Dramatic Climaxes in the Plays of Shakespeare

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In every well-constructed plot there are two movements, the one the rising or complicating action, the second the falling or resolving action. At a certain stage in the development of the plot the first of these forces will complete its activity, after one supreme effort, its energy will become exhausted, it will cease to exert a direct influence over the plot, and immediately a soon the power which is to dominate the falling action will become apparent. This crisis in the rising movement, which is called the climax, is
as logical a division of the plot as are the rise and fall, the exposition and catastrophe, and in more or less dramatic form will appear in every play. Considered from the standpoint of form rather than dramatic value the tragedies of the Flayas, the House of the Red Pearl practically revolve themselves into four parts, as models of which Macbeth, Lear, Julius Caesar and Hamlet may be cited. To the first three divisions belong Macbeth, Richard III, Romeo and Juliet, King John, Measure for Measure, Troilus and Cressida, and Henry VIII.
In this play, the conflict logically present in every plot is not pronounced. In most cases, Nemesis is the agitator of the resolution. The agitator throughout the rising action gives a certain course with uninterrupted success. Opposition is ineffective and absent altogether. Suddenly, when he is at the height of his activity, he meets with an unsuspected check. He is brought to an abrupt standstill, and at one put in the defense.

The second group includes King Lear, All's Well That Ends Well, Two Gentlemen of Verona, Twelfth Night, Cymbeline, and Othello. The civic in
there play marks not the turning-point, but the
supreme influence of the
rice, the apparent success of
an activity to be checked by a force which
makes an irrefutable
entrance. Later in the plot
in the third group
belong Julius Caesar, Midsummer
Night's Dream, Much Ado
About Nothing, Cymbeline
Love's Labour's Lost, As You
Like It, Titus Andronicus
and Timon of Athens. This
group differs from the second
in that, although the
dramatic force of the climax
is due to the intensity of
the complication, the
reaction is introduced before
the end of the scene.
sometimes interrupting the 
crisis as in Julius Caesar, 
sometimes, as in A Mid-
summer-Night's Dream, 
quietly appearing after it 
has spent its joke.

In the fourth division 
are found: Hamlet, Othello, 
the Tempest, The Three 
MERCHANT OF VENICE, The 
Tempest, Henry V, Henry VI, Rich- 
and I, and Antony and Cleopatra.

In these plays, the struggle 
between contending forces 
is more evident than in any 
of the others. The crises 
are into the point at which the 
Opponent, both of whom have been 
more or less prominent throughout 
the action, come into direct 
collision, whereupon the stakes 
are forced to yield.
As a rule Shakespeare in his climaxes has economized all the possibilities of the plot. Thirty-five of the crisis scenes are in the third act, the majority of these are well defined meeting the requirements we who make of every climax that it should be outwardly surprising and spiritually emphatic.

In comedy of errors and Merry Wives of Windsor as in all pure comedies there is no central climax, strictly speaking it is impossible to group these plays with the other dramas. Henry III will be discussed later.

[1] Elizabeth Ward bridge in The Drama, Its Law and St. Etienne
Hamlet

Squint: Act IV, Scene III, Line 72

Now might I do it hot, nor he is fraying; — Hamlet.

In Hamlet, the struggle between opposing forces is wholly subjective. The question upon which the first hinges is this: What is the young prince, when the opportunity presents itself, to do with the obligation which has been placed upon him? His uncle has murdered his father, seduced his mother, and usurped his crown. The son's duty is clear. The ghost has urged it upon him; his conscience has acknowledged it. Another nature would have accepted the task.
with alacrity. But Hamlet's fate is reflection not action. He deliberates,resize and procrastinates. Finally, after the play during which Claudius has shown such intense agitation, his only desire, 'divit', he is truly guilt, false him. At last he seems ready for revenge. Now could I but to her and do such better business as the day could evoke to look on.' (1)

All he awaits is a favorable occasion. It comes and with it the crucial plot. Entering one of the castle rooms he chance upon his uncle at his prayers.

Act III, Scene II, Line 405.
"How might I do it yet, now he is praying? And now shall we do it? And so he goes to heaven, and come revenge, he hesitates... That would be slammed." (2) The old introspective, fluctuating disposition asserts itself, and he is lost. He has failed. The problem? The rising action is solved.
King Lear

Chorus: Act III, Scene V, Line 113

"Off, off, ye lending rogues! Come, unbutton here." - Lear

The intensity of many the scenes in the first two acts of King Lear, especially Scene IV, Act II, which as it is would be no insignificant clinch, make the construction of a crisis scene which shall stand out in dramatic relief against the most effective of still situations in slight touch. In the production of the perfect clinch found in Scene IV.
Act II, the hand of the master has shown itself. The background of the scene is reported, and the action is systematically developed to the central point. In scene II, Act I, the cruelty of the heartless victor is surpassing. One blow after another is dealt the helpless victim. With a last attempt to preserve the knightly dignity, the hero leaves his daughter and places himself at the mercy of the merciless and pitiless elementals. Wandering about with his feet on the
declute leath in thi
gearing storn, he finds
Edgar in the deserted tovel.
At sight of the Beleamite
erk the break. His
mound, long unbalanced
gris away. As far as Lea-
ri conformed the actual
of the rising movement to
at an end.

(1) Act III, Scene I, Line 113.
Macbeth


[Fleance escapes].

Until the middle of the third act, Macbeth is the supposed successor of the first of this play. He has prepared himself for his goal undoubtedly in his cold understanding. Through his efforts the destiny which the husband has prophesied has been accomplished. As he is in the joint of making his position perfectly clear he meets with the first check. (11) Thrice Chorus

(11 Act III, Scene III, Line 17)
is unique. It is plainly merely a mechanical turning point in the hero's activity. None of the prominent characters of rising or falling action appear. The scene is so short that there is no opportunity for emphasising the crisis. Nevertheless, the relation is significant. This first failure breaks the spell of Macbeth's stored and intimates that he is to yield the aggressive role to Macduff.
Othello

Christ. Act III, Scene III, Line 444

"Look here Iago: All my fond love thus did I blow to heaven; she's gone." — Othello

Although Iago's scheme is definitely planned before the close of Act I (1), he does not attack Othello personally until Act III, Scene III. This is the central scene. Here the struggle between faith and jealousy is decided: here the Moor becomes the tool of the sly villain. The scene of the conflict is as assured from the outset. How is

Act II, Scene III, Line 450

How, how? Let's see: — After some time, to alone Othello's ear, that he is in familiar with his wife." — Iago
Othello a man of a free and open nature that thinks men honest that but seem to be so (2) to cope with the veteran intrigues. In some is suspicion firmly planted in the husband's mind than he is not. His resistance steadily grows weaker. By line 444 (3) he succumbs utterly. By line 461 (4) the climax has reached its apex and

(2) Act I, Scene III, Line 445.
(3) "All my fond love strive
do I slow to learn." Othello-
(4) "Now by good marble
heaven in the dire
presence of a sacred sor
I here engage my
words." - Othello
in line 472 (5) his activity commences.

(5) "Within these three days let me hear thee say that Cassius is not alive." — Othello
Antony and Cleopatra

Scene I Line 18

"She once being loosed, the
noble ruin of her magic
Antony, Cloe on his chariots,
and, like a loftig unallabled,
leaving the fight in height, fled
after her." — Scevas —

The Battle of Actium is
the center of the plot of
this play, though there is
no scene dramatically repre-
senting the climactic of the
action. Instead of an actual
presentation of the situation,
we have a formal announce-
ment by one of the un-
important characters in...
the play, that the crisis
has been reached and faced.
Up to this point Antony
has shown at least some
sense of regard for his
dignity. When Cleopatra
sails from the scene of battle, the
fatal pressure is brought to
bear. manhood, warrior
spirit, all yields to this
love and The battle ruin of her
magic, Antony claps on
his sea voyage, and, like
a dying mallard, leaving the
fight in height, flies after her

(1) Act II, Scene 5, Line 18.
Scene 17: Athens.


 "What are my days opposed against my passage? Have I
 seen my foes, and meet
 my house be my retinue,
 enemy, my god?"

 In Scene IV of Act I, the
 change which the heartless
 treatment of his mercenary
 friends has wrought in the
 character of the generous
 and gentle Sisera becomes
 evident. Although he does
 not lose ascendance the ex-
 treme attitude which he
 maintains from Scene I
 to his death, he has
evidently awakened to a realization of the situation and planned the revenge of which so dramatic an exhibition is given in line

II Act III

Act III, Scene II Line 111. "Go, bid all my friends again, Lucius, Tullius, and Tungro take all: all save more feast the rascals."
Julius Caesar.

Cicero: Act III, Scene I, Line 77.

"Et tu Brute? Then fall Caesar." (Rìe) — Caesar-

From the moment of the conjunction of the conspiracy the atmosphere, of the play is dense with surprise and excitement. The suspense, which is increased by the numerous attempts to harm Caesar, is relieved only by his assassination. Even then there is no immediate fall of the assassination of the conspirators as, climbing for liberty, they stop to take their hands in deep Caesar's Third, presents
any appreciable decrease in the visibility of the situation, until the entrance of Antony as proconsul heralds the approach of the falling action. 2
Coriolanus.


"in the name of the People
And in the name of the Tribunes, we, even from this instant banish him our city." — Sininius.

During the first two acts, the conspiracy of the Tribunes against Coriolanus, though active, has met with but comparative success. In the closing scene, this culminates in Coriolanus' outburst: "You common cry of curs, whose breath I hate as much as common food." (11) They become complete masters of the situation. With this victory, however, their activity..."
Cares. Conic tumes is tam
viled, only to appear as the
avenger in the act.
Romeo and Juliet.

Chorus Act III, Scene 5, Line 191.

"And for that purpose, immediately we do exile him hence. Alas,

Both before and after the crisis, the effect of the

plot of this play is to tear down the barriers which the

family feud has interposed between the lovers. The crisis

therefore, is not well taken.

Romeo's banishment is not the result of any definite

influence of the ruling action nor does it indicate in

what direction the action of the last two acts is to lie,

although it does bring into

prominence the joke which is finally to conquer, and

give an intimation of the

unnecessary catastrophe of the
The Merchant of Venice.

Act III, Scene II Line 116.

"What find I here?" (Opening the leaden casket). - Fair Portia's counterfeit. - Bassanio.

The story of Bassanio and Portia forms the mechanical framework of this play; but it alone the symmetry and structure is preserved, and to it the fifth act is devoted exclusively. With this main plot the more complicated one in which Antonio and Shylock figure is closely connected. While the theme seems the aggressor of the sub-plot, in reality it
Bassano

who, by borrowing of Antonio the
means wherewith to present
his suit at Belmont, sets in
action in motion. He is the
complicating force. The chimera
of the plot is in the eunuch
in which he comes in con-
tact with Portia the resolving
force. By choosing the lucky
cricket he decides not only
his own but Antonio's fate.
Here his obligation becomes Portia

(1) Moulton.

(2) Act III, Scene II.
When she learns of Antonio's predicament and begins to take an interest in him (3), we have the mechanical turning point in the subplot. By the fourth scene of Act III, she is playing an active part in the reaction and in Scene I Act IV, which is the extra-lineplay not the climax of the Shylock plot, through her efforts that issue is closed.

Act III Scene I, Line 293.

"Isn't your dear friend that as thus in trouble?" — Portia —
Titus Andronicus

Act II. Scene I. Line 271.

Then which way shall I find revenge's care?—Titus.

The Chorus in the plot of this play begins with Titus mad and laugh in line 265. Up to this point he has endured to bear with patience the Serecentions which have been heaped upon him. However, this last most horrible monstrous folly forces him to change his position. At sight of the heads of his murdered sons to save whom he has sacrificed his hand, his reasonutters, from now on revenge is the consuming passion of his life.
Love's Labour Lost

Act II, Scene III, Line 296

Guilty, my lord, guilty! I confess, I confess. — Baron. — What? — Thy king that you three forts lack'd, the fort to make up the mess. Bear.

There is no shade of intrigue in the plot of Love's Labour Lost. The struggle is entirely between Will and Nature. The King of France and his three friends have made certain one. The Princess and her three maids appear, the beautiful resolutions are forgotten. The ensuing scene merely gives an exposition of the
triumph of the stronger

free. When Biron confesses

that he too has broken

his oath (1), - the number

is even (2) and the exhibition

of the failure of the plans

with which the rising

action concerned itself is

complete.

(1) Act II, Scene III, Line 206

(2) Act IV, Scene III, Line 211 - elision -
The Comedy of Errors

Chiron: Act II, Scene I Line 331.
- I see two mastards, or mine eyes deceive me." - Adriana.

On a day in which the entire plot depends upon the chance combination of ridiculous situations, we cannot expect to find logical division of the action. As far as the Chiron is concerned, not even the suggestion of one appears until in Act II Scene I the complications cease to accumulate and the twin fortunes are brought face to face. This scene marks no turning point in the action.
Its function is to untangle the intricate web of complications. It can be identified with the mechanical and spiritual center of a symmetrical drama, only in that it stops the progress of the rising action.
Two Gentlemen of Verona

Chorest. Act III Scene I Line 163

"But if those lingering territories longer than conflict expedition will give thee leisure to lose me royal error, By heaven! my wrath shall for exceed the love I lose for my daughter or myself." - Shakespear

The real activity of the complicating force in the plot of Two Gentlemen of Verona occupies but little of the first two acts. No hint is given of the disloyalty of Proteus whose villainy is to precipitate the catastrophe until Act IV Scene II, while in Act III Scene I, with the success of his intrigue comes the climax.
Midsummer Nights Dream Act III Scene II Line 272

Hate me! Therefore? Call me What news, my love! Am I not Hermia? Are not you Lysander? - Hermia - in this play as in Love's Labour Lost, the climax scene introduces no new feature of the plot. It simply displays the working of the perfected complication. Here the disasters in- fluence. Puck's blunder become evident. The dramatic height is reached when it dawns upon Hermia that she is in truth forsaken. (II) The resolution
Begin in June 5-57 the same scene.
The Merry Wives of Windsor

Chorus Act 2, Scene 2, Line 123

"I do begin to perceive that I am made an ass." Falstaff.

The plots of all pure comedies are more or less loosely constructed, but the Merry Wives of Windsor not only has no central climax and no fulfilling action, it can not even boast a consistently developed running action. Where is the dramatic motif in the determination of the Merry Wives? To make an object lesson of Falstaff, and we certainly lose the most interesting victim in the person of Hotspur. Here the similarity to any other Shakespeare's plot ceases. The action instead
If working steadily up in one specific and all-important joint divided itself into three independent plots, each accomplishing the common object; each moving to its own climax to be followed by a renewal of the activity. The last of these coordinate intrigues somewhat more elaborate than its predecessors, occupies the final scene of Act II and is followed only by the strictest possible resolution.
The Taming of the Shrew

Scene II, Line 27

"But for my Sonya Nate, she must with me. Nay, look not big, no stamp, nor stare nor fret; I will be Master. I want is my own." — Petruchio's determination to make Katherine Yours.

The Taming of the Shrew

The climax is in Act IV, Scene II where we have the first decisive clash between the roles of the husband and wife. The possibilities of the scene have not been used to the best advantage.
Katherine's rebellion is not as passive as we might expect, and while the scene which follows are more dramatic. Nevertheless that this is at least the mechanical centre of the play is proven by the fact that here Petruchio definitely explains the situation he intends to maintain, and worse his fruit embased victory; while Catherine is for the last time again in her resistance. From this point her struggles grow more and more futile until in Act V.
The Tenant of Wildfell Hall, I send it, as completely subdued, and most fitly replies to her husband's rude attack: 'God be praised, it is the truth: But sure it is not; then you say it is not, and the more change even as your mind. What you will have it named, even that it is; and so it shall be so for Katherine.' (11)

(11) Act IV, Scene 2, Line 18
Much Ado About Nothing

Claro.: Act II Scene I Line 35

"There Leontes, take her back again; give not this rotten orange to your friend."

Claudio.

When in Act II Scene III, the watchmen overhear the intrigue in which they have been engaged at the instigation of Hieronim. These two men discussed the intrigue in which they have been engaged.

The structure of the play is notably faulty in that although that is the mechanical center of the plot it is not the climax. The influence of Hieronim's activity is not yet perfected. No dramatic
Presentation of the wording of the intrigue is given until Act II, Scene I. Where with Claudius' announcement of Nero (1) the intrigue begins and continues without relaxation of the strain until when even Leonato is convinced (2) his daughter guilt. (2) The assumption of the aggressive part by the second (the resolving agents interrupts the purpose of the moving movement. (3)

(1) Act II, Scene I, Line 32.
(3) Act II, Scene I, Line 157. "Tell me little" — Friar
Twelfth Night.

Except in the Malvolio action, of which the critical scene, in scene 5 of Act II, there is no central tragedy in this play. By the middle of the second act, the chief complication of the plot has manifested itself, 111; by the end of the third act, it has completed its development. 2 Olivia has

Act II, Scene II, Line 34.
"How will this judge? my master loves her dearly; and I, for money, would as much on him; and she, mistaken, seems to dote on me. What will become this? File..."
gone so far as to declare her passion for Viola. Although no dramatic scene has called attention to it the summit of the rising action has been reached at this point, a conclusion which is further emphasized by the fact that the most important scenes, Act IV. Scenes I and II, belong distinctly to the falling action. Here by mistaking Sebastian for Orsino andsomewhat incongruously marrying him, she makes the point more in breaking the endless chain which the restrictively intercessors

(3) Act IV. Scene II. Line 234, How with mine honour may I give
that Which I have given to you?—Oliv-
affection of Volta, Olivi and the duke have joined: at the same time these scenes stand in quite the opposite relation to the Volta -  
Selvatestan thread of the plot, in which from its nature the complicating circumstances may be expected to accumulate until the end of the fifth act where in scene 4 we have the necessary climax in the play.
As You Like It

Act III, Scene III, Line 448.

I would cure you, if you would but call me Rosalind and come every day to my cote and woo me.

The rising action in the plot of As You Like It, unlike those of most plays, in which the comic interest is of so great importance, does not continue to develop to the end of the play. Although some complicating circumstances make their appearance after the third act, the climax is in the center of the plot. The main interest in the comedy
centers about the pretty story
of the love of Rosalind and
Orlando. Since their first en-
counter in Scene II of Act I,
the intrigue of the rising
action has kept the lovers
apart. In Act III Scene II Orlando
drawn from home by the
suggestions of his wicked
brother, suddenly comes
upon his sweetheart in
the forest of Arden, where
she, having fled for the
court, is masquerading
in doubt and love. This
meeting is the crisis in
their affairs. Here the in-
fluence which has tended
To separate them costs to prevail
and with Rosolind's proposal
of the device which is to settle all difficulties (11) the activity of the resolute force commences.
Measure for Measure.  

Act III, Scene I Line 153. 

(Re-enter Duke.) Touch not a word young enter but one word. - Duke. 

The function of the Claudio in Measure for Measure is to introduce the falling action judiciously guided by the Duke. While no immediate disappointment of Angelo is realized, the success of his villainous scheme is rendered impossible, and a clear intimation is given that his next appearance will be in a defensive role.
The approach of the climat
is announced in Line 1-2
Scene 3. Act III. (1) When, as
Isabella enters, and asks
permission to visit her
brother, the Duke makes
known his determination
to conceal himself where he
may overhear the conversa-
tion between the two. In
the scene which follows, at the point where the
dramatic intensity is
greatest, Isabella is interrupted.

(1) Bring me to him, then—
repeat where I may be
concealed.— Duke.
in the midst of her demurulation of Carbonis by the entrance of Vincenzo, who at once commences to put into play the intrigue which is to effect the final confusion of Angelo.
"All's Well That Ends Well, Comedy Act III, Scene II, Line 131:

"Come, night, and end, day! Fare with the dark, for things ill steal away." - Helena

The agitating force in the first half of All's Well That Ends Well is Helena's determination not to recognize the relation which Helena has compelled him to assume. In Helena's soliloquy, at the end of Act III, scene ii, the influence of this activity is at its height. This scene, while quite dramatic, does not present a perfectly defined climax. It yields not the slightest indication of a change in the guidance of the
action. As in Cymbeline its interest lies in the portrait at its effect on Helene. The realization of her husband's deception apparent by Bertram has succeeded in his plans. Helena seems to have given up the struggle. It is not until in the fourth act, the reaction is ineluctably introduced that we clearly perceive that this scene is the center of the plot and that, though no immediate check was indicated, the very fact that Bertram forces his wife to leave her home leads to the resolution.
Troilus and Cressida.
Chorus: Act II, Scene 5, Line 62

This is at hand! Paris, your brother, and Aeneas, the
Grecian scorned, and our
Antenor delivered to us; and
for this forthwith, ere the
first sacrifice, within this
hour, we must give up to
Alexander and the Lady
Cressida. — hence.

In this play the logical
lines are indistinctly drawn.
Two strongly connected plots
controvert for prominence.
In the Troilus and Cressida
action, the removal of Cressida
re to the Grecian camp is the
turning point. This separation
from her lover affords an oppor-
tunity for the latent circumstance of her
prisade to develop, and ends the Tragedy.
The flag as far as they are concerned.
This play has no uniformly developed action. As far as symmetry and plot is concerned the theory that the Mariana scene may be parts of an unfinished drama of Shakespeare to which the two acts of an older play were prefixed seems plausible. (1) There is absolutely no dramatic aim discernible in the first half of the action. Naturally in such a plot no well-defined crisis will appear. Such a crisis as the play offers is found in scene 10, Act II. As a

(1) C. H. Herford in Introduction to Pericles in the Everyman edition of Shakespeare
definite division of a logical plot. This scene should have no value. It is merely one of a series of incidents which have no apparent relation to each other as complicating forces. However, this scene may be considered the critical point in the action, in that it affects the separation of the individuals who are reunited in the fifth act.
The Tempest

Act III, Scene III, Line 74.

'Those winds to guard you from - Which here, in this most desolate site, else falls upon your heads - is nothing but heart's sorrow and a clear life in misery.

That the scene which marks the center of the plot of The Tempest, is lacking in most of the requisites of a classical, is the natural outcome of the fact that the plot is romantic rather than dramatic. There is no real turning point in the play. From the first we realize that there is no decided struggle in Prospero's mind between vengeance and virtue.
April's formal declaration. I think the course she intends to pursue throughout the
falling action is merely
a melodramatic crisis.
Cymbeline

Act IV, Scene II

(Dromio reads Posthumus' letter)

In Cymbeline the whole plot of Othello is crowded into three acts. The

crime concerns itself not

with the success of Iachimo

in a intrigue against Posthumus

but with its rebound upon

Dromio. Iachimo ceases to

play the agonistic role in

the second act. It is

Posthumus finally who

is forced the situation

which is developed in

the Clinton scene. The

most critical moment

of the crime is the one

following Dromio's return

of her husband's cruel
letter. She is silent for a moment as the real horror of its import sinks into her mind.

"What shall I need to draw my sword?" says Caesar - the falter both cut her short but already." (1) An instant later she Blake run into the first protestation of her innocence. (2) From this point the climax builds fuel away until line 1/2 where the reaction begins with Caesar's suggestion of a possibility of reconciliation.

(1) Act IV, Scene IV, Line 333.

(2) Act IV, Scene V, Line 442.
The Winter's Tale

Act III, Scene I, Line 170.

"There is no truth at all in the oracle. The seasons shall prove this to be false indeed." — Leontes

The Winter's Tale furnishes a perfect example of the check chime. The main action divides itself into two distinct parts, the first dominated by King Leontes' blind jealousy, the second by his repentance. The exact moment in which this almost instantaneous change in the hero's attitude occurs, may be noted. Regardless of the unanimous fusion of the court, he has shamefully
abused his innocent wife, and misjudged his friend.
As the culmination of his unreasonable madness he
finally denounced the decision of the divine oracle. (1) As
if in direct reply to the
prophecy, the following action begins with the announcement
of the first of the afflictions (2)
which are to cause so sudden and complete a revolution
in his mind. Not more than

(1) Act III, Scene II, Line 140.

"The pride your son with more covert
and fear of the queen's speech is gone."–Smart
been lines from the climax the reaction is in full swing (3), and the King's dis-trust changed to the heats sorrow which June the way for the final beautiful scene of reconcilation.

(3) Act II, Scene I, Line 147.

"Apollo's angry; and the heavens themselves do strike at my injustice." - Leontes.
In any historical play from the nature of the material, the plot structure is apt to be vague. In Henry VII, in which this action is dragged out through fifteen acts, there is hardly a semblance of symmetrical. The supreme line? the plot is the contest between York and Lancaster. This struggle does not begin its definite activity until the 1st act of the second part. Until this point most of the matter introduced is either superficial or superficial in its relation to the main plot. In the conflict proper there is
no dramatic climax. (1) the most evident turning point in the action is in Act III, Scene I of Part II. Here the nobles by equipping York with a force to lead against Ireland offer him the opportunity he has long waited. I will notice well, to facilitate some to send me packing with an host of men: I fear me you lost men. The esteemed Earl who, cherished in you, vields will sting your hearts. (2) From this point the action 3 New York faction is most prominent.

(1) In the Gloucester thread? the plot? there is a good climax, Act III, Scene I, Part II.
(2) Act II, Scene I, Line 341.
King John.

Act II, Scene 1, Line 172.

Then, by the lawful power that I have, Thou shalt stand cursed and excommunicate

- Pandulf

Scene II, Act II is

plainly a turning point in
the plot. The struggle of
the rising movement is
between John and Constance
who, supported by the French, is endeavoring to
reestablish her son's claim to
the English throne. In
Act II the King arranges
a marriage between his
niece and the daughter
there by alienating
Constance, her chief ally.
So he seems about to con-
spire his scheme he
meet with a sudden check. A new force appears in the person of Randolph, the papal legate, who, since John Foxe's death, in his resistance of the Authority of the Church, proclaims the ban (1) whereupon, with Philip's return to his former allegiance, the fighting activity begins.

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(1) Act II, Scene I, Line 172.
Richard II.

Chorus, Act III, Scene III, Line 219:
"Discharge my followers; let them hence away, from Richard's sight to Bolingbroke's fair day."

-K. Richard-

Of all the English historic plays the climax in Richard II is most dramatic. Here, as in so many of the histories, Shakespeare has not attempted to handle a vast superabundance of material but has confined himself to one episode in the life of the hero. The plot is simple and united—practically it resolves itself into a duel between Richard and Henry.

(1) C. H. Herford in introduction to Richard II in Everyman Shakespeare.
The crisis scene opens with the return of Richard from exile. He has learned of Bolingbroke's treachery, yet his attitude is kingsly. He is unalarmed, disdaining the influence of his presence. So when this thief, this traitor, Bolingbroke, it is all this while hath revelled in the night. Whilst we were musing with the antipodes, shall we see rising in our throne, the East, his reason will sit blushing in his face, not able to endure the sight of day. But self-alarmed trouble set his sin. [1] In line 63 Salisbury strikes the first blow of the Clinax: One day.
too late, I fear me, noble lord, 
Hath clouded all thy happy 
days on earth: O, call back 
yesterday, bid time return, 
And then shall have twelve 
thousand fighting men." Richard 
is stunned for a moment. 
"But now the Lord I twenty 
thousand men did triumph 
in my face, and they are 
plird; And till so much Lord 
thither come again. Have I not 
reason to look jade and 
dead?" (3) However the recollection 
of his dignity, still lends 
him confidence - I had for-

got myself: Am I not 
thing? (4) 
In line 91 Servant enters with 
the announcement 3 the 
beheading 2 Bushby and Green.

(3) Act III, Scene II, Line 76. 
(4) Act III, Scene II, Line 83.
The King is once more dismayed. "To comfort no man speak; let talk of graves; I urm and epitaphs." (5) Again he rallies only to be crushed by the most appalling news of York's defection. (6) "Hark the struggle ends. Richard has made a noble stand, but at last the rebels utter. "Go to that castle; there I'll cause away. A King, not'st castle, shall firmly cover it." (7)

(5) Act III, Scene II, Line 144.


"Your uncle York is joined with Bolingbroke." — devido. —

(7) Act II, Scene III, Line 209.
Henry IV

Clown: Battle of Shrewsbury

Act II. Part I.

The climax in the rebellion against the King's authority, which is plotting throughout the Whole of Part I of the Play, re-at the Battle of Shrewsbury. As in most of the historical Plays, the Climax is not as clearly defined as are those of the Tragedies and Comedies. The Interest is not closely enough centered to often the attention is diverted from the Main Issue. In Act II Scene 2 comes the Climax in the Comedy Plot. Here Henry shows beyond doubt the Faction he has assumed in regard
to his former companions.

ACT II. SCENE I. Lm 414.

"God save thee, my sweet boy!" — Falstaff.

"My lord chief justice, speak to that same man." — Henry.
Henry V.

Act IV, Scene III, Line 88.

"The day is yours—Montgomery."

The line which has been quoted is nominally the climax of the plot of Henry V in that it decides the question of the success of the English invasion of France. In fact it is impossible to note a single specific dramatic point as the crisis of the action. The dramatic value of the scene at Agincourt is a great latitude. Its due to the nobility of character that Henry here displays as he rejects me after another of the magnificent speeches Shakespeare has put into his mouth. This is
vided a fitting climax
in the development of
Henry's Character. Baby
in Henry II. and rising
in steady crescendo till
this point.
Richard III

Chorus: Act IV, Scene II, Line 47.

"My lord! I hear the Marquis Holstein's fleet to Richmond in those parts, beyond the seas where he abides."

Stanley -

Gloster's hesitation to become a party to Richard's last most inhuman scheme prepares us for the chorus which comes with Stanley's announcement of Holstein's flight. Although the suspense is maintained to the end of the play, this reported is a clear indication of the Necessity. Act V. Richard is evidently impressed by the news, from this joint he plays a defensive role.
and the progress of the reaction, although not all prominent in steady...
Henry VIII.


"Read o'er this; (giving him papers) And after, this: and then to breakfast with that appetite you have."—King.

In short, I interest in Henry VIII is developed fully enough to form a symmetrical plot. To quote from the introduction to this play: in the words of Shakespeare, "The total effect of the drama is insignificant. Points in impetus to the splendor of detail and the regret for one I single decline. Not only is the aggressor in the first half of the play, in Act II, by is at the height of his power; in Act III comes the
Chimes in his career. Without marrying, Henry asserts himself, and the great minister practically leaves but for the rest. That this scene is a disappointing climax in the fault of the general plot structure rather than the treatment of the scene itself. M'sey'j fell so abruptly, so complete that it does not closely unite the many and falling actions which are somewhat vaguely connected.