1937

Disguise in Shakespeare

https://hdl.handle.net/2144/18138

Boston University
Boston University
School of Education

THESIS

DISGUISE IN SHAKESPEARE

Submitted by
Olive Katherine Horrigan
(B.S. Teachers College, Columbia University, 1929)

In Partial Fulfillment of the Requirements
for the Degree of Master of Education

June, 1937

First Reader: Everett L. Getchell, Professor of English
Second Reader: Winslow H. Loveland, Professor of English
Third reader: George B. Franklin, Professor of English
Table of Contents

Section 1.-Introduction

Part 1-Value of Disguise to the Writer of Plays
   Historical Background of Disguise 1-4
   5-9
Part 2-Shakespeare's Use of Disguise 10-16
Part 3-Plan of this Thesis 17-19

Section 2.-Plays in which the main disguise is that of a woman looking for the great adventure

a. As You Like It
   Summary of disguises 20
   Rosalind 21-27
   Celia 28-29

b. Merchant of Venice
   Summary of disguises 30-31
   Portia 32-35
   Nerissa 36
   Gratiano and Salarino 36
   Jessica 36

c. Twelfth Night
   Summary of disguises 37
   Viola 38-45
   The clown 46-47

Section 2.-Plays in which the main disguise is donned for the purpose of spying

a. Measure for Measure
   Summary of disguises 48
   Duke Vincentio 49-53
   Mariana 53
Table of Contents (cont.)

Section 2. (continued)

<table>
<thead>
<tr>
<th>Play</th>
<th>Summary of disguises</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. The Winter's Tale</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Polixenes and Camillo</td>
<td></td>
<td>56-57</td>
</tr>
<tr>
<td>Florizel</td>
<td></td>
<td>58</td>
</tr>
<tr>
<td>Perdita</td>
<td></td>
<td>59-60</td>
</tr>
<tr>
<td>Autolycus</td>
<td></td>
<td>61-63</td>
</tr>
</tbody>
</table>

Section 3.- Plays in which the main disguise is that of an unhappy woman seeking her lover

<table>
<thead>
<tr>
<th>Play</th>
<th>Summary of disguises</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Two Gentlemen of Verona</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Summary of disguises</td>
<td></td>
<td>64</td>
</tr>
<tr>
<td>Julia</td>
<td></td>
<td>65-67</td>
</tr>
<tr>
<td>Silvia</td>
<td></td>
<td>67</td>
</tr>
<tr>
<td>b. All's Well That Ends Well</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Summary of disguises</td>
<td></td>
<td>68</td>
</tr>
<tr>
<td>Helena</td>
<td></td>
<td>69-70</td>
</tr>
</tbody>
</table>

Section 4.- Plays in which the main disguise is that of manner rather than of appearance

<table>
<thead>
<tr>
<th>Play</th>
<th>Summary of disguises</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Hamlet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Summary of disguises</td>
<td></td>
<td>71</td>
</tr>
<tr>
<td>Note on &quot;Mental Disguise&quot;</td>
<td></td>
<td>72</td>
</tr>
<tr>
<td>Hamlet</td>
<td></td>
<td>73-79</td>
</tr>
<tr>
<td>b. King Lear</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Summary of disguises</td>
<td></td>
<td>80</td>
</tr>
<tr>
<td>Edgar</td>
<td></td>
<td>81-84</td>
</tr>
<tr>
<td>Kent</td>
<td></td>
<td>85</td>
</tr>
<tr>
<td>c. Much Ado about Nothing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Summary of disguises</td>
<td></td>
<td>86-87</td>
</tr>
<tr>
<td>Beatrice and Benedick</td>
<td></td>
<td>88-90</td>
</tr>
<tr>
<td>Don Pedro</td>
<td></td>
<td>91</td>
</tr>
<tr>
<td>Hero's maid, Margaret</td>
<td></td>
<td>92-93</td>
</tr>
<tr>
<td>Hero</td>
<td></td>
<td>93-94</td>
</tr>
</tbody>
</table>
Table of Contents. (cont.)

Section 5.- Plays in which disguise is assumed for light and frolicsome purposes

a. Love's Labor Lost
   Summary of disguises
   Disguise of the king and of his lords
   Disguise of the princess and of her ladies
   Page
   95
   96-98
   96-98

b. Midsummer Night's Dream
   Summary of disguises
   Bottom
   Puck
   Page
   99
   100-02
   102

Summary

Bibliography

Page

103-04

105-06
Introduction—Part 1

Value of Disguise to the Writer of Plays

Disguise is a dramatic device which is almost as old as the art of playwriting. Long before the Elizabethan dramatists began to use it, the classic writers had experimented and had discovered its value as a theatrical technique. From the standpoint of the playwright, disguise contains both dramatic and physical value to the play. In the first place, it is a splendid aid in plot development. In initiating his plot, the author must find some means of introducing complication; and, in addition, he must provide a natural solution to the resulting difficulties.

Disguise serves both of these needs admirably. It is comparatively easy to introduce a disguised character at a point where a complicated situation or an unexpected twist in the plot is desirable. In addition to this, it is equally simple to remove the confusion by the unfrocking of a friar or by returning the heroine from a page's costume to feminine attire.

Another splendid use of disguise is that it creates and sustains suspense. The audience at once becomes
interested in a disguised character and follows him through the subsequent situations, eagerly awaiting the moment when he is forced to acquaint his fellow-characters with his duplicity.

As a means of introducing humor, no theatrical technique contains greater possibilities. Disguise situations present innumerable opportunities for the introduction of humorous dialogues and veiled allusions. Shakespeare took advantage of this, as is testified by many quotations. One of the many which may be found is the following from "Twelfth Night".

Vio. Ay, but I know,-
Duke. What dost thou know?
Vio. Too well what love women to men may owe;
In faith they are as true of heart as we.
My father had a daughter loved a man,
As it might be, perhaps, were I a woman,
I should your lordship.
Duke. And what's her history?
Vio. A blank, my lord; she never told her love,
But let concealment, like a worm i' the bud,
Feed on her damask cheek:

---

Duke. But died thy sister of her love, my boy?
Vio. I am all the daughters of my father's house,
And all the brothers too;—and yet I know not;—

The physical value of disguise contributes to the "tang" which every play requires. It is fascinating to watch Portia, for example, by the change of stride, voice, and costume, turn herself from an essentially feminine personality into a dynamic force that deals out justice
with masculine convincingness.

The recognition of the physical value of disguise did not suddenly appear as a new discovery in dramatic art. Rather, it was a gradual evolution, beginning with a mere change of name, progressing through stages of adding detail to costume, until it finally emerged one of the stage's greatest mechanical assets, utilizing every known device to intensify its forcefulness.

Skelton's "Magnificence", published about 1500, is a good example of the first stage of disguise in playwriting. Fancy is disguised as Largess, Folly as Conceit, Cloaked Collusion as Sober Sadness, etc. There is no change of appearance, the disguise being strictly an abstract one.

Next there came a partial change of appearance in which the character, with name changed, donned a costume, presumably symbolic. Lyndsay's "Satire of the Three Estates", published about 1540, shows this development. Flattery, Falsehood and Deceit assume the names of Devotion, Sapience and Discretion. In addition to this, they robe themselves in the costumes of friars. Thus we see the first step toward looking the part as well as acting it.

The change of name and the assumption of symbolic costume continued until nearly the end of the
sixteenth century. For a long time there was no attempt at facial make-up or definite dress for the disguised part. A change of coat or a friar's frock was sufficient to satisfy the audience.

Chapman, a contemporary of Shakespeare, wrote in "May Day" (Act2, Scene 4) a comment which introduces to us the third step in the physical use of disguise. He says, "Unless your disguise be such that your face may bear as great a part in it as the rest, the rest is nothing." He refers with scorn to the "stale refuge of miserable poets, by change of a hat or a cloak to alter the whole state of a comedy."

The playwrights of the Elizabethan period, outstandingly among them Shakespeare, used every physical means of strengthening the illusion of disguise. Costume detail, voice, stride, manner, none was overlooked in the effort to make the disguise realistic.
Historical Background of Disguise

Plays of Early Greece

The plays of the early Greeks show a limited use of disguise, it occurring in only four of thirty-three tragedies of that period. Aeschylus (B.C.525) used it in one play, Sophocles (B.C.496) in one, and Euripides (B.C.480) used it in two. In all these plays, the disguise is of slight or incidental value. Aristophanes (B.C.448) however, used disguise considerably in his comedies, but though it was of greater effectiveness than in the tragedies, it was not of significance to the plot development. Freeburg* states that we have no evidence that traditional disguise situations developed in Greek drama.

Plays of Early Rome

Among the Roman writers, Plautus (B.C.254) is outstanding. He established the usage of disguise as a dramatic device, using incidental disguises to help carry on intrigues and allowing his disguised characters to perform important functions in the plot development.

*(The writer is indebted to Victor Freeburg, "Disguise Plots in Elizabethan Drama", Columbia University Press, for historical information concerning disguise in early drama.)
Italian Plays

In early Italian drama, disguise enjoyed a tremendous popularity. This is attributed partly to the influence of the Roman comedy and partly to the Italian novelle from which many disguise plots were borrowed. Italian dramatists often utilized this technique because it lent itself admirably to the construction of highly involved plots of confused issues and cross purposes, which type of play appealed tremendously to Italian taste.

Mr. R. Warwick Bond, in his "Early Plays", makes an interesting observation concerning the reason why Italian dramatists presented girls always in boys' attire. He says that since both Roman and Italian custom forbade the appearance of respectable young ladies on the street, it was necessary to robe them in male attire in order that they might appear at all. He continues, "But Italian custom, equally with classical, forbade the appearance of citizen's daughters in the streets; so that the drama would have lost, not gained, by the change in young men's taste but for the device, introduced from the novelle, of presenting girls in male disguise." (Chapter 39)

Dovizi de Bibbiena's comedy "La Calandria" (1512) is the earliest Italian play containing a woman disguised as a man. The Italian novelists, among whom Boccaccio,
Fiorentino and Salernitano were outstanding, frequently used the situation in which the disguised heroine ventured into the world in search of her husband or lover. These men were writing between the years 1358 and 1554. The play "G'l Ingannati" (1531) contains disguise similar in design to that of Shakespeare's "Twelfth Night" and is popularly supposed to be one of its sources.

**French Plays**

The Italian use of disguise had its influence upon playwriting in France. Although French drama did not flourish in the sixteenth century, Pierre Larivey, in his nine comedies, wrote four containing disguise. All of these were direct adaptations of Italian novelles or plays. Other French writers of the period made little or no use of the motive.

**Spanish Plays**

Contrary to this, we find an endless amount of disguise in the plays of Spain. In that country, it was widely used in the working out of intrigue plots. The Spaniards enjoyed the same type of plot as did the Italians—the more bewildering complexities, the better they liked it! Calderón's "Espanola de Florencio" contains much of the same disguise plot as "Twelfth Night", in addition to more dis-
guise of a greater number of characters.

A disguise which was extremely popular with the Spanish was that of a lover disguised as a gardener. It is to be found in numerous plays, among them Tirso de Molina's "Pago" and Lope de Vega's "Soldada Amante."

**English Plays**

From this short discussion of the background of disguise, it is clear that the English dramatists found much to imitate. They did this, it being the custom to appropriate plots wholesale from any plays or novels that struck their fancy. Of the playwrights preceding Shakespeare, one who used disguise freely was Robert Greene. A few of his plays that contained this motive are "Friar Bacon and Friar Bungay", "Orlando Furioso" and "James the Fourth."

Shakespeare's own contemporaries worked along the same lines. Disguise may be found in the courtly fables of John Lyly, in Middleton's vivid impressions of London realities, in Jonson's famous "humours". Other well known plays of this type are "The Dutch Courtesan" by Marston, "Philaster" by Beaumont and Fletcher, and "May Day" by Chapman.

Even though the disguise plots had begun to be considered somewhat outworn in the time of Shakespeare's
successors, they continued to use it. Outstanding among these were Dryden in "Rival Ladies", Steele in "Tender Husband", Addison in "Cato" and Sheridan in "Scheming Lieutenant". In fact, disguise plots may be found in the English theatre up to the time of the closing of the theatres in 1642.
The Stage as Elizabethans Knew It

The upper and lower stage are in evidence and the inner stage is behind the curtain under the balcony, as reproduced in the Folger Library building, Washington.
Introduction--Part 2

Shakespeare's Use of Disguise

We now turn our attention to the use which Shakespeare himself made of disguise. Because of the amount of it to be found in his work, it is safe to assume that he fully realized its dramatic possibilities.

No doubt he was quick to appreciate its outstanding quality, flexibility. This device may be used as much or as little as the author wishes; in other words, he may employ it as basic material in plot construction or as merely incidental by-play. Again, it is equally usable in comedy and in tragedy, being equally adaptable for humorous or serious purpose, or for a combination of both. Portia's donning of the lawyer's gown is an example of a character who assumes disguise in which serious purpose is mixed with humorous enjoyment of the role.

Another proof of its flexibility is that it may lead the character into the most ludicrous of situations or into the most ingenious of deviltries. In this paper, the writer will endeavor to point out how Shakespeare, artist as he was, extracted from this device every one of its dramatic and physical possibilities.
In the twelve plays studied, the disguise motive is fundamental to the plot development in seven. In making this assertion, the writer interprets "fundamental" to mean that the disguised characterization occupies such an essential part in the development of the play that, without the disguise, the plot would collapse. The plays which fall into this category are as follows:

As You Like It
Twelfth Night
Merchant of Venice
Hamlet
Measure for Measure
All's Well That Ends Well
Two Gentlemen of Verona

In the remaining five plays, disguise contributes to the action and to the interest of the play, but does not aid, in an important degree, the plot development. The five plays are these:

Much Ado About Nothing
King Lear
Love’s Labours Lost
The Winter’s Tale
Midsummer Night’s Dream

It is interesting to note which kinds of disguise were most frequently used by Shakespeare. In summarizing the types of disguise found in the twelve plays studied, the writer discovered that disguises of women as men were greatest in number. There were five of this classification, all of which were found in plays where the disguised woman played a fundamental part in the plot development. These
five disguises were as follows:
  Portia, as a lawyer, in "The Merchant of Venice"
  Viola, as a page, in "Twelfth Night"
  Rosalind, as Ganymede, in "As You Like It"
  Julia, as a page, in "Two Gentlemen of Verona"
  Helena, as a pilgrim, in "All's Well That Ends Well"

The second type of disguise found most frequently was that of a man attired as a peasant. Three of these disguises were noted, all of which occurred in the same play, namely Florizel, Polixenes and Camillo in "The Winter's Tale."

There were two examples of men disguised as friars,—Duke Vincentio in "Measure for Measure" and the clown in "Twelfth Night". Among the other types of disguises were two in which a woman disguised herself as another woman of her own class, and the same number in which a man disguised himself as another man in his own class. There were several types of disguises which occurred but once, as for example, a woman disguised as a peasant and a supernatural acquisition of disguise.

Sprague, in "Shakespeare and the Audience", page 95, states that "The likelihood of a successful disguise was increased, as far as the Elizabethans were concerned, by four things: the elaborate distinctions of contemporary costume; the fashionableness of beards; the practice on the stage of doubling minor parts; and the performance of women's parts by men."

Let us examine the manner in which Shakespeare dealt with the question of costume. We find that he took care
to make the disguise appeal to the eye as well as to the ear. He did this in two ways. First, he allowed many of his characters to describe their own dress as they were planning their disguises. For example, Edgar, in "King Lear", tells the audience what he will look like as a Bedlam beggar, in the following lines:

"My face I'll grime with filth; Blanket my loins; elf all my hair in knots; And with presented nakedness outface The winds and persecutions of the sky."
Act 2, Scene 3.

The same thing is shown in the speech of Rosalind to Celia, at the time when the girls are planning their flight.

"Were it not better, Because I am more than common tall, That I did suit me all points like a man? A gallant curtle-axe upon my thigh, A boar-spear in my hand; and (in my heart Lie there what woman's hidden fear there will) We'll have a swashing and a martial outside;"
Act 1, Scene 3.

Shakespeare's second method of handling the matter of clothing was to allow the audience to receive the impression of one character's clothing from another character's description of it. In "The Winter's Tale", for example, the various costumes assumed by Autolycus, the rogue were described mostly by the people whom he met. A servant describes him as the ribbon-vendor:

"He hath ribands of all colors of the rainbow; points, more than the lawyers in Bohemia can learnedly handle, though they come to him by the gross; inkles, cadisses, cambrics, lawns."
Act 4, Scene 3.
When Autolycus is masquerading as a courtier, a shepherd describes his cloak to a clown.

"His garments are rich, but he wears them not handsomely."  Act 4, Scene 3.

Two physical devices stressed particularly by Shakespeare were the manner of stride and the change in voice. Since he frequently mentioned them in the same speech, they may be grouped together for mention. In "Love's Labor Lost", for example, when the King of France is coaching the page in the disguise he is to assume as a herald, he says to him,

"Thus must thou speak and thus thy body bear."  Act 5, Scene 2.

Portia's speech to Nerissa, quoted at length in another part of this paper, mentions that she will "speak between the change of boy and man", and "turn two mincing steps into a manly stride."

Facial changes, too, were given consideration in the planning of disguises. Celia, in "As You Like It", says that she will "with a kind of umber smirch my face".

Even a change in the appearance of the hair is not forgotten, as is shown in Edgar's speech quoted above. In "Two Gentlemen of Verona", too, Lucetta, Julia's maid, says to her,

Luc.-Why then your ladyship must cut your hair.
Jul.-No, girl; I'll knit it up in silken strings, With twenty odd-conceited love-knots.  
Act 2, Scene 7.
Let us examine, for a moment, the apparently whole-hearted acceptance of the disguise plot by the play-goers of Shakespeare's day. We feel sure that they presented no objections, since an examination of Shakespeare's plays shows that the number of disguise plots increased as his play-writing years continued. "Measure for Measure", for example, one of the plays written toward the end of his career, contains a disguise situation which is fundamental to the plot development. If the play-going public had not signified a liking for such plots, it is unlikely that Shakespeare would have employed them so frequently.

Two things may be responsible for apparent lack of argument over the realism of some of Shakespeare's disguises. First, we should consider as important the fact that the audience was accustomed to seeing young boys play the parts of all women characters. Naturally, the attitude of the audience was trained by this accepted situation. Although it must have been sometimes ridiculouslly apparent when a callow youth played such stirring love scenes as the balcony scene in "Romeo and Juliet", they were not conscious of this inconsistency, never having seen any other.

Another point in the ready acceptance of disguise may be that the public was accustomed to substitute imagination for present-day theatrical equipment. "Make-believe"
was taken for granted. All such advantages as we enjoy in theatrical properties were missing. The lighting was that of the blue sky; the scenery was a curtain, black for tragedy, blue for comedy; the stage settings were entirely lacking, except for a rock, a table or a chair.

Is it not easy, then, to understand how unquestionably such an audience would accept disguises like Edgar's, for instance, in which his own father did not recognize him, or Rosalind's, in which neither her father nor her lover were able to penetrate her ruse?

How different a situation confronts the playwright of today? He must be first of all realistic, or else stand the abuse of both critics and public. He also has what might be termed a "crutch" to lean upon,—namely, the marvelous stage properties which are at his command.

Is it not possible that the demands of Shakespeare's day were a greater challenge to the abilities of the writers of that period than those of today to our playwrights, and that, consequently, the sixteenth century was able to produce in Shakespeare a dramatic genius that the twentieth century has yet to equal?
Introduction--Part 3

Plan of this Thesis

In planning this study of disguise in Shakespeare's plays, the writer first consulted Webster's New International Dictionary in order that the word should be properly interpreted and correctly delimited.

Disguise--
1. Unusual style of dress. (Obs.)
2. Unfamiliar or uncharacteristic style of dress or apparel to conceal one's identity; as, a king in disguise; hence, that which is used to conceal one's identity or to counterfeit another's; specifically, a player's or masker's costume.
3. Any outward form which, intentionally or not, misrepresents the true identity of a person; a deceptive appearance; also, pretence or pretentious appearance; artifice or insincerity, especially in manners, speech, etc. hence, any misleading lack of correspondence between appearance and reality.

A study of this definition seemed to indicate that disguise logically falls under two types of classifications, as follows:

1. Disguise by alteration of appearance
2. Disguise by alteration of manner

Therefore, in this thesis, the writer has designated these terms to indicate the two main classifications of disguise.
In addition to this, the writer believes that there should be a sub-classification, namely, a classification of the motives which underlie each type of disguise. A consideration of the incentives that prompted the pretence in the various plays studied resulted in the following classification of motives:

1. Disguise for expediency
2. Disguise for enjoyment
3. Disguise for other motives

The third classification is indefinite, but, in the opinion of the writer, necessarily so, because the disguises not falling under the first two classifications are widely scattered in motive and cannot be grouped any more specifically.

It should be noted here that some disguises fall into two classifications of motive; that is, a disguise which may be assumed for a serious purpose may be continued after the purpose for which it was donned is settled. In such cases, the double motive will be noted in the outline preceding each play. For example, Rosalind's disguise as Ganymede and Portia's disguise as the lawyer, both of which were assumed for serious reasons, were not relinquished as soon as they could have been because both of these girls discovered the possibilities of fun which the assumed role held, and were unwilling to relinquish it.
An outline summarizing the occurrence of disguise characters in each play is placed at the beginning of each section, for the purpose of allowing the reader to see at a glance a résumé of the characters to be discussed.

Following the outline is a discussion of each separate characterization, whether it be of major or minor importance. In the discussion of these characterizations, it has been the aim of the writer to consider the following points:

1. Interpretation of motives for donning the disguise
2. Authenticity of the appearance of disguised person
3. Convincingness of the characterization
4. Relation of the disguise to the plot
5. Success of the ruse
As You Like It

1. Person disguised
   Rosalind
   How disguised
   As a boy
   In which acts?
   From Act 2, Scene 4, until last scene of play
   Type of disguise
   Alteration of appearance
   Motive
   Expediency, later enjoyment

2. Person disguised
   Celia
   How disguised
   As a country girl
   In which acts?
   From Act 2, Scene 4, until last scene of play
   Type of disguise
   Alteration of appearance
   Motive
   Expediency
As You Like It

Rosalind

Miss Grace Latham, in her paper read before the New Shakespeare Society in 1890, on "Rosalind, Celia and Helen", made the following statement about Rosalind: "Shakespeare shows us many women in a disguise, but none support it with less effort, none enter into it so fully, so enjoyingly as this bright Amazon." I am inclined to think that Miss Latham stated Rosalind's "joie de vivre" very well indeed. The reader of this play sees first Rosalind's delightful personality, filled with a zest for adventure, love and most of all, fun.

Rosalind's disguise is the cornerstone of the play. Through this masquerade, she is able to steer all sorts of impossible romances to final success, thus ending the play "as you like it".

In the first place, necessity prompts Rosalind to undertake the assumption of boy's clothes. It is the greatest protection possible to help her until she can reach her father in the Forest of Arden. In those days, ladies

New Shakespeare Society, Series 1
Transactions 1887-1892
Parts 1-4.

- 21 -
of rank like herself did not venture outside of their homes unprotected. Robbers, bandits and marauders of all descriptions roamed the forests and the roads, attacking wayfarers and dealing with them mercilessly. Even these girls, who led such secluded lives, were aware of these dangers. Rosalind gives voice to them when she says to Celia:

"Alas, what danger will it be to us, Maids as we are, to travel forth so far! Beauty provoketh thieves sooner than gold."

Act 1, Scene 3.

Such a daring undertaking, of course, violated every idea of propriety in the minds of the young ladies of that period. Doubtless this objection would never occur to Rosalind, much less disturb her. A girl of her independence of spirit would do the thing that seemed right, rather than follow any customary procedure.

After Rosalind arrives in the Forest of Arden, her desire to maintain her disguise is no longer prompted by expediency. There is no reason now why she could not reveal herself to her father and thus regain her own identity. But if Shakespeare had allowed the text to lead in that direction, we should have missed seeing Rosalind play her most charming scenes as the delightful tease, using Orlando as a puppet upon which to expend her witticisms. Fortunately for us, therefore, Rosalind meets her lover, Orlando, before she reaches her father. Experiencing a
certain measure of success in hoodwinking him, she conceives the idea of keeping her assumed costume for awhile and finding out some things about this young man with whom she is in love. At this point, the motive behind her disguise is changed from that of expediency to enjoyment.

Her words to Celia give a key to her plan:

"I will speak to him like a saucy lackey, and under that habit play the knave with him."

Act 3, Scene 2.

What fun she has doing this! A many-sided knave she is indeed!

At times in this section of the play, one sometimes feels that her disguise wears dangerously thin. Consider, for example, her speech to Orlando, in which she describes the marks of lovesickness.

"A lean cheek, which you have not; an unquestionable spirit, which you have not; a beard neglected, which you have not;--- Then your hose should be ungartered, your bonnet unbanded, your sleeve unbuttoned, your shoe untied, and everything about you demonstrating a careless devotion."

Act 3, Scene 2.

One is puzzled as to whether these words could come from the lips of a real man. They seem, to the writer, to represent a typically feminine point of view rather than a masculine.

Again, in the opinion of the writer, Rosalind's plan for curing Orlando of his love-sickness is another example of reasoning foreign to the masculine point of
"He was to imagine me his love, his mistress; and I set him every day to woo me; at which time I would, being but a moonish youth, grieve, be effeminate, changeable, longing, and liking; proud, fantastical, apish, shallow, inconstant, full of tears, full of smiles; for every passion something; and for no passion truly anything, as boys and women are for the most part cattle of this color; would now like him, now loathe him; then entertain him, then forswear him; now weep for him, then spit at him; then I drive my suitor from his mad humor of love to a living humor of madness;—And thus I cured him; and this way will I take upon me to wash your liver as clean as a sound sheep's heart, that there shall not be one spot of love in't."

Act 3, Scene 2.

This speech, of course, may be interpreted as a fine example of good acting; or the reader may agree with the writer that there is too much womanly intuition to make it a convincing masculine speech. His insertion of the clause "as boys and women are for the most part cattle of this color" makes one feel that it is possible that Shakespeare may have felt the need of bolstering up the characterization at this point.

Still another example of this same womanly point of view is shown in Rosalind's famous speech:

"No, no Orlando; men are April when they woo, December when they wed; maids are May when they are maids, but the sky changes when they are wives. I will be more jealous of thee than a Barbary cockpigeon over his hen; more clamorous than a parrot against rain; more newfangled than an ape; more giddy in my desires than a monkey. I will weep for nothing, like Diana in the fountain; and I will do that when you are disposed to be merry; I will laugh like a hyena, and that when thou art inclined to sleep." Act 4, Scene 1.
Two Conceptions of Rosalind as Ganymede
Twice Shakespeare puts into the mouths of his characters words that slightly hint that Rosalind's disguise is somewhat transparent. The first of these remarks comes from Duke Senior, her father. He says to Orlando,

"I do remember in this shepherd boy, Some touches of my daughter's favor."

Act 5, Scene 3

Orlando's answer bears the same testimony.

"My lord, the first time that I ever saw him, I thought he was brother to your daughter."

Act 5, Scene 3

These speeches cause a tingle of anticipation in the audience, making them wonder if the moment of unmasking is about to take place.

In spite of the fact that one may feel that at times the disguise lacks realism, one nevertheless enjoys the characterization for the fun and stingless gaiety that permeates it.

The play abounds with clever speeches which are the reflection of Rosalind's zest for merriment. Almost all of her interviews with poor lovesick Orlando show an impish delight in the situation which she has created. One of many such speeches is the following:

"I thank God that I am not a woman, to be touched with so many giddy offences as He hath generally taxed their whole sex withal."

Act 3, Scene 2

We must not think of her, however, as an entirely brainless harum-scarum. Over and over, she shows herself
to be intellectual and well educated. Her speech to Orlando, when she holds forth on the idea of dying of love, indicates a background of scholarly understanding underneath a cloak of raillery.

"Trollus had his brains dashed out with a Grecian club; yet he did what he could to die before; and he is one of the patterns of love. Leander, he would have lived many a fair year, though Hero had turned nun, if it had not been for a hot midsummer night; for, good youth, he went forth to wash him in the Hellespont, and, being taken with a cramp, was drowned."

Act 4, Scene 1.

She demonstrates her clever brain, too, when she describes the passing of time. What an agile brain Shakespeare gives her in putting into her mouth such bantering, ready wit.

"Time travels in divers paces with divers persons. I'll tell you who time ambles with, who time gallops with, who time trots withal, and who he stands still withal.

Time—trots hard with a young maid, between the contract of her marriage and the day it is solemnized.

Time—ambles with a priest that lacks Latin, and a rich man that hath not the gout.

Time—gallops with a thief to the gallows.

Time—stays with lawyers in the vacation; for they sleep between term and term, and then they perceive not how time moves."

Act 3, Scene 2.

One other point which is interesting to note in connection with this disguise is Rosalind's determination to maintain it even after she realizes that Oliver has discovered her secret. Again we have a proof that she is
playing her part with gusto and will not relinquish it until she pleases.

Oli. "Be of good cheer, youth. - You a man! You lack a man's heart."
Ros. "I do so, I confess it. Ah, sir, a body would think this is well counterfeited. I pray you, tell your brother how well I counterfeited."
Oli. "This was not counterfeit; there is too great testimony in your complexion, that it was a passion of earnest."
Ros. "Counterfeit, I assure you."

Act 4, Scene 3.

Finally, when Rosalind emerges as a girl to face her father and lover, we see a change in her only in clothing. Until the very end, she, whether Rosalind or Ganymede, is the insouciant gay performer, pulling the puppet strings to her taste, so that everything will come out "as you like it."
Celia

Celia, in her disguise as the simple country sister of Ganymede, is a splendid foil for Rosalind. She presents an excellent background against which Rosalind's wit can shine without too much competition.

Strangely enough, and perhaps a little out of character, it is Celia who suggests the disguise to Rosalind in the first place. Filled with anger at her father's unjust decree of banishment for Rosalind, she is the first of the two to think of a plan of action.

Ros. "Why, whither shall we go?"
Cel. "To seek my uncle in the Forest of Arden."
Ros."Alas, what danger it will be to travel forth so far."
Cel. "I'll put myself in poor and mean attire,
And with a kind of umber smirch my face.
The like do you; so shall we pass along,
And never stir assailants."

Act 1, Scene 7.

This is the only instance in the play, however, in which Celia takes the initiative. In all other scenes, we see her as the sweet, gentle friend who follows Rosalind's lead without question. She enjoys fun in her own way by teasing Rosalind about her infatuation for Orlando. She takes her turn at being tantalizing when she finds an ob-
Ros. "But nay, who is it?"
Cel. "Is it possible?"
Ros. "Nay, I pray thee now, with most petitionary vehemence, tell me who it is."
Cel. "O wonderful, wonderful, and most wonderful, wonderful and yet again wonderful, and after that out of all whooping."

Act 3, Scene 2.

Occasionally she scolds Rosalind with a light but telling tongue when she feels that her exuberance has gotten a little out of hand. For example, the light manner in which Rosalind goes through a mock wedding with Orlando strikes Celia as being an unmaidenly performance and she feels it her duty to reprimand Rosalind for it.

Cel. "You have simply misused our sex in your love prate; we must have your doublet and hose plucked over your head, and show the world what the bird hath done to her own nest."

Act 4, Scene 1.

Her character, to the writer, is saved from being weak and colorless by a few such scenes as the above, and by the selflessness of her love for her spectacular cousin.

All in all, Celia's disguise seems to be one of face and clothing; she herself remains essentially the same, whether she be the charming daughter of a duke or a simple country girl in the Forest of Arden.
1. Person disguised

Portia

How disguised

As a lawyer

In which act?

Act 4, Scene 1.

Type of disguise

Alteration of appearance

Motive

In the first part, expediency
In the latter part, enjoyment

2. Person disguised

Nerissa

How disguised

As a lawyer's clerk

In which act?

Act 4, Scene 1.

Type of disguise

Alteration of appearance

Motive

Expediency
Merchant of Venice. (cont.)

3. Person disguised
   Jessica
   How disguised
   As a boy
   In which act?
   Act 2, Scene 2
   Type of disguise
   Alteration of appearance
   Motive
   Expediency

4. Person disguised
   Gratiano and Salarino
   How disguised
   Masques over faces
   In which act?
   Act 2, Scene 6
   Type of disguise
   Alteration of appearance
   Motive
   Enjoyment
Portia's role as doctor of laws is an example of Shakespeare's art of keeping his characters consistent even in disguise. Throughout the play, we see Portia as an accomplished, intelligent person, who is above all things essentially feminine.

In connection with the disguise which she is about to assume, there is a spirit of high womanly resolve, prompted by a desire to aid the man whom her husband loves. This attitude is apparent in the following words to her maid, Nerissa.

"I never did repent for doing good, Nor shall not now."  
Act 3, Scene 4

In splendid contrast to the spirit of serious purpose shown in the preceding speech is Portia's humorous picture of herself as she envisages to Nerissa the figure she plans to cut as the learned doctor of laws.

"I'll hold thee any wager,  
When we are both accoutred like young men,  
I'll prove the prettier fellow of the two,  
And wear my dagger with braver grace;  
And speak, between the change of man and boy,  
With a reed voice; and turn two mincing steps  
Into a manly stride; and tell quaint lies,
Now honorable ladies sought my love,  
Which I denying, they fell sick and die;  
I could not do withal. Then I'll repent,  
And wish, for all that, I had not killed them.  
And twenty of these puny lies I'll tell,  
That men shall swear I have discontinued school  
Above a twelvemonth. I have within my mind  
A thousand raw tricks of these bragging jacks,  
Which I will practice."

Act 3, Scene 4

Even in Portia's greatest scene, that of the courtroom, Shakespeare succeeds in keeping her from becoming really masculine. His technique in accomplishing this without ruining the efficacy of the disguise is that he packs into her mouth words which might be those of any great person, regardless of sex. Need a man have uttered those glorious lines, "The quality of mercy is not strained?" Could not anyone, man or woman, prompted by a spirit of wisdom and philosophy, have spoken thus in the cause of humanity?

Before she resorts to the trick by which she forces Shylock to spare Antonio's life, Portia honestly pleads with Shylock to accept the money in discharge of the debt. Although calmly certain of the brilliant triumph awaiting her if Shylock refuses, she prefers to settle the problem with justice at the expense of personal victory. Again we witness the action of a noble character, not necessarily man or woman.

In the midst of the courtroom scene, when all is tense and dramatic, Portia lifts the tragic note by a
flash of her sense of humor. Upon listening to her husband's impassioned words of friendship to Antonio, she reacts in typically feminine fashion.

Eas. "Antonio, I am married to a wife, Which is as dear to me as life itself; But life itself, my wife and all the world Are not esteemed with me above thy life; I would lose all, ay, sacrifice them all Here to this devil, to deliver you."

Por. "Your wife would give you little thanks for that, If she were by, to hear you make the offer."

Act 4, Scene 1.

Finally, in the latter part of her disguise, Portia seems to cast off all pretence of assuming manly characteristics. Instead, she allows herself to indulge with gusto in the "thousand raw tricks" she has promised herself. She seems to take intense pleasure in the womanly trick of teasing Bassanio into parting with his ring. No man, particularly a man of the nobility of the supposed lawyer, would persist in such badgering and baiting to the evident discomfort of the victim.

"I see, sir, you are liberal in your offers. You taught me first to beg; and now methinks You teach me how a beggar should be answered."

Act 5, Scene 1.

Again she torments him by saying,

"And if your wife be not a mad woman, And know how well I have deserved this ring, She would not hold out enemy forever, For giving it to me."

Act 5, Scene 1.
"PORTIA"
MERCHAND OF VENICE
Act IV. Scene I.

'Take then thy bond, take thou thy pound of flesh.'
In these lines, it seems, we see not a man but a
woman, practicing woman's wiles and enjoying them greatly.
Portia is exhibiting those qualities that have long been
the possession of the "gentler" sex, namely coaxing, wheed-
ling, questioning, pleading,-until she wears the opponent
down into submission! Although the masculine sex has its
techniques for gaining its own way, these are not they!

And so stands Portia, disguised or undisguised, al-
ways a woman,-performing at one moment a noble act that
is higher than the bounds of sex, and at the next, play-
ing a wifely trick on her husband. It matters little
whether she wears a lawyer's gown or a woman's petticoat.
Nerissa

Nerissa's disguise is simply an adjunct to that of Portia, being a necessity in order that she might accompany Portia on her trip to Venice. It has no dramatic significance in itself.

Gratiano and Salarino

The disguise of these two characters is worn for the purpose of participating in a street masque. Safe in their disguise, however, they are able to act as lookouts for their friend Lorenzo, thus enabling him and Jessica to elope.

Jessica

As Jessica sallies forth to elope with Lorenzo, she appears in his clothes. As is typical of Shakespeare's heroines in disguise, she shows embarrassment at being seen in such unmaidenly clothing.

"I am glad 'tis night, you do not look on me, For I am much ashamed of my exchange; For if they could, Cupid himself would blush To see me thus transformed to a boy."

Act 2, Scene 6
Twelfth Night

1. **Person disguised**
   Viola
   **How disguised**
   As a page
   **In which acts?**
   From Act 1, Scene 2 throughout the play
   **Type of disguise**
   Alteration of appearance
   **Motive**
   Expediency

2. **Person disguised**
   The clown
   **How disguised**
   As Sir Topaz, the curate
   **In which act?**
   Act 4, Scene 1.
   **Type of disguise**
   Alteration of appearance
   **Motive**
   Enjoyment
Viola

Viola's disguise as a page in this play is an indispensable element in this comedy, since it forms the basis for the entire development of the plot. It is directly responsible for the series of confusions, illusions and delusions in which the play abounds. The pattern of the play follows the typical Shakespearean plot, in which a woman assumes the attire of a man. It deviates in one respect, however. Most of the disguised heroines, such as Rosalind and Portia, plan exactly what they wish to happen and see that things work out as planned. But in Viola, we have a heroine who becomes the center of a maze of happenings in which she, unable to control the sweeping tide about her, plays an unwilling leading role.

Almost at the beginning of the play, we meet Viola planning her disguise with the friendly sea captain who has rescued her from drowning. After this frightful experience in which she fears that her beloved brother has been drowned, Viola desires to assume the disguise in order to take herself completely out of her own environment for a time.
"Conceal me what I am; and be my aid for such disguise as, haply, shall become the form of my content. I'll serve this Duke; Thou shalt present me as a eunuch to him; It may be worth thy pains; for I can sing, And speak to him in many sorts of music, That will make me worth his service. What else may hap, to time I will commit; Only shape thou thy silence to my wit."

Act 1, Scene 2.

It is interesting to note that Shakespeare creates for the disguised Viola an entirely different personality from that of her sister-heroines, Rosalind and Portia. These two, though donning disguise for a serious purpose, soon find in it an outlet for their fun-loving natures. Consequently, they disport in their roles with the utmost enjoyment and good nature. There is nothing of this attitude in Viola. She is in no sense a happy heroine. She assumes her disguise in sadness, and, contrary to learning to enjoy it, she finds it uncreasingly burdensome as she wears it.

From the moment she appears in the attire of a page, Viola's troubles appear. Her first mission as the trusted page of the Duke Orsino, with whom she has already fallen in love, is to woo the fair Olivia in his name. Perceiving that she must urge his suit when her own feelings for him turn her against the task, she says,

"I'll do my best to woo your lady; yet (aside) a barful strife! Whoe'er I woo, myself would be his wife."

Act 1, Scene 4
Viola as Cesario, the page
In the carrying-out of her first assignment, Viola meets the complication that causes her the most discomfort. Instead of being successful in the Duke's suit, Viola, now called Cesario, finds that she herself is the unwilling recipient of Olivia's love. In connection with this dilemma, she says,

"Disguise, I see thou art a wickedness,
Wherein the pregnant enemy does much."

Act 2, Scene 2

Poor Viola is totally unprepared for this situation... She finally decides that she must leave the solving of it to fate.

"I tine, thou must untangle this, not I;
It is too hard a knot for me to untie."

Act 2, Scene 2

Because of her feeling of responsibility for the tryin' situation, Viola comes very near confessing her pose.

Oliv. "I prye thee, tell me what thou think'st of me."
Vio. "That you do think, you are not what you are."
Oliv. 'If I think so, I think the same of you.'
Vio. "Then I think you're right; I am not what I am."

Act 3, Scene 1

The point at which her mannish attire becomes a great liability is at the time the two comedians, Sir Toby Belch and Sir Andrew Ague-Cheek, decide to force her to fight Sir Andrew. Now the gentle girl is filled with terror, and does not care who knows it. Then Fabian steps forward and
offers to try to make peace for her, she makes no attempt to bluff a masculine nonchalance.

"I shall be much bound to you for't; I am one that would rather go with sir priest than sir knight; I care not who knows so much of my mettle."

_Held as a pawn between the two fat rascals, poor Viola has now reached the stage where she is at her wit's end._

"Pray God defend me! A little thing would make me tell how much I lack of a man."

_Only the intervention of Antonio at the right moment prevents her from breaking down and confessing all._

Once again, at the end of the play, does Viola feel that her disguise may cause her bodily harm. The Duke, realizing that Olivia has fallen in love with his handsome emissary, blames Viola (Cesario) for it. He vows to wreak vengeance for this disloyalty.

"But this your minion, whom, I know, you love, And whom, by heaven, I swear, I tender dearly, Him will I tear out of that cruel eye, Where he sits crowned in his master's spite. Come, boy, with me; my thoughts are ripe in mischief. I'll sacrifice the lamb that I do love, To spite a raven's heart within a dove."
"And I, most jocund, apt, and willingly, To do you rest, a thousand deaths would die."

Act 5, Scene 1

There is no intimation from the lips of any character that the disguise of Viola fails to ring true. However, in a speech that reminds one of similar ones in "As You Like It", the Duke frankly speaks of her girlish appearance and feminine voice.

"Dear lad, believe it, For they that shall belie thy happy years That say thou art a man; Diana's lip Is not more smooth and rubious; thy small pipe Is as a maiden's organ, shrill and sound, And all is semblative a woman's part. I know thy constellation is right apt For this affair.

Act 1, Scene 4

An uncommonly detailed description of Viola disguised as Cesario is given through the words of Malvolio as he introduces her to Olivia.

Oli. "Of what personage and years is he?"
Mal. "Not yet old enough for a man, nor young enough for a boy; as a squash is before 'tis a peascod, or a coddling when 'tis almost an apple; 'tis with him e'en standing water, between man and boy. He is very well favored, and he speaks very shrewishly; one would think his mother's milk were scarce out of him."

Act 1, Scene 5

A third speech gives Viola's impression as a page, in appearance and general bearing.

Vio. "I am a gentleman."
Oli. "I'll be sworn thou art; Thy tongue, thy face, thy limbs, actions, and spirit, Do give thee five fold blazon."

Act 1, Scene 5
Marie Wainwright as "Viola"—"She has not, like Rosalind, a saucy enjoyment in her own incognito"
Another characteristic of this play, noteworthy in the study of disguise, is the number of veiled speeches in which Viola hints at her real identity. Over and over again she makes subtle remarks full of double meaning. Naturally, for dramatic purposes, such lines are never correctly interpreted. For example, in Act 2, when "Cesario" is talking to the Duke, he asks her if she has ever been in love. Viola's answer, ambiguous indeed, shows that in spite of her discomfort in her assumed role, she cannot help appreciating the humor of the situation.

Duke. "Thou dost speak masterly; My life upon't, young though thou art, thine eye Hath stayed some favor that it loves; Hath it not, boy?"
Viola. "A little, by your favor."
Duke. "What kind of woman is't?"
Viola. "Of your complexion."
Duke. "She is worth thee then. What years, i'faith?"
Viola. "About your years, my lord."
Duke. "Too old, by heaven."

Act 2, Scene 4

Later in the same scene, Viola again woos the Duke under the cloak of veiled speech.

Viola. "Ay, but I know."
Duke. "What dost thou know?"
Viola. "Too well what love women to men may owe; In faith, they are as true of heart as we. My father had a daughter loved a man, As it might be, perhaps, were I a woman, I should your lordship."

Act 2, Scene 4

In the face of Olivia's ardent and persistent courtship, Viola speaks words that again come perilously near...
"By innocence I swear, and, by my youth,
I have one heart, one bosom, and one thought,
And that no woman has; nor never none
Shall mistress be of it, save I alone."

Act 3, Scene 1

Viola's disguise is the basis of all the comic situations as well as the serious ones. The peak of the comedy, however, comes at the appearance of her brother Sebastian. From this moment, there is such a complexity of misunderstanding caused by the resemblance of Viola in her page's attire to that of her brother that one is hard pressed to keep the convolutions straight in the mind. Finally, the two, brother and sister, appear at once and the mystery is cleared up. The Duke voices the perplexity of everyone when he says,

"One face, one voice, one habit, and two persons;
A natural perspective, that is, and is not."

Act 5, Scene 1

There is one remaining point in the study of this disguise that attracts interest. Different as Shakespeare has made Viola in personality from Rosalind and Portia, he does give them one characteristic in common. It has been mentioned, in other places in this thesis, that the two above-mentioned heroines never surrender their femininity even while wearing the garb of men. This characteristic is equally true of Viola. Like her sisters, she attempts to cover her womanly qualities, but in time of stress,
they inevitably come to the surface. Several notations made in foregoing paragraphs serve to prove this point,—namely, her pangs of conscience at causing unhappiness to Olivia, her fear when faced with the possibility of having to face Sir Andrew, and, most of all, her subtle wooing of Duke Orsino.

So well does she succeed in impressing her feminine charms (even though in page’s clothes) upon the Duke that, upon discovering her true sex, he at once forgets his consuming passion for Olivia and turns his attention to Viola. Is this not proof enough that masculine attire did not too well hide the maidenly charms of Viola?
The Clown

This disguise is of minor dramatic importance, having no relation to the main plot. It is inserted only to add a touch of humor to the unfortunate plight of Malvolio. The drunken rogues, Sir Toby Belch and Sir Andrew Ague-Check, aided by the maid Marie, decide to enjoy further jokes at the expense of Malvolio, whom they have already caused to be placed in prison as insane. Having laughed heartily at their cleverness up to this point, the three decide to dress the clown in a gown of a curate, and send him into Malvolio's cell to torment him. Marie plans the disguise:

"Nay, I prithee, put on this gown, and this beard; make him believe thou art Sir Topas, the curate; do it quickly."

Act 4, Scene 2

The clown, reluctant to assume a task not completely to his liking, finally capitulates.

"Well, I'll put it on, and I will dissemble myself in't; and I would I were the first that ever dissemed in such a gown. I am not tall enough to become the function well; nor lean enough to be thought a good student; but to be said, an honest man, and a good housekeeper, goes as fairly as to say, a careful man and a good scholar. The competitors enter."

Act 4, Scene 2
The scene that follows is hilarious for everyone but the victim. As the clown uses the curate’s manner and even his Latin, Sir Toby is filled with admiration for his dissimulation.

"The knave counterfeits well; a good knave."
Act 4, Scene 2
MEASURE FOR MEASURE.
1. Person disguised
   Duke Vincentio
   How disguised
   As a holy friar
   In which acts?
   Act 1, Scene 4
   Act 2, Scene 3
   Act 3, Scene 1
   Act 4, Scene 1
   Act 4, Scene 2
   Type of disguise
   Alteration of appearance
   Motive
   Expediency

2. Person disguised
   Ariel
   How disguised
   1. As Isabella
   2. Veiled
   In which acts?
   Act 5, Scene 2
   Act 5, Scene 1
   Type of disguise
   Alteration of appearance
   Motive
   Expediency
Our study of the disguises in Shakespeare now leads us into the consideration of another type from those just discussed, namely the spy disguise. In the plays considered in this thesis, we find three of this classification. They are Duke Vincentio in "Measure for Measure", Polixenes in the "Winter's Tale" and Kent in "King Lear." It is interesting to note that all three are assumed for the same reason,—namely a benevolent supervision over a person or persons loved.

Duke Vincentio's particular desire to adopt disguise for a time was prompted by a desire to watch over the administration of his kingdom while in the hands of his deputy, Angelo. In connection with this, Vincentio found himself faced with two problems. First, he realized that he, being of too easy-going a nature, was allowing a laxity in morals to creep into his kingdom, which in time would bring it to ruin. Secondly, he was not completely satisfied with his too-cold-blooded deputy. Therefore, for the good of his kingdom, he decided to assume the disguise of a monk and to stand off and watch.
Duke Vincentio, as the friar
His motive are best expressed in the following words:

"--and, to behol his sway,
I will, as 'tis a brother of your order,
Visit both prince and people; therefore, I prithee,
Supply me with the habit, and instruct me
Now I say formally in person bear me
Like a true friar. one reasons for this action,
At our more leisure, shall I render ye;
Only, this one;--Lord Angelo is precise;
Stands at a guard with envy; scarce confesses
That his blood flows, or that his appetite
Is more to bread than stone; hence shall we see
If power change purpose, what our seemers be."  
Act 1, Scene 4

His choice of the disguise of a friar fits into a
trait in his character. His words to Friar Thomas make
clear to us why he should consider this a fitting disguise.

"My holy sir, none better know than you,
How I have ever loved the life removed;
And held in idle price to haunt assemblies,
Where youth and cost, and witless bravery keep e."
Act 1, Scene 4

That the disguise is accepted whole-heartedly is
testified by innumerable instances. We first meet the
"friar" in the prison, where he has gone to console Claudi-
o, who is condemned to death for the sin of adultery with
his fiancée, Juliet. The priest-like tendency in his char-
acter is clearly shown here. Although the role is assumed,
his sincerity clearly is not.

As the play progresses, we see Vincentio's fears
about the precise Angelo being only too truly realized.
When Vincentio finds out that the "bloodless" Angelo is
surreptitiously trying to force the lovely Isabella into
an illicit relationship, he is able, through his disguise to wield an important part in the plot development. At this point, his disguise is invaluable to him. He feels perfectly justified in utilizing it to outwit the villainous Angelo.

"So disguise shall, by the disguised,
Pay with falsehood, false exacting,
And perform an old contracting."
Act 3, Scene 2

There are many delightful moments of humor attributable to the disguise. Vincentio's meetings with Elbow and Lucio, two men of low calibre, provide opportunity for much double-edged conversation and veiled allusion. For example, when the Duke "eggs" on the rascals to tell him about their ruler, he hears this amazing information about himself.

Duke. "I never heard the absent duke much detected for women; he was not inclined that way."
Lucio. "Sir, sir, you are deceived."
Duke. "'Tis not possible."
----he would be drunk too."
Act 4, Scene 2

As is natural to any human being, a little of this malignin' insufficent for the Duke's sense of humor. A bit of a threat creeps into the Duke's last words to Lucio.

Duke. "I pray you, your name?"
Lucio."Sir, my name is Lucio; well known to the Duke."
Luke. "He shall know you better, sir, if I may live to report you."
Act 4, Scene 2
Along with the appreciation of the humor such talk, Vincentio also realizes the seriousness of calumnious talk. He reflects upon it in the following words:

"No might nor greatness in mortality
Can censure 'scape; back wounding calumny
The whitest virtue strikes; what king so strong
Can tie the gall up in the slanderous tongue?"
Act 4, Scene 2

In this play, Shakespeare uses a device in disguise which is seldom found in his other plays. He allows Vincentio to drop his disguise for a time and then assume it again. This makes the dramatic action involved but it prolongs the interest of the audience in the device.

When the disguise is assumed for the second time, the motive changes from that of expediency to enjoyment. Vincentio clearly takes great pleasure in juggling between his real personality and his assumed role. He wrests fun from every moment of this part of the play. One is particularly impressed with this when he enters the trial scene and demands that this "friar" be produced!

Duke: Who knew of your intent and coming hither?"
Isab. "One that I would were here, friar Lodowick."
Duke. "A ghostly father belike; who knows that Lodowick?"—"let this friar be found."
Act 5, Scene 1

This section of the disguise is short-lived, however, because Lucio, emboldened by wrath, pulls off the friar's hood and finds, to his horror, the object of his calumnies standing before him!
We see hopeful signs of a strengthening of the Duke's character when he says to the knave,

"Thou art the first knave that e'er made a duke.----Sneak not away, sir; for the friar and you must have a word anon;---lay hold on him."

Act 5, Scene 1

So, after a most profitable disguise, which has served two purposes,—one, of discovering Angelo's perfidy, —and the other, of bringing about justice and happiness for his people, we leave the Duke about to marry the beautiful Isabella.

Mariana

The disguise of Mariana as Isabella is not actually described. However, we know that, on the night of the meeting, she took the place of Isabella and sought the chamber of Angelo. Duke Vincentio's soliloquy proves this;

"With Angelo tonight shall lie
His old betrothed, but despised;
So disguise shall, by the disguised,
Pay with falsehood false exacting,
And perform an old contracting."

Act 3, Scene 2

In the last act, Mariana enters the Duke's presence, veiled. She remains until she is bid show her face by Angelo.

Ang. "This is a strange abuse; let's see thy face.
Mari. "My husband bids me; now I will unmask."

Act 5, Scene 1
The Winter's Tale

1. **Person disguised**
   - Florizel

   **How disguised**
   - 1. As a shepherd
   - 2. As a peddler

   **In which acts?**
   - Act 4, Scene 3
   - Act 5, Scene 1

   **Type of disguise**
   - Alteration of appearance

   **Motive**
   - Expediency

2. **Person disguised**
   - Polixenes and Camillo

   **How disguised**
   - As shepherds

   **In which Act?**
   - Act 4, Scene 3

   **Type of disguise**
   - Alteration of appearance

   **Motive**
   - Expediency
The Winter's Tale (cont.)

3. Person disguised
   Perdita
   Now disguised
   1. A muffler over face
   2. A princess
   In which acts?
   Act 4, Scene 3
   Act 5, Scene 1

Type of disguise
   Alteration of appearance

Motive
   Expediency

4. Person disguised
   Autolycus
   Now disguised
   1. As a beggar
   2. As a peddler
   3. As a gentleman

Type of disguise
   Alteration of appearance

Motive
   Expediency - mixed with enjoyment
The 's Tale

Polixenes and Camillo

In these two disguises, taken together they function practically as one disguise, we have our second example of the spy disguise. As was mentioned in the discussion of the preceding disguise, that of Duke Vincentio, the role of shepherds, assumed by these two men, was prompted by a desire to watch over the actions of Polixenes' impetuous son, Florizel. This disguise was not donned in a spirit of malice but in a desire to keep the young man from making what his father considered a serious mistake.

Knowing the rash nature of his son, Polixenes fears that he will be tempted to marry the beautiful daughter of a neighboring shepherd. Therefore, Polixenes decides to mingle among the shepherds as one of them, in this way, try to win his son away from the lovely Perdita.

"But I fear the angle that plucks our son thither. Thou shalt accompany us to the place; where we will, not appearing what we are, have some question with the shepherd." — Act 4, Scene 1

We meet the disguised pair in the next scene as they mingle among the shepherd and his friends. Shortly, the
king, Polixenes, comes upon his son, also disguised as a shepherd boy, Borides. Soon the father finds that his gravest fears are justified. When he hears his son, a prince, ask of the shepherd the hand of his daughter in marriage, Polixenes' disguise becomes perilously thin. He cannot prevent himself from displaying more than ordinary interest in the boy. His son shows a natural resentment of interference from a person whom he considers a stranger, and says,

"But, for some other reasons, my grave sir, which 'tis not fit you know. I not acquaint y father of this business."

Act 4, Scene 3

Thoroughly angered at his son now, Polixenes unmasks, since the purpose of the disguise is frustrated. Uttering dire threats to Florizel, Perdita and to the old shepherd, Polixenes and Camillo leave the gathering.
Florizel

Florizel takes two disguises in this play. The principal one of a shepherd, and a minor one of a pedlar.

The shepherd's disguise, assumed with the name of Doricles, is worn while he is attempting to win the hand of Perdita. This masquerade, however, does not seem to fool many people. On all sides we receive hints that he appears far above the station he has assumed. Perdita, the first character to mention it, says:

"Your praises are too large; but that your youth, And the true blood, which fairly peeps through it, Do plainly give you out an unstained shepherd."

Act 4, Scene 3

A simple shepherd expresses the same thought in his description of Doricles to Polixenes:

"They call him Doricles, and he boasts himself To have a worthy feeding; but I have it upon his own report, and I believe it; He looks like sooth."

Act 4, Scene 3

After the unmasking of his father, Florizel also casts off his disguise, concealment being no longer necessary. However, for one short while, he finds it convenient to again disguise himself, this time in the guise of a pedlar. In order to effect his escape to the boat, Florizel forces Autolycus to exchange garments with him.

-58-
After Perdita agrees to elope with Florizel, she finds it necessary to don two disguises in order to carry the plan to its fruition. One is of little moment, being simply a non-descript change of costume by means of which she is able to reach the boat without detection. Camillo, now the moving force in the plan of this escape, tells her what this disguise must be.

"You must retire yourself
Into some covert; take your sweetheart's hat,
And pluck it o'er your brows; muffle your face,
Dismantle you; and, as you can, dissemble
The truth of your own seeming; that you may
(For I do fear eyes over you) to shipboard
Get undescried."

Act 4, Scene 3

The other disguise is that of a princess, which she assumes when she reaches the land of Sicilia. Camillo again plans for this.

"Haste for Sicilia,
And there present yourself, and your fair princess,
(For I see she must be) 'Fore Leontes;
She shall be habited as becomes
The partner of your bed."

Act 4, Scene 3

And this disguise is worn with credit to Perdita is attested by the announcement of the king's attendant.
"But that I love him so as to preserve him as prince glorified.
Son of Polixenes, with his princess, he
The fairest I have yet beheld. My heart access
To your highest presence."

Act 5, Scene 1

Just at that point when all seems to be going well
for the lovers, Autolycus, the rogue, gives away her
secret, revealing to all that she is but the daughter of
the lowly shepherd.
Autolycus

The rogue Autolycus is one of Shakespeare's most comic characters, reminding one somewhat of Sir John Falstaff. He is a thief, but one who steals for fun rather than for plunder. He continually bobs in and out of the latter part of the play, now in one disguise and then in another. It matters little to him what masquerade he assumes, since he is a master of all varieties of incognito.

We meet him first as an itinerant beggar. His own words best describe his appearance.

"my money and apparel ta'en from me, and these detestable things put upon me."

Act 4, Scene 2

The clown adds details to the picture that Autolycus has drawn of himself.

"Indeed he should be a footman, by the garments he hath left with thee; if this be a horseman's coat, it hath seen very hot service."

Act 4, Scene 2

True to his love of fun for its own sake, Autolycus amuses himself by giving to the clown a perfect description of his own real roguish self.

"I know this man well; he hath been since an ape-bearer; then a process server; then he compassed
a motion of the prodigal son, and married a tinker's wife within a mile. He has flown over many dishonorable professions, as a Warning. Some call him Autolycus."

Act 4, Scene 2

The next time we meet hi., he is a peddler. A servant's description of hi. in this role is ample evidence of his histrionic talent.

"The hath ribbons of all colors of the rainbow; points more than all the lawyers in Bohemia can learnedly handle; inkles, cadiddles, cambrics, lawns. Why, he sings them over as they were gods or goddesses; you would a smock were a she-angel; he so chants to the sleeve-hand, and the work about the square on't."

Act 4, Scene 3

Our third meeting with him is when, for once, he is made to assume a disguise which he does not plan. Camillo decides for him that he is to exchange clothing with Florizel.

"therefore, discourse thee instantly, and change garments with this gentleman. Though the pennyworth on his side be the worst, yet hold thee, there's some boot."

Act 4, Scene 3

It takes this cunning conniver but a short time to recognize the opportunity which chance has tossed in his lap.

"I understand the business; I hear it. To have an open ear, a quick eye, and a nimble hand is necessary for a cut-purse. A good nose is requisite too, to smell out work for the other senses."

Act 4, Scene 3
With habitual skill, therefore, he gaily picks up the part of a gentleman, and sallies forth to win whatever dishonest revenue and honest enjoyment may come his way. True to men of his type, he manages to inspire two simple country folks with a trust in him that spells their eventual mulcting.

Clown. "He seems to be of great authority. Close with him, give him gold."

Shep. "An't desee you, sir, to undertake the business for us, here is that gold I have. I'll make it as much more."

Act 4, Scene 3

Indeed Lady Luck is playing into the hand of this undeserving rascal! We see Autolycus no more in his disguise.
THE
TWO GENTLEMEN
OF
VERONA
Two Gentlemen of Verona

1. **Person disguised**
   - **Julia**

   **How disguised**
   - As a page

   **In which acts?**
   - Act 2, Scene 7
   - Act 4, Scene 2
   - Act 4, Scene 4
   - Act 5, Scene 1
   - Act 5, Scene 4

   **Type of disguise**
   - Alteration of appearance

   **Motive**
   - Expediency

2. **Person disguised**
   - **Sylvia**

   **How disguised**
   - Masque over face

   **In which act?**
   - Act 5, Scene 1

   **Type of disguise**
   - Alteration of appearance

   **Motive**
   - Expediency
In this play and the one following, we return again to a consideration of the girl in disguise. There is a difference, however, between the heroines in these two plays and those in the first three plays discussed in this thesis.

The first three heroines, Rosalind, Portia and Viola, don disguise for purposes of adventure and thrill. The second, Julia in "Two Gentlemen of Verona", and Helena in "All's Well that Ends Well", in contrast, assume boys' clothes for a most unhappy reason, that of seeking an errant lover or husband.

In this play, we have Julia, in the disguise of a page, going out to seek her lover, Proteus, who is sojourning at the court of the Duke of Milan.

Again, as in the case of Rosalind and Celia, Julia speaks of the unsafe times for women. When discussing with her maid what her disguise is to be, Julia says,

"Not like a woman; for I would prevent
The loose encounters of lascivious men;"
"Gentle Lucetta, fit me with such weeds
   As may besee some well-reputed page."
   Act 2, Scene 7

We note the habitually modest demeanor of Julia, so
different from that of Rosalind and Celia, when she enter-
tains doubts as to the propriety of making the bold step
which she is contemplating.

"But tell me, wench, how will the world
   repute me,
   For undertaking so unstaid a journey?
   I fear me, it will make me scandalized."
   Act 2, Scene 7

There is one point, however, at which Julia does not
hesitate to speak up boldly, and that is whenever Proteus
is spoken of in a depreciating manner. Even when she has
the unhappy experience of watching his lovemaking to Syl-
via, we note no hint of criticism, only a sense of sad dis-
ilusionment. When she hears Proteus speak to Sylvia of
her as if she were dead, she cannot help speaking somewhat
bitterly, in these words:

"If 'twere a substance, you would, sure,
   deceive it,
   And make it but a shadow as I am."
   Act 4, Scene 2

The fact that Proteus hired her to act as his envoy
to Sylvia is ample proof of the completeness of her disguise.

"Sebastian, I have entertained thee,
Partly that I have need of such a youth,
That can with some discretion do my business;
For 'tis no trusting to you foolish lout;
But, chiefly for thy face and thy behavior:
Which ( if my augury deceive me not )
Witness good bringing up, fortune and truth."
   Act 4, Scene 4
Julia's short scene with Sylvia, in which Julia describes her real self, would be an interlude of pure humor if it were not tinged with so much unhappiness. What fun it would be to experience the unusual opportunity of painting a picture of oneself, if it were not to a successful rival! The fact that Sylvia scorns the man that Julia loves makes the situation, for Julia, one of gall and wormwood.

"What should it be, that he respects in her, 
But I can make respective in myself, 
If this fond love were not a blinded god?"

Act 4, Scene 4

At the conclusion of the play, when Julia finally assumes her own clothing, we see her still loyal to Proteus, in spite of his proved unfaithfulness. As we leave her, reconciled with Proteus once more, we find that disguise has not roughened her maidenly qualities.

"O, Proteus, let this habit make thee blush! 
Be thou ashamed, that I have took upon me 
Such an immodest raiment; if shame live, 
In the disguise of love; 
It is the lesser blot modesty finds, 
Women to change their shapes, than men their minds."

Act 5, Scene 4

Sylvia

The disguise which Sylvia assumes is of practically no importance. In Act 5, Scene 4, she covers her face with a mask as she goes forth to meet her lover, Valentine.
All's Well That Ends Well

1. Person disguised
   Helena

How disguised
   1. As a pilgrim to St. Jaques le Grand
   2. As Diana, the widow's daughter

In which acts?
   Act 3, Scene 3
   Act 3, Scene 7
   Act 4, Scene 2

Type of disguise
   Alteration of appearance

Motive
   Expediency
All's Well That Ends Well

Helena

In this play, Helena assumes two disguises, both of which are donned for reasons concerning her husband.

The first disguise, that of a pilgrim to the shrine of St. Jaques le Grand, is worn for the purpose of escaping from the home of her husband, who has left it because of her. When Helena reads the following words in her husband's letter, she resolves to leave so that he may feel free to return.

"If there be breadth enough in the world, I will hold a long distance."
Act 3, Scene 2

Worried for fear his desire to escape from her may cause him to enlist in the French war, she says,

"I will be gone;
That pitiful rumor may report my flight,
To console thine ear. Come, night; end, day!
For with the dark, poor thief, I'll steal away."
Act 3, Scene 3

Helena first appears in her disguise as a pilgrim in Act 3, Scene 5. As she nears the shrine of St. Jaques le Grand, she luckily falls in with a widow who gives shelter to women pilgrims. She keeps the disguise for a short time
only, as a new development in the plot causes her to make a change in her plans.

Finding out, by chance, that her husband, Bertram, is seeking an unholy alliance with Diana, the daughter of the widow, a plan takes shape in the mind of Helena. She reveals her true identity to the widow and makes arrangements to don her second disguise.

This disguise is that of Diana herself. The following speech reveals the details;

"It is no more
But that your daughter, ere she seems as won,
Desires this ring; appoint him an encounter;
In fine, deliver me to fill the time,
Herself most chastely absent; after this,
To marry her, I'll add three thousand crowns
To what is past already."

Act 3, Scene 7

In keeping with this plan, Helena, instead of Diana, meets Bertram. Thus, in her second disguise, Helena is able to accomplish two things: first, the defeat of her husband's attentions to Diana, and secondly, the winning back of the man she loves.
**Hamlet**

**Person disguised**

Hamlet

**How disguised**

As a madman

**In which acts?**

From Act 2, Scene 1 to Act 5, Scene 2

**Type of disguise**

Alteration of manner

**Motive**

Expediency
Note on "Mental Disguise"

In the next three plays,—namely Hamlet, King Lear, and Much Ado about Nothing, we meet a type of disguise not yet considered considered in this thesis, mental disguise.

The writer feels justified in designating as disguise any planned cloaking of the real personality. In support of this, one section of the definition of disguise is quoted from Webster's New International Dictionary.

Disguise—

3. Any outward form which, intentionally or not, misrepresents the true identity of a person; a deceptive appearance; also pretense or pretentious appearance; artifice or insincerity, especially in manners, speech, etc.; hence, any misleading lack of correspondence between appearance and reality.

Assuming, therefore, that any person who wilfully pretends that he is in a mental state other than his true one is disguising himself mentally, the writer discusses four characters under this classification,—Hamlet, in "Hamlet", Edgar, in "King Lear", and Benedick and Beatrice, in "Much Ado about Nothing."
Students of this play have disagreed somewhat vehemently as to whether Hamlet was really insane or merely feigning it. In Furness' "Variorum" we find a thorough presentation of both points of view. There are, however, more critics of the opinion that he was not insane than for the contrary conviction. After careful study of the play and of all of the varying opinions, the writer has found herself in agreement with those critics who state that Hamlet's insanity was calculated and carried out by him as a form of disguise, namely a disguise of his real personality under the veil of a deranged mind. The writer quotes only two opinions of the many found in the "Variorum", chosen because the writer of each has made a significant contribution to the field of English letters.

"That the madness of Hamlet is not altogether feigned is, I think, entirely without foundation. Through his misfortunes his mind is enfeebled but by no means deranged."

Boswell, 1821.

"If you deprive Hamlet of reason, there is no truly tragic motive left. He would be a fit subject for Bedlam, but not for the stage. --If

Hamlet is irresponsible, the whole play is chaos."

James Russell Lowell, 1870.

Hamlet gives us no direct forewarning of his plan except to intimate it in the following speech to Horatio:

"How strange or odd I bear myself,
As I, perchance, hereafter shall think meet
To put an antic disposition on,-
That you, at such times seeing me, never shall,
With arms encumbered thus, or this head-shake,
Or by pronouncing of some doubtful phrase,
 UPCASED
Or such ambiguous giving out, to note
That you know aught of me.- This not to do,
swear;
So grace and mercy at your most need help you."

Act 1, Scene 5

Ophelia's speech to her father, describing his appearance, lets us know that his scheme is taking form.

"My lord, as I was sewing in my closet,
Lord Hamlet, with his doublet all unbraced,
No hat upon his head; his stockings all unfouled,
Ungartered and downgyved to his ankles;
Pale as his shirt; his knees knocking each other;
And with a look so piteous in purport,
As if he had been loosed out of hell,
To speak of horrors,-he comes before me."

Act 2, Scene 1

It is important, in the study of this disguise, that we note the physical manifestations by which Hamlet builds up his characterization. Ophelia again gives an excellent picture of his actions.

"He took me by the wrist and held me hard;
Then goes he to the length of all his arm;
And with his other arm thus o'er his brow,
He falls to such perusal of my face,
As he would draw it. Long staid he so;"
At last, a little shaking of my arm,
And thrice his head thus waving up and down,-
He raised a sigh so piteous and profound,
As it did seem to shatter all his bulk,
And end his being. That done, he let me go;
And with his head over his shoulder turned,
He seems to find his way without his eyes;
For out o'doors he went without their help,
And, to the last, bended their light on me."

Act 2, Scene 1

From this point on in the play, except in a few scenes
with his trusted friend Horatio and in the denunciation
scene with his mother, Hamlet acts the part of a madman.
To his mother, he tells the truth, in the words,

"Make you to revel all this matter out,
That I essentially am not in madness,
But mad in craft."

Act 3, Scene 4

There is a slight hint in the third act that Claudius,
the king, is not completely satisfied that Hamlet is really
mad. He says to Polonius,

"Love! His affections do not that way tend;
Nor what he spoke, though it lacked form
a little,
Was not like madness."

Act 3, Scene 1

However, other characters seem to be perfectly con-
vinced by Hamlet's play-acting, among them his own mother.
She tries to explain his "attack" in the following words:

"I doubt it is no other but the main;(reason)
His father's death and our o'erhasty
marriage."

Act 2, Scene 2
"That it should come to this! But two months dead; so excellent a king!"
Polonius, the lord chamberlain, offers a different explanation; he attributes Hamlet's sudden attack to frustrated love for Ophelia, and blames himself for the condition.

"No, I went round to work
And my young mistress thus did I bespeak;
'Lord Hamlet is a prince out of thy star;
This must not be;' and then I precepts gave her,
That she should lock herself from his resort,
Admit no messengers, receive no tokens.
Which done, she took the fruits of my advice;
And he, repulsed, (a short tale to make)
Fell into a sadness; thence into a weakness;
Thence to a lightness; and, by this declension,
Into the madness wherein now he raves,
And all we mourn for."

Act 2, Scene 2

Hamlet uses an interesting technique in building up the impression that he is insane. After initiating the impersonation by the means just described, he plans his speeches so that they will further the impression of a garbled mind. A study of his speeches indicates two types; those that are purposely planned to be senseless in content, and those in which real meaning is cloaked under the guise of seemingly meaningless words. An example of the first kind is as follows:

Osric. "I thank your lordship, 'tis very hot."
Hamlet."No, believe me, sir, 'tis very cold."
Osric. "It is indifferent cold, my lord, indeed."
Hamlet."But yet, methinks it is very sultry and hot."
The play abounds in examples of veiled speeches of the second type. Several of the most interesting are as follows:

Pol. "Do you know me, my lord?"
Ham. "Excellent well; you are a fishmonger."
Pol. "Not I, my lord."
Ham. "Then I would you were so honest a man."
Pol. "Honest, my lord?"
Ham. "Ay, sir, to be honest, as this world goes, is to be one picked out of ten thousand."

Act 2, Scene 2

Again he says to Polonius:

Pol. "What is the matter, my lord?"
Ham. "Between who?"
Pol. "I mean the matter that you read, sir."
Ham. "Slanders, sir; for the satirical rogue says here, that old men have gray beards; that their faces are wrinkled; their eyes purging thick amber; and that they have a plentiful lack of wit, together with most weak hams. All of which, sir, though I most powerfully and potentially believe, yet I hold not honestly to have it thus set down."

Act 2, Scene 2

It is no wonder that Polonius, hearing these words, pauses to reflect,

"How pregnant sometimes his replies are.
A happiness that often madness hits on, which reason and sanity could not so prosperously be delivered of."

Act 2, Scene 2

In conversing with Ophelia, Hamlet, with reason, speaks words of bitter intensity and truth, but couched in such obscure meaning that Ophelia receives them as further evidence of his unfortunate condition.
Two Modern Hamlets

For the first time in eleven years, New York will confront this week the interesting spectacle of two rival Hamlets. On the left you will see Judith Anderson's Ophelia, and on the right is Leslie Howard, who opened his revival of the play at the Imperial Theatre on Tuesday night. This time, however, there is no rivalry. Anderson and Barrymore were running counter to the modern dress revival starring Basil Sydney.
"Get thee to a nunnery; why wouldst thou be a breeder of sinners? I am myself indifferent honest; but yet I could accuse me of such things that it were better that my mother had not borne me.--What should such fellows as I do crawling between heaven and earth? We are arrant knaves all; believe none of us. Go thy way to a nunnery."

Act 3, Scene 1

Poor Ophelia, in her bewilderment at this outburst, soliloquizes in the following famous speech:

"O, what a noble mind is here o'erthrown! The courtier's, soldier's, scholar's eye, tongue, sword;

The glass of fashion and the mould of form,
The observed of all observers, quite, quite down.

O, woe is me, To have seen what I have seen, see what I see."

Act 3, Scene 1

How does Hamlet feel about this play-acting? Does he gain any satisfaction from the realization that he is succeeding in hoodwinking everyone in the part he is playing? His own soliloquy best answers these questions.

"Bawdy, bloody villain. Remorseless, treacherous, lecherous, kindless villain. Why, what an ass am I. This is most brave; That I, the son of a dear father murdered, Must, like a whore, unpack my heart with words, And fall acursing like a very drab, A scullion."

Act 2, Scene 2

In spite of his disgust at himself, however, Hamlet feels bound to continue the disguise until such time as he is able to gain certain evidence of his father's murderer. Up until the last scene of the play, Hamlet is still
clinging to it. He says to Laertes,

"Give me your pardon, sir; I have done you wrong; But pardon it, as you are a gentleman. This presence knows, and you must needs have heard How I am punished with a sore distraction. What I have done, That your nature, honor, and exception, Roughly awake, I here proclaim was madness."

Act 5, Scene 2

Some critics have argued that Hamlet actually did become insane upon his return from his journey. There are those who believe that, though his disguise was a true one at the beginning, the stress of acting the part finally unhinged his mind at the end. But, to the writer, Hamlet's last speech, in which he gives to Horatio a message for Fortinbras, is evidence that Hamlet died in full control of his mental faculties.

"O, I die, Horatio; The potent poison quite o'ercrows my spirit. I cannot live to hear the news from England; But I do prophesy the election lights On Fortinbras: he has my dying voice; So tell him, with the occurrents, more or less, Which have solicited,-The rest is silence."

Act 5, Scene 2
King Lear

1. Person disguised

   Edgar

   How disguised

   As a madman

   In which acts?

   Act 3, Scene 4
   Act 3, Scene 6
   Act 4, Scene 1
   Act 4, Scene 6
   Act 5, Scene 2
   Act 5, Scene 3

   Type of disguise

   Alteration of manner

   Motive

   Expediency

2. Person disguised

   Earl of Kent

   How disguised

   As a servant

   In which acts?

   Act 1, Scene 4
   Act 2, Scene 2
   Act 3, Scene 1
   Act 3, Scene 4

   Type of disguise

   Alteration of appearance

   Motive

   Expediency

   -30-
King Lear

Edgar

The mental disguise of insanity assumed by Edgar makes a particularly interesting study as one compares it to the real insanity of King Lear. This is the only play other than "Hamlet" in which Shakespeare depicts these two kinds of madness.

Coleridge,* in discussing this, says,

"Edgar's assumed madness serves the great purpose of taking off part of the shock which would otherwise be caused by the true madness of Lear, and further displays the profound difference between the two.--- In Edgar's raving, Shakespeare all the while lets you see a fixed purpose, a practical end in view."

Edgar's "practical end" is an honest desire to find out why his beloved father, Gloster, has so suddenly turned against him. We sense Edgar's bewilderment at the turn of fate which has so suddenly come upon him, in these words;

"I hear myself proclaimed;
And, by the happy hollow of a tree,
Escaped the hunt. No port is free; no place,
That guard, and most unusual vigilance,
Does not attend my taking."

Act 2, Scene 3

*Variorum of Shakespeare
Horace Howard Furness
1874
Edgar's motive for assuming the disguise of a madman was founded upon the unhappy realization that the "Poor Toms" were treated with more charity than he!

"The country gives me proof and precedent
Of Bedlam beggars, who, with roaring voices,
Poor pelting villages, sheep cotes and mills,
Sometome with lunatic bands, sometimes with prayers,
Enforce their charity.- Poor turkey! Poor Tom!
That's something yet; Edgar, I am nothing."

Act 2, Scene 3

Edgar's success in his chosen disguise is testified by the fact that his own father is completely taken in by it. When Gloster enters the cave in which the unhappy Lear has taken refuge, he says to the king, when he sees the disguised Edgar with him,

"What, hath your grace no better company?"

Act 3, Scene 4

Edgar, at this success, starts an harangue of extravagant nonsense which indicates an excellent ability in his counterfeit role. Gloster's pity is excited for the unfortunate maniac, which reaction is exactly what Edgar wishes. Gloster thereupon takes him under his wing and Edgar is soon able to discover the grievance his father has against him. In the following speech of Gloster, Edgar finds out that his natural brother Edmund has succeeded in convincing Gloster that Edgar plotted against the life of his father.
"I am almost mad myself. I had a son, 
Now outlawed from my blood; he sought my life, 
But lately, very late; I loved him, friend, 
No father his son dearer; truth to tell thee, 
The grief hath crazed my wits." 

Act 3, Scene 4

As much of a shock as this revelation must have been to Edgar, he keeps to his role without showing the slightest hint of the surprise he has just received. His only comment is to mutter, "Tom's a'cold!" Clever acting and remarkable self-control!

From that moment on, Edgar becomes the self-elected guardian of his father.

In Act 4, Scene 6, we see Edgar in his second disguise, this time that of a peasant. His anguish at the sight of the horrible mutilation of his father's eyes almost leads him to give himself away.

Glos. "You ever gentle gods, take my breath from me, 
Let not my worse spirit tempt me again 
To die before you please."

Edg. "Well pray you, father."

Glos. "Now, good sir, what are you?"

Edg. "A most poor man, made lame by fortune's blows; 
Who, by the art of known and feeling sorrows, 
Am pregnant to good pity. Give me your hand, 
I'll lead you to some biding."

Act 4, Scene 6

Throughout the disguise, we have ample evidence that Edgar is hardly able to conceal his overwhelming pity for poor Gloster. At one point, he is about ready to give up
the part he is playing. He says at this moment,

"Poor Tom's a'cold.- I cannot dawb it further."

Act 4, Scene 1

Almost in the next breath, however, he regrets his moment of irresolution in the words, "And yet I must." At another time, he says to himself, "Poor Tom, thy horn is dry." This may be interpreted to mean, "I can keep this up no longer. I am running out of means of sustaining the part I am trying to play."

There is no doubt that a man of Edgar's character would feel amply repaid for any amount of suffering in the knowledge of the aid he was able to give his father. How gratifying it must have been to him to hear from the beloved lips of Gloster words which acknowledged that his had judged him unfairly! Edgar's "end in view" was accomplished when he heard his father say,

"Ah, dear son Edgar,
The food of thy abused father's wrath!
Might I but live to see thee in my touch,
I'd say I had eyes again."

Act 4, Scene 1
In the Earl of Kent, we have another disguise for the purpose of proving loyalty. In this case, Kent, who has been banished by King Lear for daring to defend Cordelia, returns in the disguise of a servant in order to try to win back the regard of the king.

In this capacity, Kent is able to be of assistance to the king, much in the same manner as Edgar assists Gloster. As in the case of Edgar, also, Kent has the pleasure of a reconciliation with his beloved leader. As Lear is about to die, he says to Kent,

Lear. "Are you Kent?"
Kent. "The same. Where is your servant, Caius?"
Lear. "He's a good fellow, I can tell you that. He'll strike, and quickly too."
Kent. "No, my good lord, I am the very man."
Lear. "I'll see that straight."
Kent. "That, from the first of your difference and decay, have followed your sad steps."
Lear. "You are welcome hither."

Act 5, Scene 3
MUCH ADO ABOUT NOTHING.
Much Ado about Nothing

1. **Person disguised**
   Beatrice and Benedick

   **How disguised**
   An inner disguise of their true feeling for each other

   **In which acts?**
   - Act 1, Scene 1
   - Act 2, Scene 1
   - Act 2, Scene 2
   - Act 3, Scene 1
   - Act 4, Scene 1
   - Act 5, Scene 2
   - Act 5, Scene 4

   **Type of disguise**
   Alteration of manner

   **Motive**
   Enjoyment

2. **Person disguised**
   Don Pedro

   **How disguised**
   As Claudio

   **In which act?**
   - Act 2, Scene 1

   **Type of disguise**
   Alteration of appearance

   **Motive**
   Expediency, and enjoyment
3. **Person disguised**
   Margaret, Hero's maid

   **How disguised**
   As her mistress, Hero

   **In which act?**
   Supposedly about Act 3, Scene 3. (The actual scene does not take place.)

   **Type of disguise**
   Alteration of appearance

   **Motive**
   Expediency

4. **Person disguised**
   Hero, Beatrice and their attendants

   **How disguised**
   With masques

   **In which act?**
   Act 5, Scene 4

   **Type of disguise**
   Alteration of appearance

   **Motive**
   Enjoyment
Much Ado about Nothing

Beatrice and Benedick

In this play, we have two young people who deem it clever to cover a real feeling of attachment for each other under a mask of sharp wit and sarcastic invective. Here again we have an example of mental disguise, though quite different in motive from that of Hamlet and Edgar. Probably because they were of similar personalities, Beatrice and Benedick take great pleasure in saying to each other the sharpest and most biting words possible. For example, upon meeting each other after an absence, Benedick says to Beatrice,

Ben. "What, my dear lady disdain,-are you yet living?"
Beat. "Is it possible disdain should die while she hath such meet food to feed it as Seignoir Benedick?"—"Courtesy itself must convert to disdain, if you come in her presence."

Act 1, Scene 1

Not wishing to be beaten in this game of insult, Beatrice says to him later,

Beat. "I had rather hear my dog bark at a crow than a man swear he loves me.
Ben. "God keep your ladyship still in that mind! so some gentlemen or other shall 'scape a predestinate scratched face."
Beat. "Scratching could not make it worse, and 'twere a face such as yours were."
"Much Ado," Act III, Scene I. - But are you sure, that Benedict loves Beatrice so entirely?
Their friend, Don Pedro, conceives the idea of perpetrating a deception upon the two in order to make them fall in love. His own words to Hero best explain his plan.

"I will teach you how to humor your cousin, that she shall fall in love with Benedick. -- and I, with your two helps, will so practice on Benedick that, in despite of his quick wit, and his queasy stomach, he shall fall in love with Beatrice."

Act 2, Scene 1

The plan, a carefully contrived conversation concerning the "love" of Beatrice for Benedick, is carried on in the presence of the eavesdropping Benedick. In this part of the play, in particular, we see Shakespeare's delight in fine comedy and finesse of situation. The clever subterfuge is carried on so successfully that the gullible Benedick falls headlong into the trap set for him. His soliloquy reveals how completely the ruse works.

"This can be no trick. The conference was sadly borne. -- They have the truth of this from Hero. They seem to pity the lady; it seems that her affections have their full bent. Love me! Why, it must be requited."

Act 2, Scene 2

In the same manner, Hero, cousin to the rapier-tongued Beatrice, contrives a conversation about the love of Benedick for Beatrice in the presence of Beatrice; and, as did the other ruse, this one succeeds in making Beatrice change her point of view towards Benedick. She says,

What fire is in mine ears? Can this be true?

And, Benedick, love on; I will requite thee;
Taming my wild heart to thy loving hand;
If thou dost love, my kindness shall incite thee
To bind our loves up in the holy band."

Act 3, Scene 1

Through this scheme, therefore, both Beatrice and Benedick drop their pretence of dislike for one another, and admit their attachment.

However, in the last scene of the final act, Beatrice, true to her character, practices one more trick upon Benedick. With Hero, she dons a masque as they enter the church for Hero's wedding. At Benedick's question, "Which is Beatrice?", she unmasks and reveals herself ready to marry him.

To have Beatrice suddenly turn into a sweet and clinging heroine like Hero would be inconsistent with the characterization Shakespeare has built up for her. Therefore, it is no surprise to find Beatrice still unable to bridle her tongue as she speaks to Benedick. We sense at this time a very different emphasis in her words. The bitter sting is now replaced by a desire to laugh together at themselves.

Ben. "A miracle! Here's our own hands against our hearts!—Come. I will have thee; but by this light, I take thee for pity.
Beat."I would not deny you; but, by this good day, I yield upon great persuasion; and partly to save your life, for I was told you were in consumption."

Act 5, Scene 4
Don Pedro

Don Pedro, who seems to play the part of Cupid in this play, takes upon himself, for his bashful friend Claudio, the wooing of Hero. In answer to his friend's hint for aid in an undertaking that holds terrors for the unhappy Claudio, Don Pedro zestfully works out the following plan:

"I know we shall have some revelling tonight; I will assume thy part in some disguise, And tell fair Hero I am Claudio; And in her bosom I'll unclasp my heart, And take her hearing prisoner with the force And strong encounter of my amorous tale; Then, after, to her father will I break; And the conclusion is, she will be thine; In practice let us put it presently."

Act 1, Scene 1

In Act 2, Scene 1, we see the working out of the plan and its successful conclusion. At a masqued ball, Don Pedro, the "Claudio" of the moment, woos and wins the fair Hero. We witness a scene of typical masked-ball conversation in which light badinage is flung back and forth amongst the gay group. Finally, Don Pedro, successful in his mission, reports to Claudio that the purpose for which the disguise was donned is achieved.

"Here, Claudio, I have wooed in thy name, and fair Hero is won; I have broke with her father and his good will obtained. — God give thee joy."

Act 2, Scene 1
Hero's maid, Margaret

This disguise, although minor, is one of significance in the development of the plot. It reveals itself through intimation rather than delineation. Don John, the bastard brother of Don Pedro, hating Claudio as well as Don Pedro, enters into a plan to frustrate the marriage between Claudio and Hero. Borachio, Don John's henchman, proposes that Margaret pose as Hero in a night escapade and thus throw suspicion upon Hero's love for Claudio. We are given no actual details of the disguise except one. At the confession of Borachio, we hear that Margaret has worn the gown of Hero.

"You were brought into the garden and saw me court Margaret in Hero's garments."

Act 5, Scene 1

We gain a knowledge of the method by which the disguise was carried out in Borachio's conversation with Conrade.

"But know, that I have tonight wooed Margaret, the lady's gentlewoman, by the name of Hero; she leans out at her mistress's chamber window, bids me a thousand times good night."

Act 3, Scene 3

Borachio summarizes the disguise by explaining to Conrade the three aids in helping to achieve it.

Con. "And thought they Margaret was Hero?"
Bor. "Two of them did, the prince and Claudio;
But the devil, my master, knew she was Margaret; and, partly by his oaths, which first possessed them, partly by the dark night, which did deceive them, but chiefly by my villainy, which did confirm any slander that Don John had made, away went Claudio enraged."

Act 3, Scene 3

**Hero**

In the last act, we are shown one final scene in which disguise again enters. Leonato, Hero's father, devises a scheme to inflict upon Claudio a punishment to pay him for the unhappiness he has brought upon Hero.

This scheme begins by Leonato's requiring that Claudio, to prove his repentance for so unjustly accusing Hero of dishonoring his love, marry her cousin whom he has never seen. Claudio agrees to this proposal. Leonato then instructs Hero and Beatrice as to what they are to do.

"Well, daughter, you and your gentlewomen all, Withdraw into a chamber by yourselves; And when I send for you, come hither masked."

Act 5, Scene 4

The girls enter into the conspiracy with glee, delighted at the thought of further punishing the now chastened Claudio. The scene at the church, as the young ladies enter, masked, is one of high humor and good fun. Claudio, determined to expiate the wrongs done by him, says,
"For this I owe you; here comes another reckoning.
Which is the lady I must seize upon?"

Act 5, Scene 4

At these words, Hero, always sweet and gentle, loses her desire to make Claudio unhappy. She, therefore, unmasks and the two are happily reconciled and married.
LOVE'S

LABOUR'S LOST
1. Persons disguised

   The king and his lords

   How disguised

   As Russian gentlemen

   In which act?

   Act 5, Scene 1

   Type of disguise

   Alteration of appearance

   Motive

   Enjoyment

2. Persons disguised

   The princess and her ladies

   How disguised

   With masks
   Exchange of favors

   In which act?

   Act 5, Scene 1

   Type of disguise

   Alteration of appearance

   Motive

   Enjoyment
Love's Labor Lost

In this play and in the next, Midsummer Night's Dream, we see evidence of Shakespeare's happiest use of the disguise device,—that is, one in which the characters assume disguise just for the fun that is in it. In the following characterizations, there is no ulterior motive. This is true of very few of Shakespeare's characters who assume disguise. Therefore, in these plays, the reader may sit back in a thorough enjoyment of pure fun, untinged by other motives, either sinister or calculating.

Disguise of the King and his Lords

Disguise of the Princess and her Ladies

These disguises will be discussed together because they occur at the same time and for the same purpose.

We have a warning that the king and his friends intend to sweep down upon the young ladies of their choice in some fantastic manner. The king's words are evidence of the joyful spirit in which the undertaking is planned.

"In the afternoon
We will with some strange pastime solace them,
Such as the shortness of the time can shape;
For revels, dances, masks and merry hours,
Fore-run fair love, strewing her way with flowers."

Act 4, Scene 3
Our first intimation that the revels are about to begin comes when Boyet, the lord attending the princess, comes to the young ladies with the news that he has spied upon a rehearsal. He says,

"Love doth approach disguised,
Armed in merry arguments."

I stole into a neighbor thicket by, And overheard What you shall overhear;
That by and by, disguised they will be here."

Act 5, Scene 2

Shakespeare then devotes some few speeches to the development of the spirit of the escapade, filling the reader with a delightful sense of anticipation of the fun that is about to come. We witness a typical feminine scene in which the ladies take keen delight in planning how they may frustrate every idea which the men may concoct. They decide to cover their faces, but the disguise upon which they plan the most is an exchange of favors. In this way, they hope to confuse the gentlemen as to the identity of each one's particular love, thus inveigling them to make love to the wrong lady. The whole idea is summed up in the words of the princess, when she says,

"The effect of my intent is to cross theirs."

And mock for mock is only my intent."

Act 5, Scene 2

The actual scene in which all of the disguised characters are present is as uproariously funny as one anticipates. The dialogue is excellent, being representative of
Shakespeare in his most humorous vein. From beginning to end, the reader has such an enjoyable time that he regrets the words of the defeated men as they leave:

"Farewell, mad wenches; you have simple wits."

Act 5, Scene 2

Boyet, understanding man's nature, knows that the vanquished men never will be content to "digest this harsh indignity". So he prophesies that the gentlemen will return to engage in a second battle of wits. The following words of Boyet point to the fact that he does not consider disguise the best instrument to set off maidenly charms.

"Fair ladies, masked, are roses in their bud; Dismasked, their damask sweet commixture shown, Are angels veiling clouds, or roses blown."

Act 5, Scene 2

Evidently the young ladies decide to accept his masculine advice, since, from that time on, they appear with their own favors and with their faces uncovered.
1. **Person disguised**
   
   Bottom
   
   How disguised
   
   With an ass's head
   
   In which act?
   
   Act 3, Scene 1
   
   Type of disguise
   
   Alteration of appearance
   
   Motive
   
   No motive (involuntary)

2. **Person disguised**
   
   Puck
   
   How disguised
   
   Hog, bear, fire, horse
   
   In which Act?
   
   Act 4, Scene 1
   
   Type of disguise
   
   Alteration of appearance
   
   Motive
   
   Enjoyment
There are two minor disguises in this play, interesting to note only as evidences of Puck's wit, and his impish humor.

**Bottom**

As Puck is wandering his merry way in the forest, he chances to happen upon the rehearsal of Quince and his band of workmen. So delighted is he with their grotesque performance that he decides to have a little fun on his own score. Bottom, who is told by Quince to move offstage for the moment, steps into a brake near which Puck is standing. On a sudden inspiration, Puck decides to change Bottom's head into that of an ass and to watch the consequences.

"When I did at this advantage take,  
An ass's nowl I fixed on his head."

*Act 3, Scene 3*

As Bottom, all unwitting of the change in his appearance, steps forward to resume the playing of his part, he is amazed and hurt at the reception he receives. Quince and his fellow-players, after taking one look at the unfortunate Bottom, flee from him in terror.
Bottom, with Puck
Quin. "O monstrous! O strange! we are haunted. Pray, masters! fly, masters! help!"

Act 3, Scene 1

Snout, summoning his courage for a moment, tries to tell Bottom what has happened.

"O Bottom, thou art changed! What do I see on thee?"

Act 3, Scene 1

Poor Bottom, however, does not understand these mystifying words and decides to put a brave front on the situation. He says,

"This is to make an ass of me; to frighten me, if they could. But I will not stir from this place, do what they can. I will walk up and down here, and I will sing, that they shall hear that I am not afraid."

Act 3, Scene 1

At this point, however, a new complication enters the already tangled affairs of Bottom. Queen Titania, awakening with the magic love drops in her eyes, falls in love with the first human being upon whom her eyes rest. Bottom is the victim!

The love scenes between the two are delightfully grotesque. The farce goes on until Oberon, king of the fairies and Titania's husband, decides to call an end to the situation. At his words, "Robin, take off this head," Bottom's disguise disappears as magically as it came.
To further terrorize poor Bottom, the bad little sprite, Puck, determines to pursue him in the guise of several frightening forms.

"I'll follow you, I'll lead you round about,
Through bog, through bush, through brake, through briar,
Sometimes a horse I'll be, sometimes a hound,
A hog, a headless bear, sometimes a fire;
And neigh, and bark, and grunt, and roar, and burn,
Like horse, hound, hog, bear, fire, at every turn."

Act 4, Scene 1

These disguises are carried out as planned, one after another, as Bottom stumbles through the forest in search of his friends. Soon Puck tires of the sport, and thereafter keeps to his semi-human form.
Summary

In concluding the study of "Disguise in Shakespeare", the writer summarizes the subject matter under the following general headings:

1. Disguise is a device utilized by Shakespeare, but which is of ancient origin.

2. Disguise contributes dramatic value to a play by:
   a. Creating complications in the plot.
   b. Creating and sustaining suspense.
   c. Introducing humor.

3. Disguise contributes physical value to a play by:
   a. Providing interest by changes of appearance.
   b. Providing "tang" by interesting changes in stride, voice and manner.

4. Recognition of these values, particularly the physical value of disguise, was a matter of gradual development in the theatre.

5. Shakespeare borrowed many of his disguise plots from the early writers, especially the Italians.

6. Disguise was evidently accepted in whole-hearted manner by the play-goers of Shakespeare's day, since Shakespeare made such frequent use of the device.
Summary. (cont.)

7. Of the twelve plays studied in this thesis, seven of them contain disguise situations which are fundamental to the plot development, while the other five contain disguise in a lesser degree.

8. Shakespeare must have considered disguise equally usable as a dramatic device both for tragedy and comedy, since we have studied examples of both in this thesis.

9. The twelve plays discussed in this thesis, though not the only plays of Shakespeare in which disguise occurs, contain a sampling of the various uses which he made of the device.

10. Disguise continued to be used by the English playwrights up until the time of the closing of the theatres in 1642.
Bibliography

An examination of files containing several thousands of books written about Shakespeare, his plays and his techniques failed to reveal any book that has been written concerning the particular topic of study of this thesis. Therefore the books listed below were read or referred to for general background or for an occasional reference to the subject of disguise.

Clarke, Charles
"Shakespeare's Characters"
Smith, Elder and Company
London, England--1863

Dudley, Louise
"The Study of Literature"
Houghton Mifflin Company
Boston, Mass.--1923

Freeburg, Victor
"Disguise Plots in Elizabethan Drama"
Columbia University Press
New York, N.Y.--1915

Furness, Horace Howard
"Variorum of Shakespeare" (all volumes of plays studied)
J.B. Morrison and Company
Philadelphia, Pa.--1874

Jameson, Mrs.
"Characteristics of Women in Shakespeare"
Moral, Political, Historical
Houghton Mifflin Company
Boston, Mass.--1866

-105-
Bibliography. (cont.)

Lewes, Louis
"The Women in Shakespeare"
Hodder Brothers
London, England--1894

Malone, Steevens and Others
Complete Works of Shakespeare (in eight volumes)
Desmond Publishing Company
Boston, Mass.

Schelling, Felix
"Elizabethan Playwrights"
Harper and Brothers
New York, N.Y.--1925

Spencer, Hazelton
"Elizabethan Plays"
Little, Brown and Company
New York, N.Y.--1933

Sprague, Arthur Colby
"Shakespeare and the Audience"
Harvard University Press
Cambridge, Mass.--1935

Pamphlets

Catalogue of books and pamphlets relating to Shakespeare
Columbia University Press
New York, N.Y.

New Shakespeare Society
Series 1
Transactions 1887-1892
Parts 1-4
"Rosalind, Celia and Helen"
by Miss Grace Latham
<table>
<thead>
<tr>
<th>Date Due</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

Demco 293-5
Thesis
Horrigan, O.K.
1937

Horrigan, Olive K.
Disguise in Shakespeare.