Shakespeare as Easy to Read To-Day as He Was in His Time; Left a Picture of His Generation for Succeeding Generations LTHOUGH Shakespeare is so many

sided, meaning by that that there are so many of his characters in which the reader finds some phase of Shakespeare the man, yet in none of them he the pedant or the man remote from his fellows. He is the dreamer, the business man, the lover, the warrior, the man of moods, the student, the

actor, the adventurer. He is prosperous and needy by turns; sometimes happy and more often despondent. But at all times, under all guises, he is the man of his time and his class, and as he mirrored persons and circumstances in his plays he has left a type, a picture of his generation for succeeding generations. That is why he is as easy to read today as he was yesterday or the day before.

Probably the fundamental reason why Shakespeare came to be regarded as a highbrew and his works difficult reading was because so many boys and girls had plays, or pieces of them, crammed in with uncongenial tasks at a time and under conditions when it was impossible to appreciate them. Another explanation of the false notion that Shakespeace is only for the learned is that many persons have sought to make Shakespeare obscure and difficult for their own purposes, so that they might act as his interpreters and

One of the great gains of this year of Shakespearian activity may be that the man in the street, the woman in the home those who work with their hands as well as those who toil with their brains-may find in Shakespeare stores of enjoyment from which they have previously cut themselves off.

Reflects His Own Experiences.

Shakespeare's experiences are interwoven into his plays and verses. The son of poor parents, he had an acquisitive mind and an active personality, which got him into trouble as well as into many good

. He married, when he was only eighteen years old, Anne Hathaway, and she was not his first love-nor his last. When he had gone to London, where he lived apart from his family for many years, he fell in love with a lady of the court and sent a friend, a young nobleman, to sing his praises to her. Whether his representative was faithful to Shakespeare or no, the young woman fell in love with and married him. Shakespeare refers to this miscarriage of hope several. times in his plays and urges that no one in love ever trust an agent

Shakespeare's experience in London was varied. He made valuable acquaintances, mingled with all sorts and conditions of men; was actor, manager and writer; made money and spent it royally. He had a natural liking for magnificence and munificence. As he grew older he sought to cover the wildness of his younger days by the sentiments and conduct of a conservative who has bettered his worldly position and seen the errors of his ways.

That is Shakespeare as men have been deducing him from his writings and from the records of his time, which have been painstakingly searched for light on his character and position. The more that is known of Shakespeare's life the more is its record found in his works, set forth lucidly and illuminat-

"The Tempest" is held to be one of the most poetical of Shakespeare's plays, yet in it there is much plain matter for the ordinary man. After the shipwreck Gonzale says to his friends, as might one who escapes the perils of the submarine to-day:-

"Be merry; you have cause (So have we all) of joy, for our escape Is much beyond our loss. Our hint of woe Is common; every day some sailor's wife, The master of some merchant, and the merchant Have just our theme of wee; but for the miracle, I mean our preservation, few in millions Can speak like us; then, wisely, good sir, weigh

Our sorrow with our comfort." Gonzalo and Sebastian.

Like many a man who speaks such philosophic words in times of distress, they breed irritation in those who cannot look at the situation in the same way. Alonso begs him hold his peace, and Sebastian says, patly:-"He receives comfort like cold porridge." "Look," Sebastian continues, "he's winding up the watch of his wit; by and by it will strike." Gonzalo:-

"When every grief is entertain'd, that's offer'd, Comes to the entertainer"-

ebastian:-"A dollar." Genzalo;-"Dolour comes to him, indeed; you have

spoken more than you purposed." Sebastian:- "You have taken it wiseller than I meant you should."

Gonzalo essays to speak again, but before he can more than begin Antonio cries out, impatiently:-"Fie, what a spendthrift he is of his tongue!"

It is just such conversation as might go on among men anywhere under similar circumstances. Gonzalo chides Sebastian when he speaks blunt truth with the expressive words, "You rub the sore when you should bring the plaster."

These men talk, too, just as men do to-day about what they would do had they the power to run things as they wished. Boasts Gonzalo:-

"No kind of traffic Would I admit; no name of magistrate;

Letters should not be known; riches, poverty And use of service, none; contract, succession, Bourn, bound of land, tilth, vineyard, none; No use of metal, corn, or wine, or oil; No occupation, all men idle, all:

And woman, too, but innocent and pure: No sovereignty: All things in common should produce

Without sweat or endeavor; tresson, felony. Sword, pike, knife, gun or need of any engine Would I not have; but nature should bring, forth, Of its own kind, all foison, all abundance To feed my innocent people.

I would with such perfection govern, sir. to excel the golden age."

kespeare wrote much of travel. It had for him the fascination that it often has for many who stir but short distance from their own firesides except in fancy journey. To see sights, to fall in with all

THE DREAMER, THE BUSINESS MAN, THE LOVER, THE WARRIOR, THE MAN OF MANY MOODS, THE STUDENT, THE ACTOR,

THE ADVENTURER—SOMETIMES HAPPY AND MORE OFTEN DESPONDENT.

sorts of persons, to have adventures-this Shakespeare dotes upon. Valentine, in "Two Gentlemen of Verona," says to his friend:-

"Cease to persuade, my loving Proteus; Home-keeping youths have ever homely wits. Were't not affection chains thy tender days To the sweet glances of thy honour'd love, I rather would entreat thy company, To see the wonders of the world abroad, Than, living dully singgardis'd at home. Wear out thy youth with shapeless idleness."

And Protens answers: "Sweet Valentine, adjeu. Think on thy Proteus when thou haply seest Some rare note-worthy object in thy travel; Wish me partaker in thy happiness When thou doest meet good hap."

Panthino, talking with Antonio, says that his

stow is constantly urged by Shakespeare, who had his full share of shifting fortunes.

"Cease to lament for that thou canst not help. And study help for that which thou lament'st. Time is the nurse and breeder of all good." To which he adds the encouragement of:-

"Hope is a lover's staff; walk hence with that, And manage it against despairing thoughts." The love motive changes in Shakespeare's plays, but always it is colorful. Frequently, as in the following, he invokes love, nature and music with peculiar charm:-

"If music be the food of love, play on; Give me excess of it, that, surfeiting The appetite may sicken, and so die. That strain again! It had a dying fall: Oh! it came o'er my ear like the sweet sound That breathes upon a bank of violets.

Almost as much as love, law, its observances and violations and their consequences, looms large in Shakespeare.

"We must not make a scarecrow of the law, Setting it up to fear the birds of prey, And let it keep one shape, fill custom make it Their perch, and not their terror." Angelo, who thus discourses in "Measure for Meas-

ure," also says;-"I do not deny, The jury, passing on the prisoner's life, May in the sworn twelve have a thief or two Guiltier than him they try . . . what know

the laws That thieves do pass on thieves."

This may have been written partly in memory of the days when Shakespeare himself was caught in the toils of the law and found guilty. He manifests

and wander through forests; maldens put on youths' disguise; twins add to mystery and disentanglement. How the following speech from "Measure for Measure" reminds one of Portia's famous speech, beginning "The quality of mercy is not strained":--

"No ceremony that to great oves longs." Not the king's crown, nor the deputed sword, The marshal's truncheon, not the judge's robe. Become them with one-half so good a grace. As mercy does."

Shakespeare's drinking scenes bring out speeches of very similar import and pattern. He usually has a temperance sermon tucked away among the drinking bouts. Even drunkard who is beyond hope of reform affirms;--

"I'll never be drunk whilst I live again, but in bonest, civil, godly company. If I be drunk I'll be drunk with those that have the fear of the and not with drunken knaves."

On the other hand, he voices the resentment of those who would force sumptuary laws upon "Dost thou think because thou art virtuous there

shall be no more cakes and ale?" Shakespeare's humor is robust and of his time. and, although it seems to this age obvious and coarse, it would not be true if it did not conform to the taste of the theatregoers of his day.

In "The Merry Wives of Windsor," which is typical of his farcical treatment, there are bits to which even our times accords a measure of wit, although not of the highest grade.

"Have I lived to be carried in a basket like a barrow of butcher's offal?" demands Falstaff. "Well, if I ever be served such another trick I'll have my brains ta'en out, and buttered, and give them to the dog for a new year's gift. The rogues slighted me into the river with as little remorse as they would have. drowned a blind bitch's pupples, fifteen i' the litter; and you may know by my size that I have a kind of alacrity in sinking; if the bottom were as fleep as bell should down. I had been drowned, but that the shore was shelvy and shallow; a death that I abbor. for the water swells a man, and what a thing I should have been, when I had been swelled, I should have been a mountain of a mummy!"

That's good Shakespearian humor and thousands of persons are yet entertained by the picture it conjures up of the situation of Falstaff, the "mountain of a mummy."

Some of Shakespear's slang is surprisingly modern, as in "Henry IV.," where even our up to date slang of the street "good night" is to be found :-Worcester:-

"I'll read you master deep and dangerous, As full of peril and adventurous spirit As to o'er-walk a current roaring loud, On the unsteadfast footing of a spear." Hotspur:-"If he fall in, good night: In the "Comedy of Errors" one comes acres 'Fle, beat it hence."

Melancholy, sometimes gentle, sometimes tragic, is a characteristic of Shakespeare. It tinges ble phitosophy and colors the actions of his characters.

Sometimes it voices itself in a lament for other times, as in the address;-"O good old man! how well in thee appears.

The constant service of the antique world, When service sweat for duty, not for meed! Thou art not for the fashion of these times, When none will sweat but for promotion. And, having that, do choke their service up Even with the having; it is not so with thee." And when Orlando says to the Duke:-"Under the shade of melancholy boughs,

Lose and neglect the creeping hours of time, If ever you have look'd on better days, If ever been where bells have knoll'd to church. If ever sat at any good man's feast, If ever from your eyelids wip'd a tear, And know what 'tis to pity and be pitied. Let gentleness my strong enforcement be."

The Duke, admitting that he has heard the bells and feasted, observes;---"Thou seest we are not all alone unhappy; This wide and universal theatre

Presents more woful pageants than the scene Wherein we play in." Jaques replies to him:-"All the world's a stage,

And all the men and women merely players; They have their exits and their entrances. And one man in his time plays many parts, His acts being seven ages."

Hereupon follows the famous description of the "Seven Ages of Man," which has been repeated and learned by rote by school boys and girls of all the generations since Shakespeare's day.

John Shakespeare, the father of the dramatist, came to Stratford on Avon in 1551. His house was a substantial one, but crude, as were all the Elizabethan ouses of this class. He sent his son to the lot shool and after he left tried to make a wool stap out of him, but the young man did not take kin to the trade. His choice turned to the theatre, actin

As a child William Shakespeare had witnessed th formances of the Queens' Players and those of the Earl of Worcester, as well as of lesser companies in his town. He may even have participated in the pageants and interludes of the time. It is believed hat when William was eleven years old his fath ook him to Kenilworth to witness the elaborate rmances which the Earl of Leitester arranged the n honor of Queen Elizabeth's visit.

Young Shakespeare took part in all the village sports and, according to tradition, was not above poaching in Charlecote Park, a nearby estate. His eing caught in the act was the cause of his leaving Stratford, according to tradition. When Shakespe dren he went to London 'very meanly and came it time to be exceedingly wealthy." Through his in fluence a coat-of-arms was granted to his father 96, and the next year William Shakespeare boy house with two barns and two gardens in sord. Later he purchased considerable landed rty and in his later years spent considerable to urneying back and forth between London aus his grave is the inscription, said to bave in-

by himself;— "Good friend, for Jesus' sake forty or To dig the dust enclosed beare: Bleste be the man that spares these at And curst be he that moves my benes



brother wondered at him letting his son, Froteus. spend his youth at home,

"While other men of slender reputation Put forth their sons to seek preferment out; Some to the wars, to trivileir fortunes there; Some to discover islands far away; Some to the studious universities,

He said that Proteus, your son, was meet. And did request me to importune you To let him spend his time no more at home, Which would be great impeachment to his age, In having known no travel in his youth." antonio admits:-

"I have considered well his loss of time, And now he cannot be a perfect man, Not being tried and tutor'd in the world." Whereupon Panthino advises Antonio to send Proteus to the Emperor's court:-

"There shall be practice tilts and tournaments, Hear sweet discourse, converse with noblemen, And be in eye of every exercise.

Worthy his youth and nobleness of birth." The Delights of Simplicity.

Although Shakespeare recommends that the young man be sent to court to learn of worldly things and acquire accomplishments, a privilege that Shakespeare highly esteemed, yet he writes, too, out of his knowledge of the evils that adhere to place and position, and pictures in contrast the delights of simplicity, with which he yokes sincerity.

"O place and greatness, millions of faise eyes Are stuck upon thee. Volumes of report Run with these faise and mest contrarious quests Upon thy doings; thousand escapes of wit Make thee father of their idle dream

And rack thee in their fancies"is one of the soliloquies on the frailty of human great-Again:-

"Are not these woods More free from peril than the envious court? Here feel we but the penalty of Adam, The seasons' difference; as the icy fang And churlish chiding of the winter's wind, Which when it bites and blows upon my body. Even till I shrink with cold, I smile and say This is no flattery; these are counsellors That feelingly persuade me what I am. Sweet are the uses of adversity, Which, like the toad, ugly and venomous,

Wears yet a precious jewel in his head; And this, our life, exempt from public haunt, Finds tongues in trees, books in the running

Sermons in stones and good in everything." This evokes the reply:--"Happy is your grace That can translate the stubbornness of fortune

Adjustment to whatever conditions the fates be-

Into so quiet and so sweet a style."

Stealing and giving odor. - Enough! no more: 'Tis not so sweet now as it was before. O spirit of love! how quick and fresh art thou, That, notwithstanding thy capacity, Aleceiveth as the sea, nought enters there. Of what validity and plich soe'er, But falls into abatement and low price. Even in a minute!"

In Shakespeare's great love drama, "Romeo and Juliet." are many passages which lovers never tire of. reading. Although he is of the house of her hereditary enemy, she muses :-

"Tis but thy name that is my enemy: Thou art thyself, though, not a Montague. What's Montague? It is nor hand, nor foot, Nor arm, nor face, nor any other part Belonging to a man. O! be some other name. What's in a name? That which we call a rose By any other name would smell as sweet; So Romeo would, were be not Romeo call'd, Retain that dear perfection which he owes Without that title. Romeo, doff thy name; And for thy name, which is no part of thee, Take all myself."

And how he answers back to her in the same vein:-"I take thee at the word. Call me but love, and I'll be new baptis'd; Henceforth I never will be Romeo

How many lovers bave thrilled to "O! that I were a glove upon that hand, That I might touch that cheek!" Shakespeare admonished the man to marry one of fewer years than himself, wherein he differed from

"Then let thy love be younger than thyself, Or thy affection cannot hold the bent; For women are as roses, whose fair flower, Reing once display'd, doth fall that very hour."

"And so they are: alas, that they are so: . To die, even when they to perfection grow!" deep respect for the law in many cases, but also he finds loopholes and precedents for its evasion, excuses for the transgressor in many instances. Shakespeare, chiefly because of his treatment of the character of Portia, has been claimed by the suffragettes, but some of his sentiments would give him better rank with the "antis." "A man is master of his liberty: Time is their master; and when they see time,

They'll go, or come," says Luciana, "Why should their liberty than ours be more?" Objects Adriana. "Because their business still lies out o' door." Adriana :- "Look, when I serve him so, he takes it

Luciana:- "O! I know he is the bridle of your will." Adriana:- "There's none but asses will be bridled Luciana:---"Why, headstrong liberty is lash'd with woe.

There's nothing situate under heaven's eye But bath its bound, in earth, in sea, in sky: The beasts, the fishes and the winged fowls, Are their males' subjects, and at their controls. Men, more divine, the masters of all these, Lords of the wide worlds and wild watr'y seas, Indued with intellectual sense and souls. Of more pre-eminence than fish and fowls, Are masters to their females, and their lords: Then, let your will attend on their accords."

Antonio in "The Merchant of Venice" is the type of the great merchant prince who can afford to despise money. When Bassanio applies to him for financial "You know me well, and herein spend but time To wind about my love with circumstance;

In making question of my uttermest,

Than if you had made waste of all I have: Then do but say to me what I should do." He tells Bassanio that all his fortunes are at sea, but offers his credit liberally to get what money he can and to have it as if it were his own. They get the money from Shylock the Jew, but splendidly despise him while they are taking the money. "You called me dog," the money lender reminds

And, out of doubt, you do me now more wrong,

Antonio, who returns:-"I am as like to call thee so again, To spit on thee again, to spurn thee, too If thou wilt lend this money, lend it not

As to thy friends." Portia, too, has the same disregard of money. "What sum owes he the Jew? Only three thousand ducats. Pay him six thousand, double six thousand, and treble that."

Money is to be nothing among these fine folk. It is only the Jew who is to be permitted to love his ducats for themselves.

Shakespeare never hesitates to repeat himself in plot or expression. Over and over even the same characters come upon the stage; they meet the same temptations, dangers, and go through the same experiences. Men are cast down from high positions