THE CHARACTERIZATION OF OTHELLO AND IAGO
IN THE LIGHT OF COMPARATIVE IDIOM.

by

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THE CHARACTERIZATION OF OTHELLO AND IAGO IN THE LIGHT OF COMPARATIVE IDIOM.

Introduction.

In his *Character Problems in Shakespeare's Plays* Professor Schücking quotes this astounding sentence from Tolstoi: "The words of one character might equally well be put into the mouth of another and from the quality of the language we should be quite unable to ascertain who is speaking." (p. 87) Professor Schücking goes on to add, "We do not find in the plays a consistent and careful endeavor to observe a strict harmony in the relation of character and language. It is true, however, that in a number of cases this kind of harmony is one of the strong points of Shakespearean art." (p. 88) To the careful reader of *Othello* this harmony of character with language becomes apparent, and it is in an attempt to analyze the individuality of the vocabulary and idiom of Othello and of Iago that this essay is written.

To arrive at a single basis of comparison between the vocabularies of these two characters, which is reducible to a formula, has proved impracticable. For the purposes of this essay, then, the points of comparison have been arbitrarily set at four, namely: (1) a comparison of the vocabularies of Othello and Iago, as a whole; (2) a comparison of the use and frequency of certain types of words; (3) a comparison of certain word groups; (4) a comparison of the sentence structure employed by each character. That there are other points
of comparison will be patent to the veriest beginner in the study of Shakespeare, but within the narrow limits laid down it can be shown that the harmony of character with language is well maintained in Othello, contrary to the dictum of Tolstoi set down above.

The problem next arises as to the methodology of the comparison. This can best be described, perhaps, under the various headings in turn. It should be noted here that the text upon which this investigation has been made is that of The Arden Shakespeare edited for this particular play by H. C. Hart.

While the original plan of this essay called for a strictly scientific study of the language of Othello and that of Iago, some particular phases of the comparison, particularly that of figurative language, seemed to defy reduction into percentages and in these cases the subjective element enters. Wherever it has been feasible, however, the comparisons which are made are based on material which can be set down in concrete figures.
THE VOCABULARIES OF OTHELLO AND OF IAGO AS A WHOLE.

To make a comparison of vocabulary of the two characters selected I have found it necessary to compile a complete list of all the words used by each character and to note the number of occurrences of each word. The two lists thus made were then set side by side in order that the points of similarity and the points of individuality of each might be made evident. Moreover, since Iago speaks more than Othello does, it was found necessary, in order to make the figures of the comparison meaningful, to weight carefully the totals that pertained to Othello. Throughout the play Iago speaks 8173 words and Othello but 6239. That is to say the ratio of Iago's speech to that of Othello is as 1.31 is to 1; so that all totals dealing with Othello's speech have to be multiplied by the weighting figure 1.31 to put them on a fair basis of comparison with those of Iago.

In listing the vocabulary of each of the characters and selecting the common vocabulary certain arbitrary rules have been followed. In the interest of clearness these must be stated at once. In the first place words which have the same form, though they act as different parts of speech, such as the verb "sail" and the noun "sail", have been listed as one and the same word when, as in the example selected, they come from the same source. If, however, the words have the
same form and are different parts of speech, such as the adjective "grave" and the noun "grave", but come into our language from different sources, then they have been listed as separate and distinct words. This first rule has been followed in compiling the individual vocabularies and the common vocabulary. For example, Othello uses "cuckold" as a verb while Iago uses "cuckold" as a noun. This word, whether noun or verb, is derived from one and the same source, and therefore appears in the vocabulary common to both.

The second rule which has been followed deals with the listing of adjectives, adverbs and verbs. Here the different tenses and parts of the same verb have been listed as one word except in the case of the verb "to be" where the various parts have been listed separately. In the case of adjectives and adverbs a somewhat similar rule has been followed in that, where an adjective or adverb forms its comparative and superlative regularly, the two latter forms have been included under the positive; but, where the comparison of the adjective or adverb is irregular, as in the case of "good" and "well", each form is listed separately.

To come then to the actual comparison. As Appendix A shows, during the course of the play Othello uses 1367 different words while Iago uses 1572 different words. This total at first sight would indicate a wider vocabulary for Iago than for Othello, but, if Othello's total be weighted to compensate for the difference in the total number of words spoken, then the comparison is fairer. Multiplying Othello's total by the index 1.31 gives Othello a total of 1791. In
other words Othello, not Iago has the richer and fuller vocabulary. To reduce the difference to a percentage in round figures, Othello uses 200 words more than Iago in a total of 1500 words, which is roughly 13% more. Here then is the first significant comparison. Othello -- a general in the army, a man of rank and station, presumably a man of reading -- uses one-eighth greater vocabulary than Iago -- an associate of courtiers, an ensign, a rather common soldier.

In the comparison of lists of words peculiar to each there is no striking difference in totals. Here the totals are 886 for Iago and 661 for Othello on actual count. Once again the weighting of Othello's total gives a fairer picture and, to all intents and purposes, equalizes these totals; for multiplying by 1.31 gives Othello a total of 867 as against Iago's total of 866. At first glance this equality seems to offset the result obtained from the total vocabulary of each character. The nullification is more apparent than real, but it suggests a further exploration to ascertain where the superior wealth of Othello's speech really lies.

A moment's thought about the character of Othello and about the part he plays in the tragedy suggests such a line of exploration. Where would the vocabulary of a man of thought and a man of ideas probably be richer than that of another less gifted and less imaginative? The answer that comes to mind immediately is that the wealth of the one's vocabulary will probably lie in the two parts of speech that form the key words of every sentence -- in the nouns and the verbs.
A comparison then of the comparative wealth of each vocabulary in the nouns and the verbs both as to variety and as to frequency of occurrence should shed some light on the matter.

In the case of Iago 696 different nouns appear while in Othello’s vocabulary there are 555 by actual count, or 727 after weighting. Reduced to a percentage this gives Othello a marginal advantage of slightly less than 5%. With respect to the frequency of use of these nouns the totals are 1390 for Iago as against 1203 for Othello — or, weighted for Othello, 1576. Once again Othello has the marginal advantage, which in this particular case is approximately 14%.

In the matter of verbs the comparisons again show Othello to have the larger vocabulary. With respect to the number of different verbs used, the figures, after the correction has been made in Othello’s total, are, Iago 465 and Othello 516, which gives Othello a margin of nearly 11%. The comparison of frequency of occurrence of verbs, however, does not show nearly such a wide divergence. If the auxiliary verbs are omitted, Othello’s modified total is 1353 to Iago’s 1297—a matter of slightly over 5%.

In the bare matter of percentages the figures quoted do not appear sufficiently striking to justify any very definite conclusion, but, when viewed as a whole, they do offer some definite proof of the comparative richness of the two vocabularies. Perhaps the most significant bit of evidence lies in the fact that all the lines of exploration brought a similar result — namely that Othello has a greater command
of language. This result is unquestionably in keeping with the character of the two men.

The unanimity of results will be made more apparent by the following table:

<table>
<thead>
<tr>
<th>Test</th>
<th>Othello's actual total.</th>
<th>Othello's modified total.</th>
<th>Iago's actual total.</th>
<th>Marginal percentage.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of words used</td>
<td>6,239</td>
<td>8,173</td>
<td>8,173</td>
<td>0%</td>
</tr>
<tr>
<td>Different words used</td>
<td>1,367</td>
<td>1,791</td>
<td>1,572</td>
<td>13%</td>
</tr>
<tr>
<td>Words peculiar to each</td>
<td>661</td>
<td>876</td>
<td>866</td>
<td>0%</td>
</tr>
<tr>
<td>Number of different nouns</td>
<td>555</td>
<td>727</td>
<td>696</td>
<td>5%</td>
</tr>
<tr>
<td>Occurrences of nouns</td>
<td>1,203</td>
<td>1,576</td>
<td>1,390</td>
<td>14%</td>
</tr>
<tr>
<td>Number of different verbs</td>
<td>394</td>
<td>516</td>
<td>465</td>
<td>10%</td>
</tr>
<tr>
<td>Occurrences of verbs</td>
<td>1,033</td>
<td>1,353</td>
<td>1,297</td>
<td>5%</td>
</tr>
</tbody>
</table>

A single glance at the above table will show that, from the standpoint of mere breadth of vocabulary, Othello has an advantage ranging from 5 to 14%.

Another line of inquiry that naturally suggests itself is that of origin. Is there any marked difference in the origin of the words that Othello uses from the origin of those that Iago uses? One would feel that the vocabulary of Othello should be more classical in origin and texture than that of Iago if the language is a revelation of character. What does an examination show?
To make a comparison of the words derived from each individual language source seemed to offer too wide a scope, indeed so wide that the sources were grouped under two headings, (1) classical sources, (2) other sources. Under the classical source are included, of course, Latin, Greek and the Romance tongues generally. In the particular case of words coming from the French the great majority, naturally, fell into the classic group; but in a few isolated cases the word was assigned to the second group if it came originally from a Teutonic source, such as the word "roast" which came into English from the French from Old High German, as did "seize" and "slave". In the second group are listed all words from other sources -- chiefly Teutonic. In the case of Othello, words from Anglo-Saxon, the Gaelic, the Scandinavian tongues and German form the bulk of this list. In Iago the same group form the largest part of the "other languages" list. It should be noted here that in arriving at the totals certain words, such as proper nouns - whether the names of characters in the play, classical deities, or places - were purposely omitted and were not listed by origin. A similar omission was made in the case of interjections, such as "ah", and words that were onomatopoetic in origin, as "clink", which appears in the vocabulary of Iago.

Under the first heading, those words derived from classical sources, the total in the case of Othello is 361. All other sources contribute a total of 284. In Iago's speech the classical group totals 447, while the second group com-
prises 393. The comparison of these totals again required weighting and the following table will show at a glance the comparison of origins:

<table>
<thead>
<tr>
<th></th>
<th>Othello's actual total</th>
<th>Othello's modified total</th>
<th>Iago's total</th>
<th>Approximate marginal difference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classical origin</td>
<td>361</td>
<td>473</td>
<td>447</td>
<td>+6%</td>
</tr>
<tr>
<td>Other origins</td>
<td>284</td>
<td>372</td>
<td>393</td>
<td>-6%</td>
</tr>
</tbody>
</table>

Once again the marginal deviation approximates a total of 12%, with Othello having the wider range of words of classical origin and the narrower group of words from other sources, which is quite in harmony with the character of each of these men.

One line of investigation which suggested itself was that of comparative length of words. This examination was not pressed further than the close of Act I for the results did not appear to be tending to any definite and noticeable deviation. As a matter of fact the words of Iago and of Othello when examined from the standpoint of the number of syllables in each word showed a remarkably close parallel. For the purpose of making this comparison four separate groups of words were counted: (1) those of a single syllable, (2) those of two syllables, (3) those of three syllables, (4) those of more than three syllables. In all questions of pronunciation the metre of the line has been taken as the final guide to the number of syllables in the word, as in Iago's speech, Act I, Sc. 1, line 72, "Yet throw such changes of vexation on't," the word "vexation" has been grouped among the tri-syllabic list
as from the metre the "tion" ending here has the force of "shun", whereas in Othello's speech, Act I, Sc. 3, line 275, "Make head against my estimation" the "tion" termination must be pronounced as two syllables to satisfy the metre. Numerous other examples might be quoted, but these two will suffice to show the principle of selection.

The results of this comparison, which as has been pointed out, was not carried beyond Act I were as follows:

<table>
<thead>
<tr>
<th></th>
<th>Othello</th>
<th>Iago</th>
</tr>
</thead>
<tbody>
<tr>
<td>Words of one syllable</td>
<td>881</td>
<td>1389</td>
</tr>
<tr>
<td>Words of two syllables</td>
<td>183</td>
<td>299</td>
</tr>
<tr>
<td>Words of three syllables</td>
<td>49</td>
<td>79</td>
</tr>
<tr>
<td>Words of more than three syllables</td>
<td>15</td>
<td>27</td>
</tr>
</tbody>
</table>

The close approximation of these figures to equality becomes apparent when these totals are translated into percentages of the total number of words used in the Act. Put into percentages the comparison stands:

<table>
<thead>
<tr>
<th></th>
<th>Othello</th>
<th>Iago</th>
</tr>
</thead>
<tbody>
<tr>
<td>Words of one syllable</td>
<td>77.8%</td>
<td>77.4%</td>
</tr>
<tr>
<td>Words of two syllables</td>
<td>16.1%</td>
<td>16.6%</td>
</tr>
<tr>
<td>Words of three syllables</td>
<td>4.4%</td>
<td>4.4%</td>
</tr>
<tr>
<td>Words of more than three syllables</td>
<td>1.6%</td>
<td>1.5%</td>
</tr>
</tbody>
</table>

It will be seen at a glance that there is no significant variation in the matter of length of words used.

The question now arises as to what warrantable conclusions may be drawn from the comparisons of the vocabularies as a whole. There are, I believe three conclusions that are substantiated by the evidence adduced. In the first place all lines of exploration tended to prove that Othello has a wider, richer and more varied vocabulary than Iago has. No one of
these comparisons taken singly would establish this claim; but when each and all produce similar results varying only in degree, then the evidence must carry weight. In the second place Othello's speech has a more classical flavor than that of Iago, a fact which is quite in keeping with the station in life of each of these men. Finally, the noun and verb comparisons indicate a breadth of experience and depth of thought in Othello that are not characteristic of Iago.

Before leaving the matter of vocabulary as a whole, one should note one or two factors that effect these comparisons. Of primary importance is the fact that mere lists of words such as have been dealt with here take no account of the connotations of these words as they are used by each character. A striking example of the difference in interpretation of a word brought about by its context may be found in the use of the adjective "salt". In Iago this word has a definitely sexual implication from its context. Othello has asked for "ocul- lar proof" of Desdemona's infidelity, and in replying Iago says,

"It is impossible you should see this, Were they as prime as goats, as hot as monkeys, As salt as wolves in pride and fools as gross As ignorance made drunk."

(Act III, Sc.3, 403-406.)

In Othello's speech on the other hand "salt" has not that sexual connotation. In asking Desdemona for her handkerchief he says,

"I have a salt and sorry rheum offends me,"

(Act III, Sc.4, 51.)
Here we have the same adjective used by two characters with entirely different connotations. Such differences, of the utmost importance, do not appear or at least do not carry sufficient weight in the comparative analysis of the vocabulary as a whole.

The second factor which should be borne in mind is that the vocabulary is drawn from the whole play. There is no gainsaying the fact that Othello, once he comes under the power of Iago's poison, adopts and uses the words and the expressions of his ancient. One single example will suffice to illustrate this point. In the speech quoted above Iago uses two similes "as prime as goats, as hot as monkeys," and some five hundred lines later - Act IV, Sc.1,line 268- Othello makes use of the two nouns in an exclamation "goats and monkeys". Iago's poison is working not only upon Othello's mind but upon his very speech. This slow poisoning of Othello's speech will be developed at greater length elsewhere in this essay but it is sufficient here to point out the fact that these comparisons of total vocabularies make no allowance for the effect that Iago's speech has upon Othello's.

A third factor that must be noted in passing is that stark and bare vocabulary can, of necessity, give no weight to the grouping of words. The words "beast", "two" and "backs" are, in themselves and in separate word lists, quite innocent words but group them together as Iago does into "the beast with two backs" and you have a gross reference quite in keeping with the state of mind that seems characteristic of
Othello's tempter.

In view of the three factors above which definitely limit the reliability of comparisons based on individual words, it is necessary to institute certain other inquiries that may shed light upon the association of language with character in the play. The comparison that naturally suggests itself is that of certain groups of words and to that comparison we turn.
WORD CLASSES COMPARED.

From Iago's first appearance in Act I until he finally leaves the stage one has the feeling that he is "of the earth—earthy". There is always about him not only the atmosphere of deceit but a certain grossness. His mind appears to be a stagnant pool of coarse thoughts and rancoring jealousies. If we are correct in reading his character surely it must be reflected in his speech. Once again the investigator is faced with certain difficulties. In the first place there is the ever present problem of the influence that Iago's tempting has upon Othello's speech. Perhaps that difficulty may be overcome by noting the place of occurrence of each particular example which we select for our purpose. In the second place there is the very obvious difficulty of selecting which particular groups of words are to be set opposite one another in comparison. One group that naturally suggests itself is that body of words which spring from the "soil".

The first group of "soil" words to be investigated was the list of names of birds, beasts, reptiles, insects and fish that appear in the vocabulary of Iago and of Othello. In actual number of different names used Othello's total is 13 and Iago's 23, but of these 4 words are common to both lists, leaving Othello a net total of 9 and Iago a net total of 19. Having weighted Othello's net total by the index 1.31 to bring the lists to a proper parity for comparison we find that Iago still uses about 50% of these nouns more than Othello does---
a very significant point. The importance of this peculiarity is further emphasized by a comparison of the frequency of their use. If the words common to both are once more omitted the total number of occurrences is 21 for Iago to 10 for Othello. To maintain a uniformity of contrast Othello's total must be modified in the usual way to a total of slightly over 13, so that there is still a difference of more than 50%.

While these two straws show which way the wind blows, the essential difference only becomes evident on an examination of the lists. They are worth setting down here.

Othello

<table>
<thead>
<tr>
<th>aspic</th>
<th>minx</th>
</tr>
</thead>
<tbody>
<tr>
<td>bear</td>
<td>monkey</td>
</tr>
<tr>
<td>beast</td>
<td>raven</td>
</tr>
<tr>
<td>crocodile</td>
<td>steed</td>
</tr>
<tr>
<td>dog</td>
<td>toad</td>
</tr>
<tr>
<td>fly</td>
<td>worms</td>
</tr>
<tr>
<td>goat</td>
<td></td>
</tr>
</tbody>
</table>

Iago

<table>
<thead>
<tr>
<th>ass</th>
<th>dog</th>
</tr>
</thead>
<tbody>
<tr>
<td>baboon</td>
<td>ewe</td>
</tr>
<tr>
<td>beast</td>
<td>fly</td>
</tr>
<tr>
<td>cat</td>
<td>gennets</td>
</tr>
<tr>
<td>cod</td>
<td>goat</td>
</tr>
<tr>
<td>coursers</td>
<td>guinea-hen</td>
</tr>
<tr>
<td>daws</td>
<td>horse</td>
</tr>
<tr>
<td></td>
<td>wildcats</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>lion</th>
<th>locusts</th>
</tr>
</thead>
<tbody>
<tr>
<td>baboon</td>
<td>monkey</td>
</tr>
<tr>
<td>cat</td>
<td>puppies</td>
</tr>
<tr>
<td>cod</td>
<td>ram</td>
</tr>
<tr>
<td>daws</td>
<td>salmon</td>
</tr>
<tr>
<td></td>
<td>snipe</td>
</tr>
<tr>
<td></td>
<td>wildcats</td>
</tr>
<tr>
<td></td>
<td>wolf</td>
</tr>
</tbody>
</table>

From the above lists no very significant inferences may be drawn for the number of words is comparatively small. It is perhaps worth noting that the commonplace animals of the house and stable yard—the ass, the cat, the dog, the ewe, the goat, the horse, the puppy, and the ram—occur much more frequently in the language of Iago, as we would naturally expect. In Othello's list, however, we find such names as, "aspic", "crocodile" and "raven", all of which are words associated with some degree of education and refinement.

The actual number and quality of these words used becomes much more significant, however, when an analysis is made of the place where the words occur in the play.
There is unquestionably an interaction of one man's vocabulary upon the other's. Othello's use of "goat" and "monkey" has already been cited as an example of the effect Iago's speech has upon Othello's idiom, while the third scene of Act III gives a splendid illustration of the effect of Othello's idiom upon that of Iago. Othello swears vengeance:

"Now, by yond marble heaven
In the due reverence of a sacred vow
I here engage my words"

(Act III, Sc. 3, line 461.)

and Iago catches the very spirit of the words and he continues:

"Witness you ever burning lights above,
You elements that clip us round about,
Witness that here Iago doth give up
The execution of his wit, hands, heart,
To wrong'd Othello's service!"

(Act III, Sc. 3, line 464.)

This last speech must not be taken as characteristic of Iago. It is, undoubtedly, conscious mimicry of Othello. Where then can a logical distinction be made? Where may one say, "This is the real, the natural speech of Iago—this of Othello?"

The answer I believe is that the real inter-mingling of the speech and idiom does not occur until Othello begins to yield to the temptation of Iago. From Act III, Sc. 3, on the point in Act V where he realizes Iago's villainy, Othello is under the spell of Iago. If a definite point was to be selected perhaps line 326 of that scene would be the divisional point for there Iago says:

"The Moor already changes with my poison."

If this be taken as the dividing line of the play then all the words which precede this point must be looked
upon as belonging properly to the speaker but all the words which follow this speech must be regarded, in Othello's case, as suspect. It may be that words and expressions subsequent to the third scene of the third act are in truth words of Othello but the examiner will need to have a wary eye that they have not been tainted with Iago's poison.

What light then does the place of occurrence throw on this first list of soil-derived words? Let us look at Othello's case first. The first time that a word from this list occurs in the speech of Othello is in the crucial third scene of Act III. There in line 161 we have the expression:

"Exchange for me a goat."

Then, in succession, we have line 271

"I had rather be a toad"

--- again in line 352

"Farewell the neighing steed"

--- in line 363

"Thou hadst been better have been born a dog"

--- in lines 450-451

"Swell, bosom with thy fraught
For 'tis of aspics' tongues"

--- and, finally in this scene, in line 476

"Damn her lewd minx."

The point to be noted particularly in this connection is that Othello does not, until well on in the play, use the name of animal, beast, bird, fish or reptile. That is to say that until Iago's poison begins to work upon the over-credulous Moor, Othello's speech is entirely free from this
particular class of word. It is perhaps worth noting that only 2 of the instances quoted occur before the selected divisional point at line 326. It is also worthy of note that only 1 of the words selected has a sexual connotation and that is the "minx" of line 476.

What now can be said of the corresponding list for Iago? The first occasion upon which Iago uses a word from this list comes very early in the play. In the first scene of the first act in line 47 we find the simile, "like his master's ass", and within 20 lines we have the expression,

"I will wear my heart upon my sleeve
For daws to peck at."
(line 65)

Within 10 lines we find another such expression in line 71

"Plague him with flies."

What are perhaps the most significant uses of animal words follow. In lines 88-89 occurs a double example,

"Even now, now, very now, an old black ram
Is tupping your white ewe,"

and the same figure is repeated in line 111

"You'll have your daughter covered with a Barbary horse."

That is to say that, during the first scene in which he appears, Iago uses no fewer than 6 of these words derived from the soil and, of these, 3 are used as sexual references.

The essential points to be noted in this comparison can then be stated in a few sentences:

(a) In the first place Iago has a larger vocabulary of this particular kind than has Othello—both in variety of words used and in frequency.
(b) In the second place Iago's use of the words of the list is native to him as evidenced by the fact that they occur in his speech from the very beginning of the play, while in the language of Othello words of this type do not appear until the Moor has started to yield to the temptation of Iago.

(c) In the third place, it is very significant that 3 of the 6 words used by Iago have a sexual bearing. The theme of the sex bent of Iago's mind will be developed at greater length later in the course of this essay, but we should note here the association of sex with beasts as characteristically Iagoan. The use of "animal" words is not, of necessity, evidence of coarseness of mind. When, however, we have the association of animals with sex relationships then we may justly say that such a mind is gross.

A second group of soil derived words that also suggests itself for comparison is the group of names of plants, fruits and the things associated with them. The complete lists are as follows:

<table>
<thead>
<tr>
<th>Othello</th>
<th>Iago</th>
</tr>
</thead>
<tbody>
<tr>
<td>fruit</td>
<td>coloquintica</td>
</tr>
<tr>
<td>gum</td>
<td>fig(twice used)</td>
</tr>
<tr>
<td>pith</td>
<td>&quot; &quot;</td>
</tr>
<tr>
<td>rose</td>
<td>mandragora</td>
</tr>
<tr>
<td>trees(twice used)</td>
<td>garden</td>
</tr>
<tr>
<td>weed</td>
<td>gardener</td>
</tr>
<tr>
<td></td>
<td>grapes</td>
</tr>
</tbody>
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Let us first examine these from the standpoint of comparative number and frequency. It will be seen immediately that Othello uses 6 words of this particular kind, while Iago uses 18. To maintain a similarity in the matter of comparisons it is necessary to deduct from each list the words common to both and also to weight Othello's total by multiplying by the figure 1.31. When these operations have been done the comparison shows a striking difference in that the use of Othello in this
particular is approximately to Iago's use as 5 is to 16. In other words Othello's vocabulary in this particular is not one-third of Iago's—a relative comparison that once again is quite in keeping with our estimate of the characters of the two men.

On the basis of the frequency of use another comparison may be made which adds weight to the one suggested above. Here the figures, after weighting those of Othello, are approximately 9 for Othello and 20 for Iago, giving us further evidence in support of the contention that Iago's vocabulary as well as his character is earthy in its texture and content.

One further point should be noted in the general comparison of the lists and that is the relative frequency of specific words in that group which Iago uses as compared with the group of Othello. In Iago's list 11 of the words are definitely specific or more than half the list, while in Othello's list only one, "rose", is at all specific. Once again we have a conclusion that is in keeping with our estimate of the characters of the men in that we expect from Iago a concrete definiteness that we do not expect from Othello. This particular point will be further developed when we come to examine the place of occurrence in the play and the connotations of the words in their setting.

As has been pointed out before, the examiner must be wary of ascribing words to Othello when they occur after the third scene of Act III, for the obvious reason that from then on Othello's vocabulary as well as his mind is under the bane-
ful influence of Iago. Where then do these words of Othello come in the Play? The first instance is that of "pith" which occurs in Act I Sc.3, lines 83-85:

"For since these arms of mine had seven years pith, Till now some nine moons wasted, they have used Their dearest action in the tented field;"

the next to occur is the word "fruit" which is used in Act II, Sc.3, lines 8 and 9

"Come, my dear love, The purchase made, the fruits are to ensue."

Then in succession we have

"Thou young and rose-lipped cherubim" (Act IV, Sc.2, line 64.)

and

"thou weed Who art so lovely fair," (Act IV, Sc.2, line 68.)

and

"When I have plucked the rose I cannot give it vital growth again, It must needs wither: I'll smell it on the tree," (Act V, Sc.2, line 13.)

and, finally, after Othello has realized Iago's treachery,

"Of one whose subdued eyes, Drop tears as fast as the Arabian trees Their medicinal gum." (Act V, Sc.2, line 348.)

It will be noted from an examination of the above quotations that but 2 of the lines come before the turning point of the play so that only 2 of the instances can be said surely to be native to the speech of Othello. Another particularly striking fact is that in every instance to be found in the speech of Othello in the play the words of this particular kind are used in figures of speech. This figurative use acc-
ccounts in a measure for the peculiarity, noted above, that the use in the case of Othello is less specific than in the case of Iago.

It will be noted further that none of the words used have a gross connotation, unless we take "The fruits are to ensue" in its sexual implication. Even if this phrase has a sexual meaning there is a delicacy in its phrasing that is quite foreign to Iago with his "beast with two backs" and similar gross expressions.

What now can be said of Iago's use of similar words? It is unnecessary to go through the whole list because a half dozen examples will be sufficient to illustrate the difference in usage. The great bulk of these words come in the early speeches of Iago as in Act I, Sc. 3, line 323, we have the elaborate metaphor:

"Our bodies are our gardens; to the which our wills are gardeners: so that if we will plant nettles or sow lettuce, set hyssop and weed up thyme— why the power and corrigible authority of this lies in our wills."

Here as in Othello's case the use is figurative but there is this distinction to be made that in Iago as we expect the figure is a commonplace, prosaic, every-day comparison, just as his animals were those of the barn yard and the house.

On 2 occasions we have the use of "fig" as symbolic of a worthless thing, in Act I, Sc. 3, line 322, "Virtue: a fig", and in Act II, Sc. 1, line 255, "Blessed fig's end, the wine she drinks is made of grapes." One of the most interesting of the instances from Iago's speech is that in Act I, Sc. 3, line 355,
where he says that Othello's food shall be, shortly, as bitter as "coloquintida". It is inconceivable that Iago should have known this word and known the taste of the fruit without knowing also that it was a powerful cathartic agent. There is then a bodily grossness about his figure that one does not find in Othello. Had he compared Othello's cups to castor oil the figure would not have been any more revolting. There is evidence of the same kind of grossness in his reference to Cassio kissing his fingers--"Yet again your fingers to your lips? Would they were clyster-pipes for your sake." (Act II, Sc.1, line 178.)

One further example of the specific nature of the use Iago makes of these words will suffice. In Act III, Sc.3, line 331, he says:

"Not poppy nor mandragora
Nor all the drowsy syrups of the world
Shall ever medicine thee to that sweet sleep
Which thou owedst yesterday."

Here we have another characteristic use of Iago's. While it has not the grossness of the coloquintida passage it is noteworthy in that it further evidences the practical, matter-of-fact nature of Iago. One should add that the whole tenor of the passage is much above the usual level of Iago's speech, in fact it is very notably in the vein of Othello. The point to be noted here is merely the fact that Iago names two definite medicinal plants.

It is not necessary to complete the examination of all the words as they are used by Iago, for the above comparison makes evident 3 material differences in the two cases.
(1) In the first place Iago's vocabulary in this particular respect is larger and more varied than is that of Othello. There is no need to stress the very patent fact that this condition is quite in keeping with the grosser quality of Iago's mind.

(2) In the second place it should be noted that in the case of Othello most of the words occur after he has come under Iago's temptation. It, therefore, follows that even Othello's very limited list cannot be said surely to be characteristic of him, for, while there is not the specific repetition of words such as was noted in the "goats" and "monkeys" of the animal list, one cannot say to what extent the nature of Othello's vocabulary has been infected by Iago.

(3) In the third place there should be noted the specific and occasional gross usage that characterizes the examples from Iago's speech and the general and usually figurative use which is characteristic of Othello.

Another group of words that seemed to offer a field for comparison was the group of names of parts of the body. The results obtained from this examination were not, however, significant. In point of number of different words of this class used Othello has an actual total of 28 as against Iago's total of 29. When we come to examine the number of occurrences there is a more marked difference for Othello uses the name of a part of the body no fewer than 97 times in the course of the play while Iago's total usage amounts to 74. If Othello's total again be weighted the difference is even more striking for the totals then read 127 for Othello to 74 for Iago. An examination of the frequency of repetition of certain of these words failed to throw any additional light on this particular comparison. As may be seen from Appendix "B" the most frequently used word of Othello is "heart" and
that word also is most frequently used by Iago. Similarly "hand" is the second word in point of frequency in both lists. "Heart and "hand" are, however, so frequently used in conventional figures of speech that the fact that they occur most frequently doesn't carry any particular weight. A further comparison of the lists also fails to reveal any material points of contrast.

Another group of words that lends itself to comparison is the list of personal pronouns and adjectives. In this comparison again there are 1 or 2 significant points. The complete lists are:

<table>
<thead>
<tr>
<th>Othello</th>
<th>Othello(modified)</th>
<th>Iago</th>
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<tr>
<td>he</td>
<td>28</td>
<td>37</td>
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<td>her</td>
<td>81</td>
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<td>I</td>
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<td>271</td>
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<td>me</td>
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<td>my</td>
<td>121</td>
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<td>76</td>
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<td>thee</td>
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<td>43</td>
</tr>
<tr>
<td>thou</td>
<td>58</td>
<td>76</td>
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<tr>
<td>thy</td>
<td>42</td>
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<td>we</td>
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<td>10</td>
</tr>
<tr>
<td>you</td>
<td>72</td>
<td>94</td>
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<tr>
<td>your</td>
<td>28</td>
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The comparison may be rendered somewhat more simple and perhaps more intelligible by grouping certain of these words together. The first group to be considered then is that of the singular first personal pronoun and its derivatives. Here we have Othello's modified totals of 271 for I, 107 for me, 8 for mine and 159 for my, giving a total of 545 while Iago's total
for the same group is 410. Reduced to a percentage on the basis of the smaller total this shows that Othello's use of the first person singular is almost 33% greater than Iago's. This comparison again shows the harmony of language with character, for in Othello the general, we have a man accustomed to commanding, accustomed to accepting personal responsibility for each of his actions. Is it not inevitable then that such a one should use more frequently the first person than Iago, the ensign, one used to being commanded, used to carrying out the decisions of others and unused to feeling that personal sense of responsibility?

This particular point is further strengthened by an examination of the relative frequencies of the first person plural. Since neither of the characters is of royal rank the plurals represent the actual plural meanings. In the case of Othello the modified totals are 8 for our, 3 for us and 10 for we, a sum total of 21, while in the case of Iago the same 3 words give a total usage of 36. That is to say Iago's use of the plural is 71% greater than is Othello's or putting the comparison in another form Iago has refuge in the plural forms approximately 17 times to Othello's 10. This comparison emphasizes the significant point of the previous paragraph—namely, the sense of his position and its dignity that are characteristic of Othello.

The next group to be dealt with is that of the third person. Here the totals are 269 for Othello, after modification, and 356 for Iago. Once again this disparity throws some
light on the characterization for Iago uses over 32% more third personal pronouns than Othello does. There is, therefore, about Iago the conventional indirectness of the inferior. This same indirectness of reference is to be found in the references that each man makes to the other. By actual count Othello refers to Iago by name on 34 occasions during the play while Iago uses Othello's name only 8 times. The above comparisons are, perhaps, best accounted for by saying that the servant is of necessity indirect in his personal references. It is worth noting however that Iago's indirectness is not all conventional for on 28 occasions during the course of the play he uses the term, "Moor" in referring to Othello and this term in the mouth of Iago is certainly tinged with a lack of respect.

The third group of these pronouns to be considered is that of the second person. Here a distinction must be made between the formal plural form and the intimate singular form. If there is a harmony between character and language, as we maintain there is, surely Othello, from his rank alone, would be expected to address more people by the informal "thou" than Iago, a mere lieutenant, would. The figures derived from an examination of the play support this view very amply. In Othello's speech we find 50 cases of "thou" to 72 occurrences of "you"----a proportion, roughly, of 6 to 7----while in Iago's total speech "thou" occurs but 25 times while "you" appears 201 times----a proportion of approximately 1 to 8. This difference in proportion is large enough to have manifest signif-
icance. This same group may be compared again in the same way that the two previous pronominal groups have been compared. On this basis we have Othello's modified totals for thee, thou and thy giving a sum total of 174 occurrences, while Iago's use only totals 64, which is to say that Othello's usage of the second person singular is almost 3 times as great as that of Iago. When we turn to the second person plural, we find quite the reverse as was to be expected. In the second person plurals the modified sum total of Othello's usage is 131 while Iago uses the second personal you and your no fewer than 264 times. In other words, while Othello uses the intimate singular 3 times as frequently as Iago does, the latter uses the formal plural twice as often as the Moor. Another interesting fact is that in the sum totals of all the uses of the second person, there is not a wide divergence. Here the figures are 305 for Othello's modified total to 328 for Iago's total, a difference of some 7% which is not at all significant. This fact is easily accounted for since a large part of the drama takes the form of dialogues between Othello and Iago. It follows, therefore, that the use of the second person is about the same for each.

What is perhaps the most striking verbal comparison is to be found in the use of oaths made by Iago and Othello. The points of difference in this vocabulary of invective are striking enough to warrant listing the various examples here. The complete list of oaths to be found in Othello's speech is as follows:
"She swore, in faith, twas passing strange." (Act I, Sc. 3, line 160.)

"Now, by heaven My blood begins my safer guides to rule (Act II, Sc. 3, line 210.)

"Perdition catch my soul But I do love thee (Act III, Sc. 3, line 91.)

"Think, my lord, By heaven he echoes me (Act III, Sc. 3, line 107.)

"By heaven, I'll know thy thoughts" (Act III, Sc. 3, line 163.)

"By the world, I think my wife be honest" (Act III, Sc. 3, line 385.)

"Death and damnation! O!" (Act III, Sc. 3, line 397.)

"Damn her, lewd minx! O, damn her (Act III, Sc. 3, line 476.)

"By heaven, I would most gladly have forgot it" (Act IV, Sc. 1, line 19.)

"By heaven, that should be my handkerchief" (Act IV, Sc. 1, line 161.)

"Let her be damned (Act IV, Sc. 1, line 184.)

"Hang her! I do but say what she is (Act IV, Sc. 1, line 191.)

"Fire and brimstone!" (Act IV, Sc. 1, line 239.)

"Come, swear it, damn thyself ----------------------therefore be double-damned" (Act IV, Sc. 2, line 36.)

"By heaven, I saw my handkerchief in his hand" (Act V, Sc. 2, line 62.)

"O I were damn'd beneath all depth in hell But that I did proceed upon just grounds To this extremity." (Act V, Sc. 2, line 135.)
Before proceeding to the examination of Iago's speech in this regard we should note 1 or 2 points of peculiarity in respect to Othello's usage. In the first place it is particularly worthy of note that only 2 examples from Othello precede the third scene of Act III, which is to say that Othello, before he falls under Iago's temptation is singularly free from oaths. In the second place it is peculiarly significant that none of the oaths used by Othello have a definite Christian origin. While there is no evidence in the play as to Othello's religion the fact that he is a Moor at least suggests that his early life was that of a pagan or Mohammedan and in moments of stress he reverts to the natural language habits of his youth. Surely then here is a very tangible bit of evidence of the harmony of language with character when the Moor's oaths are non-Christian. The weight of this bit of evidence will become more apparent when we review the oaths from the mouth of Iago.

In view of the non-Christian(a) character of

(a) In the first Quarto there is a Christian oath for in Act IV, scene I, line 36, the reading is, "Lie with her! Zouns that's fulsome". This reading however does not occur in either the second Quarto or the Folio so that it may be rejected without any serious impairment of the text.

Othello's oaths an examination of their quality may throw some light on them. It will be noted that the favorite oath of Othello is "By heaven" which occurs no fewer than 6 times in the 14 lines quoted. This oath is quite in keeping with a Mohammedan or pagan. Nor is there anything incongruous in any of the other words quoted coming from the mouth of Othello for "faith", "death and damnation", "fire and brimstone", "by the
"world", and "perdition catch my soul". come equally well from the mouth of a Mohammedan as of a Christian.

Let us now look at Iago's speech from the same point of view. The examples are more numerous, but they must be set down for comparison. They are:

"'Sblood but you will not hear me"  
(Act I, Sc.1, line 4.)

"He, in good time, must his lieutenant be,  
And I--God bless the mark--his Moorship's ancient."  
(Act I, Sc.1, line 32.)

"By the faith of man"  
(Act I, Sc.1, line 10.)

"Zounds, sir, you're robbed"  
(Act I, Sc.1, line 86.)

"Zounds, sir, you are one of those that will not serve God, if the Devil bid you."  
(Act I, Sc.1, line 108.)

"By Janus, I think no."  
(Act I, Sc.2, line 33.)

"Faith, he to-night hath boarded a land carack."  
(Act I, Sc.2, line 50.)

"Marry, to--------come, captain, will you go?"  
(Act I, Sc.2, line 53.)

"A pox of drowning thyself".  
(Act I, Sc.3, line 366.)

"In faith, too much"  
(Act II, Sc.1, line 103.)

"Marry, before your Ladyship I grant  
She puts her tongue a little in her heart."  
(Act II, Sc.1, line 105.)

"God's will, gentlemen!"  
(Act II, Sc.3, line 162.)

"Diablo! ho!  
The town will rise."  
(Act II, Sc.3, line 166.)

"Marry, heaven forbid"  
(Act II, Sc.3, line 266.)
"God's will, lieutenant hold,
You will be shamed for ever."
(Act II, Sc. 3, line 167.)

"Divinity of hell!
When devils will the blackest sins put on
They do suggest at first with heavenly shows"
(Act II, Sc. 3, line 362.)

"By the mass, 'tis morning."
(Act II, Sc. 3, line 391.)

"I'faith I fear it has"
(Act III, Sc. 3, line 216.)

"O Grace! O heaven defend me."
(Act III, Sc. 3, line 374.)

"God be wi' you; take mine office."
(Act III, Sc. 3, line 376.)

"Faith, that he did—I know not what he did".
(Act IV, Sc. 1, line 32.)

"Mock you? No, by heaven."
(Act IV, Sc. 1, line 61.)

"Marry, patience
Or I shall say you are all in all in spleen"
(Act IV, Sc. 1, line 88.)

"Faith, thy cry goes that you shall marry her"
(Act IV, Sc. 1, line 124.)

"Yours, by this hand: and to see how he prizes
the foolish woman your wife."
(Act IV, Sc. 1, line 177.)

"I would to heaven he were"
(Act IV, Sc. 1, line 277.)

"Faith, that was not so well"
(Act IV, Sc. 1, line 278.)

"Marry, heaven forbid"
(Act V, Sc. 1, line 72.)

"O heaven! Roderigo"
(Act V, Sc. 1, line 90.)

In contrast with the situation in the case of Othello
we note here that the preponderance of Iago's oaths come before
the middle of the play and therefore may be safely set down as being native to him. Surely there must be some significance in the fact that Iago's first uttered word is an oath, "Sblood" and that Iago uses more oaths in the first two acts than Othello does throughout the play. A second point of comparison is that of number. Here again the greater total comes, as might be expected, from the language of Iago, the coarser of the two men and the comparison by actual count is 15 for Othello as opposed to 29 for Iago. Even after weighting Othello's total by 1.31 there is still a margin of approximately 50% more oaths in the speech of Iago.

One of the most striking points of comparison though is to be found in the quality of the oaths used rather than in the quantity. Even a casual glance at the list of oaths used by Iago makes two facts patent. In the first place Iago uses many oaths of Christian origin, while Othello, as has been already pointed out, does not. In the second place the oaths used by Iago are coarse and ungentlemanly. "Zounds" and "Sblood" from their very derivation suggest coarseness. Such language suits the character and position of Iago but it would be quite inappropriate in the mouth of Othello.

There is but one further point to be made from this comparison. We have noted before the grossness of Iago in such references as those to "coloquintida" and "clyster-pipes" and among the oaths there is another gross bodily reference in the expression, "pox of drowning thyself". Such grossness is no where apparent in Othello, not even in the oaths he uses
where such language might excusably appear.

Before leaving the topic of word groups it might be well to sum up the evidence so that certain conclusions may, legitimately, be drawn. From the comparison of the "soil-words" with which this part of the investigation opened two facts become patent, namely, Iago has a wider vocabulary and a coarser one of words derived from things of the earth than Othello has and in the second place the use of these words is undoubtedly native to Iago while in the case of Othello there is some doubt as evidenced by the place of occurrence in each character's speech.

From the comparison of pronouns again 2 points emerge. In the first place there is an indirectness about Iago's use that is characteristic of the inferior; and, secondly, the use of the second person singular and of the plural are in character in that Othello more frequently uses the informal singular while Iago more often uses the plural form.

From the comparison of oaths used by Iago and Othello there are 2 significant points to be noted. The first of these is that Iago uses more oaths than does Othello and in the second place Iago uses oaths of a much coarser kind than Othello does.

That all these conclusions support the contention that in Othello there is a harmony between character and language is a point that need not be labored for it is self-evident.
A COMPARISON OF GROUPS OF WORDS.

A third field of comparison that suggests itself to the examiner of comparative idiom is that of certain groups of words such as figures of speech, expressions with a sexual connotation, colloquialisms and classical references. In making comparisons of such groups certain difficulties have to be faced. In the matter of figures of speech, for instance, the English language is so full of figurative words that it is always difficult to say whether a speaker is conscious of using the word as a figure of speech or whether the figure is merely incidental to the word in its origin. For the purposes of this essay no attempt has been made to obtain an exhaustive list of all the figures of speech used by each character, but some forty of the most striking figures have been selected from the speech of each of the men and have been compared. This particular method is of course open to the objection that the selection of the figures is largely subjective. In spite of this objection surely a comparison of some forty striking figures of speech must carry some weight. A second difficulty is the problem of overlapping; some of the figures, perhaps the most striking, will appear in the list of sex references as well as among the figures of speech. Similarly classical allusions overlap with the figures of speech. By this overlapping a single expression may appear to carry more weight than its importance in the play would assign it. As it is
difficult to suggest any specific remedy for this double occurrence of expression, it is simply pointed out here and the reader will have to make what allowance he deems necessary.

We turn then to a consideration of the more striking figures of speech as they occur in the language of Iago and of Othello. For the reasons specified above this comparison will be made act by act. The 8 figures that are perhaps the most striking and forceful in the language of Iago in the first Act are as follows:

(1) "And I of whom his eyes had seen the proof At Rhodes at Cyprus and on other grounds, Christian and heathen, must be be-lee'd and calmed By debtor---and---creditor: this counter-caster, He, in good time, must his lieutenant be." (Act I,Sc.1,line 23.)

(2) "Wears out his time, much like his master's ass, For nought but provender." (Act I,Sc.1,line 47.)

(3) "Even now, now, very now, an old black ram Is tupping your white ewe." (Act I,Sc.1,line 88.)

(4) "You'll have your daughter covered with a Barbary horse." (Act I,Sc.1,line 111.)

(5) "I do hate him as I do hell pains" (Act I,Sc.1,line 154.)

(6) "I must show out, a flag and sign of love Which is indeed but sign." (Act I,Sc.1,line 157.)

(7) "Our bodies are gardens to the which our wills are gardeners." (Act I,Sc.3,line 323.)

(8) "There are many events in the womb of time Which will be delivered." (Act I,Sc.3,line 377.)

It will be noted immediately that half of these
figures are derived from the soil; three from beasts and the famous garden metaphor which has previously been noted in this essay. The last figure to be mentioned has a sexual derivation while the first figure is derived from the sea. In this connection it can be noted that such a figure as being "belee'd and calmed" seems quite natural in the mouth of a man in the service of Venice -- at that time the leading maritime power in the Mediterranean. It is interesting in this connection to note that in the first Act there are at least two other instances of figures derived from the sea in "Another of his fathom have they none" (Act I,Sc.1, line 153.) and "That law --------will give him cable." (Act I,Sc.2, line 16.)

The eight selected figures from Othello's speech in Act I are:

1. "My demerits
   May speak unbonneted to as proud a fortune
   As this that I have reach'd."
   (Act I,Sc.2,line 22.)

2. "Keep up your bright swords for the dew will
    rust them."
   (Act I,Sc.2,line 59)

3. "Were it my cue to fight I should have known it
    Without a prompter."
   (Act I,Sc.2,line 83.)

4. "Hills whose heads touch heaven."
   (Act I,Sc.3,line 141.)

5. "She'ld come again and with a greedy ear
    Devour up my discourse."
   (Act I,Sc.3, line 148.)

6. "The tyrant custom, most grave senators,
    Hath made the flinty and steel couch of war
    My thrice driven bed of down."
   (Act I,Sc.3,line 230.)
There are one or two points to be noted in connection with this group of figures from Othello's speech in Act I. First of all one should note the variety of origins for the figures—social custom, nature, the theatre, and military life. Surely this variety of source is indicative of the character of Othello in that he is a man of wider interests and experience than is Iago. In the second place the wealth of imagery should be noted as evidenced in the sixth example quoted above. Thirdly, one may note a certain tendency to extravagance in language which is quite in keeping with Othello's nationality.

In the first Act, then, where the language may surely be said to be native to the speaker, we find the figurative language to be quite in keeping with the character of each of the speakers in that Iago's figures are coarse and sometimes gross while Othello's are loftier in conception and in expression. Let us examine a similar group from the second Act.

From Iago's speeches in Act II a great many figures might be chosen but the following eight must serve for the purposes of this essay:

(1) "Come on, come on; you are pictures out of doors, Bells in your parlors, wild cats in your kitchens, Saints in your injuries, devils being offended, Players in your housewifery, and housewives in your beds."

(Act II, Sc. 1, line 108)
"My muse labors,
And thus she is delivered"
(Act II, Sc.1, line 127.)

"To change the cod's head for the salmon's tail."
(Act II, Sc.1, line 155.)

"With as little a web as this will I ensnare
As great a fly as Cassio."
(Act II, Sc.1, line 168.)

"Her delicate tenderness will find itself,
abused, begin to heave the gorge."
(Act II, Sc.1, line 234.)

"The thought thereof
Doth like a poisonous mineral gnaw my inwards."
(Act II, Sc.1, line 305.)

"He'll be as full of quarrel and offence
As my young mistress' dog."
(Act II, Sc.3, line 52.)

"Even so as one would beat his offenceless
dog to frighten an imperious lion."
(Act II, Sc.3, line 280.)

Once again these selected figures throw some light on
the mind and character of Iago. It will be noted in the first
place that, of the above group, numbers 1, 3, 4, 7 and 8 are
based on the common-place things in nature -- wild-cats, the
cod-fish, the spider and fly, and the dog. In the second place
one should note that numbers 2, 5 and 6 all have a gross bodily
significance. The fondness which Iago has for references to
the grosser attributes of physical existence has been comment-
ed on before and the selected figures from Act II add further
weight to the evidence produced earlier in this essay.

Let us now select eight of the more obvious and
striking figures of speech that come from the mouth of Othello
during the course of this same Act. They are:
"If after every tempest come such calms,
May the winds blow till they have wakened death."  
(Act II, Sc.1, line 186.)

"Let the laboring bark climb hills of seas
Olympus-high and duck again as low
As hell's from heaven!"
(Act II, Sc.1, line 188.)

"Come, my dear love,
The purchase made; the fruits are to ensue."
(Act II, Sc.1, line 8.)

"The gravity and stillness of your youth
The world hath noted."
(Act II, Sc.3, line 196.)

"What's the matter
That you unlace your reputation thus,
And spend your rich opinion for the name
Of a night-brawler?"
(Act II, Sc.3, line 211.)

"passion having my best judgment coll-
Assays to lead the way."
(Act II, Sc.3, line 211.)

"he that is approved in this offence
Though he had twined with me, both at a birth,
Shall lose me."
(Act II, Sc.3, line 217.)

"Sir, for your hurts, myself will be your surgeon."
(Act II, Sc.3, line 258.)

Once, again, in the figurative language of Othello,
we note the variety and richness of expression as particularly evidenced in examples 1, 5, and 6. More particularly perhaps in these examples than in those selected from Act I we have evidenced the extravagance such as is found in quotations 2, 4, and 7. In contrast to the figurative language of Iago there is nothing that is gross or even coarse here. From the context a sexual reference may easily be read into number 3, but there is even in that a delicacy of expression that is not found in the same kind of figures in the mouth of Iago.
We turn now to the comparison of a group of figures selected from Act III. As has been pointed out previously, the Moor here begins to fall under the spell of Iago's temptation. From this point on, the figures even of Othello's speech have to be regarded with suspicion. From Iago's speech in Act III the 8 figures following are selected as the most typical and striking:

(1) "Who has a breast so pure
But some uncleanly apprehensions
Keep lets and law days and in session sit
With meditations lawful?"
   (Act III, Sc.3, line 139.)

(2) "Good name in man and woman, dear my lord,
Is the immediate jewel of their soul."
   (Act III, Sc.3, line 156.)

(3) "Riches, fineless is as poor as winter
To him that fears he shall be poor."
   (Act III, Sc.3, line 174.)

(4) "Trifles light as air
Are to the jealous confirmations strong
As proofs of holy writ."
   (Act III, Sc.3, line 323.)

(5) "Dangerous conceits are in their natures poisons,
Which at the first are scarce found to distaste,
But with a little act upon the blood,
Burn like mines of sulphur."
   (Act III, Sc.3, line 327.)

(6) "It is impossible you should see this,
Were they prime as goats, as hot as monkeys."
   (Act III, Sc.3, line 403.)

(7) "Witness, you ever burning lights above,
You elements that clip us round about."
   (Act III, Sc.3, line 464.)

(8) "I have seen the cannon
When it hath blown his ramps into the air,
And, like the devil, from his very arm,
Puffed his own brother."
   (Act III, Sc.4, line 132.)
It will be seen immediately that in this particular group of figures of speech from Act III there are few evidences of the speaker. The reason for this is quite obvious for throughout the Act Iago is striving for effect and his language is assumed for the occasion. Consciously or unconsciously, as he seeks to entrap Othello in the meshes of his plot, he adopts the language of the Moor and speaks to him, in his own idiom. Of the eight selected figures but two, number 4 and number 6, are distinctly Iagoan in themselves. In number 4 there is a Christian simile that would come aptly from the mouth of a Catholic, "proof of holy writ", while in number 6 there is the characteristic association of beasts with sex that was noted in the first two Acts. Each of the other six figures might equally well have come from the mouth of Othello. The hyperbole of number 8 savors very much of the extravagance of Othello and the "ever burning lights" of number 7 is quite in the idiom of the Moor. In brief then the figurative language of Iago in the third Act tends to lose much of its grossness and to assume the outward marks of the language of Othello. It should be noted that six of the selected figures are taken from scenes in which Othello and Iago are both on the stage and are addressed in each case to Othello.

Let us now turn to Othello's figures from the same act. The 8 selected are as follows:

(1) "Exchange me for a goat, When I shall turn the business of my soul, To such exsufflicate and blown surmises." (Act III, Sc. 3, line 181.)
"If I do prove her haggard,
Though that her jesses were my dear heart-strings,
I'd whistle her off and let her down the wind
To prey at fortune."

(Act III, Sc. 3, line 261.)

"I had rather be a toad
And live upon the vapour of a dungeon,
Than keep a corner in the thing I love
For other's uses."

(Act III, Sc. 3, line 271.)

"O, now for ever
Farewell the tranquil mind! farewell content!
Farewell the plumed troop and the big wars
That make ambition virtue! O, farewell!
Farewell the neighing steed and the shrill trump
The spirit-stirring drum, the ear-piercing fife,
The royal banner and all quality,
Pride, pomp and circumstance of glorious war!
And, O you mortal engines, whose rude throats
The immortal Jove's dread clamours counterfeit,
Farewell! Othello's occupation's gone."

(Act III, Sc. 3, line 348.)

"Her name that was as fresh
As Dian's visage, is now begrimed and black
As mine own face."

(Act III, Sc. 3, line 387.)

"Arise black vengeance from thy hollow cell!
Yield up, O Love, thy crown and hearted throne,
To tyrannous hate! Swell, bosom, with thy fraught,
For 'tis of aspics' tongues!"

(Act III, Sc. 3, line 447.)

"Like to the Pontic sea
Whose icy current and compulsive course
Ne'er feels retiring ebb, but keeps due on
To the Propontic and the Hellespont,
Even so my bloody thoughts, with violent pace,
Shall ne'er look back, ne'er ebb to humble love,
Till that a capable and wide revenge
Swallow them up."

(Act III, Sc. 3, line 454.)

"this hand of yours requires
A sequester from liberty, fasting and prayer,
Much castigation, exercise devout;
For here's a young and sweating devil here,
That commonly rebels."

(Act III, Sc. 4, line 39.)
Even as Iago during the act has tempered his figurative language with the idiom of Othello, so has the Moor to a more limited degree altered some of his figures to the mood of Iago. The first example above has the reference to the beast--to the commonplace animal, the goat,--that has been noted in the speech of Iago. The third example also has a reference to one of the commoner things in nature, the toad. The other six examples however, are more in the vein of the real Othello. Of them we should note first of all the grandiloquence that is characteristic of such a sustained figure as number 4 or number 7. In the second place we should note the variety of sources--the wide back-ground of knowledge connoted by the figures--for we have falconry, martial life, classical lore, and scientific knowledge used in turn as the basis of a figure of speech. Lastly we should note the exclamatory nature of the selected passages as indicative of the intensity of Othello's feeling at this crisis in his life. Nowhere does Iago reach the intensity of feeling or the beauty of expression that is in evidence in these words from the mouth of Othello.

In Act IV we note again the inter-action of the figurative language of one character upon that of the other. From Iago's speech in this act the following figures are selected:

(1) "Her honor is an essence that's not seen."
   (Act IV, Sc. 1, line 16.)

(2) "Work on, My medicine work! Thus credulous fools are caught."
   (Act IV, Sc. 1, line 45.)
"There's many a beast then in a populous city, And many a civil monster."  
(Act IV, Sc. 1, line 64.)

"Where, how, how oft, how long ago and when He hath and is again to cope your wife."
(Act IV, Sc. 1, line 86.)

"If you are so fond over her iniquity, give her patent to offend."
(Act IV, Sc. 1, line 201.)

"Speak within door."
(Act IV, Sc. 2, line 145.)

"Why now I see there's mettle in thee; and even from this instant do build on thee a better opinion than ever before."
(Act IV, Sc. 2, line 207.)

"Take me from this world with treachery and devise engines for my life."
(Act IV, Sc. 2, line 220.)

In these eight figures there is very little that is striking. By Act IV Iago is convinced that he has entrapped Othello and there is no need for the dissimulation that was noted in Act III. All that need be said of this group is that the figures are all commonplace and prosaic, and touched as usual with grossness and sexuality as in examples 2, 3 and 4.

When we turn to Othello's speech in Act IV we find a very much wider field to choose from. Eight of the most striking figures are:

"O! it comes o'er my memory As doth the raven o'er the infected house."
(Act IV, Sc. 1, line 20.)

"A horned man's a monster and a beast."
(Act IV, Sc. 1, line 63.)

"My heart is turned to stone."
(Act IV, Sc. 1, line 185.)
(4) "O devil, devil!
If that the earth could teem with woman's tears,
Each drop she falls would prove a crocodile."
(Act IV, Sc.1, line 249.)

(5) "This is a subtle whore,
A closet lock and key of villainous secrets."
(Act IV, Sc.2, line 21.)

(6) "Had it pleased heaven
To try me with affliction; had they rained
All kinds of sores and shames on my bare head,
Steeped me in poverty to the very lips,
Given to captivity me and my utmost hopes,
I should have found in some part of my soul
A drop of patience, but, alas, to make me
A fixed figure for the time of scorn
To point his slow unmoving finger at!
Yet could I bear that too; well, very well:
But, there, where I have garner'd up my heart,
Where either I must live or bear no life,
The fountain from the which my current runs,
Or else dries up; to be discarded thence!
Or keep it as a cistern for foul toads
To knot and gender in!"
(Act IV, Sc.2, line 48.)

(7) "O, ay; as summer flies are in the shambles
That quicken even with blowing."
(Act IV, Sc.2, line 67.)

(8) "O, thou public commoner!
I should make very forges of my cheeks,
That would to cinders burn up modesty,
Did I but speak they deeds."
(Act IV, Sc.2, line 74.)

It requires only a cursory glance at the above figures to note one or two striking changes that have come over the language of Othello now that he has fully succumbed to the temptation of his ensign. In the first places in examples 1, 2, 3, 4, 6 and 7 there is an "earthy" basis for part at least of the figure in such words as "raven", "beast", "stone", "crocodile", "foul toads," and "summer flies." This peculiarity of soil-derived figures was noted in Iago's figurative language before but it is new to Othello. This is a further bit of evidence
that Othello's speech as well as his mind is poisoned by Iago. Incidentally it is an excellent example of the skill with which Shakespeare drew his characters, for surely it is not in keeping with human experience that the mind of a man could be changed as Othello's was without affecting his habits of speech. A second peculiarity of the figures selected for Act IV is the comparative coarseness of some of the examples -- comparatively coarse, that is -- for Othello. In example 2 there is the reference to the ancient belief regarding cuckold, in example 5 a gross and offensive epithet and again in example 8 an insult based on sexuality. Gone then by Act IV is the delicacy and fineness of Acts I and II.

In spite of the Iagoan touches noted above there are two points in regard to this particular group that are still characteristic of Othello, namely, the power of sustaining a figure as in example 6 and the tendency to hyperbole as in example 4, 7 and 8.

In Act V, as in Act IV, Iago's figures of speech are comparatively few, but such as they are, they are in the true vein of Iago.

(1) "I have rubbed this young quat almost to the sense And he grows angry." (Act V, Sc. 1, line 9.) "And besides the Moor

(2) "May unfold me to him." (Act V, Sc. 1, line 20.)

(3) "Gentlemen all, I do suspect this trash To be a party in this injury." (Act V, Sc. 1, line 85.)

(4) "Do you perceive the gashness of her eye?" (Act V, Sc. 1, line 106.)
Here we have, again, the characteristic coarseness of Iago, which is particularly noticeable in examples 1, 6 and 8. There is, again, also the element of the prosaic and commonplace which we have noted in the previously selected figures of speech from Iago. When we turn to the language of Othello in the last act of the play in place of the poverty of figurative language that we noted in Iago there is a great wealth.

Eight of the most striking figures are:

(1) "Minion, your dear lies dead,
And your unblest fate hies: strumpet, I come!
Forth of my heart those charms, thine eyes, are blotted:
Thy bed lust-stain'd shall with lust's blood be spotted."
(Act V, Sc.1, line 33.)

(2) "Yet I'll not shed her blood,
Nor scar that whiter skin of hers than snow
And smooth as monumental alabaster."
(Act V, Sc.2, line 3.)

(3) "When I have plucked the rose
I cannot give it vital growth again,
It must needs wither: I'll smell it on the tree."
(Act V, Sc.2, line 13.)

(4) "Had all his hairs been lives, my great revenge
Had stomach for them all."
(Act V, Sc.2, line 74.)

(5) "O heavy hour!
Methinks it should be now a huge eclipse
Of sun and moon, and that the affrighted globe
Should yawn at alteration."
(Act V, Sc. 2, line 97.)

"Nay, had she been true,
If heaven would make me such another world,
Of one entire and perfect chrysolite,
I'd not have sold her for it."
(Act V, Sc. 2, line 141.)

"O ill-starr'd wenchi
Pale as they smock! When we shall meet at compt,
This look of thine will hurl my soul from heaven,
And fiends will snatch at it."
(Act V, Sc. 2, line 270.)

"Then must you speak
Of me that loved not wisely but too well,
Of one not easily jealous, but, being wrought,
Perplex'd in the extreme; of one whose hand,
Like the base Indian threw a pearl away
Richer than all his tribe; of one whose subdued eyes,
Albeit unused to the melting mood,
Drop tears as fast as the Arabian trees,
Their medicinal gum."
(Act V, Sc. 2, line 341.)

From the above arbitrarily selected group of figures
some very patent differences are to be noted from the figurai-
tive language of Iago. In the first place these particular
examples have not the matter-of-fact commonplace quality of
Iago's. Such metaphors as "alabaster," "rose," "chrysolite",
and "pearl" cannot be found in the whole range of Iago's
speech. There is again an exuberance—almost a grandilo-
quence—about these figures that is peculiar to Othello. No-
where in the play, not even in the third Act, does Iago reach
the poetic heights that Othello attains here. There is a
coarseness and a violence about the first figure, selected
above, that is not characteristic of Othello but is derived
from his contact with Iago. It should be noted, however, that
towards the end of the act when Iago's treachery has been ex-
posed there is none of this violence of speech but rather the natural poetic manner of the true Othello.

From this act-by-act comparison of the figurative language of Othello and of Iago certain general characteristics emerge. In the first place there is no gainsaying the fact that on the whole Iago's figures are of a much coarser texture than are Othello's. Conversely, of course, Othello rises to flights of fancy and figure that are never approached by Iago. In this particular then we have another striking piece of evidence of the suiting of language to character, for it would be futile to pretend that Iago is not coarser in mind and heart than Othello.

Secondly, there can be noted the change in the quality of the figurative language of each character. This change is most noticeable in Iago's speech in the third Act where, with characteristic duplicity, he avoids the grossness that was evident in Acts I and II and raises the tone of his language to that of his lord. This, of course, is not inconsistent with the idea of a differentiation in language when the dramatic purpose of the change is kept in mind. A comparison of figures taken from Act III alone would not, it is true, show any marked distinction in the idiom of Iago and Othello, but when the play is looked at as a whole this apparent sameness is seen to be more apparent than real, and at the same time the similarity is dramatically effective. In the case of Othello there is also an ebb and flow during the course of the play. From the grandiloquence of a "thrice driven bed of down" of Act I
through the "toad in a dungeon" of Act III and the "public
commoner" of Act IV to the lofty figurative language of his
last speech, Othello runs the whole gamut of human speech.
This again is quite in keeping with the character portrayal,
for in the course of the play his feelings and emotions also
touch the extremes of human experience. Shakespeare is too
great an artist not to reflect, in the language of such a
character as Othello, the intensity of his feeling.

The third general conclusion to be drawn from the
survey of the figures of speech as a whole is the variety of
sources that has been noted in the case of Othello in contrast
to the commonplace, prosaic nature of the examples from the
speech of Iago. Here, again, is definite evidence of the har-
mony of language with character which has been noted in all
the comparisons made.

The next comparison of groups of words is a very ob-
vious one and, at the same time, a very significant one, name-
ly a comparison of the nature and frequency of those phrases
that have a sexual connotation. Once again this comparison is
made act by act, for the same reason that that principle was
followed in connection with the figures of speech—namely that
the place of occurrence in the play is equally as important as
the number of occurrences. From Act I, then, we get the fol-
lowing group of sex references, from Iago:

(1) "An old black ram is tupping your white ewe."
    (Act I, Sc. 1, line 88.)
(2) "You'll have your daughter covered with a Barbary
    horse"
    (Act I, Sc. 1, line 111.)
(3) "Your daughter and the Moor are now making the
beast with two backs."  
(Act I, Sc.1, line 177.)

(4) "He to-night hath boarded a land carack."  
(Act I, Sc.2, line 50.)

(5) "When she is sated with his body."  
(Act I, Sc.3, line 357.)

(6) "Thou shalt enjoy her."  
(Act I, Sc.3, line 365.)

(7) "If thou canst cuckold him."  
(Act I, Sc.3, line 375.)

(8) "'Twixt my sheets
He has done my office."  
(Act I, Sc.3, line 393.)

There are two very striking points to be noted in connection with this group of quotations. In the first place the number of sexual references that occur in the speech of Iago is sufficiently large to attest the sex-bent of Iago's mind. In the second place there is a grossness about the references that is characteristic of Iago. No fewer than three of the eight are figures of speech involving the use of animals, indicating the plane on which Iago's thoughts of sex revolve.

In direct contrast to this we find, on an examination of Othello's speeches in Act I, but one reference that may be construed into a sexual one, namely,

"I therefore beg it not
To please the palate of my appetite,"  
(Act I, Sc.3, line 262.)

The contrasts are obvious in that the relative number of 1 to 8 is surely an indication of the relative part sex plays in the mind of the two men, and the language of Othello has a refinement and delicacy that is not evidenced in Iago.
Act II shows a very similar result. From the speeches of Iago during this act the following examples are culled:

1. "housewives in your beds." (Act II, Sc.1, line 113.)
2. "You rise to play and go to bed to work." (Act II, Sc.1, line 137.)
3. "Even her folly helped her to an heir." (Act II, Sc.1, line 137.)
4. "When the blood is made dull with the act of sport." (Act II, Sc.1, line 228.)
5. "Lechery, by this hand; an index and obscure prologue to the history of lust." (Act II, Sc.1, line 261.)
6. "Now I do love her too, Not out of, absolute lust, though peradventure I stand accountant for as great a sin." (Act II, Sc.1, line 299.)
7. "I do suspect the lusty Moor Hath leap'd d into my seat." (Act II, Sc.1, line 303.)
8. "I am even'd with him, wife for wife." (Act II, Sc.1, line 307.)
9. "I fear Cassio with my night-cap too." (Act II, Sc.1, line 315.)
10. "He hath not yet made wanton night with her." (Act II, Sc.3, line 16.)
11. "She is sport for Jove." (Act II, Sc.3, line 17.)
12. "Well, happiness to their sheets." (Act II, Sc.3, line 29.)
13. "In terms like bride and groom Divesting them for bed." (Act II, Sc.3, line 185.)
14. "that she repeals him for her body's lust." (Act II, Sc.3, line 369.)
Here again in Iago we have the characteristics noted in Act I in that expressions with a sexual connotation are frequent and, in the second place, are usually gross. In addition to these points already noted we may observe an indirectness of Iago in these speeches. Almost without exception the reference is made through a figure of speech or at least a circumlocution.

When we turn to Othello's speeches in Act II we find, once more, that such expressions are very rare. In the whole of Act II there is but one phrase that can be construed into a sex expression and that is,

"Come, my dear love,
The purchase made, the fruits are to ensue."

(Act II, Sc. 3, line 8.)

It might be well to pause here and note at this point in the play the contrast between the language of Iago and of Othello in the matter of references that have a sexual connotation or association. As has been pointed out before, the first two Acts may be said to be the most truly representative of the natural language of each man. After Act II Othello falls under the temptation of Iago and from that point on his thought and language are tainted with Iago's thought and speech. In the first two Acts, then, there are two very significant points of contrast. In the first place the comparative frequency of 22 to 2 speaks volumes for the part that sex plays in the minds of these two men. A frequency of 4 or 5 to 1 would have been a striking bit of evidence, but when we discover a proportion of more than 10 to 1 the evidence carries a great deal of weight.
and shows very definitely that Iago, compared to Othello, is almost sex-ridden.

In the second place one should note the refined language, the delicacy of allusion in the two examples from Othello in contrast to the coarseness of Iago's allusions. Nowhere in Othello is there the bestiality of allusion that can be readily enough found in Iago.

By Act III, however, the malicious Iago has poisoned the mind of his general and from then until the end of the play there is much more nearly an equality in number of such allusions. In Iago's speech in Act III the following references may be found:

(1) "that cuckold lives in bliss
Who certain of his fate, loves not his wronger."
     (Act III, Sc. 3, line 168.)

(2) "In Venice they do let heaven see the pranks
They dare not show their husbands."
     (Act III, Sc. 3, line 203.)

(3) "Would you, the supervisor, grossly gape on—
Behold her tupped."
     (Act III, Sc. 3, line 396.)

(4) "If ever mortal eyes do see them bolster
More than their own."
     (Act III, Sc. 3, line 400.)

(5) "As prime as goats."
     (Act III, Sc. 3, line 404.)

(6) "As hot as monkeys."
     (Act III, Sc. 3, line 404.)

(7) "As salt as wolves."
     (Act III, Sc. 3, line 405.)

(8) "then he laid his leg
Over my thigh and bigh'd and kiss'd."
     (Act III, Sc. 3, line 425.)

The same two qualities are again evident in Act III for Iago.
maintains the frequency and the coarseness of the previous acts. There is one noticeable change, however, in this act, in that Iago becomes much more direct in speech. The moment that he feels that Othello is yielding to the temptation he puts aside circumlocution and figure of speech. For the first time we have the definite references to "cuckold", "behold her tupped", "see them bolster" as well as the characteristic similes drawn from the goat, the monkey and the wolf.

As Othello yields to the temptation of Iago we have noted, in the comparison of animal lists and in the comparison of the figures of speech, that a change comes over his vocabulary and he adopts much of the idiom of the tempter. Similarly in the case of the sex references we find Othello falling into the idiom of Iago for in Act III there are no fewer than 6 such references:

(1) "O curse of marriage,
That we can call these delicate creatures ours,
And not their appetites!"  
(Act III, Sc.3, line 269.)

(2) "What sense had I of her stolen hours of lust."  
(Act III, Sc.3, line 339.)

(3) "I had been happy, if the general camp,
Pioners and all, had tasted her sweet body,
So I had nothing known."  
(Act III, Sc.3, line 346.)

(4) "Be sure thou prove my love a whore."  
(Act III, Sc.3, line 360.)

(5) "Give me a living reason she's disloyal."  
(Act III, Sc.3, line 410.)

(6) "Damn her, lewd minx! O, damn her!"  
(Act III, Sc.3, line 476.)

The first important point to be noted here, of course, is the
remarkable increase in the number, for in this one act alone there are 3 times as many such expressions as were found in the two previous acts. Surely Iago is correct in saying that his poison is beginning to work. There are two points further to be noted. As usual, about some of these references there is a fineness of expression that is characteristic of Othello. There is nothing revolting about "the appetite of these delicate creatures," or "tasted her sweet body". On the other hand, though, there is a devastating directness about some of Othello's remarks. Nothing could be more brutally blunt than his challenge to "prove my love a whore", nor is there any mistaking such words as "lust and "lewd".

In Act IV once again the comparison is made on a nearly equal basis in so far as numbers are concerned. The list of sex expressions from Iago's lips totals 12. They are as follows:

(1) "to be naked with her friend a-bed
   An hour or more." (Act IV,Sc.1,line 3.)

(2) "As knaves be such abroad
   Who having, by their own importunate suit,
   Or voluntary dotage of some mistress,
   Convinced or supplied them, cannot choose,
   But they must blab." (Act IV,Sc.1,line 25.)

(3) "With her, on her, what you will." (Act IV,Sc.1,line 34.)

(4) "There's millions now alive,
    That nightly lie in those improper beds." (Act IV,Sc.1,line 68.)

(5) "To lip a wanton in a secure couch
    And to suppose her chaste!" (Act IV,Sc.1,line 70.)
"Where, how, how oft, how long ago and when He hath and is again to cope your wife."
(Act IV, Sc.1, line 86.)

"A housewife that by selling her desires Buys herself bread and clothes."
(Act IV, Sc.1, line 95.)

"'tis the strumpet's plague To beguile many and be beguiled by one."
(Act IV, Sc.1, line 97.)

"She gave it him and he hath given it his whore."
(Act IV, Sc.1, line 179.)

"The bed she hath contaminated."
(Act IV, Sc.1, line 213.)

"If thou the next night following enjoy not Desdemona, take me from this world."
(Act IV, Sc.2, line 219.)

"He sups to-night with a harlotry."
(Act IV, Sc.2, line 238.)

From Othello's speech in this act the following 14 examples are taken:

(1) "Naked in bed, Iago, and not mean harm?"
(Act IV, Sc.1, line 5.)

(2) "She is protectress of her honour too."
(Act IV, Sc.1, line 14.)

(3) "Lie with her! Lie on her! Lie with her that's fulsome."
(Act IV, Sc.1, line 35.)

(4) "A horned man's a monster and a beast."
(Act IV, Sc.1, line 63.)

(5) "Now he tells how she plucked him to my chamber."
(Act IV, Sc.1, line 142.)

(6) "She might lie by an emperor's side and command him tasks."
(Act IV, Sc.1, line 187.)

(7) "I will chop her into messes. Cuckold me!"
(Act IV, Sc.1, line 204.)

(8) "Lest her body and her beauty unprovide my mind."
(Act IV, Sc.1, line 209.)
In Act IV, then, for the first time there is a greater number of allusions to the sexual side of man's nature in the speech of Othello than there is in the speech of Iago. This point is particularly important, for it serves to strengthen the evidence adduced from a comparison of the figures of speech that during Acts III and IV the language of Othello is as completely contaminated with the idiom of Iago as Othello's eyes are blinded to the machinations of his ensign. The examples quoted above from Othello show two very evident bits of influence, particularly examples 1 and 3 where Othello takes the words literally from Iago's mouth as can be seen by referring to examples 1 and 3 from Iago's list. The particular point to be noted is that the phrases originate with Iago, not with Othello.

Once again in Act IV there is in Iago's speech an insinuating indirectness and circumlocution such as "selling her desires," "supplied them," "to cope your wife," and "enjoy" but very little of the bald statement such as in example
9 "his whore" and example 12, "harlotry". In direct contrast to this we find in Othello's speech very little of the indirect but much of plain-speaking that characterizes a man in the heat of passion when pretty phrases are out of tune with the mood. A glance through the examples from Othello shows the word "whore" occurring three times, and such brutally blunt epithets as "bawd", "public commoner", and "strumpet". Gone, for the time being, are the fineness of expression and delicacy of phrasing that characterized Acts I and II and even cropped up in Act III.

This deterioration in the speech of Othello seems to be quite consistent with the characterization for two reasons. In the first place Othello is a man of more refined feeling and deeper passion than Iago is. When, then, that strong emotion is stirred to its very depths what is more fitting than that the language expressing the emotion should be more violent. We have noted above a characteristic tendency in Othello toward hyperbole in speech so that this violence of language in Act IV is quite in keeping with his other habits of speech. In the second place the comparatively large number of sex references to be found in the speeches of Othello in Act IV is strong evidence of the depth of Othello's passion. In the opening acts we have seen a man in whose mind sex-affairs occupy but a very small part, and then in the third act we have seen that man tortured by the suggestion of his wife's infidelity. Then and there conjugal fidelity, and all that it connotes, becomes the uppermost thought in his mind. Is there any inconsis-
tency here? Rather is it not artistic and skilful revelation of character.

Let us turn then to the closing act of the play. In Act V Iago speaks comparatively few lines, yet even these are not free from sex.

(1) "O, notable strumpet." (Act V, Sc. 1, line 78.)

(2) "This is the fruits of whoring." (Act V, Sc. 1, line 166.)

(3) "Villanous whore." (Act V, Sc. 2, line 227.)

(4) "Filth, thou liest." (Act V, Sc. 2, line 229.)

The reason for the fewness of these particular references from Iago's speech in the last act has already been referred to, namely, that in Act V Iago speaks very few lines compared to the usual number assigned to him in the earlier acts. It will be seen also that in this act there is no indirectness in Iago such as there was earlier. The reasons for this are not far to seek, for Iago, first of all, realizes that the need for dissimulation is past. His plan has been laid, the trap has been sprung, and there is obviously no necessity for sailing under false colors any longer. Again, during very little of Act V is Iago in company with Othello and it therefore follows that any appearance of a false modesty would be purposeless.

When we turn to Othello's speeches in the closing act of the play we find again a goodly number of such references. They are 10 in number:

(1) "Strumpet, I come; The bed lust-stain'd shall with lusts' blood be
The relative frequency of sex allusions in Act V is, then, 4 to 10, with Iago again having the smaller total. This difference in number is not so disproportionate as it seems for Iago's total words in Act V only amount to 672 while Othello uses 1477, or more than double the number of Iago. It would follow from that, then, that a truer representation of the comparison would be indicated in the proportion of 8 to 10. There is little to be added to the conclusions drawn from the examination of the group from Act IV. Here once again we have the directness of "whore", of "strumpet", on three occasions, and "the act of shame".
Such is the sum total of sex references for each man. What warrantable conclusions may be drawn from them? There are three very significant facts to be noted. In the first place we may safely say that the subject of sex plays a smaller part in the natural and normal mind of Othello than it does in the mind of Iago for, until Othello begins to doubt his wife's fidelity, there are very few sex allusions to be found in his speech. The fact that from Act III on sex plays a relatively larger part in Othello's thinking is an evidence of the success of Iago's plan as much as it is an evidence of any deterioration in the mind of Othello. On the contrary we must note that in Iago's speech these references begin very early in the play and are more or less evenly scattered throughout its whole course. This is strong presumptive evidence that there is a natural sex-bent to Iago's mind. It may be urged that it is dramatically necessary for Iago to urge these thoughts upon Othello and that the preponderance of such expressions in Iago's speech may be necessary to break down the natural resistance on the part of Othello to entertaining such a thought. This argument may, in a measure, account for the greater number of Iago's allusions to sex in Act III but it cannot account for the large number of such references in Acts I and II, for of the 22 sex passages in these acts, one and one only, is spoken in the presence of Othello. Therefore we must conclude that these expressions represent a characteristic attitude of mind on the part of Iago that is quite foreign to Othello. As further evidence of this con-
clusion it may be noted that of the first 22 examples that occur in the first two acts no fewer than 4 are taken from Iago's soliloquies, where, surely, we must take his language as the natural expression of his thought.

In the second place it is noteworthy that Iago, again displays the coarser and grosser quality of his mind by the frequency of allusions to beasts, as, "an old black ram", "your white ewe", "the beast with two backs", "goats", "monkeys", "wolves" and "a Barbary horse". This is not a characteristic of Othello's speech for, apart from a "horned man's a monster and a beast" of Act IV the word "beast" or the name of a beast is nowhere associated with sex in the speech of Othello. It may be reasoned from this that the sexual relationships of life, and, particularly those of man and wife, are on a higher plane in the mind of Othello.

A third warrantable conclusion to be drawn from the examination of these allusions is that Othello has, in his nature, more of the barbarian than Iago has. When, under the temptation of Iago, the veneer of civilization is stripped from the Moor we note the brutality of the savage. Of the total of 32 sexual allusions in Othello's speech some 22 are direct, plain, unvarnished and brutal.

That these conclusions are in keeping with the characters of the two men there is no gainsaying. That Iago is more sexual in his thought, grosser in expression and indirect in thought and word needs no proof and that his language shows these peculiarities is only further proof that in this play
there is a consistent and noticeable harmony between speech and character.

The next groups of expressions to be compared are those that have a classical bearing. The comparison need not detain us long for the lists are not lengthy. In Iago's speech but 2 classical references occur:

(1) "By Janus, I think no." (Act I, Sc. 2, line 33.)
(2) "She is sport for Jove." (Act II, Sc. 3, line 17.)

In Othello's speech there are 7:

(1) "The cannibals that each other eat,
The Anthropophagi." (Act I, Sc. 3, line 143.)
(2) "the light-wing'd toys
Of feather'd Cupid." (Act I, Sc. 3, line 269.)
(3) "Let the laboring bark climb hills of seas
Olympus-high." (Act II, Sc. 2, line 189.)
(4) "The immortal Jove's dread clamours counterfeit,"
(Act III, Sc. 3, line 357.)
(5) "Her name that was as fresh
As Dian's visage." (Act III, Sc. 3, line 387.)
(6) "A sibyll---------sewed the work." (Act III, Sc. 4, line 70.)
(7) "I know not where is that Promethean heat." (Act V, Sc. 2, line 12.)

Once again the comparison lends weight to the statement that the actual language of each man is in harmony with his character. In this instance we have Othello, a man of rank, and therefore presumably of regular and formal education, using 7 expressions that denote some classical learning while Iago,
a young officer of no particular rank, uses but 2. If Othello's total be modified in the usual way by multiplying by 1.31 the difference is even more striking. The mere number is, perhaps, not so significant as the variety of classical lore implied in the references made by Othello. In Iago's speech are two very common-place classical allusions---- to Janus and to Jove,------ but in Othello we have the allusion to the Anthropaphagi derived from Herodotus (note Arden text pg.38.) and the reference to "Promethean heat" neither of which can be classed as common-place or ordinary knowledge. There is, however, something particularly fitting in the deceitful Iago swearing by the two-faced god, Janus that rather echoes Gratiano's use in The Merchant of Venice.

The last comparison of word-groups is, like that of the figures of speech, not an exhaustive one, for it deals with slang, cant and colloquial phrases as they appear in the vocabularies of the two men. The reason why this list is not exhaustive is the very obvious one that it is now almost impossible to say just what words and phrases were slang at that time. Probably no single type of expression is so ephemeral, so given to sudden change as the trite slang expression. That Shakespeare himself was familiar with the argot of the London streets is amply evidenced by a single reading of the part of, say, Falstaff or of Pistol. The language of the "groundlings", however well it might come from the mouths of Prince Hal's unofficial retinue, does not suit the character of either the Florentine, Iago, or of the Moor, Othello, so that, while the
informal speech of these two men has not the obviously London touch nor the Cheapside idiom of the Falstaff group, there are some expressions of a slang nature that are worthy of note.

In the first act there are several expressions in the speech of Iago that are rather definitely marked as colloquial or slang expressions:

1. "This counter-caster." (Act I, Sc.1, line 31.)
2. "Whip me such honest knaves." (Act I, Sc.1, line 49.)
3. "They have lined their coats." (Act I, Sc.1, line 53.)
5. "Even now, now, very now----" (Act I, Sc.1, line 88.)
6. "Virtue, a fig" (Act I, Sc.3, line 321.)
7. "Traverse, go provide thy money." (Act I, Sc.3, line 379.)
8. "Go to----farewell--Do you hear, Roderigo?" (Act I, Sc.3, line 384.)
9. "Go to----farewell, put money enough in your purse." (Act I, Sc.3, line 388.)
10. "If I would time expend with such a snipe." (Act I, Sc.3, line 391.)
11. "As tenderly led by the nose As asses are." (Act I, Sc.3, line 408.)

Several of these expressions require no comment as they are obviously slang expressions --- one in fact "lined their coats" has its modern equivalent in "lined their pockets". Similarly "led by the nose" still survives as a trite saying even though
it has the authority of a Greek source. (a) Some of the ex-

(a) Used in English by 1583— The New English Dictionary VI-
140— cites Golding-Calvin on Deuteronomy CXXI: "Men---suffer
themselves to bee led by the noses like brute beasts."

pressions, however, are not so obviously informal as the two
above mentioned. "Make after him" is probably, still, a pro-
vincialism in certain parts of rural England. (b) Of the col-

(b) The Arden Shakespeare —Othello—footnote page 10.

loquial nature of some of the other expressions the evidence is
not so certain. The use of the dative as illustrated in "whip
me such honest knaves" has an informality about it though one
would hesitate to class the expression as a colloquialism. It
is significant that Casca, when he "puts on his tardy form" in
the opening act of Julius Caesar, uses his only dative in the
expression, "he plucked me ope his doublet". Similarly Iago's
use of "fig" as a worthless thing has the sanction of literary
use from the time of Chaucer (c) and may therefore be consid-

(c) Used in The Court of Love—formerly attributed to Chaucer
but rejected by Skeat— "a figge for all her chastitie" line
685. Also used in The Gest Hystoriale of the Destruction of
Troy, "He fortherit neuer a fyge with his fight yet."line 12206
ered as classically correct, but there is little doubt that
Iago picked up the expression from the common argot of the day
and not from literary sources. The word "snipe" as a synonym
for "fool" also has a wide usage in literature but surely one
must class it as a colloquialism on a par with our modern use
of "goose". The important thing to note, however, is the re-
relative frequency of occurrence of expressions of a slang or
colloquial nature in Iago's speech.

When we turn to the language of Othello in Act I we
note quite a different state of affairs for here a close examination reveals only 2 examples:

(1) "Have with you."  
(Act I,Sc.2,line 53.)

(2) "That heaven had made her such a man."
(Act I,Sc.3,line 162.)

and of these the second is very doubtful dative---in fact a great many authorities prefer to read "her" as an accusative.

The conclusion to be drawn from this comparison for Act I where the two men are speaking, each in his own tongue, is so obvious that "he who runs may read". In numbers alone there is surely some significance when Iago uses 11 such expressions to Othello's 2. There is also the usual Iagoan earthy touch in "snipe", "fig" and "led by the nose" which is not apparent in the language of Othello.

An examination of similar expressions to be found in Act II adds further weight to the conclusions drawn from Act I, for again we find slang, colloquial or trite sayings relatively frequent in Iago and comparatively rare in Othello. Of the more obvious examples to be found in the speech of Iago are:

(1) "It is true or else I am a Turk."
(Act II,Sc.1,line 14.)

(2) "To change the cod's head for the salmon's tail."
(Act II,Sc.1,line 155.)

(3) "To suckle fools and chronicle small beer."
(Act II,Sc.1,line 160.)

(4) "Mark me with what violence she first loved the Moor"
(Act II,Sc.1,line 223.)

(5) "Begin to heave the gorge."
(Act II,Sc.1,line 235.)
There are one or two points in connection with this group that are worth noting in that they add weight to the evidence already adduced as to the grossness and "earthiness" of Iago's idiom. In the first place there is the earthy quality of Iago's speech exemplified in "the cod's head and salmon's tail" again we have the "fig" as a synonym for worthless. Then there is the ever-present sex tinge suggested in "night-cap" with its implications and I think it quite permissible to read a sexual implication into "full of game" though, of course, it may be simply the equivalent of our modern, "full of pep." In the third place there comes in again the grossness of body functions already touched upon in the comment on "clyster-pipes" and "coloquintida". Here, however, it is more direct in
"heave the gorge" and "swag-bellied". As already noted in Act I we have the informal dative use in "mark me" and "he drinks you". The other examples selected from Act II do not lend themselves to any particular grouping. "Pish" for example has no particular meaning or connotation, while "on the hip", "small beer", "I am a Turk", "bring him jump", and "set her on", are merely the commonplace colloquialisms of the day. It is worthy of note in passing that Iago gives us the only example in Shakespeare of the expression, "dead drunk".

Othello on the other hand offers very little field for examination in this regard as his vocabulary is remarkably free from such expressions. Only 3 examples are found in the whole of Act II, namely:

1. "Honey, you shall be well desired in Cyprus." (Act II, Sc. 1, line 205.)
2. "Give me to know." (Act II, Sc. 3, line 214.)
3. "All's well now, sweeting." (Act II, Sc. 3, line 257.)

Very little need be said of this list. The shortness of it speaks for itself, while of the 3 examples quoted, 2 are terms of endearment addressed to his wife.

It has already been noted that the speech of Iago in Act III is unusually circumspect for him. Since the great majority of his lines in this act are spoken in the presence of Othello, Iago speaks with a restraint and a dignity that is not apparent in the first two acts. Because he is assuming this propriety of speech it followsthat there are fewer expressions of a slang nature than there were in Act I or Act II.
There are but 5 expressions that could properly be classed as slang or colloquial.

(1) "Why, go to then." (Act III, Sc.3, line 209.)

(2) "Foh! one may smell in such, a will most rank." (Act III, Sc.3, line 234.)

(3) "How now, what do you here alone." (Act III, Sc.3, line 301)

(4) "Why, how now, general." (Act III, Sc.3, line 335.)

(5) "How now, my Lord." (Act III, Sc.3, line 338.)

Obviously there is nothing of a significant nature in these examples, for they are quite innocuous as Iago intended them to be. In addition to these 5 examples of colloquialisms perhaps we should note two rather unusual constructions:

(1) "I humbly do beseech you of your pardon." (Act III, Sc.3, line 213.)

and (2) "I do repent me that I put it to you." (Act III, Sc.3, line 393.)

To the first of these it is pointed out in the Arden text (note pg.140) "There is no exact parallel", but somewhat similar lines in A Misdummer Night's Dream Act II, Sc.1, line 183, and in As You Like It Act IV, Sc. IV, line 56, are spoken by clowns whose language is meant to be defective. Perhaps then this line should be classed as a colloquial expression. In the second example, "me" has almost the force of the ethic dative which we have classed as colloquial in Acts I and II.

The language of Othello, as has been noted in connection with the comparison of invectives and also in the comparison of figures of speech undergoes a deterioration in
Acts III and IV. This is not apparent in the matter of colloquialisms. There are but 3 examples in the whole of Act III and strangely enough all are terms of endearment addressed to Desdemona—a characteristic that has already been noted in Act II. The examples are,

(1) "The sooner, sweet, for you." (Act III, Sc. 3, line 58.)

(2) "Excellent wretch." (Act III, Sc. 3, line 91.)

(3) "What promise, chuck?" (Act III, Sc. 4, line 48.)

From such slight bits of evidence any generalization would be of doubtful worth.

In Act IV Iago again uses more of these colloquial expressions than Othello does for there are 7 obvious cases to be found in the speech of the Florentine and only 4 in the language of the Moor. Those from the speech of Iago are listed below:

(1) "I am a very villain else." (Act IV, Sc. 1, line 127.)

(2) "Go to--say no more." (Act IV, Sc. 1, line 172.)

(3) "Fie, there is no such man." (Act IV, Sc. 2, line 135.)

(4) "Speak within door." (Act IV, Sc. 2, line 145.)

(5) "You are a fool, go to!" (Act IV, Sc. 2, line 148.)

(6) "How now, Roderigo." (Act IV, Sc. 2, line 173.)

(7) "Well--go to--very well." (Act IV, Sc. 2, line 194.)
From Othello's speech in Act IV the following 4 examples are culled:

1. "Pish! noses, ears and lips." (Act IV, Sc. 1, line 42.)
2. "Go to—well said." (Act IV, Sc. 1, line 115.)
3. "Hang her, I do but say what she is." (Act IV, Sc. 1, line 191.)

Once again the Florentine offers the wider range and content of colloquial and slang expressions, but there is no significance beyond the mere numbers.

In Act V the examples of informality in language are not numerous. 2 examples may be quoted from Iago:

1. "I have rubbed this young quat almost to the sense." (Act V, Sc. 1, line 11.)
2. "The gold and jewels I bobbed from him." (Act V, Sc. 1, line 16.)

and from Othello only 1,

1. "Every puny whipster gets my sword." (Act V, Sc. 2, line 242.)

From this examination of colloquial, slang, trite and informal expressions two important bits of evidence may be adduced. In the first place the comparative totals offer food for thought, for Iago's speech supplies 42 illustrations while Othello's only yields 13. Even after weighting Othello's total by the index 1.31 the proportion of slang phrases in Iago is more than 2 to 1 in comparison with Othello. This proportion is higher even than that yielded by the comparison of invectives, and naturally so, for the habit of trite, pithy
speech is much less easily acquired than the habit of blas-
phemy or cursing. It is noteworthy that in the case of swear-
ing and in the case of sex-references there was a marked in-
crease in Othello's contribution after Act III, while in this case there is no noticeable increase.

In the second place, in addition to difference in frequency there is also a difference in quality; for while we have the characteristic Iagoan touch of grossness, as in "heave the gorge" and "quat" and such expressions, we also have the usual refinement of Othello. It is quite character-
istic of Othello that half of his expressions are terms of en-
derarmment addressed to Desdemona such as "chuck", "sweeting", and "honey".

In summarizing the results of these comparisons of groups of words we may safely draw 2 conclusions:

(1) In all the groups compared Iago proves himself coarser in mind and in expression than Othello.

(2) In all the groups compared, with the exception of the last one, there is a marked effect of Iago's malice evident in the speech of Othello.

Both of these conclusions are quite in line with the results of the earlier comparisons, and therefore both these conclusions tend to support the contention that the language of the Florentine and of the Moor is, in each case, a revelation of character, or, to use Schucking's phrase again, "there is a harmony between language and character."
COMPARISON OF BLANK VERSE AND PROSE.

Closely allied to the question of figures of speech there is the problem of Othello's and Iago's use of blank verse and prose. This comparison again suggests an examination of the use of the rhymed couplet as made by each character. And, finally, some light may be thrown on the whole question of comparative idiom by an examination of the sentence structure employed by each of the men.

Once, again, certain arbitrary rules of selection have to be stated to give the proper meaning to the figures set forth. In the first comparison, that of blank verse and prose, the comparison has been made on the number of words used rather than on the usual method of number of lines. This particular method has been adopted to avoid the necessity of dealing either with part lines and fractions, or of classing all part-line speeches as full lines. Either of the latter methods is clumsy and perhaps unreliable. The matter of selecting prose passages would seem to offer very little difficulty, and yet there are some small passages that did offer a rather thorny problem. Act V, Sc. 3, line 206 will serve as an example of the particular difficulty of grading certain passages as prose or verse. Iago's speech in line 205, "Is not to leave 't undone but keep 't unknown", is metrically complete and so is his next speech in line 207, "She did deceive her father, marrying you?" but between these speeches Othello interject, "Dost thou say so?" Ob-
Viou&ly this is not a complete metrical line; but, since it has a regular rhythm and occurs in the course of a sustained piece of blank verse, it and such other lines as occur of a similar nature, have been included as verse. Similarly a monosyllabic interjection in a sustained passage of blank verse has not been classed as prose but as verse, as Othello's exclamation of "Hum" in Act V, Sc.2, line 36. Conversely short part-line speeches in the course of a sustained prose passage have been classed as prose. In a word the comparison in this particular has been made on the basis of sustained blank verse as opposed to sustained prose.

For the whole play the comparison shows a very noticeable contrast. Of Iago's 8173 words no fewer than 2228 occur in prose passages while 5885 are spoken in verse. Othello on the other hand uses but 366 words in prose in a total of 6239 words spoken. If these figures are reduced to a percentage of the total words spoken the contrast becomes even more apparent, for we find that Iago's prose amounts to almost 28% of his speech, while Othello's totals only 5.8%. In other words Iago's relative percentage of prose to verse is almost 5 times that of Othello. This is such a wide divergence that it suggests some further examination to ascertain, if possible, the reasons for it and the bearing that it has upon the revelation of character. Perhaps this may be best done by a brief examination of the more striking prose passages with a view to examining the dramatic purpose served by each and the light each throws upon the mind and character
of the speaker.

The first important prose speech of Iago's occurs in the opening Scene, beginning at line 108:

"Oounds, Sir, you are one of those that will not serve God if the devil bids you. Because we come to do you service and you think we are ruffians, you'll have your daughter covered with a Barbary horse; you'll have your nephews neigh to you; you'll have coursers for cousins, and gennets for germans."

There are 2 reasons why this speech of Iago's should be in prose. In the first place the thought content and suggestion are of such a coarse nature that prose is the only suitable vehicle for their expression. The coarseness is characteristic of the speaker. In the second place there is a dramatic purpose behind the prose in that Iago wishes to arouse Brabantio's ire and he makes his speech as brutal and as coarse as he can to achieve this end. Prose is the most fitting means of revealing this coarseness. It is worth noting that once Brabantio leaves the stage Iago immediately resumes blank verse in line 145.

The second long prose passage in Iago also occurs in Act I, Sc. 3, commencing at line 311. Here begins the famous dialogue with Roderigo. The passage is a lengthy one and need not be quoted in full, but Iago's first speech will serve as an example of the texture of the whole:

"O villanous! I have looked upon the world for four times seven years; and since I could distinguish betwixt a benefit and an injury, I never found man that knew how to love himself. Ere I would say I would drown myself for the love of a guinea-hen, I would change my humanity with a baboon."

Here again as in the first example there is a grossness about
the thought and the expression that is more fittingly rendered in prose than in verse. This coarseness of thought is continued throughout the dialogue. From the standpoint of dramatic purpose this speech is rather different from the example quoted above. This speech is a typical example of Iago's assumption of prose for definite purpose. Here Iago is reasoning with Roderigo and he takes on the prose form to make himself appear in the light of a plain, blunt, outspoken fellow. Prose gives the effect of cold logical reasoning rather than a heated emotionalism and it is precisely this dispassionate atmosphere that Iago wishes to cultivate. In contrast to this particular passage one may cite the opening speech of Iago where he inveighs against Cassio's preferment. In this case Iago is emotionally stirred and wishes his hearer to appreciate that fact, so he speaks in blank verse the logical vehicle for the expression of feeling. It is evident, though, that these lines, while they have the outward form of verse are prosy in quality. As soon as Roderigo leaves the stage following this dialogue Iago reverts to the use of blank verse in his soliloquy beginning, "Thus do I ever make my fool my purse," for all need of an appearance of cold intellectual reasoning has disappeared.

The first prose speech of Iago in Act II occurs in an aside beginning at line 167:

"He takes her by the palm: ay, well said, whisper: with as little a web as this will I ensnare as great a fly as Cassio. Ay, smile upon her, do; I will gyve thee in thine courtship. You say true; 'tis so indeed; if such tricks as these strip you out of your lieutenantcy, it had been better you had not kissed your three fingers so oft, which now again
you are most apt to play the Sir in. Very good; well kissed! an excellent courtesy! tis so indeed. Yet again your fingers to your lips? Would they were clyster-pipes for your sake!"

There seems to be little dramatic reason for putting this speech in prose save that characteristic coarseness of thought we have noted in the 2 examples from the opening Act. Since the speech is spoken in an aside Iago can have no purpose of dissimulation here as he had in the previous examples. The next important prose speech from Iago's lips is once more in a dialogue with Roderigo, commencing Act II Sc.1, line 214,

"Do thou meet me presently at the harbour", and continuing to Roderigo's exit at line 293. This long speech has the same characteristics that we noted of the previous dialogue with Roderigo in that it is marked by coarseness of thought and speech and yet at the same time it has an intellectual subtlety about it that is very characteristic of Iago. Once again Iago soliloquizes in blank verse the moment he is left alone on the stage:

"That Cassio loves her I do well believe it" (Act II, Sc.1, line 294.)

In the third scene of Act II we again find Iago speaking in prose beginning at line 13: "Not this hour, lieutenant; tis not yet ten o'the clock" and continuing, to Cassio's exit at line 49. He resumes prose again at line 70 and, apart from his song, continues in prose until Cassio again leaves the stage at line 124. As Cassio and he are again alone on the stage following line 263, Iago again uses the prose form of speech until Cassio finally goes off stage at line 343. This summary of the use of prose by Iago during the scene suggests
immediately that he has a very definite purpose in his mind. It is very apparent from the occurrences outlined above that this purpose has some relation to the effect Iago wished to produce upon Cassio since all the prose used is in his speech with Cassio. Once again then we have evidence of the subtlety of Iago’s character. He wishes in the first place to impress upon Cassio his assumed character of a blunt, out-spoken and honest friend— and what is more conducive to that end than the use of plain homely prose? Of greater importance is the desire of Iago to convince Cassio by the appearance of plain straightforward reasoning. As he seeks to lead Cassio into his trap, which is also to destroy Othello’s faith in Desdemona’s fidelity, Iago uses the dispassionate prose form. There is no impassioned rhetoric, no fire of feeling in frenzied strophes but the apparently cold, logical reasoning of a thinking man. “Reputation is an idle and most false imposition”, is the text of his speech and he reasons with Cassio on how the latter may regain his place in the regard of his general. How much more suitable to his purpose is prose than poetry and how infinitely more subtle. Before leaving this scene we should note again the coarseness of much of the allusion to be found in these passages. The “clyster-pipes”, “heave the gorge” and “vomit” are typically Iagoan touches.

We have noted above that during the course of Act III, particularly in the use of figurative language, Iago definitely models his speech upon that of Othello and the same fact is again evident in that in Act III Iago uses no
prose. Most of Iago's speech in the course of this act is in
dialogue with Othello and since, up to this point in the play,
Othello has used no prose at all, Iago in his copying of the
Moor's idiom speaks always in blank verse. Once more there is
evidence, though of a negative kind, of the conscious duplicity
of Iago.

In Act IV we have the first prose from the lips of
Othello, beginning at line 35:

"Lie with her! lie with her!-- We say lie on her
when they belie her.--lie with her! that's fulsome! Handker-
chief--confessions--handkerchief! To confess and be hanged,
and then to confess; I tremble at it. Nature would not invest
herself in such shadowing passion without some instruction.
It is not words that shake me thus. Pish! Noses, ears and
lips. Is't possible?--confess?--Handkerchief?--O devil"--
(falls in a trance).

We need not look very far for an explanation of this
speech for surely it is suggested in the stage direction which
follows, "Falls in a trance". At this point in the play
Othello is in a frenzy and his words pour forth in disjointed
bursts. His thoughts are in a chaotic disarray and his lan-
guage is correspondingly disjointed and obscure. There is
unquestionably great depth of feeling here but it is a frenzy
of feeling that pours forth in abrupt and broken prose rather
than in the stately measure of blank verse. H. C. Hart even
goes so far as to describe these lines as "the disjointed rav-
vings of one on the confines of insanity". (a)

(a) The Arden Shakespeare—Othello—page 181—footnote.

In the matter of invective and of figurative language
we have noted above that by Act IV Othello has come under the
spell of Iago to such an extent that his language reflects the
idiom of his tempter. The same truth is apparent in the use of prose for in Act IV occurs the whole sum prose from the mouth of Othello. We have noted the first occasion in the previous paragraph. The next is a more sustained effort beginning at line 119, "Do you triumph, Roman? do you triumph?" and continuing through Othello's speeches to line 222 after the entrance of Lodovico. This whole section of Othello's speech is in an aside, in comment on the dialogue between Cassio and Iago on the subject of Bianca's infatuation for the Florentine. As has been noted of previous prose passages there is much that is gross and coarse in these lines—but here it is direct infection from Iago and not in the vein of the true Othello. The dramatic purpose of the prose is not so evident here as in Othello's first speech. May it not be simply Shakespeare's device to indicate how completely Othello has succumbed to his tempter? We have already noted in almost all the other comparisons that the vocabulary of Othello becomes tainted after Act III, and so it is here. Othello merely picks up the idiom of Cassio and Iago as they speak. It is also significant that, when Cassio has left the stage after line 173, Othello continues the dialogue with Iago in prose. This is also the first occasion where Iago does not speak in blank verse in Othello's presence. There is, of course, a great deal of intense passion in the latter part of the dialogue which lends itself to expression in strong and rugged prose as in lines 184--189:

Othello "Ay, let her rot and perish and be damned to-night; for she will not live; no, my heart is turned to stone: I strike it and it hurts my hand. O, the world hath not a sweeter creature: she might lie by an emperor's side, and command
him tasks"

After the dialogue with Iago from which the above excerpt is quoted Othello does not speak again in prose. That is to say the sum total of Othello's prose is to be found in the fourth act of the play where he is most directly under the influence of Iago. It is noteworthy that all of Othello's prose is spoken in the presence of Iago while only a small part approximately one-sixth of the latter's prose is spoken in the presence of the former. In passing we may note too that even in this act Iago uses at least one-third more prose than Othello.

The last important prose utterance of Iago occurs in Act IV also. As in Act I and Act II a dialogue with Roderigo is the occasion for its use. From line 175 of the second scene of Act IV to the end of the scene, line 250, all of Iago's speeches are in prose. Just as was the case in the other similar dialogues referred to above, the subject matter of this dialogue is essentially a matter of the head and not of the heart. Here again Iago is appealing to Roderigo's intelligence rather than to the emotional side of his nature. He therefore selects prose with its apparent plain simplicity as the vehicle for his thoughts. The passage is again marred by the occasional gross reference.

Such then, is the comparison in the matter of the use made by each character of prose and of blank verse. What, now, are the inferences to be drawn from the examination? In the case of Othello the conclusions are obvious:

(1) Blank verse is his natural and characteristic mode of expression as evidenced by the fact that
he uses no prose until Act IV and then it is used in the presence of, and in conversation with Iago. We are justified then in concluding that prose with Othello is "unnatural" and is directly resultant from his contact with Iago.

(2) In the first use that Othello makes of prose he is so confused and frenzied that he can hardly be held to be responsible for his language.

In the case of Iago the conclusions to be drawn from an examination are not so plain but there are 5 such inferences:

(1) The fact that Iago's prose is scattered throughout the play and is not, as Othello's is, confined to one act leads us to believe that it is "native" to Iago while it is not so to Othello.

(2) We have noted in our examinations of various speeches that there is usually a very definite motive for each use that he makes of prose.

(3) Practically all of Iago's prose is tinged with coarseness and grossness even to the verge of bestiality.

(4) The variety of reasons that may be assigned for the use of prose by Iago—i.e. an apparent candor, an apparent bluffness, and above all the apparent dispassionate logic—all these suggest an intellectual subtlety, a duplicity about Iago that is in marked contrast to the natural simplicity, one is almost tempted to say gullibility, of Othello.

(5) From the fact that all of Iago's soliloquies are in blank verse it may be assumed that this is his normal form of speech. His prose then is not a normal but an assumed speech habit and a form of speech which he adopts always with a definite end in view.

From a consideration of the relative amounts of prose and blank verse one is led, naturally, to a comparison of the frequency of rhymed couplets in the speech of each of these men. In the course of the whole play Othello uses but 4 rhymed couplets while Iago makes use of 18. This does not include the...
songs which Iago sings during Act II, for they are not "original" with him. These totals would seem to suggest some very marked difference between the two men in the employment of the rhyming couplet. Before any conclusion can be drawn we must examine these occurrences to see the situation and dramatic purpose of each use.

In Othello's speech the following couplets are used:

"The purchase made the fruits are to ensue; The profits yet to come 'twixt me and you" (Act II, Sc. III, line 9.)

"Come Desdemona; 'tis the soldiers life To have their balmy slumbers waked with strife" (Act II, Sc. III, line 262.)

"Forth of my heart those charms, thine eyes are blotted Thy bed lust-stain'd shall with lust's blood be spotted" (Act V, Sc. I, line 35.)

"I kissed thee ere I kill'd thee; no way but this Killing myself, to die upon a kiss." (Act V, Sc. I, line 356.) (a)

(a) This total does not include Act V, Sc. II, lines 339-40

"When you shall these unlucky deeds relate Speak of me as I am nothing extenuate"

Here we have the appearance of a rhymed couplet but the metre of the second line seems to make the last syllable a feminine ending.

There is nothing striking or at all unusual about the couplet in the mouth of Othello. 2 of the examples precede Act III and are therefore not subject to the suspicion that they really originate with Iago as so much of Othello's speech does. In the second place the dramatic purpose of each couplet is obvious. The first use immediately precedes the stage direction "Exeunt Othello, Desdemona, and attendants". Similarly the second example quoted above is followed by a stage direct-
ion "Exeunt all but Iago and Cassio". Again in the third example the lines immediately precede Othello's exit from the stage. The fourth example is, of course, Othello's final speech.

There is, therefore, only this to be said of Othello's rhyming couplets that they are in keeping with the stage tradition of the Elizabethan use of blank verse which called for the use of a jingle to close a scene or mark an important exit. In a word the examination of this particular item in the idiom of Othello reveals nothing that is at all a revelation of the character of the speaker. What then can be said of the use of similar constructions in the speech of Iago?

The complete list of couplets, with the exception noted above(a) is as follows:

(a) The songs—see page 34.

"I have't. It is engender'd. Hell and night Must bring this monstrous birth to the world's light.  
(Act I, Sc. 11, line 40.)

"Nay it is true, or else I am a Turk, You rise to play and go to bed to work".  
(Act II, Sc. 1, line 114.)

"If she be fair and wide, fairness and wit, The one's for use, the other useth it"  
(Act II, Sc. 1, line 129.)

"If she be black and thereto have a wit, She'll find a white that shall her blackness fit"  
(Act II, Sc. 1, line 132.)

"She never yet was foolish that was fair, For even her folly helped her to an heir"  
(Act II, Sc. 1, line 136.)

"There's none so fond and foolish thereunto But does foul pranks, which fair and wise ones do."  
(Act II, Sc. 1, line 141.)
"She that was ever fair and proud,
Had tongue at will and yet was never loud,
Never lack'd gold and yet went never gay,
Fled from her wish and yet said, "Now I may";
She that, being anger'd, her revenge being nigh,
Bade her wrong stay and her displeasure fly;
She that in widdom never was so frail
To change the cod's head for the salmon's tail;
She that could think and ne'er disclose her mind,
See suitors following and not look behind;
She was a wight, if ever such wight were,--

To suckle fools and chronicle small beer.

(ACT II, SC.1, LINE 148.)

"Tis here but yet confused
Knavery's plain face is never seen till used."

(ACT II, SC. III, LINE 319.)

"If consequence do but approve my dream,
My boat sails freely, both with wind and stream".

(ACT II, SC. III, LINE 64.)

"He may Cassio find
Soliciting his wife; ay, that's the way;
Dull not device by coldness and delay."

(ACT II, SC. III, LINE 40.)

"I am to pray you not to strain my speech
To grosser issues nor to larger reach
Than to suspicion."

(ACT III, SC. III, LINE 219.)

"I thank you for this profit, and from hence
I'll love no friend, sith love breeds such offence."

(ACT III, SC. III, LINE 380.)

"Will you go on afore? (aside) This is the night
That either makes me or fordoes me quite."

(ACT V, SC. I, LINE 128.)

It will be seen from the above table that Iago's use
of the rhyming couplet is, like Othello's traditional except
that Iago follows two traditions in place of one. Of the above
list all the examples from 2 to 7 inclusive follow the custom
of expressing proverbial sayings in the couplet jingle. The
subject matter of the passage with its sexual connotations
and inference is typical of Iago and characterizes him as gross
in thought and speech.

The remaining couplets follow the other dramatic convention, as in the case of Othello, in that they usually mark an important exit or scene close. The first example concludes the third scene of Act I, while the eighth is the conclusion of the opening scene of Act II. The ninth example is in a different category though it serves a similar dramatic purpose in marking an important break in the continuity of the dialogue. This particular couplet ends Iago's famous soliloquy beginning "If I can fasten but one cup upon him" and immediately precedes the re-entrance of Cassio. Similarly the tenth quotation above ends a soliloquy of Iago but in this case it also serves as an act and scene ending as well. The couplet,

"I am to pray you not to strain my speech To grosser issues nor to larger reach Than to suspicion"

(Act III, Sc. 3, line 219.)

is the sole example, (a) to be found in Iago's speech where

(a) If we except an eye-rhymed couplet

"Here, stand behind this bulk; straight will he come, Wear thy good rapier bare, and put it home."

(Act V, Sc. 1, line 1.)

there is no dramatic purpose in the use of a couplet for it marks no break in the flow of the dialogue nor does it indicate the entrance or exit of a character. We are safe in classing this particular example as a mere accidental rhyming. An intelligent reading of the lines would certainly not emphasize the rhyming words, for neither punctuation nor sense suggests a pause at the end of the lines.

The next occasion upon which Iago uses a couplet has a very particular dramatic value. Othello has expressed a
doubt as to the reliability of Iago's information and, with his characteristic duplicity, the latter immediately protests that his honor and his honesty have been maligned concluding with the words:

"I thank you for this profit, and from hence I'll love no friend Sith love breeds such offence". (Act III, Sc. 3, line 380.)

This couplet gives an air of finality to Iago's utterance that is dramatically very effective. The couplet would suggest a feigned exit by Iago—a suggestion which is strengthened by Othello's next speech, "Nay, stay:" The last couplet used by Iago is found in Act V. Here in scene 1 at line 128 we find,

"Will you go on afores? (aside) This is the night That either makes me or fordoes me quite."

This couplet is the usual and traditional scene ending.

From this brief examination of the uses made of the rhyming couplet by Iago and by Othello 2 facts emerge.

(1) In the first place both characters use the couplet to mark a scene ending or to mark an abrupt change in the flow of the dialogue usually caused by the entrance or exit of an important character. This particular use is, of course, traditional and therefore cannot be said to throw any light on the characters of the respective speakers.

(2) In the second place the long passage from Act II, quoted above, does throw some light on the character of Iago. The couplet form is frequently used to express proverbial tags and it is in keeping with Iago's position and character that this particular type of expression comes from his lips. It will be noted immediately that in the couplets of this particular group there is the grossness of speech that is usual in Iago. Throughout the passage sexual implications are to be found but usually expressed with an indirectness that is also not surprising in Iago.

The last field of comparison with which this essay
An examination of the syntax of the sentences of the first two acts failed to show any noticeable difference in the relative number of simple, complex, and compound sentences used by each man. To all intents and purposes the relative number of each type of sentence was the same for each character, so the investigation was not pushed further. What then is the difference, if there be any, in the structure of their sentences? One basis of comparison was selected, that of departures from normal word order, and on that the investigation was based.

During the course of Act I Othello's speech is marked by several unusual wordings.

"I would not my unhoused free condition
Put into circumscription." (Act I, Sc. 2, line 26.)

Here we have an inverted word order in that the object precedes its verb.

"That I have tae'n away this old man's daughter
It is most true." (Act I, Sc. 3, line 78.)

In this passage there is the repetition of subject by the pronoun "it".

"Rude am I in my speech" (Act I, Sc. 3, line 81.)

an inversion of the word order in that the complement precedes the verb "to be" while the subject follows it.

In line 86 of the same scene we have another classical inversion,

"And little of this great world can I speak;" while a similar construction follows almost immediately at line
"I will a round unvarnish'd tale deliver"

The inversion of the normal word order by placing the object before its verb again characterizes line 118,

"The trust, the office I do hold of you, Not only take away."

A somewhat different form of departure from the normal occurs in line 132 where there is what is perhaps not an unusual separation of the verb from its associated preposition by the insertion of the object which gives the appearance of making the pronoun the object of the verb and not the preposition.

"I ran it through, even from my boyish days."

In lines 140 and 145 Othello again uses the inverted form of verb and object,

"Of antres vast and deserts idle, Rough quarries, rocks, and hills whose head touch heaven, It was my hint to speak;"

and

"This to hear Would Desdemona seriously incline."

A number of similar inversions follow:

"Which ever as she could with haste dispatch," line 148

"Which I observing"; line 150

"I will your serious and great business scant", line 268

"A man he is of honesty and trust", line 285

"With what else needful your good grace shall think To be sent after me;" line 287
"My Desdemona must I leave to thee" line 296

Thus we see that during the course of the first act Othello uses an unusual word order in his sentence structure no fewer than 15 times and of these two-thirds are the inversion of the verb and its object.

When we turn to Iago's speeches during the course of Act I we find the number of such inversions is very much smaller. In the first Scene there are but 2 examples:

"Nor the division of a battle knows" line 23

"Another of his fathom they have none" line 153

There is however an example akin to that of Othello in the repetition of the subject by means of a pronoun which is comparatively common in Shakespeare:

"This counter-caster, he, in good time must his lieutenant be" line 30

And there is likewise 1 example of the inversion of the subject and complement of the verb "to be" as there was in Othello's speech:

"Liere prattle without practice is all his soldiership" (Act I, Sc. 1, line 26.

In the third scene of the opening Act we again find an example of an inverted word order in line 390,

"For I mine own gained knowledge should profane,"

From the above summary it will be seen that, so far as the opening Act of the play is concerned there is rather a marked difference in the use of inversion as a rhetorical device. On the evidence of this Act alone one might conclude that Othello's speech is much more formal than that of Iago—
but what does the second Act show?

In this Act the positions are reversed. Here Othello uses an inverted form only 3 times:

"If after every tempest come such calm" (Act II, Sc. 1, line 186.)

where the subject follows its verb;

"The gravity and stillness of your youth
The world hath noted" (Act II, Sc. 3, line 196.)

where the object precedes the verb;

"My blood begins my safer guides to rule" (Act II, Sc. 3, line 210.)

where the object again precedes the verb.

When we turn to Iago's speech during the course of the same Act we find no fewer than 7 such constructions:

"Shall find a white that shall her blackness fit" (Act II, Sc. 1, line 133.)

"The very elements of this warlike isle
Have I to-night fluster'd with flowing cups" (Act II, Sc. 3, line 60.)

"Myself the crying fellow did pursue" (Act II, Sc. 3, line 235.)

"More of this matter cannot I report" (Act II, Sc. 3, line 245.)

"This broken joint between you and her hus-
and entreat her to splinter." (Act II, Sc. 3, line 333.)

"For tis most easy
The inclining Desdemona to subdue." (Act II, Sc. 3, line 352.)

"When devils will the blackest sins put on" (Act II, Sc. 3, line 363.)

This second Act, then, rather offsets any conclusion that might have been drawn from the sentence structure of Act I. What now
is the relation in Act III?

The third Act gives weight to the evidence of Act I, for here Othello's inversions again outnumber Iago's to a noticeable degree. The departures from normal word order in Act III to be found in the speech of Othello are 8 in number.

"These letters, give, Iago, to the pilot"
(Act III, Sc. 2, line 1.)

"This fortification, gentlemen, shall we see't?"
(Act III, Sc. 2, line 5.)

"If more thou dost perceive, let me know more;"
(Act III, Sc. 3, line 240.)

"My relief
Must be to loathe her"
(Act III, Sc. 3, line 268.)

"Prerogatived are they less than the base;"
(Act III, Sc. 3, line 275.)

"And, O you mortal engines, whose rude throats
The immortal Jove's dread clamours counterfeit"
(Act III, Sc. 3, line 355.)

"For nothing canst thou to damnation add".
(Act III, Sc. 3, line 374.)

"All my fond love thus do I blow to heaven".
(Act III, Sc. 3, line 446.)

"That handkerchief
Did an Egyptian to my mother give;"
(Act III, Sc. 4, line 55.)

Iago on the other hand uses but 1 inversion in the course of this whole Act and that is found in the third Scene at line 176,

"Good heaven, the souls of all my tribe defend
From jealousy!"
(Act III, Sc. 3, line 176.)

An examination of Act IV made on this basis fails to shed any light on the question for in this Act there is only
one inversion and that is found in the speech of Othello.

"The devil their virtue tempts and they tempt heaven"
(Act IV, Sc.1, line 8.)

There remains then only Act V. Here we find 9 unusual word groupings, all of which come from the lips of Othello. They are:

"Yet I'll not shed her blood
Nor scar that whiter skin of hers than snow".
(Act V, Sc.2, line 4.)

"That handkerchief which I so loved and gave thee
Thou gavest to Cassio"
(Act V, Sc.2, line 48.)

"Let me the curtains draw."
(Act V, Sc.2, line 103.)

"An honest man he is".
(Act V, Sc.2, line 146.)

"She with Cassio hath the act of shame
A thousand times committed."
(Act V, Sc.2, line 210.)

"Let it go all".
(Act V, Sc.2, line 244.)

"For nought did I in hate."
(Act V, Sc.2, line 293.)

"When you shall these unlucky deeds relate."
(Act V, Sc.2, line 339.)

"Nothing extenuate."
(Act V, Sc.2, line 340.)

Some of these particular examples are unique in this play and should be noted. The transposition of the adjective "whiter" from its normal position is not altogether unusual in Shakespeare but it is the only example to be found in this play though the changing of "all" from its usual place in the sixth example is somewhat akin to it in force. Examples 2, 3, 7 and 9 again illustrate the inversion which places an object before
the verb governing it while 5 and 8 exemplify the unusual placing of the object of a verb between its component parts. Example 4 is another illustration of the subject and complement of the verb "to be" preceding the verb.

It now remains to summarize this investigation for the play as a whole. In Act I there were 15 from Othello and 5 from Iago; in Act II there were 3 and 7; in Act III 9 and 1; in Act IV 1 and 0 and in Act V 9 and 0 respectively. The totals then of 37 from Othello's speech and 13 from Iago's lips do show a slight distinction which is heightened if Othello's total be weighted to 48 by multiplying by 1.31 to retain the equality of comparison.

There are 2 salient points to be noted from this comparison.

(1) In the first place the relative frequency of occurrence suggests that Shakespeare intended to make Othello speak in a somewhat more formal style--perhaps more stilted is not too strong--than Iago. This of course is quite in keeping with the relative stations of the two men. It does suggest that Iago's criticism of Othello's style as "a bombast circumstance" is not without foundation.

(2) Again, this investigation adds weight to the conclusions drawn from the study of classical references and figures of speech, namely, that there is a more grandiloquent quality to his speech. The comparative equality in this particular to be found in Act IV is again evidence of the influence exerted by Iago upon Othello at that point in the play. This marked influence of Iago upon Othello's idiom in Act IV has been noted several times before so that it need not be again elaborated here.
CONCLUSION.

The various examinations and comparisons which were outlined in the introduction to this essay have now been completed. The only task remaining, then, is that of testing, in so far as it is possible, the validity of the conclusions reached. As these have been stated at the end of each section of the examination it is not necessary to repeat them here in full. Mere re-iteration, moreover, would add nothing to the force of these results. How, then, may the validity of these conclusions be tested? One obvious test is to compare them with character studies made by various Shakesperian critics from other data. As the *Variorum Edition* offered the most complete summary of critical opinion upon the characters of Othello and Iago it has been the source of most of the material used here.

One of the most striking features of Iago's vocabulary that has been noted is its coarseness. Whether it be in the soil-derived words, the figures of speech, the use of rhyming couplets or in his expressions with a sexual connotation there is always about Iago's speech a coarseness--an "earthiness"--that is characteristic of him. This characteristic of his speech is a reflection of the quality of his mind in the opinion of Dowden who says:

"Assuredly the same malignant power that lurks in the eye and that fills with venom the fang of the serpent, would seem to have brought into existence Iago. 'It is the strength of the base element that
is so dreadful in the serpent; it is the very omnipotence of the earth. It is a divine hieroglyph of the demoniac power of the earth, of the entire earthly nature. Such is the serpent Iago.

(a) The Variorum Shakespeare--Othello--page 424.

This is a striking confirmation of the view expressed several times in the course of this essay that Iago is "of the earth--earthy." Hazlitt also noted this "base element" in Iago and, strangely enough, uses a very similar figure of speech to describe this quality. He says:

"His (Iago's) imagination rejects everything that has not a strong infusion of the most unpalatable ingredients; his mind digests only poisons."

(b) The Variorum Shakespeare--Othello--page 411-412.

Our investigation has shown that in almost every particular Iago's idiom is a relation of his imagination--"a strong infusion of the most unpalatable ingredients." Hazlitt in another place speaks of "the habitual licentiousness of Iago's conversation."

Hazlitt's use of the word "imagination" suggests another possible test for our conclusions. We noted in the study of Iago's use of prose, and also in his use of the rhymed couplet, an intellectual subtlety, and in his use of pronouns an indirectness of speech. What have other commentators to say of this particular quality of Iago? Naturally we look first to Hazlitt. He is most emphatic on this point.

"Iago, in fact, belongs to a class of characters, common to Shakespeare and at the same time peculiar to him; whose heads are as acute and active as their hearts are hard and callous."

(d) The Variorum Shakespeare--Othello--page 411.

Later in the same passage we find another very striking phrase
describing Iago as one "of diseased and intellectual activity".

We must not, however, depend entirely upon Hazlitt's views. Macaulay (a) also comments upon this alertness of mind in Iago when he speaks of:

"The readiness of his(Iago's) wit, the clearness of his judgment, the skill with which he penetrates the dispositions of others and conceals his own"--

A third verification of this particular phase of Iago's character if found in Campbell's dictum:

"Iago's learned spirit and exquisite intellect, happily ending in his own destruction, were as requisite for the moral of the piece as for the sustaining of Othello's high character."(b)

One more critical opinion of this point will suffice. It is to found in Schlegel. (c) This great German critic in a penetrating analysis of the character of Iago says:

"A more artful villain than this Iago has never been portrayed; he is complete master in the art of dissimulation; he is as excellent an observer of men as anyone can be who is unacquainted with higher motives of action from his own experience."

One of the most significant differences between the speech of Iago and that of Othello was noted in the use each made of speeches with a sexual connotation. In this particular, it will be remembered, Iago's usage greatly outnumbered that of Othello. Here, then, should be a dominant characteristic. What have the great critics of the past said? Dowden writes;

(a) Edinburgh Review 1827, Volume XLV, page 272—quoted in The Variorum Shakespeare--Othello--page 413.

(b) The Variorum Shakespeare--Othello--page 420.

"Iago, with keen intellectual faculties and manifold culture in Italian vice, lives and thrives after his fashion in a world from which all virtue and beauty are absent." (a)


A. W. Schelgel also comments very forcibly on this sex-ridden quality of Iago in his Lectures on Dramatic Art and Literature, where he writes:

"As in everything he (Iago) sees merely the hateful side, he dissolves in the rudest manner the charm which the imagination casts over the relation between the two sexes." (b)

(b) The Variorum Shakespeare—Othello—page 432.

Before leaving the character of Iago we should perhaps note the opinion of at least one French critic. In his Histoire de la Littérature Anglaise H. Taine says that Iago possesses:

"Une verve diabolique, une invention intarissable d'images, de caricatures, de saletés, un ton de corps de garde, des gestes et des goûts brutaux de soldat" (c)

(c) The Variorum Shakespeare—Othello—page 453.

We find then that the three chief conclusions we have drawn from a study of the speech of Iago are, in a measure at least, vindicated by similar conclusions reached by other methods of examination. The critical opinions quoted above sustain our conclusions that Iago is a man of subtle intellect and wit, of coarseness of speech and thought, of a predominantly sexual bias.

There remains now only the task of examining in a similar manner those conclusions we have drawn from our study of Othello. Here again we find a considerable body of critical opinion to support the results of this investigation into the habits of speech of the Moor.
From the comparison of the vocabularies as a whole, and particularly from the examination of the figures of speech we concluded that Othello was a man of learning and of imagination, as distinguished from a man of wit and subtlety. This view is confirmed by a number of commentators. Perhaps no one has stated this view more clearly than Edward Rose who writes:

"He (Othello) has a strong and healthy mind and a vivid imagination, but they deal entirely with first impressions, with obvious facts." (a)

(a) The Variorum Shakespeare--Othello--page 430.

A similar view is expressed in an excerpt from the Edinburgh Review of July 1849 which is quoted in the Variorum Edition.

"The highminded, chivalric, open, affectionate Othello". (b)

(b) The Variorum Shakespeare--Othello--page 421.

Throughout this investigation, in almost every comparison, we have noted a change in Othello's speech following the temptation by Iago. This change was noted more particularly in dealing with the figures of speech, with the sexual allusions and with the soil-derived words. This alteration of speech habits suggests a change in Othello's very nature. Several commentators have noted this duality in the character of Othello. He has been described in these words:

"He is a union not merely of dissimilar qualities but of dissimilar natures. He is a civilized barbarian" (c)

(c) The Variorum Shakespeare--Othello--page 421.

A somewhat similar description of the two-fold nature of Othello's character is to be found in Mrs. Jameson's Characteristics of Women. She describes the character of Othello in the following words:
"The character of Othello is, perhaps, the most greatly drawn, the most heroic, of any of Shakespeare's actors; but it is, perhaps, that one also of which his reader last acquires the intelligence. The intellectual and warlike energy of his mind, his tenerness of affection, his loftiness of spirit, his frank generous magnanimity, impetuosity like a thunderbolt, and that dark fierce flood of boiling passion, polluting even his imagination, compose a character entirely original, most difficult to delineate but perfectly delineated." (a)

A third critic who has noted this apparent contradiction in the character of the Moor is A. W. Schlegel. This great German commentator describes Othello in these words:

"He suffers as a double man; at once in the higher and lower sphere into which his being is divided". (b)

A third characteristic of the speech of Othello which we noted was the extravagance of language in the figures of speech and the more frequent inversions in the word order of his sentences. From these facts we concluded that Othello was gifted with a finer imagination than Iago, and that such rhetorical devices were in keeping with his Moorish blood. Dowden suggests this idea when he says:

"We might suppose that there were some special affinities between the soul of Othello and the lion of his ancestral deserts." (c)

Campbell also notes the barbaric quality in the mind of Othello which is reflected in the hyperbolic language of his figures of speech and in the violence of his language, after he had succumbed to Iago's tempting. Campbell writes:

"The Moor had been bred a barbarian and though his bland nature and intercourse with the more civili-
world had long warred against and conquered the half-natural habits of barbarism, yet those habits at last broke out and prevailed in the moments of his jealousy". (a)

(a) The Variorum Shakespeare--Othello--page 420.

It is these "half-natural habits of barbarism" that give to Othello's figurative language its grandiloquence and exaggeration. Finally we note that Schlegel also comments on this phase of the character of Othello. Schlegel has this to say of Othello's nature:

"We recognize in Othello the wild nature of that glowing zone which generates the most raging beasts of prey and the most deadly poisons, tamed only in appearance by the desire of fame, by foreign laws of honor, and by nobler and milder manners." (b)

(b) The Variorum Shakespeare--Othello--page 431.

These excerpts from various critical opinions upon the characters of Othello and Iago sustain, in each case, the main conclusions we drew from a critical study of the language and idiom of the Moor and his ancient. It is impossible to say upon what evidence each of these opinions was founded, but, it is safe to assume that all of them were not based upon language alone as ours have been. In view of this fact they offer a striking vindication of the belief that in this particular play, at least, there is, in Schücking's phrase, "a consistent and careful endeavor to observe a strict harmony in the relation of character and language". (c)

(c) L.L. Schücking--Character Problems in Shakespeare's plays London--1922. pg. 86.
APPENDIX A

(1) Words common to Iago and Othello.

<table>
<thead>
<tr>
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fool
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forbid
forever
forget
forth
fortune
foul
frank
free
freely
fresh
friend
fright
from
fruit
full
function

- H -
ha
hand
handkerchief
hang
haply
happiness
harm
hate
have
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hear
heart
heaven
heavenly
hell
hence
her
here
herself
high
him
his
history
hither
ho
hold
home
honest
honesty
honour
honourable
hope
hour
house
house-wives
how
humbly
hunt
hurts
husband
instruments
into
invention
is
isle
it
itself

- J -
jealous
jealousy
journey
Jove
joy
judgment
just

- K -
keep
kill
kiss
know

- L -
labour
lady
laugh
lead
learn
least
leave
lend
less
lest
let
letters
lie
lie(recline)
lieutenant
life
light
like
like(adv.)
linger
lips
little
live
lock
look
lord
lose
love
low
lust

- M -
mad
make
malice
man
marry(v)
master
matter
may
me
mean(v)
means(n)
meet
mercy
merits
messenger
methinks
Michael
mind
mine(p)
mine(n)
minister
mistress
mock
moment
money
monkey
monster
monstrous
Montano
mood
more
mortal
most
motion
mouth
move
much
murder
must
my
myself

- G -
gender(v)
general
gentle
gesture
get
gift
give
glad
glorious
go
goat
good
goodly
goodness
goodnight
grace
grant
great
grounds
grow
guard

- I -
I
Iago
idle
if
impediments
importune
in
incline
indeed
instant

- N -
naked
name
napkin
nature
nay
near
need
neigh
never
next
thousand, waste, yes
three, way, yet
throw, we, you
thus, weak, young
thy, wear, your
thyself, web, yourself
till, weed, youth
time, weep

to, welcome
together, well
to-morrow, wench
tongue, were
to-night, what
too, when
top, where
touch, wherein
town, whereof
tribe, whereon
trick, which
true, while
truly, whip
trumpet, whisper
trust, whiten
tune, who
Turks, whore
turn, whose
two, why

-U-
unknown, will(shall)
up, win
upon, wind
us, wise
use, wish
ut

-V-
valiant, with
Venetian, withdraw
Venice, within
very, without
vile, witness
villain, woman
villainous, woo
violent, word
virtue, work
visage, world
voice, worst
vow, worth

-W-
want, would
wanton, wrong
war
was, -Y-
year
(2) Words peculiar to Othello.

Abandon, absolute, acceptance, accommodation, accumulate, ache, acquaintance, add, admirable, adversities, affliction, afraid, agonize, ah, a-killing, alabaster, alacrity, albeit, Aleppo, ambition, amen, amiable, among, amongst, amorous, ancient(adj.), answer, anthropophagi, antique, antres, anybody, anything, Arabian, argue, arm(verb), article, ask, aspic, assault, assay, attendant, attention, avaunt, 

Bawd, bawdy, bear, beckon, beg, begrimed, being, bending, beneath, besort, bethink, betray, big, blotted, blowing, blown, boast, boding, book, born, bosom, bounteous, boyish, brave, brawl, breach, bright, brimful, brimstone, broil, brow, butt, 

Caitiff, camp, cannibals, capable, captivity, care, carve, castigation, castle, cell, challenge, chamber, chamberers, chaos, charmer, chastity, cheeks, cherubim, choke, chrysolite, churl, cinders, circumcised, circumcision, delations, cistern, climb, closet, coffers, cold, collied, commit, commonly, company, complaints, complex, comply, compot, compulsive, conception, concerning, confession, conjuration, consent, conserve, conspire, contract, control, conversation, conveyance, cords, corner, corrupt, cough, crave, crocodile, crime, cruel, cunning, current, curtains, customs, damages, dealings, death-bed, decline, deeds, deferred, defunct, demerits, demi-devil, deny, depth, deserts, destiny, devour, devout, dew, Dian, dilate, dine, direction, disastrous, discard, discern, discard, discourse, discretion, disembark, disloyal, dismayed, dismiss, dispatch, disports, disposition, dispersal, dismiss, distressful, domestic, double-damned, doubtless, dread, dreadful, drop, drugs, drum, dry, duck, dire, dullness, dungeons.
-E-
earest
ear-piercing
earth
ebb
echo
eclipse
e'er
Egyptian
either
emperor
ensue
entire
entirely
estimation
eternal
example
exceeding
excelling
exchange
exhibition
expostulate
exsufflicate
extent
extend
extenuate
extreme
extremity

-F-
fable
faintly
fan
fancies
fasting
fatal
feathered
feats
feet
fife
fight
filthy
fine
flame
flinty
flood
foe
foregone
forehead
foreground
forged
forge
forked
forthwith
forty
fountain
fraught
front
fruitfulness
fulsome
furnish
fury
-G-
garnered
gate
girl
gladly
globe
gloves
gracious
gratify
grave(noun)
grave(adj.)
gravity
greedy
great
grieving
grim
groan
growth
guides
gulfs
gum
-H-
haggard
hair
hair-breath
hallowed
happy
hardness
harsh
haste
heart-strings
heat
heavy
heed
Hellespont
helm
hem!
heraldry
hideous
hie
hills
hinge
hint
holla
hollow
honey
horned
horrible
horrors
hot
house-affairs
huge
human
humble
hundred
hurl
hush
hypocrisy
-I-
ice-brooks
icy
ill-starred
imminct
immortal
imports
impudent
Indian
indign
infected
inference
insolent
instructions
insupportable
intentionally
invest
invited
iteration
-J-
jesses
jot
justice
-K-
key
kneel
knives
knot

-L-
last
late
levels
lewd
liar
liberal
lift
light-winged
liquid
loathe
loop
lovely
lust-stained
-M-
magic
maiden
malignant
manage
mandate
manifest
marble
marriage
mask
medicinal
melting
memory
merciful
merry
messes
mighty
mince
minion
minx
misery
misgive
modesty
moist
monumental
moon
mother
mummy
murderer
musician
mystery
-N-
natural
needful
needle
neither
new
newly
niece
night-brawler
numbered

-O-
obedient
occupation
occular
o'er
-U-
unauthorized worms
unblest worthiness
unbonneted wrath
uncle wretch
understand write
undertake wrought
unfold
unhoused -Y-
unlace yawn
unlucky ye
unmoving yield
unprepared yond
unprovide
unreconciled
unshunnable
unused
unvarnished
utmost

-V-
vain
vale
vapour
vast
vengeance
veritable
virtuous
virtuously
vital

-W-
waken
walk
warrior
wash
water
weapon
weed-painted
weigh
whence
wherefor
whisper
whistle
whole
wide
wild
wink
wisely
withal
wither
wonder
wondrous
wont
worldly
(3) Words peculiar to Iago.

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unforced    zounds
unjustly    -V-
unless      valour
unmake      vehement
unnatural   venial
unsympathetic unsuiting
unsure      vexation
unswear     vicious
unsure      violence
unsuiting   voluble
usurp       voluntary
utter       vomit

-warlike  -W-
warrant     warrant
wary        wary
watch       warlike
whereinto   watch
whereunto   whereinto
whereto     whereunto
whether     whereto
whilst      whether
wholesome   whilst
wight       wholesome
wildcats    white
winter      wildcats
wipe        winter
wisdom      wipe
wolf        wisdom
womb        wolf
worse       womb
wound       worse
wretched    wound
wring       wretched
writ        wring
wronger     writ

-y-
yell