

and quotes Cicero's "Stellarum globi." Whatever they may be in nature, the stars in art, on the authority of Cicero himself, were *globi*, "orbs," bowls, "patines." And the symbol for brightness is gold, whether stars in fact are bright like golden bowls, or like silvery points—or whatever they are bright like. Shakspeare was constructing a beautiful figure, not photographing nature. He who is so literal-minded as to be disturbed by such a trivial detail deserves to miss the irradiant beauty.

I believe it is clear that in some way Shakspeare had acquired a firm and lasting knowledge of at least the first two, the fourth, and the sixth books of the *Aeneid*. Professor Root finds from a study of Shakspeare's classical mythology that,

Only three episodes of the *Aeneid* seem to have made a deep impression on Shakespeare—the account of the fall of Troy with the stratagem of Sinon and the death of Priam [Bk. II], the grief of the forsaken Dido [Bk. IV],¹¹⁸ and the infernal machinery of Vergil's Hades [Bk. VI].¹¹⁹

The infernal machinery is from the sixth book; the remainder from the second and fourth. Our instances exactly supplement this framework in all cases. And these instances belong to no individual. They are the winnowings from the observations of a long succession of scholars. The two types of evidence confirm each other into certainty. Professor Root is certainly correct when he says,

The story of Dido in *Aen.* I-IV must have been familiar to Shakespeare from his boyhood. The allusions are numerous and substantially accurate.¹²⁰

Our instances make it clear that at least part of this knowledge was directly from the Latin. Such a knowledge Shakspeare should early have acquired in grammar school. If not there, then where? Certainly not from Phaer and the other translators.

Most likely Shakspeare had mastered much more than the first four and the sixth books, but later found use principally for the parts which concerned the fall of Troy and the love story of Aeneas and Dido. It was the second and fourth books which Surrey translated, and the first four upon which Stanyhurst operated. Hayne had prepared a construe of the first six books for his boys at Merchant Taylors' before 1611.¹²¹ Intensive drill in grammar school was probably

¹¹⁸ The final speech of Dido to Aeneas is marked by a contemporary in Thomas Nashe's copy of Phaer's translation (1558, K2v-K3r) in the British Museum, these being the only contemporary marks I have noted except an inking out of Queen Mary's title to be "defendoure of the faithc." ¹¹⁹ Root, *Classical Mythology*, p. 4.

¹²⁰ Root, *Classical Mythology*, p. 56. ¹²¹ See Vol. I, p. 400.