

ural murder" was hardly necessary. It was only natural that with such a story of hideous crime ringing in his ears, the son's whole being should stir with a fierce desire for revenge. And surely around that desire for revenge and the plans for the accomplishment of it is woven the whole fabric of the play.

The ghost in Hamlet has no minor part to play. Its appearance is of primary importance to the main plot. It has no intention to gain its end by indirect methods, but leads in a plan to punish the one who had so treacherously hurried this soul into the spirit world.

Moreover, this spirit that so completely undermined the security of Claudius was not the product of a tired mind, nor the hallucination of a guilt-haunted imagination. The ghost of the good King Hamlet was seen by many, and its advice and commands followed faithfully by the younger Hamlet in the time that followed. No doubt can exist as to its reality. The testimony of the hard-headed soldiers and the doubting Horatio would convince us of that. The story told by the ghost as after events—in an especial manner the play that caught "the conscience of the king"—plainly showed was only too true, and in this we have further proof, if such is necessary, of the reality of the ghost and the reality of its mission.

Caesar, Banquo and Hamlet, in their ghostly garb of another world, invest the plays in which they appear with an atmosphere of awe and mystery. In "Julius Caesar," this mysterious coloring is not given until near the end of the play. In the tragedy of ambition, "Macbeth," it marks the beginning, and pervades the accomplishment, of a guilty ambition's fall. In "Hamlet," it is the groundwork of the whole play. In every step of the development of the plot the mind constantly reverts to the restless spirit of the murdered Hamlet, haunting the bleak platform at Elsinore.

J. C. LEACY, '15.