vice appears but rarely in other characters, although there are a few instances of it in the talk of Dogberry's companions.

2. *Watch.* [*to Borachio*] Never speak, we charge you. Let us obey you to go with us. (3.3.188)

Verges. [*to Dogberry*] Yea; or else it were pity, but they should suffer salvation, body and soul. (3.3.2)

Dogberry himself is the master practitioner of this vice, and it contributes not a little to his peculiar and amusing ineptitude. Having assembled the watch, he asks, before giving them their charge:

First, who think you the most desartless man to be constable? (3.3.9)

Upon advice he chooses George Seacoal and tells him:

You are thought here to be the most senseless and fit man for the constable of the watch. (22)

When the watch give their account of Borachio's crime, he exclaims to the culprit:

O villain! thou wilt be condemn'd into everlasting redemption for this. (4.2.58)

He tells Conrade, who has called him an ass, that he shall not escape punishment, even though the sexton, who was recording the examination, had left before this insult was uttered.

No, thou villain, thou art full of piety, as shall be prov'd upon thee by good witness. (80)

Leonato, the governor, thanks him for his good service as constable, and discharges him of further care of the prisoner. Dogberry respectfully takes his leave thus:

I humbly give you leave to depart; and if a merry meeting may be wish'd, God prohibit it! (5.1.334)

The vices of language were utilized to the full by Shakespeare to achieve satiric humor and to create ludicrous characters and comic incidents, especially from low life.

3. *The Figures of Repetition*

Of all the figures of repetition so highly valued by the Elizabethans, alliteration or paroemion, as it was called, is the one which we today think

of most readily as an embellishment of style. In *Pericles* alliteration effectually recalls the circumstances of Marina's birth during a storm at sea.

For a more blusterous birth had never babe. (3.1.28)

The other figures of repetition involve not letters merely, but words. A number of them are intrinsically related to grammar, because by their position they tend to emphasize such constructions as parallel or antithetical clauses. The figures of repetition, which abound in Shakespeare's early plays and poems, proclaim his conscious and sophisticated approach to art. His later use of them in solemn and moving iteration marks the growth in his mastery of rhetoric which kept pace with his growth in the mastery of verse. He used all the figures of repetition, some persistently to the end of his work, some rarely in the later plays, but always with increased skill and effectiveness.

Shakespeare's early schematic use of anaphora, beginning a series of clauses with the same word, and of epistrophe, ending with the same, is illustrated in Margaret's recital of her woes in *Richard III* (4.4.92–104; 40–44) and in *3 Henry VI* (2.5), where King Henry, sitting alone on a hill, reflects that a shepherd's life is better than a king's.[25] Henry's meditation is interrupted by a son who drags in the body of his father, whom he has unwittingly killed in the civil war then going on, and a father who has likewise slain his son. One after another, they exclaim:

Son. How will my mother for a father's death
Take on with me, and ne'er be satisfied!
Father. How will my wife for slaughter of my son
Shed seas of tears, and ne'er be satisfied!
King Henry. How will the country for these woful chances
Misthink the King, and not be satisfied! (2.5.103)

Such a combination of anaphora and epistrophe was called symploce. In *King John*, when a citizen of Angiers proposes reasons for the Dauphin's marriage to Blanch in a speech marked by anaphora, epistrophe, and other palpable figures, the bastard comments derisively on the overwrought rhetorical style.

Our ears are cudgell'd . . . I was never so bethump'd with words. (2.1.464)

[25] In the opinion of Frank P. Wilson, this early soliloquy "with its elaborate examples of anaphora . . . is redeemed by the lyricism which cuts across the formalism of the rhetoric." "Shakespeare and the Diction of Common Life," *Proceedings of the British Academy*, XXVII, 11 (read April 23, 1941).

Anaphora and epistrophe, the most obvious of rhetorical devices, appear in the early plays in stiff profusion. Used but rarely in the later plays, the repetition is deeply moving, as when Othello, to whom Iago has shown the false but convincing evidence of the handkerchief, cries out:

> O, now for ever
> Farewell the tranquil mind! farewell content!
> Farewell the plumed troop, and the big wars
> That make ambition virtue! O, farewell! (3.3.347)

And when Thaisa asks:

> Are you not Pericles? Like him you spake;
> Like him you are. (*Per.*, 5.3.32)

Similar artistry appears in the later, rare use of epistrophe. Othello exclaims ironically of Desdemona:

> A fine woman! a fair woman! a sweet woman! (4.1.189)

And Desdemona's simple trust is somehow enhanced by the use of this figure, when she says to Othello:

> Why I should fear I know not,
> Since guiltiness I know not; but yet I feel I fear. (5.2.38)

Hamlet implores the ghost:

> If thou hast any sound, or use of voice,
> Speak to me.
> If there be any good thing to be done,
> That may to thee do ease, and grace to me,
> Speak to me. (1.1.128)

Repetition drives home to the audience the one thought that pounds in Shylock's mind.

> I'll have my bond! Speak not against my bond!
> I have sworn an oath that I will have my bond. (*MV*, 3.3.4)

Epanalepsis is the repetition at the end of a clause or sentence of the word with which it begins.

> Purpose so barr'd, it follows Nothing is done to purpose. (*Cor.*, 3.1.148)

> Blood hath bought blood, and blows have answer'd blows;
> Strength match'd with strength, and power confronted power.
> (*KJ*, 2.1.329)

> Cassius from bondage will deliver Cassius. (*JC*, 1.3.90)

> Remember March, the ides of March remember. (*JC*, 4.3.18)

Shakespeare shows continuing favor toward three figures of repetition related to logical processes: antimetabole, anadiplosis, and climax. Antimetabole is akin to logical conversion in that it turns a sentence around.

> Plainly as heaven sees earth and earth sees heaven (*WT*, 1.2.315)

> Grief joys, joy grieves, on slender accident. (*Ham.*, 3.2.209)

> For 'tis a question left us yet to prove, Whether love lead fortune, or else fortune love. (*Ham.*, 3.2.212)

> And give to dust that is a little gilt More laud than gilt o'erdusted. (*T & C*, 3.3.178–9)

> The fool doth think he is wise, but the wise man knows himself to be a fool. (*AYLI*, 5.1.34–35)

After a sparring of words in which this figure has part, Feste comments on it.

> *Cesario.* So thou mayst say, the king lies by a beggar, if a beggar dwell near him; or, the church stands by thy tabor, if thy tabor stand by the church.
> *Feste.* You have said, sir. To see this age! A sentence is but a chev'ril glove to a good wit. How quickly the wrong side may be turn'd outward! (*TN*, 3.1.8)

Shakespeare's interest in this figure is revealed by the variations which he introduces in the repetition.

> *Elbow.* Bless you, good father friar.
> *Duke.* And you, good brother father. (*MM*, 3.2.12)

> The goodness that is cheap in beauty makes beauty brief in goodness. (*MM*, 3.1.185)

> till all graces be in one woman, one woman shall not come in my grace. (*MA*, 2.3.28)

> When he is best, he is a little worse than a man; and when he is worst, he is little better than a beast. (*MV*, 1.2.94)

> who . . . if he be not fellow with the best king, thou shalt find the best king of good fellows. (*H5*, 5.2.260)

> *Stanley.* Richmond is on the seas.
> *Richard.* There let him sink, and be the seas on him! (*R3*, 4.4.462)

When Timon shows Apemantus a jewel, the sudden change of emphasis through the turning of words makes Apemantus' reply pert, clever, characteristic.

Timon. What dost thou think 'tis worth?
Apemantus. Not worth my thinking. (*Tim.*, 1.1.218)

Quiet dignity and practical wisdom are expressed in the duke's neatly turned reply to Orlando's demand for food.

> What would you have? Your gentleness shall force
> More than your force move us to gentleness. (*AYLI*, 2.7.102)

Antimetabole aids in succinctly stating a situation and an emotional turn about when Juliet exclaims:

> My husband lives, that Tybalt would have slain;
> And Tybalt's dead, that would have slain my husband.
> All this is comfort; wherefore weep I then? (*R & J*, 3.2.105)

Having killed Polonius by mistake, Hamlet aptly summarizes the situation.

> I do repent; but heaven hath pleas'd it so,
> To punish me with this, and this with me. (3.4.173)

Anadiplosis is the repetition of the last word of one clause or sentence at the beginning of the next. It often expresses the two premises of a syllogism, as where Richard III through its swift, compact logic shows himself a man of action and quick decision.

> Come! I have learn'd that fearful commenting
> Is leaden servitor to dull delay;
> Delay leads impotent and snail-pac'd beggary.
> Then fiery expedition be my wing. (*R3*, 4.3.51)

Anadiplosis accentuates Octavia's distress, her loyalty pulled both ways in the war between Antony and Octavius, the very war her marriage to Antony was designed to prevent:

> Husband win, win brother,
> Prays, and destroys the prayer; no midway
> 'Twixt these extremes at all. (*A & C*, 3.4.18)

Used in dialogue, this figure often has an echo quality.

Othello. What dost thou think?
Iago. Think, my lord?
Othello. Think, my lord?
By heaven, he echoes me,
As if there were some monster in his thought
Too hideous to be shown. (3.3.105)

This quality, with a note of strong emotional excitement, appears in Cleopatra's frantic questions to the messenger who brings her news of Antony's marriage to Octavia.

Messenger. Madam,
She was a widow—
Cleopatra. Widow? Charmian, hark!
Messenger. And I do think she's thirty.
Cleopatra. Bear'st thou her face in mind? Is't long or round?
Messenger. Round even to faultiness. (*A & C*, 3.3.29)

In *Lear*, Cornwall, bent on punishing the disguised Kent, is echoed and outdone by the more cruel Regan, his wife.

Cornwall. Fetch forth the stocks! As I have life and honour,
There shall he sit till noon.
Regan. Till noon? Till night, my lord, and all night too! (2.2.140)

Climax is a continued anadiplosis, inasmuch as it carries the same kind of repetition through three or more clauses. Shakespeare uses it in one instance to convey the impression of a mighty sweep of sound.

> And let the kettle to the trumpet speak,
> The trumpet to the cannoneer without,
> The cannons to the heavens, the heaven to earth.
> (*Ham.*, 5.2.286)

Polyptoton is the repetition of words derived from the same root, and as such is related to the logical argument from conjugates, as in the following examples:

> Which harm within itself so heinous is
> As it makes harmful all that speak of it. (*KJ*, 3.1.40)

> hardness ever Of hardiness is mother. (*Cym.*, 3.6.21)

> society is no comfort To one not sociable. (*Cym.*, 4.2.12)

> Unheedful vows may heedfully be broken (*TGV*, 2.6.11)

> that word 'grace' In an ungracious mouth is but profane (*R2*, 2.3.88)

> The Greeks are strong, and skilful to their strength,
> Fierce to their skill, and to their fierceness valiant (*T & C*, 1.1.7)

Sometimes, however, this figure is used rather for the sake of the sound, which is pleasing in itself, even while it enhances the meaning.

> But day doth daily draw my sorrows longer,
> And night doth nightly make grief's strength seem stronger. (*Son.* 28)

And so his knell is knoll'd. (*Mac.*, 5.8.50)

As ending anthem of my endless dolour (*TGV*, 3.1.240)

A king, woe's slave, shall kingly woe obey (*R2*, 3.2.210)

to the certain hazard Of all incertainties (*WT*, 3.2.169)

And Death once dead, there's no more dying then. (*Son.* 146)

That a ready facility in using the figures of repetition was regarded by the Elizabethans as a test of wit may be inferred from the following passage, in which polyptoton and antimetabole set the pattern:

Mercutio. Follow me this jest now till thou hast worn out thy pump, that when the single sole of it is worn, the jest may remain, after the wearing, solely singular.
Romeo. O single-sol'd jest, solely singular for the singleness!
Mercutio. Come between us, good Benvolio! My wits faint. (*R & J*, 2.4.65)

Protesting that he will be brief and use no art at all in discussing Hamlet, Polonius nevertheless cannot refrain from employing figures of repetition in a manner he himself calls foolish.

That he is mad, 'tis true: 'tis true 'tis pity;
And pity 'tis 'tis true. A foolish figure!
But farewell it, for I will use no art.
Mad let us grant him then. And now remains
That we find out the cause of this effect—
Or rather say, the cause of this defect,
For this effect, defective comes by cause.
Thus it remains, and the remainder thus. (2.2.97)

Diaphora is the repetition of a common name so as to perform two logical functions: to designate an individual and to signify the qualities connoted by the common name, as when Desdemona remarks to Cassio of Othello's altered manner.

My advocation is not now in tune.
My lord is not my lord. (*Oth.*, 3.4.123)

And when Alcibiades reproaches Timon, turned misanthrope.

Is man so hateful to thee That art thyself a man? (*Tim.*, 4.3.51)

According to Peacham and Day, the similar two-functional use of a proper name to designate a person and to signify his qualities was called ploce. It is exemplified in Hamlet's excuse to Laertes for having killed his father.

Was't Hamlet wrong'd Laertes? Never Hamlet.
If Hamlet from himself be ta'en away,
And when he's not himself does wrong Laertes,
Then Hamlet does it not, Hamlet denies it. (5.2.244)

Puttenham, however, gave the name ploce to the "speedie iteration of one word with some little intermission" (p.201); others called this figure epanodos or traductio. Such iterance nettles Othello.

Othello. Thy husband knew it all.
Emilia. My husband?
Othello. Thy husband.
Emilia. That she was false to wedlock? . . .
My husband?
Othello. Ay, 'twas he that told me first. . . .
Emilia. My husband?
Othello. What needs this iterance, woman? I say, thy husband.
(5.2.139–50)

Yet Othello resorts to this figure to heap up irony, when he bitterly inveighs against Desdemona in the presence of her kinsman Lodovico.

Ay! You did wish that I would make her turn.
Sir, she can turn, and turn, and yet go on,
And turn again; and she can weep, sir, weep;
And she's obedient; as you say, obedient.
Very obedient. (4.1.263)

This form of ploce is employed with admirable effect in the later plays, often to express intense feeling.

O, let me not be mad, not mad, sweet heaven! (*Lear*, 1.5.49)

What shall I do? Say what! What shall I do? (*Tem.*, 1.2.300)

Does not the stone rebuke me
For being more stone than it? (*WT*, 5.3.37)

It is used with colloquial ease when Antony says to his servitors:

Give me thy hand,
Thou hast been rightly honest. So hast thou;
And thou, and thou, and thou. You have serv'd me well.
(*A & C*, 4.2.10)

Speaking of a new marriage for Henry VIII, Wolsey betrays aversion through this kind of repetition.

It shall be to the Duchess of Alençon,
The French king's sister. He shall marry her.
Anne Bullen? No! I'll no Anne Bullens for him.
There's more in't than fair visage. Bullen?
No, we'll no Bullens! (*H8*, 3.2.85)

Much against the grain, Coriolanus must follow custom and in the market place supplicate the citizens to give their voices for him as consul. His ill-concealed disdain is heightened by the repetition.

Here come moe voices.—
Your voices! For your voices I have fought;
Watch'd for your voices; for your voices bear
Of wounds two dozen odd; battles thrice six
I have seen and heard of; for your voices have
Done many things, some less, some more. Your voices!
Indeed I would be consul. (*Cor.*, 2.3.132)

This figure, used with utmost naturalness, marks the very turn of the tide of popular opinion shrewdly directed by the tribunes Sicinius and Brutus against Coriolanus, whose election Menenius has too hastily taken as assured.

Menenius. Hear me speak.
As I do know the consul's worthiness,
So can I name his faults.
Sicinius. Consul? What consul?
Menenius. The consul Coriolanus.
Brutus. He consul?
All [*Plebeians*]. No, no, no, no, no! (3.1.277)

The repetition emphasizes the last ineffectual resolution of Coriolanus to restrain his proud, contemptuous spirit when he goes back to speak to the people.

Coriolanus. The word is 'mildly.' Pray you let us go.
Let them accuse me by invention; I
Will answer in mine honour.
Menenius. Ay, but mildly.
Coriolanus. Well, mildly be it then—mildly. (3.2.142)

The two figures of repetition which Shakespeare uses most persistently throughout his work, diacope and epizeuxis, are noticeably fewer and less skillfully employed in those parts of *Pericles*, *Henry VIII*, and *The Two Noble Kinsmen* which have been assigned to some hand other than

Shakespeare's. Diacope, which often expresses deep feeling, is the repetition of a word with one or more between, usually in exclamation, as in these examples from *Othello:*

Light, I say! light! (1.1.145)
Even now, now, very now. (1.1.88)
She swore, in faith, 'twas strange, 'twas passing strange;
'Twas pitiful, 'twas wondrous pitiful. (1.3.160)
Work on, My Medicine, work! (4.1.45)
But yet the pity of it, Iago! O Iago, the pity of it, Iago! (4.1.206)

In *The Winter's Tale* the shepherd, discovering the abandoned infant Perdita, repeats:

A pretty one; a very pretty one. (3.3.71)

The exquisiteness of sleeping Imogen holds aloof the base-minded Iachimo, gazing on her, who yet cannot forbear saying:

That I might touch!
But kiss; one kiss! (*Cym.*, 2.2.16)

Macbeth, deluded by the witches, disillusioned of his hopes of glory, cynically sees life and time as but a meaningless succession of empty days.

Tomorrow, and tomorrow, and tomorrow . . . (5.5.19)

Epizeuxis, the repetition of words with none between, is a figure which Shakespeare uses throughout his plays and songs and his narrative poems, though seldom in his sonnets. Great variety of feeling and of movement is created by the repeated words in the following:

O horror, horror, horror! Tongue nor heart
Cannot conceive nor name thee! (*Mac.*, 2.3.69)
Fly, good Fleance, fly, fly, fly! (*Mac.*, 3.3.17)
Out, out, brief candle! (*Mac.*, 5.5.23)
There is no tongue that moves, none, none i' th' world
So soon as yours could win me. (*WT*, 1.2.20)
O, I hope some god,
Some god hath put his mercy in your manhood. (*TNK*, 1.1.71)
'No, no!' quoth she. 'Sweet Death, I did but jest . . .' (*V & A*, 997)
To thee, to thee, my heav'd up hands appeal (*RL*, 638)

By heaven, I do not, I do not, gentlemen (*Oth.*, 5.2.232)
O Desdemona, Desdemona! dead! O! O! O! (*Oth.*, 5.2.281)
Blow, blow, thou winter wind. (*AYLI*, 2.7.174)
But why, why, why? (*A & C*, 3.7.2.)
Well, is it, is it? (*A & C*, 3.7.4)
Swift, swift, you dragons of the night (*Cym.*, 2.2.48)
[*Clock strikes*]. One, two, three. Time, time! (*Cym.*, 2.2.51)
O no, no, no! 'Tis true. (*Cym.*, 2.4.106)

In *Timon of Athens* the use of this figure is to Apemantus an occasion of cynical jest.

> 2. *Lord.* Fare thee well, fare thee well.
> *Apemantus.* Thou art a fool to bid me farewell twice.
> 2. *Lord.* Why, Apemantus?
> *Apemantus.* Shouldst have kept one to thyself, for I mean to give thee none.
(1.1.272)

Epizeuxis, with diacope, expresses the bitter disillusionment of Troilus.

O Cressid! O false Cressid! false, false, false! (5.2.178)

Lear cries out as he enters with the dead Cordelia in his arms:

Howl, howl, howl, howl! O, you are men of stone. (5.3.257)

And shortly after, he hopelessly iterates the piercing sorrow of his desolate heart.

Thou'lt come no more,
Never, never, never, never, never! (5.3.307)

In his best work Shakespeare employs the figures of repetition with easy mastery to achieve varied artistic effects. Yet even in his early plays he seldom uses them merely as verbal embroidery. When they are so used, they usually serve by that very fact to characterize the speaker. The repetition often accentuates an idea dramatically significant, as in *2 Henry VI* (1.3), where the repetition of *Lord Protector* galls Queen Margaret, who wishes Henry to rule, and who accordingly schemes to get rid of the Lord Protector. In the scene in *King John* where Hubert, under orders from the king, comes to put out young Arthur's eyes with heated iron (4.1), *iron* becomes symbolic through repetition and acquires a quality

of reflection and meditation, which joined to the repetition of *eyes*, *see*, and *look*, communicates both dignity and pathos.

Even in the more external phases of his art Shakespeare is pre-eminent. Writing at a time which invited to originality, distinction, and music of expression, he exhibits the ultimate in energy, verve, and daring creativeness. He uses every resource of language and imagination to give life, movement, and piquancy to his richly laden thought. Since the schemes of grammar owe much of their attractiveness to the very nearness of their approach to error, he likes to teeter on the brink of solecism and like a tight-rope walker or an acrobatic dancer to display in the precariousness of balance such sureness, poise, agility, and consummate skill as to awaken tense admiration in the prosaic onlooker with two feet squarely on the ground. And all this he does within the scope of an approved tradition which sanctioned such deviations from pedestrian style. The very vices of language he employs with fine dramatic effect to portray the ignorance, affectation, scurrility, garrulity, and ineptitude of certain characters in his plays. The figures of repetition in his later work give beauty, emphasis, and strength to the thought and feeling.