

## On Closing the Book

training for some of his most striking results. To quote only three familiar examples—the siege operations in *Henry V.*, the parley outside the walls of Angiers in *King John*, and the Forum Scene in *Julius Cæsar*. Let anyone carefully consider this last: how inadequately do the mere words of Antony—eloquent as they are—convey the impression intended by the poet! The breath of the surging multitude is necessary to fill out the sails of his splendid rhetoric. Once we have seen this realised, we return to a perusal of the poet with our imagination aflame with the memory of the howling, shifting mob which the stage has presented to our senses.

In considering the works of Shakespeare as a whole, it is a matter of some wonderment and of no less regret that no real observation of child-life is to be found in the great master's writings. He has given us thirty-five plays, averaging perhaps twenty characters in each, and yet (with the exception of the purely fantastic fairy element of the *Midsummer Night's Dream*) only seven of his works contain very youthful characters, and their number in all amounts to but eleven. There is Moth in *Love's Labour's Lost*; four children in *Richard III.*; two in *Macbeth*; the page to Falstaff in *Henry IV.* and *Henry V.*; Mamillius in *The Winter's Tale*; and Prince Henry and Prince Arthur in *King John*. Prince Arthur, how-