb) are mingled together: chapters 46, 47 (init), 54, 60-3, 65-7, 76, 95-8, 104, 106, 115-7.]

## (c) Retribution upon Fernand [Morcerf].

- (aa) Direct: preservation of Haydée and revelation of the secret treason.

- (bb) In this case Monte Cristo seeks to limit, so far as possible, the inclusion of his enemy's family in the vengeance—but in spite of him they are involved in the general ruin.

[Chapters 39-41, 49, 53, 68, 70-1, 77-8, 84-92, 106, 113.]

## (d) Retribution upon Caderousse.—His part in the original crime ambiguous, in conformity with his character as a hesitator between good and evil—hence at first he is treated with pros-

perity [above: 1 (d)]—the higher fortune seems to determine him to evil—career and tragic end. [Chapters 26, 27 ; 44-5, 64, 81-3].

5. The hero descending from his position as an Earthly Providence.

(a) He has miscalculated: good and evil are too closely intermingled in the world to admit of a Providence of Vengeance. [Compare close of chapter 30 with emotion at seeing Morrel in chapter 40.]

(aa) Thus the objects of his love and of his hate have become bound up with one another: Love of Maximilian and Valentine de Villefort. [Chapters 50, 51, 57-9, 73-5, 79, 93-4, 100-5, 112, 118.]

(bb) The old love for Mercédès is found never to have been lost—rises to overthrow the hero in his full tide of vengeance—yet saves him, and only restrains the ruin from comprehending Fernand's son. [Chapters 89, 106, 113.]

(cc) From among the personages he uses as his instruments of vengeance, love lays hold of himself.—Haydée. [Chapters 49, 77, 90, 118.]

(b) At the very climax of his success he encounters the shock of Doubt—he yields to a Providence beyond himself, and gives up Vengeance for Love. [Chapter 118].

## THE USE OF MAGIC IN LITERARY ART

I. Various sources of Magic as an element in Imagination.  
Scientific.

- a. To a large extent Magic was a shadow cast on the Imagination by Mediæval Natural Science. Connect Magic 'signs' and 'symbols' with the first dim conception of scientific laws; a whole body of phenomena comprehended in a simple formula—a mathematician's figure as representing a whole process of reasoning illustrates the notion.—So the idea of 'spells,' and the use of magic signs may be a shadow of the grand scientific principle of governing Nature by the discovery of its laws: e.g. Solomon's 'key' [here the notion of military passwords and countersigns has probably lent its assistance].—The connection of Alchemy with Chemistry and witches' potions with Medicine (and especially Herbolgy) is obvious—also connect utensils of Magic with scientific apparatus.
- b. As Mediæval thought covers the period of transition between a Philosophy of universal divine *agency* and a Science taking the form of a network of *causes*, Mediæval Magic not unnaturally believes in a network of agencies: spiritual beings forming a hierarchy whose orders correspond to the great divisions in natural phenomena—especially the ELEMENTAL SPIRITS corresponding to the 'four elements' of Nature. [*Faust*: 130.9 and 137.7—138.15.]

## Religious.

- a. To popular ignorance the victory of Christianity over Paganism was only partial: the Pagan Deities were conquered but not annihilated—henceforward they were turned into Demons—hence a connection possible between magic phenomena and demoniac agency—hence the power of the Cross and similar symbols over magic Spirits, their use of Hell-fire, &c.
- b. To this source is traceable a special phase of Magic: Witchcraft, the acquirement of supernatural power by direct traffic with the Evil one.
- c. Again: many 'magical' notions seem to be a shadow of theological mysteries [the Witch's incantation in *Faust* is suggestive: 203.3, compare 203.23-204.9.—Similarly religious ritual suggests magic rites [the charmed circle in the same scene, &c.]—possibly the idea of the Incarnation is a foundation for the idea of magic Spirits taking bodily shape at will.

## Art Sources.

- a. The fascination of Mystery a constant Art interest.
- b. Magic affords scope for unrestricted Imagination: 'castles in the air,' sense gratifications [*Faust*: the Auerbach Scene] beyond the limits of natural possibilities.
- c. Personification of the inanimate, as a permanent poetic interest, carried by Magic on into reality. [Especially: *Faust*: the Walpurgis-Night Scene.]

## Sources in ordinary Experience.

- a. The phenomena of dreams, delirium, madness.
- b. Optical delusions—especially such as the Spectre of the Brocken.
- c. Supernatural Apparitions—The 'brain-wave' phenomena—and especially: Clairvoyance (1) of the distant, (2) of the future. [Note: it is not necessary to assume the reality of these phenomena: the existence of stories of the kind is sufficient.]

Besides these distinct sources of Magic as a mode of imagination there are two other supports :

- a. Literary tradition. Whole Mythologies and Folk-lores may be naturalized in the literature of other peoples—old Religions, passing out of the region of belief, are retained in Art.
  - b. There are continually appearing points of attachment between details of Magic and rational ideas [e.g. Faust's mantle and the tradition of ballooning: 177.3, 6] —or moral laws [the pentagram and 'first choice binding': *Faust* 143.8-144.5].
2. Special utilization of Magic in *Faust*.
- a. As a form in which to clothe demoniac agency on earth.
  - b. As a means of harmonizing Faust's temptation with the original temptation of mankind: the grasping at knowledge by unholy means.
  - c. As a means of exercising illusion and bewilderment upon Faust—and so shaking the foundations of his reason and knowledge, described by Mephistopheles as man's best powers (165.7).

## EXERCISES

## I

Read the *Tempest* in connection with the first section of the Syllabus.

1. Show how the scenery and general surroundings of the story make an appropriate background to its leading ideas.
2. What is the connection of the Comic scenes with the idea of Enchantment?
3. Describe Ariel and Caliban as Elemental Beings.
4. What is the significance (a) of Ariel's Songs (1. 2. 376, 396)—(b) of Miranda's drowsiness in 1. 2—and (c) the transitions between prose and blank verse in various parts of the play?

## II

Scott's *Monastery* should, if possible, have been read before the commencement of the Course. This week go through it in light of the Syllabus.

1. Bring out (especially by quotations from her speeches) some of the more striking ideas embodied in the conception of the 'White Lady.'
2. Illustrate the love of mischief and caprice displayed by the White Lady, and show that these are consistent with the general notion of Elemental Spirits.
3. Note the details of appearing and disappearing in the manifestations of Scott's Fairy, as illustrations of the art with which he suggests its *unsubstantial* nature.
4. Give an account of the Grotto Scene, pointing out (1) its art beauty—(2) its general suggestiveness.

## III

Read *Caliban upon Setebos* with the Syllabus.

1. Put in your own words Caliban's general notion of the temper and disposition of Setebos, and of the proper behaviour of his creatures to him.
2. How would you deal with the objection that Browning has endowed Caliban with more mental power than has Shakespeare?

3. Explain and illustrate the conception of a god that can create what is higher than he himself can ever be.

4. (a) Paraphrase the paragraph 127-169 so as to make the meaning of each sentence clear.—Comment upon the following:

(b) 'Thinketh, He dwelleth i' the cold o' the moon.

(c) Lines 192-9.

(d) Please Him and hinder this?—What Prosper does?  
Aha, if he would tell me how! Not He!  
There is the sport: discover how or die!

(e) What I hate be consecrate.

#### IV

*Not more than two answers to be sent in to the lecturer: the rest of the questions are intended to guide the student's reading at some future time.*

Dumas's Novel is of course too long to be mastered within the week: it should, if possible, have been read beforehand, and the student should now follow some section or sections of it by aid of the references in the Syllabus.

1. Tell in the form of complete stories (1) the escape from the Chateau d' If—(2) the episode of the *Pharaon*—(3) the way in which a Count managed to rid a gardener of the dormice that ate his peaches.

2. Describe the following personages considered as *race-types*: Fernand, Danglars, Mercédès, Haydée, Caderousse, Bertuccio, Faria, Vampa.

3. Show (a) how the different personages are affected by the 'hundred days'—(b) how the interval of ten years (1829-38) is employed by the hero.

4. How are (a) Noirtier (b) Caderousse connected with the general theme of the book?

5. Note some of the details by means of which Dumas builds up a sense of mysterious and irresistible power as attaching to his hero. †

6. Trace in complete outline one of the main schemes of retribution in the story.

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† Compare Shakespeare's Richard III. [*Shakespeare as a Dramatic Artist*, chapter 4].



7. Comment upon the following passages :

- (a) "Listen, friend " said Monte Cristo [to the telegraph-keeper], "I do not wish to cause you any remorse." (Chapter 61.)
- (b) "In less than one week from this time I will ascertain who this M. de Monte Cristo is." [Show how this was 'ascertained.']
- (c) "What a singular being you are ! You will not interfere in anything."—"You are right—that is the principle on which I wish to act." (Chapter 78.)
- (d) "To spare thee at this moment is still serving Him." (Chapter 82.)
- (e) "It will be a splendid session." (Chapter 99.)

8. Show how Monte Cristo's sense of his mission as an Earthly Providence begins to give way.

## V

Read the *Tempest* again in the light of Syllabus, second section.

1. Show how Prospero in the *Tempest* occupies the position of a 'Personal Providence ;' noticing particularly (1) how he comes to take up this position, (2) how he lays it down.
2. Connect with the story, considered as a study of Providence, Caliban, Antonio, Ferdinand, Gonzalo.
3. Comment upon the speech of Ariel (3.3. 53-82), examining how it is fitted to be a climax of nemesis.
4. Note the points in which Shakespeare's conception of an Earthly Providence appears to you to differ from that of Dumas.

Other Syllabi by PROF. MOULTON may be had from the General Secretary, 1602 Chestnut Street, according to the following list:

- A. Four Studies in Shakespeare.
- B. Shakespeare's *Tempest*, with Companion Studies.
- C. The Story of Faust.
- D. Stories as a Mode of Thinking.
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UNIVERSITY EXTENSION LECTURES  
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# THE STORY OF FAUST

BY

RICHARD G. MOULTON, A. M.  
of Cambridge University, England

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- 1 The Old Version by Marlowe
- 2-5 The New Version by Goethe
  - 2 Faust on Easter Eve; or, the Temptation Internal
  - 3 Faust and Mephistopheles; or, the Tempter and Tempted Face to Face
  - 4 Faust and Margaret; or, the Temptation Assisted by Miracle
  - 5 The Difficulties of the Story
- 6 The Use of Magic in Literary Art

## BOOKS

The lectures will not refer to the original German, but will treat as an English poem the Faust of Anster (published in one volume with Marlowe's, by Routledge, price 40 cents), which is not so much a translation as an 'interpretation.' That is, the sense is determined by the relation of details to the whole, and not by the mere transcription of details from one language to another. Of course to a large extent other versions (like the famous one of Bayard Taylor in the original metres) can be used in following the lectures.

## EXERCISES

Exercises on each week's lecture will be found below. Answers in writing [to not more than *two* questions each week] are invited from all persons attending the lectures. They should be addressed to MR. MOULTON, COLONNADE HOTEL, PHILADELPHIA, and should arrive a clear forty-eight hours before the following lecture. Some signature, *together with the name of the lecture-centre at which the exercise is to be returned*, should be given at the top of the first page. The exercises will be returned, with marginal comments, at the CLASS, at which further explanation of the general subject will be given. All persons attending the lectures are invited to this Class, whether they have sent in exercises to the lecturer or not.

# THE STORY OF FAUST

OR

BUYING THE WORLD AT THE PRICE OF THE SOUL

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The story of Faust is an Acted Sermon on the text, "What shall it profit a man if he gain the whole world and lose his own soul." The natural heads for such a sermon are two :

1. What is it to gain the whole world ?
2. What is it to lose the soul ?

But to *act* the answers to these questions is very different from putting them from a pulpit in words. There are two famous versions of this story :

The Old Version : by Marlowe (before 1597), at the commencement of the Romantic Drama.

The New Version : by Goethe (1806), at the culmination of the Romantic epoch. [Unquestionably prompted by close study of Marlowe's version, which it adapts at every turn to the new intellectual conditions of Goethe's age.]

1. As to the first head both versions agree. Gaining the whole world is dramatized under the form of Magic, that is, the suspension of second causes allowing unlimited realization of Will.

2. The answers to the second head are as widely apart as the sixteenth and nineteenth centuries.

## Marlowe's Version

In dramatic form, the Romantic Drama is seen in the process of settling down—traces of Greek Chorus, Old English Masque and Miracle, Extempore relief scenes.

The play treated as a story falls naturally into three divisions :

A. The formation of a compact with an Emissary from Hell: twenty-four years of "the World" in exchange for the soul. [Avoid confusion between Mephistophilis and Mephistopheles.]

B. The twenty-four years of "the World." Mediæval conception of magic : unlimited pleasure, unlimited knowledge, magic tricks as relief scenes.

C. The price of the Soul paid at the conclusion of the term of years ; last hour on earth of a doomed soul. A masterpiece of dramatic realisation ; especially note the device of "dramatic back-ground" (borrowed from *Job* xxxvi-xxxviii) ; gradual rise through the final hour of the tempest which is to break at the moment of doom.

Marlowe's answer to the second head is to show a Soul in the process of being lost in this world (to say nothing of the next) by the paralysis of will produced by repeated acts of self-surrender. Especially notice ; *apparent* external restraints on Faust at the end are in reality no more than natural consequences of self-inflicted emotional shocks—thus Marlowe with great skill has reconciled demoniac agency with free will.

## GOETHE'S VERSION

In form; the Romantic Drama is represented at its culmination. Romantic tendencies are in literary art the counterpart of liberty in political life : toleration of all innovations that can justify their existence. Goethe a great champion of the romantic : his theory dramatized in the 'Prologue for the Theatre.'

Goethe's play falls into four natural divisions. (What is known as the "Second Part" of Faust is an entirely separate poem ; and the Student's Scene and Walpurgis Night's Dream are here omitted as digressions.)

### Prologue in Heaven

This lays down the conditions of the whole story in the form of an encounter between God and Mephistopheles, ending in a "wager." The conception of such a scene, at first sight shocking, becomes much more tolerable when it is seen to be closely modeled upon *Job* (chapters i, ii), with the addition of the flippancy which distinguishes a great deal of modern unbelief from the unbelief of Job's age.

Scene—The "Sons of God" presenting themselves at the gate of Heaven (their hymn is inspired by *Job* i. 5 and xxxviii. 7). Mephistopheles appears as the official who inspects earthly saints ; doubt (an essential for an inspector) has with him crystallized into the spirit of unlimited depreciation. He presses his doubts of mankind in general, until Faust is taken as a test case, and Mephistopheles declares that if *he* had the tempting of him he would soon bring Faust to "eat dust with a relish." Mephistopheles is bidden to undertake the office, God declaring that Faust will never be satisfied with sin.

## Faust on Easter Eve; or, the Temptation Internal

In this section, Mephistopheles nowhere appears; the whole scene resolves itself into a conflict between Circumstances (manipulated into temptations by the secret agency of Mephistopheles) and the healing effect of Nature and the play of ordinary life.

At the opening: Faust is seen at the summit of human excellence apart from faith.

Under Faust, Goethe presents Scepticism [that is, weariness of the receptive energies] at its highest—universal culture—human sympathies—moral greatness and goodness to his fellowmen—even to Revelation he has no hostile attitude—passionate devotion to Nature; a Pantheist with theistic instincts implanted by early training. On the other hand, the character assumed by Mephistopheles is scepticism in its lowest form; the hardened worldling's cynical depreciation of everything, the spirit just calculated to chill Faust's aspirations.

Faust (in his richly furnished Study at midnight) led to meditate with dissatisfaction upon the vanity of all things.

A ray of moonlight through the stained window turns his thoughts to the pure enjoyments of nature.

Mephistopheles sways Faust's thoughts back to the contrast between such out-door Nature and Faust's weary student life—a sudden sight of a magic book suggests a (forbidden) path to knowledge without the tedium of study—he opens the book. (*First yielding.*)

But it is at the "Sign of Macrocosm," and Faust's contemplation rises to pure science.

Mephistopheles suggests the drawback to all science, that it stops short at second causes. Faust impatiently turns to the "Sign of Microcosm." (*Second yielding.*) The Spirit rises at the invocation.

But the accidents of conversation draw from the Spirit (as it disappears) a cry that Faust is above him. Faust is on the verge of the truth that he is a mate only for the Divine, when—

Mephistopheles contrives a diversion, the entrance of Wagner. The irritation of Faust at the interruption takes the form of Mephistophelean depreciation of all things. When alone, Faust passes to despair. A magic flash shows a poison flask and new temptation.

But here the first glimpse of dawn interposes delay. Faust will wait to see the sun once more.

All preparations made for enthusiastic suicide [which is equivalent to eating dust with a relish: compare mediæval idea of suicide as the lowest of sins] at sunrise.

But the same sunrise is the signal for the Minster Choir to strike up the Easter Hymn. Faust carried back to his boyish days of faith.

Thus, at the end the temptation is wholly foiled.

## Faust Versus Mephistopheles; or, the Tempter and Tempted Face to Face

It is now necessary for the Tempter to become incarnate if he is to secure his victim. Two (relief) scenes are devoted to the process—the walk with Wagner, and Mephistopheles revealed as a dog (companionship)—Faust's study, the dog turned by magic spells into human shape (intercourse).

NOTE.—In assuming his role of visible "Devil," Mephistopheles cynically adapts himself to the law supposed to regulate demoniac apparitions.

The first introduction of the combatants to one another gives opportunity for the discussion of the personality of Mephistopheles. Note how his words play upon his *double* personality: (1) That which he *is* [the Spirit of Denial]; (2) The role he has assumed in Faust's case [that of "Devil," or actual tempter to evil].

There are four theories of the personality of Mephistopheles, all partially true, but insufficient to explain all the details of the play: 1. That he *claims* to be the devil. [But this is part of his role.] 2. That he is an emissary of the Devil. [This is from confusion with Marlowe's version.] 3. That he is the Devil modernized. [But he dissociates himself from all "devil's" work—calls Satan "cousin." A different "fiend" is used to whisper Margaret.] 4. That he is only a "personification" of tendencies to evil. [But in the prologue he is made as real as God. In the action of the play he works a miracle.] The solution is the double personality, as stated above.

Mephistopheles' *plan of temptation* double: (1) To secure by compact constant companionship with Faust; (2) By such companionship to debase him from reason to sensuality.

The actual contest begins with Mephistopheles' proposal to withdraw. The incident of the Pentagram deftly utilized by the tempter to evade one of his greatest difficulties by making the first mention of the compact come from Faust himself. (*First step.*) Magic vision by attendant spirits introduces sense pleasures in a glorified form. Faust's confidence in reason shaken by the magic. (*Second step.*)

Mephistopheles changes from scholar to gay man of fashion, and tempts Faust to come and see life. Discussion of life's "illusions." Song by Attendant Spirits suggests in a glorified form a new life of selfishness. Faust is so far moved (*third step*) as to inquire the price of Mephistopheles' assistance. Mephistopheles' compact not accepted. Faust proposes another, which is accepted. (*Fourth step.*) In discussing the signature to the compact, Faust announces his surrender of Reason for Passion. (*Fifth step.*) But Passion is found to mean, with Faust, universal sympathy. Fresh attack of cynical depreciation to debase Faust further. At last he so far yields as to challenge the Tempter to do his worst in tempting. Thus (*final step*) Journey of Faust and Mephistopheles over the "the whole world." Especially



scene in Auerbach's cellar. The Gospel of Enjoyment in its simplest form. Faust being unmoved, the Tempter catches the idea that he has lost all traces of youth. This suggests the final stage of the action.

### Faust and Margaret ; or, the Temptation assisted by Miracle

*The Scene of the Witch's Kitchen.*—Mephistopheles working the miracle of restoring Faust's youth. [Utilized as a relief scene. Note witchcraft as a caricature of religious ritual.]

*New Plan of Temptation.*—Faust has now become a youth without ceasing to be an old man. Thus, all the temptations special to youth and age concentrated on a single individual. To his youthful side, Margaret is made the temptation; to his other side, the heightened communion with nature summed up in the Wilderness Episode. The Tempter relies on *distracting* Faust between the two natures, such distraction favoring sudden acts of yielding from which there is no retreat. [See soliloquy preceding student's scene.]

*Margaret Scenes.—First Set.*—The Cathedral. Encounter and repulse. Magic vision of Margaret's home, and unexpected reaction to home feelings. Margaret herself set thinking by the encounter. Direct bait of the casket. Mixed feelings of the dual Mephistopheles at his Devil's casket getting into the coffers of the church. New casket, and scene with Neighbor Martha. Faust forced into his first lie. Crisis scene: Margaret's garden (mixture of tones), with Faust's critical "pause."

*The Wilderness Episode.*—Faust's communion with nature higher than ever. With the return of Mephistopheles the "distraction" recommences, and Faust suddenly surrenders.

*Margaret Scenes.—Second Set.*—Margaret forsaken. Reunion and solemn appeal. The sleeping potion and Mephistopheles' "amusements." Margaret before the shrine of the Mater Dolorosa under horror of unintentional matricide. The duel, and fresh load of of unintended murder. The cathedral changed to a place of fiendish torture.

*Climax of the Whole Poem in Walpurgis Night.*—Ascent of the mountain: one after another the various forms of magic awake. Riot of magic at midnight. Among other forms of the supernatural, *clairvoyance* has power on this night: Faust sees a vision of Margaret in her last trouble.

*Scene Changes to the Finale.*—Wild ride over the plain. The "Devil" forced by his own compact to bear a part in a work of saving.

Prison Scene: The body of Margaret present, but her mind gone. The sight of Mephistopheles (come to hurry Faust away before the jailor finds him) brings back, by its shock, the sanity of Margaret. She appeals to Heaven, and is answered by Death.

*Conclusion.*—The original problem grandly evaded: the Story is unfinished, but the last we see of Faust is that he forgets all about saving himself in his wild effort to save Margaret.

## THE USE OF MAGIC IN LITERARY ART

### I. Various sources of Magic as an element in Imagination.

#### Scientific.

- a. To a large extent Magic was a shadow cast on the Imagination by Mediæval Natural Science. Connect Magic 'signs' and 'symbols' with the first dim conception of scientific laws; a whole body of phenomena comprehended in a simple formula—a mathematician's figure as representing a whole process of reasoning illustrates the notion.—So the idea of 'spells,' and the use of magic signs may be a shadow of the grand scientific principle of governing Nature by the discovery of its laws: e.g. Solomon's 'key' [here the notion of military passwords and countersigns has probably lent its assistance].—The connection of Alchemy with Chemistry and witches' potions with Medicine (and especially Herbolgy) is obvious—also connect utensils of Magic with scientific apparatus.
- b. As Mediæval thought covers the period of transition between a Philosophy of universal divine *agency* and a Science taking the form of a network of *causes*, Mediæval Magic not unnaturally believes in a network of agencies: spiritual beings forming a hierarchy whose orders correspond to the great divisions in natural phenomena—especially the ELEMENTAL SPIRITS corresponding to the 'four elements' of Nature. [*Faust*: 130.9 and 137.7—138.15.]

#### Religious.

- a. To popular ignorance the victory of Christianity over Paganism was only partial: the Pagan Deities were conquered but not annihilated—henceforward they were turned into Demons—hence a connection possible between magic phenomena and demoniac agency—hence the power of the Cross and similar symbols over magic Spirits, their use of Hell-fire, &c.
- b. To this source is traceable a special phase of Magic: Witchcraft, the acquirement of supernatural power by direct traffic with the Evil one.
- c. Again: many magical notions seem to be a shadow of theological mysteries [the Witch's incantation in *Faust* is suggestive: 203.3, compare 203.23-204.9.—Similarly religious ritual suggests magic rites [the charmed circle in the same scene, &c.]—possibly the idea of the Incarnation is a foundation for the idea of magic Spirits taking bodily shape at will.

#### Art Sources.

- a. The fascination of Mystery a constant Art interest.
- b. Magic affords scope for unrestricted Imagination: 'castles in the air,' sense gratifications [*Faust*: the Auerbach Scene] beyond the limits of natural possibilities.

- c. Personification of the inanimate, as a permanent poetic interest, carried by Magic into reality. [Especially: *Faust*: the Walpurgis-Night Scene.]

### Sources in ordinary Experience.

- a. The phenomena of dreams, delirium, madness.
- b. Optical delusions—especially such as the Spectre of the Brocken.
- c. Supernatural Apparitions—The ‘brain-wave’ phenomena—and especially: Clairvoyance (1) of the distant, (2) of the future. [Note: it is not necessary to assume the reality of these phenomena: the existence of stories of the kind is sufficient.]

Besides these distinct sources of Magic as a mode of imagination there are two other supports:

- a. Literary tradition. Whole Mythologies and Folk-lore may be naturalized in the literature of other peoples—old Religions, passing out of the region of belief, are retained in Art.
  - b. There are continually appearing points of attachment between details of Magic and rational ideas [e.g. Faust’s mantle and the tradition of ballooning: 177.3, 6]—or moral laws [the pentagram and ‘first choice binding’: *Faust* 143.8-144.5].
2. Special utilization of Magic in *Faust*.
- a. As a form in which to clothe demoniac agency on earth.
  - b. As a means of harmonizing Faust’s temptation with the original temptation of mankind: the grasping at knowledge by unholy means.
  - c. As a means of exercising illusion and bewilderment upon Faust—and so shaking the foundations of his reason and knowledge, described by Mephistopheles as man’s best powers (165.7).

## EXERCISES

### I

1. Describe the character of Mephistophilis as conceived by Marlowe.
2. Bring out the leading points in the final scene of *Faustus*.
3. Would you say that Faustus’s will does or does not cease to be free after he has signed the compact with the tempter?

### II

1. Show how the “Prologue in Heaven” is founded on the Book of Job.
2. Do you consider Goethe’s Faust an Atheist? Compare him with Wagner, and with Marlowe’s Faustus.
3. What are the influences for Good or for Evil on Faust throughout the Easter Eve scene?

## IO

### III

1. Is Mephistopheles the Devil? If not, show what he is, supporting your view with quotations from the poem.
2. Point out passages in which Mephistopheles appears to find fun in the work he is undertaking.
3. Trace the plan of Mephistopheles' temptation up to the commencement of the Journey. How far do you consider he succeeds?

### IV

1. How do you like the ending of the play? How stands the wager made in the prologue?
2. Sketch an original "Epilogue in Heaven," to bring out your view of the working out of the story.
3. Give some account of the following scenes: The first Garden Scene—Faust in the Wilderness.

### V

1. Comment on the following passages :
  - (a) Of the Spirits of Denial, etc. (page 87.)
  - (b) But ye pure Sons of God (page 88: eight lines).
  - (c) Man, thou art as the Spirit which thou conceived (page 98).
  - (d) Page 141-2: Mephistopheles on himself.
  - (e) Page 168, line 25, to page 169, line 20: Mephistopheles on Logic.
2. Describe the magic used in one or more scenes of the Story.



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- 6 Spenser's *Cave of Mammon*: Thinking upon Worldliness

## BOOKS

For Marlowe's *Faustus*: Vol. 3 of Morley's Universal Library (Routledge: 40 cents).

For *Macbeth*: any edition e. g. Globe edition of Shakespeare (Macmillan \$1.25).

For Southey's *Kehama*: any edition of Southey containing the poem. [A cheap edition of *Kehama* by Cassell: price, 15 cents cloth, or 10 cents paper covers].

For Scott's *Monastery*: any edition.

For Spenser: with correct old spelling, Globe edition (Macmillan, \$1.25)—cheap editions with modern spelling to be had.

## EXERCISES

Exercises on each week's lecture will be found below. Answers in writing [to not more than *two* questions each week] are invited from all persons attending the lectures. They should be addressed to MR. MOULTON, COLONNADE HOTEL, PHILADELPHIA, and should arrive a clear forty-eight hours before the following lecture. Some signature, *together with the name of the lecture-centre at which the exercise is to be returned*, should be given at the top of the first page. The exercises will be returned, with marginal comments, at the CLASS, at which further explanation of the general subject will be given. All persons attending the lectures are invited to this Class, whether they have sent in exercises to the lecturer or not.



## *STORIES AS A MODE OF THINKING*

Story has been in all ages an important department, in some ages (primitive, mediæval, our own) the leading department, of literature. It has the further importance of being common to two of the great divisions of poetry, Epic and Drama.

Upon analysis the interest of Story divides into two.

1. Story as an art in itself: especially Plot, the application of artistic handling to the sequence of events.
2. Story as a mode of thinking: the personages and action may be found to be concrete embodiments of ideas and speculations.

The present course brings forward six studies of famous Stories. In each case hints will be given to Students for the general treatment of the work in his private study; but the work of lecture and class will be mainly occupied with illustrating the second kind of interest—the way the story seems to embody thought on important topics.

## THE STORY OF FAUST

OR

BUYING THE WORLD AT THE PRICE OF THE SOUL

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The story of Faust is an Acted Sermon on the text, "What shall it profit a man if he gain the whole world and lose his own soul." The natural heads for such a sermon are two :

1. What is it to gain the whole world ?
2. What is it to lose the soul ?

But to *act* the answers to these questions is very different from putting them from a pulpit in words. There are two famous versions of this story :

The Old Version : by Marlowe (before 1597), at the commencement of the Romantic Drama.

The New Version : by Goethe (1806), at the culmination of the Romantic epoch. [Unquestionably prompted by close study of Marlowe's version, which it adapts at every turn to the new intellectual conditions of Goethe's age.]

1. As to the first head both versions agree. Gaining the whole world is dramatized under the form of Magic, that is, the suspension of second causes allowing unlimited realization of Will.

2. The answers to the second head are as widely apart as the sixteenth and nineteenth centuries.

### Marlowe's Version

In dramatic form, the Romantic Drama is seen in the process of settling down—traces of Greek Chorus, Old English Masque and Miracle, Extempore relief scenes.

The play treated as a story falls naturally into three divisions :

A. The formation of a compact with an Emissary from Hell: twenty-four years of "the World" in exchange for the soul. [Avoid confusion between *Mephistophilis* and *Mephistopheles*.]

B. The twenty-four years of "the World." Mediæval conception of magic: unlimited pleasure, unlimited knowledge, magic tricks as relief scenes.

C. The price of the Soul paid at the conclusion of the term of years; last hour on earth of a doomed soul. A masterpiece of dramatic realisation; especially note the device of "dramatic back-ground" (borrowed from *Job xxxvi-xxxviii*); gradual rise through the final hour of the tempest which is to break at the moment of doom.

Marlowe's answer to the second head is to show a Soul in the process of being lost in this world (to say nothing of the next) by the paralysis of will produced by repeated acts of self-surrender. Especially notice; *apparent* external restraints on Faust at the end are in reality no more than natural consequences of self-inflicted emotional shocks—thus Marlowe with great skill has reconciled demoniac agency with free will.

Note such passages as page 34, line 21; page 37,\* line 3; page 63, line 13; page 66, lines 21-4; page 68, lines 13, 16, 17. Here Faustus supposes himself to be physically attacked by invisible demons. But it is more in accordance with the general drift of the play to understand these as hysterical convulsions, the natural result of oft-repeated emotional transition from the height of hope to the depth of despair.

#### [Goethe's Version

is not included in the present course, but will be a good companion study. Briefly its thinking on the second head may be summed up thus: The issue is changed at the last moment by a bold evasion of the poet, Faust's acts suggesting, not being saved, but saving others.]

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\* The top line of page 37 is in other texts given to the Good Angel, not to Faustus: and this makes the better reading.

## II

To some it might appear that Witchcraft was not a subject worth thinking about seriously. But the Witchcraft itself is the temporary form given by certain ages to what is a permanent interest—the conception of a Supernatural World [other than the Supreme Being] capable of affecting (1) the conduct of those who believe in it, (2) or perhaps the actual course of events. It will be interesting to see how such a topic is embodied in a dramatic story of Shakespeare.

## THE SUPERNATURAL ELEMENT IN MACBETH.

Shakespeare introduces into his dramas supernatural agents and phenomena of a kind not usually recognized at the present day: such as Ghosts and Witchcraft, &c.

The chief plays are *Macbeth*, *Hamlet*, *Richard III*, *Julius Cæsar*.—The two plays, *The Tempest* and *Midsummer Night's Dream*, stand in a different class, as they are wholly divorced from reality.

The question arises, How is this supernatural element to be regarded by the student of Shakespeare, in accordance with sound principles of analysis?

1. Beware of the temptation to explain away the supernatural character of such portions of Shakespeare's plays out of zeal for the poet's 'rationality'—there may be scenes in which an apparition may be resolved into an hallucination (e.g. *Macbeth* 3.4, where no one sees the ghost except Macbeth)—but there are cases in which the apparitions are unquestionably objective and supernatural (e.g. Witches in *Macbeth*, Ghost in first act of *Hamlet*)—and a single example is sufficient to establish the assumption by Shakespeare of such supernatural phenomena for his dramatic world.

2. Shakespeare seems to assume for any story he presents whatever was believed in by the age to which the story belongs—but the poet is himself responsible for the interpretation underlying the story, in this case for the use made of the supernatural agency—thus the true 'rationalisation' enquires how the *operation* of the supernatural element in a play harmonises with reason and morals.

(1) The Beings of Evil have no power over man except by his own consent. 'Compare instruments of darkness' (1.3.124).

Macbeth has long harboured treacherous designs on the crown [1.7.47-59: this must refer to a date anterior to the opening of the play]—connect with this his start and Banquo's surprise (1.3.51).

In the second interposition of the Witches he forces them to speak [3.4.132-6; 4.1.50-61, 103-5].

This is further brought out by placing alongside of Macbeth the uncorrupted Banquo, subjected to the same temptation. [Compare 1.3; 2.1.1-30; 3.1.1-72].

(2) Similarly, what the Witches reveal as Destiny confirms or assists, not alters, the natural working of events.

E.g. Macbeth's succession to the crown depends upon a train of natural events of which the most important is the flight of Duncan's sons (2.4.21-32). Macduff is the natural leader of an insurrection against Macbeth [compare 2.3.56 &c.; 3.4.128; 4.1.74]—and as the most deeply wronged is bound to be the slayer of the tyrant [5.7.15; and compare 4.3.111-4 with 4.3.201-40]. Banquo was a natural rival of Macbeth (3.1.50-7).

3. The main function of the supernatural element in a play is to add dramatic force to the working of events. By the interposition of the Witches the 'working of events' takes the form of a 'destiny' which appears

(1) irresistible :

Throughout, obstacles thrown in the way of the 'destiny' become the means by which it is worked out. E.g. proclamation of Malcolm as heir apparent [1.4.38-42; compare 1.4.48-53 with 1.3.143-7]—flight of Duncan's sons [compare 2.3.141 with 2.4.24-32]—oracle about Dunsinane castle leads Macbeth to shut himself in that castle, without which 5.4 would not have taken place.

(2) dark and unintelligible, till explained by fulfilment :

Of the two oracles pronounced by the Witches in 1.3. one is clear, the other mysterious—mystery drags on Macbeth (3.1.57-72) to a deed which at once explains and fulfils it. [Compare 3.1.134; 3.4.20-31; 4.1.100-124.]

(3) flavoured with personal mockery.

The supernatural aids up to a certain point and then deserts: seeking unholy support finds a nemesis in losing it where most wanted. Effect of the Witches vanishing [1.3.78, and compare 4.1.133].

The "honest trifles" principle (1.3.122): prying into forbidden knowledge finds a fitting nemesis in obtaining only half truths.

The gods punish men by granting their prayers. [Macbeth's Vision of King's in 4.1.; especially note 103.—Compare in 3.4 apparition of Banquo in response to invitations.]

To sum up: Macbeth was the actor in the scene of his destiny: did the Witches do more than turn the (coloured) footlights on it?

### Suggestions for Further Study,

Students who have followed out the matter of this Syllabus will have had suggested to them in the course of it various lines of study, some of which they may care to work out for themselves.

1. Character-Development is an obvious interest that may be traced through a large number of works of drama or fiction.
2. The Antithesis of the Practical and Inner Life may be worked out in many characters and stories : it is specially applicable to Shakespeare's plays of *Hamlet* and *Julius Caesar*.
3. The treatment of supernatural beings and phenomena in plays and novels. A list of Shakespeare's plays that deal with these is given above.
4. Subject for Essay. Did Shakespeare believe in Ghosts?

## III

Thinking on the subject of Witchcraft leads readily to thinking on the wider subject of Destiny, which Witches are supposed to reveal. In Shakespeare's play this has been treated with a mixture of Western and Greek ideas. But Destiny is even more prominent in the thinking of Oriental peoples; and Southey has worked up ideas of Hindoo religion into a brilliant picture.

## SOUTHEY'S CURSE OF KEHAMA

Southey's *Kehama* is an Epic poem cast in the medium of Hindoo mythology, just as the *Iliad* is an Epic of Greek mythology, or the *Paradise Lost* an Epic of Scripture Story.—Many different kinds of literary interest unite in it.

1. Southey is remarkable for "poetic" power in the strictest sense of the term, that is, power of "creating," or maintaining realisability in the region of pure imagination. In this respect Milton and Southey form a class by themselves.

As illustrations take the conception of Mount Calasay (xix)—or the Palace of the Elements (vii. 10).

With this associate the more general "pictorial power."

Examples of word-painting are the Funeral (i)—the Glendoveer (vii. 3-8)—the Home Retreat (xiii)—the Festival of Jaga-Naut (xiv)—the Submerged City (xv. 10-xvi. 11)—The Regions beyond this World (xx-xxiii).

2. The Human Interest of the poem is the mutual devotion of Father and Daughter, becoming involved in a World-Struggle of Good and Evil, in which the intervention of Omnipotence is delayed to the last possible moment.

3. In Plot, *Kehama* is a master-piece (of the simpler species of plot): its form consists in the gradual drawing together of all the trains of interest to a single issue, the movement reversing with a surprise close to the end.

4. In the department of Metrical form, Southey belongs to a group of poets (Scott, Shelley, Byron) who apply Lyric rhythm to Narrative—Southey is distinguished by the elasticity and free play of his rhythm.

Among his feats of rhythm note the Curse (ii. 14)—Moonlight (v. 13)—Sapphic metre (x. 1)—especially, Fount of the Ganges (x. 3-4).

5. But the most distinctive characteristic of the poem is one which is more strictly "mythological," viz., that the personages and

action are concrete embodiments of metaphysical ideas. [All mythology includes this; but in Greek myths interests of art (story and plastic) predominate, in Hindoo myths thought is supreme.]

This may be seen in individual conceptions :

Kehama : Prayer and Sacrifice as spiritual *forces* (compare *Matthew* xi. 12)—but in Hindoo thought independent of the worshipper's motive : ' drafts on Heaven ' to be honoured at sight.

The Amreeta-Cup (xviii and xxiv, especially xxiv. 17-21)—compare *Genesis* iii. 22.

Witchcraft as Anti-Nature : Lorrinite (xi).

Casyapa (vi) : Wisdom divorced from Power.

Yamen (especially xxiii. 13) : compare Conscience.

The Curse (ii. 14) a speculation on the limitations of humanity.

but more particularly, the action of the poem is continually found to embody meditations on

### Destiny

Distinguish :

Destiny proper : the stream of events apprehended as mere Force.

Providence : the stream of events apprehended as complete Design.

Intermediate between these : a Destiny which is Force variegated with flashes of Design.

The last is the picturesque conception of Destiny most suitable for Epic poetry.

To note some of the thought-flashes on Destiny embodied in the action of the poem—mostly of the nature of Nemesis (the rebound of events) or Irony (mockery as a measure of irresistibility).—Such is the motto of the poem : "Curses are like young chickens, they always come home to roost." [Rescue of Kailyal from the river (iii)—Sacrifice of the Horse (viii)—Rescue in the Shrine of Jaga-Naut (xiv. 8-15)—Contest (xvi) with the Monster of the Deep.]

Forcing the secrets of Fate secures only Half-Truths : compare *Macbeth* i. 3. 122. [The main crisis : xxiv.]

The Sinner winning his way only to find it destruction. [Incident of Mariataly's Image : ii. 9-10.]

The Sinner punished in that wherein he offends. [Arvalan's body in the flames : xiv. 12-14.]

Destiny assisting up to the point of guilt, stopping short of the prize. [Lorrinite and Arvalan : xi. 14.]

The single grain of Good in the mass of Evil availing to avert Destruction. Compare *Genesis* xviii. 23-33. [Baly : xv. 4-6.]

*Footnote.*—The References are to the cantos and stanzas in each canto. The latter are not numbered in all editions, but the cantos are so short that no great difficulty will be found in referring.



Previous Studies have abundantly illustrated how thoughts and speculations can be embodied in concrete personages and stories. Western Romance and Hindoo Mythology have been drawn upon. Quite a different region of speculation (chiefly of Arabic origin, but naturalized in Europe during the age of Romance) is embodied in Elemental Beings, of which a very original and suggestive presentation has been made in one of the Waverley Novels.

### SIR WALTER SCOTT'S *MONASTERY*

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On account of the diversity of paging in different editions, the References below are to the chapters, and paragraphs in a chapter. A new paragraph is counted wherever (in prose) there is an indented line. Quotations of verse are considered part of the prose paragraphs to which they belong.

Sir Walter Scott's *Monastery* is a Story of the Reformation, located in the Halidome of a Scotch Monastery: as a result, we get a group of contrasts maintained or developed throughout the action, directly or indirectly springing out of the main conception.

Directly :

1. Finished controversialists of either party, originally college friends : { Catholic : Father Eustace.  
Protestant : Henry Warden.
2. Protestants secretly developed by the silent agency of the Bible : { Of the old generation : Lady Avenel.  
Of the new generation : Mary Avenel.
3. { Catholic Prelate of the old (easy-going) type : The Abbott.  
Catholic Prelate of the new (polemical) type : The Sub-Prior.
4. { Church Domains and settled life : St. Mary's Halidome.  
Lay Barons and wild life : Avenel Castle.

Indirectly :

5. { Statesmen of the Scotch Regency : Murray and his party.  
Statesmen of the English Queen : Sir John Foster.
6. { Dependents of a noble house : Tib and Martin.  
Middle-class household : Dame Elspeth Glendinning.
7. { High-born beautiful maiden : Mary Avenel.  
Low-born beautiful maiden : Mysie of the Mill.

Above all, forming the main psychological interest :

8. { Out of the same family and by the same influence (love of the heroine) are developed the  
Elder Brother, a Protestant Warrior : Halbert.  
Younger Brother, a Catholic Priest : Edward.

But over and above the main conception, two very special and peculiar elements are woven into the action : a supernatural being of the Fairy order, and a courtier of the age of Euphuism.

## The White Lady of Avenel.

As a principle of criticism: imagination is an end in itself, and the intrinsic interest of the White Lady as a piece of art-creation must come before all others—at the same time it is a part of the functions of criticism to analyse the ideas and interests that underlie and are embodied in such a portraiture. [For the whole subject, compare the Introduction to the Edition of 1830, especially paragraphs 15-20.]

### *Ideas and Interests crystallised into the conception*

The central interest is creative curiosity: imagination as a mode of speculation, abstract fancies conveyed in plastic form.

1. Man's origin described as being from the dust of the earth animated by the Divine Spirit—suggests: other beings formed from earth or the other elements *without* any such Divine admixture—so the Elemental Spirits: Earth and Gnomes, Water and Naiads, Air and Sylphs, Fire and Salamanders: with attributes in accordance—the idea of such unsubstantial beings a foundation for such creations as the White Lady, who seems to partake the attributes of several elements [compare her words in ix. 54, xii. 3; and the Grotto Scene, xi. 31-xii].
2. Man's relation to the rest of the animal creation.
  - (a) They surpass him infinitely in single physical qualities—suppose: this extended to the intellectual sphere, and the result is an order of beings with physical and mental powers as unlimited as the instincts of animals—supernatural knowledge (of past, present, and future), strength, perception of the invisible, motion, &c. [Compare Davies's idea of man as the horizon between brutes, or mindless bodies, and angels, or bodiless minds.]
  - (b) Yet with all his limitations man becomes lord over the brute creation—suggests: so man may by courage mysteriously tame the supernatural spirits, and make them do his will.
  - (c) This conquest of the lower creation is achieved by man's power to find out the laws of each order—suggests: these spiritual beings have their secret laws, through the knowledge of which they can be ruled: the whole Rosicrucian philosophy was an attempt to discover such secrets—with this connect the idea of a spell: an utterance mystically connected with the (unknown) laws of some order of spirits. [Compare: xi. 33-36; xvii. 29.]
3. Moral curiosity, as well as intellectual.
  - (a) Human passions, a perpetual interest in art, appear in man always in conflict with law—suggests: beings reflecting human passions apart from law and moral responsibility—mischief and caprice a leading characteristic of elemental spirits, and ministers to the art interest of fancy. [Compare xii. 3 (last eight lines), xvii. 39; and especially, the connection of the White Lady with the Duel incidents.]
  - (b) Curiosity plays around even the topic of man's fall and redemption—suppose: beings near enough for sympathy yet never fallen and never redeemed; no struggle, but no future—observe they are usually presented as superior in faculties yet lower in fate and moral dignity. [Compare xii. 3 (last six lines), xii. 23, xvii. 30 (verse), xxx. 5. The Peri in Moore's *Lalla Rookh* is another example.]

- (c) There is Biblical authority for the idea of spirits interested in man, as involved in the grand contest between good and evil: spirits ministering and tempting—this falls in with the impression of unseen agency in human experience, where natural causes seem insufficient—imagination fills in the details to such conception, especially note:
- (aa) Interposition of evil Spirits invited by man, and looseness of life a mode of inviting [adventure of Father Philip]—on the other hand they are powerless before firmness of will (xvii. 33)—further, their gifts turn to evil or good according as they are used (xvii. 47).
- (bb) The idea of *tempting* to good is suggested (heading to chapter xxx).
4. Even abstruse metaphysical speculation may sometimes take a plastic form—thus: investigation of boundaries and dividing lines suggests a region of middle points and negatives as a speculative location for the supernatural, or a mode of shading off its nature and attributes to the proper degree of indefiniteness. [Compare ix. 52, xii. 3.]
5. From speculation it is a short step to aspiration.
- (a) Intellectual aspiration: rebellion against human limitations—e.g. motion [compare: ix. 54, xii. 2], insight into the future—the ‘uniformity of nature’ creates by repulsion an interest in phenomena divorced from causes [compare: xxxvii. 120 (sixth line of verse)].—Perhaps with this is partly connected a sense of sin as attaching to commerce with the supernatural.
- (b) Moral aspiration: we feel our lower nature as a weight—imagination catches the feeling in the form of beings free from the grosser influences of earth. [Compare xvii. 33 (last four lines), heading to chapter xii.]

The central interest of speculation is supported by others.

1. Mystery is a primary human interest—with which ignorance does not interfere, but assists it, serving as a sort of dark back-ground.
- (a) Natural scenery often favours the mysterious: mists and fantastic resemblances (iii. 32)—ravines, groves, sense of loneliness: distance from the real becomes nearness to hidden possibilities (chapter ii, particularly paragraph 8)—thus the general idea of *haunting*: every such idea a centre of imaginative activity. [Compare xx. 47.]
- (b) Dream experience—phenomena connected with delirium and opiates—optical delusions—apparitions and unceasing interest in the relations between the worlds of matter and spirit—and generally: the residuum of unexplained phenomena in the wake of scientific discovery [which properly makes ‘superstition’].
- (c) Science itself is the greatest of all wonder-workers. [Compare the Introduction: Answer to Clutterhuck, paragraph 2.]
2. Tradition assists.
- (a) Popular and universal: folk-lore—part awe, part gossip, and part trickery—the Nameless Dean, the Good Neighbours, All-Hallow E’en (iv. 11 to end)—spells and charms (viii. 25).—The humorous presentation of the lower supernatural assists the conception of the higher.
- (b) Mythological: the deities of defunct religions become literary property as imaginative creations—especially: Pantheism (in the sense of deification of every conceivable individuality) assists the notion of ‘middle spirits’ (neither angels nor tempters) such as the White Lady.

- (c) Literary: successful creations such as Puck, Ariel, Oberon, give a basis of quasi-reality to others.
3. Personification, or the humanisation of inanimate nature as a device of poetic style—especially applied to the four elements (e.g. the ‘sighing’ of the wind, ‘earthly,’ as meaning sensual, the ‘rage’ of fire, the ‘cruel’ sea): it is only a step from this to Elementary Spirits. [ix. 54 illustrates the connection.]
  4. We get allegory in occasional flashes as a subsidiary effect. E.g. the Grotto scene and the burning of mortal workmanship where truth alone is unconsumed (xii. 16-19).

These ideas and interests enter into supernatural creations in general: there are two special to the present example.

1. There is a special connection between the White Lady and the family of Avenel: several mediæval ideas support such a conception.
  - (a) In heathen theogonies gods appeared as patrons of individual races and families—so mediæval saints connected with particular races or families, as well as particular churches. [Compare iv. 57 to end.]
  - (b) Astrology (the longest lived of delusions) instituted distinct connections between heavenly influence and individuals in accordance with the moment of their birth: so All-Hallow E’en the link between Mary Avenel and the White Lady (iv. 55-57).
  - (c) Heraldry regularly connected some natural object with the continuity of a family history. [Compare xxiv. 21.]
  - (d) Popular traditions of spirits connected with families for purposes of warning (Irish Banshees)—or even familiar intercourse (Highland tradition: Introduction 17).
2. But this novel is essentially a Protestant story: the difficulty arises, how to get a *Protestant Fairy!* The link is found in the conception of the Bible as a *book*: it is perfectly consistent with mediæval imagination to invest a book with mystic attractions and powers [compare Runic letters and their mystic powers—charms attaching to *exact* sets of words or to written symbols—magic books and the awe they excite: all these the product of an age in which reading was a professional mystery]. The White Lady throughout is associated with the Bible that has found its way into the Halidome: with the fortunes of the book itself and of those who use it. [Especially: the Grotto scene, chapter xii.]

#### *The White Lady as an element in the story*

When familiar with the general course of the story, the Student will do well to follow the White Lady as a separate interest.

1. First glimpse on All-Hallow E’en (iii. 30-35).
2. Father Philip’s Adventure (v from 40).
3. The Sub-Prior’s Adventure (ix. 42-59): compare beginnings of Chapters viii and x.
4. Grand Appearance to the hero, and Grotto Scene (xi. 31 to end of xii).
5. The Friday Appearance (xvii from 28).
6. The Nocturnal Appearance (xx. 30 to end).
7. The Mysteries of the Duel Incidents (xxi. 33 to end of xxii, xxvi. 28-xxvii. 18).
8. Appearance to the heroine (xxx. 1-6).
9. Appearance to Edward (xxxii. 55 to end).
10. Last vision of the White Lady (xxxviii. 120).

## V, VI

The application of Story to thinking is most familiar to us in the form of Allegory. A colossal monument of this is seen in Spenser's *Faerie Queene*, where a whole system (Aristotelian) of Ethics is embodied in a narrative of Romantic Chivalry. But the appreciation of this depends largely upon a clear grasp of Spenser's original treatment of allegory—in itself a matter of the utmost literary importance—especially, the ever changing relation of the allegory to the other interests of the poem. This will be here treated in application to the second book, or Legend of Temperance.

## SPENSER'S LEGEND OF TEMPERANCE

## A.

## Spenserian Allegory

Spenser's works will be accessible to all Students : amongst other editions may be mentioned the Globe (Macmillan, \$1.25), the most correct.

For the present purpose it is essential that students should read the portion of the poem touched upon (Book II of the *Faerie Queene*) with some amount of rapidity, not allowing themselves to be stopped too long by difficulties of language, but seeking to get a general impression of the book as a whole. If this is found impracticable the book should be read a second time.

The point which it is sought to emphasize in the present treatment of Spenser is the various sorts of interest that are woven together in his poetry.—Besides beauties of a musical kind three main varieties of interest may be noticed.

## 1. Interest of Incident.

- (a) *General* interest of Incident : the picturesque, the pathetic, &c.
- (b) *Romantic* Incident : (1) unflinching interest in Chivalry and its three ideals, Prowess, Courtesy and Love—(2) Travel and Scenery—(3) Enchantment, Monsters and Marvels.
- (c) *Classic* interest of Incident : Familiarity as a literary beauty, or interest attaching to details from their association with the literature of the past.

## 2. Interest of Allegory.

Students must avoid the opposite errors (a) of supposing the Allegory of the *Faerie Queene* to be something superfluous and outside poetic interest (b) on the other hand of searching for it in every detail, as if the purpose of the poem were simply to twist moral truth into the form of a puzzle-story. Observe :

- (a) The Allegory is only one motive amongst many : pictorial effects, pure imagination, Romantic and Classic interest as above, &c.

- (b) It is a peculiarity of Allegory as compared with other motives that it *varies in intensity*: sometimes so clear that for every pictorial detail there is a moral detail underlying it [this is 'Formal Allegory,' or it may be described as Mediæval, or 'Bunyanesque']—sometimes producing its effect by a *general suggestiveness*—sometimes difficult to trace at all without violence of interpretation [though its reappearance a little later will *suggest* that it has been present all the time].
- (c) These variations put together give a sense of movement to the Allegory as a whole, a sort of rise and fall [compare effect of partial mist in landscape, the moon 'wading' amongst clouds]—and to fully appreciate it a sort of mental touch must be cultivated.
- (d) Remember: the Allegory of the *Faerie Queene* is (at least) double: Moral and Political.

### 3. Interest of Movement.

- (a) The *Linking* of each Scene or Incident to that which precedes and follows. A subtle agency in idealizing is to avoid natural concatenation of incident—*e.g.* scenes melt into one another as in dreams—or cross-linking [comp. game of Cross-tig].
- (b) The *Working* together of the different Incidents to a common purpose.

## B.

### The Allegory Traced Through the Second Book

Incidents.	Moral Allegory.	Rise & Fall in Allegory.
Meeting of the Red Cross Knight with Sir Guyon [i.1—34].	Temperance in espousing causes. Also [by the Palmer i. 7] Temperance connected with Religious Experience.	Flashes out at the end [i. 32].
Incident of Mordaunt and Amavia [i.34-61]—leading to	Temperance doubly contrasted with unbridled Pleasure and unbridled Agony.	Lost in human interest till suddenly expounded [i. 57].
Marvel of the Bloody Babe [ii.1.11].	Intemperance and hereditary stain. Also [compare old Metamorphosis Stories] Purity as a Passion.	Expounded [ii. 5] and by implication extended to the whole world of Metamorphosis.
Scene: the Castle of Medina [ii.11-46]—with the Hero's Story [ii.39-46].	Main point of the whole Allegory: Temperance as the Golden Mean. Also: Temperance under petty vexations [ii. 12].	Rises to the pitch of Formal Allegory.

Incident of Braggadocchio and Belphebe [iii].	Temperance set off by the falsely great and the falsely little. Old-world ideal of Temperance, the Maiden-Huntress.	In subordination.
Allegory of Furor and Occasion [iv.1]—including	Intemperance on the side of Anger.	Rises to Formal Allegory
Episode of Phaon and Claribell [iv.16-36] <i>leading up to</i>	Intemperance on the side of Love: Jealousy.	
<b>Complex of Scenes connected with the First Encounter with Pyrochles and Cymochles (separately).</b>	The names set off Temperance by suggesting the two irrepressible forces of External Nature—two types of Valour divorced from Temperance: Pyrochles on the side of Rage [compare iv.43], Cymochles on the side of Self-Indulgence.	The Allegory is being perpetually obscured and recovered.
Combat of Guyon and Pyrochles [iv.37-5.18]—Pyrochles and Furor [v.18-24]—Cymochles in the Bower of Bliss [v.24-38]—the Idle Lake and Encounter with Cymochles [vi.1-40]—Pyrochles and the Idle Lake [vi.41-51].	Temperance as against Idleness and the stupour of Self-Indulgence.	
Temptation in the Cave of Mammon [vii], —Prelude 1-27—Triple Temptation [wealth in store 28-34—wealth-making 35-39—worldliness 40-50]—Final temptation in the Garden: 51-66.	Wealth and Worldly Ambition as a further region for Temperance.	A steady undercurrent of Allegory felt through the predominating sensation of wonder.
<b>Second Encounter with Pyrochles and Cymochles (together) [viii]—introducing the Ideal Knight, Prince Arthur.</b>	Temperance in combat pitted against mere embodiments of force.	In subordination—almost lost.
The Castle of Temperance [ix]—including	Health as a phase of Temperance.	Rises to Formal Allegory [of Mediæval type].
<i>Digression: Chronicle of British Kings</i> [x] and preparing for		<i>Only the faintest thread of Allegory in the spirit of the Chronicle.</i>

- First Part of Double Finale: Raising the Siege of Temperance Castle** [xi]. Allotted to Arthur the hero of the whole poem.
- The Enemies of Temperance as identified with Health.  
Observe: Intemperance is made to include Intellectual as well as Moral monstrosity. [11.8—14, &c.]
- Second Part of Double Finale: Journey through Mystic perils to the Bower of Acrasia and Capture of the Enchantress** [xii]. Allotted to Guyon the hero of the second Book.
- Accumulation of most varied types of Intemperance and Monstrosity — especially violations of the order of Nature.
- In subordination to interest of combat.
- The Outer Meaning and the Allegorical coalesce in a sort of riot of the Imagination.



## EXERCISES

## I

1. What thought on the subject of Demons is embodied in the Mephistophilis of Marlowe?
2. Bring out the leading points in the final scene of *Faustus*.
3. Show how Marlowe's Story exhibits a soul being 'lost' in this world. Is any external force used on Faust before the end of the play?

## II

1. Discuss the Witches and Apparitions in *Macbeth*: (1) Were they real? (2) Did their interposition make any difference to men or events?
2. Compare Macbeth, Lady Macbeth and Banquo as types of personages differently affected by the Supernatural.
3. "If they hear not Moses and the Prophets, neither will they be converted though one rise from the dead." Comment upon this saying in the light of this week's study.

## III

1. "Curses are like young chickens, etc." Show how this proverb and other maxims of Destiny are set forth in the action of Southey's poem.
2. Show how the Amreeta Cup, the Curse (ii. 14), Yamen, Lorinite, are concrete embodiments of metaphysical ideas.
3. Illustrate Southey as a word-painter.
4. Compare Greek conceptions of Hades, Tartarus, Cupid, with their oriental counterparts in Southey's poem.

## IV

1. Bring out (especially by quotations from her speeches) some of the more striking ideas embodied in the conception of the 'White Lady.'
2. Illustrate the love of mischief and caprice displayed by the White Lady, and show that these are consistent with the general notion of Elemental Spirits.

3. Note the details of appearing and disappearing in the manifestations of Scott's Fairy, as illustrations of the art with which he suggests its *unsubstantial* nature.

4. Give an account of the Grotto Scene, pointing out (1) its art beauty—(2) its general suggestiveness.

## V

1. Enumerate the principal personages who appear in the second book of the *Faerie Queene*, showing how they cluster about the idea of Temperance.

2. Point out the different conceptions of Temperance in Spenser and in modern practical life.

3. Connect with the allegory of the book the Bloody Babe, the Bower of Bliss, Ruddymane, Furor and Occasion.

4. Trace any resemblances between the temptations of Mammon and the temptations of Christ.







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### BOOKS.

Any edition of the *Paradise Lost* will serve, if it has numbered lines. The Globe edition (Macmillan, \$1.25) contains a valuable introduction by Professor Masson. The old edition of Bishop Newton remains the most valuable commentary on the poem.

### EXERCISES.

Exercises on each lecture will be found below (page 15). Written answers (to not more than *two* questions each week) are invited from any person attending the lectures. They should be addressed to Mr. Moulton, Colonnade Hotel, Philadelphia, and should arrive a clear forty-eight hours before the following lecture. Some signature, *together with the name of the lecture center at which the exercise is to be returned*, should be given at the top of the first page. The exercises will be returned, with marginal comments, at the class, at which further explanations on the general subject will be given. All persons attending the lectures are invited to attend this class, whether they have sent an exercise to the lecturer or not.

### FOR SIMILAR STUDY.

1. Other Christian Epics, such as that mentioned on page 8.
2. English Epics embodying non-Christian religions, especially Southey's *Kehama* (cheap edition by Cassell).
3. Dante's *Divine Comedy* in Longfellow's or some other English edition. The *Book of Job* (in Revised Version, or such a translation as Dr. Cox's).



## MILTON'S PICTURE OF HELL.

## A STUDY IN POETIC ANALYSIS.

SUCH technical terms as "conception," "creation," "poet," "maker," all suggest a particular kind of mental act, the recognition of which goes to the very heart of poetic criticism—the mental process belongs to the reader as well as the author—it is strengthened by analysis: the resolving of an imaginary picture into the elements of which it is made up.

The Fallen Angels' first view of Hell; Bk. I generally, esp. 44-83, 180-185, 221-238.

Occupations of the Spirits during Satan's Journey of Discovery: II 506-628.

Satan's Journey from Pandemonium to the Gates of Hell: II 629-647.

There is no formal description of the infernal world—its features are presented to us *indirectly*—and at the moment of their most intense interest: when the fallen spirits behold them for the first time, and when they journey to find a place of rest.

The prevailing features are:

## 1. Remoteness.

(a) Utter (*i. e.* outer) darkness.

(b) Esp. with words of depth: deep tract—pit—dark, unfathomed, infinite abyss.

(c) Close shut in: immured ninefold—huge portcullis—intricate wards—bolt and bar, etc.

(d) Separated by infinite distance: I 73, II 432—by a vast and boundless deep, I 176.

## 2. Not only remoteness in space, but remoteness from ordinary experience: a mysterious vagueness about its terrors.

(a) Union of material and abstract ideas in the same descriptive term: bottomless perdition—oblivious pool—utter (outer) woe—regions of sorrow, etc. So the Rivers: Acheron of Sorrow, Styx of deadly Hate, Lethe of Oblivion.

(b) Weirdness; phenomena without their natural accompaniments: flames without light—or livid flames casting pale and dreadful light (I 180)—storms, yet a horrid silence (I 83)—gates circled with fire, yet unconsumed (II 647).

(c) Especially: clash of opposites: darkness visible (I 62)—air burning froze (II 594)—grand climax in Universe of Death (II 622),

3. Of course, the prevailing idea is fire, but always fire accompanied with darkness.

- (a) Thus contrasts with "Empyrean"—esp. "strange fire" (II 69).
- (b) The notions of fire and darkness perpetually reiterated and extended to every detail: Hell one great furnace—land solid, lake liquid fire—upper, nether, and surrounding fires. So: gloomy deep—dusky air—palpable obscure.
- (c) So much so that the features of ordinary nature appear in a changed element [metaphor lifted into reality]: fiery gulf, fiery deluge—floods and whirlwinds of tempestuous fire—esp. I 171 and 222. Compare II 621.
- (d) The torture of this fiery darkness is measured by their longing for light: II 396.
- (e) Yet their only hope is to become conformed to their surroundings (II 213).

All familiar ideas associated with infernal horrors are added.

- (a) Rivers of Tartarus (II 577)—Lethe and forgetfulness (II 582). Cf. Simile: I 230.
- (b) Especially, the *massing* of Mythological ideas: II 596 Harpies, Furies, Lethe, Fate, Medusa, Tantalus—II 628 Gorgons, Hydras, Chimeras dire.

5. The notion of everlasting unrest is prominent throughout.

- (a) The one object of the Evil Spirits is to find rest: I 185, II 521—esp. compare II 572 and 617.
- (b) The very elements of their world are endowed with ceaseless activity: these corrosive fires—convex of fire outrageous to devour—everburning sulphur unconsumed—perpetual storm of hail and whirlwind—so II 88.
- (c) So that locomotion is a pain: uneasy steps over burning marle—so endures till on the beach—way through palpable obscure with indefatigable wings (II 406).
- (d) All the conditions of their world directly opposed to the heavenly natures with which they are endowed: starve in ice their soft ethereal warmth (II 600)—esp. the idea of conflicting gravities (II 75).
- (e) Unrest raised to a direct torture in the tantalization of the damned: II 596-604.
- (f) They have not even the repose of knowing the worst: their perception of degrees of torture suggests the possibility of unlimited aggravations (II 167).

6. The poet's conception of life in Hell seems to rest merely on concentration and exaggeration of ordinary life. (I 531, etc., II 521, etc.)

## THE COUNCIL OF FIENDS.

## A STUDY OF THE CLASSICAL IMPULSE.

“Milton is the hugest of plagiarists.” “Milton’s poetry is the chief example of the Classical Impulse.” These are two ways of describing the same phenomenon. The first is an ignorant modern objection by those who do not see that Milton is, on this ground, in the same category with Spenser, Tasso, Dante, Virgil, Homer, etc., etc. Originality is a purely modern idea. The great mass of “classical poetry” of all nations has been composed before originality was invented; on the contrary, in classical poetry the highest element of literary beauty is *familiarity*, or the use of borrowed materials, new compositions recommending themselves by echoes from the poetry of the past. The present study examines in detail this “Classical Impulse” in application to Milton’s *Paradise Lost*.

1. Throughout the whole poem we are perpetually recognizing the most minute resemblance to the poet’s predecessors—in thoughts, general poetic materials, poetic expressions and ornaments, down to the very turn of his sentences.
2. This fondness for borrowed materials one of the great features of both the ancient classical spirit and of its modern revival. To trace it backward :
  - (a) Under the Renaissance or Classical Revival, the thought of the time was supplied by Greek and Roman thought—the highest object of writers to reproduce and adapt classical thought and even form (cf. Ciceronianism).
  - (b) Going back to Latin literature, we find that its most famous period was a sort of Greek Renaissance—at the moment the Roman people woke up to literary consciousness their originality was swamped by the flood of full grown Greek literature poured upon them by the conquest of the East—hence the chief æsthetic effect of Roman poetry was the recognition of Greek materials naturalized [cf. Conington’s Introduction to Virgil’s Eclogues]—the mission of the *Æneid* seems to be to adapt Homeric details to a Roman legend.

(c) In Greek Literature itself: the Homeric poems had grown up out of Ballad Literature, one of the great features of which is the prominence it gives to the beauty of familiarity—hence the repetitions, parallelisms of form (especially similes) which are so great a characteristic of Homer.

3. Of course, in Milton's case we must add Hebrew Thought to Classical.

4. As examples of this fondness for borrowed materials in the *Paradise Lost* notice:

(a) The reconciliation of Biblical and Classical thought on a foundation idea that all idolatry is a corruption of true religion.

[Great principle that Thought which is dead as Religious Thought lives over again in Art: the Æsthetic thus becoming to us a bond with the whole past.]

Thus the Heathen Gods become the Devils of Milton's system—so Tartarus, its rivers, its tortures and torturers become features of Milton's Hell—for other supernatural beings of classical mythology a place is found in the undefined regions of the real universe [*e. g.*, Chaos, Night, etc.]—the Legend of Minerva is utilized for the Legend of Sin (II 746)—that of Vulcan for the Architect of Pandemonium (I 732).

(b) Of course, this is not peculiar to Milton: cf. passages like I Corinthians x. 20, Psalm cvi. 37, Deuteronomy xxxii. 17. By similar means a place is found for favorite Thoughts of Ancient Literature.

Thus the old speculation as to graduated scales of Being, each feeding on beings of the scale below, is introduced in connection with the idea of Angelic Food (V 404) [cf. Psalm lxxviii. 25].—The fatalism which was a characteristic of much of ancient thought is attributed to the Lost Spirits (II 809, etc.). So "the Gods who live at ease" (II 868).

(c) So when we are following Milton's conceptions of the World of Imagination we continually find him utilizing the details of ancient poetry.

Earth bound to Heaven by a golden chain (II 1005 cf. Iliad VIII 19)—Flowers springing up for Adam and Eve (IV 700 cf. Iliad

XIV 347)—the Gate of Heaven self-opening (V 254 cf. Iliad V 749)—so description of Chaos (II 890 and famous passage in Ovid: *Metamorphoses* I 19)—again cf. the use of personification in the description of the Court of Chaos (II 951) with the similar personification in Virgil's first view of Tartarus (*Aeneid* VI 273).

- (d) Still more frequently familiarity is given to imaginary details by connection with Scripture.

Stairs of Heaven and Jacob's Vision (III 510)—cf. his account of the passage from Heaven to Earth (III 529)—Morning Hymn in Paradise modelled on the "Benedicite"—Satan drawing third part of Heaven's Host (V 710 cf. Revelations xii. 4)—esp. the chariot of God (VI 749). This extends even to expressions: cf. "laugh", applied to God V 737 and Psalm ii.; threat to "seal" Satan (IV 966 and Revelations xx. 3); Mountain of Congregation (V 766 and Isaiah xiv. 13).

- (e) This becomes specially interesting when the poet by the turn of the language draws attention, indirectly but powerfully, to the Biblical foundation of the idea: the Biblical and Classical thought help one another.

For example, strange fire (II 69)—Adam sitting at his door (V 299 cf. Genesis xviii. 1)—cry for mountains and hills to cover them (VI 842)—esp. climax on the 6th book (801) cf. with Psalm xlvi. 10 and Exodus xiv. 13).

- (f) Sometimes in these imaginary details the poet takes pains to suggest both Classical and Biblical foundation for his idea.

Examples: the scales in which Satan's cause is weighed: idea borrowed from Astronomy, Iliad, *Aeneid*—but cf. language of IV 995–1015 with Job xxviii. 25, xxxvii. 16; Isaiah xl. 12; 1 Samuel ii. 3; Proverbs xvi. 2; Daniel v. 26. (These references are Newton's.) Again: the Devils mocked in the hour of triumph (X 504–584).—Urania at opening of Book VII (cf. Proverbs viii. 22 sqq.).

- (g) This imitation of Classical Poetry extends to language.  
(aa) Epithets and figurative expressions.

His descriptions of morning throughout—Epithets like "ambrosial" (V 642)—and led the vine to wed her elm (V 216)—Earth all-bearing mother (V 338), etc.

## (bb) Turns of expression.

Now dreadful deeds might, etc. (II 722 cf. Iliad VII 273)—  
 High matter, etc. (V 563 and Virgil's Infandum, etc.)—  
 extends to the most minute: cf. I 19, 34, 73; III 29, etc.

## (cc) Imitation in Similes extends to the whole form of sentences, and would need a chapter on grammar to make clear.

(dd) Indication by form of expression that he is speaking to the learned [*phonanta sunetoisin*].

V 171 Sun both eye (Ovid) and soul (Pliny) of the world—  
 Raphael the sociable spirit (V 220)—the Phoenix *that* sole  
 bird, etc. (V 271)—Maia's son (V 285)—Heaven's great  
 year (V 583).

## 5. Considering the æsthetic effect of this characteristic of our poet, observe:

(a) The scene of the Paradise Lost is laid *wholly* in the world of imagination—as to which the great difficulty is *realization*—familiarity of detail one of the greatest helps toward realizing. Remember the point is not that Milton copies, but that he *relies on* the recognition of his copying for great part of his effect.

(b) This strictness with which he confines himself to borrowed materials a tribute to the *sacredness* of his subject—avoidance of novelty—all details to come to the reader's mind endowed with the hallowing effect of literary familiarity and associations.

6. At the present time we are in a particularly favorable position for appreciating the Classical Impulse from its revival by a living poet, in direct reference to Milton's *Paradise Lost*. Bishop Bickersteth's *Yesterday, To-day and Forever* is a work by an author of wide scholarship and high poetic power, prompted by theological differences from Milton, but essaying substantially the same task of constructing into an epic scripture materials bearing upon human salvation and loss. The poem is permeated with the Classical Impulse; and in this case Milton's poetry becomes part of the old poetry which Bickersteth echoes. A very instructive

exercise is to compare the Council of Fiends as treated by Milton (*Paradise Lost*, I 376—II 520) and Bickersteth (Book VI 1-442).

It must be explained that Bishop Bickersteth's Lucifer is widely different from Milton's Satan. Upon two Biblical presentations of "Satan" (in *Job*, where he is apparently an officer of heaven, charged with the duty of inspecting human virtue, and elsewhere in Scripture, where he appears as the Enemy of God) and other grounds, Bickersteth makes his Lucifer at first an angel, charged with the special oversight of the newly-created man; but Lucifer abuses his position, tempts and then accuses Adam and Eve, and gradually falls himself, with his followers, into the position of antagonism to God. Thus in the later poem the Fall of Angels comes later than the Fall of Man; and this Council of Fiends takes place not in Hell, but in mid-air. (Compare *Ephesians* ii. 2; vi. 12.)

It will be easy to see how this section of Bickersteth's poem, though putting an entirely different construction on the story, nevertheless rests all through upon the reader's memory of the Miltonic story from which it departs. Furthermore, at the climax is added to the traditional incident a poetic surprise (lines 387-427), which is itself an echo of other poetry (*Psalms* ii. 1-5).

## SATAN'S JOURNEY OF EXPLORATION.

### A STUDY IN POETIC COSMOGRAPHY.

Satan's Journey from Hell Gate by Heaven Gate to the Sun: II 890-1055, III 416-633. Compare also: First two days of Creation: VII 210-275. Effects of the fall on the Universe: X 648-714. [Masson's introduction in Globe edition gives great help.]

1. Chart of Milton's Universe: fundamental division into Chaos and the Empyrean—Hell the first encroachment on Chaos—"the World" the second—suspension of the World from the Empyrean: thus open to the Empyrean, but not to Chaos.
2. Sight of Chaos from Hell Gate. (II 890-927.)
  - (a) Skill in heaping together terms of negative vagueness: atoms—embryon—absence of determinants (892 and 913)—unsettledness—alternations—but only law of alternation anarchy.
  - (b) Scale (919)—and noise (920).

3. Locomotion in Chaos (927) brings to view another negative : no definite consistence.
4. View of Court of Chaos (951-1009).
  - (a) Still further terms of vagueness : esp. " hollow dark," " whatever might in that noise reside."
  - (b) Personification of vague negatives.
5. Chaos modified by influence of distant light (1034).
6. Satan walking on the outer convex of "the world" (III 418) —we thus get the Universe from a new point of view. [Milton's use of the term "world" and "earth" must be carefully distinguished ; the latter is the globe on which we live ; the former includes all the heavenly bodies belonging to our Solar System and thus making up the large sphere of the Ptolemaic System bounded by the "Primum Mobile"].

*Digression.* Milton's Conception of the "Limbo of Vanities" or "Paradise of Fools" (III 442-497).—Here we have the root idea of Chaos (unsubstantial) raised into the human sphere—force of *vain* and *vanity* in Milton's time [esp. to Puritans : cf. Bacon's three "vanities" of Learning]—the poet's mental attitude : admiration of diligence mixed with half scorn, half pity for those who have missed the one thing needful and thereby vitiated all their aims—greater vitality of the conception in ages of intolerance ; cf. Dante's solution of the same problem.

*Incidentally*, gives us a view of the structure of our World as conceived by the Ptolemaic [Alphonsine] system (III 481-483). This had been superseded in Milton's time by the Copernican ; on the other hand the old system had become incorporated in the traditional poetic thought which Milton works up into his conceptions ; he ingeniously evades the difficulty by basing his actual Universe on the old theories, but introducing the new theory into the conversation between Raphael and Adam as a suggestion of angelic wisdom for a possible solution of Adam's difficulties as to the Heavenly bodies (VIII 13-197).



The Ptolemaic [called in its complete form "Alphonsine"] system was an attempt to explain the motions of the heavenly bodies before the idea had suggested itself of the Earth as itself a moving body. Four kinds of motions have to be explained: (*a*) the Moon's revolution in a lunar month, (*b*) the Sun through the signs of the Zodiac in a solar year, (*c*) similar motions of the "planets" as distinguished from the "fixed" stars, (*d*) the revolution of all alike, including the "fixed" stars, round the Earth from East to West in 24 hours.—To explain these the Ptolemaic system assumed:

- (1) The Earth an immovable globe in the centre.
  - (2) Round this Earth seven enveloping globes or "Spheres" of æther, one outside another, each containing a luminous heavenly body, and revolving each in a different direction and with different velocity. These account for the motions of the seven planets, including the Sun and Moon.
  - (3) An eighth envelope or Sphere was external to all these and contained all the "fixed" stars: this revolved from East to West, completing each revolution in 24 hours—and by some means carried with it in its revolution all the inner envelopes.
  - (4) Thus much sufficient for ordinary observations: accurate observation, however, disclosed a slight variation from these motions [precession of equinox] to explain which a ninth envelope or Sphere was assumed, having a motion so slight as to constitute no more than "trepidation" (III 483).
  - (5) Thus all motions explained: an outermost or tenth sphere was assumed to explain the source of Motion, called "Primum Mobile," Milton's "First Moved" (III 483).
7. Satan at the point of junction of the world, the Empyrean and Chaos (III 499–561).  
 (*a*) The Stairs of Heaven Gate (499–525).  
 (*b*) The Passage down to Paradise (526–539).  
 (*c*) View of the World (540–561).
8. Satan's Journey through the World to the Sun (561–575)—Milton's Conception of the Sun (575–633).

## THE WAR IN HEAVEN.

### A STUDY OF NARRATIVE POWER.

For Sustained Narration take the Episode of the War in Heaven (from V 557 to end of Book VI). For Isolated Narrative add such as the following: Days of Creation, Third (VII 276–338), Fifth (VII 387–448), Sixth (VII 449–498), Pictures on the Mount of Vision, Cain and Abel (XI 429–454), the Flood (XI 712–901).

## 1. Graphic Power.

### (a) Wealth of details.

War in Heaven: First Shock of Battle (VI 206-246)—Rejoicings in Heaven (V 618-657). Fifth day of Creation.

(b) *Enumeration* of (even ordinary) details a special beauty in Epic Poetry, and notably in Milton—the point lies not so much in the things themselves as in the act of enumerating them.

(aa) Deeds of the Lesser Angels (VI 354-374)—Description of Evening (IV 598-609)—The Nuptial Bower in Paradise (IV 689-711)—Eve's preparation for the feast (V 338-349)—Picture of House of Death (XI 477-499)—and of War (II 638-659)—the Creation generally.

(bb) Even of Proper Names [cf. Lord Macaulay's Essay on Milton]: Description of Hill of Vision (XI 376-411)—Catalogue of Lost Spirits (I 376-521), etc.

(cc) Pleasure in wealth of detail—completeness—esp. gives reality (sort of furniture) to Imaginary World: the mind more susceptible to details than general effects.

(dd) Remember also the connection between Epic and Ballad Poetry, in which enumeration had a special place.

(ee) Finally becomes an end in itself.

### (c) Distinctness of Stages.

The Rebel Army coming in sight (VI 78-86): order of description exactly follows order of perception—Manufacture of Gunpowder (VI 507-523)—Disorder of Heaven calmed by approach of the Messiah (VI 773-798)—Building Council Hall in Hell (I 670-732)—Approach of Satan to Zenith of the World (III 498-554).

(d) Graphic in a stricter sense: touches of description suggesting an actual spectator.

Especially, the vivid touches of personal description in the grand scene of the hurling of the mountain (VI 637-669). So change of tenses (V 586 and 590)—The land rising out of the water (VII 285-306). Again, presentation of scene distinctly from one point of view; e. g., First Artillery (VI 569).

## 2. Artistic Distribution of Interest. In Intellectual as in Physical beauty the wave line is more beautiful than the straight—Interest must be not monotonous, but concentrated and relieved

(a) Devices for securing due prominence of emphatic points: various—especially :

(aa) Speeches : these in the midst of sustained narration must be regarded as a Conventionality—the action is suspended in order to bring out the full emotional effect of a situation [cf. Speeches in History—relation of fiction to the Drama].

[*E. g.*, Michael to Satan at moment of Duel (VI 262)—Scoffing of the Evil Spirits (VI 558, etc)].

(bb) Enumeration of Details used for this purpose.

*E. g.*, To bring out the climax of the War in Heaven : Details of the Messiah's setting out (VI 746-772).

(b) Variety of treatment obviously of first importance.

*E. g.*, Picture of Flood (II 712): simplicity at first; higher descriptive power preserved till after "God made fast the door."

(c) Especially, working up to a climax—for which various devices assist.

(aa) Preparation : that is, hints of a climax to come.

*Esp.* the interposition of God shadowed forth throughout the War in Heaven. (V 711, VI 135, 227, 294, 320, 669, 834.)

(bb) Crescendo.

*Esp.* successive Stages of the Fighting in Heaven [(1) all weapons of Ancient World, (2) Artillery, (3) Artillery answered by Mountains, (4) Mountains on both sides, (5) climax in the paralyzing thunderbolts of the Messiah, and their effect heightened by two touches (853 and 862)].

Note also in the Shadowy Night Scenes (IV 776 to end), how the contest of Satan with the Guardian Spirits works up to the very verge of dreadful deeds, and then breaks off at a mysterious sign from heaven.

## THE NINTH BOOK.

### A STUDY IN PLOT.

The ninth book contains the crisis of the whole poem—the actual eating of the Forbidden Fruit, to which all that precedes and follows is introduction and sequel. It is a wonderful study for *Plot*—that is, the artistic handling of story.

The Temptation of Eve: IX 385-790 (for which Eve's Dream [V 1-135] is preparation]. The Temptation of Adam: IX 816-1004 (to which the Separation of Eve from Adam [IX 204-411] is preparation).

To fully appreciate Milton's skill read the narrative in *Genesis* ii. 14, 17, and iii. 1-7. This gives the barest outline of facts, without any attempt to account for what happens, and presents, therefore, to any effort at *imagining* the scene five acute difficulties:

1. The serpent's speaking.
2. The difficulty of gaining a hearing from Eve when she has been just put upon her guard.
3. The impossibility of any train of argument persuading in the case of so clear a prohibition from an unquestioned authority.
4. The mysterious association of "knowledge" with a fruit.
5. The absence of any semblance of temptation in the case of Adam.

Milton skilfully utilizes No. 4 to explain Nos. 1 and 3, and No. 1 to explain No. 2, while he erects his whole character of Adam to explain No. 5. This treatment, however, assumes part of Milton's philosophical system: his moral scale with its three grades of Revelation, Reason, Impulse—a "fall" he understands as the invasion of a higher grade by a lower. Thus with Eve Reason invades the field of Revelation, and soon Impulse overpowers Reason; with Adam Impulse invades the field of Revelation, his Reason being untouched.

## EXERCISES.

## FIRST WEEK.

1. Comment upon the following expressions, and show carefully how they assist our author's general conception of Hell. Give examples of similar expressions. (a) utter darkness (b) bottomless perdition (c) livid flames (d) strange fire (e) palpable obscure (f) our torments may become our elements (g) tossing of these fiery waves (h) corrosive fires (i) in our proper motion we ascend (j) Satan explores his flight (k) torture urges (l) gates of burning adamant (m) a Universe of Death.
2. Explain the following :
  - (a) vast Typhœan rage.
  - (b) Alcides, from Cœchalia crowned  
With conquest felt th' envenomed robe, and tore  
Through pain up by the roots Thessalian pines,  
And Lichas from the top of Cœta threw  
Into the Euboic sea.
  - (c) Passion and apathy.
  - (d) Styx—Acheron—Cocytus—Phlegethon—Lethe.
  - (e) A gulf profound as that Serbonian bog.
  - (f) Gorgons and Hydras and Chimæras dire.
  - (g) Put to their mouths the sounding alchemy.
3. Examine the passages of the *Paradise Lost* which give us Milton's conception of Heaven, for the purpose (a) of showing the leading ideas of which it is made up (b) of contrasting it with his conception of Hell. (The principal passages are : III 60-64, 344-417, 499-537 ; V 250-256 ; VI 1-78, 472-481, 639-646, 780-784 ; VII 197-209, 573-581, 594-600 ; XI 72-83.)

## SECOND WEEK.

1. The Council in Hell. Either (a) write a general description of this incident, or (b) compare it with the corresponding incident in Bishop Bickersteth's poem.
2. Is Milton to be considered a plagiarist? If not, why not?

3. Give a few examples of details in the *Paradise Lost* which have both a Biblical and Classical foundation.
4. Comment upon the following:
  - (a) The introduction of heathen deities, and such ideas as Tartarus, etc., into a Christian poem.
  - (b) Whatever was created needs to be sustained and fed (V 414).
  - (c) Book IV, lines 996-1004.
  - (d)                   When to meet the noise  
Of his Almighty engines he shall hear  
Infernal thunder, and for lightning see  
Black fire and horror . . . and the Throne itself  
Mixed with Tartarean sulphur and strange fire (II 69).
  - (e) In such a day As Heav'n's great year brings forth  
(V 582).

#### THIRD WEEK.

1. Quote and explain expressions bringing out the idea of vagueness and indefiniteness which run throughout Milton's conception of Chaos.
2. Describe Milton's Limbo of Vanities.
3. Distinguish between the "Earth," the "World," and the "Universe," as the terms are used by Milton. Draw a rough plan of his "Universe."
4. Explain passages III 418-29; III 445; II 1051 to end.

#### FOURTH WEEK.

1. Sum up the chief points in Milton's description of Paradise.
2. Define Milton's usage of the words "Sphere," "Firmament," "Heaven."
3. Explain III 481-3; III 518-9; III 563; III 600; VII 232-244; VII 256-7; VII 265-71. Is there any contradiction between VII 241 and VII 264?

#### FIFTH WEEK.

1. Sketch the Story of the Night in Paradise (Book IV), especially bringing out the dream-like nature of the incidents.

# UNIVERSITY EXTENSION LECTURES

UNDER THE AUSPICES OF

THE AMERICAN SOCIETY

FOR THE

EXTENSION OF UNIVERSITY TEACHING

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## EURIPIDES

FOR ENGLISH AUDIENCES

BY

RICHARD G. MOULTON, A. M.

of Cambridge University, England

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- 1 Shakespeare's *Macbeth* recast as an Illustration of Ancient Drama
- 2 'Alcestis'; or Love *versus* Splendor
- 3, 4 The 'Electra' of Sophocles and of Euripides compared
- 5 The Story of Iphigenia
- 6 The 'Daughters of Troy'; or War from the Women's Side

## BOOKS

The course will deal only with English versions of the plays. The most convenient translation will be the volume of Euripides (No. 54) in Morley's Universal Library, published by Routledge, price 40 cents. It will be convenient also to have (No. 44) the corresponding volume of Sophocles, for comparison in lecture 3.

The Syllabus is the only text-book required. For those desiring further study the lecturer has himself written a text-book: *The Ancient Classical Drama*, published by Macmillan, \$2.25.

## EXERCISES

will be found for each week at the end of the Syllabus. Any persons attending the lectures are invited to send written answers [to not more than *two* questions each week]: they should be addressed to MR. MOULTON at the COLONNADE HOTEL, PHILADELPHIA, and should arrive a clear forty-eight hours before the following lecture. Some signature, together with *the name of the lecture-centre at which the exercise is to be returned*, should be placed at the top of the first page. They will be returned (with marginal comments) at the 'Class,' at which further explanations will be made on the general subject. All are invited to the Class whether they have sent exercises to the lecturer or not.

## FURTHER STUDY

A good line of comparative work is to compare with the *Alcestis* of Euripides, (1) Browning's *Balaustion*, (2) William Morris's *Love of Alcestis* (in his *Earthly Paradise*), and (3) Longfellow's *Golden Legend* which handles a similar problem amid Christian surroundings.



# EURIPIDES

## THE FORE-RUNNER OF THE MODERN DRAMA

A line of thought running through this course will be the presentation of Euripides as the anticipator of the Modern Drama, both in form and spirit. But it will be equally the purpose of the lectures to bring out the general interest of the plays treated.

## ANCIENT CLASSICAL TRAGEDY

It is necessary first, to understand Ancient Tragedy as a species of drama, in order to appreciate the changes brought about by Euripides. As illustrations: Milton's *Samson* is an English Tragedy in Ancient form. Shakespeare's *Macbeth* will be recast in lecture as an Ancient Tragedy.

1. Ancient Tragedy is not pure drama, but a combination of lyric and dramatic poetry—it consists of

Dramatic Scenes by Actors on the stage : alternating with

Lyric Odes by a Chorus in the Orchestra, performed as a combination of verse, musical accompaniment and expressive bodily motion—each regular Ode made up of Strophes [movements from Altar to end of Orchestra] and Antistrophes [movements back to Altar], with occasional Epodes [movements round Altar].

The Chorus is the link between the dramatic and the Lyric parts, as they take the role of Spectators in the story and take part in the dialogue of the dramatic scenes [speaking then through their foreman].

Originally Tragedy was purely Lyric, the Chorus expressing in their Dance the legend as a whole—then, by sub-division into semi-choruses at emphatic points, dialogue came into tragedy—and this finally drew to itself separate Actors, and tragedy became a compound art.

In arranging a Chorus for *Macbeth* there will be no need to add matter for the lyric portion, but only to collect into regular odes the lyric matter scattered in short fragments through the speeches of the play.

2. From the connection with the Chorus Greek tragedy was subject to those limitations of form which are expressed by the technical term, 'the unities':

Unity of Place and Time : each play a continuous whole, without divisions of scenes or intervals between scenes [because when the scene stopped the Chorus carried on the action lyrically].

Unity of Action : only one story and one interest in a play [because everything was seen through the eyes of the Chorus, who are at once audience and actors, and who are sympathizers with one person in the story]—in contradistinction to the form of Shakespearean Drama, which loves 'Multiple Action,' that is, to carry on several stories side by side.

Thus the Ancient Drama presented only a single story, and only the crisis of this story was acted ; all the incidents which were distant in time or place must be made known indirectly, e.g. by narration in the choral odes. [This is known as the 'Crisis form,' of action to distinguish from the modern 'Story form,' which dramatizes the whole story]. And generally: Ancient Drama is distinguished by extreme simplicity.

To reduce *Macbeth* to the narrow dimensions required by these unities (1) Banquo must be struck out—(2) Lady Macbeth must not be made a separate interest—(3) we must see Macduff only from his opponent's standpoint, the Chorus being clansmen of Macbeth.

3. In spirit Ancient Tragedy was religious—its matter being taken from the sacred myths [and thus the audience knew the story in outline]—and the whole performance was part of National Religious festivals.—This favored the ideal rather than real—in particular: the acting and delivery were akin to statuary more than to painting.—Tragedy and Comedy were absolutely distinct.

In recasting *Macbeth* it may help this effect to let Scripture stories mingle with classic legends in the choral odes.

### "Macbeth" as an Ancient Tragedy

*Scene.* Dunsinane Castle.—Time : roughly corresponds to Act V.

*Prologue.* Hecate's speech in Act III is very Euripidean.

*Parade or Chorus-Entry.* Chorus of Clansmen come to enquire after the health of their Queen, as to which dark rumors are afloat—this leads up to an *Ode* on mortals struck with frenzy from heaven for crimes. [Cf. language of I vi.1-10; V i.79; III. ii.7-26, &c.—and add examples of Ajax, Hercules, Nebuchadnezzar.]

*Episode 1*: Physician and Lady Attendant (with Chorus) discuss the Queen's condition as in V. 1—enter Lady Macbeth walking in her sleep: such emotion would be expressed by *Stage Lyrics*, in this case a *Lyric Concerto* between Lady Macbeth and Chorus [compare (besides V. 1) such passages as II. iii. 71-8, 117-22, 135-8; III. vi].

*Strophe*: Ravings about stain of blood—the Chorus recognize Duncan's murder.

*Antistrophe*: Ravings about Macbeth's weakness betraying him—the Chorus recall suspicions of Macbeth.

*Epode*: Ravings as to the Thane of Fife—the Chorus wonder what new crime this is.

Lady Macbeth retires; the scene returns to blank verse, and Physician speaks a *Rhesis* on Physical and Moral disease—[compare V. iii.40-56; II. ii.35-43].

*Ode*: Elaborating the murder of Duncan [Cf. III. ii.40-53; II. i.4, 49-60; II. iii.59-68; I. v.51-55; II. iv.1-20; I. iii.146].

*Episode 2*: Macbeth returns from his visit to the Witches [i.e. in Act IV.] and greetings pass between him and the Chorus [Cf. I. iii.50, &c.]. As he tells the oracles of the Witches an opportunity would occur for Parallel Verse. [Compare for the whole Episode IV. i.] He narrates the expedition against Macduff and exit to visit the Queen.

*Ode*: Clairvoyance suggested by the preceding—extends to idea of Witchcraft, and so works in first meeting of Witches with Macbeth. [Cf. I. iii.; II. i.33-49; III. iv.50.106; IV. i.48-60.]

*Episode 3*: News of Queen's Death and *Monody* from Macbeth (V. v.8-28).—Herald from English Army bears a special challenge from Macduff: this leads to the *Forensic Contest* [for which there is matter in IV. ii and iii].

*Ode*: Sin avenged in this world [Cf. I. vii].

*Episode 4*: The moving of Birnam Wood expanded as a *Messenger's Speech*. Defiance of Macbeth in Accelerated Rhythm [matter from all over Act. V].

*Ode*: Oracles misleading as ever; only safety is in righteousness.

*Exodus*: The secret of Macduff's birth brought out to the Chorus by an English prisoner. Lyric Despair of Chorus, with climax by breaking into

*Semichorus 1*: away and weep

*Semichorus 2*: rather revenge.

Body of Macbeth brought in amid lyric lamentation—Enter Macduff in triumph and final spectacle: Chorus recognize the will of Heaven.

## EURIPIDES' ADVANCES TOWARDS MODERN DRAMA

*Proposition 1.—Euripides essays as an experiment the mixture of tones (that is, tragic and comic).*

The play *Alcestis* was a grand experiment. The practice was to produce on a festival day three tragedies, and to end with a Burlesque [Satyric Drama] as a relief. Euripides composed his *Alcestis* as a substitute for the fourth or Satyric Drama. The union of the opposite tones is seen in

1. Hercules. equally familiar in tragedy (as the toiler for mankind) and in Satyric (the huge feeder)—Euripides harmonises as the genial hero equally thorough in work and relaxation.
2. In the happy ending by the rescue of Alcestis.

The experiment was not acceptable to the Athenians; but gradually the lighter tone made its way in individual scenes (compare *Iphigenia among the Tauri*) and happy endings (compare the 'Deus ex machina').

The Traditional Story of *Alcestis* was simply that Admetus from his glorious upholding of the religion of hospitality was beloved of Apollo, who became a servant in his household, and to preserve him to mankind obtained from Fate the right for him to die by substitute. But when the crisis came no substitute was found but the young and beautiful queen Alcestis.

Euripides handles the story as a conflict, not between two *characters*, selfish and self-sacrificing—but between two *ideals*, public splendour and domestic love [compare below, proposition 2].

*Proposition 2.—Euripides approaches modern drama by insinuating touches of realism into the midst of his ideal scenes.*

*Proposition 3.—Euripides approaches modern complexity by carrying on different dramatic interests side by side in a play, instead of concentrating on a single interest.*

The second proposition may be illustrated generally from the prominence which Euripides gives to the topics of poverty, domestic life and therefore woman, and self-sacrifice.

For both propositions a good exercise is a detailed comparison of the *Electra* of Sophocles and Euripides.

**Traditional Story.**—Agamemnon, delayed in the setting out of the expedition to Troy, had been induced by the seers to offer in sacrifice his own daughter Iphigenia to appease the offended deity Artemis. Her mother Clytemnestra, in revenge, slew Agamemnon on his return ten years later, and then reigned in triumph over Argos with Aegisthus, her paramour. Electra, her daughter, was the only one who would never submit to the usurpers, but persistently mourned in public for her murdered father. At last Orestes (son of Agamemnon and Clytemnestra) who had been rescued as an infant when his father was slaughtered, returned and slew his mother and Aegisthus. Though he undertook his mission by command of the god Apollo, yet Orestes was given up to the Furies and driven over the earth as a madman, until he was cleansed from the crime at Athens.

The play called *Electra* only presents the middle part of the story—for purposes of comparison it may be divided into four stages: (1) The return of Orestes (with his friend Pylades) to Argos; (2) the elaboration of the situation out of which Electra is to be delivered; (3) the gradual recognition of brother and sister; (4) the conspiracy against Aegisthus and Clytemnestra.

### Sophocles' Version

Orestes and Pylades return: Orestes (1) lays offerings on his father's tomb; (2) reports oracle that he must act by stratagem, not force.—Tutor, who originally rescued him, accompanies him.

Situation elaborated by Stage Lyrics: Electra's Monody, and then Lyric Concerto with Chorus of Maidens.

### Euripides' Version

Euripides adds a new element to the Story: a Peasant, nominal husband of Electra. [The tyrants forced her into an ignoble alliance, but in reality the Peasant only pretended to be husband, in order to shelter Electra in his cottage until Orestes should come.] This changes the whole scene to one of rustic poverty, and the Peasant is the centre of a thread of realism running through the whole play.

Orestes and Pylades return: Orestes (1) lays offerings on his father's tomb; (2) reports oracle that he must act without entering the city.

Situation elaborated as in Sophocles' version, but in hearing of Orestes concealed—his sob disturbs and leads to following sections.

Recognition of Orestes and Electra: artistically delayed by various scenes, all playing upon the opposite passions of hope and fear relating to the return of Orestes—until recognition actually made at moment of greatest despair.

Conspiracy against Aegisthus and Clytemnestra: one intrigue secures admission to palace, and both are slain.

Recognition delayed by two other interests introduced: (1) interest of hospitable poverty; (2) of faithful old age—until all three unite in a common climax: old tutor, coming on hospitable mission, brings about recognition that saves all.

Two distinct intrigues: one to slay Aegisthus at a sacrifice, the other to entice Clytemnestra to the cottage by false news of the birth of a child.

*Proposition 4.—Euripides approaches modern Multiple Action by (1) Agglutinated Plots; (2) slight Underplots.*

To have carried on double stories side by side would, to a Greek mind, have involved double choruses [this actually occurs in Roman Tragedy]—but Euripides evades the difficulty by having a second plot *attached to the same hero and chorus* commencing where the first ends: this may be called 'agglutination.'

Thus the *Electra* of Euripides is made up of two plots: the first is concerned with the recognition, the second with the intrigue against the tyrants. Each is complete as a plot, having the change of fortune which is the essence of plot.—The same double form distinguishes *Iphigenia among the Tauri*.

An Underplot is made by developing interest in one of the personages other than the hero to such an extent that he becomes a distinct interest in himself, with plot interest attached. This dramatic tendency is only beginning in Euripides.

The Peasant in *Electra* is just perceptible as an underplot [note, he is mentioned in the Divine Intervention as sharing the prosperity of the family]. Pylades in *Iph. Taur.* is much more developed, as centre to an underplot of friendship that runs parallel with the main plot of family affection.

*Proposition 5. Euripides takes a step towards modern 'story form,' by withdrawing more and more of the plot from dramatisation to narrative.*

All Euripides' specialties of treatment tend in this direction.

He invented the 'Formal Prologue,' which narrates the beginning of the story.

He invented the 'Divine Intervention,' which describes the ending of the story.

He considerably extended the use of 'Messenger's Speeches,' which withdraw portions of the middle of the story from plot, and put them in narrative.

Though this *reduced* the proportion of the whole story brought into the acting, yet it *increased* the amount brought into the performance as a whole, and so prepared for modern drama, which acts the story as a whole.

The *Daughters of Troy* is an extreme example of this treatment. A Formal Prologue and a sort of Divine Intervention are put together at the beginning, thus destroying interest of plot, and reducing the body of the play to the expansion of a single situation: the captive Trojan women waiting to be borne away to Greece—a picture of War as seen from the Woman's side.

## INDEX OF TECHNICAL TERMS

*Accelerated Rhythm* : See *Metres*.

*Agglutination* : see proposition 4.

*Antistrophe* : see *Stropic*.

*Chorus* : see page 3.

*Chorus-Entry* : see *Structure*.

*Commos* or *Lyric Concerto* : see *Stage Lyrics*.

*Crisis* form of action : see page 4.

*Deus ex machina* or *Divine Intervention* : a device of Euripides to terminate a play by other than dramatic solution. When the entanglement of the plot was at its height a Divine Being appeared [swung in mid-air by the 'machina,' for which see *Theatre*] and by miracle determined the issue of affairs. [Eg. in the *Electra*.] Hence a proverbial expression for some extraordinary intervention in human perplexities.

*Eccyclema* or Roller-Stage : see *Theatre*.

*Episode* : see *Structure*.

*Epode* : see *Strophic*.

*Exodus* or *Finale* : see *Structure*.

*Forensic Contest* : The Athenians were habitues of the law-courts, and had a strong taste for forensic ways. In the dramas this is shown in a scene given up to discussing the hero's and his opponent's cases in a form felt to be forensic rather than dramatic. There is a *Rhesis* on both sides, and an exchange of *Parallel Verse*, suggestive of cross-examination. The Chorus acts as moderators. [E. g. Admetus and Pheres in the *Alcestis*.]

*Lyric* : One of the three main divisions of poetry, differing from the others (Epic, Dramatic) by the prominence of musical devices. It includes Odes, Psalms, Hymns, Fugitive Pieces, &c. See also *Stage Lyrics*.

*Machina* : See *Theatre*.

*Marching Rhythm* : See *Metres*.

*Mesode* : See *Strophic*.

*Messenger's Speech* : individual incidents, happening at a distance and therefore barred by the unity of place from being acted, are related by a Messenger : and the treatment in such speeches is Epic, dramatic effect being for the time suspended. [See page 5, and examples in the two *Electras*.]

*Metres* in Greek Tragedy are : (1) Blank Verse, like English, with addition of one iamb. This is the regular metre for the dramatic scenes—(2) Parallel Verse (or Stichomuthic Verse, which is Blank Verse running in equal lengths, generally one line) of remark and answer. [Example on page 26 of *Alcestis*.]—(3) Lyrics : lines of varying length, chiefly (4) Strophic Lyrics :



divided into parallel stanzas. (See *Strophic*). These are the regular metres in the Odes.—(4) Accelerated Rhythm, a long line of trochees, used for sudden outbursts in dramatic scenes.—(5) Marching Rhythm, anapæstic, chiefly used for Chorus-Entries.

*Monody* : See *Stage Lyrics*.

*Multiple Action* : See page 4.

*Parallel Verse* : See *Metres*.

*Parode* or *Chorus-Entry* : see *Structure*.

*Peri-acti* or *Turn-Scenes* : see *Theatre*.

*Prologue* : see *Structure*.

*Rhesis* : a speech expanded beyond dramatic limits by the Athenian taste for rhetoric. See also *Forensic Contest*. [Example, page 61 of *Electra*.]

*Roller-Stage* or *Eccyclema* : see *Theatre*.

*Satyric Drama* : a Burlesque of Tragedy, used to conclude a day's tragic celebrations.

*Solo Lyric* or *Monody* : see *Stage Lyrics*.

*Stage Lyrics* : From connection with the Chorus the Greek drama has the power even in the dramatic scenes of breaking into lyric measures and devices, where the emotion of the scene is suitable. Such 'Stage Lyrics' consist of (1) the *Monody*, a *Lyric Solo* by an Actor, (2) the *Lyric Concerto* or *Commos*, a lyric duet between Actor and Chorus. [Examples of both in *Electra*, pages 53, 55.]

*Story* form of action : see page 4.

*Strophic* form. In the performance of an ode a Greek Chorus would start from the altar in the centre, and their evolutions during the first stanza would take them to one end of the orchestra: this was the *strophe*. Then they turned, and in the *antistrophe* measured their way back with exactly the same rhythms to the altar. An ode is made up of any number of these parallel stanzas: an odd stanza would be performed round the altar, and called *epode* if at the end, or *mesode* if in the middle of the ode.

*Structure* of Tragedy: as follows (compare *Macbeth* above): (1.) The *Prologue* includes everything (acted scene or explanatory speech) that precedes the first appearance of the Chorus.—(2) *Parode* or *Chorus-Entry*, the speech of a Chorus on entering before they take part in an *Episode*: it often includes a Choral Ode.—(3) *Episode* is the technical term for a dramatic scene upon the stage, the Chorus being present and taking part through their Foreman.—(4) Choral Odes, or Interludes, are by the Chorus alone, with no action taking place on the stage, and in strict strophic form. The bulk of a drama consists in Episodes and Choral Odes, alternating to any number of each.—(5) The *Exodus* or *Finale* includes all the action subsequent to the last Choral Ode. [The words, *Parode*, *Episode*, *Exode*, have no etymological connection with *Ode*.]

*Theatre*. Note of principal details of ancient performances.

1. The Theatre was open to the sky, and large enough to contain the whole population of a city. The Stage and Scene were ultimately of stone, representing

the facade of a palace, in which there was a Central and Inferior doors; the whole could, however, be concealed behind Moveable Scenery. The Stage was a narrow platform running the whole length of the Scene: of the two entrances at each end, the one on the spectators' left indicated an entrance from a distance, the other an entrance from the immediate neighbourhood. Lower than the Stage was the huge Orchestra, with the Altar of Dionysus (Bacchus) in the centre. A flight of steps connected the Stage and Orchestra, and was continued out of sight in the *Steps of Charon*, used for apparitions from the under-world.

2. There was very little *Machinery*. *Turn-scenes* [*Peri-acti*] were prism-shaped side-scenes fixed at both ends of the stage, and turning on a pivot to assist the (rare) changes of scene. The *Roller-Stage* [*Eccyclema*] was a contrivance by which an interior could be rolled out from the Central Door to the front of the stage. To these add the *Machina*, a crane-like contrivance for swinging out a deity, who would thus appear in mid-air.
3. The number of Actors was confined to three speaking personages [called *Protagonist*, *Deuteragonist*, *Tritagonist*]: this merely means that there could not be more than that number of speaking personages on the stage together. Each of these Actors would take different parts in different scenes; and the number of mute personages on the stage was unlimited.
4. The Costume maintained a Bacchic brilliance and dignity of proportions, especially the Buskin [*Cothurnus*], a thick shoe for increasing the height of the actor, and which became a synonym for Tragedy. The costume included Masks for actors and chorus: the latter, of course, never wore the buskin. These Masks indicated types, such as a king, a priest, a slave, a young man, an old woman, etc.
5. The Delivery was conventional, not realistic. Choral Odes and Stage Lyrics were sung. Blank Verse was declaimed.
6. The mode of bringing out tragedies was this: The *Choregi* [or Chorus-providers] were wealthy citizens to whom the lot assigned the duty of providing the magistrates with the expenses of so many Choruses. The magistrates then assigned these to the poets who made application. With the Chorus went the other expense of a dramatic exhibition. There was much competition in display between these *Choregi*.

*Turn-Scene* or *Periacti*: see *Theatre*.

*Underplot*: see proposition 4.

*Unities*: see page 4.

## EXERCISES

## I

1. Read Milton's *Samson*, and give a brief outline of it on the model of the outline of *Macbeth* given above.\*
2. Explain briefly what is meant by 'the unities' in Ancient Drama, and illustrate your answer by contrasting Milton's *Samson* with a play of Shakespeare.
3. Would you consider it a gain at the present day to have 'Acted Sermons'?

## II

1. Discuss the character of Admetus.
2. Explain the term 'mixture of tones,' and show what it has to do with the *Alcestis* of Euripides.

## III

1. Show carefully how Sophocles leads up to the recognition of Orestes and Electra.
2. Explain the technical terms *Irony*, *Messenger's Speech*, *Stage-Lyrics*: illustrating from Sophocles' *Electra*.

## IV

1. Show carefully how Euripides' handling of the Recognition part of the story differs from that of Sophocles.
2. Trace the effects in Euripides' *Electra* arising out of his addition of the Peasant to the personages of the story.
3. Comment upon the verse:

Our Euripides the human:  
 With his droppings of warm tears,  
 And his touchings of things common  
 Till they rose to touch the spheres.

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\*See also 'Structure' in the index.

1. Bring out the chief beauties in the story of Iphigena, as handled by Euripides.
2. Explain the technical terms *Agglutination*, *Prologue*, *Deus ex machina*.
3. Give examples of Underplots in Ancient and Modern Drama.



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