CHAPTER - VI

SUMMARY & CONCLUSION

• 6.1(A) Limitations

• 6.2(B) Recommendations

• 6.3(C) Future Scope for Research
While Writing on the “Treatment of history in Shakespeare’s plays”, the author William Shakespeare, comes on the forefront in different characters with different personalities wearing varieties of masks on his face. More than forty two dramas, - English and Roman and Sonnets is the major contribution of Shakespeare given to the world’s literature and Art. The researcher has selected only twenty one literary works of the Author for his studies. Ten English plays (Henry VI Part-I, Henry VI Part-II, Henry VI Part-III, Richard III, King John, Richard II, Henry IV Part-I, Henry IV Part-II, Henry V and Henry VIII); four Roman plays (Julius Caesar, Timon of Athens, Antony and Cleopatra and Coriolanus) and Seven Pseudo histories – either comedies or tragedies or Romantic (King Lear, Macbeth, Cymbeline, Hamlet, Tempest, Othello and Winter’s Tale) are being selected by the researcher for his studies.

Shakespeare has used the historical events of England and Rome as the basis for writing his plays with giving some artistic treatment to the country’s real history. Holinshed, Hall, Daniel, Plutarch, Amyot And Sir Thomas North’s Chronicles were all basis for his work but more than that, is his vast knowledge huge reading heavy writing and his artistic skill which gave by him, the Elizabethan colouring to his plays.

As mentioned earlier, Shakespeare while writing these plays were wearing the masks of different social Scientist and that of artists. As a political Scientist, he wrote on ‘Right to Vote’ be available to nobblers only (Coriolanus); He talks about Socialism and Marxism, when he wrote about revolution as “Hunger broke stone Walls” (Coriolanus) or “Tale against Bellie” (Coriolanus) and Rateable distribution of wealth – “Corn, not only for Rich, Nobles and Patricians but also be available for plebeians (Coriolanus); Here he acts as an, Economist. Shakespeare’s Knowledge about ‘Law’ is, perfectly reflected in ‘Salic Law versus Succession’ (Henry V),

‘Actual legitimacy and Legal Legitimacy (King John) and Perjury and Murder (Richard III). Shakespeare was fond of good oratory, How one can be the best orator, Can be observed while reading the lengthy speeches of king Lear and funeral speeches of Antony And Brutus (Julius Caesar).
In Shakespeare’s personality, the poet is always observed; On the whole he was written almost all his plays in the poetic way; How to give a fluent poetic touch to the prose can be studied through his plays. Songs in winter’s Tale, Use of magic in Tempest, Humour – Endless Source of laughter in Henry IV Part-I and II are the notable examples of his poetic skill. Shakespeare, the native of England, is full of Patriotism and lover towards his nation. His Patriotism and nationalism is perfectly reflected through Coriolanus, Henry V, Henry VI Part-II. Loyalty to king and nation is seen in many English and Roman plays. Jupiter’s prophecy in Cymbeline is the best example of the sort.

Shakespeare has shown through his plays the human truths, ambitions, Deceit, Cruelty and ineffective political honesty as well. Good versus Bad, Fair versus Foul, Despair and Die, Live and Flourish, Be good in life and always avoide bad, as you sow, Sow you reap are the original creations of the Author found in these plays.

The writing of immemorable ‘Sences’ in various plays in the typical quality of shakespeare. Blinding Scene (King John), sleep walking Scene (Macbeth) use of Hankerchief (othello), Feast of smoke and Luke warmwater (Timon of Athens) are notable few among many.

Shakespear as used many phrases in the plays and many of them become world popular. The few of them are Eu Tu Brutes! (Julius Caesar), To Be or not To Be (Hamlet), Rest is Silence (Hamlet), Redness is all (Hamlet), Wages of Sin is death (Richard III), whole kingdom for a horse (Richard III ) and wear rags or bear bags (King Lear) (and many more are found scattered in the whole literature of the Shakespeare.

While painting the lady characters in the plays, Shakespeare’s romanticism and artistic skill has no end. Number beautiful female character, he has painted with Lucid art in his plays. Few among them are, Hermoine (Winter’s Tale), Perdita (Daffodile in winter’s Tale), Joan of arc (Henry VI, Part-I), Margarette (2H6); Desdemona (Othello), Queen Isabel (Henry V), Katherine (Henry VIII), Birth of Elizabethan virgin unspotted Lily (Henry VIII), Miranda (Tempest), Cleopatra (Serpent of the old Nile in Antony and Cleopatra), Lady Macbeth (Macbeth), Imogen (Cymbeline) and many more have taken the dramas to the highest level.

The Shakespeare has given the Artistic colouring to the English and Roman histories through his plays. His ‘Treatment of History’ has been Summarised as below:

**Shakespeare’s Artistic Colouring of English History:**
Now, let us study Shakespeare’s modifications and variations in different plays of History of England one by one. The *1st part of Henry VI*, as Bullough calls it as, "a fantasia on historical themes rather than historical drama." (Bullough, 1960: 125) Yet in spite of the violence done to history, it would be a mistake to regard the play as a mere fantasia. Though Shakespeare departs from some historical events and episodes for which, there is no reference in history, the representation is not unhistorical. He correctly portrays the spirit of the age. The main theme of *Henry VI Part I* is the loss of the France possessions, ending with the negotiations of marriage between Henry VI and Margaret.

The play has a sprawling plot with four themes and may be regarded as a drama without a hero, though it contains, two best important character, John and Talbot. Talbot is heroic in nature. Therefore, Tillyard is inclined to call this part of the tetralogy, viz the tragedy of Talbot. (Tillyard, 1962: 163) Shakespeare draws a very grand warrior whose name was a ‘terror to the France’ but his death at Boudreaux, coincides with the end of the long Anglo-French Conflict.

The second part of *Henry VI* stresses on the civil stripe and not a foreign war. It is the drama of personal ambition and political intrigue. The play divides itself into two halves and each has its own protagonist. The Duke of Gloucester is the protagonist is the first half and the Duke of York in the Second. All the remaining character plays a Subordinate role. Jack Cade is most interesting character, but he is excessively portrayed. But the drama reveals a large area of life, sweeping forward in continuous movement. The characters are from all walks of life. There are nobles and ordinary men, the brave soldiers as well as hardeneed sea-dogs, high born lords and ladies as well as Jack Cade and his associates.

The historical period covered in the play *Henry VI, Part III*, is the span of Twenty years, from the first battle of Saint Alban’s 1453 to the ransoming of Margaret 1475. The time represented on the stage is, according to Daniel, an many day. The central theme of The play is the suppression of the Red Rose by the white. Henry is not able to fight or fly. Richard of York is the agent of the political realism that is born in Part II. There is no dramatic interaction of plot and character. Event’s separated by many years are telescoped, irrelevent details are rejected and new episodes added.

Shakespeare follows history but at certain places he makes significant changes. He omits the part of Sir Davy Halle, York’s old servant and chief Connsailer. In the play, York is captured alive and delivered to Margaret, who makes him sit on a molehill, before putting a paper crown
on his head, marking his aspirations. Sometimes, Shakespeare compresses the events of several years into a single episode, in which the King of France promises help to Margaret.

The play also does not furnish adequate evidences to show how Warwick came to be a king-maker. Here history gives us ample information about his position and characters, but Shakespeare omits all that information.

Henry's character as a matter of fact does not play any important part in the trilogy of which he is the titular hero, but considered as central character because all the incidents revolve round him and he is contrast to the other figures because he is good man without ambition and they are ferociously ambitious people without goodness.

In Richard III, Shakespeare attempted to write a tragedy out of a chronicle theme. His other history plays generally depict a long period of time in which there are many incidents and many of them are protagonists. But in Richard III and Henry VI - Part III, he directs his attentions on one protagonist who dominates the scene. Richard's one aim was to attain throne, and for that aim he does anything. While he plotting for the crown, Lord Hastings threatens to prove an obstacle in the way. In History, Richard is dark in colours and is bunchbacked. But Shakespeare's Richard is, 'of the diabolical class’. He is not weak because he is single-hearted in his devotion to evil. He does not serve two monsters."

The overall impression of the play as Lily Cambell sees it "the killing of the little princes in the Tower, rather than the illegal seizing of the throne, haunts the play-goer. Clarence's dream of divine vengeance, rather than the right of the House of York to rule, fills the mind and stirs the emotions. These are impressions left by tragedy rather than a history play" (Douden, 1818 : 143)

In Holinshed and other sources, the Historical John has his troubles. First trouble supported by France was that of Arthur, but it was over in 1203. In 1205, there was his great conflict with Pope for that year, he entreat into a dispute with the monks of Canterbury over the election of a new Archbishop. Then John was troubled by rebel barons of England aided by France. But Shakespeare makes some changes in his play. He omits the scene in which Falconbridge ransacks the monastery and convent, with its indecorous and irrelevant comedy. He also omits the actual poisoning of King John. Though Magnacharta was the most important event in King John reign, Shakespeare takes no notice of it. He builds up his play, out of the loss of normally and the claims of Arthur. Again, the lords as presented by him have no complaints of their own and are moved only by the death of Arthur. So the affair of Arthur for Shakespeare, is
of cardinal importance. The anticatholic tone has been significantly moderated and John himself is far from a hero in the play. The character of the Bastard Faulconbridge, the dramatic conflicts between Queen Eleanor and Constance, the pathetic scene between Hubert and young Arthur - there are some of the elements in the play which show Shakespeare's bursting the bounds of the olden chronicle form. Shakespeare closes his play with the following words:

“The England never did, nor never shall,
Lie at the proud foot of a conqueror,
But when it first did help to wound itself.
Now these her princes are come home again,
Come the three corners of the world in arms,
And we shall shock them. Naught shall make us rue,
If England to itself do rest but true”. (ActV, scene VII, Lines 112-118)

Shakespeare wrote Henry VIII in 1612-13. His last history play i.e. Henry V was written in the year 1599. Though he turned area, from the writing of historical plays, he did not forget Holinshed. Just as for his plays, like King Lear, Macbeth and Cymbeline, he turns for the sources Henry VIII to Holinshed. It was Henry's breach with Rome, which had far-reading repercussions in national politics and religion and also in international relations. But it has its roots in personal problems. One important and puzzling question in the English history is.. When did Henry VIII fall in love with Anne Bullen and what effect had this passion on his conscientious scruples about the validity of his marriage with Katherine. In Hall and Holinshed, there two affairs lie apart. The question about the queen's marriage was raised when, at the instigation of Wolsey, Henry decided on forsaking the Emperor. The nephew of Katherine and an embarking on an alliance with France. Queen Katherine became an object of everybody's sympathy when Henry procedure for divorce with her. Shakespeare mix the two themes by making the love affair between Henry and Anne start much earlier than it did in fast. Buckingham was executed in 1521, the question of the divorce was not 'bruited' before 1527 and Henry did not marry Anne till the end of 1532. Shakespeare makes Henry Court Anne, before the execution Buckingham, when historically she would less than fifteen years of age. John's opinion -" The genius of Shakespeare comes in and goes and with Katherine" (Campbell, 1970 : 307) although, an exaggeration bears some truth. It is the tragedy of an ageing woman married to a man several years younger than her
Would ye have me -
If ye have any justice, any pity;
If ye be anythin but churchmenis habits -,
Put my sick cause into his hands that hates me?
Alas! He has banished me his bed already
His love, too long also! I am old, my lords,
And all the fellowship I hold new with him
Is only my obedience.

(Gupta, 1964 : 159-160)

There is no concentration on any particular action and so the play seems to be without any purpose. There are no civil wars like other plays, but then is there any supremacy of the king? The course of the drama shows the development of the King's personality, and this development helps us to gather the scattered threads of the story. But the deeper unity is thematic rather than personal. Have, "life is portrayed as a flowing stream, the current at one point may be different from what it was or what it will be, but in spite of the devious paths it may take, it is a unity, for the simple reason that its essence is ceaseless movement. Nothing is real in life except its continuous flow."( Raleigh, 1908 : 152)And this continuity of life's movement links Henry VIII to Shakespeare’s other historical plays.

Richard II deals with the events which happened during the last two years of Richard's reign which resulted in his deposition and death.

One important thing about this play is its closeness to sober history. In no other historical play does Shakespeare keep so closely to the Chronicle. And if Shakespeare here follows history closely it is because, history happens to private him with what he wants. We know, Richard is whimsical tyrannius, and weak, but Shakespeare's presentation of his character is, it seems, rather sympathetic. It is fact that, Richard is guilty of misgovernment, but does he deserves deposition? And who gave the right to Bolingbroke depose him? Such questions are answered in the play by various characters. Though he is very proud about his exceptional physical charm, he is very passive. and 1427. He is selfcentared and extravagant man. Shakespeare treats, the
character of Richard in an original manner. So Richard I is regarded as the tragedy of a private individual.

Therefore, Richard II is best read, as a human drama rather than "as a political document or as a moral homily. It is a personal tragedy like Richard III. that is to say, the emphasis is more on the declaiming fortunes of a single protagonist then on the course of events, or the social picture, or the development of any idea." (Ivor, 1925 : 13)

In Richard II, though Shakespeare remains faithful to his sources, on some occasions, he treats history imaginatively. The portrait of John of Gaunt is unauthentic. He is shown as great patriot, but in history, he is said to be an ambitious and self-seeking man. There are some new characters which are of Shakespeare's imitation i.e. the characters like Gardner, and his servants and also groom. Besides these, there are some minor change of time, place and incidences. But taken these changes all together, they mean very little.

Shakespeare has not added to the main serious action, any comic sub plot in the play as he does is King Henry IV Part I and Part II, Richard II has no double plot. The single plot deals with the uprising against Richard II, his arrest, dethronement and death. The action, without any deviations, moves swiftly ahead, so that the play has an almost classical unity of action and effect.

Henry Bolingbroke becomes King of England deposing and killing Richard II. The first part of Henry IV begins just one year after the events chronicled in Richard II. The first three lines of the play picture the king -

So shaken as we are, so wan with care, 
Find we a time for frightened peace to pant
And breathe short-winded accents of new broils

(Shakespeare 2003 : 9 )

But the king does not find peace, for Westmoreland brings the news that Mortimer has been taken prisoner by the Scots and Henry Percy is fighting with Scots. The King compares young Hotspur with his own son and becomes sad. Again, Hotspur refuses to return war-
prisoners and organise a great rebellion against king making allies with Douglas, the Archbishop of York and Glendower.

But there mounted troubles before rebels. All they must meet the King's forces but Northumberland sends a letter telling his sickness, Glendower sends a word that he cannot ready his forces for fourteen days. Hotspur and Douglas now have to face King's army.

The King has camped his army near Shrewburg. Prince Hal proposes that he meet Hotspur in single combat but finally the battle is fought and poor Hotspur dies in the battle. Worcester is executed, Douglas is captured but later released. The King then sent forces.

As the King says:

Rebellion in this land shall lose his sway
Meeting the check of such another day;
And since this business so fair is done,
Let us not leave till all our own be won.

(Shakespeare, 2004: 68)

But King's this wish is not fulfilled. There was another rebellion revolt against The King. The first part of King Henry IV, ends with the death of Hotspur and King's resolve to complete his triumph over remaining rebels namely Glendower, Mortimer, the Archbishop of York & Northumberland.

The second part of he play, King Henry IV begins just after the first ends. There is no battle in the second part. Prince John captures Mowbray, Hastings and the Archbishop. The peace is agreed and rebel army is disbanded. Mowbray questions the justice and honour of such an action, but prince John promised the rebels that he would redress their grievances and there would be no complain left them to raise because, he further assures them that he would take care of them and there would be no cause of rebel.

After this, we see the sick king worrying about the princes behaviour. Thus "Henry IV Part I and Part II show Shakespeare's combining the political issues with the comic in a new and striking manner. The central theme of the play is the education of Prince. Hal, King's son and
later Henry V. But the while of one of he the plays is altered by the Character of Falstaff. The character of Falstaff is greater than the plays in which he is pictured. His character is "the richest comic creation in English literature." (Daiches, 1960 : 261) Shakespeare here combines comedy with history. He treats history from his own point of view and gives the true picture of Elizabethan - England. "The juxtaposition of different moral and social levels in both parts helps to give the play its richness."

*Henry IV Part I and II* embodies the Elizabethan conception of history. The Elizabethans believed that the King was God's deputy on earth, and the deposition of a king or the usurpation of his throne was a sin. If this sin is committed, it brings the course of revolt, insurrections, civil wars, and rebellion. It is this moral view of History which Shakespeare illustrates through the events like the deposition and murder of Richard and the usurpation of the English throne by Bolingbroke. This is the reason why Dover Wilson has considered *King Henry IV* as "Shakespeare's greatest morality play".

The Arden editor of Shakespeare's Life of King Henry the Fifth, H.A.Evans, sums up the common features of the play when he says that," its interest is epic, rather than dramatic, it is the nearest approach on the part of the author to national epic." (Dover, 1944 : 14 )A mood of exultation of the King is seemed through this play." Henry V stands as the ideal hero in contrast with the troubled John, the deposed Richard, the rebel *Henry IV* for the traditional conception of Henry V was of a hero King." The theme of the play is again war and the progress of the warrior hero is the progress of the play and his French success as a great upward sweep in the history of England. His mental limitations are more glaringly brought to light when at night, in the disguised of an ordinary soldier, he meets John Bates, Alexander court, and Michael Williams. He can move among common soldiers as if he was one of them.

Henry V is mostly based on Holinshed's chronicles and covers the period from 1414 to May 1420. The characters and their achievements remain true. Sometime persons and times are telescoped. In this period, the dauphin of France was first Lewis, then John, then Charles. But for Shakespeare, he is merely the dauphin.

Henry's war upon France is also abridged and compressed. The battle of Agincourt in this play is followed by the peace making at Troyer in 1420, only the chorus to Act V bridges the
years. (Cambell, 1970: 255) The battle which was long it in the year 1417 is omitted. We feel that The French made peace because of this battle of Agincourt. There is also much about Henry's love making with the Princess Katherine in the play but not in Holinshed.

The wooing of Henry is often criticized but it is important the Shakespeare's purpose to have the righteous war crowned by a peace that unites the two countries and of this new and wider unity Henry's marriage with Katherine is the fitting symbol. By this play, Shakespeare brought "his historical sequence to an end with a heartening picture of a society cured of its sickness and united under a prince whose own redemptive experience corresponded with that of his people. To an England living under the shadow of the Queen's approaching death, with all that this might mean, he offered this final assurance that under strong and disciplined leadership men had nothing to fear." (Armstrong, 1972: 253)

As seen earlier, Shakespeare presents the history of England of more than 300 years, i.e. from 1200 A.D. to 1520 A.D. through his history plays. According to Dowden, Shakespeare has given us three full length portraits of English Kings. Through the character of King John, Richard II and Henry VI, Shakespeare presents the 'Weakness' of English Kings. Henry IV, Henry V and Richard III are studies of Kingly strength. "John is the royal criminal, weak in the criminality; Henry VI is the royal saint, weak in his saintliness. The feebleness of Richard II cannot characterised in a word; he is a graceful sentimental monarch. Richard III, on the other hand, is a royal criminal, strong in his crime. Henry IV, the usurping Bolingbroke is strong by a five craft in dealing with events, by resolution and policy, by equal caution and daring. The strength of Henry V is his I plain heroic magnitude thoroughly sound and substantially founded upon the eternal varieties. Here, then, we may recognise the one dominant subject of the histories, viz, how a man may fail, and how a man may succeed in attaining a practical mastery of the world"

**Conclusion: Shakespeare's Treatment to English History**

The major emphasis of above discussion is that why and especially how Shakespeare has treated history in his dramatic art. And now, while framing the concluding statement, it is necessary to review the whole matter in the light of such parahypothetical point of view which unfolds the basic issues which is why Shakespeare chose to write drama on political issues of
royal England, and the reasons of this why, forms the basis to his how he has treated or fused history in his dramatic art.

First, we must consider the general assumption that plays are usually written or crafted for stage, reading them seems to be secondary objective and this is very particular about Shakespeare's history plays, because his sole objective was to perform the play immediately after he finished it's craft. Truely, he wrote plays to be performed and to be enjoyed by the audience. Shakespeare's audiences used to wait impatiently for his every new dramatic performance and crowds of audiences used to throng around his theatre to witness in person the unusual magic of his dramatic art. There appears to be a direct relation, a direct link between the audience and their playwright. Since, it is said, that Shakespeare wrote history plays for his audience and not for the readers. And while fulfilling that objective he borrowed, events and incidents from the political history of royal England and fused them ingeniously in his dramatic art. Since, Shakespeare's history plays are, the product of his desire to be the man of the theatre. As such, there appears to be a reciprocal relationship between the playwright and his audience. It is this relationship which inspired the dramatist to write romanticised historical dramas. Hence, it would be right to conclude that Shakespeare was rather compelled to produce drama which later recognised as history plays. Secondly, Shakespeare's England was greatly passioned by the sentiment of nationalism and patriotism. England's victory on the battlefield of Armada in France inspired them greatly and a great tide of patriotic sentiment and nationalistic passion inspired them all, the commons and the nobles have began to aspire new vision. Shakespeare as an artist comprehended the spirit of his time and of his audience, and wrote plays on selected historical events which could aspire people's love for nation and could inspire their patriotic sentiment. Hence, Shakespeare selected to write drama on an unusual historical phenomenon like, war and valour, victories and conspiracies, crown and throne and the likewise. Consequently, Shakespeare's historical dramas became popular.

Third, Shakespeare lifted the historical events and incidents from the chronicles of Holinshed, Hal and Daniel and fused some of the prominent events them in his dramatic art. By using the historical phenomenon from the royal history of England, he produced ten history plays. They are - *Henry VI* Part I, II and III, *Richard III, Richard II, KingJohn, Henry IV* Part I and II, *Henry V* and *Henry VIII*. The dynasties of royal England who were primely engaged in
fighting wars for power and plunders have been depicted in these ten plays. The artistic objective of Shakespeare in depicting such phenomenon was to attract his audiences. Since, Shakespeare's artistic intention was no doubt to entertain but the ways he romanticised the historical stuff in his dramatic art, made him universal. We witness the height of his genius, because Aristotle has stated that the appeal of history is singular, whereas the appeal of poetry is universal. Shakespeare, while writing drama based on history used his unusual genius and as a result his local drama became universal, the temporal became perennial.

It is withthis parahypothetical point of view, that leads us to the central point. Shakespeare has treated history or fused history in his dramatic art. His strength lies in his artistry and the way, he treated issued around power and politics from the past of this land known as England.

He borrowed his material from Hal, Holinshed and Daniel. He lifted great events and incidence from the chronicle histories of the historians as above, and imaginatively retold them with magnitude and grandiloquence. If we compare the historical incidents which he took from Holinshed's Chronicle with his dramatic creations like Richard II, Henry IV and the like-wise, we would find the great cult of imagination of the artist made history more meaningful. The major events or incidents are skillfully rebuilt with massive plots - the bare historical event is retold as a fairy tale, historical orders of the events have been altered and re-arranged in artistic order. Real historical incident when transformed through poetic method appears more real than the actual. Since, it appears that the royal history of England took its best recourse through Shakespeare's history plays.

Shakespeare's Artistic Colouring of Roman History

Everything in the world has a history. before two Thousnd years ago Roman history was known to all of the people in the world. The early history of Rome have to consider both nature and nurture. The original basis of races and the superstructure of lives, traced upon the customs institutions, beliefs if a people to whatever causes it may be focused in first century B.C. The Romans, their culture- customs, beliefs traditions- indisputability fused the factors which go for to mould the type to go further to fix it, to give it a recognizable and distinct character than original physical particularities. It is to be held that, in respect of literature and art, it is not so
much blood heredity that tell us influences brought bear upon a folk in its early history, that the influences brought bear upon a folk in its early history.

It has been noted that Romans made first contact with Greece in 260 B.C. and great literature raised from this period. The beginning of the Roman literature and religion was the foundation of Roman development. In 168 B.C. the Roman power spreaded over the east. Before 133 B.C. Romans spread their expire side wide well, But after 133 B.C. to 31 B. C., the consuler Tiberius Gracchus to Octavius, saw rioting and bloodshed in the streets of Rome. It saw the end of a long period of calm in Roman politics and the begining if more than a hundred years of futile and often blood-thirsty civil strife. Octavian was one of the most-skillful politicians history has ever know, he kept control on Rome well avoiding conspiracy.

In bad time the prince Augustus born for Rome as gift of God. Roman might well think of about their god Augustus, when he reckoned first. Roman Emperor, the gross of developments was focused in his empire, The army coloniel to common man’s cottage to developed better living of common people. He was respected in all republican forms in 1st century A. D. with his great development like engineering, sculpture, cultivation of lands, development of roads, water storage and drainage, public and private baths etc. are founded a great structure of Roman civilization. After his period A. D. 44 to 68 was a bad perid of Nero. He was devoted to Arts and musical contest, competed for public prizes in singing, dancing and chariot racing governed not unreasonably after.

Then after 69 to 138 A. D. Nero’s death senate declared emperor Vespasian then his Titus and Domition and the two Spanish generals Trajan and Hadrian all these consolidated and extended the empre during the hundred years 69 and 169 A. D. and gave a second century to the Roman world and the development in the government and law they carried the emperor to its highest point of perfection. In this period the great achievements of the beginning of Latin literature and much of the finest Roman architecture, philosopher were certainly among the worlds greatest builders as to be remembered till now.

Impact of Romans is also very grand near about five hundred A. D. on Britain. There is no denying that both in respect of blood and culture, the Roman provided a magnificent field for study and speculation. These elements called a glorious amalgam History has much to say of the
mixture of races, but the mixture was there before the dawn of history. Before the Christian era, Britain was the composition of races and their different lives. Usually as far as the Romans came, the folk who were possess the land and made the nation. Above all, focused Romans reconstruction of society and structure of Britain mostly all the developments were in their empire till reputed as omnipotent valued till today as international standard.

Shakespeare’s contribution to the Roman historical plays are also a very grand interest subordinated to his subject writing with different languages. It is called the skill of portrait painter. He could choose his point of view and manage the lights and shades, and determine the pose with portrait records. He used this records with the professedly authentific manner whether England or Roman. Shakespeare felt that he had to do with the actual with what definitely had been so he invented his own skill to reshaped the caprices of a legend. So he has also left behind him four plays based on Roman history:


Conclusion: Shakespeare’s Treatment to Roman History

In his plays from English history Shakespeare chiefly followed Holinshed. In his four plays on Roman subjects, he made still greater use of Plutarch. Plutarch wrote his ‘parallel Lives’ of noble Greeks and Romans in Greek. About the end of the 1st century A.D. They were translate into French by Amyot in 1560, and from the French version into English by Sir Thomas North in 1579. The Brinter, field was a native of Stratford-on-avon and may possibly have put his fellow towns man in the way of acquiring the book either in its first or second edition. (1595) North’s translation is one of the greatest monument of Elizabethan prose and it is not surprising that Shakespeare often followed it even verbally. Shakespeares debt to Plutarch in his four Roman plays for exceeds his debts to his sources in any of his other plays. Shakespeare followed North Plutarch still more closely in Coriolanus and Antony and Cleopatra than in Julius Caesar.

It is the dramatist business to sustain interest; he ignore the delays and dull patched of ordinary life. This usually involves in a play based on history some speeding up of events. Shakespeare ignores, e.g. The meeting of the senate on the day after Caesar’s murder and takes us straight forward to the funeral speech which was really several days latter. Between the events
portrayed in scene ii and scene iii of Act I a month elapsed in reality; the two battles of Philip were separated by an interval of 20 days, and so on.

While dealing with Roman history, the circumstances were different. Roman history was known to the people only in the mass and impressed only by the outstanding features. Shakespeare was influenced by contemporary historical interest which belong to the same period of composition as Julius Caesar, Timons of Athens, Antony and Cleopatra and Coriolanus

Macbeth, Antony and Cleopatra and Coriolanus resemble one another in that in each case a man possessive all the possibilities of greatness and endowed with much nobility of nature is brough to the ruin by some moral flow. Macbeth is ruined by the possession of an imagination which he has not strength of character enough to control. Antony by his sensiousness and love of luxury. Coriolanus, “does violence to his own soul and to his country throw his scene of haughtiness, rigidity and inordinate pride.” (DOWDEN)

‘Coriolanus’ indignation against the citizens and latter against all Romans may be compared with Timons passionate hatred of all mankind. In Antony, the faithless rapture of old and newly-formed political, friendly, and neptual ties, in order to keep faith with an unworthy paramour, is represented as the catastrophe in the hero. Coriolanus defection from his country falls move remotely under the same category. On the other hand the subject of Timon the distraceful ingratitude of friend against friend in the other, rank entirely under this head.”(GEEVINDS). Thus, Plutarch was of great help to Shakespeare while writing the Roman historical plays.

All the twentyone plays are evaluated critically and the findings play wise are as follows -:

1) HENRY VI, PART – I

King Henry VI, The first part, Shakespeare’s historical drama, is richer in military incidence and poorer in poetry and history. The loss of France, inversion of English – French relations, Rise and fall of Talbot and his rivalry with shepherd girl, “Joan of Arc”. Henry’s marriage settlements with Margaret and Suffolk – Margaret’s courtship are the notable incidences of this play.

The play is often described as a ‘Talbot play’ - the real hero of this drama, a great warrior and loyal to English king and his motherland. He is compared with saint George and S. Michael.
Talbot is a symbol of Goodness. He became too emotional when the body of his son was brought before him.

Joan La Pucelle, popularly known as Joan of Arc is the Iron Lady of France. Shakespeare has portrayed her in the form of Divinity. Her character is full of courage and brevity and even as a war diplomat. She has convinced Burgundy, the Duke of France, to his motherland side appealing his sense of Patriotism–An appeal of Joan to Burgundy is the best example of war diplomacy.

The Margaret Suffolk Episode and, the English French conflict are interrelated as they are the part of the ‘politics’ in between England and France. The result of the wars is “Loss of France and ruin of England”, King Henry VI, a central character in this part is a ‘mere pawn on the chess board of England’; the game of “chess” is yet to be completed. The drama ends with the downfall of England.

In sum, Shakespeare’s part I of Henry VI drama is one of best historical ten plays ever written by him in his life.

2) **HENRY VI, PART-II**

The 2 Henry VI drama has some important aspects which Shakespeare has portrayed with great depth and with depiction of political manoeuvring. Human truths, ambitions, deceit, cruelty and ineffective political honesty has been shown through different characters. Treachery and deceit are mainly found in this drama through number of scenes.

In the whole text, Gloucester is shown as real protector of King and that of England. Plantgent's, Duke of York's ambitious aggression to become King, Margaret's villainy and warwicks diplomacy and above all, rebellion labour leader's character through Jack Cade is being displaced perfectly. Through this drama, Shakespeare has unfolded a period of English history when atrocities became part of the routine of public life. Shakespeare, through this part has really acted as dramatic historian. Gloster's murder is a piece of political butchery and pre determined tragedy. Margaret is a perfect female Villain. Jack Cade is a perfect low class rouges and popular rebellion with a ridiculous promises and cruel at the same time. Jack Cade as described by Shakespeare was a perfect "monstrous traitor". Duke of york is a symbol of over ambitiousness and he always having dream of throne of England. Earl of warwick is militarily powerful and a perfect diplomat. In short, Shakespeare's part 2 of Henry VII is a classical example of battle, History of England during Henry VIth regime.
3) **HENRY VI, PART- III**

The war between roses is well described by Shakespeare in this part of Henry VI. There are two major Characters 1) Good King Henry VI, 2) Richard Plantagenet - The true tragedie of Richard. In this part, many tragedies are displayed. King Henry VI pre figures the sacrificial victim. Richard, Duke of York is the only Killer who despises the law of arms.

The flustered King Henry VI, lastly become Hermit and Kills the time in reading the holy books, still Richard III murders him. Richard Plantagenet, Duke of York was knowing only two things, either crown or tomb and lastly be gains death i.e. tomb.

The ambitious Margaret, a real mother who wishes her son should get the crown lastly kills York but still her son does not get the crown and Margaret has to spend her last days in France. Again this is the tragedy of Margaret.

Richard III, a Duke of Gloucester is a villain, avenger and instigator of bloody deeds willing to get the crown which he lastly gets.

Tragedy and death of bad villain i.e. York of Richard and tragedy and death of good King Henry VI, the two opposite characters are lucidly displayed through English History in this drama and hence included in tragedy category.

4) **RICHARD, III**

The tragedy of King Richard the third, containing his treacherous plots against Clarence the pitable murderer of his innocent nephews and Anne, has tyrannical usurpation with the whole course of his detested life and morst deserved death has been beautifully painted by Shakespeare in his famous drama, Richard III.

In this play, tragedy meets with History or Vice-Versa, Tragedy supersedes the history as Ethics supersedes the politics. The Death of Richard is a result of private sins- private virtues. Really this is the example of tragical history of the life of Richard III.

King Richard III was an cold bloded murderer and thus he was a royal criminal and for him the punishment was the highest i.e. his own death. The highest sin rewarded with highest punishment i.e. ones death.

Shakespeare has putforward and a moral universal truth through this drama and that is wages of sin is death. King has murdered his brothers, his innocent little nephews and his own
wife Anne ruthlessly. Of course! he has to die. Death of the Richard was natural in that sense. No other way was there to wash up these sins by giving his own body and blood.

Shakespeare has measured purjury as moral sins but they are actually the crimes of varying degrees. For purjury and murder nobody will forgive you. "There is no creature loves me, And if I die no soul will pity me" - How pitiable condition of Richard III has been painted by Shakespeare.

"Despair and die verses live and flourish" is the dilemma Shakespeare has put through the voices of Eight Ghosts in this drama. This is the real message of Shakespeare. Good virtues always live and flourish while bad virtues always despair and die. Richard is the symbol of bad virtues, while Richmond is of good virtues. Good always supersedes bad, "Be good in life and avoid bad" is the message of Shakespeare in this drama.

“Whole Kingdom in place of one horse" - is the man’s real lust for life which is best illustrated by the author in this drama. If I remain alive, “I can get my Kingdom back" To remain alive in the topmost lust of every human being and Richard was not exception to it To beg for once life by putting his prestige and Honour at stake", is the universal feeling of every individual though he may be king like Richard or a common man like any human being on this earth.

Shakespeare’s Richard III is one of the best tragical history not only of England’s king but of the whole England.

5) KING JOHN

The Shakespeare’s drama King John is a delicious combination of the troublesome Raigne of King John of England and Kynge John. The play open with the claim made by France King that Arthur is the real successor after the death of King Henry II, the father of King John. While the drama ends with Bastards prophesies that England will be the independent, sovereign state safe in the hands of English King, nobles, and subjects. This England never did nor never shall, "lie at the proud foot of a conqueror.

The King John dies by poisoning through a monk and Prince Henry at 9 years age is recognised as his successor (Henry III) and peace is restored inbetween France and England.

King John is the historical drama of a new style. It is the history play and a drama of ideas. Many critics admit that this drama is dimly historical and historical medly and not a history play at all. The history is mainly depicted through -1) Arthur challenging Jon's title (Actually Arthur never challenged, it is challenged by King of France and his mother Constance)
as King of England, 2) The French Kings championship of Arthur's cause, 3) French invasion and, 4) John’s inglorious death - all these incidents are true to history of England and France. This is the drama of ideas.

The blinding scene of Arthur is the memorable creation of Shakespeare. In the early morning Hubert enters with a hot iron-rod and Arthur demands mercy - If I were your son, you would have blinded me? The question asked by the innocent boy is heart shaking. Shakespeare has used careful words while convincing cold blooded murder i.e. Hubert. Lastly Arthur falls from the castle walls and dies.

Bastard’s character is nothing but a legal clash between actual illegitimacy and legal legitimacy. The difference between testament and will is discussed though it is having similar meanings in the present law references. The patriotism, sense of humour are the qualities of Bastard portrayed in this drama.

In sum, this drama is a perfect combination of historical fact and ideas. The most important in this drama is the message given by the Shakespeare at that time that England will be the Sovereign, Independent state and no other country in this world can move its independence. It is true still today.

6) RICHARD, II

The Richard II Drama is the one of the best outcome of Shakespeare on political History of England during 14th Century. The Patriotism, Nationalism is well reflected through major character i.e. King, Duke of Lancaster, Duke of Norfolk, Duke of Hereford and Gardner. King Richard loved his motherland after returning from Ireland. The poetic Historical Geography is the precious golden realm in this play. John of Gaunt expressed his patriotism through narrative description of England. Gaunts advice to King Richard is a masterpiece which contains every sense of patriotism. Thomas Mowbray has expressed his nationalism through his mothertongue. He loved English language as his mother. Henry Bolingbrook's patriotism was more practical. England is the mother and nurse for him. The Gardiner, the common servant has blamed the king as he has not taken care of his Kingdom comparing it with Garden.

Richard II drama is historical one, his approach is royal and personal. The Richard II’s Government and administrations shaded with revenges and misdeeds. Shakespeare has painted the weaknesses of King and his misdeeds. A true Historian is one who puts before the reader what happened in the past, so that they should learn the lesson for the present to safeguard their
future. In that sense, Shakespeare was a true Historian. Richard II is the History of England lastly ended in tragedy "As you sow, so you reap" is the outcome of this drama and hence Shakespeare's Richard II is the masterpiece in painting Historical - political-tragedy of the then England in the poetic way; we have to salute Shakespeare for producing such a nice dramatic literature.

7) KING HENRY IV, PART-I

The basis of Henry IV is in history. The author has treated history imaginary and creatively he has condensed some events and nitrified some facts in order to give greater intensity and effectiveness. In Henry IV the Shakespeare has found out its material from Holinshed chronicle accepted it along with its errors. Henry IV part one is the creation of Tudar Erastion world. Author has probed in to political philosophy. The references to the religion are superficial. Elizabethan spirit is brought out in this play without mentioning sir John Falstaff the study of this play will be incomplete. Much of the wit and humour comes from him. The Author has fully exploited all the possibilities of this comic character In the whole range of the English literature, this is most popular character. Shakespeare’s own audience adored Falstaff and queen Elizabeth asked Shakespeare that Falstaffs character be displayed in such a way that he is in love with beautiful girl parody is the feature which comes out through his character.

Hotspur, the another important character is the man of impulsive rashness. He is straightforward rough & bold. He is the hero of the feudal stage indifferent to culture and polish. He is not interested in statecraft but found of battle. He compares battle field with play ground and moves in a battle as a skillful player on the ground. In sum, the play is the unique creation of the Shakespeare.

8) KING HENRY IV, PART-II

Both the parts of Henry IV constitutes one play in ten acts Shakespeare has used Holinshed; Chronicles and the famous victories of Henry V. Both the parts of Henry fourth, have the same them viz. The revolt of the barons against king Henry IV. Henry’s reign was troubled with a prolonged evil war and due to disturbed mind, lastly king dies. The play ends with Henry V, on the new king of England.
The play Henry IV part II is unique historical play. Life in Shakespeare’s plays is not a mystery of historical plays are found in King Henry IV play. Humour in this part, like that of part I of Henry IV, is the endless source of laughter, Shakespeare has made delightful humour in the play. Variety of humour is found through comic characters like Falstaff, chief justice and some others. Farcical characters are found in this play. Satire, a type of humour is found in this play in pistol’s silly bombast scene. When the Elizabethan audience was liking the humour of Shakespeare very much. The humor was being used to relieve the tension of the seriousness of the play. The characters of king Henry IV, in this part is portrayed of his late year. King was troubled by civil wars and rebellious aggression, due to tension, at last king dies and a new era of peace and power dawns with the accession of Prince Henry to the throne. In sum, both the parts of Henry IV play are the real historical plays written by William Shakespeare.
9) **HENRY, V**

Out of the Historical plays of Shakespeare, Henry V is a poetic History of battle between France and England. It is one of the best historical plays written by Shakespeare.

A poetic presentation is displayed in prologue and chorus. Prologue is a short piece in verse recited before audience. The Chorus signifies a dance and describes the eagerness of England's preparation for war. The vivid poetry conveys a colourful picture of England Preparing for the service of Hero King.

Henry V is the Ideal hero of the drama with courage and ambitiousness. As described by Shakespeare, he is stubborn outside and with an aspect of iron. He is man of action, scholar, statesman, political and philosopher and above all, he is a leader of man and a soldier. At the same time Henry was loving simplicity while mixing with soldiers of English Army.

The claim of England over France by Henry V was derived by Charles VI. On the basis of Salic law, Henry claimed succession. Henry's claim was supported by Archbishop and Church and by general public of England and Henry made a march towards France.

France King Charles VI, Lewis Dauphin, Isabella and Katherine are the major characters of French who are overconfident, timid and of foolish nature. Nobody was serious for the war and lastly because of these disqualities, they were defeted and surrendered before Henry V.

Patriotism of English people towards King and their country is well portrayed by the author. Love and affection and loyalty towards their motherland is the outcome of glorious victory of England in the battle of Agincourt of France. It is not the quantity but the quality which always gives success and victory is the important message given by the Shakespeare through this drama.

In sum, Shakespeare's Henry V, drama is the masterpiece in the Historical plays of England ever given by this English poet, Historian and Dramatist.

10) **HENRY VIII**
From the very little contribution of Shakespeare in Henry VIII, no very definite conclusion can be drawn except that of the dramatist had returned in his old age to the composition of the historical plays, the language would have bear close-packed and elliptical. Even though, there is dual Authorship, (of Fletchers and Shakespeare), Shakespeare himself praises Fletcher. He points out that Fletcher's verse is sweet and flowing with end stopped & double ending lives, that he is diffuse both in his leading thoughts and in his illustrations. He excels in picturesque and romantic descriptions. The co-operation of both is also seen in The Two Noble Kinsmen.

In this drama, Henry's character is worth praising. Here Henry is presumed in all seriousness as representing Kingship in its religious and reforming role - R.A. Foakes in Arden series quoted 'If God alone is stable, he has a high priest on earth in the person of Henry VIII. No doubt the 'famous history of life and death of Henry VIII' has main source of Holinsheds Chronicle of England and Two Noble Kinsmen (1613)

The cardinal Wolsey as crafty, ambitious and arrogant being faithful to the King, his fall was obvious. Wolsey is totally rained and again there is tragedy of a Good Women Katharine, even though respecting her husband and willing her last rituals with the hands of her (divorced) husband. She dies alone at Kimbolton and buried at Peterborow.

The ever greatest poetic contribution of Mr. John Fletcher in this drama is the last scene of the play i.e. coronation of Anne and birth of little infant, the budding Queen Elizabeth's baptism and Cranmer's prophecy. Every reader will salute Fletcher for writing such a marvelous wonderful prophecy through poetic form. The phoenix Elizabeth, the virgin, unspotted lily will be the queen of England, the region on which the sun will never set........ whenever the bright Sun of heaven shall shine....... The prophecy became true and same daughter became the queen Elizabeth in whose Kingship, England became sovereign over the land and Sea of the world : The art, literature, poetry, wealth flourish in her regine and England, totally prosper during Queen Elizabeth's time and true that “all world mourn for her, when she died.” In sum, Henry VIII is the masterpiece in Shakespeare's series of drama even though we have with gratitude must accept Fletcher's contribution.

11) JULIUS CAESAR

Julius Caesar is the immemorable creation of Shakespeare in his writings on Roman History. He has transformed history into drama, prose into poetry without changing the value of
the story. His poetic art is reflected in this play. He has made commendable use of Plutarch’s writing. Julius Caesar was published in 1623 but its composition is of the year 1599 or 1600. Of course, the play on the name of ‘The tragedy of the first emperor Julius was staged on 21-9-1599. The title of the play has received a major criticism; because Caesar appeared only in the first half of the play. Still it is said that “This play has no hero at all; and if there are heroes, they are more than one, the show of Caesar is observed completely from the beginning to the end of the play. The central idea of the play is based on political affairs and on the tragedy of characters. “Good cannot come out of Evil” is the central idea of this play. The major characters are 1) Julius Caesar 2) Octavius Caesar 3) Antony 4) Cicero and 5) Marcus Brutus.

The character of Brutus is well pictured by the Author “Et, Tu, Brute! Then fall Caesar” is world known statement which is used today as an important phrase; The whole hearted friend when joins in conspiracy, this phrase is universally used. Brutus is painted as a noblest figure and of ideal republican. Brutus was noble and of patriotic and because of his respect to the Roman empire, he joins in conspiracy and kills Caesar. The another character is of Caesar’s friend, the Antony who is called as “The sportsman turned as statesman, He is always to the side of Caesar. Antony ‘s funeral speech is masterpiece and he turns the whole mob to the side of died Caesar with his popular oratory through he himself says that he is not good orator as compared to Brutus. Brutus justification of Caesar’s murder is out of his love towards his country. Being a patriotic of Rome, he said that Caesar is a serpents egg and hence kill him in the shell. Brutus character though looks like villain, is not real. He is portrayed perfectly by the Shakespeare.

In sum, Julius Caesar is one of the best Roman Historical play ever written by Shakespeare. For this, atleast, we have to salute Shakespeare for his best artistic work.

12) TIMON OF ATHENS

Timon of Athens is the ordinary play written by Shakespeare in 1607, the language of the play does not show many similarities with the work of the Shakespeare's in other plays. The play
is written on the basis of Plutarch series. The chief source is the ‘biographers life’ of Antony. From Plutarch's pages, Shakespeare found a brief account of Timon's self banishment from his ungrateful friends. The story of play is very simple. The rich man's of Athens, the Timon spends his wealth on the feasts and parties given to his friends, then he becomes insolvent; friends do not help him in his poverty and lastly he dies on the sea shore. Flavius (steward) is the estate manager of Timon's who has given the warnings to Timon about his insolvency but due to trust on friends, he ignores and dies. Timon was even ready to sell or distribute his kingdom amongst friends. Afterwards he is sick of the false world and Timon himself builds his own grave, the everlasting mansion on the sea coast. Shakespeare has warned through this play, that everybody should protest his own wealth for everybody's old age and should not spend it unwisely.

The play did not get much popularity among the Elizabethan theatre, Though the story is from Athens, hence the play is included in the series of Roman history but has no any substantial value in the Shakespeare's whole literature. Eventhough this play is called as tragedy. This tragedy is not circumstantial but brought by the Hero himself, because of his unwiseness and foolish thinking. In sum, Timon of Athens is most ordinary play, ever written by the Shakespeare.

13) ANTONY AND CLEOPATRA

Antony and Cleopatra, the Shakespeare's wonderful contribution in the series of Roman tragedies is a outcome of 1607. Antony and Cleopatra are great lovers destined for each other. No one could have accomplished ruin better than each did for the other. Shakespeare while writing this love story used many sources such as “Plutarch’s live and Tragdie of Antonie”. of course! he has added his own poetism in such a way that this play become the famous love story of the world. Take out love from any Literature and it is sure to fall into pieces. Kalidas, Shakespeare, Sidney, Spencer, Herrick, Caren, Shelley Byron, Keats, Tennyson, Browning and many other poets of the world have used ‘love', the powerful theme for their poetry. Love is the theme of endless tales, short stories and novels.

In this drama, the love of both is of mature human being; but their love according to A.C. Bradley is destructive love, it clashes with the nature of things, its walls move inward and crush them at last to death.
Shakespeare has given Elizabethan colouring to this play. The author is faithful to the facts and to the Roman History as well. Shakespeare has added much poetry with beautiful words to the Plutarch’s history of Rome. It is said that Shakespeare’s greatest achievement is the creation of the character of Cleopatra, an Egyptian Queen, often designated by Antony as “The serpent of old Nile” Author paints her as a Gypsy, she is the in carnate poetry of life without duty, glorified by beauty and grace; of impulse without duty, Glorified by beauty and grace; of impulse without principle. She is dusky African type of beauty. Shakespeare has reffered Cleopatra’s racial peculiarities. While glorifying her matured, middle aged beauty there are slight deviation in Plutarch’s real writing history and Shakespeare’s poetic touch to magnify her real beauty. Even after her death, she looks to be smiling towards other man who is same as that of Antony. Thus, she was very charming. Even through, it is so, her death is wretched and there is the tragic end of the love story of Antony and Cleopatra.

The Goethe is a well reputed critic of Germany, who was deeply interested in poetry of Shakespeare, said that “self indulgence and achievement are incompatible” and this the proclamation with a thousand tongue. Antony fails to achieve success and he fails to justify the trust that Roman have in him because of what his associates call dotage.

One of the best contribution to the Roman Histories by Shakespeare is his play, Antony and Cleopatra. This love story has achieved the best response from young generation from all corners of the world. We have to salute Shakespeare for such an immorable work.

14) CORIOLANUS

Coriolanus is the Roman play written by Shakespeare in 1608 or in 1609. The text of the play is complicated and hence went under many amendments before arriving at the present state. The source of play’s material is Sir Thomas North’s translation of Plutarch’s parallel lives. Coriolanus is the hero of this play having a mixture of pride, egoism and great bravery as a soldier. There is strife between Patrician and plebeians. Coriolanus hates Plebeians as he is rich noble. Pride lead to his exile and finally he turns as traitor and his mother advise him to make a peace treaty to save Rome from foreign invasion. Lastly, the hero is killed by Volsces. A tale of rebel’ against belly (The Hunger broke stonewalls) is the satire and explains the clash between
rich and poor, have and have nots, nobles and commons. Plutarch through this scene, tried to show the unequal distribution of wealth amongst rich and poor.

Volumnia, the Hero’s mother is the patrician Lady, the Roman Matron, Cowden Clarke, while describing this lady, wrote that “from the Roman Matron, she rises into an incarnation of the goddess Bellona. If she would have twelve sons, she would have given all of them for the country’s service. “Twelve die nobly for their country” is the great patriotism Volumnia is having. She is a woman of the kind to which a nation owes more than to its armies. She has one dire feeling & that is devotion to Rome, such a woman is made to be the mother of heroes.

Caius Marcius is the patrician, who is contrasting mixture of pride and egoism, At the same time, he is from a class of patrician and hates the poor, common people. He is a born soldier; but his love to his mother turns him back from Volsces side to his country i.e. Rome. His egoism mainly is the obstacle in his future career. Lastly, he is killed by the Volsces.

Mother’s diplomacy- “Be blest for making up this peace”, is the masterpeace scene in this play. The mother persuades her son to withdraw his army of Volsces from the gates of Rome and she diplomatically convinces her son. This splendid scene (V/iii) show us the power of motherhood and the strength of the bond that existed between mother and son. Honour thy father and thy mother is the divine Roman percept which comes out through old Roman domestic system.

The play, Coriolanus is having a story of delicious and lovable bond between mother and son, still the play is not as popular as the other great tragedies of the author. Besides, Hero and his mother, other characters are not more impressive. In spite of some lacunas, the play depicts the Roman history as it is, and hence if somebody willing to study Roman history through poetic way, he has to read Shakespeare’s real historical Roman play, the Coriolanus.

15) KING LEAR

King Lear, sitting on the wheel of fire, comes out with tragic end. This drama is unique among the tragedies of Shakespeare. The father, with three daughters and distribution of the property amongst the two daughters, leads the father to the tragic end is the main plot of the play.
In this drama, there are two groups of characters i) Good characters like Cordelia, Kent Edger while evil characters are i) Edmond ii) Regan and iii) Goneril.

The ‘trio of madness’ is properly explained through the character of Lear, Edger and fool. Together, they three serve to intensify, the tragic gloom of pathos, not only of the stupendous storm scenes but the whole play. Unfortunate and helpless father is explained lucidly by fool.- "Wear rags or bear bags" analogy, that poor father wearing rags is always hated by their children while rich father having bags, full of Gold, is always respected and honoured by his children. The love, affection and care towards the children is well reflected through King Lear, who is the Ideal father but his daughtes are not ideal as they are the representatives of the new young generation.

In sum, King Lear is one of the best tragedies ever written by the world famous dramatist, the Shakespeare.

16) MACBETH

Macbeth is the tragedy of tragedies. The Joint guilt of Macbeth and his wife, ultimately separate them and they lastly perish. Raphael Holinsheds' chronicle is the main source of this play. Macbeth is the Hero as well as villain. His travel from hero to villain is well portrayed.

Macbeth is the tragedy of great ambition, It is also a tragedy of destiny, character and of environment. The ambition is the main spring of action. Role of supernatural's is terribly horrible. Witches are images of evil. All murder scenes are of night with lightening and thundering. The atmosphere of horror is perfectly created. Here is the superstitious credulity found in the play. In this play moral values are reversed. The definitions of good and bad, right and wrongs are interchanged. Whether one should trust on fair or on foul. The question remains unanswered. The sleep-walking scene of Lady Macbeth is the masterpiece of Shakespeare's imagination. This tragedy of Shakespeare became world popular and the play 'Macbeth' has received the great acceptance on all Drama Stages of the world.

17) CYMBELINE

Cymbeline, the dramatic, romantic play is the first contribution of Shakespeare in this series. He has used Holinsheed's chronicles, his own imaginations, Boccacio's decameron and French stories as sources. In this play, all tragic and comic elements are together. It is full of
nature and art, poetry and prose, recollection and anticipation and many more opposites. The play starts with tension and ends with a vision of peace, happiness and all in harmony.

Imogen is a delicious mixture of Juliet, Helen, Isabel, Viola and Porlia. She is a "piece of tender air i.e. muls aer, while the rogue but sincere villain is portrayed through the character of Iachimo, while Imogen's husband is a susceptible gentleman of low thinking.

Imogen's Bed-Chamber scene in Cymbeline palace is Shakespeare's true poetic romanticism. How beautifully, he has described the sleeping beauty. Here, Shakespeare can easily be compared with Indian poet of Sanskrit literature, the Kalidas and his famous epic. "Meghadoot" and hence it can not be out of place is researcher says "Shakespeare is the ‘Kalidas’ of United Kingdom and Kalidas is the ‘Shakespeare’ of Indian Kingdom”.

Philarmorus interpretation of Jupiter's prophecy is the masterpiece of Denouement as quoted by Herford. The interpretation of Jupiter's prophecy for the treaty of England and Rome is the masterpiece. The original prophecy of Jupiter in the words of Shakespeare has no match in any language and in any poetry anywhere in the world.

18) HAMLET

Shakespeare’s Hamlet is a tragedy of Tragedies. The most popular and thoughtful philosophical drama of the Author. Here is the tragedy of a very keen and imaginative mind haunted and finally dominated by the very thoughts that it was sought. Many critics in the world have written about the character of Hamlet as portrayed by Shakespeare but nobody could find out the correct interpretation. S.T.Coleridge, A.C.Bradley, E.Jones, T.S.Eliot and Wilson knight have characterised Hamlet in their own ways. The question ‘what Shakespeare might have thought while portraying the character of hamlet remains unasserted. Only Shakespeare would have answered this question. The answer of 'to be' or 'not to be' is 'let be'. He himself has assured. If you are hummer, strike it and if you are avail, bear it, is the analogy of Abdul Kalam which may be fitted to the phrase 'Let be'. The rest is silence and Redness is all is the philosophy of death. Shakespeare has seen the occurrence of death through philosophical point of view. We must welcome death when it comes, we must be ready and everything after death is silence. In sum, Shakespeare’s "Hamlet" is the masterpiece amongst his whole literature, which he has given to the world's readers.

19) TEMPEST
The Tempest (1611) is the last play, the dramatic romance of the Shakespeare. The title Tempest means Violent storm or cyclone, which brought Prospero and Miranda on an isolated island. Even due to 'Violet storm' the king of Naples and Ferdinand comes on this Island. Tempest can be of passion and revenge. There are no direct sources of 'tempest' theme. But Bermuda Triangle shipwreck incidence 'still wexed Bermoothes', the Rare Trimphs, Metamorphoses voyagers Tales, Eden's History of Travaille and Die schone sidea are the minor sources.

Tempest is a tale of magic and enchantment. Forgiveness and reconciliation is the central theme. But it seems that Tempest is the Autobiography of Shakespeare. The Hero of the play i.e. Prospero is the mouthpiece of Shakespeare. It is the 'mirror image' of Shakespeare. Even though, there are many similarities between the life of Prospero and that of Shakespeare, we must keep in mind, "Prospero is not Shakespeare but the play is in a certain measure autobiographical. Prospero cannot be wholly identified with Shakespeare. We may called Prospero as 'Replica' of Shakespeare.

The Tempest is a drama of magic and enchantment. Shakespeare might have used John Dee's Famous Theory of three worlds. Of course, Prospero's magic is 'white magic' and not 'black magic'. He uses his magic for his own good and the good of others and not to harm any one and hence such white magic can be welcome. Miranda, the only female character is the 'innocent child of Nature' and can be equated with Milan's Eve and Wordsworth's Lucy. Mrs.James calls her a woman walking on the earth in her mortal loveliness and Bannerjee's Miranda is a girl of all innocence and simplicity and womanliness. In sum, tempest, in the last play, the Shakespeare says goodbye to his dramatic career and as Prospero goes to Milan, Shakespeare returns to Statford for his retired happy life and says goodbye to all readers and listeners.

20) OTHELLO

The play 'Othello' is one of the popular plays of the Shakespeare and the finest tragedy of all tragedies. In 1603, the play stayed in the name of "The tragedy of Othello, the moor of Venice." The main source of this play is Girald' Cinthio's novella" Hecatommithi and Sir Lewes Lewkenor's Translation of the commonwealth and Government of Venice. This is a story of love, hate and revenge, results in tragic gradeur. Othello, Desdemona and Iago are three main characters. The play is very valuable as admired by prof. Wilson, Raleigh, Knight, Bradley and
Helen Gardner. The Othello is the noble moor but lastly became evil and kills his wife and makes Suicide. Desdemona is the female counterpart of Christ young, tender, shy and calm. She loves only two male - her father and her husband. The director of the whole tragedy is the villain. Iago, He is the image of devil and his ideas of love are nothing but sexual apetite in between male and female, in that sense his bahaviour is like the animal. According to critic, "Shakespeare basically intended to create a super villain but ended with creating a "devil in Human Shape". The 'handkerchief', acts as a turning point in changing love into cruelty which ended in tragedy. Thus, Othello is one of the finest tragedies in the world literature.

21) WINTER'S TALE

This drama of the author is known as a romantic historical comedy. The story of which is based on Robert Green's novel, "Pandosto". It is a fantasy. The misunderstanding ends in jealousy and turns in arrangement of poisoning. The Leontes is a puppet of jealousy. Hermoine is a symbol of quite sufferings of women violence. She is queenliest of women and womanliest of queens. Perdita is a beautiful princess and "Daffodile" in natures paradise and Paulina is the faithful, bold caretaker of queen of Sicily. The historical romantic drama through many, ups and down ends with happy reunion of father, mother and beautiful daughter. Winter's tale is the master piece in the poetic historical pseudo dramas and throughout the world, winter's tale of Shakespeare, is much popular.

EPILOGUE

The base of his writing plays followed in English and Roman histories are base facts given Holinshed,Hall and Daniel's(for English plays) Chronicles and Plutarch,Amyot and Sir ThomasNorth (for Roman plays); All rest is Author's imaginations; Shakespeare's creative imagination is perfectly seen in his seven plays 'Pseudo history categories'which are either comedies, tragedies or Romantic in nature. Shakespeare has treated history in his dramatic art. He has written the plays for audience's point of view. While reading them, is ancillary and Subsidiary too. He wrote plays to be performed and to be enjoyed by the audience. Crowds of audiences use to gather around his Globe theatre to witness in person. The unusual magic of his dramatic art. Shakespeare's history plays are the product of his desire to be the man of the theatre. Shakespeare has treated history from his own point of view and given the true picture of the Elizabethan England. All English and Roman battles and kings histories are portrayed perfectly. It may be called as Elizabethan Conception of history. It is a fantasia on historical
themes rather than Historical dramas. Shakespeare followed history closely because history happens to private him with what he wants.

In sum, Shakespeare's contribution of these plays is the great treasure available to us; This treasure is unlimited and unending. We can take as much as possible, still the treasure will be fall at all times; Is is the fortune of the England, that the nation got such a versatile dramatist and even a great lover and Patriotist of England; He loved England very much and his gratitude toward England is perfectly reflected through following lines; he has written in his play, King John fifth.

“The England never did, nor never shall
Lie at the proud foot of a Conqueror
-----Come the three corners of the World,
In arms, and We shall shock them,
Naught shall make us true,
If England to itself do rest,
But true” (King John, Act V/scene VII/Lines 112-118)

Such a great dramatist, the Shakespeare was. Six Thousand million population of the world will salute William Shakespeare in future even, wherever the dramas are being and will be staged in any part of this world.

- **Limitations**

Shakespeare’s contribution to the world’s literature is like an “Iceberg”. Iceberg is the huge bloc of Ice floating on the ocean water. The One Eighth part of the Iceberg is visible as that part only floats on water, while remaining 7/8th part always remains below the water and is invisible. The research work so far done on Shakespeare’s contribution during last 400 years is only one eighth part. The remaining seven eighth part is still remains unturned.

The present research work entitled “Treatment of history in Shakespeare’s plays” is hardly one percent of that one eighth part which is visible on the surface of study Shakespeare as a whole, is not the task of a single researcher or even of handful research institutes. Hence, here the researcher frankly admits his limitations and do not hesitate to pen down as below:

i) The study material available at local level in different libraries is very limited in its original form. The original play written by Shakespeare in its original form are not reality available for which researcher has taken strenuous efforts.
2) The paraphrases written by Indian scholars on original plays are not up to the mark and are not of good quality.

3) To compare original history of England and Rome with its transformation made by Shakespeare, the original material in the form of chronicles is not available very easily in India.

4) The scholars who have worked on Shakespeare so far, have drawn inferences by comparing all plays interse, buy not individually play wise, while the present research is based on studying individual plays, hence work of Indian scholars on Shakespeare was of less beneficial to me.

5) In the present research work, character-wise analysis and alteration in their original histories has been dealt with; such type of analysis is not available in the readily available form anywhere. Hence, researcher has to try much for searching the base material. Some of the books even in the original or in paraphrase form are not available. The original book, for example, on ‘Timon of Athens’ is not available easily even in the University libraries.

Despite the aforesaid few limitations, the researcher has tried to overcome them with continuous efforts. He has collected the study material from various sources such as public and private libraries, college and university libraries and even by purchasing and Xeroxing original books. Non availability of the original study material at local level was the obstacle before this researcher.

The treatment of history has only the main objective before the researcher. This was a ‘small canvas’ on which to make the big painting of Shakespeare was really the challenge; which the researcher could not complete fully. To bind the Shakespeare in 300 pages of the thesis is like “Cramming the Lion into the parrot’s cage”.

**Recommendations**

To make certain concrete recommendations on the valuable work of Shakespeare is rather difficult and an impossible task which the ordinary researcher like me can not fulfill. But saluting Shakespeare’s memory, it needs to make certain recommendations on whole literature in general and researcher’s topic in particular.

**General Recommendations on Shakespeare’s contribution**

1) Low price text books on Shakespeare’s plays are highly required.
2) Use of mass media be made to make the author world popular. For this a) T.V. serials on his plays be made b) Cinemas and Dramas be arranged on his plays.

3) In cultural activities at micro level, the one scene or one act of his plays be perfomed

4) At college and University level, the book exhibitions on his Literature be arranged.

5) At National and International level, the one day seminars, conferences be arranged where resource person’s from literature field be called.

6) In immemorable family gatherings, while giving gifts, the Books, on Shakespeare’s literature be given. C. D.’s on his work be prepared and widely circulated.

7) The translations of Shakespeare’s plays be made at National level in different regional languages and those books be circulated in those countries and Nations where Shakespeare’s literature is not reached until now.

8) The public and private libraries at regional and local level be asked to keep the books on Shakespeare’s play so that number of readers will be increased.

9) Shakespeare’s birthday be celebrated as “World Drama day” and on that day Shakespeare’s contribution be circulated widely.

**Particular Recommendations based on the topic of research :**

As History of England and Rome is the main theme of the present research, the following recommendations can be made:

I) The chronicles of England, Ireland and Iceland be made available in British Council libraries for researchers ready references.

ii) All the topic related research material so far published be made available “on one click” on Internet facilities.

iii) The Website on History as reflected in Shakespeare’s play’s be made available at International level.

iv) The research so far conducted at Indian Universities level on Shakespeare be made available by University Grants Commission through computer and internet facilities.

v) The play wise characterization be studied and be made available.

**Future scope for Research**

The Shakespeare’s contribution to English literature is like the “unending perennial source of spring”. Take as much as possible and according to each capacity, still the treasure
remains totally full of Knowledge. In the last 400 years, very less research is being conducted on his literature. These is wide scope for further research on Shakespeare’s literature.

The areas of future research can be visualized as under:-

i) Shakespeare’s sonnets still remain unturned. In future, much research work beconducted on his sonnets.

ii) Every play, is a separate theme for post doctoral research.

iii) Amongst the 21 plays; there are 21 main personalities i.e. in English historical plays there are 7 Kings; the comparative analysis of these 7 Kings about their characterization can be the interesting study.

iv) Besides heroes, there are heroines either in the role of wife or mother or mother in Laws: such notable heroines be studied thoroughly. There is wide scope for research on Perdita (winter’s tale) Joan of Arc (1H6), Queen Margarette (2 and 3 H6) Cleopatra (Antony and Cleopatra); Volumnia (Coriolanus) and many more.

v) The comparative work on Heroines of Kalidas and Shakespeare has only been made by Saroj Lalwani in her Ph. D work but in India, besides Kalidas’s literature there are other Sanskrit writers in whose plays characters of Heroines are being painted; such type of comparative work be conducted.

vi) In India, during Kingship the famous kings like Raja Shivaji, Rana Pratapa, Ashoka, Chandragupta Morya and many others have ruled different Kingdoms, these King’s contribution be compared with English and Roman Kings.

vii) Shakespeare has been studied as a historical play write, but through his plays he has, through his characters worked as politician, sociologists or like Economist. Such roles be found out and research be made on those lines.

viii) Major work on Shakespeare is on his popular dramas but some of the plays still remain hidden from researcher’s eyes. “The taming of the Shrew” for example, is the play on which no research work even in the form of small research article is found. Such “unturned stories” are many in the Shakespearean treasure. Those ‘stories’ be brought into light.

In sum, there is enormous scope for future research on Shakespeare’s literature. Even if the ‘thirsty researcher, drinks a sip of water from this unending perennial source,
neither the thirst will be quenched, nor the water will come to an end. For the next, Hundreds of years, the research on Shakespeare’s literature will ever be continued.