1938

The Ethical Values of Shakespeare as Presented to the High-School Student of Julius Caesar, Macbeth, and Hamlet

Bessie Coat Wirth

Loyola University Chicago

Recommended Citation


http://ecommons.luc.edu/luc_theses/427

This Thesis is brought to you for free and open access by the Theses and Dissertations at Loyola eCommons. It has been accepted for inclusion in Master's Theses by an authorized administrator of Loyola eCommons. For more information, please contact ecommons@luc.edu.

This work is licensed under a Creative Commons Attribution-Noncommercial-No Derivative Works 3.0 License.

Copyright © 1938 Bessie Coat Wirth
THE ETHICAL VALUES OF SHAKESPEARE AS PRESENTED
TO THE HIGH-SCHOOL STUDENT OF JULIUS
CAESAR, MACBETH, AND HAMLET

by

Bessie Coat Wirth

A Thesis submitted to the Faculty of the College of Arts and Sciences of Loyola University in partial fulfilment of the requirements for the degree of Master of Arts (Education)

Loyola University
Chicago
1938
VITA

BORN: October 26, 1887, at Havana, Illinois.

EDUCATION: Graduated from Mason City High school, Mason City, Illinois; A. B. degree, Knox College, Galesburg, Illinois, 1912; University of Utah, Salt Lake City, Utah, 1918-1919; Bradley Polytechnic, Peoria, Illinois, 1918, 1924, 1925; Macomb Teachers College, Macomb, Illinois, 1922-1923; 1923-1924; University of Wisconsin, Madison, Wisconsin, 1921; Bradley Conservatory (Speech), Peoria, Illinois, 1926-1927; 1927-1928; 1928-1929; Northwestern University, Chicago, 1935-1936; University of Chicago, Chicago, 1936.

EXPERIENCE: English, Wyanet High School, Wyanet, Illinois, 1912-1913; English and Speech, New Jersey Academy, Logan, Utah, 1913-1918; English and Speech, Lowell High School, Logan, Utah, 1918-1920; Principal, Mason City Community High School, Mason City, Illinois, 1920-1921; English, Central High School, Peoria, Illinois, 1921-1925; Head of Speech Department, Canton High School, Canton, Illinois, 1925-1929; Director of Canton Players, Canton, Illinois, 1928-1929; English and Speech, Austin Evening High School, Chicago, Illinois, 1935-
CONTENTS

CHAPTER I. INTRODUCTION................................................. 1
   A. Problem......................................................... 1
   B. Limitation of the Problem................................. 1
   C. Research in the Field......................................... 2
   D. Value of the Survey........................................... 2
   E. Definition of Terms........................................... 3
   F. Materials....................................................... 4
   G. Method of Research............................................ 5
       1. Compiling of Bibliography................................. 6
          a. of Recognized Authorities on
             Shakespeare and His Dramas............................ 6
          b. of High-School Editions of the
             Dramas, Julius Caesar, Macbeth, and Hamlet........ 6
       2. Determining What Ethical Values
           Were Attributed to Shakespeare....................... 7
       3. Determining How These Values Were
           Emphasized in the Three Plays,
           Julius Caesar, Macbeth, and
           Hamlet......................................................... 8
   H. Re-statement of the Problem............................... 9
CHAPTER II. THE ETHICAL VALUES ATTRIBUTED TO

SHAKESPEARE AS FOUND IN JULIUS CAESAR,
MACBETH, AND HAMLET

A. Does Shakespeare Present Ethical Values?

B. Ethical Values As Found in Julius Caesar

C. Ethical Values As Found in Macbeth

D. Ethical Values As Found in Hamlet

E. Comparative Study of the Ethical Values Presented by the Critics

1. Ethical Values Found in Julius Caesar

   a. What Are the Ethical Values Found in Julius Caesar?

2. Ethical Values Found in Macbeth

   a. What Are the Ethical Values Found in Macbeth?

3. Ethical Values Found in Hamlet

   a. What Are the Ethical Values Found in Hamlet?
CHAPTER III. THE PRESENTATION OF THE ETHICAL VALUES OF SHAKESPEARE AS FOUND IN THE HIGH-SCHOOL EDITIONS OF JULIUS CAESAR, MACBETH AND HAMLET

A. Methods of Presenting Ethical Values...
   1. Identification.......................... 98
   2. Comment.................................. 98
   3. Quotation.................................. 98
   4. Question.................................. 99
      a. Direct Question.......................... 99
      b. Indirect Question....................... 99
   5. Project.................................. 100

B. Survey of the High-School Editions of
   JULIUS CAESAR.................................. 100
   1. The Academy Classics..................... 100
   2. Arden Shakespeare.......................... 102
   3. Cathedral Classics.......................... 103
   4. Eclectic English Classics.................. 104
   5. Gateway Series............................ 105
   6. Golden Key Series.......................... 106
   7. Lake English Classics........................ 107
<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Laurel Classics</td>
<td>108</td>
</tr>
<tr>
<td>9</td>
<td>Longmans' English Classics</td>
<td>110</td>
</tr>
<tr>
<td>10</td>
<td>Merrill's English Texts</td>
<td>111</td>
</tr>
<tr>
<td>11</td>
<td>New Hudson Shakespeare</td>
<td>112</td>
</tr>
<tr>
<td>12</td>
<td>New Pocket Classics</td>
<td>113</td>
</tr>
<tr>
<td>13</td>
<td>New Readers' Shakespeare</td>
<td>113</td>
</tr>
<tr>
<td>14</td>
<td>Rolfe Edition</td>
<td>114</td>
</tr>
<tr>
<td>15</td>
<td>Standard Literature Series</td>
<td>115</td>
</tr>
<tr>
<td>16</td>
<td>Stratford Classics</td>
<td>116</td>
</tr>
<tr>
<td>17</td>
<td>Recommended Readings</td>
<td>117</td>
</tr>
<tr>
<td>18</td>
<td>Riverside Literature Series</td>
<td>118</td>
</tr>
<tr>
<td>19</td>
<td>University Classics</td>
<td>119</td>
</tr>
<tr>
<td>20</td>
<td>Winston Companion Classics</td>
<td>120</td>
</tr>
<tr>
<td></td>
<td><strong>C. Survey of the High-School Editions of</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Macbeth</strong></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>The Academy Classics</td>
<td>121</td>
</tr>
<tr>
<td>2</td>
<td>Adams' Student's Edition</td>
<td>123</td>
</tr>
<tr>
<td>3</td>
<td>The Arden Shakespeare</td>
<td>125</td>
</tr>
<tr>
<td>4</td>
<td>Cathedral Classics</td>
<td>127</td>
</tr>
<tr>
<td>5</td>
<td>Eclectic English Classics</td>
<td>128</td>
</tr>
<tr>
<td>6</td>
<td>Golden Key Series</td>
<td>129</td>
</tr>
<tr>
<td>7</td>
<td>The Interlinear Edition</td>
<td>130</td>
</tr>
<tr>
<td>8</td>
<td>The Kingsley English Texts</td>
<td>132</td>
</tr>
<tr>
<td>9</td>
<td>Laurel Classics</td>
<td>133</td>
</tr>
</tbody>
</table>
10. Lake English Classics .......... 135
11. Longmans' English Classics ...... 136
12. Merrill's English Texts .......... 136
13. The New Hudson Shakespeare ...... 138
15. The New Readers' Shakespeare... 140
16. Riverside Literature Series ....... 141
17. The Rolfe Edition ............... 142
18. Scribner's English Classics ....... 144
20. University Classics ............. 146
21. Winston Companion Classics ....... 147

D. Survey of High-School Editions of
Hamlet .................................. 149
1. The Academy Classics .............. 149
2. The Arden Shakespeare ............. 151
3. The Avon Shakespeare ............. 153
4. Cathedral Classics ............... 155
5. Eclectic English Classics ........ 156
6. Golden Key Series ............... 157
7. Laurel English Classics ........... 158
8. Lake Library Edition ............. 159
9. Longmans' English Classics ........ 159
10. Merrill's English Texts ........... 160
11. New Hudson Shakespeare .......... 161
12. New Pocket Classics .......... 161
13. New Readers' Shakespeare .......... 162
16. Temple Shakespeare .......... 165
17. University Classics .......... 165

E. Summary of the Survey of the High-School Editions of *Julius Caesar*, *Macbeth*, and *Hamlet* by means of Tables and Figures .......... 167

1. Methods of Recognizing the Ethical Values Emphasized in the High-School Editions of *Julius Caesar*, *Macbeth*, and *Hamlet* .......... 167

2. Tables Summarizing the Ethical Values Found in the High-School Editions of *Julius Caesar*, *Macbeth*, and *Hamlet* .......... 172

3. Figures Summarizing the Survey of the High-School Editions of *Julius Caesar*, *Macbeth*, and *Hamlet* .......... 177
CHAPTER IV. SUMMARY, CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

A. Summary and Conclusions

1. Summary and Conclusions of the Survey of the Literary Contributions

2. Summary and Conclusions of the Survey of the High-School Editions of Julius Caesar, Macbeth, and Hamlet

a. Julius Caesar

(1) Values Found in Editions of Julius Caesar

(2) Methods Used by Editors to Emphasize Values in Julius Caesar

b. Macbeth

(1) Values Found in Editions of Macbeth

(2) Methods Used by Editors to Emphasize Values in Macbeth

c. Hamlet

183
183
183
186
186
186
188
188
188
190
190
(1) Values Found in Editions
of Hamlet.......................... 190

(2) Methods Used by Editors to
Emphasize the Values in
Hamlet.............................. 193

3. Re-statement of Conclusions...... 193

B. Implications...................... 194

1. Obligations of the Editor........... 195

2. Obligations of the Teacher......... 195

C. Suggested Problems for Research..... 196

ANNOTATED BIBLIOGRAPHY...................... 197
LIST OF FIGURES

FIGURES

1. Ethical Value Profile for High-School Editions of Julius Caesar................................. 170
2. Methods Profile for High-School Editions of Julius Caesar........................................ 171
3. Ethical Value Profile for High-School Editions of Macbeth........................................ 175
4. Methods Profile for High-School Editions of Macbeth................................................ 176
5. Ethical Value Profile for High-School Editions of Hamlet......................................... 180
6. Methods Profile for High-School Editions of Hamlet................................................ 181

LIST OF TABLES

TABLES

I. Values Found in Julius Caesar................................. 87
II. Critics Contributing to the Study of Julius Caesar....................................................... 87
III. Values Found in Macbeth........................................ 90
IV. Critics Contributing to the Study of Macbeth......................................................... 90
V. Values Found in Hamlet........................................... 94
VI. Critics Contributing to the Study of Hamlet............................................................ 95
| VII. Showing the Ethical Values Emphasized in Each High-School Edition of *Julius Caesar* | 168 |
| VII. -continued | 169 |
| VIII. Showing the Ethical Values Emphasized in Each High-School Edition of *Macbeth* | 173 |
| VIII. -continued | 174 |
| IX. Showing the Ethical Values Emphasized in Each High-School Edition of *Hamlet* | 178 |
| IX. -continued | 179 |
CHAPTER I

INTRODUCTION

A. Problem

The purpose of this thesis is to present the results of a survey of the high-school texts of Shakespeare's *Julius Caesar*, *Macbeth*, and *Hamlet*, undertaken to determine what emphasis the editor of each text had placed upon the ethical values attributed to Shakespeare by literary authorities. In order to make the survey two problems had to be considered: (1) What are the ethical values attributed to Shakespeare? (2) How are these ethical values emphasized in the high-school editions of the three tragedies?

B. Limitation of the Problem

The survey has been confined to the three tragedies, *Julius Caesar*, *Macbeth*, and *Hamlet* as one or more of them are found in all high-school English curricula. There are a great many values presented in his other plays that are not presented in these three, but because of the nature of this survey those values have not been given cognizance. Further, in searching for the ethical values of the plays
in question it has been found that the authorities differ concerning the values of the individual plays. It is not the purpose of this study to determine which authority has most correctly evaluated the ethics of the play but to determine how the various editors have presented any or all of these values.

C. Research in the Field

There appears to be no research in this field as this problem, as far as can be discovered, has not heretofore been definitely treated in any way.

D. Value of the Survey

At the present time such emphasis is placed on character training in the classroom as to make quite worth while a discovery of the texts which are prepared to set before boys and girls those values that will emphasize character development in a wholesome and effective manner. In an article in School and Society for January 9, 1932, entitled "Training Teachers for Character Education" Dr. Henry Neumann says,

In view of the difficulties attending a regularly scheduled direct moral instruction, it may often be found better that teachers utilize for moral ends subjects which are already set down in the curriculum. Abundant moral values are there for
those who have the eye to see them, in literature, geography, history, science.
... A study is useful if it fills a child's life with some enriching interest. It is most useful when such interests are worked over into high-grade ethical personality. (45:39)

And on page 606 of Teaching in Secondary Schools (2:606)

Nelson L. Bossing says,

Agencies devoted to character building have long recognized the potency of literature and biography as media through which to develop new appreciational values for worthy attitudes and ideals already present with the student.

The truth of these statements emphasizes the unparalleled opportunity of the editor in preparing a text of one of the tragedies of Shakespeare.

E. Definition of Terms

It may be well to define the term 'ethical values'.

Ethics: Webster's New International Dictionary says,

2. The science of moral duty; more broadly, the science of the ideal human character. The chief problems with which ethics deals concern the nature of the summum bonum, or highest good, the origin and validity of the sense of duty, and the character and authority of moral obligation. 3. Moral principles, quality, or practice; ... the moral of individual action or practice. (43:753)

And it defines value as:

The property or aggregate properties of a thing by which it is rendered useful or desirable.
From these definitions it is understood that ethical values are those morals, or principles of individual action, that are useful or desirable. They may be useful in two ways, namely: (1) the observance or practice of such principles will result in the "highest good" to the individual and to his associates; (2) the failure to observe or practice them is followed by such dire consequences as to show by negation the action that will result in the "highest good." Therefore not only have such virtues as love, honesty, strength, etc., been noted in the survey but their opposites—hate, dishonesty, weakness, etc.—have also been recognized as definite ethical values.

F. Materials

To determine what ethical values are attributed to Shakespeare a study was made of essays and books written about Shakespeare and his works. There have been some several hundred books published on the dramatist and his plays. Some have been written by men of keen minds and logical thought, while others have been written by men of prejudice who have recorded ideas that may or may not have been logically sound. The next problem was to choose of the vast number of books those that were recognized as authorities on the subject. Consequently Dr. Zabel and Mr. Young of Loyola University were interviewed and from
each was received a bibliography with which to work. A number of other books, that had been used by several of the authors listed in these two bibliographies, was also studied. From these selected books a study was made in which was discovered the various values each of the authors attributed to each of the three dramas.

In answering the second question: How are these values presented in the high-school editions of the tragedies the most familiar texts were surveyed. There were twenty different editions of Julius Caesar, twenty-one of Macbeth, and seventeen of Hamlet. Each of these books was carefully examined and the findings of the survey are presented in the third chapter.

G. Method of Research

Since there was no literature available on the subject the research was confined to the articles and books listed in the bibliographies described in the previous section. The survey was concerned with two problems: (1) What are the ethical values attributed to Shakespeare? and (2) How are these values emphasized in the high-school editions of Julius Caesar, Macbeth, and Hamlet? These are presented in chapters II and III.

The research required to answer these two questions involved three steps: (1) Compiling a working bibliography,
(a) of recognized authorities on Shakespeare and his dramas; (b) of high-school editions of the dramas, Julius Caesar, Macbeth, and Hamlet; (2) Determining how these values were attributed to Shakespeare; (3) Determining how these values were emphasized in the three plays, Julius Caesar, Macbeth, and Hamlet.

1. Compiling the working bibliography

a. of recognized authorities on Shakespeare and his dramas

This part of the bibliography was compiled from the two bibliographies obtained from Dr. Morton Zabel and Mr. James Young, supplemented with other books referred to by the authors of the two obtained bibliographies. Then each book was located in one of the city's various libraries. Each book was next catalogued on cards, and the cards were filed for ready reference.

b. of high-school editions of the dramas, Julius Caesar, Macbeth, and Hamlet

From the Catalogue of American Text Books was obtained a list of the various high-school editions of the three plays. These books were secured from the various publishers. The list was next revised, omitting the books no longer published and adding new books which were now being pub-
lished in place of those discontinued. The books were
grouped on shelves under their titles, *Julius Caesar*,
*Macbeth*, and *Hamlet*, and cards were made for each book and
filed for ready reference.

2. Determining what ethical values were
attributed to Shakespeare

To determine what ethical values were attributed to
Shakespeare the first forty-seven references in the bibli-
ography were carefully studied to discover what, if any,
ethical values were attributed to the plays in question,
namely: *Julius Caesar*, *Macbeth*, and *Hamlet*. Special at-
tention was paid to those particular chapters or essays
treating any one of the three plays individually. As each
ethical value was noted and evaluated it was listed on a
separate card with the specific quotation concerning it.
In addition to the value and its specific quotation, the
name of the author, the title of the book, and particular
play in which the value was attributed were placed upon the
card. These cards were first sorted according to the three
plays. Next the cards for each play were sorted and filed
according to the different values. Frequently a quotation

---

1. These books and articles were secured in the Loyola
University Library, the Chicago Public Library, the
Crerar Library, and the Newberry Library.
on a card referred to more than one value. These cards were cross-filed. From these cards a list of the values and the authors, attributing each value, was made for each play and from the lists two tables were constructed for each play, one showing the values found listed in the order of the frequency found and one showing the critics contributing the values listed in the order of the number of values attributed. This study is presented in Chapter II.

3. Determining how these values were emphasized in the three plays, Julius Caesar, Macbeth, and Hamlet

To determine how the values were emphasized in each of the three plays, Julius Caesar, Macbeth, and Hamlet, each of the fifty-eight high-school texts or editions were studied. There were twenty editions of Julius Caesar, twenty-one of Macbeth, and seventeen of Hamlet. These books were obtained and became the working library for this study. The preface, introduction, footnotes, and appendix of each book were carefully studied, and whenever an ethical value was mentioned by identification, comment, quotation, direct question, or project such mention was marked with red pencil in the text and also recorded on a card. As the study of each book was completed a report of its treatment of the ethical values was made from the cards and checked against
the red penciled marks in the text. When all the books for one play had been studied a list of each of the values emphasized was made, and each of the texts emphasizing each value was also recorded. A table was constructed for each play, showing the editions and the exact values each edition emphasized. Histograms were made to present a comparison of the editions. The histograms show the number of values emphasized and the number of methods used in making the emphasis. This study is presented in Chapter III.

H. Re-statement of the Problem

The purpose of this thesis, therefore, is to present a survey that will show:

1. What the ethical values attributed to Shakespeare by literary authorities are.

2. How these values have been presented or emphasized in the high-school editions of *Julius Caesar*, *Macbeth*, and *Hamlet*. 
A. Does Shakespeare present ethical values?

Since ethical values are those morals, or principles of individual action, that are useful or desirable, it is easy to see that the relation of the study of literature to the study of morals is one phase of the basic study of literature. The possibilities of presenting the relation between the study of literature and the study of morals are almost unlimited. Baker in his *Principles of Secondary Education* says,

> No other kind of expression has summed up so directly and so compactly as English literature has done the ideas and forces which have exerted influence upon the thought of the English people. Any adequate study of the monuments of English literature must consequently and of necessity lead over into a consideration of moral ideas. (1:362)

If Shakespeare is carefully studied, he is found to stand out as a great moral teacher. Ferris-Gettemy says,

> That he is a moralizer no one will claim;
that he is thoroughly moral we think must be evident to every careful student. If he is to paint life universal and complete, he cannot eschew immoral characters, but he can and does show his morality in the handling of these characters; he never paints them in colors so attractive as to make them models for imitation. In each case the character must sustain itself; . . . If it is necessary to expose a hideous phase of life, that it may be condemned and thus serve as a lesson, Shakespeare does not hesitate to expose it. Vice may be pardoned but not condoned. . . He never confounds vice with virtue. (19:38)

He presents in his tragedies the operation of a free will. His characters which are neither good nor bad move helplessly across life's stage to their reward or ru. They are men and women, essentially human, whose experiences correspond with our own. Habits and passions do influence the individual choice, but each character is permitted to acquire his own virtues or vices. He may "himself the primrose path of dalliance tread" if he so desires, and each character has enough goodness in him to show what he might have been had his baser impulses not caused his destruction. Each virtue or vice shapes the destiny of him who permits it to dominate his life. Sidney Lee says,

There is genuine danger of reading into Shakespeare's plots and characters more direct ethical significance than is really there. Dramatic art never consciously nor systematically serves obvious purposes of morality, save to its own detriment.
Nevertheless there is not likely to be much disagreement with the general assertion that Shakespeare's plots and characters involuntarily develop under his hand in conformity with the straightforward requirements of moral law. He upholds the broad canons of moral truth with consistency, even severity. There is no mistaking in his works on which side lies the right. He never renders vice amiable. Wickedness is always wickedness in Shakespeare, and never something else. His plays never present problems as to whether vice is not after all in certain conditions the sister of virtue. Shakespeare never shows vice in the twilight, nor leaves the spectator or reader in doubt as to what its features precisely are. Vice injures him who practices it in the Shakespearean world, and ultimately proves his ruin. One cannot play with vice with impunity. (28:164)

Dowden tells us that tragedy was understood by Shakespeare to present the ruin or restoration of the soul, and of the life of man. He conceived its subject to be the struggle of good and evil in the world, and he insists that a man reaps as he sows.

The supremacy of the moral laws was acknowledged by Shakespeare in the minutest as well as in the greatest concerns of human life. (15:16)

Shakespeare cast his plummet into the sea of human sorrow and wrong and loss. He studied evil. He would let none of that dark side of life escape from him. He denied none of the bitterness, the sins, the calamity, of the world... But at the same time he retained his loyalty to good. (15:42)
Grant tells us that Shakespeare hated sin but felt that it had its destined place in the organization of the world. To him it was not so much rebellion against God as a wrong done by the body against the soul. (20:83)

Sidney Lee says that ethical systems are made of such things as character, thought, passion, and emotion. And as Shakespeare combined them in portraying the whole of life, the good and bad together, he brings forth a wealth of evidence relative to ethical experience. His plays are full of ethical utterances that involuntarily "form the framework of a political and moral philosophy, which for clear-eyed sanity is without a rival." (28:151)

Thus research shows that all authorities agree that Shakespeare's plays do present certain moral or ethical values. The question is what are these values?

B. Ethical Values As Found in *Julius Caesar*

A careful study of the literary authorities reveals that *Julius Caesar* presents certain moral or ethical values. These values are:

1. Weakness

In his book *The Essential Shakespeare* John Dover Wilson says that the tragedy of *Julius Caesar* is of good and not
Brandes declares that Brutus is conscious of the weakness of the basis of his action for he can only reason that if Caesar is to be slain it is not for what he has done but for what he may do in the future. (5:169)

And another illustration of weakness, as pointed out by Moulton, is in Caesar himself. While he has "infinite resources of intellect and loftiness of moral power, the whole concentrated in the government of men and the founding of empire for Rome" he has no inner life and "when he is seen apart from service to the state he exhibits, not wrongness but weakness. . . . And, when the great ruler of men seeks to adapt himself to the individualities of the mob, he finds himself bewildered, vacillating and without resources." (35:126)

Snider writes,

Opposite the universal Caesar . . . stands the individual Caesar with all the weaknesses, caprices, and follies of the finite individual. Even his bodily ailments are vividly set forth . . . Then follow a whole train of spiritual infirmities. He is superstitious, though a philosopher; he has fear, though a soldier. Indeed he has the worst kind of fear; he is afraid of being afraid. This last trait is the direct means whereby he is entrapped, and led to death. (39:149)
Brooke in speaking of Shakespeare says,

... even if he sympathizes with the political ideas of Brutus, he as plainly did not sympathize with his weakness in action, with his inability to govern or to manage men. His representation of Brutus both before and after the death of Caesar, is of a man totally unfit to handle events or to direct a State. Shakespeare may have thought it right to oppose despotism, but even despotism was better than anarchy. (7:64)

2. Ambition

Ambition while in itself a virtue often becomes a weakness by reason of its great strength. When ambition so controls the mind that it loses its true perspective, then ambition ceases to be a virtue and like vice works ruin in the soul. Ambition makes Caesar arrogant, and this arrogance is his undoing. "A haughty spirit goeth before a fall," says the old proverb.

Thus we have Caesar most blown with arrogance and godding it in the loftiest style when the daggers of the assassins are on the very point of leaping at him. (21:8)

Snider writes that his ambition was the driving power that made his spirit become the World-Spirit, but it was too great for his personal character "which breaks down under the burden." In his efforts to live up to the greatness of the World-Spirit "he has become a god to himself."
He shows pride, nay, insolence toward the gods and want of mercy toward men. His greatness is really too great for his personal character. He might be merciful, yes, humble, and still be conscious of his greatness. . . Genius may be a devil or an angel—a devil that blasts the personal character, or an angel that makes it perfect, giving to it a grandeur and universality not its own, as was the case with Socrates, with Washington. In fact genius is always destructive unless it be tamed and trained into adjustment to the individual side of its own existence. Here Caesar showed his weakness and was tragic, but men can have genius and live.

Burgess quotes the following lines to illustrate ambition:

Ambition's debt is paid. . .
O mighty Caesar! dost thou lie so low?
Are all thy conquests, glories, triumphs, spoils,
Shrunken to this little measure?
Julius Caesar, 3:1 (8:119)

3. Conscience

Conscience, man's power to distinguish from right and wrong, is never overlooked by Shakespeare. A true creator he has endowed each of his characters with one which drives its possessor either to peace and happiness or to anguish and ruin.

I know no personal cause to spurn at him
But for the general . . . (Ju. Cae., II.1.1)

And later after the assassination it is his conscience that
prevails upon him to risk no further bloodshed and to grant
Antony the right to speak in Caesar's funeral. So Brutus
in an attempt to ease his outraged conscience makes the
fatal errors that determine his downfall.

Hudson, too, sees the working of conscience in the
conduct of Brutus. (21:253) He has so wrenched his heart
that the memory of his deed is "a thorn in his side," and
he is never quite himself again, but constantly struggles
to make attonement with his conscience.

Stoll says that "though Brutus acts with a good con­
science his conduct is unjustifiable." (41:107) And it is
conscience, according to Burgess, (8:128) that makes Brutus
say,

Between the acting of a dreadful thing
And the first motion, all the interim is
Like a phantasma, or a hideous dream:
The genius and the mortal instruments
Are then in council: and the state of man
Like to a little kingdom, suffers then
The nature of an insurrection. —Ju. Cae., 2:1

4. Remorse

When Brutus stabbed Caesar, he "planted in his own up­
right and gentle nature a germ of remorse, which, gathering
strength from every subsequent adversity, came to embody itself in imaginary sights and sounds," says Hudson. (21:253)

5. Altruism

One compelling principle in the philosophy of life is altruism, that strange intangible something that sets itself up in man's nature in direct opposition to egoism. Altruism, says Sharp, "is a calm regard for another's good which is capable of moving to action." (38:7)

Ideals of what is due as between friend and friend, servant and master, benefited and benefactor and in general those who stand in some exceptionally close relation to each other are uniformly set very high. . . Altruism is not a creed of complete self-abnegation. For some at least of the most altruistic characters distinctly recognize the existence of a proper limit to service. (op. cit.:25)

6. Honor

Honor is one of the virtues. Sharp reminds us that Great as the emphasis placed upon self-forgetfulness may sometimes be, there is one personal good the desire for which is represented as not merely legitimate under all circumstances but also as a moral constituent of the ideal character. This good is Honor. (38:10)

Yet honor is a virtue out of which may grow a great evil. It was the great controlling power over Brutus. Snider
(39:164) says that we may call it Brutus's word for it shapes his destiny. He can "set honor in one eye and death in the other," and he says, "I love the name of honor more than I fear death." When he joins the conspirators he considers honor more binding than an oath and in addressing the people over Caesar's body he makes his appeal through honor.

Believe me for mine honor, and have respect for mine honor that you may believe.

*Julius Caesar*, III.ii

Ans still following his vision he dies believing that it is even the honor of a servant to help his master die, for he says,

Thy life hath some smack of honor in it:
Hold then my sword.

But to Brutus honor is a strange thing. While Cassius recognizes that it is a virtue characteristic of Brutus he says in irony,

Well Brutus thou art noble; yet I see
Thy honorable metal may be wrought
From what it is disposed.

Antony also recognized that it was a quality belonging to Brutus, but he understood that Brutus's *Honor* lacked something of honor in it, and so he was able to use it "as a weapon of cutting irony, 'For Brutus is an honorable man.'" In his discussion of Brutus's honor Snider writes:
Now what does Brutus mean by his Honor? . . . Antony and Cassius looked upon this fundamental trait of Brutus with some degree of irony. Brutus was a student, a philosopher; he cultivated himself on the moral side of his nature. Personal integrity he had, and a lofty self-reverence, for which we admire him; but this self-reverence turned easily to self-righteousness, and we behold in Brutus the moral ego developed to its last potence of self assertion. He always overruled Cassius to the injury of the common cause. His Honor, then must be called moral Egoism, which sees its own right, but the wrong of everybody else, who had a different opinion.

This Honor indicates the strong point of Brutus' character, till it reaches an excess which overwhelms him and his cause. (39:165-6)

The very honor that should have kept him from joining the conspirators made Brutus yield to Cassius's appeal.

7. Egoism

Snider found Brutus's honor was really egoism. (op. cit.:165-6) And Brandes found Caesar so possessed by it that he became a braggart, rejoicing in flattery and talking pompously and arrogantly until he acts incautiously and unintelligently. (5:307)

8. Morality - Idealism

Brandes attributes Brutus's actions to the fact that he "is a strict moralist." When Brutus has once assured
himself that his motives are pure, he becomes the leader of the conspirators, and his only concern is an excessive caution "lest any stain should mar the purity of his character."

The quarrel and reconciliation between Brutus and Cassius in the fourth act is significant because it gives a many-sided picture of the two leading characters—sternly upright Brutus, who is shocked at the means employed by Cassius to raise the money without which their campaign cannot be carried on, and Cassius, a politician entirely indifferent to moral scruples, but equally unconcerned as to his own personal advantage. The scene is profound because it presents to us the necessary consequences of the law-defying rebellious act. (5:323)

Brooke points out that according to Shakespeare "The pure political idealist, like Brutus, is absolutely at sea the moment he has destroyed the government of Caesar."

This he says is the lesson of the play. (7:62) He further calls attention to Brutus's moral excellence.

Even his enemies thought more highly of him than he thought of himself. They mark his isolation; his care only for the common good, not for himself; his tenderness, the many-sided fullness of the man.

This was the noblest Roman of them all: All the conspirators, save only he, Did that they did in envy of great Caesar; He only, in the general honest thought And common good to all, made one of them.
His life was gentle, and the elements
So mixed in him, that Nature might stand up
And say to all the world, 'This was a man.'

(op. cit.:90)

Hudson writes that Brutus has enriched his mind and so fortified himself with the best in philosophy that he has acquired all the virtues that make a man win the respect of his friends both in public and in private and possesses that "sensitiveness and delicacy of principle that cannot bosom the slightest stain." (21:246)

"Brutus is the moral man," declared Snider.

The honor, sincerity and nobleness of the man, the purity of his motives, his unimpeachable integrity in a corrupt age, the perfect fulfilment of every duty of the citizen, are brought out in their glowing colors; even his family relations are introduced to crown the moral beauty of his character. (39:199)

According to Dowden, Brutus held a wholly ethical view of life. He practiced habitual self-restraint, was always courteous, and desired to vindicate himself by the sincerity of his explanation. Because of his own rectitude he could not understand the base facts of life or comprehend the little soul.

The life of Brutus, as the lives of such men must be, was a good life, in spite of its disastrous fortunes. He had found no man who was not true to him. And he had known Portia. The
idealistic was predestined to failure in the positive world. But for him the true failure would have been disloyalty to his ideals. Of such failure he suffered none. The purest wreath of victory rests on the forehead of the defeated conspirator. (15:257, 259, 272)

Crump does not find Brutus a tragic figure, for he is an idealist, noble, unselfish, and philosophic. Because he lacks practical ability his plot fails. Because his ideals are more limited than his ideas he imagines that others possess the same virtues which he finds in his own life. (13:119)

And Chambers says, "Brutus the idealist gets the worst of it." (10:189)

9. Outer versus Inner Life

Moulton calls attention to the antithesis of the outer and inner life in the philosophy of Shakespeare. The poet has expressed this antithesis through Brutus and Caesar. Each is striving to follow his own ideas of the right. Moulton was unable to see "any personal or corrupt motive either in Caesar or his great opponent."

Brutus, at immense cost to himself, slays the friend he loves in order as he thinks, to save the country he loves better. And Caesar is seeking absolute power—which the constitution of Rome recognized to some extent in its dicta-
Masefield understands the poet to present in this drama "the working of Fate who prompts to murder, uses the murderer, and then destroys him," but not without the struggle between the outer and inner life. (31:154-6)

10. Individuality

Out of this struggle between the outer and inner life of man develops a certain force of individuality that must be reckoned with, a force that depends upon the balance in the individuality of the outer and inner life. Caesar identifying himself with the state has no inner life, hence the weakness in his individuality. Brutus restrains his inner life by his stoicism and so crushes out his personality. Cassius would seem on first study to represent an individuality that is wholly dominated by devotion to the state, but on further study it is found to be, not as outwardly appears, but as Moulton says, "a fanatic's idealized equality."

All the difference between man and man made by genius and achievement he ignores; paradoxically, his individuality shows itself in a theory that objects to individuality even when it has taken the form of service to the state. (36:126)
Since these lives are without balance they go down in weakness—their ruin brought about by the force of outraged individuality, and Brutus before he dies recognizes that Julius Caesar is mighty after death.

11. Self-Mastery

"Men at some times are masters of their fates," says Cassius. (I.i.139-41)

The fault, dear Brutus, is not in our stars, But in ourselves that we are underlings.

And in this Sidney Lee sees that, Hereditary predispositions, the accidents of environment, are not insuperable; they can be neutralized by force of will, by character. (28:166)

And Dowden saw that Brutus bent his efforts upon gaining self-mastery. (15:237)

Portia strove for self-mastery and thought after inflicting the wound in her thigh that she had attained it. But later, as Brandes points out

When it comes to the point, she can neither hold her tongue nor control herself. She betrays her anxiety and uneasiness to the boy Lucius, and herself exclaims,

I have a man's mind, but a woman's might How hard it is for woman to keep counsel!

(5:320)
12. Duty

E. E. Stoll in his Shakespeare Studies says that Brutus acts from some lofty and solemn sense of duty. He is a reformer, though without a course or motive. (41:107)

And Brandes writes:

Brutus is at war with himself. . . . His comrades summon him to action, but he hears no answering summons from within. He shrinks with horror from his task. He says,

Brutus had rather be a villager than to repute himself a son of Rome. Under these hard conditions as this time is like to lay upon us. (I.ii.169)

His noble nature is racked by these doubts and uncertainties. . . . Brutus, with his delicate, reflective nature, (is) bent on obeying the dictates of duty. (5:316)

Dowden finds the ideal of duty predominant in Brutus. (15:237) Hudson says that Brutus's great fault lies in believing it is his duty to meddle with things that he does not understand. (21:246)

13. Pride

Among the virtues that may serve mankind for good or evil is Pride. When it consists of a proper sense of personal dignity and worth it contributes to man's conducting himself honorably among his fellow men. But pride may pass
from honorable self-respect to inordinate self-esteem, arrogance, or superciliousness. It is this latter form of pride that is dominating the life of Brutus.

Brooke writes:

What Shakespeare has made of the existing Caesar is what a man becomes who having been great thinks his will divine, even the master of Fate; and falling into that temper the Greeks called insolence, becomes the fool of Vanity and the scorn of the gods who leave him to relentless Destiny. (7:65)

He further says,

Caesar enters in triumph. A short dialogue, quick and crisp, sketches the pride, the superstition, the insolentia of Caesar—the temper of one whom the gods have doomed; the flattery which has brought him to this point of foolishness; the pride which could not conceive that misfortune or death could touch him. (op. cit.:71)

Knight finds that Cassius wins Brutus to the cause of the conspiracy and eventually to his own undoing by an appeal to his personal pride. (26:136) And Brandes points out that Brutus who is of uncompromising character and principle is too proud to be prudent. (5:319)

14. Love - Pity

Love and pity are recognized, according to Sharp (38:6-7), as inciting forces to service and as restraints
upon selfishness and passion. Brutus found his pity for the
general wrong of Rome greater than his pity for his friend.

15. Purity

It is Hudson who emphasizes the purity of Brutus's heart, which makes him suppose that others will feel as he feels and see as he sees; and that because he knows that others can trust him he trusts others. (21:248) And Brandes writes:

As soon as the murder is resolved upon, however, Brutus assured of the purity of his motives, stands proud and almost unconcerned in the midst of the conspirators. Far too unconcerned, indeed; for though he has not shrunk in principle from the doctrine that one cannot will the end without willing the means, he yet shrinks, upright and unpractical as he is, from employing means which seem to him either too base or too unscrupulous. . . And when it is proposed that Antony shall be killed along with Caesar, a necessary step, to which, as a politician, he was bound to consent, he re­jects it out of humanity: "Our course will seem too bloody, Caius Cassius." (5:317)

16. Constancy

That Brutus is constant and loyal to his ideals is the opinion of Dowden. (15:237) And Burgess quoted Brutus as saying,
My heart doth joy, that yet in all my life
I found no man but he was true to me.
      Julius Caesar, V.v. (8:140)

17. Virtue or Moral excellence

Hudson attributed the committing of the "gravest of crimes" by Brutus to misplaced virtue. (21:246) After stating that Brutus, being the man he was, could only do what he did under some sort of delusion he writes:

Yet the character of Brutus is full of beauty and sweetness. In all the relations of life he is upright, gentle and pure; of a sensitiveness and delicacy of principle that cannot bosom the slightest stain; his mind enriched and fortified with the best extractions of philosophy: a man adorned with all the virtues which in public and private, at home and in the circle of friends, win respect and charm the heart. (op. cit.:252)

And Dowden says,

Yet it was better that Brutus should die with foiled purpose at Philippi than that he should sully the brightness of his virtue by the stain of what seemed to him needless bloodshedding. . . . The gift with which Brutus enriched the world was the gift of himself, a soul of incorruptible virtue. (15:263)

18. Nobility

Dowden sees nobility in the relations of Portia and Brutus, and the nobility of Portia makes Brutus's love for
her almost a religion. (15:263) Hudson, too, finds nobility in the character of Portia. He says she "has strength enough to do and suffer for others, but very little for herself." (21:253)

Brandes finds nobility in Brutus, for "His comrades summon him to action, but he hears no answering summons from within" . . . He shrinks with horror from his task and says,

Brutus had rather be a villager
Than to repute himself a son of Rome
Under these hard conditions as this time
Is like to lay upon us... (Julius Caesar, I.ii.)

His noble nature is racked by these doubts and uncertainties. (5:169)

And Brooke gives the two following cryptic sentences:

As a politician Antony is wise and Brutus
a fool. As a man Brutus is noble and
Antony ignoble--and yet not quite ignoble.
(7:81)

19. Fortitude

Fortitude is that strength of mind which enables man
to endure pain or adversity. Portia, says Hudson, has a
clear idea of the fortitude which appears so noble in
Brutus, but she cannot live it. (21:254)
20. Womanliness

It is Mrs. Jameson who points out that

Portia . . . is but a softened reflection of that of her husband Brutus. . . .
In Portia there is the same profound and passionate feeling, and all her sex's softness and timidity, held in check by that self-discipline, that stately dignity which she thought became a woman "so father'd and so husbanded." (23:252-3)

21. Softness

Moulton finds softness to be an intimate part of Brutus's character. It asserts itself in his love of art, music, and philosophy. "These tastes are among his strongest passions." Even on the eve of battle he longs for the tones of his page's lyre, and eases his mind with his book. Again it is seen in his considerateness for his dependents, as shown by his tenderness toward his sleeping page and in his insisting "that the men who watch in his tent shall lie down instead of standing as discipline would require."
(34:173)

22. Hypocrisy

The lack of some virtues have become so well known by their negative values as to receive classification of their own. Thus the lack of sincerity or the presence of insincerity is more adequately termed hypocrisy.
Brandes finds that Brutus's weakness leads him to advocate hypocrisy. While talking to himself he says,

> And, since the quarrel
> Will bear no colour for the thing he is,
> Fashion it thus: That what he is, augmented
> Would run to these and these extremities. (II.i.)

And later to the conspirators his advice is,

> And let our hearts, as subtle masters do,
> Stir up their servants to an act of rage,
> And after seem to chide 'em.

By this he means that they are to do their murdering as decently as possible, and afterwards lament it. (5:317)

Burgess quotes the following passage as an illustration of hypocrisy:

> There are no tricks in plain and simple faith;
> But hollow men, like horses hot at hand,
> Make gallant show and promise of their mettle,
> But when they should endure the bloody spur,
> They fall their crests, and, like deceitful jades,
> Sink in the trial. *Julius Caesar*, 4:2 (8:162)

Cassius also practices hypocrisy. Taking advantage of their weaknesses, he deceives both Brutus and Casca. Snider says,

> He has declared that to be true which he himself could not believe, especially to Casca; he has laid a most unrighteous snare for poor Brutus, by writing him anonymous letters, . . . he designs the assassination of a human being--an act which can hardly be justified from any purely moral point of view. (39:196)
23. Treachery and Ingratitude

Brutus reasons that if Caesar is to be slain it is not for what he has done but for what he may do in the future. This reasoning is traitorous to the gratitude he bears Caesar and keeps him in torment but does not prevent his treacherously slaying his best friend. This trait is emphasized by Brandes, (5:316) and Masefield writes that Brutus shows base personal ingratitude and treachery when he allows himself to be deluded into murder by an envious friend and by his belief that he is saving Rome. (31:154-6)

Burgess finds the following line in Julius Caesar, 3:2

Ingratitude, more strong than traitor's arms. (8:152)

24. Envy - Hate

Hudson conceives Cassius motivated by envy and hatred of Caesar. To him Cassius's scornful remarks concerning Caesar are ample proof of such motives. (21:252) And Masefield says that Brutus was deluded into murder by an envious friend. (31:154) Brooke declares that Cassius is consumed with envy of Caesar; and the bitter hatred of envy appears in the stories he tells of Caesar's physical weakness—anything to degrade the image of the man he hates. . . Every blunt word of Casca lays bare his embittered and jealous heart. . . Finally the hate and envy of Cassius breaks out into that
impassioned speech by which he bursts open the heart of Casca, and claims him as a brother in his envy—and in his conspiracy. (7:72-5)

Crump, too, finds Cassius dominated by hate.

He is moved more by passion than by thought. He kills Caesar because he hates him. (13:121)

25. Liberty

Moulton points out that the conspirators claimed to be the men who gave their country liberty, but their idea of liberty was to free Rome from Julius Caesar who was seeking power for Rome's sake. The effect of their act was to deliver Rome to Antony and Octavius who were seeking power only for themselves. (35:127)

Brooke observes that it was through Brutus's love of liberty that Cassius made his effective appeal.

First, it is discontent with Fate that he touches. . . That note does not touch Brutus. Then he tries ambition. . . That also does not affect him either. At last he sounds the note of the ancient liberty of Rome—

There was a Brutus once that would have brook'd The eternal devil to keep his state in Rome As easily as a king.

That echoes in the soul of Brutus. (7:72)

Shakespeare lay bare this soul, restlessly ranging over motives, possibilities, causistries, and settling finally into
the resolve to slay for the general
good the man he loves; not because Caesar
has done anything as yet against liberty,
but because he may—and, 'lest he may,
I will prevent him.'" (op. cit.:76)

26. Righteousness versus Efficiency

Chambers thinks that "the theme of Julius Caesar is
righteousness matched against efficiency." And in the
struggle righteousness shows itself "clearly impotent in
the unequal contest." (10:154)

In the spiritual order the triumph of
efficiency over righteousness is tragic
stuff, the stand of freedom against
tyranny is elementary righteousness,
and in Brutus the conscience of freedom
is personified. 'This was the noblest
Roman of them all!'

27. Justice

"Justice to the innocent," Moulton says, "is the su-
preme claim of the individual; it is here sacrificed to
policy, a claim of the state." (35:127)

"Brutus engages in the conspiracy on grounds of ab-
stract and ideal justice," says Hudson. (21:251) And
Masefield calls attention to an avenging justice that makes
life's scales even. (31:154)

28. Tyranny

Chambers finds Caesar is a tyrant and Brutus in his
murdering of Caesar represents humanity's revolt against the superman who when stripped of all his armor and placed in a peaceful community is nothing more than a plain tyrant. (10:148-154)

29. Patriotism

Brutus, Hudson feels acted under the delusion that it was his patriotic duty to kill Caesar.

At least he is a real patriot, every inch of him. But his patriotism is of the speculative kind and dwells where his whole character has been chiefly formed, in a world of poetical and philosophic ideals. (21:248)

Snider attributes Cassius's conduct to patriotism also.

His highest end was the State, and every thing which came into conflict with this end had to be subordinated. . . . When Cassius no longer has this end in view he is as moral as any man would require—in fact, an exemplary character. (39:197)

30. Consistency versus Inconsistency

Concerning Brutus's apparent inconsistency Snider writes:

The poet. . . . makes Brutus consistent in his inconsistency for Brutus is the extremely moral man who commits the most immoral deed known to men in the very excess of his morality. (39:173)
31. Intellect

With all his philosophy Brutus does not seem able to use his intellect. Hudson says he is "a wise man acting most unwisely, because his wisdom knew not its place." (21:248) And Snider says,

Brutus is not able to subordinate the various spheres of ethical duty when they come in conflict... The trouble is with Brutus' head—not his heart. He intends to do right, only he does not do it. He acts not so much in opposition to, as outside of, his real intellectual convictions; for mark, he is not all inwardly convinced by his own specious reasonings. He gets befogged and lost... Brutus is a man of intense moral susceptibility, yet of small mental caliber; the result is that his mistakes and (what is worse) his transgressions are appalling. (39:203)

He further writes that Brutus is not blamed because he was ignorant but because he did not know he was ignorant. He was a good citizen, a good husband, and a good man.

But anyone of these three relations may come into conflict with the others... If a man has not subordinated these spheres into a system—which can be done only by intelligence—he cannot tell which cause to pursue... Hence such a person can only be inconsistent, vacillating, contradictory in his actions. (39:213)

32. Retribution

In Shakespeare as in life one must experience the
consequences of his acts. So, as Brandes points out, Brutus is overtaken in the end of the play by the recoil of his deed.

He consented to murder out of noble disinterested and patriotic motives; nevertheless he is struck down by its consequences, and pays for it with his happiness and his life. (5:323)

C. Ethical Values Found in Macbeth

Macbeth must be equally full of ethical values if Masefield's evaluation of the plays is any criterion. As he points out the resemblances of Macbeth to Julius Caesar he writes:

In both plays Shakespeare is considering the conception, the doing, and the results of a violent act. In both plays this act is the murder of the head of a state. In neither case is he deeply interested in the victim. Shakespeare's imagination broods on the fact that the killers were deluded into murder, Macbeth by an envious wife and the belief that Fate meant him to be king, Brutus by an envious friend and the belief that he was saving Rome. . . The mind of the poet follows them from the moment when the guilty thought is prompted through the agony and exultation of dreadful acts, to the unhappiness that dogs the treacherous, till Fate's just sword falls in vengeance. (31:154-56)

1. Ambition

Ambition may be a worthy desire to achieve something
great and good, or it may be an inordinate desire for power or distinction for its own sake. It is this latter desire that is ignoble, selfish, and harmful, and it is this desire that seems to dominate both Macbeth and Lady Macbeth.

Knight in *The Wheel of Fire* notes that Macbeth contemplating the excellences of Duncan sees that his virtues are as 'angels trumpet-tongued' to plead against the crime and concludes by crying,

I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other side. 1.viii.25

"He is perfectly aware," writes Knight, "of the futility of such 'ambition'; yet he can find no other name." (26:136)

Snider says,

Imagination still rules him, though he also speaks abstractly of his temptation as "vaulting ambition."... But this ambition "overleaps itself and falls on the other side." (40:241)

Dowden says, "Macbeth, made for subordination, is the victim of a terrible and unnatural ambition." (15:114) Hudson agrees that "he is wickedly ambitious, but not meanly false;" and finds much truth in Lady Macbeth's description of him.

Thou would be great
Art not without ambition, but without

The illness should attend it: what thou wouldst highly;
That wouldst thou holily; wouldst not play false
And yet wouldst wrongly win.

And of Lady Macbeth he writes:

In the structure and working of her mind
and moral frame, Lady Macbeth is the op-
posite of her husband; . . . she differs
from him in just the right way to supple-
ment him. Of firm, sharp, wiry, matter-
of-fact intellect, doubly charged with
energy of will, she has little in common
with him save a red-hot ambition. (21:338)

Chambers, too, thinks that temptation comes to both
Macbeth and Lady Macbeth in the guise of ambition, "The
subtlest form in which it can approach high souls." (10:
238)

In referring to Lady Macbeth, Mrs. Jameson writes:

It is good to behold and to tremble at the
possible result of the noblest faculties
uncontrolled or perverted. True it is,
that the ambitious women of these civi-
lized times do not murder sleeping kings:
but are there, therefore, no Lady Macbeths
in the world? No women who under the in-
fluence of a diseased of excited appetite
for power or distinction, would sacrifice
the happiness of a daughter, the fortunes
of a husband, the principles of a son,
and peril their own souls? (22:440)

And Stoll finds ambition more evident in Lady Macbeth; so
much so "that she seeks the favour and benediction of the
powers of evil before the deed." (41:107)

2. Conscience

Although Macbeth and Lady Macbeth dedicate their lives
to evil ambition they must recognize that power within which distinguishes between right and wrong. Bowden finds good in both Macbeth and his wife but "their voluntary resistance to the pleadings and stings of conscience" mark "each step in their descent in crime." (3:388)

Stoll believes that Macbeth is reduced psychologically to the lowest terms, to the murderer and his conscience; and a conscience not, after its wont, clad in the man's own desires or appetites, and sneakingly lending approval, but rising up in its stark reality to bar the way. (41:92-93)

There is a simpleness that suggests childishness in Macbeth's spiritual struggles, according to Moulton.

His trouble is that he could not say 'Amen' when the sleepers cried 'God bless us'; his conscience seems a voice outside himself; finally, the hardened warrior dare not return to the darkness and face the victim he had so exultingly done to death. (34:154)

Knight writes:

Conscience which had urged him not to murder Duncan, now forces him to murder many others. (26:141)

Brandes points out that we might conceive Lady Macbeth as taking the consequences of her counsel and action with impassive calmness. But did we so we should, the moral lesson conveyed by her ruin. In that contingency there would have been no sleep-walking scene, "which shows us in
the most admirable manner how the sting of an evil conscience, even though it may be blunted by day, is sharpened again at night, and robs the guilty one of sleep and health."

(5:431)

And Snider decides that both Macbeth and Lady Macbeth defy conscience. In considering repentance Macbeth says, "Returning were as tedious as to go o'er," and so declines to go back and undo his deeds. Because they reject repentance they must go on to their tragic end. (40:258)

Dowden says, "It is the queen and not her husband, who is slain by conscience." (15:227) Luce also says that Macbeth is swayed by his conscience, (29:322) and Burgess notices that Macbeth's conscience causes him to be appalled by every noise. He gives the sleep-walking scene as an illustration of conscience and concludes with

The play of Macbeth should be read as a whole for a study on conscience. (8:125-130)

Hudson, too, finds striking evidence of conscience.

Macbeth's falterings and misgivings spring from the peculiar structure of his intellect as inflamed with the poison of meditated guilt. His understanding and imagination rush into irregular, convulsive action; conscience being indeed the main cause of that action. . . His conscience instead of acting directly in the form of remorse comes to act through imaginary terrors which in turn react on his conscience. (21:333-4)
To him conscience works more effectively through the feelings of Lady Macbeth than through the imaginations of Macbeth, for she was unable to kill Duncan because he resembled her father. (op. cit.:341) He feels that "she has quite as much conscience as her husband" and writes:

It is indeed, not thoughts, that kindle the furies in her soul. . . With her prodigious force of will, she may indeed keep them hidden from others but she can neither repress nor assuage them. . . Accordingly she gives no waking sign of the dreadful work that is doing within; . . . But the truth comes out with an awful mingling of nature, nay most restless even then when all others' cares are at rest, drives her forth, open eyed yet sightless to sigh and groan over spots on her hands that are visible to none but herself, nor even to herself save when she is blind to everything else. (21:344)

3. Remorse

Where conscience is active a keen or hopeless anguish is caused by a sense of guilt. Man usually calls this remorse. Snider says,

The world is empty, when man no longer has a terror of the consequences of evil. If he can do wrong, and yet believe that he is exempt from the penalty, his inner life is dead; no terror of conscience is the wilderness of the soul. Remorse is a blessing, its stings are full of hope to the evil-doer who has them, compared to the evil-doer who has them not; they are scourging him to undo his wicked deed, they belong to the process of pur-
ification. We may declare it to be to the advantage of Lady Macbeth, in this last part of the play, that she shows herself capable of remorse, though she be unable to carry it forward to its fruition in repentance. (40:270)

Mrs. Jameson can see in Lady Macbeth's sleep-walking scene the evidence of remorse without repentance, remorse that grows out of a wounded conscience—remorse that feeds on the horrors of the past, not the terror of the future.

It is the torture of self-condemnation, not the fear of judgment; it is strong as her soul, deep as her guilt, fatal as her resolve, and terrible as her crime. (23:303)

In answer to those who feel that Lady Macbeth is a fiend she says,

If endued with pure demoniac firmness, her woman's nature would not, by reaction have been so horribly avenged, she would not have died of remorse. (22:458)

Chambers is convinced that Lady Macbeth is filled with remorse. He says she is "a living automaton worked by the agonies of remorse." (10:343) And Bowden finds that Macbeth not only manifests natural remorse after the murder of Duncan but also shows "a Christian sense of the guilt of mortal sin." Macbeth says of the grooms

One cried, 'God bless us!' and 'Amen!' the other As they had seen me with these hangman's hands. Listening their fear, I could not say 'Amen' When they did say 'God bless us.' Macbeth ii:2 (3:389)
4. Guilt

Guilt may create a state of moral pollution resulting from wrong-doing or wickedness. This sense of guilt may or may not engender the feeling of remorse. Such is the guilt referred to by Mrs. Jameson when she says that both Macbeth and Lady Macbeth plunged "into the abyss of guilt to procure for 'all their days and nights sole sovereign sway and masterdom.'" (22:451)

Hudson points out that guilt engenders such dreadful madness in Macbeth that he must keep using his dagger although every thrust he makes with it stabs a new wound in his own soul. (21:335) And Lady Macbeth is so constituted, that the evil which has struck its roots so deep within never comes back to her in the elements and aspects of nature, either to mature the guilty purpose or to obstruct the guilty act. (op. cit.:341)

Crump says that while it is impossible to say how far the Witches are responsible for Macbeth's crimes, he was obviously guilty before he met them and "never tries to lay his guilt to their charge." (13:134) Knight in his Shakespearean Tempest says that "Macbeth's crime is so hideous that the vast sea's infinity cannot cleanse the guilt on his hand." (25:190)
5. Evil - Sin

Closely associated with guilt is evil or sin, for the execution of an evil act generally results in the sense of guilt. Snider says that

Macbeth is the man who has only the fear of evil, and not the positive love of the good; when the fear of evil is removed, he falls utterly to the bad. (40:270)

He also explains that familiarity with sin or crime hardens the thought and he calls attention to the repetition of guilt by Macbeth until his conscience is so seared that after the murder of Macduff's family he sees no more retributive ghosts. (op. cit.:279)

But sin may be of omission as well as commission.

One of the peculiarities of the present drama is the fate that overtakes a series of characters whose sole guilt is the refusal to act at the providential moment--the sin of omission. These are especially Duncan, Banquo, and Lady Macduff. (op. cit.:283)

6. Temptation

Sin, evil, crime are usually the results in their earliest stages of the enticement or allurement of wrongdoing. Snider says the heroic deed in Macbeth consists of two strands, the temptation and the retribution.

They met me in the day of success.
(40:230-235)

As the Witches met Macbeth in the day of success so temp-
Temptation always does. Temptation is born of victory and in Macbeth's case turns it into defeat. (op. cit.:220)

7. Retribution - Vengeance - Nemesis

Retribution is the punishment that follows every law-defying act. Sometimes retribution is referred to as vengeance or nemesis. Moulton finds evidence of this in the lives of both Macbeth and Lady Macbeth. To Macbeth it comes through the "immediate practical consequences." He fears the sureness of retribution in this world. "It may be true," Moulton says, "that hope of heaven and fear of hell are not the highest of moral incentives, but at least they are a degree higher than the thought of worldly prosperity and failure; Macbeth however is willing to take his chance of the next world if only he can be guaranteed against penalties in this life." (34:151) On the other hand Lady Macbeth's nemesis comes upon her in madness. (op. cit.:166) Sharp says,

The punishment of grave crimes is rendered more certain and also more overwhelming by a principle that is perhaps most effectively exhibited in Macbeth... Strive against necessity as he will, sin, he discovers, plucks on sin, till finally the guilty dupe is buried under their accumulated weight. (35:162)

Lady Macbeth does not hesitate because of an inevitable punishment. Dowden notes that she weighs the crown against
the crime and accepts the inevitable. (14:79) "Retribution, which comes to them from within themselves through their imagination, destroys Lady Macbeth. She cannot withstand its attacks, says Snider, "nor avoid them by outward activity." (40:275) Chambers also finds evidence of retribution. He writes:

Macbeth presents the whole mystery of temptation and retribution, of man driven from sin to sin and on to sin's undoing by resistless forces beyond his own control. . . . Temptation begets crime and crime yet further crimes, and these again punishment sure and inexorable. (10:131, 137)

And Burgess points to Macbeth's soliloquy in which he considers judgment and retribution.

... if the assassination
Could trammel up the consequences, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here,
But here upon this bank and shoal of time,
We'd jump the life to come.--But in these cases
Bloody instructions, which, being taught, return
To plague th' inventor: this even-handed justice
Commands th' ingredients of our poison'd chalice
To our own lips. Macbeth, 1.7 (8:169)

8. Fear or Terror

A full realization of an inevitable retribution would seem to strike terror in the heart of the evil-doer who has not yet seared his conscience. So it is with Macbeth. Sharp says, "After the crime has been committed the pre-
vailing emotion is not sorrow for sin, but, as before, fear of the dagger and the poisoned cup." (38:167) And again he says,

The "lesson" to be drawn from Macbeth is not that remorse will come. . . . What is represented is the terror of those who set themselves up as the enemy of mankind. It filled Lady Macbeth's waking thoughts with scorpions, it tortured her nights with timorous dreams. . . . She goes to her death weak, poor, and broken in spirit. . . . This is no fancy picture created to frighten the bad and edify the good. . . . It is a faithful representation of fact. (op. cit.:178)

Macbeth says,

Why do I yield to that suggestion
Whose horrid image doth unfix my hair
And make my seated heart knock at my ribs,
Against the use of nature? Present fears
Are less than horrible imaginings:
My thought whose murder yet is fantastical,
Shakes so my single state of man that function
Is smother'd in surmise, and nothing is
But what is not. (I.iii.134)

"This," Knight points out, "is the moment of the birth of evil in Macbeth." For although he may have had ambitious thoughts before, this is the first time he really experiences the feeling of its oncoming reality; and he is paralyzed or mesmerized by it. This is not solely ambition but fear, "a nameless fear which yet fixes itself to a horrid image. He is helpless as a man in a nightmare." (26:169)

Chambers finds that Macbeth is dominated purely by fear.
He has no remorse or sorrow or sense of sin. He only dreads being found out lest he lose what he has played for. (10:236)

Snider, in referring to Lady Macbeth's taunt of cowardice, says,

To be sure, her argument is that of immorality: thou art a coward not to be that which thou desirest to be... But her argument is good against Macbeth, for whom it is intended; he has simply the fear of punishment, not the love of virtue, he is a moral coward, as his wife declares. (40:242)

9. Outer and Inner Life

Many of the critics recognize a certain antithesis between the outer and the inner life. That is the harmony between the expression of that which is within man and that which is without him. In the activities of his external life he may show supreme power and resource, and at the same time he may show only bewilderment in his introspective consciousness. The inner life should give man his defense against the superstitions and temptations offered by his physical world. A man's success in his external life may be obtained by a moral sacrifice which plunges into ruin his world of being.

Moulton says that Macbeth is a man whose career of action stands on the external or outer side of this antithes-
Macbeth, who is so strong and full of resource in moments of action, is feeble and vacillating in moments of thinking and introspection. The world of action has moulded Macbeth. The cultivation of the inner life has left him so untouched that he lacks that self-control and passive courage that gives one the power of self-restraint during periods of inaction and suspense.

Crime draws him on through stages of long hesitation, of sudden impulse, of satisfied acceptance, of headlong passion... By free choice and wilful passion Macbeth has embraced for himself a career of crime; when once he has brought his life to the point of passing from purpose to murderous deed, he has attained a terrible momentum of character which hurles him to his ruin. (35:264)

And Lady Macbeth, he feels, is the antithesis of Macbeth being an embodiment of the inner life with its intellectual culture which is so strikingly wanting in him. Shut out from an active life her genius and energy were directed inward until she was ruled by the inner life.

Mental discipline and perfect self-control like that of Lady Macbeth, would hold their sway over evil passions, but they would also be true to her when she chose to contend against goodness, and even against the deepest instincts of her feminine nature... Her intellectual culture must have quickened her finer sensibilities at the same time that it built up a will strong enough to hold them down... Lady Macbeth's career in the play is one of long mental civil war;
and the strain ends, as such a strain could only end, in madness. ([op. cit.]:154-156)

Snider says that the Weird Sisters are both outside and inside of man. Just as God in the world, as its ruler, is one and the same God in the heart, so is the principle of evil understood, whether evil is called the Devil or the Weird Sister. ([40:224]) He sees Macbeth "tossed in a mighty tempest of the soul"--lured by temptation and terrorized by retribution--"without any spiritual mastery over them."
([op. cit.]:232) In writing of Lady Macbeth, Mrs. Jameson says,

The power of religion could alone have controlled such a mind. . . but she has no religious feeling to restrain the force of will. ([22:260])

Chambers agrees with Moulton when he says the antithesis between Macbeth and Lady Macbeth is that between the practical life and the intellectual. ([10:236])

10. Virtue or Moral Distinction

The presence of a well cultivated inner life, balanced by an equally well developed outer life, manifests itself through virtue or moral distinction. In considering Lady Macbeth, Bradley thinks that moral distinctions are inverted. To her 'good' means the crown and whatever is required to obtain it, and 'evil', whatever stands between her
Hudson in referring to Lady Macbeth’s retort

What beast was’t, then
That made you break this enterprise to me?
When you durst do it, then you were a man.

says that the virtues of Macbeth as a husband are here
drawn up against his conscience.

Bowden points to Malcom as a man who with God’s help
can keep all of God’s laws, be chaste, true, loyal, and
just. (3:408)

Snider declares that

It is clear that Macbeth has no true moral
ground work of character; he shows no positive love of the good, but merely the negative fear of the evil. Not even the religious terror of Hell reaches him, but the cowardly fear of personal ill. (40:241)

11. Goodness

One phase of virtue is designated as goodness. This

is a virtue that Dowden finds in the soul of Macbeth.

Macbeth remembers that he once knew there
was such a thing as human goodness. (15:228)

At the same time Moulton says,

... it is impossible to follow Macbeth’s
history far without abundant evidence
that real love of goodness for its own
sake, founded on intelligent choice or
deep affection has failed to root a single
fibre in his nature. (34:148)
And Bowden declares,

Macbeth and his wife . . . display those traces of goodness which show what they might have been had God's image not been wrecked. (3:393)

12. Truth

In considering truth, Hudson refers to two speeches of Macbeth:

**At first meeting of Macbeth and his wife.**

Mac. My dearest love, Duncan comes here tonight.

L. M. And when goes hence?

Mac. To-morrow, --as he purposes.

**After the murder.**

Lennox. Goes the King hence to-day?

Mac. He does: --he did so appoint.

In the former case he meditates defeating the King's purpose by killing him; in the latter he has made it impossible for the King's appointment to be kept. And in both his mind is struck with a sudden impulse to be true to itself. He is wickedly ambitious, but not meanly false; honour and the truthfulness that belongs to it, is something of a passion with him; and in these cases the instant conscience of falsehood pricks him into a mending of his speech. (21:337)

13. Fidelity

Dowden makes a note of this virtue. He finds that Shakespeare does not believe in the sudden transformation of a "noble and loyal soul into a traitor and a murderer."
And for that reason he finds that Macbeth "At the outset ... possesses no real fidelity to things that are true, honest, just, pure, lovely. (15:223)

14. Hospitality

Knight discovers this virtue:

Haut boys and torches. Enter a server, and divers servants with dishes and service, and pass over the stage. (I.vii)

This is the hospitality which Macbeth desecrates, thereby exposing himself to a truly poetic justice in the Banquet scene. . . . Macbeth desecrates hospitality. . . . and so the ghost of one of his victims forbids his own peaceful feasting with his lords. (25:191)

And Hudson notes that Lady Macbeth is false to this hospitality when she argues because Duncan has cast himself upon their hospitality they can murder him. (21:340)

15. Womanhood

Mrs. Jameson finds a touch of womanhood in Lady Macbeth's ambition which is the ruling passion of her mind, for she is ambitious for her husband more than for herself. Indeed, the strength of her ambition is augmented by the strength of her affections. (22:449)

16. Will

The critics seem to agree that Lady Macbeth is dominat-
ed by a powerful force of will. Bradley says,

And even when passion has quite died away her will remains supreme. In presence of overwhelming horror and danger, in the murder scene and the banquet scene, her self-control is perfect. -- her will never fails her. The greatness of Lady Macbeth lies almost wholly in courage and force of will. (4:368, 371)

And Hudson writes,

Nor is that ferocity native to her own heart: surely, on her part too, it is assumed; Lady Macbeth begins with acting a part which is really foreign to her, but which, such is her energy of will, she braves out to issues so overwhelming, that her husband and many others believe it to be her own. (21:341)

Snider points out that Macbeth, too, is governed by will.

. . . Macbeth has no inner control, such as is furnished by thought; he has not that discipline by which the mind subdues its own rebellious subjects to its king--Reason; he shows the over-balancing of Will without the adequate supply of thought. (40:231)

17. Treachery

There are a great many qualities or characteristics of the individual which show distinctly a lack of certain virtues or a violation of them. Treachery is one of these. Lady Macbeth is guilty of it, says Hudson.

That the King has cast himself unreservedly on their loyalty and hospitality, this she puts forth as the strongest argument
for murdering him! An awful stroke of character indeed. (21:340)

And Snider writes concerning Macbeth,

The poet shows in him a man, who, having saved the State, becomes the Hero, greater and more powerful than the King, and who then wheels about at the very point of supreme greatness, and turns faithless to the State and Ruler that he has saved, a traitor to his own heroic action. (40:212)

And Burgess quotes the following lines from the play to illustrate this vice.

False face must hide what the false heart doth know. Macb. 1:7

Look like the time, bear welcome in your eye, Your hand, your tongue: look like the innocent flower, But be the serpent under't. He that's coming Must be provided for. Macb. 1:5

19. Weakness

According to Bradley, Lady Macbeth's feminine weakness and human feeling account for her later failure. (4:370)

20. Personal Pride

Knight asserts that Lady Macbeth made her appeal to Macbeth through his personal pride. (26:136)

21. The Supernatural

The supernatural must be considered because of its relation to man and his virtue or lack of virtue. Snider explains that the supernatural world touches the natural
... they coalesce in the words of Macbeth: "So foul and fair a day I have not seen," Which the Weird Sisters had previously put together in their bodeful rune, and which also indicates the struggle already risen in the soul of Macbeth being born now; yet they are outside of him too. (40:234)

Moulton believes that "Shakespeare's supernatural agencies are what Banquo calls them--instruments of darkness: of no significance except in hands that consent to use them." (36:306)

To Hudson the "Weird Sisters symbolize the inward moral history of each and every man." They are able to influence Macbeth because they present to him his "embryo wishes and half-formed thoughts. They do not create the evil heart, they only untie the evil hands. They put nothing into Macbeth's mind, but merely draw out what was already there." At the same time they are unable to move Banquo because they do not echo his inner mind. (21:327) Dowden finds that

They are the incarnation of those evil powers which exist around us, ... which are impotent against the man whose heart is set on righteousness, and lure to his ruin the man who pauses half-hearted between good and evil. (14:79)

22. Prophecy

Prophecy is one of the attributes of the Weird Sisters. Snider says that "the prophetic gift is the culmination of
their influence upon human conduct." They use prediction to spin man into the web of destiny, and it will depend upon the character of each whether the web will catch them. (40:221)

D. Ethical Values As Found in *Hamlet*

1. Madness

Many of the critics devote much space to the controversy concerning Hamlet's madness. This study is concerned with this controversy only in so far as the ethical values involved are pointed out. He may be mad or he may assume madness. If his madness destroys his responsibility, then his life is without ethical value save for the possibility that his madness grew out of his ignorance of or of his ignoring those ethical principles that would have prevented such madness.

Bowden writes:

*By his intellectual soul man is great, and that soul he holds from God, and for his use of this gift of reason he is responsible.*

And Hamlet recognizes this, for he says,

*What is man,*
*If his chief good, and market of his time,*
*Be but to sleep and feed? A beast, no more.*
*Sure, He, that made us with such large discourse,*
*Looking before and after, gave us not* That capability and god-like reason To fust in us unused. *Hamlet, iv.4* (3:407)
Stoll regards his madness as assumed (47:28-29) and so would make him entirely responsible for his behavior. But Knight attributes his actions to mental sickness. He says,

... a sick soul is commanded to heal, to cleanse, to create harmony. But good cannot come of evil... Hamlet's outstanding peculiarity in the action of the play may be regarded as a symptom of this sickness in his soul... the intuitive faith, or love, or purpose, by which we must live if we are to remain sane, of these things which are drawn from a timeless reality within the soul, Hamlet is unmercifully bereft. (26:22-31)

However, Knight feels that there are but three times throughout the course of the play when Hamlet loses absolute mental control, and those instances occur in his dealings with Ophelis.

On all other occasions his abnormal behavior, though it certainly tends toward, and might even be called, madness in relation to his environment, is yet rather the abnormality of extreme melancholia and cynicism. (op. cit.:24)

Snider also attributes his behavior to melancholy. So the moral law holds him fast at the start, and causes him to react inwardly against the external pressure of the world. But the burden of conflict weighs him down with melancholy.

He doubts the morality of the ghost with its revenge, and he doubts its reality; it may both tell a lie and be a lie. He even connects it with his own subjective condition: "out of my weakness and my melancholy that spirit abuses me to damn me."
Mathew does not feel Hamlet to be entirely responsible for his conduct for he says,

If we judge him by the play . . . we can only conclude that he was more mad than he thought he was though more sane than some others believed. . . No dramatist intending to write a play in which his hero should merely feign madness would begin it by making him long to kill himself while he is alone. (32:243)

Bridges quotes Bradley as saying,

Hamlet has had a moral shock through the horrible conduct of his mother—a shock which accounts for his melancholy and his power of action only so far as concern his mother and uncle. In all other relations of life, Hamlet is as alert and efficient as ever. (6:113)

2. Duty

The action of the play grows out of Hamlet's reaction to his sense of duty. Brooke says Shakespeare places Hamlet "in the midst of terrible events, face to face with an awful revenge which duty seems to demand of him. (7:99) Snider notes that he was called upon to vindicate both the "Family and State," as well as his own individual rights.

The order of the world is turned upside down; he knows that he is born to set it right; that this is the highest duty, to which every inferior duty must yield. (40:317)

Dowden finds that he is called upon to assert moral order in a world of moral confusion and obscurity. . . He is made for hon-
esty and he is compelled to practice a shifting and subtle stratagem; thus he comes to waste himself in ingenuity and crafty device. (15:116)

And Brooke asserts that

There were from the beginning only two things to do--and to do at once--either to obey the Ghost, and kill the King quickly, and take the consequences--or else to say the Ghost was wrong in urging vengeance; and to disobey him, leaving to the justice of God the punishment of the King. Hamlet did neither. (7:137)

3. Disgust

As Hamlet learns of his duty he is filled with disgust and horror by the knowledge which the Ghost imparts to him. It is this feeling of disgust that influences him so greatly that, as some believe, he is rendered unable to perform his duty. Eliot agrees with Mr. Robertson that the impelling motive of Hamlet is the effect of a mother's guilt upon her son.

Hamlet is up against the difficulty that his disgust is occasioned by his mother, but that his mother is not an adequate equivalent for it; his disgust envelops and exceeds her. It is thus a feeling which he cannot understand; he cannot objectify it, and it therefore remains to poison life and obstruct action. (16:62)

Hudson says that the actions of his mother have fallen with such terrible weight upon Hamlet that his soul is so oppressed with unutterable grief and shame that he "would
gladly escape, even by his own death, from scenes so hor­rible and so disgusting." (21:269) Bradley notes that Hamlet acknowledges the duty of vengeance, but his whole heart, which is in his horror at his mother's fall and in his longing to raise her, is never in it. (4:138)

4. Revenge or Vengeance

The specific duty laid upon Hamlet by the Ghost was the avenging his father's murder. To Hamlet already plunged into grief over the death of his father and disgust at the hasty marriage of his mother this revenge comes to demand its execution. It is a duty particularly repulsive to him because he cannot find that in his life that echoes to it.

Mrs. Jameson observes in writing of Hamlet,

... We behold him at once in a sea of troubles, of perplexities, of agonies of terrors. Without remorse, he endures all its horrors; without guilt, he endures all its shame. A loathing of the crime he is called on to revenge, which revenge is again abhorrent to his nature, has set him at strife with himself. (22:201)

Knight says, "Yet to Hamlet comes the command of a great act--revenge." (26:22)

According to Sharp it is the duty of the state to see that evil is meted to evil in the interest of public wel­fare. But in life's ethical code private punishment is condemned. However, during that period of history in
which Hamlet lived vengeance was considered a sacred duty. (38:72) But Hamlet, during his student days at Wittenberg, had become acquainted with those religious principles that were fostered by the Reformation. Consequently there is a conflict within him--duty demands that he kill the King and reason supported by the feelings of his inner life keeps him vacillating. Brooke points out that this characteristic in Hamlet's life makes him abhor the position he finds himself in and unfits him to meet it.

Revenge is demanded from one who has only discussed revenge. (7:106)

When the opportunity for killing the King is offered to Hamlet, he does not take it. Bowden explains that revenge is measure for measure, eye for eye, and tooth for tooth. Consequently he agrees with Hamlet. "To send a murderer to heaven was no revenge for the murdered man who had been sent to hell." Having clearly thought out the terms of the command, "the very frightfulness of the conclusion," says Bowden, "explains and justifies his inability to fulfil it in practice;" for "he fears the canon which the Eternal has fixed against slaughter, and the future consequences of its transgression." (3:299) Stoll expresses the same idea.

He spares the King at prayer because when
he kills him it must be according to the strict principle of the vendetta, an eye for and eye, a soul for a soul. (41:136)

Hamlet's failure to take his revenge and so fulfil the demands of duty cause the other events of the play and in the end brings death to all the characters connected with him. Such tragedy is not natural to normal life. If Hamlet is a sane young man he is responsible for doing his duty, though that may not be a duty in accord with the highest ethical principles of a Christian world. In Hamlet's world revenge was highly ethical. The King was subject to no other person or tribunal for punishment of his crimes this side the grave. A failure on Hamlet's part must be accounted for in the ethical world. One who does his moral duty fulfils ethical law, and one who does not do so fails to fulfil that law. Therefore the habits of inbred characteristics of a life account for one's failures or successes. Life expects certain things of each man who plays his part on her stage.

5. Intellect

It is said by many who have studied Hamlet's life to learn why he failed to carry out his life's behest, that his intellect prevented him. Intellect as endowed by Life to man should give him power to succeed in accomplishing the
tasks Life sets before him. Why should it prevent Hamlet from doing so? Chambers says that an over-cultivated imagination and an over subtilized reason is impotent in meeting "the call of every day life for practical efficiency."

Hamlet does not fail because the problems of practical life are not subtle. .. tragedy comes because the subtleties are so many and the occasions for self sacrifice so obvious, that only the stupid brain, or the blunt moral sense is able to disregard them. (10:182)

Mathew declares that Hamlet is the victim of his own meditation. (32:245) Crump suggests that wisdom should be credited to him for he is so intensely wise that action becomes impossible. (13:115) And Masefield found that Hamlet was too wise.

The dual action, pressing in both cases to complete an event, cannot get past his wisdom into the world. The action in one case is a bad one. It is simply murder. In the other, and more important case, it is, according to our scheme, also a bad one. It is revenge, or, at best, the taking of blood for blood. (31:158)

Snider emphasizes the importance of the normal use of intellect by his question:

When it is said that Hamlet's reflection destroys his action, is it meant that we should never think before we act?

and explains that action without thought made Hamlet a criminal and brought him to destruction. "Hence," he concludes,
"the lesson is that we are to reflect before acting, but not to stop there." (40:318-9)

6. Weakness of Character

Hamlet's inaction is attributed by some to a weakness in his character. Wilson says that while the forces of evil are active and sinister in Hamlet the prevailing note is weakness. (44:120) Chambers attributes his failure to accept the crisis when it comes to his want of purpose. Ophelia, Polonius, Laertes, Gertrude, Rosencrantz and Guildenstern are sacrificed "on the altar of his infirmity." (10:189)

On the other hand Masefield declares that

Hamlet is neither "weak" nor "impractical" as so many call him. What he hesitates to do may be necessary, or even just as the world goes, but it is a defilement of personal ideals, difficult for a wise mind to justify. (31:161)

And Bridges says that had Hamlet really been a weak creature who grasped at every excuse for escaping his responsibility, Claudius would have come to look upon him with contempt, and to feel his own position growing ever more secure. (6:135)

7. Procrastination

Hudson agrees with Coleridge who says that Hamlet loses
the power to act because he procrastinates. The energy of resolution destroys the power of action. \(21:264\) But Bridges says that when we remember Hamlet's mission was to prove the guilt of Claudius in such a way that no man could possibly doubt it, we see that there is no ground at all for the idea that he was a "weak, imperfect, morbid, procrastinating creature." \(6:132\)

8. Indecision

Crump decides that Hamlet is the prey of indecision rather than of an over-mastering passion. \(13:109\) And Coleridge says,

The determination to allow the guilty King to escape at such a moment (when he is praying) is only part of the indecision and irresolution of the hero. \(12:478\)

9. Grief

Campbell asserts that grief renders Hamlet dull and slothful in executing his duty.

10. Sin

Snider points out that Hamlet is in a dilemma.

... if he acts, it is through impulse, and he falls into guilt; if he reflects he cannot act—that is, he cannot do the Great Deed of his life, and so commits, at least a sin of omission. \(40:320\)
Ferris-Gettemy says that a life must be actively supported by conscience and strength or it will neglect its opportunities to act. When the highest principles of life are passive, they are not self-sustaining. The soul is held just as strongly responsible for omission as for commission. Ophelia's sin was omission. (19:254)

11. Impulse

Snider defines impulse as "the first and lowest form of action--unconscious, unreflecting--and belongs to the emotional nature of man." (40:315) It is under the influence of impulse that man acts upon the spur of the moment without considering the consequences.

In considering Hamlet's actions, Snider finds that when he acts he acts under the influence of blind impulse. It is so when he slays Polonius, and the result of his act is guilt--his first "deed of guilt." (40:320) Campbell notes that Hamlet let swift passion undirected by reason seize him with resulting devastation though not eternal damnation. (9:147)

12. Self-Interest

Helen Faucit indicates that one of Hamlet's weaknesses is his interest in himself. So enwrapped is he in his own
suffering that "he has no thought to waste on the delicate
girl whom he had wooed." (18:17

13. Strength

But Dowden disagrees with his fellow critics. He
finds strength in Hamlet's character.

That in spite of difficulties without, and
inward difficulties, he still clings to
his terrible duty--letting it go, indeed
for a time, but returning to it again, and
in the end accomplishing it--implies
strength. (15:130)

14. Virtue

"Virtue as a negative quality is only a sham," says
Ferris-Gettemy in referring to the Queen. (19:254)

Whatever weakness Hamlet's critics may attribute to
him his friends and enemies speak only good of him. Stoll
says that Ophelia's praise of him is the accepted opinion.

One would have expected comment on Hamlet's
shortcomings, his weakness or tragic fault.
Instead, there is only praise from his
friends, fear and hatred from his enemies.
(46:22-23

15. Good

A definite one of these values is good. "If good be
defined as the object of desire, Shakespeare represents a
world in which no one formula can be made to cover the con-
tent of the idea," declares Sharp who queries,

Whose judgment of values is correct? Or is there no standard that applies to all men? Is my good simply that which I desire; and when choice is necessary, is the better that which I desire more? Hamlet's answer is

Why, then 'tis none to you; for there is nothing either good or bad, but thinking makes it so. II.ii.225 (38:93)

Bowden says that Shakespeare constantly teaches that man loves a woman because of her goodness and because she awakens all the good in him. To Shakespeare "virtue is beauty and sin a deformity," and his heroines are therefore wooed and won by reverence and sacrifice and not by an appeal to their lower nature. Ophelia is one of these women who wins the love of intellectual Hamlet, though herself exhibiting no intellectual qualities, because she is good—she has innocence, simplicity, trustfulness, and deep affection. (3:404)

16. Innocence

"The soul of innocence and gentleness, virtue radiates from her insensibility, as fragrance is exhaled from flowers," so writes Hudson of Ophelia. (21:309) And Bowden in writing of her goodness asserts that Ophelia has innocence. (3:404) Brooke says concerning her,
In loveliness she died; and the world went on, the better for her madness, since it was beautiful. She came, in her innocent grace, in her feeble maidenhood, into the path of great events, when they were clashing in storm, and she perished in the wind of them. . . . The innocent perish like the guilty; 'tis a strange world. Yet Ophelia lives on--it is her reward. (7:130)

And Luce writes of her:

... chaste as ice and pure as snow; a "green girl," said her foolish father, . . . "pure as the lines of green that streak the white of the first snow-drops' inner leaves"; a maiden innocent as innocence, child-like as childhood, yet very woman of very woman whom a queen would gladly take to her as a daughter, whose bride-bed a queen would have decked with flowers: who importuned with the love of Hamlet in honorable fashion, besmirched with no soil, no cautal; who returned his love with such maiden modesty that the selfish warning of her brother, the coarse injunctions, the impertinent inquiries of her father, the fantastic insinuations of her half-frenzied lover, could not convict of one evil thought. (29:274)

17. Morality

Hamlet according to Snider (40:291) has a most sensitive moral nature which gives him a profound feeling of duty. And Ferris-Gettemy says,

The moral Hamlet is so crushed by the conduct of his mother that he wished that the Everlasting had not fixed His cannon 'gainst self-slaughter.
But since the Everlasting has fixed this law, the Religious Hamlet withholds his hand and refrains from taking his own life. The Moral Hamlet conflicts with the outer world, he finds the time is out of joint, and when he realizes that to set it right devolves upon him, he rebels. . . It is readily seen. . . that it is Hamlet's moral nature which is stirred to its very depths; ambition for power nowhere appears. (19:262, 266)

Sharp finds that in the moral life there is to be found beauty of soul, and to this phase of the moral life Shakespeare's people are "as sensitive as the Greeks." It is Hamlet's consciousness of this that prompts him to say,

That monster, custom. . . is angel yet in this, That to the use of actions fair and good He likewise gives a frock or livery, That aptly is put on. (38:16)

18. Outer and Inner Life

In Hamlet as in Macbeth and Brutus there is a conflict between the outer and inner life. Here the inner life rules the outer. Thus Brooke explains this conflict.

Yet his very self-contempt conducts him not into action, but into self-analysis--always gliding away from the hatefulness of the outward into his inward life--and then, in that inward life, finding only doubt, hesitation, wavering distress. Again he asks--Is the Ghost true? Is his vengeance justly asked for? If I kill the King, will it be murder done on the guiltless, or justice done on the guilty? I must prove the truth. (7:112-3)
Ferris-Gettemy, in her discussion of morality, refers to this conflict between the outer and inner life. (19:262, 266)

19. Idealism

To Shakespeare Hamlet, like Brutus, was a profound dreamer and a high-minded idealist. This is the opinion of Brandes. (5:304)

20. Conscience

Hamlet, Claudius, and Gertrude all recognize conscience, and each receives from life what he permits conscience to give him. "According to certain moralists," says Sharp, "conscience is a mystic oracle within the breast through which are transmitted to this lower world the laws of a supersensible commonwealth. According to others, . . . conscience is the mind as a whole regarded as the source of moral judgments." (38:97) Both views agree that conscience is found within man.

Ferris-Gettemy says that Ophelia being unsupported by conscience fell an easy pray to the worldly wise; that Hamlet was the victim of conscience; and that Polonius, who could give advice to his children, never felt a prick of conscience. (19:254-62)

Sharp calls attention to Hamlet's unconcern or inat-
tention to his conscience after killing Polonius; yet turns to awaken his mother's conscience. And he paints such a picture before her eyes that her better impulses are quickened into life and she again has the power to see herself as she is.

Love and pity, sorrow and shame at the downfall of her nobler self, loathing for the self that now dwells in its place, these Hamlet has aroused. If the scene is meant to represent the awakening of conscience, these are conscience. (38:97-99)

Snider says,

Hamlet cannot do his deed at the behest of duty, not can the King undo—that is, repent of—his deed at the command of conscience. Hamlet represents the undone which should be done, the King represents the done which should be undone. Neither reaches the goal which reason so clearly sets before them, and both perish by the inherent contradiction of their lives... They die by the retribution of their deeds...

... Here we see the moral consciousness in its extreme expression. (40:302, 305)

This author recognizes conscience as the right of the individual to determine his own action "through himself, against all demands of objective institutions, as State Law, or any established authority. This privilege only offers Hamlet conflict for he sees two sides of himself in direct contradiction at the same time he feels the sin and misery of action; at one moment the one is uppermost, but the next
It is conscience that renders the King fearful of Hamlet for it makes him see discovery in Hamlet's strange and unaccountable conduct. And it is conscience that rules Hamlet's revenge and makes him question:

Is't not perfect conscience
To quit him with this arm? and is't not to be damn'd
To let this canker of our nature come
In further evil? (7:113, 136)

In referring to the King's conscience Brooke says,

What sort of a conscience it was we hear in his soliloquy when (after the terror of his discovery) he tries to pray. Shakespeare opens the secret chamber of his soul. He confesses himself to himself, his murder, his inability to pray. But there is forgiveness in heaven, he says, else what were the use of the existence of mercy; and to pray is to be pardoned. So will my fault be done. But then I keep all the pleasant results of my crime, and I doubt that one can be pardoned and retain the offense. That is often the way with earthly law, but not with heavenly---. . . All the same it has been a great relief to him to have had it out with his conscience, to have listened to its wail and bid it go to sleep; to have bluffed heaven with a desire for repentance. (op. cit.:125)

Faucit says that the stings of the Queen's awakened conscience are "the black and grained spots" in her soul, of which she speaks. (18:12)

Knight thinks it is a mistake to say Claudius is a
hardened criminal for when "Polonius remarks on the hypocrisy of mankind he murmurs to himself:"

0, 'tis too true!
How smart a lash that speech doth give
my conscience!
The harlot's cheek, beautied with plastering art,
is not more ugly to the thing that helps it
Than is my deed to my most painted word;
O heavy burthen! Ham. III.i.48 (26:38)

Burgess lists the following lines from the play that refer to conscience and its attributes.

Conscience does make cowards of us all. Ham. 3:1

For murther, though it have no tongue, will speak
With some miraculous organ. . .
The play's the thing
Wherein I'll catch the conscience of the King.
Ham. 2:2 (8: 125, 126)

21. Will-Power

Sharp says, "A second form of moral beauty is the display of will-power." And Horatio is one who displays this. In writing of Horatio, Sharp says that he who embodies the ideal of goodness, endowed at birth with a temperament that turns to virtue as instinctively as a flower to the sun, that shrinks from the touch of sin as from the defilement of pitch, that knows no distinction between the interests of self and of others, must be endowed in equal measure with the spirit of service and power of will. (38:18-22) Crump finds that "the chief characteristics of Hamlet are inaction
and lack of will-power." (13:111)

22. Sincerity

Dowden finds that a longing for sincerity is one of the deepest characteristics of Hamlet's nature. He has an aversion for all that is false, affected, or exaggerated and yearns for truth in mind and manners. (15:134) To Crump "He is utterly sincere, and entirely free from sentimentality. (13:115) Concerning Ophelia Hudson writes:

The central idea or formal cause of Ophelia's character stands in perfect simplicity,—the pure whiteness of perfect truth. . . Her free docility to paternal counsel and full submission to paternal command are in no sort the result of weakness; filial duty and filial affection being the native element of her young life; so that she instinctively shrinks from forsaking that element. (21:303)

23. Sweetness


24. Nobility

Hudson also says that "Horatio is one of the noblest and most beautiful of Shakespeare's male characters."

He is at all times superbly self-contained: he feels deeply but never gushes or runs over: as true as a diamond, as modest as a virgin, and utterly unselfish, a most manly soul full of a like strength, tenderness, and
And he justly says,

No criticism on Hamlet can live that does not recognize his thorough nobleness of character. For as he stands to my mind, his supreme desire is, to think and do what is right—right morally, socially, politically, and according to old English ideas: . . . it is a matter of high concernment to us, that we learn to regard him as a truly heroic and honourable pattern of manhood. Surely it cannot but be good and wholesome for us to sympathize with him in his sensitive rectitude, his delicacy and tenderness of conscience, and in his prizing above all things the sacred freehold of clean hands and a pure heart. (21:267)

25. Unselfishness

Bradley sees an exhibition of unselfishness and strength in Ophelia's joining the 'plot' to discover the cause of Hamlet's madness. To him it is not a sign of weakness. (4:163)

26. Love

Love is the great sustaining power of the soul. Man is able to endure much if he but have the sympathy and understanding of a loved companion. Had Hamlet had this love from Ophelia their lives might have been different. Knight writes:

Hamlet's soul is sick to death—and yet there is one thing left that might save him.
In the deserts of his mind, ... was yet one flower, his love of Ophelia. ... This, too, is taken from him. Her repelling of his letters and refusing to see him, in obedience to Polonius' command, synchronizes unmercifully with the terrible burden of knowledge laid on Hamlet by the revelation of the Ghost. (26:22-23)

27. Falseness

Burgess quotes:

One may smile and smile and be a villain. 
Ham. 1:5 (8:142)

And Hudson pertinently analyses the falseness in Claudius's character.

There is one further point in Claudius' character so suggestive of wholesome thought that it ought to receive some passing notice. --The words "All may be well," with which he prologues his act of devotion, are very significant, as showing that his prayer is an attempt to make religion a substitute for duty. As often happens in real life, he be-takes himself to a sentimental repentance. For who has not seen men resorting to very emphatic exercises of religion, as virtually dispensing with the law of good and pious works? It is observable that the King's fit of devotion operates to ease him through his course of crime, instead of deterring him from it. (21:297)

28. Hypocrisy

To illustrate hypocrisy Burgess quotes.

Your bait of falsehood takes this carp of truth. Ham. 2:1
'Tis too much prov'd, that, with devotion's visage, And pious actions, we do sugar o'er The devil himself. Ham. 3:1

God hath given you one face, and you make yourselves another; you jig, you amble, and you lisp, and nickname God's creatures, and make your wantonness your ignorance. Ham. 3:1 (8:160)

Brooke finds the King practicing a "piece of detestable and unforgivable hypocrisy" when he urges Hamlet to think him a father and gives him much advice, that not only is moral but even religious in tone, against an overweening grief since he has murdered the father for whom Hamlet is grieving. (7:125)

29. Treachery

Both Hudson and Brooke find the King the embodiment of treachery. Hudson says,

Claudius is essentially a low, coarse, sensual, brutish villain; without honor and without shame; treacherous and cruel to the last degree; at once hateful, loathsome and execrable. At the same time he is mighty shrewd and sagacious; quick and fertile of resource; inscrutably artful and cunning; withal, utterly remorseless and unscrupulous, and sticking at nothing, however base or wicked to gain his ends, or to secure himself in what he has gained. Thus he stands forth "a bold bad man," of a character too vile and too shocking to be suffered to live, yet exceedingly formidable to contend with. (21:268)
And Brooke writes:

In the King. . . we have drawn one to whom for the sake of lust and ambition treachery was native. (7:124)

30. Remorse

The King and the Queen both feel the hopeless anguish caused by a sense of guilt. Bradley says that the Queen "dies a better woman than she had lived" because she felt a genuine remorse when Hamlet showed her what she had done. (4:167) And Knight thinks the King's soul was wrenched with remorse by Hamlet's play. To him Claudius's remorse is genuine and expresses itself in the prayer "of a striken soul beginning, 'O, my offence is rank, it smells to heaven!'--III.iii.36 (26:38)

And Sharp writes:

If virtue be beautiful and thus attractive, it should follow that vice is hideous and repulsive. But this is not the whole truth. Certain forms of vice are not merely hateful in so far as they involve qualities the direct antithesis of the corresponding virtues; they possess in addition the power of arousing a sort of physical revulsion, direct, unreasoned, but sometimes of unmeasured intensity. . . . King Claudius, awakening in a moment of remorse to the true nature of his crime, expresses the loathing with which it fills him in the words, "O, my offence is rank, it smells to heaven." III.3.36 (38:25,26)
31. Retribution

Concerning retribution, Goethe says,

It is the tendency of crime to spread its evils over innocence, as it also is of virtue to diffuse its blessings over many who deserve them not; while, frequently, the author of the one or of the other is not punished or rewarded. (Quoted by Hudson 21:312)

And Hudson adds,

From such . . . discrepancies . . . there is but one refuge. What that refuge is the play does not fail to tell us: and it tells us by the mouth of him who has most cause to dread what his guilt-burdened conscience forecasts so profoundly:

In the corrupted 'currents of this world Offence's gilded hand may shove-by justice; And oft 'tis seen the wicked prize itself Buys out the law: but 'tis not so above; There is no shuffling, there the action lies In his true nature; and we ourselves compell'd Even to the teeth and forehead of out faults, To give-in evidence. (Ibid.:312)

Snider finds retribution coming to both Hamlet and the King. Hamlet killed Polonius, and in so doing committed the very crime he was seeking to punish. For that deed he met his fate at the hands of the son whose father he had killed. And the King in like manner "perishes by the hand of him whose father he has slain." (40:321, 403)

The following lines are quoted from Burgess. (8:167)

No reckoning made, but sent to my account With all my imperfections on my head. Ham. 1:5
E. Comparative Study of the Ethical Values Presented by the Critics

This study has thus far revealed that the authorities consulted agree that the three tragedies, *Julius Caesar*, *Macbeth*, and *Hamlet* are full of ethical values. It is now the purpose to show how the data obtained answers two questions: (1) What are the ethical values attributed to each drama? (2) What emphasis has been placed on each value?

1. Ethical Values Found in *Julius Caesar*

   a. What are the ethical values found in *Julius Caesar*?

   The study reveals thirty-six different ethical values noted in *Julius Caesar* by sixteen different critics. Following is a list of these values with the names of the critics noting them:

   1. Altruism
      Sharp
   2. Ambition
      Burgess
      Hudson
      Snider
   3. Conscience
      Burgess
      Hudson
      Knight
      Stoll
   4. Consistency
      Snider
5. Constancy
   Burgess
   Dowden

6. Duty
   Brandes
   Bowden
   Hudson
   Stoll

7. Egoism
   Brandes
   Snider

8. Envy
   Brooke
   Hudson
   Masefield

9. Fortitude
   Hudson

10. Hate
    Brooke
    Crump
    Hudson

11. Honor
    Sharp
    Snider

12. Hypocrisy
    Brandes
    Burgess
    Snider

13. Idealism
    Brooke
    Brandes
    Chambers
    Crump
    Dowden
    Hudson

14. Individuality
    Moulton

15. Ingratitude
    Brandes
    Burgess
    Masefield

16. Intellect
    Hudson
    Snider

17. Justice
    Hudson
    Masefield
    Moulton

18. Liberty
    Brooke
    Moulton

19. Love
    Sharp

20. Morality
    Brooke
    Brandes
    Hudson
    Snider

21. Mobility
    Brandes
    Brooke
    Dowden
    Hudson

22. Outer--Inner Life
    Masefield
    Moulton

23. Patriotism
    Hudson
    Snider

24. Pity
    Sharp

25. Pride
    Brandes
    Brooke
    Knight
b. What emphasis has been placed on each ethical value?

The thirty-six values have been listed in the order of their frequency in Table I. A study of this table reveals that idealism was noted by six different critics; weakness by five; conscience, duty, morality, and nobility by four each. Ten values were each listed by three different critics; eight values by two; and twelve each by at least one critic.

From Table II, in which has been listed the critics in the order of the number of values each emphasized, it
TABLE I

Values Found in *Julius Caesar*
Listed in Order of Frequency Found

<table>
<thead>
<tr>
<th>No.</th>
<th>Values</th>
<th>Frequency</th>
<th>No.</th>
<th>Values</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Idealism</td>
<td>6</td>
<td>19</td>
<td>Honor</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>Weakness</td>
<td>5</td>
<td>20</td>
<td>Intellect</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Conscience</td>
<td>4</td>
<td>21</td>
<td>Liberty</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>Duty</td>
<td>4</td>
<td>22</td>
<td>Outer vs. Inner Life</td>
<td>2</td>
</tr>
<tr>
<td>5.</td>
<td>Morality</td>
<td>4</td>
<td>23</td>
<td>Patriotism</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td>Nobility</td>
<td>4</td>
<td>24</td>
<td>Purity</td>
<td>2</td>
</tr>
<tr>
<td>7</td>
<td>Ambition</td>
<td>3</td>
<td>25</td>
<td>Altruism</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>Envy</td>
<td>3</td>
<td>26</td>
<td>Consistency</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>Hate</td>
<td>3</td>
<td>27</td>
<td>Fortitude</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>Hypocrisy</td>
<td>3</td>
<td>28</td>
<td>Individuality</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>Ingratitude</td>
<td>3</td>
<td>29</td>
<td>Love</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>Justice</td>
<td>3</td>
<td>30</td>
<td>Pity</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>Pride</td>
<td>3</td>
<td>31</td>
<td>Retribution</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td>Self-Mastery</td>
<td>3</td>
<td>32</td>
<td>Remorse</td>
<td>1</td>
</tr>
<tr>
<td>15</td>
<td>Treachery</td>
<td>3</td>
<td>33</td>
<td>Righteousness</td>
<td>1</td>
</tr>
<tr>
<td>16</td>
<td>Virtue</td>
<td>3</td>
<td>34</td>
<td>Softness</td>
<td>1</td>
</tr>
<tr>
<td>17</td>
<td>Constancy</td>
<td>2</td>
<td>35</td>
<td>Tyranny</td>
<td>1</td>
</tr>
<tr>
<td>18</td>
<td>Egoism</td>
<td>2</td>
<td>36</td>
<td>Womanliness</td>
<td>1</td>
</tr>
</tbody>
</table>

TABLE II

Critics Contributing to this Study
Listed in Order of Values Emphasized

<table>
<thead>
<tr>
<th>No.</th>
<th>Critic</th>
<th>No. of Values</th>
<th>No.</th>
<th>Critic</th>
<th>No. of Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hudson</td>
<td>15</td>
<td>9</td>
<td>Sharp</td>
<td>4</td>
</tr>
<tr>
<td>2</td>
<td>Brandes</td>
<td>13</td>
<td>10</td>
<td>Chambers</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>Brooke</td>
<td>9</td>
<td>11</td>
<td>Crump</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>Snider</td>
<td>9</td>
<td>12</td>
<td>Knight</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>Burgess</td>
<td>6</td>
<td>13</td>
<td>Stoll</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td>Dowden</td>
<td>6</td>
<td>14</td>
<td>Jameson</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>Moulton</td>
<td>6</td>
<td>15</td>
<td>Lee</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>Masefield</td>
<td>5</td>
<td>16</td>
<td>Wilson</td>
<td>1</td>
</tr>
</tbody>
</table>
will be seen that Hudson emphasized fifteen values in the play, and Brandes emphasized thirteen. Brooke and Snider each presented nine. Burgess, Dowden, Moulton, each listed six. One critic listed five; one, four, and one, three; while three critics each listed two, and three others listed one each.

As shown by this data, ethical values have been attributed to Julius Caesar. It further shows that thirty-six different values were identified, and all thirty-six were mentioned by at least one critic, and one value was emphasized by six critics.

2. Ethical Values Found in Macbeth

a. What are the ethical values found in Macbeth?

The study revealed twenty-two different ethical values emphasized in Macbeth by fifteen authors of literary merit. These values with the names of those recognizing them are listed below:

1. Ambition
   Chambers 2. Conscience
   Dowden
   Hudson  Bowden
   Jameson  Brandes
   Knight  Burgess
   Snider  Dowden
   Stoll  Hudson

2. Conscience
   Bowden
   Brandes
   Burgess
   Dowden
   Hudson
   Knight
   Luce
   Moulton
   Snider
   Stoll
3. Evil--Sin
Snider

4. Fear
Chambers
Knight
Sharp
Snider

5. Fidelity
Dowden

6. Goodness
Bowden
Dowden
Moulton

7. Guilt
Crump
Hudson
Jameson
Knight
Snider

8. Hospitality
Hudson
Knight

9. Hypocrisy
Burgess
Snider

10. Outer--Inner Life
Chambers
Jameson
Moulton
Snider

11. Pride
Knight

12. Prophecy
Snider

13. Remorse
Bowden
Chambers
Jameson
Snider

14. Retribution
Burgess
Chambers
Dowden
Moulton
Snider

15. Supernatural
Dowden
Hudson
Moulton
Snider

16. Temptation
Snider

17. Treachery
Hudson
Snider

18. Truth
Hudson

19. Virtue
Bowden
Bradley
Hudson
Snider

20. Weakness
Bradley

21. Will
Bradley
Hudson
Snider

22. Womanhood
Jameson
### TABLE III

Values Found in *Macbeth* Listed in Order of Frequency Found

<table>
<thead>
<tr>
<th>No.</th>
<th>Values</th>
<th>Frequency</th>
<th>No.</th>
<th>Values</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Conscience</td>
<td>10</td>
<td>12</td>
<td>Hospitality</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>Ambition</td>
<td>7</td>
<td>13</td>
<td>Treachery</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Retribution</td>
<td>6</td>
<td>14</td>
<td>Hypocrisy</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>Guilt</td>
<td>5</td>
<td>15</td>
<td>Evil-Sin</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>Remorse</td>
<td>4</td>
<td>16</td>
<td>Temptation</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>Fear</td>
<td>4</td>
<td>17</td>
<td>Truth</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>Outer and Inner</td>
<td>4</td>
<td>18</td>
<td>Fidelity</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Life</td>
<td></td>
<td>19</td>
<td>Womanhood</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>Virtue</td>
<td>4</td>
<td>20</td>
<td>Weakness</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>Supernatural</td>
<td>4</td>
<td>21</td>
<td>Pride</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>Will</td>
<td>3</td>
<td>22</td>
<td>Prophecy</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>Goodness</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### TABLE IV

Critics Contributing to the Study of *Macbeth* Listed in Order of Values Emphasized

<table>
<thead>
<tr>
<th>No.</th>
<th>Critic</th>
<th>No. of Values</th>
<th>No.</th>
<th>Critic</th>
<th>No. of Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Snider</td>
<td>15</td>
<td>9</td>
<td>Bradley</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>Hudson</td>
<td>9</td>
<td>10</td>
<td>Burgess</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>Dowden</td>
<td>6</td>
<td>11</td>
<td>Sharp</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>Knight</td>
<td>6</td>
<td>12</td>
<td>Stoll</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>Chambers</td>
<td>5</td>
<td>13</td>
<td>Brandes</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>Jameson</td>
<td>5</td>
<td>14</td>
<td>Crump</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>Moulton</td>
<td>5</td>
<td>15</td>
<td>Luce</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>Bowden</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
b. What emphasis has been placed on each ethical value?

The twenty-two values have been listed in the order of their frequency in Table III. A study of this table reveals that conscience was emphasized by ten different authorities. Ambition was mentioned by seven; retribution, by six; and guilt, by five. Remorse, fear, outer and inner life, virtue, and the supernatural were listed by four each. Two values were emphasized by three critics, and three values were noted by two each, while eight values were recognized by one authority each.

Table IV, which lists the authorities in the order of the number of values emphasized, shows that Snider pointed out fifteen different values. Hudson followed with nine, and Dowden and Knight each recognized six. Chambers, Jameson, and Moulton emphasized five each. One critic listed four, two others pointed out three, two more found two, and three recognized one.

Therefore literary authorities have attributed ethical values to *Macbeth*. Those receiving the greatest emphasis are conscience, ambition, retribution, and guilt. And fifteen particular authorities listed twenty-two values as existing in *Macbeth*.
3. Ethical Values Found in *Hamlet*

a. What are the ethical values found in *Hamlet*?

The study revealed thirty-one different values emphasized by twenty-five authorities in the play *Hamlet*. These values and their authorities are listed below:

1. Conscience
   - Conscience
   - Disgust
   - Duty
   - Falseness
   - Good
   - Grief
   - Hypocrisy

2. Disgust
   - Disgust
   - Duty
   - Falseness
   - Good
   - Grief
   - Hypocrisy

3. Duty
   - Conscience
   - Disgust
   - Duty
   - Falseness
   - Good
   - Grief
   - Hypocrisy

4. Falseness
   - Conscience
   - Disgust
   - Duty
   - Falseness
   - Good
   - Grief
   - Hypocrisy

5. Good
   - Conscience
   - Disgust
   - Duty
   - Falseness
   - Good
   - Grief
   - Hypocrisy

6. Grief
   - Conscience
   - Disgust
   - Duty
   - Falseness
   - Good
   - Grief
   - Hypocrisy

7. Hypocrisy
   - Conscience
   - Disgust
   - Duty
   - Falseness
   - Good
   - Grief
   - Hypocrisy

8. Idealism
   - Conscience
   - Disgust
   - Duty
   - Falseness
   - Good
   - Grief
   - Hypocrisy

9. Impulse
   - Conscience
   - Disgust
   - Duty
   - Falseness
   - Good
   - Grief
   - Hypocrisy

10. Indecision
    - Conscience
    - Disgust
    - Duty
    - Falseness
    - Good
    - Grief
    - Hypocrisy

11. Innocence
    - Conscience
    - Disgust
    - Duty
    - Falseness
    - Good
    - Grief
    - Hypocrisy

12. Intellect
    - Conscience
    - Disgust
    - Duty
    - Falseness
    - Good
    - Grief
    - Hypocrisy

13. Love
    - Conscience
    - Disgust
    - Duty
    - Falseness
    - Good
    - Grief
    - Hypocrisy

14. Madness
    - Conscience
    - Disgust
    - Duty
    - Falseness
    - Good
    - Grief
    - Hypocrisy
<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>15. Morality</td>
<td>23. Sin</td>
</tr>
<tr>
<td>Ferris-Gettemy</td>
<td>Ferris-Gettemy Snider</td>
</tr>
<tr>
<td>Hudson</td>
<td>Crump Dowden</td>
</tr>
<tr>
<td>17. Outer--Inner Life</td>
<td>25. Strength</td>
</tr>
<tr>
<td>Brooke</td>
<td>Dowden Hudson</td>
</tr>
<tr>
<td>Ferris-Gettemy</td>
<td>26. Sweetness</td>
</tr>
<tr>
<td></td>
<td>Hudson</td>
</tr>
<tr>
<td>18. Procrastination</td>
<td>27. Treachery</td>
</tr>
<tr>
<td>Bridges</td>
<td>Brooke Hudson</td>
</tr>
<tr>
<td>Coleridge</td>
<td>28. Unselfishness</td>
</tr>
<tr>
<td>Hudson</td>
<td>Bradley</td>
</tr>
<tr>
<td>19. Remorse</td>
<td>29. Virtue</td>
</tr>
<tr>
<td>Bradley</td>
<td>Ferris-Gettemy</td>
</tr>
<tr>
<td>Knight</td>
<td>30. Weakness</td>
</tr>
<tr>
<td>Sharp</td>
<td>Bridges Chambers</td>
</tr>
<tr>
<td>20. Retribution</td>
<td>31. Will-Power</td>
</tr>
<tr>
<td>Burgess</td>
<td>Masefield Wilson</td>
</tr>
<tr>
<td>Hudson</td>
<td>Crump</td>
</tr>
<tr>
<td>Snider</td>
<td>Sharp</td>
</tr>
<tr>
<td>21. Revenge--Vengeance</td>
<td></td>
</tr>
<tr>
<td>Bowden</td>
<td></td>
</tr>
<tr>
<td>Brooke</td>
<td></td>
</tr>
<tr>
<td>Jameson</td>
<td></td>
</tr>
<tr>
<td>Knight</td>
<td></td>
</tr>
<tr>
<td>Sharpe</td>
<td></td>
</tr>
<tr>
<td>Stoll</td>
<td></td>
</tr>
<tr>
<td>22. Self-Interest</td>
<td></td>
</tr>
<tr>
<td>Faucit</td>
<td></td>
</tr>
</tbody>
</table>

b. What emphasis has been placed on each ethical value in *Hamlet*?

The thirty-one values have been listed in the order of their frequency in Table V. A study of this table reveals that conscience was emphasized by seven different authori-
ties. Madness and vengeance were treated six times each. Five critics mentioned intellect, and four emphasized weakness, disgust, and innocence. Five values were noticed by each of three authorities; ten were listed by two each, and nine were recognized by one authority.

TABLE V
Values Found in Hamlet Listed in Order of Frequency

<table>
<thead>
<tr>
<th>No.</th>
<th>Values</th>
<th>Frequency</th>
<th>No.</th>
<th>Values</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Conscience</td>
<td>7</td>
<td>17</td>
<td>Indecision</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>Madness</td>
<td>6</td>
<td>18</td>
<td>Outer-inner</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Vengeance</td>
<td>6</td>
<td>19</td>
<td>Sin</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>Intellect</td>
<td>5</td>
<td>20</td>
<td>Treachery</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>Disgust</td>
<td>4</td>
<td>21</td>
<td>Virtue</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td>Innocence</td>
<td>4</td>
<td>22</td>
<td>Will Power</td>
<td>2</td>
</tr>
<tr>
<td>7</td>
<td>Weakness</td>
<td>4</td>
<td>23</td>
<td>Grief</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>Duty</td>
<td>3</td>
<td>24</td>
<td>Idealism</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>Procrastination</td>
<td>3</td>
<td>25</td>
<td>Love</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>Sincerity</td>
<td>3</td>
<td>26</td>
<td>Morality</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>Remorse</td>
<td>3</td>
<td>27</td>
<td>Nobility</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>Retribution</td>
<td>3</td>
<td>28</td>
<td>Self-Interest</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>Falseness</td>
<td>2</td>
<td>29</td>
<td>Strenth</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td>Good</td>
<td>2</td>
<td>30</td>
<td>Sweetness</td>
<td>1</td>
</tr>
<tr>
<td>15</td>
<td>Hypocrisy</td>
<td>2</td>
<td>31</td>
<td>Unselfishness</td>
<td>1</td>
</tr>
</tbody>
</table>

In Table VI the authorities have been listed in the order of the number of ethical values each emphasized. This table shows that Hudson emphasized nine values. Of the twenty-five critics nine emphasized four or more values.

The conclusion to be drawn from this data is then that
there are ethical values attributed to Hamlet, since some twenty-five literary authorities have emphasized at least thirty-one of them.

TABLE VI

Critics Contributing to the Study of Hamlet Listed in Order of Values Emphasized

<table>
<thead>
<tr>
<th>No.</th>
<th>Critics</th>
<th>No. of Values</th>
<th>No.</th>
<th>Critics</th>
<th>No. of Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Hudson</td>
<td>9</td>
<td>14</td>
<td>Campbell</td>
<td>2</td>
</tr>
<tr>
<td>2.</td>
<td>Snider</td>
<td>8</td>
<td>15</td>
<td>Chambers</td>
<td>2</td>
</tr>
<tr>
<td>3.</td>
<td>Brooke</td>
<td>7</td>
<td>16</td>
<td>Coleridge</td>
<td>2</td>
</tr>
<tr>
<td>4.</td>
<td>Sharp</td>
<td>6</td>
<td>17</td>
<td>Faucit</td>
<td>2</td>
</tr>
<tr>
<td>5.</td>
<td>Knight</td>
<td>5</td>
<td>18</td>
<td>Masefield</td>
<td>2</td>
</tr>
<tr>
<td>6.</td>
<td>Bowden</td>
<td>4</td>
<td>19</td>
<td>Mathew</td>
<td>2</td>
</tr>
<tr>
<td>7.</td>
<td>Bradley</td>
<td>4</td>
<td>20</td>
<td>Brandes</td>
<td>1</td>
</tr>
<tr>
<td>8.</td>
<td>Burgess</td>
<td>4</td>
<td>21</td>
<td>Eliot</td>
<td>1</td>
</tr>
<tr>
<td>9.</td>
<td>Crump</td>
<td>4</td>
<td>22</td>
<td>Jameson</td>
<td>1</td>
</tr>
<tr>
<td>10.</td>
<td>Ferris-Gettemy</td>
<td>4</td>
<td>23</td>
<td>Luce</td>
<td>1</td>
</tr>
<tr>
<td>11.</td>
<td>Dowden</td>
<td>3</td>
<td>24</td>
<td>Robertson</td>
<td>1</td>
</tr>
<tr>
<td>12.</td>
<td>Stoll</td>
<td>3</td>
<td>25</td>
<td>Wilson</td>
<td>1</td>
</tr>
<tr>
<td>13.</td>
<td>Bridges</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4. Summary of Data Presented in Chapter II

The data obtained from this study emphasizes the fact that ethical values do exist and are emphasized by literary authorities in Shakespeare's Julius Caesar, Macbeth, and Hamlet. Since these values do exist a survey of the high-school editions of these three plays to determine how the editor has presented these values to the high-school student will be of value to teachers wishing to correlate the study of literature with the study of morals or character development. This survey is presented in Chapter III.
CHAPTER III
THE PRESENTATION OF THE ETHICAL VALUES
OF SHAKESPEARE AS FOUND IN THE
HIGH-SCHOOL EDITIONS OF
JULIUS CAESAR, MACBETH,
AND HAMLET

The survey of the ethical values attributed to Shakespeare's Julius Caesar, Macbeth, and Hamlet by thirty authorities reveals the rich opportunity an editor has to set before boys and girls those values that will emphasize character development in a wholesome and effective manner.

Snider says,

Shakespeare has thus illustrated a truth which it will do no hurt to repeat nowadays—that the content of a moral act can be given only by intelligence, and that the cultivation of intellect is in so far the cultivation of morality in its true sense. On this side our public schools are our best—and indeed, are fast becoming our only moral teachers. (39:203)

If Snider has not over emphasized the moral obligation of the public schools, it becomes increasingly important that the text-books used in the classroom be edited to present those ethical values that will aid in the teaching of character. This does not mean that text-books must become sermonettes, but it does mean that the
editor of a text-book should seize his opportunities to present pertinent ethical values to the student in a wholesome and effective manner. The careful study of the works of recognized students of Shakespeare reveals the richness of the moral values which abound in his plays. The editor who does not recognize his opportunity—who does not in his notes and comments point out or explain those profound truths that the poet has so subtly and understandingly drawn in the characters through their words and actions has failed to produce a book that can meet the requirements of modern American trends.

A. Methods of Presenting Ethical Values

There are fifty-eight different editions of the three dramas, *Julius Caesar*, *Macbeth*, and *Hamlet*, each presenting the drama in style and manner to attract the interest of the student as well as that of the teacher. But an edition of the drama must do more than present an attractive page; it must do more than explain obsolete and archaic words, more than explain the difference between the edition in hand and the early folio edition; it must present more than a few well chosen pictures and an attractive cover. Today it must have more even than a long record
of successful classroom use. Age may mean that the editor is not following modern American trends.

A study of these texts shows that many of the editors have not neglected their opportunity. They are presenting ethical values in their editions by one or more of five different methods. These five methods are designated by the following terms:

1. Identification

   This term is used when the editor mentions or names a value without commenting upon it.

2. Comment

   This term is used when the editor through his own comment, either in his introduction, footnotes, or appendix, emphasizes a particular value.

3. Quotation

   This term is used to indicate that the editor has included in his introduction, footnotes, or appendix, quotations from one or more of the books or essays of the literary authorities on Shakespeare and his works.
4. Question

a. Direct Question

This term is applied when the editor's questions refer directly to a specific value; e.g., "Where in the previous scene has Hamlet demanded her Loyalty?" This question calls attention directly to loyalty. An answer to this question will necessitate a discussion of loyalty in the classroom.

b. Indirect Question

This term is applied when the editor's question refers indirectly to a value; e.g., "What fault does he find with himself?" or "What insight into Hamlet's nature and present condition does his soliloquy reveal?" These questions do not direct attention to a specific value. The student may guess at or reason out an answer that will emphasize a certain value, or a good teacher may direct the attention to a particular value, but there is a fifty-fifty chance that the emphasis will not be placed on a definite value. Inasmuch as opinions differ it is impossible to determine what value will be emphasized by the discussion growing out of this type of question; and furthermore such emphasis has not been directed by the question to a specific value. For these reasons the indirect
question has not been recognized in this study.

5. Project

This term is used when the editor relates the particular value to a definite assignment; e.g.,

"Thou art the ruins of the noblest man
That ever lived in the tide of times."

Produce evidence to show that what Antony says here is substantially true.

B. Survey of High-School Editions of Julius Caesar

The following survey was made to determine what emphasis, if any, each of the twenty-one high-school editions of Julius Caesar placed on the ethical values attributed to it by literary authorities.

1. Academy Classics (66)

In the Foreword to his edition Samuel Thurber, Jr., says, concerning the new features introduced into his father's work,

It is hoped that this additional material will not only increase the interest of the student, but that it will also lighten the labor of the teacher. (66:iii)

But none of his six new features presents the ethical values of the dramatist. On page 101 of his appendix he says,

Brutus is an idealist. . . unfit for the work. . . called upon to do.
In his introduction to his notes on Act I he refers to Cassius's enmity toward Caesar, and to Brutus's conscientious meditations. On page 190 he briefly mentions the moral greatness of Brutus, and speaks of his integrity, his constancy, and honor. On page 237 he says, "Every detail is meant to exalt our estimate of the nobility of Brutus." On page 248 he questions the sincerity of Cassius, and closes the notes on each scene of the play with indirect questions designed to make the pupil think. In three direct questions he refers to Portia's nobility and constancy and to the sincerity of Cassius. He also mentions Brutus's freeing Rome from tyranny. However beyond briefly mentioning these values he has placed very little emphasis upon them.

a. Summary of Value

| Conscience | Honor |
| Constancy | Idealism |
| Hate (enmity) | Morality |

(Sincerity)  
Tyranny  
Virtue (Integrity)

b. Summary of Methods

Identification  Question

1. Values enclosed in ( ) are not listed in Chapter II under the study of Julius Caesar.
2. Arden Shakespeare (56)

The Arden Shakespeare (56) is edited by Arthur D. Innes and revised by William Strunk, Jr. This edition presents a clear and very interesting treatment of such ethical values as Caesar's arrogance; Cassius's envy, love of liberty, lack of hypocrisy, loyalty, and lack of conscience; Brutus's patriotism, regard for justice, and dominant individuality. The editor explains how Brutus is tricked by his moralizing into an act of treachery, and how unpractical and impractical a pure idealist is. He points out the nobility and purity of Brutus, and lays bare the workings of Brutus's mind that make him susceptible to flattery. He calls attention to the fact that Brutus is dominated by his sense of honor, his conscience, his incorruptible virtue, and his love. Through his comments the editor has presented these ethical values in a wholesome and attractive manner that both convinces and appeals to the adolescent mind.

a. Summary of Values

<table>
<thead>
<tr>
<th>Conscience</th>
<th>Idealism</th>
<th>Morality</th>
</tr>
</thead>
<tbody>
<tr>
<td>Constancy (loyalty)</td>
<td>Individuality</td>
<td>Patriotism</td>
</tr>
<tr>
<td>Envy</td>
<td>Justice</td>
<td>Pride (arrogance)</td>
</tr>
<tr>
<td>Honor</td>
<td>Liberty</td>
<td>Treachery</td>
</tr>
<tr>
<td>Hypocrisy</td>
<td>Love</td>
<td>Virtue</td>
</tr>
</tbody>
</table>

b. Summary of Methods

Comment
3. Cathedral Classics (61)

F. A. Purcell and L. M. Somers have a text published by Scott, Foresman, and Company, in which they discuss the ethical values at great length. They emphasize especially the weakness of Caesar, his ambition and arrogance. They analyze Brutus, calling attention to his self-mastery, his nobility, his patriotism, his heroism, his love of liberty, his idealism, and his purity of intention. They explain how his life is a conscientious struggle between private regard and patriotic duty, how his life is controlled by certain moral principles and a high sense of justice. They also discuss Cassius's envy and lack of moral rectitude. They contrast his actions and motives with those of Brutus, and they refer to the nobility of Portia. They devote seventy-one pages in the introduction of the book to a discussion of these values, and they have placed at the end of the book, pages 189-200, a complete set of questions based on the play and the introduction, which are designed to challenge the thought of the pupil.

a. Summary of Values

<table>
<thead>
<tr>
<th>Ambition</th>
<th>Justice</th>
<th>Pride (arrogance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conscience</td>
<td>Liberty</td>
<td>Purity</td>
</tr>
<tr>
<td>Envy</td>
<td>Morality</td>
<td>Self-Mastery</td>
</tr>
<tr>
<td>Fortitude (heroism)</td>
<td>Nobility</td>
<td>Weakness</td>
</tr>
<tr>
<td>Idealism</td>
<td>Patriotism</td>
<td></td>
</tr>
</tbody>
</table>
b. Summary of Methods

Comment    Question

4. Eclectic English Classics (48)

This classic was edited by Franklin Thomas Baker in 1892, 1898. In the introduction and the footnotes there is no mention of the ethical values of the drama. In the suggestions for the study of Shakespeare on page 115 one reads:

The study of character is also necessary to the appreciation of the drama. Such study must be more than a casual enumeration of characterizing adjectives, more or less accurately selected. It must observe the initial conception of a given character; the means by which this character is revealed to us; his relation to other characters in the play; his effect upon them, and their effect upon him; and, above all, the relation of the character to the action of the play--wherein and how far the action makes him what he becomes.

But neither by comment or quotation does he attempt to help the pupil in such study.

On pages 118-125 are questions concerning which the editor says,

The questions given on the following pages are intended only to suggest lines of thought and discussion upon the principle just stated. (48:18)

There are about 175 questions most of which are indirect. In the few direct questions he emphasizes nine values.
a. Summary of Values

<table>
<thead>
<tr>
<th>Ambition</th>
<th>Justice</th>
<th>Retribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duty</td>
<td>Pride</td>
<td>Softness</td>
</tr>
<tr>
<td>Fortitude</td>
<td>Remorse</td>
<td>Weakness</td>
</tr>
</tbody>
</table>

b. Summary of Methods

Question

5. **Gateway Series** (57)

Hamilton Wright Mabie is editor of this edition. On page 140 he says,

The play is pre-eminently a character play and the forces for change at work in society are personified in men of striking personal energy and character. (57:140)

Under **Contrasts of Character** beginning on page 28 he comments on the values of the play. He says that Brutus is the noblest figure in the play—a noble and consistent patriot, but an idealist who attempted to do things for which he did not possess the proper instruments. He tells the student that the problem of life is the incorporation of ideas in character, laws, and institutions, and to do this man must have, not only a clear vision for ideas, but a clear sense of what can be done at the moment and how it can be done. For this crisis Brutus was unfitted by his temperament. He says that Cassius, a man of courage, is egotistical and envious of Caesar. He is unscrupulous and
yet so capable of great elevation of purpose and dignity of action as to win the love of Brutus which was given only to men of great deeds. He tells the student that Shakespeare is making, in this tragedy, a striking contrast between the failure of men in dealing with affairs and their success in dealing with life; so a material defeat is turned into a moral victory, and Brutus's integrity is unspotted to the end.

a. Summary of Values

Consistency
Egoism
Envy
Idealism
Nobility
Outer vs. Inner Life
Patriotism
Virtue

b. Summary of Methods

Comment

6. Golden Key Series (54)

The copy of Julius Caesar in the Golden Key Series is a beautiful book. Its notes and helps are profuse and its illustrations are well chosen, but there are no comments on the ethical values of the play. In the appendix, part II under Study Suggestions there are four pages of questions on Character Analysis. (54:123-127) These questions direct the attention to such values as envy, honor, idealism, sincerity, weakness, justice, strength, egoism, patriotism, consistency, pride. But there is no place in the text where
the editor has given any information that will help the student answer these questions. Long personal experience in teaching Shakespeare to boys and girls emphasizes the fact that the average pupil unaided is unable to interpret the characters of a Shakespearean play. These values are further emphasized by suggested exercises and projects. These are valuable for the superior student, but without the aid of the editor's comment it is doubtful whether they are of any value to that great group of average and low intellectual students.

a. Summary of Values

<table>
<thead>
<tr>
<th>Consistency</th>
<th>Idealism</th>
<th>(Sincerity)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Egoism</td>
<td>Justice</td>
<td>Fortitude</td>
</tr>
<tr>
<td>Envy</td>
<td>Patriotism</td>
<td>Weakness</td>
</tr>
<tr>
<td>Honor</td>
<td>Pride</td>
<td></td>
</tr>
</tbody>
</table>

b. Summary of Methods

Question

Project

7. Lake English Classics (58)

In the Lake English Classics edition is the following paragraph:

Attention might profitably be drawn to the political significance of the play. The hopelessness of curing national degeneracy by the removal of any one man, and the total failure of the populace to see the aim of the conspirator's action, are most pointedly expressed in the shout of the Third
Citizen after the republican speech of Brutus,—"Let him be Caesar." (58:7)

That is the only suggestion of any significance in the entire book. As the editor remarks, "The task of aesthetic interpretation has been, for the most part, left to the teacher." (58:8)

a. Summary of Values

None.

b. Summary of Methods

None.

8. Laurel Classics (51)

A. Bertram de Mille says in his Laurel Classic,

While the literary values have not been neglected, the chief stress falls upon acting and the development of character. ... A series of lessons has been added, with questions and memory work. These are not intended to supplant the initiative of the teacher, but to suggest methods of approach and to provoke thought.

At once he intrigues the teacher interested in teaching character development.

In his Comments on the Characters (51:44-55) he not only discusses Caesar, Brutus, Cassius, and Portia, but also each of the other characters that have a definite part, however small, in the development of the drama--Casca, Cicero, Antony, Octavius, Calpurnia, and some of the
minor characters march under the flood of his sympathetic understanding.

The student is shown the greatness of Caesar at the same time that he is made to feel that more than everything else he is human--so human that his enemies forget his greatness in their annoyance at his frailties. The student sees Caesar in his physical weakness and arrogance as well as in his greatness and nobility, and he is led to see how even human frailties shape the destinies of men.

The editor's interpretation of Brutus is equally sympathetic. Brutus's loyalty to his friend is contrasted with his sense of patriotic duty. The student is led to see him as an idealist unfitted for the work he is to do, yet a man whom Antony calls "the noblest Roman of them all." His patriotism is unsullied. It is his moral ideas and principles that make him so blind to concrete realities that he is wholly unpractical, acting deeds against his nature by the strong force of principle and will. In his notes the editor calls attention to Brutus's sense of honor and patriotism, to his noble consistency of character, the mental struggle through which he goes--the conflict of the man's outer and inner life, and his remorse.

Cassius is seen as the practical and unscrupulous politician, who, because of his deep and true friendship for the man, yields to impractical Brutus. Although he lacks
nobility he wins respect by his constancy.

Portia exemplifies the nobility of womanhood, possessing a woman's softness and timidity and a woman's profound and passionate feeling, yet held in check by self-discipline.

In his notes he also shows the student how Caesar's arrogance and superstition invites the treachery of Brutus and Cassius. The questions which follow the notes emphasize the values already mentioned. And as a further aid the editor gives "Topics for Discussion and Composition" that through narration, description, exposition, and argument stress again the ethical values he has so carefully emphasized in the rest of the book.

a. Summary of Values

<table>
<thead>
<tr>
<th>Consistency</th>
<th>Individuality (greatness)</th>
<th>Patriotism</th>
</tr>
</thead>
<tbody>
<tr>
<td>Constancy</td>
<td>Loyalty</td>
<td>Pride (arrogance)</td>
</tr>
<tr>
<td>Duty</td>
<td>Morality</td>
<td>Treachery</td>
</tr>
<tr>
<td>Honor</td>
<td>Nobility</td>
<td>Weakness</td>
</tr>
<tr>
<td>Idealism</td>
<td>Outer vs. Inner Life</td>
<td>Womanliness</td>
</tr>
</tbody>
</table>

b. Summary of Methods

| Comment | Quotation | Question | Project |

9. Longmans' English Classics (59)

The editor of the Longmans' English Classic briefly summarizes "the powerful character drawing" of the play as
Brutus, the stern republican, caught by the flattery of Cassius and his own brooding melancholy into a whirl of human passions for which he is entirely unfitted; Cassius, the political schemer, grieving not so much over the downfall of the republic—though that grieves him too—as over the fact that some one else "should so get the start of the majestic world and bear the palm alone"—the practical man, yet always yielding to the idealist: (59:xxii)

But the editor gives no sympathetic touches that help to make them living people. Rather is he more concerned in quarreling with Hudson because Shakespeare did not choose to show Julius Caesar in his greatness instead of in his weakness. Thus another editor has missed his opportunity to point out the real ethical values of the play. The comments and questions in the notes at the end of the book concern the structure of the play and a test of the mere knowledge of the story of the drama. At no time is the attention directed to the underlying ethical values of the play.

a. Summary of Values
None

b. Summary of Methods
None

10. Merril's English Classics (60)

Milton M. Smith in his text treats briefly, in the
short appendix, the weakness of Caesar, the noble soul and moral nature of Brutus, and the impracticality of the idealist. In three of twenty-five questions he directs the attention to remorse, jealousy, and sincerity.

a. Summary of Values

<table>
<thead>
<tr>
<th>Idealism</th>
<th>Nobility</th>
<th>Weakness</th>
</tr>
</thead>
<tbody>
<tr>
<td>Envy</td>
<td>Remorse</td>
<td>(Sincerity)</td>
</tr>
<tr>
<td>Morality</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

b. Summary of Methods

Brief comment  Three questions

11. The New Hudson Shakespeare (49)

This edition by Black has an introduction and notes by Hudson. In this introduction Hudson quotes freely from his Shakespeare: His Life, Art, and Characters calling attention to those values which he was found to emphasize in the previous chapter.

a. Summary of Values

<table>
<thead>
<tr>
<th>Ambition</th>
<th>Hate</th>
<th>Nobility</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conscience</td>
<td>Idealism</td>
<td>Patriotism</td>
</tr>
<tr>
<td>Duty</td>
<td>Intellect</td>
<td>Purity</td>
</tr>
<tr>
<td>Envy</td>
<td>Justice</td>
<td>Remorse</td>
</tr>
<tr>
<td>Fortitude</td>
<td>Morality</td>
<td>Virtue</td>
</tr>
</tbody>
</table>

b. Summary of Methods

Comment
12. The New Pocket Classics (55)

The editor of Macmillan's New Pocket Classic does little more than identify through quotations from literary authorities Caesar's jealousy and bodily weakness; the gentleness and nobility of Brutus, his love of liberty, his excessive virtue, his decision to do evil that good may come of it, his great desire for his country's good, and his affection for Caesar. He has a section at the end of the play named "Suggestive Questions," but these questions are indirect and, as far as this study is concerned, useless.

a. Summary of Values

<table>
<thead>
<tr>
<th>Envy (jealousy)</th>
<th>Nobility</th>
<th>Virtue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liberty</td>
<td>Patriotism</td>
<td>Weakness</td>
</tr>
<tr>
<td>Love</td>
<td>Softness (gentleness)</td>
<td></td>
</tr>
</tbody>
</table>

b. Summary of Methods

Identification Quotation

13. New Readers' Shakespeare (53)

The editor of the New Readers' Shakespeare tells the pupils in the Foreword that

This edition of the play was prepared with stage directions to aid you in the interpretation of this drama. (53:xiv)

This evidently explains why the questions and comments on the ethical values of the play are indirect.
14. The Rolfe Edition (63)

This is the well-known Rolfe Edition, edited by W. J. Rolfe. In his introduction in writing of Caesar, he refers to Caesar's weakness, calling Caesar 'the spoilt child of victory'. In the Appendix beginning on page 216 both in comment and quotation he refers to Brutus as the noblest and purest of men, patriotic but base or treacherous, yet an idealist. He discusses the fatal mistake that Brutus makes and explains the justice of his failure and destruction—the vengeance of the gods or retribution. He discusses the incorruptible virtue of Brutus, the nobility of Portia, and notes that Cassius lacks conscience. On page 233 he gives a clear and interesting treatment of the moral of the play—the principle underlying retribution, namely, that evil sown was evil reaped. "They that take the sword shall perish with the sword."

a. Summary of Values

<table>
<thead>
<tr>
<th>Conscience</th>
<th>Nobility</th>
<th>Patriotism</th>
<th>Retribution</th>
<th>Virtue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Justice</td>
<td>Idealism</td>
<td>Purity</td>
<td>Treachery</td>
<td>Weakness</td>
</tr>
</tbody>
</table>
15. Standard Literature Series (52)

Hale, the editor of this edition of the Standard Literature Series, in his introduction directs the pupil's attention to the ethical values as follows:

A tragedy does not present us some great man doing great deeds with ever increasing success. It presents us some man of great qualities who is some how overtaken by ill success. For a time he succeeds; then for some reason he fails.

Then he definitely points to the weakness of Brutus, his treachery to Caesar, his honor, his impracticalness resulting from his idealism, the idea of liberty conceived by the conspirators. He points out that Brutus was not justified in his conduct toward Caesar and explains how men like Brutus, however high-minded, are not the men who move the world. He leads the pupil to see that unwise action brings consequences or retribution.

a. Summary of Values

<table>
<thead>
<tr>
<th>Honor</th>
<th>Justice</th>
<th>Retribution</th>
<th>Weakness</th>
</tr>
</thead>
<tbody>
<tr>
<td>Idealism</td>
<td>Liberty</td>
<td>Treachery</td>
<td></td>
</tr>
</tbody>
</table>

b. Summary of Methods
The Stratford Classics edition of Julius Caesar is an intriguing little volume. In the Foreword the editor writes:

We try to share with our students the enrichment of living which has come to us through our reading of a classic, and to demand of them such thoughtful organization of their own mental and emotional experiences with it as will add a cubit to their stature. (67:vii)

And as one follows her through her book he feels that he has added a cubit to his stature. Her text is full of questions and comments which skilfully direct the student to consider the ambition of Caesar, the honor of Brutus, self-mastery, the working of conscience, the nobility of womanhood, heroism, sincerity, justice, sense of duty, impractical judgment, and incorruptible virtue.

At the close of her book she has a chapter called Problems for Consideration After the Entire Play Has Been Studied and in her introduction one reads:

Dumas has said, "After God, Shakespeare has created most." And by "created" he meant, quite simply, "endowed with life."

His characters are no puppets whose strings he pulls to serve a story. Such story as there is grows out of their needs, their loves, hates, ambitions, failures. Brutus must, by his very nature—that queer compound of nobility, sentimentality, muddle-headed thinking, irascibility, and gentleness—make the mistake of allowing Antony
to speak at Caesar's funeral, and so precipitate failure. It could not be otherwise. (67:201)

Then follows a series of problems that have grown out of the aids and suggestions given throughout the entire book.

a. Summary of Values

<table>
<thead>
<tr>
<th>Ambition</th>
<th>Justice</th>
<th>Sincerity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Consistency</td>
<td>Morality</td>
<td>Softness (kindliness)</td>
</tr>
<tr>
<td>Conscience</td>
<td>Nobility</td>
<td>Virtue</td>
</tr>
<tr>
<td>Duty</td>
<td>Pride (pompousness)</td>
<td>Womanliness</td>
</tr>
<tr>
<td>Honor</td>
<td>Self-Mastery</td>
<td></td>
</tr>
</tbody>
</table>

b. Summary of Methods

Identification  Comment  Quotation  Question  Project

17. Recommended Readings (65)

In his introduction to his edition of the Recommended Readings Sykes comments on the virtue and justice of Brutus, the idealist, mentions self-mastery and justice, and accounts for the weakness of Caesar, and the envy of Cassius. On page 179 he has a paragraph in his first appendix on the outer and inner life of the characters.

a. Summary of Values

<table>
<thead>
<tr>
<th>Envy</th>
<th>Justice</th>
<th>Virtue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Idealism</td>
<td>Outer and Inner Life</td>
<td>Weakness</td>
</tr>
</tbody>
</table>

b. Summary of Methods

Comment
The editor of Houghton Mifflin Company's Riverside Classic has placed her comments at the back of the book under Questions for the Study of the Play Act by Act. Here the characters are most sympathetically treated and the questions are of such nature as to challenge even the poorest students. Caesar is arrogant and superstitious. His weakness invites personal enmity. Brutus, the idealist, noble, honorable, and patriotic was morally unfit to do the task required of him. He was a man who could be swayed through his personal pride, yet a man of self-mastery. She leads the pupil to see that Brutus suffers from remorse and that retribution follows the conspirators. She also calls attention to the unselfish, wifely nobility of Portia.

a. Summary of Values

<table>
<thead>
<tr>
<th>Hate</th>
<th>Nobility</th>
<th>Retribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Honor</td>
<td>Patriotism</td>
<td>Self-Mastery</td>
</tr>
<tr>
<td>Idealism</td>
<td>Pride (arrogance)</td>
<td>Weakness</td>
</tr>
<tr>
<td>Morality</td>
<td>Remorse</td>
<td>Womanliness</td>
</tr>
</tbody>
</table>

b. Summary of Methods

<table>
<thead>
<tr>
<th>Comment</th>
<th>Question</th>
</tr>
</thead>
</table>
In the University Classic the editor, J. W. Searson, assumes the ability of the student to define the subtleness of those principles that influence man's actions and shape him whether he will or no. Aside from the general statements that Brutus is gentle and noble, has a love of liberty, the highest desire for his country's good, no personal grudge in his heart, and a friend's affection for the man he struck; that Cassius "is much the better conspirator, but much the worse man" (quoted from Hudson); and that Portia is one of the noblest of Shakespeare's women, he offers no aid to the student in answering his 300 questions at the back of the book. Furthermore these questions do not point to the ethical values of the play nor do they offer much help to the student, reading Julius Caesar for the first time. The following is a fair sample of the type of question he employs:

a. From Cassius's next speech tell what is shown of his character.
b. What is shown of Brutus in that he questions Casca so minutely?
c. What kind of man is Cassius shown to be in this scene? (I.iii)
d. What picture is here given us of Brutus? (V.iv)

His statement on page 143 of "Write a careful analysis of the character of Brutus" is of little value, for the
student, with no further help than can be found within the covers of his book, cannot from the experiences of his own life draw analogous conclusions that will make such an analysis correct or valuable.

a. Summary of Values

<table>
<thead>
<tr>
<th>Liberty</th>
<th>Nobility</th>
<th>Softness (gentleness)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Love</td>
<td>Patriotism</td>
<td></td>
</tr>
</tbody>
</table>

b. Summary of Methods

Identification

20. Winston Companion Classics (62)

A study of the Winston edition reveals that the editor has sympathetically emphasized certain ethical values. In the introduction he calls attention to the endurance of Caesar's vital force, the nobility of Brutus's character and to the weakness that brings defeat to Brutus, Cassius and Caesar--Brutus is ruled by envy and ambition; and Caesar is an egoist. At the close of each scene he has appended notes and questions. Although his questions are indirect his comments are such that the pupil should have little difficulty in determining the answers. In his notes he discusses Brutus's patriotism and singleness of purpose, his kindness, and poor judgment. He refers to Caesar's love of flattery and at the same time calls attention to the lines
that show Caesar speaking wisely and bravely. He also refers to Portia's nobleness.

a. Summary of Values

<table>
<thead>
<tr>
<th>Ambition</th>
<th>Envy</th>
<th>Individuality</th>
<th>Patriotism</th>
<th>Weakness</th>
</tr>
</thead>
<tbody>
<tr>
<td>Egoism</td>
<td>Idealism</td>
<td>Nobility</td>
<td>Softness</td>
<td>Womanli-ness</td>
</tr>
</tbody>
</table>

b. Summary of Methods

Comment

C. Survey of the High-School Editions of Macbeth

1. The Academy Classics (86)

The editor confines all his discussion, notes and questions to the Appendix of his book. On page 118 is the beginning of a section, The Value of Character Contrast in Macbeth, in which he carefully analyses the characters of both Macbeth and Lady Macbeth, explaining how their natures helped them to react to life as they did and how sin always brings its retribution. He also analyses the retribution visited upon Lord and Lady Macbeth. He helps the student see that the play is a contrast between the outer and inner life of each. They see that Macbeth is "essentially a man of action, impetuous, imperious, accustomed to obedience;" a man who cannot sit still and face suspense, "not a good
man worked upon by ambition, but a man who wants what he wants;" a man so much like other men that he will not of him­ self dare attain his desire unless it accords with his con­ ventional idea of morality; a man afraid of retribution, a man who recognizes treachery even in his own actions. They see Lady Macbeth as a woman who knowing her own weakness called upon the spirits to give her the necessary strength to accomplish her purpose; a woman whose "quivering nerves, shaking tenderness, pitiful sense of blood-stained hands, more pitiful recognition later of the whole moral disinte­ gration of her lord, keep her before us always as a woman of delicate sensibilities, not a fiend,--a gentle woman through and through, whose delicacy of mind, together with delicacy of body and sensitiveness of soul, could not endure the physical enactment of those steps." They see her a woman who is all love as she leads Macbeth from the ban­ quet with no words of reproach.

Under the section Comments upon the Play and the Char­ acters he quotes freely from books and essays on Shakespeare by recognized authorities. He uses both comments and ques­ tions in the notes to emphasize the ethical values which he has elsewhere pointed out to the student.
a. Summary of Values

<table>
<thead>
<tr>
<th>Ambition</th>
<th>Conscience</th>
<th>Fear (Love)</th>
<th>Weakness</th>
<th>Outer--Inner Life</th>
<th>Retribution</th>
<th>Sin</th>
<th>Treachery</th>
<th>Womanhood</th>
</tr>
</thead>
</table>

b. Summary of Methods

<table>
<thead>
<tr>
<th>Comment</th>
<th>Quotation</th>
<th>Question</th>
</tr>
</thead>
</table>

2. Adams' Student's Edition (68)

Adams, the editor of the Adams' Student's Edition, says, in his Preface, "The text itself I have followed up by a running Commentary that attempts to interpret the characters..." This Commentary is found on pages 113-233. Its length indicates the fullness with which he comments on the characters. His interpretation is most sympathetic and interestingly presented. He discusses the relation of the supernatural world to the physical; the force of prophecy on the individual; temptation and its relation to both Macbeth and Lady Macbeth; Macbeth's domination by fear; his criminal ambition; his conscience checking his ambition; his lack of a keen intellect and the power to reason; his moral cowardice. He discusses the struggle between Macbeth's conscience and his ambition which aided by "the flush of a

1. Values enclosed in ( ) are not listed in Chapter II under the study of Macbeth.
great success, the prophecy of the Witches, the pat oppor-
tunity, the urgings of Lady Macbeth" overcomes for one fa-
tal moment the normal mastery exercised by conscience." He
emphasizes the womanly qualities of Lady Macbeth, her fierce
courage, her ambition, her love for Macbeth--a love so
great that "she sinks her individuality in his." He shows
that she is not a fiend but a woman, who makes a conscious
sacrifice of "the woman" by her remarkable will, which sup-
plies her with a terrible courage. He emphasizes the lack
of nobility of soul by both Macbeth and his wife; comments
on Lady Macbeth's goodness which keeps her from killing
Duncan; shows that she too dreads the moral issue; shows
how "Her weaker nature is broken in the first great test"
with the result that "she rapidly fades out of the picture."
He discusses Macbeth's growing wickedness and his hypocrisy,
the nobility of Banquo, and Lady Macbeth's remorse. He ex-
plains how Macbeth commits moral suicide. He calls atten-
tion to the purity, peace, love, and goodness in Macduff's
home. He shows how Macbeth's pride dominates him at the
last and explains how we are made to feel that justice
temps Macduff's bloody deed at the close of the play.

His discussion of Macbeth's mental and spiritual re-
actions and development is most exhaustive and illuminating.
He gives the characters life on the page as the actors give
them life on the stage.

a. Summary of Values

<table>
<thead>
<tr>
<th>Ambition</th>
<th>Hypocrisy</th>
<th>(Purity)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conscience</td>
<td>(Intellect)</td>
<td>Remorse</td>
</tr>
<tr>
<td>(Courage—</td>
<td>(Justice)</td>
<td>Selfishness</td>
</tr>
<tr>
<td>Fortitude)</td>
<td>(Love)</td>
<td>Supernatural</td>
</tr>
<tr>
<td>Evil (Wickedness)</td>
<td>(Morality)</td>
<td>Temptation</td>
</tr>
<tr>
<td>Fear</td>
<td>(Nobility)</td>
<td>Will</td>
</tr>
<tr>
<td>Goodness</td>
<td>Pride</td>
<td>Womanhood</td>
</tr>
<tr>
<td>Guilt</td>
<td>Prophecy</td>
<td></td>
</tr>
</tbody>
</table>

b. Summary of Methods

Comment

3. The Arden Shakespeare (69)

In his Critical Appreciation the editor of The Arden Shakespeare says,

It is a drama of man at odds with fate, driven from sin to sin and its retribution by external invincible forces. ... Temptation begets sin, and sin yet further sin, and this again punishment sure and inexorable.

He explains how temptation in the guise of ambition comes to Lord and Lady Macbeth and how after the murder of Duncan "sin leads to sin with remorseless fatality until the end is utter ruin of the moral sense"—and death comes almost as a relief without hope of repentance. He calls attention to the noble side of Macbeth, to his intolerance of suspense, to his superstition, to his cowardly fears,
his treachery and his lack of loyalty, and he points out that Lady Macbeth's is the nobler nature, so full of unselfish ambition for Macbeth that she divests herself of conscience for him, a woman with a well-trained intellect and a subjugated will. She has the power to scheme and plot, but she is still so much the woman that she cannot act. Her self-control enables her "to stifle agonies of remorse to save Macbeth from his blunders; yet remorse is ever with her; awake or dreaming she can think of nothing but that awful night and the stain upon her hand and soul. He shows plainly that the Weird Sisters do not tempt Macbeth for he has fallen before he met them, that instead they are only personifications of the real internal tempting motives. In his notes at the back of the book he emphasizes these values by discussing them in connection with the lines wherein the poet presents them.

a. Summary of Values

<table>
<thead>
<tr>
<th>Ambition</th>
<th>Remorse</th>
<th>Temptation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conscience</td>
<td>Retribution</td>
<td>Treachery</td>
</tr>
<tr>
<td>Fear</td>
<td>Sin</td>
<td>Weakness</td>
</tr>
<tr>
<td>(Loyalty)</td>
<td>Supernatural</td>
<td>Will</td>
</tr>
<tr>
<td>(Nobility)</td>
<td>(Superstition)</td>
<td>Womanhood</td>
</tr>
</tbody>
</table>

b. Summary of Methods

Comment
4. Cathedral Classics (81)

The editors of the Cathedral Classic discuss, in Section XIII of the Introduction, The Characters of the Play. They call attention to the influence of the Witches on Macbeth and his wife, and they remind one of Macbeth's bravery. His physical courage is contrasted with his moral cowardice. They quote from Menteith who "suggests how terrible is the penalty he pays for his crimes." They show that Macbeth was ambitious, was without principle, and refrained "from wrong doing only from custom or from the fear of detection." They present his weak character, his temptations and superstitions, his treachery, and his capacity for action. From Dowden they quote, "Macbeth retained enough of goodness to make him a haggard, miserable criminal; never enough to restrain him from crime." They point out the over-mastering will of Lady Macbeth, her ambition free from selfishness, her feminine nature delicate and refine against which she has to steel herself, her unselfish love, her undying conscience, her disloyalty and ingratitude, and her remorse. These values are further emphasized in the questions at the back of the book.
a. Summary of Values

<table>
<thead>
<tr>
<th>Ambition</th>
<th>Conscience</th>
<th>Fear</th>
<th>Goodness</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Courage--Fortitude)</td>
<td>(Love)</td>
<td>(Superstition)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Temptation</th>
<th>Remorse</th>
<th>Retribution</th>
<th>Supernatural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Treatchery</td>
<td>Weakness</td>
<td>Will</td>
<td>Womanhood</td>
</tr>
</tbody>
</table>

b. Summary of Methods

<table>
<thead>
<tr>
<th>Comment</th>
<th>Question</th>
<th>Quotation</th>
</tr>
</thead>
</table>

5. Eclectic English Classics (79)

In the Introduction of the Eclectic English Classics edition attention is called to the ambitious desires of Macbeth and unscrupulous ambition of his wife. Treachery, guilty conscience, horrible imaginings, fears are all emphasized, and quoting from Dowden, the editor says,

"The theme of the drama is the gradual ruin, through yielding to evil within and evil without. While Macbeth possesses elements of honor and loyalty and has physical courage he has moral weakness and is subject to imaginative fears."

Lady Macbeth's fine and delicate nature cannot sustain her strength beyond sustaining her weaker husband; so "her thread of life snaps suddenly." The Witches are simply the embodiment of inward temptation. Macbeth has to struggle against no external power, but only his own nature. The student is shown how conscience works and is permitted to follow the struggle between life and death.
Such are the lessons Livengood draws from the drama and emphasizes in excellent questions at the close of the book.

a. Summary of Values

<table>
<thead>
<tr>
<th>Ambition</th>
<th>Conscience</th>
<th>Evil</th>
<th>Fear</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Honor)</td>
<td>Fidelity (Loyalty)</td>
<td>Supernatural</td>
<td>Temptation</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

b. Summary of Methods

Comment | Quotation | Question

6. Golden Key Series (75)

The editor in his second preface "To the Student" says,

He should form his opinion about the characters not by reading what others have said about them but rather from noting carefully what the characters say, what they do, and what other people (including the author) say about them.

And he proceeds to give the student a free hand in forming his opinion. In his footnotes he freely translates many of the passages into the student's vernacular and occasionally inserts a question that will at least start some of them thinking though for the most part with little direction. In neither introduction nor footnotes does he offer intelligent guidance. Occasionally we read a positive statement
such as, "Note the irony of this scene, with its peaceful surface-calm, underneath which runs the undercurrent of treachery." This gives the student no room to decide for himself that there is treachery there, nor does it help him to discover the treachery. In similar statements he mentions some sixteen values merely by name. In his Appendix he cites some twenty-eight quotations from the play as having direct bearing on the character of Macbeth, but not once does he set up a finger-post to direct the student along his way. To a teacher who has a sympathetic understanding of Macbeth and the entire drama the editor has succeeded in giving a picture of a wicked man. Having finished his study and closing his book one wonders why one spends his time on such a play. And this feeling must condemn the book and show how sadly the editor has failed.

a. Summary of Values
None

b. Summary of Methods
None

7. The Interlinear Edition (85)
In their Introduction (85:xxxiv) the editors say,
The man of today may be especially inter-
ested in observing how an admirable person may, under influence of a ruling passion, become utterly degraded and degenerate. . . . Macbeth is only one among many of Shakespeare's unjust rulers who, . . . are made to pay in full for their crime.

And on page xxxvi they tell the student that if he "keeps in mind the noble nature of Macbeth, he will feel how tragic it is to see this strong, brave man going to pieces in the end." Again they write:

Many readers appreciate Shakespeare's dramatic art most easily by following the development of his characters. If the student can learn to know and to like them, he will be fortunate. By so doing, he will widen and deepen his own intellectual and emotional nature. He will understand better the people he knows and meets every day. He may even understand himself better. (85:xxix)

After thus preparing the student for a study in character analysis they discuss Macbeth and Lady Macbeth in Section 7. (85:xl) They show how ambition and suffering work on the human spirit, and in their discussion direct attention to crime or sin, revenge, will, and love. In Section 9 they discuss the relation of the Witches to Macbeth and in Section 10 they give "Macbeth's lesson for Mankind."

Macbeth thinks that he has free will, and he finally comes to realize that he should be punished when he breaks the laws of man's best nature. He is a superb gambler. He plays, he wins, he loses, and in the end suffers
the consequences of his actions without whimpering or in any way attempting to excuse himself. . . The philosophy is rather simple and true. He that lives by the sword not only does die, but he should die, by the sword. Whether or not the student wishes to accept this philosophy, he will find it worth thinking about. And as he reflects upon certain countries in Asia and Europe today, he may conclude that some such law is still operating in the lives of ambitious men. (85:xliii)

At the end of the play they have several pages of questions devised to interpret important or subtle points of plot and characterization, to encourage lively discussion, and to share enthusiasms. Some of these questions refer directly to certain ethical values. The values definitely referred to are listed in the following summary.

a. Summary of Values

<table>
<thead>
<tr>
<th>Ambition</th>
<th>Conscience</th>
<th>(Fortitude)</th>
<th>(Love)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenge</td>
<td>Prophecy</td>
<td>Remorse</td>
<td>Retribution</td>
</tr>
<tr>
<td>Weakness</td>
<td>Sin</td>
<td>Supernatural</td>
<td>(Tyranny)</td>
</tr>
</tbody>
</table>

b. Summary of Methods

Comment Question

8. The Kingsley English Texts (78)

Shakespeare, say the editors of The Kingsley Text, "groups the incidents of the narrative around one central dramatic idea--Macbeth's delusive hopes; his mad pursuit of
the fleeing phantom of happiness through crime." (78:viii)
The teaching of the drama is "The perfect equality between sin and its retribution." (Outline Study. 78:14)

They point out that the theme of the drama is ambition and remorse; that the plot is developed around temptation, the deed, consequences of the deed, and retribution. Macbeth's character is made up of ambition, courage, superstition, fear, treachery, hypocrisy, and weakness; Lady Macbeth's character is the result of courage, will, womanhood, and remorse.

a. Summary of Values

<table>
<thead>
<tr>
<th>Ambition (Fortitude)</th>
<th>Retribution</th>
<th>Weakness</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fear</td>
<td>Sin (Superstition)</td>
<td>Will</td>
</tr>
<tr>
<td>Hypocrisy</td>
<td>Temptation</td>
<td>Womanhood</td>
</tr>
<tr>
<td>Remorse</td>
<td>Treachery</td>
<td></td>
</tr>
</tbody>
</table>

b. Summary of Methods

Comment Question

9. Laurel Classics (84)
The editor says that "To live permanently, a play must have strong character portrayal; . . . no play has provided more material for thoughtful study than has Macbeth. And this is almost wholly due to the marvelous portrayal of character in Macbeth and Lady Macbeth." He carefully analyses their characters from two points of view: (1) regarded as
victims of outside influences; (2) regarded as having complete self-mastery and employing outside forces as tools for the accomplishment of nefarious ends. He undertakes by careful question and unprejudiced suggestions to challenge the student's thought so that he will choose between the two presented opinions or reject both and set forth an original opinion. In this manner he has prepared a text for the precocious as well as the duller minded student. He has the student weigh the characters of Macbeth and Lady Macbeth for such traits in their various words and deeds as ambition, temptation, conscience, fear, courage, bravery, delicacy, refinement, treachery, remorse, outside influences versus the inner influences of life. He calls attention to the results of actions, and questions the student concerning the results had the character followed a different line of thought or action.

a. Summary of Values

<table>
<thead>
<tr>
<th>Ambition</th>
<th>Outer and Inner Life</th>
<th>Sin (Superstition)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conscience</td>
<td>Hypocrisy</td>
<td>Temptation</td>
</tr>
<tr>
<td>Fear</td>
<td>Remorse</td>
<td>Treachery</td>
</tr>
<tr>
<td>(Fortitude)</td>
<td>Retribution</td>
<td>Will</td>
</tr>
<tr>
<td>Goodness</td>
<td>(Repentance)</td>
<td>Womanhood</td>
</tr>
</tbody>
</table>

b. Summary of Methods

<table>
<thead>
<tr>
<th>Comment</th>
<th>Question</th>
</tr>
</thead>
</table>
10. Lake English Classics (80)

The editors of the Lake English Classic in their suggestions to teachers say, "The attempt . . . has been to leave the teacher as free as possible to expend his energies on the interpretation of the artistic and ethical aspects of the tragedy."

The development of the motive of ambition throughout the play; the nemesis, both internal and external, as it is exhibited in the return action; the analysis of motive in the character of Lady Macbeth--how far she was selfishly ambitious, how far she was wrapped up in her husband; the comparison of Macbeth and his wife in point of courage and nerve before and after the murder, and of the workings of remorse in either; these and the score of similar problems suggested by the play are left to the teacher to discuss in class or to assign as subjects for themes.

They make two exceptions to this policy. In three brief questions they refer to fear, courage, and wickedness, and on page thirty-five they write of the twofold function of the Witches. But aside from these exceptions they make no comment on the ethical values of the play.

a. Summary of Values

Evil (Wickedness) (Fortitude--Courage) Supernatural Fear

b. Summary of Methods

Comment Question
11. **Longmans' English Classics** (73)

This text offers nothing by way of emphasizing any of the ethical values of the dramatist.

a. Summary of Values

None

b. Summary of Methods

None

12. **Merrill's English Texts** (77)

Brainerd Kellog, the editor "submits that thorough excavation of the meaning of a really profound thinker is one of the very best kinds of training that a boy or girl can receive at school. This is to read the very mind of Shakespeare, and to weave his thoughts into the fibre of one's own mental constitution." (77:5) In his **Analysis of the Play** the editor discusses Macbeth, his glory of courage or bravery, his striving for what is highest and greatest, not only because it is high, but in order thereby to raise himself; and Lady Macbeth, her reckless energy, her awakening conscience. Concerning the power of the Weird Sisters he says,

As their flattering promises are rather the concealed wishes of Macbeth's own soul, so their cheering words of consolation represent the cunning self-deception which
wrestles in the soul of the criminal, and keeps up his courage by false hopes and delusive sophistries, until finally the deception becomes direct annihilation. (77:15)

He points out that Macbeth is ambitious, courageous, treacherous and cruel, tempted to outrage his loyalty, and filled with remorse. Lady Macbeth, too, is ambitious but not a mere monster of depravity. Although she is a "terrible impersonator of evil passions and mighty powers" the woman herself remains a woman to the last." While she appears more active than Macbeth it is because of her superiority of intellect rather than because of her preëminence in wickedness. Her delicacy and refinement of nature is shown in her treatment of Macbeth after the banquet scene. He points out that since Lady Macbeth's wakened conscience fills her with remorse she is not depraved and hardened by the habit of crime. He has used quotations and questions to emphasize these values.

a. Summary of Values

| Ambition | Hypocrisy | (Sincerity) |
| Conscience | (Intellect) | Supernatural |
| Fear | Prophecy | Temptation |
| (Fortitude) | Retribution | Treachery |
| (Honor) | Sin (Crime) | Womanhood |

b. Summary of Methods

| Comment | Quotation | Question |
13. The New Hudson Shakespeare (70)

Since the Introduction and notes of the New Hudson Shakespeare are by Henry Norman Hudson, the ethical values receive the same emphasis here as they do in his Shakespeare: His Mind, Art, and Characters. He quotes freely from his Shakespeare and calls attention to the values listed below.

a. Summary of Values

Ambition
Conscience
Fear
Guilt
Hospitality
Remorse
Supernatural
Treachery
Truth
Virtue
Will

b. Summary of Methods

Comment

14. New Pocket Classics (76)

The editor of the New Pocket Classic believes that the entire play is a "profound and philosophical study of the effect of sin upon human life and the resulting degradation and suffering." He tells the student that the greatest traitor in all history is no more real than Macbeth and that in all the pages of world literature no more impressive moral lesson is taught. He further points out that in Macbeth the one all absorbing subject for study is to be found in its ethical content.
Concerning the teaching of Macbeth he writes,

Macbeth should be taught and studied as the most powerful chapter in literature upon the birth and development of evil in the human heart. The process is complete in detail, from the first yielding to temptation until the nature of its victim becomes wholly perverted, and the punishment which he has invited descends upon him. (76:xxvii)

Having expressed himself thus emphatically in his introduction he follows the play with a detailed study in which he carefully points out the disintegration of both Macbeth's and Lady Macbeth's characters. He begins by calling attention to Macbeth's bravery and follows by pointing out each step in his progression downward, his ambition and treachery, his defiance of religion, his fear of retribution or avenging of his crimes 'here,' his compunctions of conscience, his cowardice, his frenzied imagination, until he has traced Shakespeare's "portrayal of the fearful retribution which crime works into the life and character of its perpetrators," and Macbeth, becoming "hardened to all dictates of Humanity, cruel and utterly corrupt, . . . remorsefully feels that the murders of which he has been guilty will not go unpunished." He has in like manner analyzed Lady Macbeth's character. Following is an example of the manner in which he points up these ethical values.

In the various phases of his downfall that
is not the least interesting which exhibits him gradually ceasing to be frank and truthful, until his conscience is stifled, and he dissimulates and lies with reckless abandon. Lying is the most insidious of all vices. When it is once yielded to in the slightest degree it gathers strength and dominion, until it undermines the moral nature of its victim and strikes the death blow to his character. (76:152)

a. Summary of Values

<table>
<thead>
<tr>
<th>Ambition</th>
<th>Guilt</th>
<th>Treachery</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conscience</td>
<td>Hypocrisy</td>
<td>Virtue</td>
</tr>
<tr>
<td>Evil--Sin</td>
<td>Remorse</td>
<td>Will</td>
</tr>
<tr>
<td>Fear</td>
<td>Retribution</td>
<td>Womanhood</td>
</tr>
<tr>
<td>(Fortitude)</td>
<td>(Superstition)</td>
<td></td>
</tr>
</tbody>
</table>

b. Summary of Methods

Comment

15. New Readers' Shakespeare (74)

At the close of the New Readers' Shakespeare under the division Topics for Discussion Miss Chamberlain, the editor, has through both brief but pertinent suggestions and sympathetic questioning directed the student's attention to the following ethical values: the influence of the supernatural, temptation, fear, will, hypocrisy, remorse, conscience, retribution, treachery, and the qualities of refined womanhood.
a. Summary of Values

Conscience Remorse Temptation
Fear Retribution Treachery
Hypocrisy Supernatural Will

b. Summary of Methods

Comment

16. *Riverside Literature Series* (88)

Cone, editor of the *Riverside Literature Series*, says,

In the *Suggestions for Special Study*, the intention has been . . . to assist the student in forming a clear and consistent notion of the characters. —Note.

And under *Suggestions for Special Study* she says the play will be found to have a moral unity. *Macbeth* is a false or reversed standard.

Woe unto them that call evil good, and good evil; that put darkness for light, and light for darkness; that put bitter for sweet and sweet for bitter! —Isaiah, V:20

With that in mind she has emphasized the values listed below.

a. Summary of Values

Ambition Outer—Inner Life Temptation
Conscience Remorse Weakness
Fear (Superstition) Will

b. Summary of Methods

Comment Question
17. The Rolfe Edition (82)

In his Introduction Mr. Rolfe discusses at great length the characters of Macbeth and his wife, but he does not follow up his discussion with questions on the text, nor does he add anything to it by means of his notes or his appendix. However, in his discussion he does "examine the play for such facts relating to them (Macbeth and Lady Macbeth) as we can discover, and consider what inferences we may draw from these facts as to the characters and relations of the pair." (82:15) He carefully leads the student to note Macbeth's active imagination, his ambition, the relation of each to the other in undertaking the initial sin, Macbeth's temptation, the admonition of his conscience, his lack of moral principle, his moral cowardice--fear of the consequences, that drive him from crime to crime until retribution overtakes him. He as carefully calls attention to Lady Macbeth with "her clear head and strong will," unselfishly ambitious in her love for her husband, a woman with "all the peculiar sensibilities of her sex" who feels that she must repudiate the instincts of her sex if she is "to do the bloody deed which is to give her ambitious husband the crown without waiting for fate to fulfill itself."

Rolfe in disagreement with Mrs. Kemble who calls Lady
Macbeth a "masculine woman" says, "She is not destitute of all feminine sensibilities but struggles against them, represses them by sheer strength of will." He further says that she is not insensible to remorse as is her husband, nor can she silence conscience but for a time. Rolfe sympathetically shows her to the student as she tries to comfort Macbeth while hiding the wound in her own breast. He calls attention to "one of the most masterly and most beautiful traits of character in the play," exhibited after the banquet is broken up when, instead of giving way to bitter reproaches, she endeavors to soothe his troubles spirit. He presents her to the student as a woman of delicate and feminine, even fragile beauty--a woman to whom "the consciousness of her sin and folly is like a consuming fire in her breast, a woman who bears the burden of her remorse alone, bereft of all worldly hope, and all human sympathy, until she is driven to despair.

a. Summary of Values

<table>
<thead>
<tr>
<th>Ambition</th>
<th>Conscience</th>
<th>Fear</th>
<th>(Love)</th>
<th>(Morality)</th>
<th>Remorse</th>
<th>Retribution</th>
<th>Sin</th>
<th>Temptation</th>
<th>(Unselfishness)</th>
<th>Will</th>
<th>Womanhood</th>
</tr>
</thead>
</table>

b. Summary of Methods

Comment
Sykes, the editor of *The Scribner English Classics*, says that Macbeth is especially suited for study of the drama because of its vivid characterization. The motive of the play is ambition "so conditioned that its realization is possible only through crime . . . . And the reactions from evil done constitute a counteraction both in the spiritual life of the royal criminals and in the outer social world outraged by their deeds of murder . . . . Macbeth's peace of mind, his cause, his life, come to naught, and justice and social order are vindicated in the person of the victim's son Malcom." He points out the three fold action: the power of the supernatural, culminating in the fulfillment of the prophecies; and the struggle between the outer and inner actions of life and their definite relations to individual destiny. The outer action brings death to Lady Macbeth and Macbeth, while the inner produces mental tortures and world-weariness. "Macbeth has the nature that explains all his words and deeds." His acute imagination is stronger than his physical courage and he is consumed by fear. Lady Macbeth is a most gentle lady, "the dearest partner of my greatness." She is a woman, a wife, a daughter, a mother. She has the will of steel that supplies the courage Macbeth lacked. "She is a wife and may do all
that may become a wife. It was enough for her that her husband would be king; her part therefore was clear: she would be the practical will and courage he lacked. . . . Do you suppose if Macbeth had willed the right, she would have failed him? We know she would have been by his side—resolute, resourceful, successful. She failed only in that she thwarted her nature, stifled her sensibility, and bound herself to evil . . . . She is the complement of her husband." (87:xxii)

a. Summary of Values

<table>
<thead>
<tr>
<th>Ambition</th>
<th>(Justice)</th>
<th>Womanhood</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evil</td>
<td>Outer--Inner Life</td>
<td>Supernatural</td>
</tr>
<tr>
<td>Fear</td>
<td>Will</td>
<td></td>
</tr>
<tr>
<td>(Fortitude)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

b. Summary of Methods

Comment

19. Shakespeare's Macbeth (72)

"Macbeth is a study of the inner life of man," say the editors of Shakespeare's Macbeth. In it is the conflict between the good and bad in human nature.

There is talk of Nature, Hecate, and devils; but there is no calling on God for help . . . . It would seem as if Lady Macbeth, in her summons to the evil spirit let them loose upon her country, and nothing of peace or joy could enter therein until the two beings they possessed were destroyed. (72:23)
They point out that because Lady Macbeth killed conscience in Macbeth as well as in herself, conscience retalliated. Throughout their character analysis they emphasize the ethical values. They devote some twenty pages to the study of these values and further emphasize them with questions. Their treatment is sympathetic, wholesome, and interesting, calling attention to the fifteen values listed below.

a. Summary of Values

<table>
<thead>
<tr>
<th>(Altruism)</th>
<th>(Fortitude)</th>
<th>(Selfishness)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambition</td>
<td>Goodness</td>
<td>Supernatural</td>
</tr>
<tr>
<td>Conscience</td>
<td>Hypocrisy</td>
<td>Temptation</td>
</tr>
<tr>
<td>Evil</td>
<td>Remorse</td>
<td>Treachery</td>
</tr>
<tr>
<td>Fear</td>
<td>Retribution</td>
<td>Womanhood</td>
</tr>
</tbody>
</table>

b. Summary of Methods

Comment

20. University Classics (83)

In his Introduction the editor of the University Classic explains the nature and influence of the Witches on Macbeth, points out Macbeth's weakness, his covetous ambition, his powerful imagination, his cowardice of conscience, and explains how he acts under the "definite inspiration received from his wife." He calls attention to the passionate and strong-willed ambition of Lady Macbeth in following which she is cruel, treacherous, and daring. He reminds
the student of her disloyalty and ingratitude, her amazing power of intellect, her superhuman strength of nerve, but withal her eternal femininity, beautiful and delicate. He further emphasizes these values in his questions for class study at the end of the book.

a. Summary of Values

Ambition                     (Ingratitude)                     Weakness
Conscience                   Intellect                        Will
(Disloyalty)                 Supernatural                    Womanhood
Fear                         Treachery

b. Summary of Methods

Comment                      Question

21. Winston's Companion Classics (71)

Mr. Blakely, in his Introduction to the boys and girls who use his book, says Shakespeare's "men and women belonged not merely to their time but to our time as well. They were inspired and led by love, loyalty, and duty. They were pushed and driven by hatred, envy, and jealousy, ... struggling like ourselves with circumstances and temptation."

Similarly, Macbeth and Lady Macbeth are members of our intimate personal circles. While no one of our acquaintance is likely to be tempted to kill a king, we shall all face some temptation in which personal interest will whisper to us--

If it were done when 't is done, then 't were well
It were done quickly.

And we shall need to count well the moral responsibility we assume. (71:viii)

He defines tragedy simply as a drama in which is followed the temptation, downfall, and punishment of a more or less noble character, and he further explains that "the tragic hero must be human, must be overcome by some great temptation that we can at least appreciate." He then analyzes the characters of the play, pointing out to the pupil the things he should look for, the bravery and fineness of Macbeth when the play opens—a man of ambition, without evil, averse to false dealing; and the weakness in Macbeth's character which Lady Macbeth knows so well. He explains how she reasons. He clearly points out the various steps in Macbeth's temptation and the developing retribution through the domination of fear until his degeneration is complete. "We have seen," writes Mr. Blakely, "the temptation, the downfall, and the punishment of a human soul. We do not rejoice in the punishment even though we say it is just, but we are moved with pity, pity that not once leaves us until the end comes." Concerning the Weird Sisters he says, "The Weird Sisters represent the voice of temptation, temptation that comes to all of us, sometimes from within, sometimes from without. But temptation all must meet."
After giving a sympathetic study of Lady Macbeth he concludes his introduction by saying that Macbeth and Lady Macbeth "Together . . . work out with startling vividness the theme of the play, that overpowering ambition leads to destruction. In the notes at the end of each scene the editor emphasizes the values indicated in his introduction.

a. Summary of Values

<table>
<thead>
<tr>
<th>Ambition</th>
<th>(Nobility)</th>
<th>Supernatural</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Envy)</td>
<td>Outer--Inner Life</td>
<td>Temptation</td>
</tr>
<tr>
<td>Evil</td>
<td>Remorse</td>
<td>Truth</td>
</tr>
<tr>
<td>Fear</td>
<td>Retribution</td>
<td>(Unselfishness)</td>
</tr>
<tr>
<td>(Fortitude)</td>
<td>(Sincerity)</td>
<td>Weakness</td>
</tr>
<tr>
<td>(Love)</td>
<td>(Softness)</td>
<td>Will</td>
</tr>
</tbody>
</table>

b. Summary of Methods

Comment

Question

D. Survey of High School Editions of Hamlet

1. The Academy Classics (105)

In a section Comments On The Characters of the edition in the Academy Classic the editors note that Hamlet is a tragedy of almost one continual moral. A quotation from Joseph Ritson says that Laertes, if tried by any rules of honor or humanity, must be found a treacherous, cowardly, wicked wretch. Goethe tells the student that the key to
Hamlet's behaviour lies in Shakespeare's vividly representing a soul that hasn't the power to do a great deed required of it. From Coleridge the student learns that while Hamlet is brave he "vacillates from sensibility, and procrastinates from thought and loses the power of action in the energy of resolve... and dies the victim of mere circumstance and action." From Coleridge the student also learns that "no faculties of intellect, however brilliant," are valuable if they keep one from action since "action is the chief end of existence." Hamlet's failure lies in his "continually resolving to do, yet doing nothing but resolve."

Thurber also discusses Hamlet's sanity and very satisfactorily explains his theory that Hamlet is sane. A quotation from Campbell calls attention to the innocence and artlessness of Ophelia whose loveliness remains unpolluted by the frivolity, flattery, fawning and artifice of a corrupted court. Hudson tells the student of the nobility and beauty of Horatio whose manliness, strength, tenderness, and solidity constantly support Hamlet and whose unselfishness makes him unaware of his rare traits of character.

These values are further emphasized by suggestions and questions in the section, Explanatory Notes.
a. Summary of Values

Evil Hypocrisy Innocence Intellect Madness
Morality Nobility Procrastination (Purity) Retribution
Strength (Softness) Unselfishness Weakness

b. Summary of Methods

Comment Quotation Question

2. The Arden Shakespeare (95)

The editors of The Arden Shakespeare "have attempted to suggest points of view from which the analysis of dramatic motive and dramatic character may be profitably undertaken"—General Preface. In section four of the Introduction they give a critical appreciation of the play.

Concerning Hamlet's madness they say,

Shakespeare did not mean Hamlet to be mad in any sense that would put his actions in a quite different category from those of other men. (95:xiii)

They call attention to the fact that, "The most tragic... thing in the world is the ruin of a high soul." They say the theme of the play "is a tragedy of failure, of a great nature confronted with a low environment, and so by the perversity of things, made ineffective and disastrous through its own greatness." (ibid.)

1. Values enclosed in ( ) are not listed in Chapter II under the study of Hamlet.
Hamlet, they point out, is a man of high intellectual gifts, with delicacy of moral insight, and sensitive temperament, whose vivid consciousness of many possible courses of conduct keep him from action unless he acts from impulse. To such a man comes the imperative duty to revenge his father's murder. He is a high-strung idealist unfitted to deal with a practical crisis in life, and aware of his own weakness.

Claudius "has set his foot in the paths of villainy and will not turn back" in spite of remorse. Gertrude is unable "to realize her own moral degradation." Ophelia, "too fragile a reed" for Hamlet to lean upon, loves him and is loved in return.

Following the play they emphasize in their notes such other values as the hypocrisy of Claudius, the beauty and loveliness of Ophelia, the purity and honor of both Hamlet and Ophelia, the conceit of Polonius, the King's guilt, the stings of remorse, Laertes's ignoble revenge. They show that what Hamlet does with his problem depends upon the laws of his character and circumstances; that "Claudius' better self is strong enough to make him repent his crime, but not to lead him to give up the fruits of it; that his mother's sin made Hamlet lose faith in womanhood; and that "Hamlet's ineffectiveness has its tragic results outside his own life."
a. Summary of Values

<table>
<thead>
<tr>
<th>Conscience</th>
<th>Innocence</th>
<th>Remorse</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duty (Egoism)</td>
<td>Intellect</td>
<td>(Repentance)</td>
</tr>
<tr>
<td>Hypocrisy</td>
<td>Love</td>
<td>Revenge</td>
</tr>
<tr>
<td>Idealism</td>
<td>Madness</td>
<td>Sin</td>
</tr>
<tr>
<td>Impulse</td>
<td>Morality</td>
<td>Virtue</td>
</tr>
<tr>
<td></td>
<td>(Purity)</td>
<td>Weakness</td>
</tr>
</tbody>
</table>

b. Summary of Methods

Comment

3. The Avon Shakespeare (94)

Adams, the editor of *The Avon Shakespeare* presents the problem of Hamlet's personality in his *Introduction*, saying, "If we can answer this, we shall have solved a long standing secret." The question is, "Why did not Hamlet proceed at once to take revenge on his father's murderer, a revenge which, in those times, was considered justifiable, if not obligatory?" He then gives briefly some of the theories advanced by a few of the authors who have contributed to the more than five thousand volumes written to interpret Hamlet's character. They are all arguments for or against his madness, real or assumed, and the editor includes quotations from several authorities. In these arguments are discussed Hamlet's conscience, paralyzing his will and rendering him incapable of decisive action; his idealistic nature; his possible melancholia, forcing excessive reflection
upon him until he is unable to act except when the demand is unexpected.

Turning to the minor characters of the play he calls attention to the lack of strength in Ophelia's character and her unselfish affection, to the King's fondness for intrigue, to the self-indulgence of the Queen, to the steadiness and reliability of Horatio, and to the revenge of Laertes.

At the close of the play he concludes a discussion of the play by scenes. Here he discusses the various ethical values as they appear through the thoughts and acts of the various characters. There is the lack of sincerity in the King; there is his morality, his treachery, his conscience, his ambition, and his remorse; there is Hamlet's disgust, his indecision, his sweetness, and his nobility of mind, his weakness, his righteous duty, his revenge, his idealism, and his impulsiveness; there is the self-conceit of Polonius; the loyalty of Gertrude, her repentance, her tenderness and love for Hamlet. Finally he discusses the consequences of Hamlet's killing Polonius or retribution. He concludes that Hamlet's failure may have been due to his extreme idealism, "for the abnormal mental condition which paralyzed his will resulted from disillusionment, which in a less idealistic man, could not have become dangerously acute."
Now at the end of the play it leads directly to his death. Thus is he defeated by his own best gifts." (94:199)

a. Summary of Values

(Ambition) | Intellect | Revenge
--- | --- | ---
Conscience | Love | Sincerity
(Constancy) | (Loyalty) | Treachery
Disgust | Madness | Strength
Duty | Morality | Sweetness
(Egoism) | Nobility | Unselfishness
Idealism | Remorse | Weakness
Impulse | (Repentance) | Will
Indecision | Retribution | 

b. Summary of Methods

Comment

4. Cathedral Classics (100)

The editors of the Cathedral Classic discuss the characters of the play in section XI of the Introduction. As they discuss each character separately they emphasize those ethical values that are made prominent, either by their presence or their absence, in each life. In connection with Claudius they point to hypocrisy, fear, conscience, remorse, and repentance; with Gertrude, weakness, love, virtue; with Hamlet, nobility, sincerity, intellect, morality, the need of balance between the inner and outer life, grief, melancholy, will, disgust, procrastination, weakness, duty, impulse, retribution; with Polonius, self-conceit or egoism;
with Ophelia, purity, innocence, sweetness, docility, virtue. Some of these values are further emphasized in the questions at the close of the play.

a. Summary of Values

<table>
<thead>
<tr>
<th>Conscience</th>
<th>Intellect</th>
<th>(Softness)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disgust</td>
<td>Love</td>
<td>Remorse</td>
</tr>
<tr>
<td>Duty</td>
<td>Madness</td>
<td>(Repentance)</td>
</tr>
<tr>
<td>(Egoism)</td>
<td>Morality</td>
<td>Retribution</td>
</tr>
<tr>
<td>Fear</td>
<td>Nobility</td>
<td>Sincerity</td>
</tr>
<tr>
<td>Grief</td>
<td>Outer--Inner</td>
<td>Sweetness</td>
</tr>
<tr>
<td>Hypocrisy</td>
<td>Life</td>
<td>Virtue</td>
</tr>
<tr>
<td>Impulse</td>
<td>Procrastination</td>
<td>Weakness</td>
</tr>
<tr>
<td>Innocence</td>
<td>(Purity)</td>
<td>Will</td>
</tr>
</tbody>
</table>

b. Summary of Methods

<table>
<thead>
<tr>
<th>Comment</th>
<th>Quotation</th>
<th>Question</th>
</tr>
</thead>
</table>

5. Eclectic English Classics (103)

The Eclectic English Classic is edited with a short introduction and a shorter appendix. In the introduction are a number of quotations that analyze the characters and emphasize some of the ethical values of the play. A quotation from Dowden explains that Hamlet is not fitted to accomplish his duty because of his excessive reflective tendency and his unstable will. Although he ascertains Claudius's guilt he is unable to take his revenge. Dowden speaks of Hamlet's fortitude and Ophelia's sweetness. A quotation from Hazlitt says that Hamlet's character is not
marked by strength of will or passion but by refinement of thought and sentiment; that his ruling passion is to think, not to act; and that he refuses his revenge because he cannot have a perfect revenge. He is conscious of his own weakness. A quotation from Moberly calls attention to Ophelia's simplicity of religion and to Laertes's treachery, and one from Mrs. Jameson refers to Ophelia's innocence and love. Generally speaking the editor has failed to emphasize the ethical values for he has done little more than identify them through brief quotations.

a. Summary of Values

<table>
<thead>
<tr>
<th>Duty</th>
<th>Love</th>
<th>Sweetness</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guilt</td>
<td>Morality</td>
<td>Treachery</td>
</tr>
<tr>
<td>Innocence</td>
<td>Procrastination</td>
<td>Virtue</td>
</tr>
<tr>
<td>Intellect</td>
<td>Revenge</td>
<td>Will</td>
</tr>
</tbody>
</table>

b. Summary of Methods

Identification | Quotation

6. Golden Key Series (96)

In the Golden Key edition the editor has placed his emphasis on Hamlet as a play, definitely intended for presentation on the stage. He has used for this purpose aids from Walter Hampden. With this in mind the editor has paid no attention to his opportunities for emphasizing the ethical values.
a. Summary of Values

None

b. Summary of Methods

None

7. Laurel English Classics (91)

In the Introduction to the Laurel English Classic there is a page on How to Estimate a Character, which while not emphasizing a specific value will help the student discover values for himself. In the notes at the end of the play the editor calls attention by both comment and question to definite values. The dominant idea running through his notes is the development of character. Beside his own pointed comments he asks questions designed to make the student think and form opinions of his own. In the appendices he includes quotations from various literary authorities. The values emphasized by these three methods are listed below.

a. Summary of Values

<table>
<thead>
<tr>
<th>Conscience</th>
<th>Intellect</th>
<th>Remorse</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Consistency)</td>
<td>Love</td>
<td>(Repentance)</td>
</tr>
<tr>
<td>Duty</td>
<td>(Loyalty)</td>
<td>Revenge</td>
</tr>
<tr>
<td>Evil</td>
<td>Madness</td>
<td>Self-Interest</td>
</tr>
<tr>
<td>Grief</td>
<td>Morality</td>
<td>Sincerity</td>
</tr>
<tr>
<td>Hypocrisy</td>
<td>Nobility</td>
<td>Strength</td>
</tr>
<tr>
<td>Impulse</td>
<td>Outer--Inner Life</td>
<td>Treachery</td>
</tr>
<tr>
<td>Indecision</td>
<td>Procrastination</td>
<td>Virtue</td>
</tr>
<tr>
<td>Innocence</td>
<td>(Purity)</td>
<td>Weakness</td>
</tr>
</tbody>
</table>
8. The Lake Library Edition (98)

In the Preface of the Lake Edition the editor says,

Although the task of aesthetic interpretation has been, for the most part, left to the teacher, the editor has ventured to draw attention in the notes to some of the more important points in the structure of the plot and in the exposition of character.

But his calling attention to some of the more important points in the exposition of character is so negligible as to offer no emphasis to the ethical values of the play.

a. Summary of Values

None

b. Summary of Methods

None

9. Longmans' English Classics (104)

"Hamlet is," says the editor of the Longmans' Classic when all has been said, less a play than a supreme study of character, of soul in a position peculiar though not strained." (104:xxii) In his brief characterization of the various characters the editor calls attention to impulse, fear, innocence, purity, intellect, and emphasizes Hamlet's
madness or feigned madness in his questions.

a. Summary of Values

| Conscience | Indecision | Revenge        |
| Fear       | Innocence  | (Self-Mastery) |
| (Fortitude)| Intellect  | Weakness       |
| Grief      | Madness    | Will           |
| Impulse    | (Purity)   |                |

b. Summary of Methods

Comment

Question

10. Merrill's English Texts (90)

The editor of the Merrill Text says the edition "is planned for the use of students of the upper two years of the high school." With that idea in mind he has given his edition of Hamlet to the student with no emphasis on the ethical values of the drama. In one brief paragraph he does mention the existence of an argument concerning Hamlet's madness and his weakness of will.

a. Summary of Values

None

b. Summary of Methods

None
11. The New Hudson Shakespeare (92)

While Black has edited the New Hudson Shakespeare, the Introduction and notes are by Hudson. Some thirty pages of the Introduction are devoted to the discussion of the characters in which the ethical values listed below are emphasized in Hudson's recognized authority.

a. Summary of Values

<table>
<thead>
<tr>
<th>Conscience</th>
<th>Intellect</th>
<th>Retribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disgust</td>
<td>(Justice)</td>
<td>(Self-Mastery)</td>
</tr>
<tr>
<td>Duty</td>
<td>Love</td>
<td>(Softness--Gentleness)</td>
</tr>
<tr>
<td>(Egoism--Conceit)</td>
<td>Madness</td>
<td>Strength</td>
</tr>
<tr>
<td>(Fortitude)</td>
<td>Morality</td>
<td>Sweetness</td>
</tr>
<tr>
<td>Goodness</td>
<td>Nobility</td>
<td>Treachery</td>
</tr>
<tr>
<td>Guilt</td>
<td>Outer--Inner Life</td>
<td>Truth</td>
</tr>
<tr>
<td>(Honor)</td>
<td>Procrastination</td>
<td></td>
</tr>
<tr>
<td>Hypocrisy</td>
<td>(Purity)</td>
<td>Unselfishness</td>
</tr>
<tr>
<td>Impulse</td>
<td>Remorse</td>
<td>Virtue</td>
</tr>
<tr>
<td>Indecision</td>
<td>(Repentance)</td>
<td>Weakness</td>
</tr>
<tr>
<td>Innocence</td>
<td>Revenge</td>
<td>Will</td>
</tr>
</tbody>
</table>

b. Summary of Methods

Comment | Quotation

12. New Pocket Classics (102)

The editors of the New Pocket Classic have not presented any of the ethical values of the drama either in their introduction or their notes.

a. Summary of Values

None
b. Summary of Methods

None

13. New Readers' Shakespeare (93)

In the New Readers' Shakespeare the editor in his section To The Pupil says,

The critical material which may be found in the library, and the notes and questions in the Appendix will suggest many problems for discussion . . . . It is far better to judge by what is actually within the lines of the text, than to allow critics to settle the problem for us.

And following her idea Miss Chamberlain has placed questions in the Appendix that direct the pupil to consider the following ethical values: Horatio's honesty, intelligence, inward or outward inferiority, Hamlet's sense of outraged decency, the worth of a man, indecision, strength or weakness of character, the morals of Polonius, Ophelia's love, the sincerity of Rosencrantz and Guildenstern, the guilt of the King, the King's remorse, Ophelia's willingness to play the part set by her father and the King, Hamlet's fine and genuine nature, the King's repentance, the guilt or innocence of Gertrude, reason or instinct in the killing of Polonius, the meaning of revenge, Hamlet's madness, Hamlet's regard for inferiors, and his weakness, the Queen's loyalty, treachery, ambition, impulse, and Hamlet's generous qualities.
a. Summary of Values

<table>
<thead>
<tr>
<th>Ambition</th>
<th>Love</th>
<th>Revenge</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disgust</td>
<td>(Loyalty)</td>
<td>Sincerity</td>
</tr>
<tr>
<td>Guilt</td>
<td>Madness</td>
<td>Strength</td>
</tr>
<tr>
<td>(Honesty)</td>
<td>Morality</td>
<td>Treachery</td>
</tr>
<tr>
<td>Impulse</td>
<td>Nobility</td>
<td>Unselfishness</td>
</tr>
<tr>
<td>Indecision</td>
<td>Outer--Inner Life</td>
<td>Weakness</td>
</tr>
<tr>
<td>Innocence</td>
<td>Remorse</td>
<td></td>
</tr>
<tr>
<td>Intellect</td>
<td>(Repentance)</td>
<td></td>
</tr>
</tbody>
</table>

b. Summary of Methods

Comment Question

14. Riverside Classics (89)

In this edition the editor has placed no definite emphasis on the ethical values. On pages 156-162 he includes a set of questions, few of which refer directly to any particular value.

a. Summary of Values

None

b. Summary of Methods

None

15. The Rolfe Edition (101)

Rolfe has emphasized the ethical values in his book both in the Introduction and in the Appendix. In his Introduction he has placed quotations from many of the outstanding authorities on Shakespeare, and in his Appendix he
has placed his own comments. Here he expresses what he considers the moral of the play in the lines

There's a divinity that shapes our ends
Rough-hew them how we will.

"A terrible and perplexing duty is demanded of Hamlet, who is in a measure unprepared for it." However, he strives to do it, although at times he stumbles and misses his way, but he does not yield. Finally Fate makes his one great mistake the means of solving the problem that baffles him, and he dies the victim of his impatience and rashness; but his duty is done. "The guilty suffer the just penalty of their crimes . . . . If we do not see the lesson of this, we should not see it though an angel came down from heaven to expound it." (101:339) The values he emphasizes are listed below.

a. Summary of Values

| Conscience | (Purity) | Treachery |
| Duty       | Retribution | Truth |
| (Fortitude) | Revenge | Weakness |
| Guilt      | Sin | Will |
| Nobility   | Strength | |
| Procrastination | Sweetness | |

b. Summary of Methods

Comment | Quotation
16. The Temple Shakespeare (97)

The Temple Shakespeare has an introduction by Hudson, who devotes some twenty pages to a discussion of the characters, in which he emphasizes or explains the ethical values found in their lives. The Introduction is followed by Comments by Shakespearean Scholars. Here these values are further emphasized. In all some forty pages are devoted to the discussion of such values as are listed below.

a. Summary of Values

| (Ambition) | Love | Revenge |
| Conscience | Madness | (Softness--Gentleness) |
| Duty | Morality | Treachery |
| Evil (Crime) | Nobility | Unselfishness |
| Good | (Obedience) | Virtue |
| Grief | Outer--Inner Life | Weakness |
| Guilt | procrastination | Will |
| Innocence | (Purity) | |
| Intellect | Remorse | |
| (Justice) | Retribution | |

b. Summary of Methods

Comment | Quotation

17. University Classics (99)

In the University Classic the editor has presented the ethical values through questions listed under Critical Comments on the Play. Verity says that Hamlet brings a vital message to all for it deals with questions that "knock for answer at every heart;" Dowden notes the love
between Hamlet and Ophelia. Gervinus comments on a sense of duty and its fulfillment; Goethe calls attention to Hamlet's weakness; Coleridge refers to his procrastination; Furness finds him a man of action, using his intellect to act as occasion requires; Werder points out the nature of Hamlet's revenge. The editor calls attention to Ophelia's sweetness and weakness, to the Queen's love for Hamlet and Ophelia, to Laertes's lack of moral conscience, to the King's remorselessness and treachery, and to Polonius's egoism. His questions at the end of the play do not further emphasize any of these values.

<table>
<thead>
<tr>
<th>Conscience</th>
<th>Love</th>
<th>Sweetness</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duty</td>
<td>Procrastination</td>
<td>Treachery</td>
</tr>
<tr>
<td>(Egoism)</td>
<td>Remorse</td>
<td>Weakness</td>
</tr>
<tr>
<td>Innocence</td>
<td>Revenge</td>
<td></td>
</tr>
<tr>
<td>Intellect</td>
<td>Retribution</td>
<td></td>
</tr>
</tbody>
</table>

b. Summary of Methods

<table>
<thead>
<tr>
<th>Comment</th>
<th>Quotation</th>
</tr>
</thead>
</table>
E. Summary of the Survey of the High-School Editions of *Julius Caesar*, *Macbeth*, and *Hamlet* by Means of Tables and Figures

It is the purpose of this summary to set forth the results of the survey of the high-school editions of *Julius Caesar*, *Macbeth*, and *Hamlet* by means of tables and figures.

1. Method of recognizing the ethical values emphasized in the high-school editions of *Julius Caesar*, *Macbeth*, and *Hamlet*

As each edition was surveyed record was made of each ethical value emphasized by the editor. Each value that had been named by one or more of the recognized literary authorities and listed in Chapter II was noted and recorded. The opposite of a named value was also recognized: e.g., ingratitude was found by Brandes; therefore, if an editor emphasized gratitude, it was likewise recorded. Values that were not recognized by the authorities listed in Chapter II, with the exception of obedience, repentance, and superstition, were not noted or recorded. The three exceptions were so closely related to values named that there could be no question of their ethical value, and for that reason they were recognized. Some editors emphasized values in a play which the authorities, mentioned in Chapter II, had not found in that particular play, but since these values
Table VII. Showing the Ethical Values Emphasized in Each High-School Edition of *Julius Caesar*

<table>
<thead>
<tr>
<th>Names of Editions</th>
<th>Names of Values</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 2 3 4 5 6 7 8 9 10/11 12/13 14/15 16/17 18/19</td>
</tr>
<tr>
<td>1 Academy Classic</td>
<td></td>
</tr>
<tr>
<td>2 Arden Shakespeare</td>
<td></td>
</tr>
<tr>
<td>3 Cathedral Classic</td>
<td></td>
</tr>
<tr>
<td>4 Eclectic English Classic</td>
<td></td>
</tr>
<tr>
<td>5 Gateway Series</td>
<td></td>
</tr>
<tr>
<td>6 Golden Key Series</td>
<td></td>
</tr>
<tr>
<td>7 Lake English Classic</td>
<td></td>
</tr>
<tr>
<td>8 Laurel Classic</td>
<td></td>
</tr>
<tr>
<td>9 Longmans English Classic</td>
<td></td>
</tr>
<tr>
<td>10 Merrill's English Text</td>
<td></td>
</tr>
<tr>
<td>11 New Hudson Shakespeare</td>
<td></td>
</tr>
<tr>
<td>12 New Pocket Classic</td>
<td></td>
</tr>
<tr>
<td>13 New Readers' Shakespeare</td>
<td></td>
</tr>
<tr>
<td>14 Rolfe Edition</td>
<td></td>
</tr>
<tr>
<td>15 Standard Literature Series</td>
<td></td>
</tr>
<tr>
<td>16 Stratford Classic</td>
<td></td>
</tr>
<tr>
<td>17 Recommended Readings</td>
<td></td>
</tr>
<tr>
<td>18 Riverside Literature Series</td>
<td></td>
</tr>
<tr>
<td>19 University Classic</td>
<td></td>
</tr>
<tr>
<td>20 Winston Companion Classic</td>
<td></td>
</tr>
</tbody>
</table>

Total Editions: 0 5 6 4 3 4 3 9 3 7 1 1 3 3 0 1 9 5 3
Table VII—continued. Showing the Ethical Values Emphasized in Each High-School Edition of *Julius Caesar*

<table>
<thead>
<tr>
<th>Names of Editions</th>
<th>Names of Values</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Morality</td>
</tr>
<tr>
<td></td>
<td>Un-Inner</td>
</tr>
<tr>
<td></td>
<td>Buddhism</td>
</tr>
<tr>
<td></td>
<td>Pride</td>
</tr>
<tr>
<td></td>
<td>Purity</td>
</tr>
<tr>
<td></td>
<td>Revenge</td>
</tr>
<tr>
<td></td>
<td>Self-Mastery</td>
</tr>
<tr>
<td></td>
<td>Sincerity</td>
</tr>
<tr>
<td></td>
<td>Treachery</td>
</tr>
<tr>
<td></td>
<td>Virtue</td>
</tr>
<tr>
<td></td>
<td>Weakness</td>
</tr>
<tr>
<td></td>
<td>Marketlessness</td>
</tr>
<tr>
<td></td>
<td>Total Values</td>
</tr>
<tr>
<td>1. Academy Classic</td>
<td>20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37</td>
</tr>
<tr>
<td>2. Arden Shakespeare</td>
<td>9</td>
</tr>
<tr>
<td>3. Cathedral Classic</td>
<td>16</td>
</tr>
<tr>
<td>4. Eclectic English Classic</td>
<td>14</td>
</tr>
<tr>
<td>5. Gateway Series</td>
<td>9</td>
</tr>
<tr>
<td>6. Golden Key Series</td>
<td>3</td>
</tr>
<tr>
<td>7. Lake English Classic</td>
<td>11</td>
</tr>
<tr>
<td>8. Laurel Classic</td>
<td>14</td>
</tr>
<tr>
<td>9. Longmans' English Classic</td>
<td>9</td>
</tr>
<tr>
<td>10. Merrill's English Text</td>
<td>1</td>
</tr>
<tr>
<td>11. New Hudson Shakespeare</td>
<td>15</td>
</tr>
<tr>
<td>12. New Pocket Classic</td>
<td>8</td>
</tr>
<tr>
<td>13. New Readers' Shakespeare</td>
<td>0</td>
</tr>
<tr>
<td>14. Puffe Edition</td>
<td>10</td>
</tr>
<tr>
<td>15. Standard Literature Series</td>
<td>7</td>
</tr>
<tr>
<td>16. Stratford Classic</td>
<td>14</td>
</tr>
<tr>
<td>17. Recommended Readings</td>
<td>6</td>
</tr>
<tr>
<td>18. Riverside Literature Series</td>
<td>12</td>
</tr>
<tr>
<td>19. University Classic</td>
<td>5</td>
</tr>
<tr>
<td>20. Winston Companion Classic</td>
<td>10</td>
</tr>
<tr>
<td><strong>Total Editions</strong></td>
<td>1 1 3 1 0 1 3 4 4 0 3 5 4 4 1 3 1 4</td>
</tr>
<tr>
<td>Name of Edition</td>
<td>Number of Values Emphasized</td>
</tr>
<tr>
<td>---------------------------------</td>
<td>----------------------------</td>
</tr>
<tr>
<td>1 Academy Classic</td>
<td>12314567891011121314151617181920</td>
</tr>
<tr>
<td>2 Arden Shakespeare</td>
<td></td>
</tr>
<tr>
<td>3 Cathedral Classic</td>
<td></td>
</tr>
<tr>
<td>4 Eclectic English Classic</td>
<td></td>
</tr>
<tr>
<td>5 Gateway Series</td>
<td></td>
</tr>
<tr>
<td>6 Golden Key Series</td>
<td></td>
</tr>
<tr>
<td>7 Lake English Classic</td>
<td></td>
</tr>
<tr>
<td>8 Laurel Classic</td>
<td></td>
</tr>
<tr>
<td>9 Longmans English Classic</td>
<td></td>
</tr>
<tr>
<td>10 Merrill's English Text</td>
<td></td>
</tr>
<tr>
<td>11 New Hudson Shakespeare</td>
<td></td>
</tr>
<tr>
<td>12 New Pocket Classic</td>
<td></td>
</tr>
<tr>
<td>13 New Readers' Shakespeare</td>
<td></td>
</tr>
<tr>
<td>14 Pelfe Edition</td>
<td></td>
</tr>
<tr>
<td>15 Standard Literature Series</td>
<td></td>
</tr>
<tr>
<td>16 Stratford Classic</td>
<td></td>
</tr>
<tr>
<td>17 Recommended Readings</td>
<td></td>
</tr>
<tr>
<td>18 Riverside Literature Series</td>
<td></td>
</tr>
<tr>
<td>19 University Classic</td>
<td></td>
</tr>
<tr>
<td>20 Winston Companion Classic</td>
<td></td>
</tr>
</tbody>
</table>

**Figure 1. Ethical Value Profile for High-School Editions of *Julius Caesar***
### Names of High-School Editions of *Julius Caesar*

<table>
<thead>
<tr>
<th>Method</th>
<th>No. of Methods Employed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Academy Classic</td>
<td>1</td>
</tr>
<tr>
<td>2 Arden Shakespeare</td>
<td>2</td>
</tr>
<tr>
<td>3 Cathedral Classic</td>
<td>3</td>
</tr>
<tr>
<td>4 Eclectic English Classic</td>
<td>4</td>
</tr>
<tr>
<td>5 Gateway Series</td>
<td>5</td>
</tr>
<tr>
<td>6 Golden Key Series</td>
<td>1</td>
</tr>
<tr>
<td>7 Lake English Classic</td>
<td>2</td>
</tr>
<tr>
<td>8 Laurel Classic</td>
<td>3</td>
</tr>
<tr>
<td>9 Longmans' English Classic</td>
<td>4</td>
</tr>
<tr>
<td>10 Merrill's English Text</td>
<td>5</td>
</tr>
<tr>
<td>11 New Hudson Shakespeare</td>
<td>1</td>
</tr>
<tr>
<td>12 New Pocket Classic</td>
<td>2</td>
</tr>
<tr>
<td>13 New Readers' Shakespeare</td>
<td>3</td>
</tr>
<tr>
<td>14 Rolfe Edition</td>
<td>4</td>
</tr>
<tr>
<td>15 Standard Literature Series</td>
<td>5</td>
</tr>
<tr>
<td>16 Stratford Classic</td>
<td>1</td>
</tr>
<tr>
<td>17 Recommended Readings</td>
<td>2</td>
</tr>
<tr>
<td>18 Riverside Literature Series</td>
<td>3</td>
</tr>
<tr>
<td>19 University Classic</td>
<td>4</td>
</tr>
<tr>
<td>20 Winston Companion Classic</td>
<td>5</td>
</tr>
</tbody>
</table>

**Legend:**
- Identification [□]
- Comment [■]
- Quotation [●]
- Question [●]
- Project [X]

**Figure 2. Methods Profile for High-School Editions of *Julius Caesar***
had been found in one of the two other plays they were noted and recorded. Since authorities did not agree on the same values for a play it was assumed that an editor might recognize and emphasize a value that, although present, had not been mentioned by the authorities. For example, a number of editors recognized Polonius's conceit or egoism in *Hamlet*, although none of the authorities had mentioned egoism in connection with their discussion of *Hamlet*. However, a number of authorities had found and emphasized egoism to be one of the values of *Julius Caesar*. Since Hudson was found to emphasize but nine values in *Hamlet* according to the survey conducted for Chapter II, but had emphasized thirty-five values in his high-school edition of *Hamlet* it was concluded that other editors might find recognized values that had not been emphasized in connection with a particular play. Therefore all values named in connection with anyone of the three plays were recognized and recorded whenever an editor emphasized it in his particular edition.

2. Tables summarizing the ethical values found in the high-school editions of *Julius Caesar*, *Macbeth*, and *Hamlet*

Table VII summarizes the ethical values emphasized in the high-school editions of *Julius Caesar*; Table VIII sum-
Table VIII. Showing the Ethical Values Emphasized in Each High-School Edition of Macbeth

<table>
<thead>
<tr>
<th>Name of Editions</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
<th>14</th>
<th>15</th>
<th>16</th>
<th>17</th>
<th>18</th>
<th>19</th>
<th>20</th>
<th>21</th>
<th>22</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academy Classic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adams' Student's Edition</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arden Shakespeare</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cathedral Classic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eclectic English Classic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Golden Key Series</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interlinear Edition</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kingsley English Text</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Laurel Classic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lake English Classic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Longman's English Classic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mertill's English Text</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New Hudson Shakespeare</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New Pocket Classic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New Readers' Shakespeare</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Riverside Literature Series</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rolfe Edition</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scribner's English Classic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shakespeare's Macbeth</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University Classic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Winston Companion Classic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Editions</td>
<td></td>
<td>1</td>
<td>1</td>
<td>7</td>
<td>1</td>
<td>5</td>
<td>8</td>
<td>2</td>
<td>1</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>1</td>
</tr>
</tbody>
</table>

- 1: Ambition
- 2: Conscience
- 3: Dishonesty
- 4: Evil Sin
- 5: Fear
- 6: Fidelity
- 7: Fortitude
- 8: Goodness
- 9: Guilt
- 10: Honesty
- 11: Hypocrisy
- 12: Ingratitude
- 13: Intolerance
- 14: Loyalty
- 15: Malignity
- 16: Morality
- 17: Mutility
- 18: Outer-Order
- 19: Pride
- 20: Inner-Order
Table VIII-continued. Showing the Ethical Values Emphasized in Each High-School Edition of *Macbeth*

<table>
<thead>
<tr>
<th>Names of Editions</th>
<th>Names of Values</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>23 Prophecy</td>
</tr>
<tr>
<td></td>
<td>24 Purity</td>
</tr>
<tr>
<td></td>
<td>25 Remorse</td>
</tr>
<tr>
<td></td>
<td>26 Temperance</td>
</tr>
<tr>
<td></td>
<td>27 Transgression</td>
</tr>
<tr>
<td></td>
<td>28 Revenge</td>
</tr>
<tr>
<td></td>
<td>29 Selfishness</td>
</tr>
<tr>
<td></td>
<td>30 Sincerity</td>
</tr>
<tr>
<td></td>
<td>31 Softness</td>
</tr>
<tr>
<td></td>
<td>32 Supernatural</td>
</tr>
<tr>
<td></td>
<td>33 Supremacy</td>
</tr>
<tr>
<td></td>
<td>34 Treachery</td>
</tr>
<tr>
<td></td>
<td>35 Tyranny</td>
</tr>
<tr>
<td></td>
<td>36 Vileliness</td>
</tr>
<tr>
<td></td>
<td>37 Virtue</td>
</tr>
<tr>
<td></td>
<td>38 Weakness</td>
</tr>
<tr>
<td></td>
<td>39 Misanthropy</td>
</tr>
<tr>
<td></td>
<td>Total Values</td>
</tr>
<tr>
<td>Academy Classic</td>
<td></td>
</tr>
<tr>
<td>Adams' Student's Edition</td>
<td></td>
</tr>
<tr>
<td>Arden Shakespeare</td>
<td></td>
</tr>
<tr>
<td>Cathedral Classic</td>
<td></td>
</tr>
<tr>
<td>Eclectic English Classic</td>
<td></td>
</tr>
<tr>
<td>Golden Key Series</td>
<td></td>
</tr>
<tr>
<td>Interlinear Edition</td>
<td></td>
</tr>
<tr>
<td>Kingsley English Text</td>
<td></td>
</tr>
<tr>
<td>Laurel Classic</td>
<td></td>
</tr>
<tr>
<td>Lake English Classic</td>
<td></td>
</tr>
<tr>
<td>Longmans' English Classic</td>
<td></td>
</tr>
<tr>
<td>Merrill's English Text</td>
<td></td>
</tr>
<tr>
<td>New Hudson Shakespeare</td>
<td></td>
</tr>
<tr>
<td>New Puck Classic</td>
<td></td>
</tr>
<tr>
<td>New Readers' Shakespeare</td>
<td></td>
</tr>
<tr>
<td>Riverside Literature Series</td>
<td></td>
</tr>
<tr>
<td>Rolfe Edition</td>
<td></td>
</tr>
<tr>
<td>Scribner's English Classic</td>
<td></td>
</tr>
<tr>
<td>Shakespeare's Macbeth</td>
<td></td>
</tr>
<tr>
<td>University Classic</td>
<td></td>
</tr>
<tr>
<td>Winston Companion Classic</td>
<td></td>
</tr>
<tr>
<td><strong>Total Editions</strong></td>
<td><strong>3 1 3 1 2 1 2 1 2 1 7 1 3 1 2 1 2 9 1 4 1 8</strong></td>
</tr>
<tr>
<td>Name of Edition</td>
<td>Number of Values Emphasized</td>
</tr>
<tr>
<td>------------------------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>1. Academy Classic</td>
<td></td>
</tr>
<tr>
<td>2. Adams' Student's Edition</td>
<td></td>
</tr>
<tr>
<td>3. Arden Shakespeare</td>
<td></td>
</tr>
<tr>
<td>4. Cathedral Classic</td>
<td></td>
</tr>
<tr>
<td>5. Eclectic English Classic</td>
<td></td>
</tr>
<tr>
<td>6. Golden Key Series</td>
<td></td>
</tr>
<tr>
<td>7. Interlinear Edition</td>
<td></td>
</tr>
<tr>
<td>8. Kingsley English Text</td>
<td></td>
</tr>
<tr>
<td>9. Laurel English Classic</td>
<td></td>
</tr>
<tr>
<td>10. Longman's English Classic</td>
<td></td>
</tr>
<tr>
<td>11. Lake English Classic</td>
<td></td>
</tr>
<tr>
<td>12. Merrill's English Text</td>
<td></td>
</tr>
<tr>
<td>13. New Hudson Shakespeare</td>
<td></td>
</tr>
<tr>
<td>14. New Pocket Classic</td>
<td></td>
</tr>
<tr>
<td>15. New Readers' Shakespeare</td>
<td></td>
</tr>
<tr>
<td>16. Riverside Literature Series</td>
<td></td>
</tr>
<tr>
<td>17. Folte Edition</td>
<td></td>
</tr>
<tr>
<td>18. Scribner's English Classic</td>
<td></td>
</tr>
<tr>
<td>19. Shakespeare's Macbeth</td>
<td></td>
</tr>
<tr>
<td>20. University Classic</td>
<td></td>
</tr>
<tr>
<td>21. Winston Companion Classic</td>
<td></td>
</tr>
</tbody>
</table>

**Figure 3. Ethical Value Profile for High-School Editions of Macbeth**
## Names of High-School Editions of Macbeth

<table>
<thead>
<tr>
<th>No.</th>
<th>Methods Employed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Academy Classic</td>
</tr>
<tr>
<td>2</td>
<td>Adams' Student's Edition</td>
</tr>
<tr>
<td>3</td>
<td>Arden Shakespeare</td>
</tr>
<tr>
<td>4</td>
<td>Cathedral Classic</td>
</tr>
<tr>
<td>5</td>
<td>Eclectic English Classic</td>
</tr>
<tr>
<td>6</td>
<td>Golden Key Series</td>
</tr>
<tr>
<td>7</td>
<td>Interlinear Edition</td>
</tr>
<tr>
<td>8</td>
<td>Kingsley English Text</td>
</tr>
<tr>
<td>9</td>
<td>Laurel Classic</td>
</tr>
<tr>
<td>10</td>
<td>Lake English Classic</td>
</tr>
<tr>
<td>11</td>
<td>Longmans' English Classic</td>
</tr>
<tr>
<td>12</td>
<td>Merriam's English Text</td>
</tr>
<tr>
<td>13</td>
<td>New Hudson Shakespeare</td>
</tr>
<tr>
<td>14</td>
<td>New Pocket Classic</td>
</tr>
<tr>
<td>15</td>
<td>New Readers Shakespeare</td>
</tr>
<tr>
<td>16</td>
<td>Riverside Literature Series</td>
</tr>
<tr>
<td>17</td>
<td>Pette Edition</td>
</tr>
<tr>
<td>18</td>
<td>Scribner's English Series</td>
</tr>
<tr>
<td>19</td>
<td>Shakespeare's Macbeth</td>
</tr>
<tr>
<td>20</td>
<td>University Classic</td>
</tr>
<tr>
<td>21</td>
<td>Winston Companion Classic</td>
</tr>
</tbody>
</table>

Legend: Identification ☐; Comment ☐; Quotation ☐; Question ☐; Project ☐

---

**Figure 4. Methods Profile for High-School Editions of Macbeth**
marizes the ethical values emphasized in the high-school editions of Macbeth; and Table IX summarizes the ethical values emphasized in the high-school editions of Hamlet.

Each of these tables shows the high-school editions used in the survey of the particular play, Julius Caesar, Macbeth, or Hamlet. It also shows the various ethical values emphasized by the editors of the play in question. The tables show which edition emphasizes the greatest number of values, as well as which emphasizes the least number. From the table one can easily learn which values were emphasized and which were not. Also from the table one can readily ascertain which edition emphasizes or does not emphasize a particular value. Each table gives the total number of editions emphasizing each value and the total number of values emphasized by each edition.

3. Figures summarizing the survey of the high-school editions of Julius Caesar, Macbeth, and Hamlet

Figure 1 is an ethical value profile for the high-school editions of Julius Caesar; Figure 3 is an ethical value profile for the high-school editions of Macbeth; and Figure 5 is an ethical value profile for the high-school editions of Hamlet. The profile shows the editions surveyed and the number of values emphasized for each play.
Table IX. Showing the Ethical Values Emphasized in Each High-School Edition of Hamlet

<table>
<thead>
<tr>
<th>Names of Editions</th>
<th>Names of Ethical Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Academy Classic</td>
<td>1. Ambition</td>
</tr>
<tr>
<td>2. Arden Shakespeare</td>
<td>2. Conscience</td>
</tr>
<tr>
<td>3. Avon Shakespeare</td>
<td>3. Constancy</td>
</tr>
<tr>
<td>5. Eclectic English Classic</td>
<td>5. Duty</td>
</tr>
<tr>
<td>7. Laurel Classic</td>
<td>7. Evil</td>
</tr>
<tr>
<td>10. Merrill's English Text</td>
<td>10. Fidelity</td>
</tr>
<tr>
<td>11. New Hudson Shakespeare</td>
<td>11. Fortitude</td>
</tr>
<tr>
<td>17. University Classic</td>
<td>17. Impulse</td>
</tr>
<tr>
<td></td>
<td>18. Innocence</td>
</tr>
<tr>
<td></td>
<td>19. Intellect</td>
</tr>
<tr>
<td></td>
<td>20. Justice</td>
</tr>
<tr>
<td></td>
<td>21. Love</td>
</tr>
<tr>
<td></td>
<td>22. Manic</td>
</tr>
<tr>
<td>Total Editions</td>
<td>3 8 2 2 4 9 5 3 0 2 3 3 2 4 5 1 5 2 7 5 1 0 1 2 9 9</td>
</tr>
</tbody>
</table>
Table IX—continued. Showing the Ethical Values Emphasized in Each High-School Edition of *Hamlet*

<table>
<thead>
<tr>
<th>Names of Editions</th>
<th>Morality</th>
<th>Nobility</th>
<th>Obedience</th>
<th>Perseverance</th>
<th>Repentance</th>
<th>Reunion</th>
<th>Self-Love</th>
<th>Self-Interest</th>
<th>Sin</th>
<th>Sincerity</th>
<th>Strength</th>
<th>Sweetness</th>
<th>Truth</th>
<th>Vice</th>
<th>Virtue</th>
<th>Weakness</th>
<th>Will</th>
<th>Power</th>
<th>Total Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Academy Classic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Harfen's Shakespeare</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Paul Shakespeare</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Cathedral Classic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Eclectic English Classic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Golden Key Series</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Laurel Classic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Lake Library Edition</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Longmans English Classic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Merrill's English Text</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. New Hudson Shakespeare</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12. New Packer Classic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13. New Readers Shakespeare</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14. Riverside Literature Series</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15. Rolfe Edition</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16. Temple Shakespeare</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17. University Classic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Editions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2.6</td>
<td>2.1</td>
<td>2.9</td>
<td>3.6</td>
<td>3.3</td>
<td>3.2</td>
<td>3.5</td>
<td>3.8</td>
<td>3.4</td>
<td>3.9</td>
<td>3.0</td>
<td>3.8</td>
<td>3.2</td>
<td>3.0</td>
<td>3.2</td>
<td>3.5</td>
<td>3.4</td>
<td>3.4</td>
<td>3.5</td>
</tr>
<tr>
<td>Names of Editions</td>
<td>Number of Values Emphasized</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------------------</td>
<td>-----------------------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Academy Classic</td>
<td>1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arden Shakespeare</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Avon Shakespeare</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cathedral Classic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eclectic English Classic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Golden Key Series</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lake Library Edition</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Laurel Classic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Longmans' English Classic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merrill's English Text</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New Hudson Shakespeare</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New Pocket Classic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New Readers Shakespeare</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Riverside Literature Series</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kelfe Edition</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Temple Shakespeare</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University Series</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 5. Ethical Value Profile for High-School Editions of *Hamlet*
<table>
<thead>
<tr>
<th>Names of High-School Editions of Hamlet</th>
<th>No. of Methods Employed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Academy Classic</td>
<td>4</td>
</tr>
<tr>
<td>2. Arden Shakespeare</td>
<td>3</td>
</tr>
<tr>
<td>3. Avon Shakespeare</td>
<td>5</td>
</tr>
<tr>
<td>4. Cathedral Classic</td>
<td>6</td>
</tr>
<tr>
<td>5. Eclectic English Classic</td>
<td>8</td>
</tr>
<tr>
<td>6. Golden Key Series</td>
<td>2</td>
</tr>
<tr>
<td>7. Lake Library Edition</td>
<td>1</td>
</tr>
<tr>
<td>8. Laurel Classic</td>
<td>1</td>
</tr>
<tr>
<td>9. Longmans' English Classic</td>
<td>3</td>
</tr>
<tr>
<td>10. Merrill's English Text</td>
<td>4</td>
</tr>
<tr>
<td>11. New Hudson Shakespeare</td>
<td>2</td>
</tr>
<tr>
<td>12. New Pocket Classic</td>
<td>5</td>
</tr>
<tr>
<td>13. New Readers' Shakespeare</td>
<td>6</td>
</tr>
<tr>
<td>14. Riverside Literature Series</td>
<td>1</td>
</tr>
<tr>
<td>15. Kolle Edition</td>
<td>3</td>
</tr>
<tr>
<td>16. Temple Shakespeare</td>
<td>9</td>
</tr>
<tr>
<td>17. University Classic</td>
<td>5</td>
</tr>
</tbody>
</table>

Legend: Identification □; Comment ■;
Quotation ◊; Question ▪; Project □.

Figure 6. Methode Profile for High-School Editions of Hamlet
It presents a graphic comparison of the editions. One can readily see which edition emphasizes the greatest number of values as well as the editions that do not emphasize any.

Figure 2 is a methods profile for the high-school editions of *Julius Caesar*; Figure 4 is a methods profile for the high-school editions of *Macbeth*; and Figure 6 is a methods profile for the high-school editions of *Hamlet*. In each profile is listed the text-books surveyed for that particular figure. By means of the legend one may easily determine how many methods a particular editor used as well as which of the methods—identification, comment, question, quotation, project—he has employed. This profile also presents a graphic comparison of the editions of *Julius Caesar*, of *Macbeth*, and of *Hamlet*. 
CHAPTER IV
SUMMARY, CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

A. Summary and Conclusions
The purpose of this thesis was to discover by means of a survey what ethical values were attributed to Shakespeare by literary authorities and to determine what emphasis, if any, was placed on the ethical values attributed to Shakespeare by the editors of Julius Caesar, Macbeth, and Hamlet.

1. Summary and conclusions of the survey of the literary contributions
Forty-five literary contributions by thirty-five literary critics were surveyed. From the survey it was found that sixteen critics attributed the following thirty-six ethical values to Julius Caesar:

<table>
<thead>
<tr>
<th>Altruism</th>
<th>Fortitude</th>
<th>Justice</th>
<th>Remorse</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambition</td>
<td>Bravery</td>
<td>Liberty</td>
<td>Retribution</td>
</tr>
<tr>
<td>Conscience</td>
<td>Courage</td>
<td>Love</td>
<td>Righteousness</td>
</tr>
<tr>
<td>Consistency</td>
<td>Heroism</td>
<td>Morality</td>
<td>Self-Mastery</td>
</tr>
<tr>
<td>Constancy</td>
<td>Hate</td>
<td>Nobility</td>
<td>Softness</td>
</tr>
<tr>
<td>Loyalty</td>
<td>Honor</td>
<td>Outer--Inner</td>
<td>Treachery</td>
</tr>
<tr>
<td>Duty</td>
<td>Hypocrisy</td>
<td>Life</td>
<td>Tyranny</td>
</tr>
<tr>
<td>Egoism</td>
<td>Idealism</td>
<td>Patriotism</td>
<td>Virtue</td>
</tr>
<tr>
<td>Arrogance</td>
<td>Individuality</td>
<td>Pity</td>
<td>Weakness</td>
</tr>
<tr>
<td>Conceit</td>
<td>Ingratitude</td>
<td>Pride</td>
<td>Womanliness</td>
</tr>
<tr>
<td>Envy</td>
<td>Intellect</td>
<td>Purity</td>
<td></td>
</tr>
</tbody>
</table>

183
It was also found that fifteen critics attributed the following twenty-one ethical values to Macbeth:

<table>
<thead>
<tr>
<th>Ambition</th>
<th>Fidelity</th>
<th>Outer--Inner</th>
<th>Temptation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conscience</td>
<td>Honesty</td>
<td>Life</td>
<td>Treachery</td>
</tr>
<tr>
<td>Evil</td>
<td>Goodness</td>
<td>Pride</td>
<td>Truth</td>
</tr>
<tr>
<td>Crime</td>
<td>Guilt</td>
<td>Prophecy</td>
<td>Virtue</td>
</tr>
<tr>
<td>Sin</td>
<td>Hospitality</td>
<td>Remorse</td>
<td>Weakness</td>
</tr>
<tr>
<td>Fear</td>
<td>Hypocrisy</td>
<td>Retribution</td>
<td>Will</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Supernatural</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Womanhood</td>
</tr>
</tbody>
</table>

And it was further found that twenty-five critics attributed the following thirty-one ethical values to Hamlet:

<table>
<thead>
<tr>
<th>Conscience</th>
<th>Indecision</th>
<th>Procrastination</th>
<th>Strength</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disgust</td>
<td>Innocence</td>
<td>Remorse</td>
<td>Sweetness</td>
</tr>
<tr>
<td>Duty</td>
<td>Intellect</td>
<td>Retribution</td>
<td>Treachery</td>
</tr>
<tr>
<td>Falseness</td>
<td>Love</td>
<td>Nemesis</td>
<td>Unselfishness</td>
</tr>
<tr>
<td>Good</td>
<td>Madness</td>
<td>Revenge</td>
<td>Virtue</td>
</tr>
<tr>
<td>Grief</td>
<td>Morality</td>
<td>Vengeance</td>
<td>Weakness</td>
</tr>
<tr>
<td>Hypocrisy</td>
<td>Nobility</td>
<td>Self-Interest</td>
<td>Will Power</td>
</tr>
<tr>
<td>Idealism</td>
<td>Outer--Inner</td>
<td>Sin</td>
<td></td>
</tr>
<tr>
<td>Impulse</td>
<td>Life</td>
<td>Sincerity</td>
<td></td>
</tr>
</tbody>
</table>

Of the eighty-nine values attributed to the three plays there were sixty-two different values named. The following eight values were attributed to each of the three plays:

<table>
<thead>
<tr>
<th>Conscience</th>
<th>Outer--Inner</th>
<th>Remorse</th>
<th>Treachery</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hypocrisy</td>
<td>Life</td>
<td>Retribution</td>
<td>Virtue</td>
</tr>
</tbody>
</table>

Conscience was found to be as vital to the characters in the plays as it is to man in actual life. The poet was found to recognize the relation between the physical world or outer life and the spiritual and mental worlds or inner life in each of the plays. Hypocrisy and treachery played a vital part in the ruin of those who practiced them, and virtue
was found to be an integral part of those who lived a good life in all three of the plays. Weakness in one form or another brought the ruin of "the high soul" in each play, and remorse turned "scorpions" loose in the brains of the evil-doers while retribution followed inevitably in the wake of crime. Eleven values were attributed to two of the plays:

<table>
<thead>
<tr>
<th>Ambition</th>
<th>Idealism</th>
<th>Morality</th>
<th>Will</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duty</td>
<td>Intellect</td>
<td>Nobility</td>
<td>Womanliness--</td>
</tr>
<tr>
<td>Goodness</td>
<td>Love</td>
<td>Pride</td>
<td>Womanhood</td>
</tr>
</tbody>
</table>

Ambition was the obstacle that blocked the road to a successful life in both Julius Caesar and Macbeth. A high sense of duty brought torture to Brutus and to Hamlet. Idealism made Brutus execute his duty and made Hamlet delay in executing his. Both were governed by their moral principles; both are remembered for their nobility of character; and both men were driven by their intellect. Pride brought Julius Caesar to arrogance and assassination; pride kept Macbeth from ignoble death. It was Lady Macbeth's will that controlled her feminine nature and gave her strength to carry out her dreadful purpose, while Hamlet's will, according to some critics, refused to assert itself and kept him dallying with duty or, according to others, gave him power to wait until the King's baseness was revealed to the people and he could execute his revenge without bringing dishonor to his name. Goodness, that essence of beautiful
womanhood, won Hamlet's love for Ophelia, and kept Lady Macbeth from being a fiend as some would believe her. Love destroyed Ophelia; love ruined the cause of the conspirators and failed to turn Brutus's dagger from Caesar's heart. And not only were those qualities which are recognized as making up womanliness found in Portia but they were also in evidence to a certain degree in Lady Macbeth——it was the eternal feminine that was her undoing.

2. Summary and conclusions of the survey of the high-school editions of *Julius Caesar*, *Macbeth*, and *Hamlet*

A survey was made of fifty-eight high-school editions of Shakespeare's three plays *Julius Caesar*, *Macbeth*, and *Hamlet*: twenty editions of *Julius Caesar*, twenty-one editions of *Macbeth*, and seventeen editions of *Hamlet*.

a. *Julius Caesar*

(1) Values found in editions of *Julius Caesar*

Of the twenty editions of *Julius Caesar* that were surveyed nine were found that emphasized ten or more values; two emphasized fifteen values; none emphasized more than fifteen. Three editions did not emphasize any.

Of the thirty-seven values attributed to *Julius Caesar*
by literary authorities four were not emphasized by the editors: altruism, ingratitude, pity, and righteousness. To the list of thirty-six values four editors added sincerity. Thirteen editors emphasized idealism; eleven emphasized nobility, patriotism, and weakness; nine, envy and justice; eight, morality and virtue; seven, honor and pride; six, conscience. Hypocrisy, intellect, and tyranny were each emphasized by but one editor; constancy, egoism, hate, individuality, love, outer and inner life, purity, and self-mastery, by but three each; consistency, duty, fortitude, remorse, retribution, sincerity, treachery, and womanliness, by but four each; and ambition, liberty, and softness, by but five each.

The editors of Julius Caesar did not emphasize as most important the eight values emphasized by the critics as those most universal. These eight values rank according to the number of editors emphasizing them as follows:

<table>
<thead>
<tr>
<th>Values Common to the Three Plays</th>
<th>Number of Editors Emphasizing Each in Julius Caesar</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weakness</td>
<td>11</td>
</tr>
<tr>
<td>Virtue</td>
<td>8</td>
</tr>
<tr>
<td>Conscience</td>
<td>6</td>
</tr>
<tr>
<td>Treachery</td>
<td>4</td>
</tr>
<tr>
<td>Retribution</td>
<td>4</td>
</tr>
<tr>
<td>Remorse</td>
<td>4</td>
</tr>
<tr>
<td>Outer--Inner Life</td>
<td>3</td>
</tr>
<tr>
<td>Hypocrisy</td>
<td>1</td>
</tr>
</tbody>
</table>
Methods used by the editors to emphasize values in *Julius Caesar*

It was found that the editors used one or more of five methods—identification, comment, quotation, question, and project—in emphasizing the values. When identification was used alone its emphasis was very slight. The editors of the Laurel and the Stratford Classics used each of the five methods. Twelve editors emphasized the values by valuable comment; six of the twelve strengthened their comment with the question; and two of these six added the quotation and the project to still further increase their emphasis. Three editors who did not use the comment used the question as a means of emphasis, and one of the three added the project. Only one editor used identification alone; one used only the question; and six, only the comment.

b. *Macbeth*

Values found in editions of *Macbeth*

Of the twenty-one editions of *Macbeth* surveyed, fifteen were found that emphasized ten or more values; six, that emphasized fifteen values; and one that emphasized twenty-two values. Two editions did not emphasize any values.
All of the twenty-two ethical values attributed to Macbeth by the literary authorities were emphasized by at least one editor. To the twenty-two ethical values attributed by the critics, the editors added altruism, disloyalty, envy, fortitude, honor, ingratitude, intellect, justice, love, morality, nobility, purity, repentance, revenge, selfishness, sincerity, softness, superstition, tyranny, and unselfishness. Eighteen editors emphasized fear; seventeen, ambition; fifteen, conscience; fourteen evil or sin and will; thirteen remorse, temptation and womanhood; twelve, retribution; eleven, fortitude and treachery; nine, weakness; seven, hypocrisy and superstition; six, love; five, the relation between the outer and inner life. Altruism, disloyalty, envy, fidelity, hospitality, ingratitude, pride, purity, repentance, revenge, softness, and tyranny were each emphasized by but one editor; honor, justice, morality, selfishness, sincerity, truth, unselfishness, and virtue, by but two; guilt, intellect, and prophecy, by but three.

The editors of Macbeth, as the editors of Julius Caesar, did not emphasize the eight universal ethical values. These eight values were emphasized according to the editors of Macbeth as follows:
Values Common to the Three Plays

Number of Editors Emphasizing Each in Macbeth

<table>
<thead>
<tr>
<th>Value</th>
<th>Editors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conscience</td>
<td>15</td>
</tr>
<tr>
<td>Remorse</td>
<td>13</td>
</tr>
<tr>
<td>Retribution</td>
<td>12</td>
</tr>
<tr>
<td>Treachery</td>
<td>11</td>
</tr>
<tr>
<td>Weakness</td>
<td>9</td>
</tr>
<tr>
<td>Hypocrisy</td>
<td>7</td>
</tr>
<tr>
<td>Outer-Inner Life</td>
<td>5</td>
</tr>
<tr>
<td>Virtue</td>
<td>2</td>
</tr>
</tbody>
</table>

(2) Methods used by the editors to emphasize values in Macbeth

Of the five methods used to emphasize the ethical values comment was used by all nineteen editors who attempted to emphasize the ethical values of the play. Twelve of the nineteen added the question to the comment, and four added the quotation to the two above named methods. No editor was found to emphasize the values by the use of the project. The Adams' Student's Edition was found to offer the most valuable comment.

c. Hamlet

(1) Values found in editions of Hamlet

Of the seventeen editors of Hamlet surveyed, five were found that did not emphasize the ethical values of the play. One editor emphasized thirty-five values. Twelve editors emphasized at least ten values; eleven, emphasized thirteen;
eight, sixteen; seven, eighteen; and four who emphasized twenty-five or more.

Of the thirty-one values attributed to *Hamlet* by the literary authorities only one, falseness, was not emphasized by at least one editor. To the thirty-one values attributed to *Hamlet* by the literary authorities the editors added ambition, consistency, constancy, egoism, evil, fear, fidelity, fortitude, guilt, honor, justice, obedience, purity, repentance, self-mastery, softness, and truth. Eleven editors emphasized intellect and weakness; ten, innocence, morality, revenge; nine, duty, love, and madness; eight, conscience, nobility, procrastination, purity, remorse, retribution, and treachery; seven, impulse and will power; six, repentance, strength, sweetness, and virtue; five, egoism, guilt, hypocrisy, indecision, outer and inner life, and unselfishness. Honor, obedience, and self-interest were emphasized by one editor; consistency, constancy, fear, good, idealism, justice, self-mastery, sin, and truth, by but two; ambition, evil, fidelity, and fortitude, by but three; and disgust, grief, sincerity, and softness, by but four.

As in *Julius Caesar* and *Macbeth* the editors of *Hamlet* did not emphasize as the most important the eight values
emphasized by the critics as universal to the three plays. These eight values were emphasized according to the editors of Hamlet as follows:

Values Common to the Three Plays Number of Editors Emphasizing Each in Hamlet

- Weakness................. 10
- Conscience................ 8
- Remorse.................. 8
- Retribution............... 8
- Treachery................ 7
- Hypocrisy................ 5
- Outer and Inner Life..... 5
- Virtue.................... 5

In further comparison it was found that these eight values were emphasized by the editors of all three plays as follows:

Values Common to the Three Plays Number of Editors Emphasizing Each in the Three Plays

- Weakness.................. 30
- Conscience................ 29
- Remorse................... 25
- Retribution................. 24
- Treachery................ 22
- Virtue...................... 15
- Hypocrisy................ 13
- Outer and Inner Life..... 13

It was also found that in Julius Caesar no value was emphasized by more than thirteen editors and but three of the eight universal values were emphasized by one half that number of the editors; in Macbeth no value was emphasized by more than eighteen editors, and five of the eight universal values were emphasized by one half that number of
editors; and in *Hamlet* no value was emphasized by more than eleven editors, and all eight universal values were emphasized by at least one half of that number of editors.

(2) Methods used by the editors to emphasize the values in *Hamlet*

Of the methods employed to emphasize the ethical values in *Hamlet* eleven editors used the comment; eight of these editors also used the quotation, and three further emphasized the values by the use of the question. One editor used quotation to supplement his use of identification. No editor was found to use the project.

The survey further shows that of the forty-eight editors who recognized and emphasized the ethical values of the three plays forty-one used the comment; twenty-seven used the question; fourteen used the quotation; and three used the project. The survey also shows that only two editors used all five methods; seven editors used three methods; twenty-two editors used two methods; and eighteen editors used only one method.

3. Re-statement of Conclusions

The data obtained by this survey show:

(1) that certain definite ethical values are attribu-
ted to Shakespeare's *Julius Caesar, Macbeth, and Hamlet*;

(2) that forty-eight of fifty-eight editors have emphasized the ethical values attributed to *Julius Caesar, Macbeth, and Hamlet*;

(3) that not more than nine of the forty-eight editors used more than two methods of emphasis.

Such findings would seem to indicate that the editors could more effectively emphasize the ethical values than they now do by using more of the available methods.

B. Implications

This survey has revealed that there are definite ethical values to be found in Shakespeare's three plays, *Julius Caesar, Macbeth, and Hamlet*. It also reveals unlimited possibilities for correlating the study of morals with the study of literature. Since it has become the duty of the schools, if they would follow modern trends in American education, to teach character development in their classrooms the findings of this survey places an obligation on (1) the editor who prepares *Julius Caesar, Macbeth, or Hamlet* for high school use; and (2) the teacher who chooses a text for her class.
1. Obligation of the Editor

If the editor would prepare his text to meet the demands of modern American educational trends he must in his text-book set before boys and girls those values that will emphasize character development in a wholesome and effective manner. He has at least five methods by means of which he can set these values before the student. Since it is the evident purpose of the editor to produce books that will meet the needs of the classroom he is missing his opportunity and failing in the part he contributes to the educational program if he neglects to emphasize those ethical values that will aid in the teaching of character.

2. Obligation of the Teacher

The teacher who would be progressive and keep in step with modern American educational trends should welcome those texts that set before the boys and girls such values as will in a wholesome and effective manner emphasize character development. The teacher who, in choosing a text to place in the hands of her students, does not select those books that most effectively present the ethical values which will aid in emphasizing the importance of the development of character is failing in the part she contributes to the educational program.
C. Suggested Problems for Research

The results of this survey suggest the possibility of obtaining valuable information from

1. A similar survey of the other Shakespearean dramas found in the high-school curriculum;

2. A similar survey of any of the other literary masterpieces found in the high-school curriculum;

3. A similar survey of the text-books in any other field of the high-school curriculum.

The purpose of this book is to furnish a body of fact and opinion that will give some knowledge of the entire field of secondary education, its purposes and its problems.


This is a text-book purporting to cover the general task of classroom teaching and to present the most recent data from the literature of experience and experimentation, upon improved teaching technique.


This book offers a sound foundation for the study of Shakespeare in relation to the religious thought of his day.


This book consists of a series of lectures based on a selection from materials used in the author's teaching at Liverpool, Glasgow, and Oxford. The author has considered the tragedies in the volume from the point of view of dramatic appreciation to learn to apprehend the action and some of the personages of each with truth and intensity.

1. The bibliography of this thesis list both those works which have been specifically referred to and those works which were used in a general way to aid in establishing a working background for the study.

This book presents an image of the spiritual experience which the author has formed from the ranging of the plays of Shakespeare in their probable order of production, and reviewing the poet's life-work as a whole.


A study of Shakespeare and some of his plays designed to stimulate "the reader's independent judgment and enable him to read Shakespeare for himself with greater insight and enjoyment than before." -Introduction.


This book presents a philosophical and critical essay on each of ten plays of Shakespeare.


This book was written to give evidence that Shakespeare was familiar with and made use of the Bible.


This book makes a study of the passions and discusses their embodiment in the four great tragic heroes of Shakespeare.


In this book the author says he has been concerned with the objects and limitations of the types of dramatic expression as handled by Shakespeare, the shifting phases of his pessimistic or optimistic outlook upon life, the apparent reflections perhaps illusory of his personal experiences upon the mirror of his art.

This book presents a study of facts and problems which are interesting but of little value to the present study.


This book is a compiled collection of the author's notes on Shakespeare's plays and lectures given on the dramatist and his works. The book also contains essays and lectures on some other old poets and dramatists.


This book was written with the object of getting people to read the plays of Shakespeare. The author was determined that others should share his knowledge that Shakespeare is not dull and uninteresting. The book contains not only interesting but valuable information concerning the plays.


This book gives the revised introduction which was written for the "Henry Irving Shakespeare" printed in separate form with the addition of some paragraphs on the great tragedies.


In this book the author tries to make "Shakespeare stand out as a living artist, working in the real stuff of human life."


This book contains a series of essays of which one "Hamlet" sets forth the author's study of the play.

This book is a volume of selected essays. Two of these were pertinent to this study: "Shakespeare and the Stoicism of Seneca." 1927. pp. 126-141; "Hamlet." 1919. pp. 141-146.


This book gives the author's impressions of certain female characters in Shakespeare's plays.


This book outlines a comprehensive study of "The Merchant of Venice," "Julius Caesar," "Macbeth," and "Hamlet."


This book is a volume of essays dedicated to Joseph S. Auerbach, an idealist who knows and loves the Bible. The essay entitled "The Religion of Shakespeare" (pp. 75-91) was of great value in this study.


This book contains a critical study of the life, art, and characters of Shakespeare and his dramas with an historical sketch of the origin and growth of the drama in England.


This book sets forth the various modifications of which woman is susceptible. Shakespeare's women are designated as moral, poetical, and historical.

This book also gives the characteristics of Shakespeare's women—moral, poetical, and historical. This book is written in a simpler style than that used in her Characteristics of Women.


This book presents a further interpretation of Shakespeare's Tragedies than that contained in his *The Wheel of Fire*.


This book presents the author's ideas on the importance of "tempests" in Shakespeare's plays.


This book is a volume of essays giving the author's interpretation of Shakespeare's plays. T. S. Eliot says, "I confess that reading his essays seems to me to have enlarged my understanding of the Shakespeare pattern." pp. xvi. -Introduction.


This book is a biography of Shakespeare in which the author presents in a just perspective trustworthy and relevant information about Shakespeare's life and work. The most complete and authentic biography.


This book treats of the varied aspects of the Shakespearean drama, its influences and traditions. Its main endeavor is to survey Shakespearean drama in relation to modern life and to illustrate its living force in current affairs.

This book, embodying all recent research, presents critical and explanatory helps to the student.


This book sets forth the relations between Shakespeare and the spiritual life. It was delivered at the Romanes Lecture in the Sheldonian Theatre on June 4, 1924.


This book contains a study and biography of Shakespeare and his plays, written for the use of those who read Shakespeare and to encourage the study of the plays.


This book attempts to give a "just and lively image of Shakespeare."


This book is a collection of essays by various authors on Shakespeare and his plays.


The author had three objects in writing this book: first, to show by a series of studies that Shakespeare was not careless of the technicalities of dramatic art; second, to present dramatic criticism as a regular inductive science; third, to make the work of use as an educational manual.

This book undertakes to answer the following inquiries: What is Shakespeare as a thinker? What is his philosophy of life and the universe?


This book is a popular illustration of fiction as the experimental side of philosophy. It is a survey of the moral system of the imaginary world of the thirty-six plays.


Valuable essays on the relation between Montaigne and Shakespeare.


This book attempts to discover what light the facts of life as presented in the drama throw on ethical problems.


This book contains a commentary on the fifteen plays termed histories in which the author attempts to view them as one with the movement universal history and set forth the "Divine Order, not purely ideal, but real or in the movement of realization."


This book is a commentary which undertakes to give a special phase of the Shakespearean Drama—to unfold the inner meaning as well as the outer structure of the Shakespearean Drama.

This book is a collection of studies or essays on Shakespeare and the Elizabethan drama.


This book is Ulrici's endeavor to discover the definite, well-ordered and harmonious view of life upon which Shakespeare's plays are based and how it is reflected in the plays.


This book presents a biographical adventure. "Here, in a nutshell, is the kind of man I believe Shakespeare to have been," is what it is intended to convey. Wilson writes, "I heartily dislike some of the current interpretations which pass as orthodox and have long wished to work out another which might seem more in accord with common sense."

II. MAGAZINES


III. RESEARCH PUBLICATIONS AND PAMPHLETS

IV. TEXT-BOOKS

JULIUS CAESAR


MACBETH


77. Kellogg, Brainard, **Merrill's English Text.** Chicago. Charles E. Merrill Co. 1911. pp. 177.


HAMLET


