

## that Shakespeare Wrote

manager. Indeed, a nice examination of his stage-directions shows that Shakespeare not only counted upon the potentialities of his own theatre to give point and life to his text, but that he also, with the prophetic eye of his genius, foresaw the time when a later stage would achieve for him, in the way of scenery, costumes, and effects, what the playhouse of his own day was powerless to accomplish. Nearly all the dramas are crowded with scenic directions, and although very few of these could have been carried out to the letter in the author's time, those that were attempted must even then have been telling and effective. It is no doubt true that of scenery strictly so called there was next to nothing on the Elizabethan stage; but there was machinery—rough machinery possibly—and on this Shakespeare counted much as a complement to his spoken words. Are not the ghost scenes in *Macbeth*, *Hamlet*, and *Richard III.* among the most dramatic that he wrote? And do not the visions of Brutus, Queen Katharine, and Joan of Arc afford some of the most moving that can be taken out of Shakespeare's book and put upon the boards? Yet all these depended on the machinery, or, as we should now term them, the "scenic effects" of the presentation. Again, look how much Shakespeare relied upon the employment of big masses of troops and attendants, and how largely he trusted to their proper grouping and