GRACE AND RUDE WILL: THE CONTRARY STATES OF THE HUMAN SOUL IN SHAKESPEARE

GRACE AND RUDE WILL: THE CONTRARY STATES OF THE HUMAN SOUL IN SHAKESPEARE

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". . .the cool and temperate wind of grace
O'erblows the filthy and contagious clouds
Of heady murder, spoil and villainy."

Henry V, III, iii, 30-32

To my fiancée

P R E F A C E

All references in this thesis to the text of Shakespeare's plays are cited from Shakespeare, The Complete Works, edited by G. B. Harrison (New York: Harcourt, Brace and Company, 1952). The brevity of the list of secondary material is due to the nature of this thesis, which is an attempt at an independent interpretation. I have not ignored the large body of critical books and essays on the plays, although their influence on this study may generally have been unconscious.

My thanks are due to Professor B.A.W. Jackson, my thesis supervisor, whose perceptive comments and kindly criticisms have provided welcome guidance at each stage of the exercise. I can make only a token acknowledgement of my fiancée's part in this thesis. Her patience and help, during a rather confusing time in our life, made the writing a delight rather than a burden.

Welland
January, 1971.

A.C.P.

I

INTRODUCTION

The Elizabethan concept of man as the nexus et naturae vinculum--the knot and chain of nature--and as being basically ni ange ni bête but rather a combination of both, deserves attention in the early part of this paper. We shall thus arrive at a viewpoint concerning man's innate potentialities, his middle and ideal state in the unified scheme of things, his role as a creature superior to animals and inferior to angels, but at the same time possessing certain qualities common both to the superior and inferior beings. Man's Intellect and Will, the faculties that link him to the angelic order, are the means whereby he can discover truth and desire good, as well as the representatives of the fundamental source of his judicious thinking, his ability to discern and to love what is "right". By virtue of this semi-divine nature, man is said to have a "rational soul". While the early sixteenth-century philosophers expressed optimism based on this notion of man's intrinsically refined nature, another school of thought at the close of the century was shaking the established belief to its foundation, as philosophers like Montaigne and Machiavelli, particularly the latter, were advocating views about man's preponderant bestiality and his lapsarian nature. The famous eighteenth chapter of

The Prince, for instance, stresses man's urgent need to use "force", the cunningness of the fox, the ruthlessness of the lion, as the best means of "protection" and "self-defence" in the world; he has to "use both the beast and the man. . .the one without the other is not durable".[1] Machiavelli's conception obviously presupposes man's "badness", not only the ruler's ability to uphold the law without overt action, but also his readiness to resort to brutal violence if the first method fails. The philosopher goes on as follows: "Thus it is well to seem merciful, faithful, humane, sincere, religious, and also to be so; but you must have the mind so disposed that when it is needful to be otherwise you may be able to change to the opposite qualities. And it must be understood that a prince, and especially a new prince, cannot observe all those things which are considered good in men, being often obliged, in order to maintain the state, to act against faith, against charity, against humanity, and against religion. And, therefore, he must have a mind disposed to adapt itself according to the wind, and as the variations of fortune dictate, and, as I said before, not deviate from what is good, if possible, but be able to do evil if constrained."[2] In other

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1 Niccolo Machiavelli. The Prince, and The discources. Translated and with an introduction by Max Lerner. New York: Modern Library, (1950). Page 64.

2 Ibid., p. 65.

words, man's "rational soul", which is for law and justice only, constitutes to Machiavelli one aspect of the ideal man, the other aspect being his animal spirit expressive of force, hate, uncontrolled sense and devouring appetite. The word "lion", as used by Machiavelli, is important in this connection. T. Spencer sums up the prevalent philosophy of the time in the following words:

> The hierarchy of the souls is closely parallel to the hierarchy of the cosmos, and just as in the cosmos there is a sublunary and a celestial region, so in the psychological hierarchy there is a physical and a spiritual region--a world of sense, and a world of intellect.[3]

The senses and the passions belong to the bestial; the Intellect and Will to the celestial; and man unites these opposite forces in his own inner being.

Commenting on the "poison" and "medicine" of the magic plant in Romeo and Juliet, the Friar makes a revealing statement about the opposite forces coexisting in the human psyche:

> Two such opposed kings encamp them still
> In man as well as herbs, grace and rude will;
> And where the worser is predominant,
> Full soon the canker death eats up that plant.[4]

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[3] Theodore Spencer. Shakespeare and the Nature of Man. Second edition. New York: MacMillan Company, (1961). Page 11.

[4] Romeo and Juliet, II, iii, 27-30. This and other plays mentioned in this paper are from The Complete Works of Shakespeare by G. B. Harrison.

The lapsarian man possesses neither "grace" alone like the angelic hierarchy, nor "rude will" alone like the animals, but actually combines both of them in his inner self. His "grace" connotes the light of Intellect and the Will he possesses, both of which render him capable of the faculty of reason and the feeling of love; his "rude will", on the other hand, denotes his deterioration after the original sin, his bestial state expressive of energy and hate. It is this marriage of the complementary pair that constitutes the strength of the ideal lapsarian man in life. To put it briefly, the angel and the beast coexist in his psyche.

The psychic balance of contraries will be the central theme of my thesis, and we shall find out how Shakespeare treats this problem in the pictures of his main characters who either succeed or fail in their respective walks of life. We shall notice in the successful characters a clear interaction of Grace (by which I shall invariably mean Reason and Love) and also Rude Will (that is Energy and Hate). As for those personages whose moral being is entirely predominated by the "worser" characteristics, those of Rude Will, we shall see how they always meet their doom.

The questions we must answer are: how can a man love and hate at the same time? How can sound judgement and brutal force coexist in a man's bosom? Let us postpone them for the time being and take a look at Shakespeare's own use of the

terminology which deals with this psychological concept. First listen to Lady Macduff commenting on her husband:

> Wisdom! to leave his wife, to leave his babes,
> His mansion and his titles, in a place
> From whence himself does fly! He loves us not
> . . . . . .
> All is the fear and nothing is the love,
> As little is the wisdom, where the flight
> So runs against all reason.[5]

She connects love and reason to the "natural touch", and fears her husband may have lost it by turning "traitor" to his better nature. On the other hand, in his attempt to cover up his evil intents and appear to the world what he basically is not, Macbeth feigns that he has these two chief qualities. He thus tries to justify his murder of the two chamberlains as follows:

> The expedition of my violent love
> Outrun the pauser reason.[6]

Macbeth's nature has, in effect, undergone a "breach" for ruin's wasteful entrance; it is motivated by "rude will" in pursuance of dark and selfish designs, and is simply incapable of those noble qualities he professes to have.

Shakespeare repeatedly uses the word "reason" in Julius Caesar as an ironic indication of Brutus' faulty judgement as leader of the conspiracy and later on as general. Brutus' statement that he "loved" Caesar when he killed him,

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[5] Macbeth, IV, ii, 6-14.

[6] Ibid., II, iii, 116-117.

and had "reason" in doing so, altogether fails to convince Mark Antony. The words also appear in Arviragus' statement in Cymbeline: "Love's reason's without reason."[7] Richard III heralds the bloody programme of his reign with an appeal to a perverted judgement and a total disregard of love:

> Then, since the Heavens have shaped my body so,
> Let Hell make crooked my mind to answer it.
> I have no brother, I am like no brother;
> And this word "love", which greybeards call divine,
> Be resident in men like one another,
> And not in me.[8]

He chooses Hell, or a reversion from goodness, and disavows his celestial being.

When renouncing his divine birthright, notably the attributes of "reason" and "love", as Shakespeare clearly demonstrates, man becomes identical to a destructive animal, indiscriminately impelled by "energy" and "hate". His psychological hierarchy is shattered and becomes, in effect, similar to the rule of chaos in the cosmic hierarchy after the overthrow of degree. Let Ulysses in Troilus and Cressida explain it for us:

> And the rude son should strike his father dead.
> Force should be right, or rather, right and wrong,
> Between whose endless jar justice resides,
> Should lose their names, and so should justice too.
> Then everything includes itself in power,
> Power into will, will into appetite,
> And appetite, a universal wolf,
> So doubly seconded with will and power,
> Must make perforce a universal prey,
> And last eat up himself.9

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7 Cymbeline, IV, ii, 22.

8 Henry VI, Part III, V, vi, 78-83.

9 Troilus and Cressida, I, iii, 115-124.

Filial love changes into deadly hate in the example of the son assassinating his own father; judicious thinking, along with its ability to distinguish between right and wrong, has also disappeared so that the individual, impelled by his hatred for others and an insane judgement, puts his physical force in the service of Evil and finally overcomes himself. It is this self-consuming spirit of energy and hate that temporarily dominates Romeo's world, turning him into "passion's slave", as he offers to stab himself after having slain Tybalt. The Friar warns him against it:

> thy wild acts denote
> The unreasonable fury of a beast.
> . . . . . .
> Hast thou slain Tybalt? Wilt thou slay thyself?
> And slay thy lady that in thy life lives,
> By doing damned hate upon thyself?[10]

It is reason and love that save the situation. The Friar's "good counsel", turning his mind to Juliet's "love", soon counteracts his blind frenzy and exerts the same restorative effect upon him as medicine would on a poisoned body. The ideal man for Hamlet is one like Horatio:

> bless'd are those
> Whose blood and judgement are so well commingled
> That they are not a pipe for fortune's finger
> To sound what stop she please. Give me that man
> That is not passion's slave, and I will wear him
> In my heart's core--aye, in my heart of heart,
> As I do thee[11]

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10 Romeo and Juliet, III, iii, 110-118.

11 Hamlet, III, ii, 73-79.

--an instance of man's fullness of being with the specific function, reason, governing the passions which spring from the senses he shares with the animals, those beings below him in Nature's hierarchy and to whose level he tends only too easily to fall.

Grace--mostly discernible through man's susceptibility to reason and love--and Rude Will--in other words, his brute capacity for energy and hate--, are the fundamental contraries of the human soul which Shakespeare is fully aware of. In his profound knowledge of man and human life, he realises that the individual whose psychological hierarchy is governed by these mighty opposites holds an unassailable place in this dangerous world of ours. The essentially bestial creatures like Iago, Edmund, Cornwall, Richard III, invariably meet their doom. The broad perspective of life in Shakespeare's plays constantly suggests that the ideal man intrinsically and simultaneously wields the contrary forces of Grace and Rude Will, Heaven and Hell. Reason and love restrain his bestial propensities, but in circumstances that urgently call for physical energy and the feeling of hate we see him capable of those too.

II

One good representation of supreme strength is found in the portraiture of Orlando in As You Like It, where the hero's noble qualities--"he's gentle, never schooled and yet learned, full of noble device, of all sorts enchantingly beloved"[1]--are coupled with their powerful opposite, notably an unmatchable physical energy in overcoming the hitherto invincible wrestling champion, Charles. It is the union of these contrary forces that distinguishes him from other individuals, and culminates in the ability to conquer Evil. The "gilded snake", symbol of Evil, feels his superiority at the mere sight of him, "unlinks itself and slips away" from Oliver. The overpowering force of love for his wicked brother and his defeat of the "lioness",[2] another symbol of Evil, are again Shakespeare's example of a man's exceptional achievement when he possesses the qualities of Grace and Rude Will. Evil is simply powerless against Orlando and other men of his type, as we shall discover. They are more dangerous than danger itself, to use a Shakespearean phrase.

Henry V likewise demonstrates this potentiality. Addressing, for instance, the Harfleur governor in a final attempt to bring about the peaceful capitulation of the

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1 As You Like It, I, i, 172-174.

2 Ibid., IV, iii, 108-133.

town, he proceeds to explain what will happen in the event of their refusal to surrender:

> The gates of mercy shall be all shut up,
> And the fleshed soldier, rough and hard of heart,
> In liberty of bloody hand shall range
> With conscience wide as Hell, mowing like grass
> Your fresh-fair virgins and your flowering infants.[3]

Previously he had exhorted his soldiers to give free rein to "hard-favoured rage", a "tiger-like" fierceness, breaking loose from the sovereignty of "fair nature"; and now he bids the French governor beware of it:

> Whiles yet the cool and temperate wind of grace
> O'erblows the filthy and contagious clouds
> Of heady murder, spoil and villainy.
> If not, why, in a moment look to see
> The blind and bloody soldier with foul hand
> Defile the locks of your shrill-shrieking daughters,
> Your fathers taken by the silver beards
> And their most reverend heads dashed to the walls,
> Your naked infants spitted upon pikes
> Whiles the mad mothers with their howls confused
> Do break the clouds.[4]

The two speeches give a clear indication of the dual psychic forces I have discussed before and which Henry V fully realizes are at work in his own bosom. Man's animality with all its ruthless and bloody disposition is firmly subjected to the rule of mercy. Grace counteracts all his villainous tendencies, and thus raises him above his animal station. The "blind and bloody soldier with foul hand" is

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3 Henry V, III, iii, 10-14.

4 Ibid., III, iii, 30-40.

one who temporarily finds himself under the swaggering influence of rude will. He is an instrument of hate, devoid of moral judgement and relying solely on physical brutality. Harry's character is motivated by these opposite impulses. In a speech to Thomas of Clarence, his father formerly acquiesced in it:

> For he is gracious if he be observed.
> He hath a tear for pity, and a hand
> Open as day for melting charity.
> Yet notwithstanding, being incensed, he's flint,
> As humorous as winter and as sudden
> As flaws congealed in the spring of day.[5]

In fact, the untiring energy he shows in harassing the French and subjugating them, the "swift wrath" with which he beat the "never-daunted Percy"[6] to the ground are in line with the sparks of his royal nature, and suggest intrinsic power to conquer and command. Besides ensuring the country's respect abroad, such a spirit also denotes mighty strength against the retrogressive forces of insurrection at home and the continuance of peace and order. The way in which he tracks down and sternly punishes the traitors Scroop, Cambridge, and Grey is a case in point. Shakespeare's picture of the young princes in Cymbeline similarly seeks to reinforce the notion of their diverse capabilities and

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[5] Henry IV, Part II, IV, iv, 30-35.

[6] Ibid., I, i, 109-110.

the idea that they are born to rule. Bellarius comments on them as follows:

> They are as gentle
> As zephyrs blowing below the violet,
> Not wagging his sweet head, and yet as rough,
> Their royal blood enchafed, as the rudest wind
> That by the top doth take the mountain pine
> And make him stoop to the vale. 'Tis wonder
> That an invisible instinct should frame them
> To royalty unlearned, honor untaught,
> Civility not seen from other, valor
> That wildly grows in them but yields a crop
> As if it had been sowed.[7]

This speech follows the incident of Cloten's death at Guiderius' hands and the latter's realization that it is only legitimate to quell malicious foes before they affect oneself:

> Yet I not doing this, the fool had borne
> My head as I do his.[8]

Arviragus' regret that he had no share in the killing: "I love thee brotherly", says he to his brother, "but envy much/ Thou hast robbed me of this deed,"[9] serves to bring him on a par with his brother, and is equal evidence of the bruising irons of wrath that Shakespeare wants to associate with the royalty of nature.

In his treatment of Henry V, Guiderius and Arviragus, the dramatist does not fail to outline the force of moral judgement and love inherent in their inner being. Thus,

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[7] Cymbeline, IV, ii, 171-181.

[8] Ibid., IV, ii, 116-117.

[9] Ibid., IV, ii, 158-159.

Harry's awareness of the Chief Justice's importance in the legal administration of the realm, and his self-submission to his "well-practised wise directions",[10] even though he himself once suffered his severity for transgressing the rules; his speech to a few of his soldiers where he stresses the divine justice underlying man's fate on the battlefield; Canterbury's trance on hearing him "reason in divinity. . . debate of commonwealth affairs" or other political issues--[11] these indicate the moral judgement he exercises in his control of the state, and favourably compare with Belarius' own description of the princes in "their thoughts do hit/The roofs of palaces".[12] On the other hand, Harry's sincere confession of his "love, and filial tenderness"[13] towards his father, and his love for princess Katherine of France--like Guiderius' and Arviragus' repeated expressions of love for Imogen, even before realizing she is their sister--serve to emphasize the presence of Grace in their psyche.

Bolingbroke, later on King Henry IV, also shows this psychic strength. His invasion of England apparently for the sole purpose of claiming his rightful patrimony and having his banishment repealed, his quiet composure during the

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10 Henry IV, Part II, V, ii, 121.

11 Henry V, I, i, 38-45.

12 Cymbeline, III, iii, 83-84.

13 Henry IV, Part II, IV, v, 39.

abdication scene where he does not say much but willingly ascends the throne with the air of subscribing to the national wish and accepting a position left vacant, suggest practical sagacity, the reflective, diplomatic mind of a man who knows how to adapt himself to circumstances and enlist popular support. In his attempt to impart some wise principles to Hal, he reveals the good judgement governing his general mode of behaviour:

> By being seldom seen, I could not stir
> But like a comet I was wondered at,
> That men would tell their children, "This is he."
> Others would say, "Where, which is Bolingbroke?"
> And then I stole all courtesy from Heaven,
> And dressed myself in such humility
> That I did pluck allegiance from men's hearts,
> Loud shouts and salutations from their mouths,
> Even in the presence of the crowned King[14]

and before his death he gives him the following judicious instructions destined to wipe away from the nation's mind the "by-paths and indirect crook'd ways" by which he came to power:

> Therefore, my Harry,
> Be it thy course to busy giddy minds
> With foreign quarrels, that action, hence borne out,
> May waste the memory of the former days.[15]

Yet, deep down in this searching thinker and astute politician beats a loving, sympathetic heart, deeply concerned with national well-being. His opening speech in Henry IV, Part I, exudes his profound longing for peace in the mother-land hitherto cruelly tortured by interminable civil broils:

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[14] Henry IV, Part I, III, ii, 46-54.

[15] Henry IV, Part II, IV, v, 134.

No more the thirsty entrance of this soil
Shall daub her lips with her own children's blood.
No more shall trenching war channel her fields,
Nor bruise her flowerets with the armed hoofs
Of hostile paces.[16]

Further on, he again echoes his patriotic love in

O my poor kingdom, sick with civil blows![17]

His unceasing qualms of conscience following Richard II's murder, which he wished but did not design, also serve to distinguish him from the ruthless Shakespearean machiavels.

Side by side with his mild and calm disposition we notice his readiness for violence whenever his royal authority is bypassed or trampled upon. He thus addresses Hotspur and other reactionary Earls:

My blood hath been too cold and temperate,
Unapt to stir at these indignities,
And you have found me; for accordingly
You trend upon my patience. But be sure
I will from henceforth rather be myself,
Mighty and to be feared, than my condition,
Which hath been smooth as oil, soft as young down,
And therefore lost that title of respect
Which the proud soul ne'er pays but to the proud[18]

and rounds off his first ominous warning to them as follows:

Send me your prisoners with the speediest means,
Or you shall hear in such a kind from me
As will displease you. . . . . .
Send us your prisoners, or you will hear of it.[19]

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16 Henry IV, Part I, 5-9.

17 Henry IV, Part II, IV, v, 134.

18 Ibid., Part I, iii, 1-9.

19 Ibid., Part I, V, iii, 120-124.

The mighty opposites of his soul again assert themselves in his desperate appeal to Worcester for peace:

> We love our people well, even those we love
> That are misled upon your cousin's part.
> And, will they take the offer of our grace,
> Both he, and they, and you, yea, every man--
> Shall be my friend again, and I'll be his.
> . . .But if he will not yield,
> Rebuke and dread correction wait on us,
> And they shall do their office.[20]

When verbal negotiations and "terms of love" prove fruitless, he resorts to the battle-field solution, intransigently resolved to crush the rebels. His dispatch of his son John and Westmorland to nip the uprising in York, while he himself and Hal will make for Wales to encounter another revolutionary faction, again illustrates his relentless energy when circumstances require it, and his comment tersely captures this spirit of his:

> Rebellion in this land shall lose his sway,
> Meeting the check of such another day.
> And since this business so fair is done,
> Let us not leave till all our own be won.[21]

Henry VIII, another worthy deputy of God in the commonwealth of the "other Eden, demi-paradise", also grapples with critical situations successfully. His effective government likewise consists of the power to safeguard his royal

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[20] Ibid., Part I, V, i, 104-112.

[21] Ibid., Part I, V, v, 41-44.

authority, to detect and lop away the noisesome weeds and superfluous branches that impede England's blossoming fruition. His emergence in the full panoply of kingship and his role as benevolent protector are marked by a clear perception of reality[22] and also a certain approximation to Wolsey's "wolf-like" characteristic, significantly suggested in the similar stage direction describing Wolsey as "fixing his eye"[23] on his prospective victim Buckingham, and later on being paid back in his own coin when "Exit King, frowning upon the Cardinal".[24] Wolsey immediately likens Henry's look to that of a "chafed lion", and the king's superb strength manifests itself in his words to the council: "To me you cannot reach",[25] as he powerfully intervenes in favour of Cranmer whom he "loves".[26]

My survey of Shakespeare's characters has so far projected one major point into clear perspective: man at his best possesses reason, or "best judgement" as Othello calls it,[27] and love, and also the ability to hate, together with the practical energy that goes with chastising the object of hatred; Richmond terms it the "bruising irons of wrath".[28]

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22 Henry VIII, II, iv, 133-143.

23 Ibid., I, i.

24 Ibid., III, ii.

25 Ibid., V, iii, 126.

26 Ibid., V, iii, 158.

27 Othello, II, iii, 206.

28 Richard III, V, iii, 110.

To hate Evil in all its forms is to be forearmed against its raid from outside and to be ready to fight it off. It is this spirit that stirs Orlando against the lioness, Henry V against the three traitors, Guiderius against Cloten, Henry IV against the forces of insurrection, Henry VIII against Wolsey.

In contrast to the intrinsic strength of the characters discussed above, I shall devote the rest of this section to a close assessment of those characters whose mode of behaviour reflects the predominance of the "worser" force. Under the latter category falls such a personage as Othello who gradually deteriorates into an instrument of hate and destruction, and eventually behaves like the self-consuming wolf. As for Iago, Richard III and Shylock, we may consider them as thoroughly villainous throughout our acquaintance with them. Rude Will invariably prevails in their inner being, while in the example of, say, Coriolanus, such a force holds solely sovereign sway only temporarily.

We see Othello first, on the night of his elopement, in full command of his reason and in calm exercise of his authority. The volcanic depths of his nature, the strong primitive instincts of his race in him, approximating to the blood-curdling barbarism of the "Cannibals and Anthropophagi", are all safely mastered by the government of reason and the discipline of military service. His response to Desdemona's "love" and "pity" is evidence of his gross inward animality

having come to terms with ennobling human values:

> She loved me for the dangers I had passed,
> And I loved her that she did pity them.[29]

Deep down in Othello's person lurks a barbaric anti-life force akin to chaos, death and darkness, as the dramatist shows later on. The marriage with Desdemona, however, represents his susceptibility to a second force, one that strives for order, community, love and light. Just as Iago stands for chaos, hate and darkness, Desdemona epitomises harmony, love and light, while Othello dwells on the isthmus of the middle state, as it were, uniting the two opposite moral poles in his own self. Hence the source of his indomitable strength, his "perfect soul".[30] His attitude to Brabantio in which he shows a great deal of self-control and moral firmness illustrates the result of this combination of contraries. He receives the most trying insults:

> O thou foul fiend, where hast thou stowed my daughter,
> Damned as thou art, thou hast enchanted her.
> . . . . . .
> Whether a maid so tender, fair and happy,
> . . . . . .
> Would ever have, t'incur a general mock,
> Run from her guardage to the sooty bosom
> Of such a thing as thou, to fear, not to delight[31]

--which yet cannot ruffle his spirits nor stir him to any

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29 Othello, I, iii, 167-168.

30 Ibid., I, ii, 31.

31 Ibid., I, ii, 62-71.

brutal retaliation, but, conscious of his physical strength[32] and at the same time staunchly supporting law and order in the human community, he consents, along with his detractor, to refer the whole case to the Duke: "What if I obey?"[33] he says. After he has calmly exonerated himself of Brabantio's charge of sorcery, we hear the Duke speak of him as best qualified to defend the weak Cypriots against "the general enemy Ottoman". In fact, not only is he the strongest man to combat Evil, but actually exemplifies Shakespeare's outstanding model of a man at the height of bodily and spiritual power, able to safeguard weak humanity from the assault of its mortal enemy. He knows "the fortitude of Cyprus"[34] better than anyone else, as the Duke puts it.

Our first impression of Othello, then, confirms our impression of an ideal man with highly commendable qualities, but while we admire his remarkable traits, such as his staunch physical energy, his love for order and his reversion against the Turks--in other words, against Evil itself--we at the same time have a premonition that the apparently sure foundation of his world will soon fall apart. It is mainly to excite this dual feeling in the audience that the dramatist weaves Iago intimately into the Othello universe from the very outset. His belief in Iago's "trust and honesty" sharpens our fear for his fate as intensely as does Timon's excess of generosity

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[32] Ibid., I, ii, 82-83.

[33] Ibid., I, ii, 87.

[34] Ibid., I, iii, 222.

towards the "affable wolves", his so-called friends. It constitutes a fault of judgement on the hero's part, a certain inability to distinguish between appearance and reality. Herein lies Othello's main weakness, that which will wreck his whole life.

Torn between his absolute love for Desdemona and a certain attraction to Iago, an act of will is required of him: either to maintain his stable psychic position whereby his diabolical, Iago-like nature is kept in abeyance by the sovereignty of love that his wife represents, or else yield completely to Iago, forsake Desdemona and allow darkness to take full possession of soul and body; either to be or not to be. It is towards this momentous event and the consequences that the whole play moves. To grasp the meaning of the play's movement in connection with Othello and other Shakespearean heroes as well, it is important to understand the significance of Evil that the dramatist tries to convey. Let us first look round and see what Iago is doing in the Moor's entourage, and its import to the whole tragedy.

Iago, the master technician of Evil, launches into action in the very opening scene, relentlessly determined to have his vengeance on Othello for having baulked him of his ambitions by nominating Cassio as lieutenant. To accept the allegation that Cassio is a mere "bookish theoric" or as unworthy of the new appointment as Iago wants us to believe, is

to miss Shakespeare's point. At any rate, the play itself does not betray any inadequacy of this sort in Cassio whenever he is in control of his senses, so that I take Iago's word for it as sceptically as I take Cassius' claim that he once saved Caesar from drowning. Bent on disrupting the prevailing social order, both Iago and Cassius need an excuse for it and quickly seize what they consider as the first propitious occasion. Cassio's nomination becomes Iago's cue for action, just as Caesar's proposed coronation is Cassius' favourable moment to influence Brutus against the leader of Rome. After informing Roderigo of his malicious, self-seeking intention towards Othello: "I follow him to serve my turn upon him,"[35] Iago proposes to trouble the peace of Brabantio's world, and his vocabulary is as noticeably charged with diabolical malignity as that of Richard III, another devil incarnate:

> Rouse him. Make after him, poison his delight,
> Proclaim him in the streets, incense her kinsmen,
> And though he in a fertile climate dwell
> Plague him with flies; though that his joy be joy,
> Yet throw such chances of vexation on't
> As it may lose some colour.[36]

His victims, all of them respectable Venetian citizens, have significantly something to do with Othello's own world. Brabantio is Desdemona's father, Roderigo one who expects to lure Desdemona away from her husband, Cassio is Othello's

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35 Othello, I, i, 42.

36 Ibid., I, i, 68-72.

lieutenant. By these arrangements Shakespeare adds to the poignancy and realism of Othello's own fall when it comes, and also portrays the vulnerable state of the average man, his likeliness to lose himself if he allows a base passion to rule his better nature. The tempted individual is usually predisposed to temptation. It is important to remember this point in order to give a proper estimate of the hero's own downfall later on. Brabantio's prejudice against Othello's "sooty" colour, Roderigo's infatuation with Desdemona and his jealousy of Othello, totally cloud their reason so that Iago experiences no difficulty in practising upon them. Cassio's chief weakness, on the other hand, lies in drinking, as he confesses to Iago: "I have very poor and unhappy brains for drinking".[37] Yet he has already given way to "one cup"[38] before Iago induces him to further ones. The notion of the "first cup" must not escape our attention as it makes the individual vulnerable to the influence of Evil. Iago only fans to life that very infirmity which virtually predisposes each of them to evil influence from outside. As the three above cases indicate, man's total surrender to a base inordinate passion causes a clash in the mighty opposites of his soul, a marked inclination towards one distinct pole, so that evil can easily assume control of his inner being, wrench his Grace away and draw him on to his confusion. Shakespeare implies this idea

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37 Ibid., II, iii, 34-35.

38 Ibid., II, iii, 40.

in other plays too: Cassius successfully influences Brutus when the latter is "at war with himself", and further on wins Casca to the cause of the conspiracy after the latter has expressed indignation against the procedure of Caesar's coronation; even before his tragedy begins and his interview with the Witches, Macbeth has already had his "first cup" in that he secretly aspires to the crown. Gloucester falls a prey to Edmund because the unnatural events he has personally witnessed[39] immediately lead him to believe the latter's lies.

Iago's comment to Brabantio in the opening scene, "you have lost half your soul",[40] serves to foreshadow the appalling confusion that will shake the little world of man and the ensuing state of moral disequilibrium after his victims have relinquished love and reason. Brabantio's slanderous tongue, Roderigo's murderous hand in the dark,[41] Cassio's waspishness and fight with Roderigo and Montano, indicate the preponderance of energy and hate, the reign of chaos, a state of utter bestiality--a theme Cassio will harp upon soon after his recovery from the evil spell:

> I have lost the immortal part of myself,
> and what remains is bestial.[42]

He goes on expressing his wonder as follows:

> To be now a sensible man, by and by a fool,
> and presently a beast! [43]

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39 King Lear, I, ii, 23-27.

40 Othello, I, i, 87.

41 Ibid., V, i, 23.

42 Ibid., II, iii, 262-264.

43 Ibid., II, iii, 260-338.

When folly and bestiality hold masterdom in a man's world, the result can very easily be fatal, as the deaths of Brabantio[44] and Roderigo[45] point out. Cassio, on the other hand, survives Roderigo's dangerous thrust. As he says,

> That thrust had been mine enemy indeed
> But that my coat is better than thou know'st.[46]

The evil agent wounds him only physically but does not kill him for one significant reason. Prior to the encounter with the evil agent in the dark street, he has not only recovered from his lapse into bestiality but has actually been seeking rehabilitation to his formerly strong psychic position, implied by his willingness to regain his lieutenantship and his appeal to Desdemona for this purpose. His apparently firm resolution[47] not to allow his dormant animality to subvert his world again also constitutes his strength against evil threat. In comparison to other victims who are, as we may say, "past all surgery",[48] Cassio does win back the vital "half" of his soul which Brabantio, Roderigo and Othello lose forever.

As we watch the chaotic turmoil around, our fear for Othello increases because we know that "honest Iago" is none but a bosom-snake soon to prey upon him. He will soon be at

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44 Ibid., V, ii, 204.
45 Ibid., V, i, 62.
46 Ibid., V, i, 24-25.
47 Ibid., II, iii, 260-338.
48 Ibid., II, iii, 260.

pains to stifle the rising tide of animality threatening to master his reason:

> My blood begins my safer guides to rule
> And passion, having my best judgement collied,
> Assays to lead the way.[49]

His quick decision to cashier his lieutenant, and his continual trust in Iago, suggest a foul judgement and a gradual unilateral movement towards the opposite pole of energy and hate. The evil angel gains steadier ground in the hero's world, and soon deals the deadly blow that will irrevocably untie the Othello-Desdemona knot. Recognizing the force of love in connection with the plenitude of his inner strength, Othello says of Desdemona:

> And when I love thee not,
> Chaos is come again.[50]

From this stage onwards, the dramatist shows Othello's straight drift towards self-perdition as he unconditionally yields to Iago's temptation and finally seals his pact with the devil in "I am bound to thee forever".[51] Henceforth, the road to hell is smooth. "Black vengeance" and "tyrannous hate",[52] as he calls it, take entire hold of him, and on he moves to the execution chamber to murder the innocent Desdemona, to "put

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49 Ibid., II, iii, 205-207.

50 Ibid., III, iii, 91-92.

51 Ibid., III, iii, 213.

52 Ibid., III, iii, 446-448.

out the light", as he says, the "former light"[53] of his soul forever. With the exception of Macbeth, whose case we shall analyze in the next section of this paper, Othello's oneness with Evil following the loss of "half his soul" is most complete.

The current of animal energy and hate that Evil releases from man not only obscures his judgement and swallows up all his human sympathy, but also eventually sweeps his own life away. The dark emptiness of Othello's world, his sense of utter inanity and irredeemable desolation generate against himself the same violent hatred with which he once stabbed a Turk:

> I took by th' throat the circumcised dog
> And smote him, thus.[54]

It is the same spirit of abject helplessness against the power of darkness that overcomes Brutus in the end, and turns his sword into an instrument of self-annihiliation. The fierce animality let loose against these two men becomes stronger than they can contend with and finally devours their own lives.

The animal imagery which Richard III's hapless victims repeatedly use to describe him is the dramatist's way of suggesting the loathsome state of a man strikingly predominated by Rude Will: he is called "hedgehog",[55] "toad",[56] "dog",[57]

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53 Ibid., V, ii, 7,9.
54 Ibid., V, ii, 355-356.
55 Richard III, I, ii, 102.
56 Ibid., I, iii, 148.
57 Ibid., I, iii, 216.

"elvish-mark'd, abortive, rooting hog",[58] "bottled spider",[59] "hell-hound",[60] "carnal cur",[61] and has absolutely no pity for anyone standing in his way as he carves out his bloody passage to sovereignty. The outstanding wit he demonstrates in the enterprise of Evil makes him a still more terrifying villain. As he engineers Clarence's murder, wins Lady Anne's love and then instantly scoffs at it, has Hastings' head chopped off and the most "ruthless butchery" done on the two young princes, and later orders the execution of Buckingham himself--as he spreads such an alarming panic in a world too weak to resist him, and is indefatiguably active in the pursuit of his most machiavellian designs, Queen Margaret's view of him proves justifiable:

> That dog, that had his teeth before his eyes,
> To worry lambs, and lap their gentle blood,
> That foul defacer of God's handiwork,
> That excellent grand tyrant of the earth,
> That reigns in galled eyes of weeping souls,
> Thy womb let loose, to chase us to our graves.[62]

Richmond gives us another indication of Richard's pernicious nature when he describes the latter as:

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58 Ibid., I, iii, 228.

59 Ibid., I, iii, 242.

60 Ibid., IV, iv, 48.

61 Ibid., IV, iv, 56.

62 Ibid., IV, iv, 49-54.

> The wretched, bloody, and usurping boar
> That spoiled your summer fields and fruitful vines,
> Swills your warm blood like wash, and makes his trough
> In your emboweled bosoms.[63]

Shakespeare's use of the idea of "conscience" in handling the portrayal of Richard III deserves notice. Conscience is the voice of the eternal within the heart; it is an inscrutable, inflexible, immutable self-judge whose dictates lead the sinful man through self-realization to self-condemnation, and then to self-redemption. It peeps through the blanket of man's darkest moments of aberration and stops his murderous hand. This is what restores love and reason in the human breast on the verge of an atrocious error, or even after the error has been committed, and prevents a man's transformation into a brutish beast. One of Clarence's murderers hears its dictates; Tyrell, another apparently hardened assassin, is equally swayed by it, and bribes two other men to perpetrate the young princes' slaughter in his place; his report later on reveals that even "flesh'd villains" can melt with "tenderness and mild compassion".[64] These examples are dramatically calculated to set off Richard's utter bestiality and lack of conscience as he unscrupulously goes from crime to crime. The incident of the ghosts appearing to him at Bosworth field and accusing him of their murders, something

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63 Ibid., V, ii, 7-10.

64 Ibid., IV, iii, 1-23.

which he shortly after attributes to the work of conscience,[65] is prompted primarily by his presentiment of forthcoming defeat at the hands of a superior opponent.

It is principally to emphasize a man's one-sided nature, his disregard of all fellow-feeling and his sordid work in upsetting social order, that Shakespeare inserts recurrent allusions to "hell" and its associations. The dramatist makes effective use of this technique in Othello and Macbeth to signify the hero's close affinity to a devilish force after the has forfeited Grace, and in Richard III to denote the total absence of Grace in the hero's moral psyche. Jessica's remark in connection with her father's callous attitude: "Our house is hell",[66] Antonio's description of Shylock as an "evil soul",[67] Gratiano's observation concerning his "fell soul",[68] and the words of Launcelot Gobbo who knows him yet better than the last two characters: "the very devil incarnal"[69]--these form part of the allusive frame-work that goes with Shakespeare's treatment of a character deprived of "half his soul". On the other hand, the repeated

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65 Ibid., V, iii, 179-206.

66 The Merchant of Venice, II, iii, 2.

67 Ibid., I, iii, 100.

68 Ibid., IV, i, 135.

69 Ibid., II, ii 28.

references to Portia's "heavenly" nature and her prompt, active intervention for justice's sake in the trial scene--like Richmond's prayers, the suggestive representation of him as God's captain and his sustained determination to kill the tyrant, Richard III--serve as a foil to set off the downright machiavellian character of the adversary.

The prevalence of "hate" in Shylock's world is conveyed in his words about Antonio: "I hate him for he is a Christian",[70] where Shakespeare acquaints us with the predominant obsession that will justify his ruin later on. In the same monologue we notice that his hatred of Antonio and Christians in general is expressed first, and then come a few of the reasons explaining his particular grudge against Antonio. This is one way of suggesting to the audience that hate is Shylock's prime motivation and that every Christian annoying him inevitably falls under his fury. His prejudice overweighs his judgement completely, and night and day he nurtures his hate against his foe until it grows into a desire for a pound of flesh. As he clearly puts it in the trial scene: "there is no firm reason to be rendered", and goes on:

> So can I give no reason, nor I will not
> More than a lodged hate, and a certain loathing
> I bear Antonio.[71]

That he is totally incapable of love shows itself in his bitter pains for having lost his money-bags and for the shame

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70 Ibid., I, iii, 43.

71 Ibid., IV, i, 59-61.

his eloping daughter has brought upon the Jewish nation, but not for Jessica herself:

> a diamond
> gone, cost me two thousand ducats in Frankfort.
> The curse never fell upon our nation till now; I
> never felt it till now; two thousand ducats in that,
> and other precious, precious jewels. I would my
> daughter were dead at my foot, and the jewels in
> her ear! would she were hearsed at my foot, and
> the ducats in her coffin![72]

Launcelot Gobbo's inner conflict between the promptings of his conscience and the fiend's temptation also distantly suggests Shylock's own lack of conscience. The feelings of tenderness and mild compassion that overcome even "flesh'd villains" never come to Shylock. The Duke fruitlessly appeals to his "human gentleness and love";[73] the divine attribute of mercy that differentiates man from the beast and raises a monarch above his sceptred sway has likewise no place in Shylock's bosom as he remains obdurate to the last,

> A stony adversary, an inhuman wretch
> Uncapable of pity, void and empty
> From any dram of mercy.[74]

My comments on Richard III and Shylock are an extension of the idea of chaos reigning in a man's world when Grace has abated its function there. Though the circumstances under which they and the Moor operate are respectively different, yet one obvious point of resemblance between them is their preponderant

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72 Ibid., III, i, 87-94.

73 Ibid., IV, i, 25.

74 Ibid., IV, i, 4-6.

animal spirit. In fact, the Duke's remark[75] about Shylock, as quoted above, can equally be used to describe the inner state of the two other characters at their destructive moments.

It is this nihilistic force that Coriolanus unwittingly tries to identify with when he allows his towering rage to override his judgement, turns his back upon his country and seeks personal alliance with Aufidius, the Volscian general he formerly abhorred. From the beginning of the tragedy, the dramatist constantly stresses their feeling of mutual "hate" and their burning desire for warlike confrontation with each other. While Macbeth's gradual identification with the treacherous Thane of Cawdor is to a large extent conveyed by implication as he steadily progresses into an agent of Evil, Coriolanus' overt league with the force of hate is meant to take the audience by surprise and prepare them for his reconciliation later on with love--symbolised by his emotional surrender to his wife and child--, and reason--represented by his submission to his mother's logical plea. For a while his strong desire for revenge against his ungrateful compatriots overrules his judgement. A model of the fervent patriot shortly before, another Bellona's bridegroom we might call him for his inexhaustible energy as he strikes terror into his country's enemy and fights a whole hostile city alone, he suddenly decides

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75 Ibid., IV, i, 4-6.

to shift to the opposing camp, banish all love out of his bosom, reject all appeals from Rome in order to become one with the "fellest foe"[76] and rip his country to pieces.

> My birth-place hate I, and my love's upon
> This enemy town,[77]

says he, just before entering Aufidius' house. Not long after he confesses his malignant determination to Aufidius:

> I will fight
> Against my cankered country with the spleen
> Of all the underfiends.[78]

While his illusion lasts, his kinship with a disruptive force is manifest in Comminius' description of him:

> He was a kind of nothing, titleless,
> Till he had forged himself a name o' th' fire
> Of burning Rome[79]

and again:

> his eye
> Red as 'twould burn Rome, and his injury
> The jailor to his pity.[80]

Further on, Menenius comments on his transformation as follows:

> This Marcius is grown from man to dragon[81]

and a few lines later adds,

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76 Coriolanus, IV, iv, 18.

77 Ibid., IV, iv, 23-24.

78 Ibid., IV, v, 96-98.

79 Ibid., V, i, 13-15.

80 Ibid., V, i, 63-65.

81 Ibid., V, iv, 12-13.

there is no
more mercy in him than there is milk in a male tiger.[82]

Like a dull actor forgetting his part, he soon irresistibly melts with "tenderness"[83] at the sight of his wife and child. On the other hand, it is to his moral judgement that his mother mostly appeals, using "colder reasons", as Coriolanus terms it, to allay his "rages and revenges".[84] She thus addresses him:

Think with thyself
How more unfortunate than all living women
Are we come hither,[85]

and goes on as follows:

Think'st thou it honourable for a noble man
Still to remember wrongs? Daughter, speak you,
He cares not for your weeping. Speak thou, boy.
Perhaps thy childishness will move him more
Than can our reasons. . .
. . . . . .
This boy, that cannot tell what he would have,
But kneels and holds up hands for fellowship,
Does reason our petition with more strength
Than thou hast to deny't.[86]

His exclamatory remark "O Mother! Wife!"[87] marks the awareness of the noble human values he still feels he has, and by virtue of which he is ill-suited for the policy of hate and disruption

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82 Ibid., V, iv, 29-30.
83 Ibid., V, iii, 129-130.
84 Ibid., V, iii, 85-86.
85 Ibid., V, vi, 74.
86 Ibid., V, iii, 154-158, 171-174.
87 Ibid., V, iii, 199.

for which he considered himself ripe. His new perception of reality, combined with his feeling of profound love, now counteracts his furious rage against Rome and repels the dominant preoccupation with vengeance; but like Buckingham who dearly pays for his hesitation to consent to the young princes' assassination in Richard III, Coriolanus' joint partnership with Aufidius ends at the cost of his own life with his unwillingness to invade Rome. With Grace royally enthroned in his bosom, man cannot be a dedicated "joint-servant"[88] of the common enemy. Continuing to serve under Aufidius' "great command",[89] Coriolanus only jeopardizes his personal safety and meets death at the Volscians' hands.

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88 Ibid., V, vi, 32.

89 Ibid., V, vi, 74.

"The night is long that never finds the day."

III

Fair is foul and foul is fair.
Hover through the fog and filthy air.

--this is a foretaste of the central dramatic theme regarding Macbeth's loss of his spiritual light, his utterly distorted vision of reality, and, consequently, his tragic lapse into a nightmarish and murky world. The elemental confusion in "Thunder and lightning" at the outset similarly foreshadows the correspondingly discordant and rioting passions in the psychological hierarchy. The "revolt" and "broil" shaking Scotland in the second scene, the treachery and rebellion against the king, are in line with the conclusive message of the brief expository scene and bring to light some men's preponderant bestiality, a revulsion against degree in the established order. The Captain's description of the battle focuses primarily on the unassailable Macbeth, superlatively energetic in the fight for justice against the cankered and revolutionary subjects. He personifies "justice. . .with valour armed", and both the first narrator and Ross are thrilled in their report of his outstanding heroism against the forces of insurrection. Ross describes the encounter as follows:

> a dismal conflict,
> Till that Bellona's bridegroom, lapped in proof,
> Confronted him with self-comparisons,
> Point against point rebellious, arm 'gainst arm,
> Curbing his lavish spirit. And, to conclude,
> The victory fell on us.[1]

We note here the suggestiveness of equivalent physical energy in the conflict between the actual traitor and the traitor-to-be, for the moment representing their only point of resemblance, their "self-comparisons". What in fact distinguishes Macbeth from the "foe" is a physical, along with a spiritual, fortitude and his moral virtue in putting such a colossal strength as his into the service of "good". Hence the sword of oppression "hurtless" breaks upon him, and, just as Cassio wears an impenetrable "coat" against Evil, Macbeth is "lapped in proof" against the enemy's thrusts. The subtle irony of the whole situation, however, is that the hero does not long maintain such a balance. He casts aside his noble qualities so soon and gradually turns into a bloody villain.

Other examples of his prodigious physical energy in the early stage of the play can be found in:

> For brave Macbeth--well he deserves that name--
> Disdaining fortune, with his brandished steel,
> Which smoked with bloody execution,
> Like Valor's minion carved out his passage,
> Till he faced the slave,
> Which ne'er shook hands, nor bade farewell to him,
> Till he unseamed him from the nave to the chaps,
> And fixed his head upon our battlements [2]

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[1] Macbeth, I, ii, 53-58.

[2] Ibid., I, ii, 16-23.

and, speaking of him and Banquo, the Captain goes on:

> As cannons overcharged with double cracks,
> So they
> Doubly redoubled strokes upon the foe.[3]

The contrast is mainly between "merciless", brute force and that of fair justice, between foul rebellion decked with the multiplying villainies of nature, and valour pertaining to the nobility of the hero's nature. The Witches' apparition immediately before and after our preliminary acquaintance with the triumphant Macbeth, however, serves to indicate the growing importance of Evil in his world, which makes it "doubtful" whether he will sustain his effort as a firm defender of justice. At first he is, like the weather, both foul and fair--neither the one nor the other, and with potentialities for either. His opening remark,

> So foul and fair a day I have not seen,[4]

where "foul" and "fair" unconsciously echo the Witches' own words, is also dramatically calculated to establish a certain parallel between the forces of Evil and the direction which the hero's inner life is taking.

The first interview with the Weird Sisters suggests the initial deterioration of Macbeth's inward "grace". The light of reason which generally enables man to distinguish

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[3] Ibid., I, ii, 37-39.

[4] Ibid., I, iii, 38.

between good and evil seems, with the hero, to be at least partially dimmed so that he finds "truth" in the Witches' prophetic greetings. The contrast between Banquo's defiant attitude and Macbeth's calm acquiescence in the instruments of darkness can be regarded as a contrast between a perfect soul and one on its way to damnation. Banquo's sudden recoil from them reflects his psychological strength against demonic assault from outside; he clearly sees the abnormality of Evil and repudiates it:

> What are these
> So withered, and so wild in their attire,
> That look not like th' inhabitants o' the earth,
> And yet are on't? Live you? or are you aught
> That man may question? You seem to understand me,
> By each at once her chappy finger laying
> Upon her skinny lips. You should be women,
> And yet your beards forbid me to interpret
> That you are so.[5]

Further on he confidently challenges them:

> If you can look into the seeds of time
> And say which grain will grow and which will not,
> Speak then to me, who neither beg nor fear
> Your favors nor your hate[6]

and finally discards them as a fleeting illusion liable to visit those men in whom reason has temporarily ceased to function:

> Were such things here as we do speak about?
> Or have we eaten on the insane root
> That takes the reason prisoner?[7]

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[5] Ibid., I, iii, 39-47.

[6] Ibid., I, iii, 58-61.

[7] Ibid., I, iii, 83-85.

Macbeth, however, remains rapturously receptive throughout. He is "rapt withal", wishes they had spoken more--"Would they had stayed!"--and sees in them a fundamental reality. Coleridge's famous phrase about Macbeth's mind being "rendered temptable by previous dalliance of fancy with ambitious thoughts" marvellously explains his whole attitude in this scene, the way in which the balance of his mighty psychological opposites has started inclining towards one particular pole owing to the consuming passion of ambition. This accounts for his clouded judgement, his unswerving belief in the evil Angels' words, contrasting with Banquo's detached and objective approach to them on account of his clear conscience. His warning to Macbeth is characteristic of someone with no such passionate involvement and, therefore, able to look evil in the face, as it were, and moralize on the consequence of man's intercourse with it:

> That, trusted home,
> Might yet enkindle you unto the crown,
> Besides the Thane of Cawdor. But 'tis strange,
> And oftentimes, to win us to our harm,
> The instruments of darkness tell us truths,
> Win us with honest trifles, to betray's
> In deepest consequence [8]

which this time contrasts with Macbeth's purely subjective analysis of his inner state and his realization of the unnatural, murky fog "smothering" the function of reason:

> Present fears
> Are less than horrible imaginings.

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[8] Ibid., I, iii, 120-126.

My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function
Is smothered in surmise, and nothing is
But what is not.[9]

His rough, lion-mettled disposition, only a while ago serving in the "kingdom's great defence" against evil forces, will soon lead the way and make a rebel out of him. The marriage of reason and energy in Macbeth, of love for the king and hatred of all subversive activities against the country's peace--making "both sides" of the soul "even"--gives way for the time being. "Nothing is/But what is not" suggests the submersion of his power of discrimination between right and wrong, the perversion of his Will from its pursuit of love and justice. Just as Othello at first defends Cyprus against the Turks and, later on, ironically "turns Turk" when a spirit of energy and hate entirely dominates his personality and is divorced from its intimate opposite "grace", Macbeth first shields Scotland against the Thane of Cawdor, meritoriously earns the latter's title, but also gradually identifies with him in spirit as he forsakes judgement and his feeling of sympathy for what is right. When his attraction to such a nihilistic force temporarily vanishes, Macbeth is himself again, and dutifully addresses his King as follows:

The service and loyalty I owe,
In doing it, pays itself. Your Highness' part
Is to receive our duties. And our duties
Are to your throne and state, children and servants;
Which do but what they should, by doing every thing
Safe toward your love and honour.[10]

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[9] Ibid., I, iii, 137-142.

[10] Ibid., I, iv, 22-27.

Duncan notices his "great love". Lady Macbeth resents the "holy" side of his nature, his "milk of human kindness" and considers it a serious impediment to the golden round. He lacks the "illness" necessary for regicide, letting "I dare not" wait upon "I would" when it comes to killing Duncan. Like the glorious planet "Sol" in the cosmic order,

> In noble eminence enthroned and sphered
> Amidst the other, whose medicinable eye
> Corrects the ill aspects of the planets evil,[11]

man's evil, animal passions receive their medicinal cure from the "grace" coexisting in his soul. Lady Macbeth appeals to the "murdering ministers" to rid her of it:

> Come, you spirits
> That tend on mortal thoughts, unsex me here,
> And fill me, from the crown to the toe, topful,
> Of direst cruelty! Make thick my blood,
> Stop up the access and passage to remorse,
> That no compunctious visitings of nature
> Shake my fell purpose, nor keep peace between
> Th' effect and it! Come to my woman's breasts,
> And take my milk for gall, you murd'ring ministers,
> Wherever in your sightless substances
> You wait on nature's mischief! Come, thick night,
> And pall thee in the dunnest smoke of Hell,
> That my keen knife see not the wound it makes,
> Nor heaven peep through the blanket of the dark,
> To cry 'Hold, hold!'[12]

In the same way that Henry V shuts up the "gates of mercy", abandons "fair nature" and gives vent to a "hard-favoured rage", a "tiger-like" fierceness in his invasion of Harfleur,

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[11] Troilus and Cressida, I, iii, 89-92.

[12] Macbeth, I, v, 41-55.

Lady Macbeth braces herself to her projected task by getting rid of her semi-celestial being. She deliberately wills that Evil take possession of her soul and that the natural inclinations of her spirit towards goodness and compassion be completely extirpated. The compunctious visitings of nature, heaven crying "Hold, hold!" to the criminal, represent the workings of conscience in the human breast, a timely upsurge of man's better nature to hinder the perpetration of evil acts. Ironically enough, the heavenly nature she dismisses does assert itself at the last minute and checks her murderous impulse: she cannot murder Duncan because of his resemblance to her father.

Macbeth's profoundly rational outlook, and his deep-rooted love for the King, both of which find an outlet in his first soliloquy, are the natural expression of the "holy" side of him and of the "milk of human kindness" characteristic of his person. Herein he differs from villains like Iago and Edmund who have no such virtue. On the other hand, his crime appears much more inexcusable precisely because of his noble faculties, his strong awareness of divine justice, retribution, the law of blood relationship, of a subject's duty towards his king and of the rules of hospitality requiring him to protect the King he loves under his roof rather than assassinate him:

> But in these cases
> We still have judgement here, that we but teach

> Bloody instructions, which being taught return
> To plague the inventor. This even-handed justice
> Commends the ingredients of our poisoned chalice
> To our own lips. He's here in double trust.
> First, as I am his kinsman and his subject,
> Strong both against the deed. Then, as his host,
> Who should against the murderer shut the door,
> Not bear the knife myself. Besides, this Duncan
> Hath borne his faculties so meek, hath been
> So clear in his great office, that his virtues
> Will plead like angels trumpet-tongued against
> The deep damnation of his taking off.
> And pity, like a naked new born babe,
> Striding the blast, or Heavens cherubim horsed
> Upon the sightless couriers of the air,
> Shall blow the horrid deed in every eye,
> That tears shall drown the wind.[13]

Such a religious dignity of mind, a clear knowledge of rightful conduct characterizes the nobility of man's nature; without it, he is like a ravening beast. Macbeth's intimation of his vaulting ambition at the end of this soliloquy indicates the main weakness that will soon leap up into predominance, extinguish his light of reason and lead him to the king's murder. In her attempt to breathe confidence into her husband's diffident spirit, and make ambition rule his judgement, Lady Macbeth speaks like a villain with no notion of human tenderness and love:

> I have given suck, and know
> How tender 'tis to love the babe that milks me.
> I would, while it was smiling in my face,
> Have plucked my nipple from his boneless gums
> And dashed the brains out.[14]

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[13] Ibid., I, vii, 7-25.

[14] Ibid., I, vii, 54-58.

How thoroughly repulsive is such a remark, as vivid in its imagery as that of the naked new-born babe representing pity in Macbeth's previous soliloquy, and how incapable of humanity does she appear after having uttered it! Listen to Macbeth, now firmly set in his role as the second treacherous thane of Cawdor whose face will not reflect his mind's countenance and whose behaviour will be purely physical like a cold-hearted, irrational brute, devoid of his "natural touch"--

> I am settled, and bend up
> Each corporal agent to this terrible feat.
> Away, and mock the time with fairest show.
> False face must hide what the false heart doth know.[15]

Foulness is now fair play to him, the bright side of his being has fallen apart, over his "one half-world/Nature seems dead". We are generally too inclined to admire the first two soliloquies for their high poetic grandeur and so overlook the hero's dehumanization which the dramatist conveys through them. Whereas the first incident shows the function of reason in its most exalted form, able to lift man far above his passions, the second soliloquy suggests that after a very short interval and following the determination to kill Duncan, it has been totally eclipsed. The senses and passions linking man to the animal world are now out of control and his rational faculty has dwindled away. Macbeth's "pestered senses" and passions now turn to the service of Evil. The vision of angels gives way to the imaginary dagger which haunts the criminal's "eye"; he finds himself

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[15] Ibid., I, vii, 79-82.

being irresistibly marshalled forth to his victim and wants to feel the instrument of the murder in his hand: "Come, let me clutch thee"; the sense of sound, previously manifest in his sensibility to the trumpet-tongued angels, is now alert to the wolf's "alarum" and "howl"; the phrase "the present horror. . .now suits with it" anticipates the hero's famous remark later on, with its suggestion of taste, after his complete spiritual deterioration: "I have supped full with horrors". Finally the contrast between life and "cold breath" gains in significance when we recall Duncan's former statement: "the heaven's breath/Smells wooingly here" and his observation about the delicate air in the surroundings of the martlet's "loved mansionry"--where Shakespeare inserts a symbolic example of "the cool and temperate wind of grace" which man forever inhales if he does not allow the "filthy and contagious clouds"[16] of bestial villainy to rule his loving and rational nature. Macbeth's cold breath suggests spiritual deprivation. The fog that blurred his reason in the first confrontation with the Witches has thickened and covered up his clear perception of goodness; he now no longer breathes the delicate air of grace but an infected, filthy one. He has swallowed up all feelings of sympathy for the king and soon kills him in cold blood. In contrast to Macbeth's precipitate

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16 Henry V, III, iii, 30-32.

movement towards a position of moral depravity, characterized by his abnegation of reason and love, it is interesting to watch Banquo's own gradual movement to a similar pole--a notion most subtly inherent in his unexpected remark about his "dream" and his acknowledgement of the "truth" in the Witches' prophecy:

> I dreamt last night of the three Wierd Sisters.
> To you they have shown some truth.[17]

This prepares us for the growing importance of Evil in Banquo's psyche, when he too takes the Witches' words as "verities" and "oracles".[18] His example typifies the way in which the psychic balance of the opposite forces in the average human soul can so easily be disjointed.

After Duncan's murder, Macbeth's lapse into bestiality nearly reaches its fulfilment. The harmony of his psychic life has disappeared and the rule of chaos in the natural world parallels the dislocation brought about in his own world. Lennox comments:

> The night has been unruly. Where we lay,
> Our chimneys were blown down, and, as they say,
> Lamentings heard i' the air, strange screams of death,
> And prophesying with accents terrible
> Of dire combustion and confused events
> New-hatched to the woeful time. The obscure bird
> Clamored the livelong night. Some say the earth
> Was feverous and did shake.[19]

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17 Ibid., II, i, 20-21.

18 Ibid., III, i, 1-10.

19 Ibid., II, iii, 59-66.

Darkness holds sway. Ross declares to the Old Man:

> by the clock 'tis day,
> And yet dark night strangles the travelling lamp.
> Is't night's predominance, or the day's shame,
> That darkness does the face of earth entomb,
> When living light should kiss it?[20]

The darkness Macbeth formerly prayed for to permit freedom to his "black and deep desires" has now ironically overshadowed the celestial part of his being. Once Duncan's own minion, we might say, beauteous and swift like the latter's horses, Macbeth now contends against order, has turned wild in nature, broken out of all restraint and flung out as if to make war on mankind. This is the tragic result when his dark animal propensities no longer abide by the dictates of "grace", when the worse part of him predominates. The human values he previously held have now disappeared altogether; his bark is tempest-tossed and will finally be wrecked as crime plucks on crime, and as his mind, no longer the seat of rational judgement, deteriorates into a receptacle for slaughterous thoughts. Another passage reflecting Macbeth's growing degeneration in terms of the physical aspect of the external world is:

> Light thickens. . .
> Good things of day begin to droop and drowse
> Whiles night's black agents to their preys do rouse.[21]

He has forfeited his "eternal jewel" to the common enemy of man. His devouring appetite has gone out of all bounds and,

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[20] Ibid., III, iv, 6-10.

[21] Ibid., III, ii, 50-53.

like the "universal wolf" in Troilus and Cressida, he has not only shrunk to a position of mankind's enemy with whom "no man's life" can be trusted, but also gradually preys upon himself. He has obtained the crown at the cost of an eternal insomnia, a "restless ecstasy", a mental torture continually intensified by his powerful imagination. Hence, the notion that he has "put rancours in the vessel of his peace" and a passionate longing for the sleep of death--suggested in the hero's realization of Duncan's peaceful repose after life's fitful fever. Lady Macbeth briefly summarizes the inanity of all their endeavours and their secret feeling that safety lies in personal destruction:

> Nought's had, all's spent,
> Where our desire is got without content.
> 'Tis safer to be that which we destroy
> Than by destruction dwell in doubtfull joy.[22]

At this stage we remember the Captain's words about the battle, which are now wonderfully echoed by the moral dilemma confronting both husband and wife who have achieved worldly sovereign power but have also ravished their own peace of mind in the process:

> As when the sun 'gins his reflection
> Shipwrecking storms and direful thunders break;
> So from that spring whence comfort seemed to come
> Discomfort swells.[23]

The same bloody execution Macbeth once committed on the country's

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22 Ibid., III, ii, 4-7.

23 Ibid., I, ii, 25-28.

foes while acting in Scotland's defence, now ironically characterizes his own anti-life attitude.

Apart from wishing to stabilize his position on the throne and ensure his children's succession, his decision to murder Banquo also proceeds from his heart-burning envy of the latter's "royalty of nature", as Macbeth calls it, the ability to surrender physical force to the rule of judgement. We have seen such a sign in the successful kings of the History Plays. Banquo reminds him too much of the inadequacy of his own nature as king. Whereas Macbeth has jettisoned reason and simply turned into a force of unmitigated hate, the other

> hath a wisdom that doth guide his valour
> To act in safety.[24]

Just as Cassio's "daily beauty" continually reminds the villain, Iago, of his own "ugliness"[25] and further stimulates his attempt on the former's life, Banquo is to Macbeth a living reminder of the quality he personally lacks. As the play develops, we see Macbeth changed into a predatory wolf, as it were, with an insatiable appetite for human blood. We get the impression that bloodshed is now definitely his way of life, beyond all hope of restitution:

> I am in blood
> Stepped in so far that should I wade no more,

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[24] Ibid., III, i, 53-54.

[25] Othello, V, i, 19-20.

> Returning were as tedious as go o'er.
> Strange things I have in head that will to hand,
> Which must be acted ere they may be scanned.[26]

His determination is strengthened to destroy his own being and root out that natural good which rouses the conscience to condemn evil. He so far succeeds that he is able to progress to other crimes swiftly and with scant deliberation upon their enormity or consequences. The "head" and "hand" in this contest suggest the villainous workings of a depraved, irrational mind entirely controlling the behaviour, the Machiavel's ineffable urge to bring his dark designs instantly into execution. Other villains like Richard III, Edmund and Iago equally infuse all their physical energy into the accomplishment of their most perverse desires. This is what I call the "breach" of Macbeth's "nature". Like the Weird Sisters, their queen Hecate can accurately pry into human souls and unfold those frailties exposing them to temptation, and she speaks of him as being "spiteful and wrathful", with hopes above "wisdom, grace and fear".[27]

A point critics generally fail to see in connection with Macbeth's spiritual annihilation is his movement towards the same demonic spirit possessed in the Witches themselves.

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[26] Macbeth, III, iv, 136-140.

[27] Ibid., III, v, 12, 31.

He knows the fatal consequences of man's dealing with them, the extent of their hate for the whole human race and their delight in battering at everything that closely concerns man; yet he persists in his intercourse with them:

> Though you untie the winds and let them fight
> Against the Churches; though the yesty waves
> Confound and swallow navigation up;
> Though bladed corn be lodged and trees blown down;
> Though castles topple on their warder's head;
> Though palaces and pyramids do slope
> Their heads to their foundations; though the treasure
> Of nature's germens tumble all together,
> Even till destruction sicken--answer me
> To what I ask you.[28]

Wanting in moral perception, he leans towards his Evil Angels for security and allows himself to be "gospelled" with equivocal half-truths. It is his spirit of physical violence that the Witches mostly stimulate in him: he should beware Macduff, but at the same time,

> Be bloody, bold, resolute: laugh to scorn
> The power of man[29]

and

> Be lion-mettled, proud, and take no care
> Who chafes, who frets, or where conspirers are.[30]

Macbeth becomes to his fellow men as destructive as the Witches are to mankind. The immediate effect shows itself in his

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[28] Ibid., IV, i, 52-61.

[29] Ibid., IV, i, 79-80.

[30] Ibid., IV, i, 89-90.

resolution to assassinate Lady Macduff and her children. Just as one of the Witches sought to satisfy her grudge against an unsubmissive woman by taking vengeance upon her innocent husband, Macbeth hates Macduff but revenges himself against the latter's innocent family:

> The castle of Macduff I will surprise,
> Seize upon Fife, give to the edge o' the sword
> His wife, his babes, and all unfortunate souls
> That trace him in his line.[31]

Scotland groans underneath the yoke of his wrathful tyranny; each new day a gash is added to her wounds. Macduff says:

> Each new morn
> New widows howl, new orphans cry, new sorrows
> Strike Heaven on the face, that it resounds
> As if it felt with Scotland and yelled out
> Like syllable of dolor.[32]

The kingly graces, such as justice, temperance, stability, honesty, mercy, devotion and patience fall away from him; and this negation of good permits him to become bloody, avaricious, false, deceitful, malicious, smacking of every sin that has a name. Macduff condludes:

> Not in the legions
> Of horrid hell come such a devil more damned
> In evil to top Macbeth.[33]

The one-sided nature, the confineless harms of "black Macbeth"

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31 Ibid., IV, i, 150-153.

32 Ibid., IV, iii, 4-8.

33 Ibid., IV, iii, 55-57.

are all the more evident by contrast with Malcolm who is "pure as snow...a lamb", and also with the English king's "sanctity", the miraculously healing effect of his touch on those people suffering from the disease called "evil". Herein lies the whole clue to the nature of Macbeth's "malady" and that of his wife. Interjected into the play after we have seen the appalling extremity of the hero's hideous character, and shortly before we witness the "great perturbation" in Lady Macbeth's own nature, the description of the holy king of England is calculated to illuminate the tragic situation confronting man when he is utterly divorced from grace. Malcolm comments:

> strangely visited people,
> All swoln and ulcerous, pitiful to the eye,
> The mere dispair of surgery, he cures,
> Hanging a golden stamp about their necks,
> Put on with heavenly prayers. And 'tis spoken,
> To the succeeding royalty he leaves
> The healing benediction. With this strange virtue
> He hath a heavenly gift of prophecy,
> And sundry blessings hang about his throne
> That speak him full of grace.[34]

Isn't the interplay between disease and cure reminiscent of the Friar's view in Romeo and Juliet about the "opposed kings" residing in the human soul? Doesn't he actually speak of man's psychic balance in terms of "poison" and "medicine"? Doesn't the "worser" hold sway both in Macbeth and his wife? What of the Doctor's remarks about his patient Lady Macbeth:

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[34] Ibid., IV, iii, 150-159.

> This disease is beyond my practice. . .
> More needs she the divine than the physician?[35]

The Witches symbolize the "poison" inherent in the human soul, man's bestial instincts at their most startling, while Edward typifies the opposite force which also has its abode in the soul, notably "grace" or that divine gift which counteracts man's rude will and thereby raises him above his animal station. The one renders him devilish, the other divine. This is what I mean by the coexistence of the contrary poles of heaven and hell in the human soul, which makes his psychological world autonomous and strong. We have seen Macbeth renounce the holy side of his nature, and become a demonic force, finally absorbing the Witches' own devilish spirit; we have seen Lady Macbeth cast aside the heavenly side of her being in order to be deliberately "fiend-like" and possessed "from the crown to the toe topful" with an evil spirit. Her wish has come true, and her present disease is "evil", past all surgery like that of Iago, because the divine grace of the soul has been irrevocably dried up. That is why the doctor cannot save her. "Therein" he says later on, "the patient/Must minister to himself". Cassio is one good example of a man who loses his psychic balance and then recovers it through the force of Will. Macbeth and his queen forfeit it for good.

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[35] Ibid., V, i, 65-82.

" the great rage,
You see, is killed in him..."

IV

The opening scene of King Lear offers some useful glimpses into the king's major defects, notably the instability of his feelings for others and his sheer lack of judgement. Both the manifestations and dreadful consequences of two such defects soon clearly appear in the incident of the division of the kingdom where Lear, the foolish old man, bountifully lavishes his wealth on his daughters according to how they tickle his vanity and intoxicate him with words of flattery. Having but a slender knowledge of himself, he fails to understand or estimate the feelings of others and is definitely unable to distinguish between genuine love and shrewd hypocrisy, between reality and mere semblance. His so-called "constant will" to share his royal prerogatives among his daughters with the hope of preventing all future strife has therefore a double-edged irony because he is himself inconstant by nature and simply does not know the individual character of each one of his beneficiaries so that he not only rewards those unworthy of it but thereby also sows the seed of his own tragedy. The whole scene hinges on Lear's folly and his wrong approach to the question of love, as I shall discuss it in a minute. I shall also point out the king's prominent traits at the beginning of the play and what he gradually

acquires in the course of his downfall to become the psychologically strong man he is at the end.

The brief interchange between Kent and Gloucester at the very outset immediately acquaints us with Lear's weaknesses:

> Kent: I thought the king had more affected the Duke of Albany than Cornwall.
>
> Gloucester: It did always seem so to us. But now, in the division of the kingdom it appears not which of the Dukes he values most, for qualities are so weighed that curiosity in neither can make choice of either's moiety

where "thought"--"more affected"--"values most"--"make choice" as well as "seem" and "appears" obliquely encompass the main dramatic theme involving the hero's erroneous mode of thinking, the way in which his love easily wavers from one individual to another and his inability to detect appearance from reality. Soon after we hear his strange decision to bestow the best part of his fortunes on those who can flatter him the most:

> Tell me, my daughters,
> . . . . . .
> Which of you shall we say doth love us most?
> That we our largest bounty may extend
> Where nature doth with merit challenge.

Swollen with pride at his elder daughters' verbal protestations of love, he passes on to his youngest one in expectation of a still more resounding praise:

> what can you say to draw
> A third more opulent than your sisters? Speak.

only to burst at the thorn of "nothing" from Cordelia. Lear thus makes the fatal mistake of judging people according to

what they say, and believes that all who flatter him must love him. Only a while ago his "joy", Cordelia now instantly falls under his curse for having opposed his will in public. Attention must be drawn to the volcanic fury of Lear's real self as it suddenly erupts in full force and totally gets hold of him. His violent rage, coupled with a spirit of vile hatred, overrules his whole personality and it is in the course of their manifestation through Lear's words and behaviour that his moral deficiencies show themselves. Cordelia's sincere and rational confession wrings out of him nothing but dark curses and wild rebuffs as he banishes her, and closely associates himself with the bestial and the savage:

> The barbarous Scythian
> Or he that makes his generation messes
> To gorge his appetite, shall to my bosom
> Be as well neighbored, pitied, and relieved,
> As thou my sometime daughter.[1]

His words ironically reflect his psychic disequilibrium, with a bosom harbouring essentially devouring and animal passions, untempered by the light of reason and all feelings of human tenderness. Lear's nature is yet another example of the rule of rude will alone, and therefore bestial in intensity. Under the impact of such a towering rage he speaks of himself as the "dragon and his wrath", desplays fits of an impatient, irascible temper. He roars as does the lion in the palace, with no one daring to beard him save the honest and sympathetic

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[1] King Lear, I, i, 118-122.

Kent who plainly but fruitlessly tries to appeal to his judgement and acquaint him with his present "folly":

> Reverse thy doom,
> And in thy best consideration check
> This hideous rashness. Answer my life my judgement,
> Thy youngest daughter does not love thee least,
> Nor are those empty-hearted whose low sound
> Reverbs no hollowness.[2]

Shakespeare repeatedly emphasizes the interplay between the mighty psychological opposites in this opening scene so as to drive home to the audience the intrinsic character of Lear and also, by contrast, those vital qualities he does not possess. Kent continues to upbraid his lack of insight:

> See better, Lear, and let me still remain
> The true blank of thine eye.[3]

In the light of my previous arguments about the medicinal quality of grace in the human soul, we can say that its absence from Lear's bosom as well as his open rejection of it symbolized by his harsh treatment of both Cordelia and Kent, constitutes his "foul disease". Kent warns him against killing his "physician", and shortly before departing in exile he refers to Cordelia as one who "justly thinks"--the latter remark again serving to bring Lear's poor judgement into perspective. After we have witnessed Lear's wild energy, Shakespeare reinforces our impression of his animal propensities by juxtaposing the expression of "hate" to his ferocious fury.

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[2] Ibid., I, i, 151-156.

[3] Ibid., I, i, 160-161.

He speaks of Kent in terms of "thy hated back", refers to Cordelia as being "new-adopted to our hate" and in his attempt to show her in an unfavourable light to the king of France, he explains:

> I would not from your love make such a stray,
> To match you where I hate.

Finally the French king sums up his impression of Lear's behaviour in words which, again, stress the point Shakespeare is trying to bring home to the audience with regard to the hero's frailties: the old man's "affection" is "fallen into taint"; "reason without miracle" cannot justify Cordelia's punishment.

The brief conversation between Goneril and Regan at the end of the first scene prepares us for the direction that the play will be taking, with the forces of "grace"--which Cordelia and Kent represent--now tragically severed from Lear's bosom, and those of evil "hitting together" in full determination to administer to the hero whatever penalty he deserves. The sub-plot follows a similar pattern in that the rejection of Edgar and the noble values which Gloucester fails to see in him suggest a rejection of "fair Nature" and his association with the unnatural and the base epitomized by his love for the bastard, Edmund. It is in the course of their downfall and their dire tribulations at the hands of their brute beneficiaries that both victims sound the truths of life, gradually recover their alliance with grace and achieve their fullness of being. They both have to lose themselves in order

to find themselves. Sufferings open their eyes to their most disconcerting defects, namely their renunciation of reason and love in their attitude to life, and finally help them to regain their psychic balance when Lear returns to Cordelia and Gloucester is reunited with Edgar.

The incidents preceding the storm scenes accomplish a triple purpose with regard to Lear. They provide some blatant examples of the consequence of his folly as he now desperately grapples with the force of hate he has unwittingly provoked against himself; we also see the reintegration of the sympathetic, clear-sighted Kent into his world, as well as Lear's own strong yearning for the presence of his Fool and for listening to the latter's voice of reason; and finally the old king's growing awareness of both the erroneous judgement and heartlessness governing his behaviour towards Cordelia. In other words, there is hope for his humanization and moral improvement. A knight draws his attention to the general abatement of affection and kindness with which Goneril is entertaining him, and Lear's reaction shows a slight improvement of character for, instead of passing hasty judgement or bitterly retaliating against his daughter's refusal to oblige him--as he did in connection with Cordelia-he now starts prying into himself. In answer to the knight's remark, Lear observes:

> Thou but remember'st me of mine own conception.
> I have perceiv'd a most faint neglect of late, which
> I have rather blam'd as mine own jealous curiosity
> Than as a very pretense and purpose of unkindness.
> I will look further into it.[4]

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[4] Ibid., I, iv, 72-76.

This self-realization again manifests itself later on, this time still more poignantly during Goneril's low treatment of him:

> Does Lear walk thus? Speak thus? Where are his eyes?
> Either his notion weakens, his discernings
> Are lethargized.[5]

Both the Fool's coldly rational comments on the disastrous results of Lear's stupidity, and the latter's own bitter confrontation with the realities he first failed to perceive, gradually contribute to the shocking awareness of his past errors. His character now assumes a double proportion: he deeply hates Goneril and Regan but also shows a certain ability for moral judgement and compassionate understanding. Not only does he curse Goneril,

> All the stored vengeances of hell fall
> On her ingrateful top! Strike her young bones,
> You taking airs, with lameness. . .
> . . . . . .
> You nimble lightnings, dart your blinding flames
> Into her scornful eyes. Infect her beauty,
> You fen-sucked fogs, drawn by the powerful sun
> To fall and blast her pride[6]

calling both daughters "unnatural hags", but he can also check the surging tide of wrath and at the same time make a moral, almost philosophic, statement:

> Tell the hot Duke that--
> No, but not yet. Maybe he is not well.
> Infirmity doth still neglect all office
> Whereto our health is bound. We are not ourselves
> When nature being oppressed commands the mind
> To suffer with the body. I'll forbear,

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[5] Ibid., I, iv, 247-249.

[6] Ibid., II, iv, 164-170.

> And am fall'n out with my more headier will,
> To take the indisposed and sickly fit
> For the sound man.[7]

We note here his new penetrating insight into human nature, indicative of the slow awakening of Lear's moral being. A short while before, under Goneril's staggering blow, he deplored the absence of love and reason in his attitude to Cordelia:

> O most small fault,
> How ugly didst thou in Cordelia show!
> That, like an engine, wrenched my frame of nature
> From the fixed place, drew from my heart all love
> And added to the gall. O Lear, Lear, Lear!
> Beat at this gate, that let thy folly in,
> And thy dear judgement out![8]

Whereas the Shakespearean Machiavels in general forsake grace beyond all hope of recovery, Lear's animal trait at the beginning of the play gradually fades away as his rational faculty and his feelings of human tenderness slowly emerge and dominate his personality. Some more precision would perhaps be useful here. The force of energy and hate overrules such characters as Iago, Richard III and Shylock throughout, while such a force is only temporarily pre-eminent in Lear. Deep down in his soul resides a noble being which, as the play seems to suggest, has been considerably stifled by his dominant preoccupation with worldly power and authority. Now that he

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[7] Ibid., II, iv, 104-113.

[8] Ibid., I, iv, 288-294.

has lost all his material property and position of royal command, Lear's better nature is no longer cabined, cribbed, confined, but rather stands all favourable chance of self-expression. His remark to Goneril thus acquires its full ironic force in the light of forthcoming events:

> Thou shalt find
> That I'll resume the shape which thou dost think
> I have cast off forever. Thou shalt, I warrant thee.[9]

The interrelation between the "fretful elements" and Lear's previously one-sided nature is dramatically intended to establish the typically Shakespearean parallel between the unnatural cosmic perturbation and the one shaking the hero's own little world. The "impetuous blasts" in nature, their "eyeless rage" and "fury" recall Lear's particular attitude in the opening scene, the way in which he gave free vent to a spirit of "eyeless" energy and unmitigated hate. The act of "tearing his white hair" and running "unbonneted" in the raving storm suggests a reversion against himself as well as a willingness to be purged of his former defects. In fact, it would be proper to look upon the foul weather not only as a reflection of Lear's own moral disequilibrium but as actually exercising a homeopathic effect on his inner being. It counteracts and assuages his "foul disease", and at the same time fosters the growth of his noble nature out of its former lethargy. Just as the foul weather

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[9] Ibid., I, iv, 330-332.

objectifies his bestial, devouring passion, his foul daughters too can be seen as the living embodiments of the "disease that's in my flesh"--as he puts it--"a boil/A plague-sore, an embossed carbuncle,/In my corrupted blood". In other words, his own rude will translates itself in his daughters' callous, machiavellian nature against which Lear has to contend in the first stage of his spiritual regeneration. I have shown before how his daughters' behaviour to him partially helps liberate his inherent goodness. The battle with the raging storm, however, represents the second stage of his spiritual progress. His wilful self-submission to the double assault leads to the maturing of his whole personality. With regard to the storm, Lear says

> here I stand, your slave,
> A poor, infirm, weak, and despis'd old man.
> But yet I call you servile ministers
> That have with two pernicious daughters joined
> Your high-engendered battles 'gainst a head
> So old and white as this. Oh, oh! 'Tis foul![10]

It is for Lear a moment of intense revelation about the existence of guilt in the world and the inevitability of divine chastisement. It is interesting to note here the broadening of Lear's rational outlook, his ability to perceive the distinction between good and evil, as well as his arraignment of and recoil from unnatural acts--all this marvellously couched in his address to the perverse souls of the world:

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[10] Ibid., III, ii, 19-24.

> Tremble, thou wretch,
> That hast within thee undivulged crimes
> Unwhipped of justice. Hide thee, thou bloody hand,
> Thou perjured, and thou simular man of virtue.
> That art incestuous. Caitiff, to pieces shake,
> That under covert and convenient seeming
> Hast practised on man's life. Close pent-up guilts,
> Rive your concealing continents and cry
> These dreadful summoners grace.[11]

His eyes now do not content themselves with the external appearance of things but rather tend to pry beyond the facade into their very essence. The dramatic value of this speech comes out more clearly in contrast to the tremendous importance Lear formerly attached to people's words and external behaviour in the scene of the division of the kingdom. Along with his growing perception into the realities of life we also notice a fresh revival of kind, sympathetic feelings for others. Sufferings humanize his soul, beget humility and stir up the noble emotion of love. Again in contrast to his originally egocentric nature, we now witness his altruistic and considerate attitude to Kent as he bids him enter the hovel: "Prithee, go in thyself; seek thine ease", and soon after asks the Fool to go in: "In, boy; go first". His humanitarian feelings find expression in the following outburst:

> Poor naked wretches, wheresoe'er you are,
> That bide the pelting of this pitiless storm,
> How shall your houseless heads and unfed sides,
> Your looped and windowed raggedness, defend you
> From season such as these! Oh, I have ta'en
> Too little care of this! Take physic, pomp.
> Expose thyself to feel what wretches feel,

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[11] Ibid., III, ii, 51-59.

That thou mayst shake the superflux to them
And show the heavens more just[12]

where the destitute Lear fully sympathizes with the materially deprived--an emotion which the pomp and artificial ceremony of court life had dried up in him. Gloucester makes an interesting comment about the wealthy people's indifference to the poor, which he attributes to an inability to "see" and "feel".[13] It is principally these two aspects of Lear that the dramatist brings to light both in the storm scenes and after. Edgar's role contributes to Lear's discernment of reality. He represents for Lear the typically unaccommodated man he had totally ignored in the past and thus provides him with the knowledge he sorely wants as well as sharpens his sensibility to others. Hence the profound reality he sees in Edgar's nakedness, his castigation of all forms of sophistication. As the play develops, Lear's stripping off first of his kingship, then his garments, coincides with two crucial moments of his spiritual advancement: the former ushers him into the path of wisdom, the latter signifies his crowning attainment of moral penetration into life's essential values. He starts off as a wild, wrathful creature, is then overpowered in the forests of the night, as it were, by still more devouring beasts, and afterwards achieves a spirit of love and moral enlightenment. It is on the bare,

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12 Ibid., III, iv, 28-36.

13 Ibid., IV, i, 71-72.

storm-swept heath, with Kent, the Fool and Edgar the sole companions of his grief, that Lear's rude passions are tamed. Grace, and all the intrinsic qualities it entails, has now a place in his bosom. The lion-like bestiality of his inner being--that side of the soul which connotes spiritual blindness, dark night and hell--has come to terms with its contrary state which is spiritual illumination, the divine light of reason and love. Listen to the new Lear, his "reason in madness", to use Edgar's phrase, as he sees the past in a fresh perspective:

> They flatter'd
> me like a dog; and told me I had white hairs in my beard
> ere the black ones were there. To say "aye" and "no"
> to everything that I said! "Aye" and "no" too
> was no good divinity.
> When the rain came to wet me once and the wind to
> make me chatter, when the thunder would not peace
> at my bidding, there I found 'em, there I smelt 'em
> out. Go to, they are not men o' their words. They
> told me I was everything. 'Tis a lie, I am not
> ague-proof.[14]

His obstreperous railing at the institution of justice manifests his ability to read quite through the deeds of man into their hidden reality:

> The usurer hangs the cozener.
> Through tattered clothes small vices do appear,
> Robes and furred gowns hide all. Plate sin with gold
> And the strong lance of justice hurtless breaks.
> Arm it in rags, a pigmy's straw does pierce it.[15]

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[14] Ibid., IV, vi, 97-107.

[15] Ibid., IV, vi, 167-171.

Side by side with Lear's and Gloucester's upward movement to redemptive grace runs the downward movement of the savage quartet, Goneril, Regan, Edmund and Cornwall, to self-destruction. The characteristic difference between them lies principally in their antagonistic types of souls: material dispossession and physical calamities bring the first two characters to spiritual strength, whereas the latter's behaviour is from the start motivated by their bestial urges. The animal imagery repeatedly used in the play to describe them is calculated to set off their tiger-like, wolvish instincts, and Albany speaks of the urgent necessity to have them "tamed" by divine agency before it is too late:

> If that the Heavens do not their visible spirits
> Send quickly down to tame these vile offenses,
> It will come.
> Humanity must perforce prey on itself,
> Like monsters of the deep.[16]

The celestial quality of grace is man's sole means of spiritual salvation. Deprive him of it and you immediately turn him into a general enemy, a vile oppressor, a universal wolf howling for prey. To extend the metaphor, let us say that the battle of life in the vast wilderness of the world is a perpetual conflict between wolves and lambs, beasts and angels, obviously always ending in the survival of the strongest. This world has absolutely no room for frail creatures like Cordelia, Henry VI and Queen Katherine because they are not sufficiently

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16 Ibid., IV, ii, 46-49.

armed to encounter and defeat their physically superior opponents. I mention characters outside King Lear because all the evil characters of Shakespeare fall into the community of ruthless, predatory wild beasts, while the essentially virtuous ones can invariably be categorized as meek lambs, angelic in spirit but altogether weak and defenseless against hostile assaults. The former connote "rude will", the latter "grace". Man's adamant strength lies in between; he is both the wolf and the lamb, his soul's poison and its cure. The question that has to be answered is: if Lear is the wolf I make him out to be at the outset of the play, why his powerlessness against Goneril and Regan? The answer is simply that as an old weakling he stands no chance of contending with young ones. After all, he does, in his own words, confer all his wealth on "younger strengths". The same can be said of Gloucester's weakness at Edmund's hands.

Through the portrayal of the villains in King Lear the dramatist again conveys the limitations and general insufficiency of rude will. The old Lear's ejection into the stormy night, the gouging out of Gloucester's eyes, the hanging of Cordelia--all expressive of energy and hate--entail the brutes' personal destruction in the process. Cornwall perishes on the lance of divine justice, Regan is poisoned to death by Goneril who, in turn, slays herself; and Edmund, too, finally embraces death. Among the repulsive

Machiavels roams Albany who equally typifies another kind of insufficiency, that of reason without energy, and therefore, pretty ineffective against what we may figuratively call the ruthless beasts of prey. He remains stagnant, inactive and for the most part only moralizes--which of course accomplishes very little because he lacks physical strength, or at least does not show any. Goneril describes him rather accurately in:

> thou, a moral fool, sit'st still, and criest
> "Alack, why does he so?"[17]

shortly after scoffing at him thus:

> Marry, your manhood! Mew![18]

In contrast to Albany's high-souled rectitude of purpose and practical inefficiency, Edgar on the other hand is the very soul of goodness clothed in the assembled nobilities of manhood. Starting off as

> Whose nature is so far from doing harms
> noble
> That he suspects none,[19]

he falls an easy prey to Edmund's crafty machinations. His role of the wandering Bedlamite brings him into touch with the other victims of the play and thereby provides Shakespeare with ample opportunity to illustrate his highly judicious and

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17 Ibid., IV, ii, 58-59.

18 Ibid., IV, ii, 68.

19 Ibid., I, ii, 195-197.

sympathetic nature. Attention must also be drawn to the magic transformation wrought upon him by his personal experience of adversity and his confrontation with that of his father and Lear. This is what eventually lifts him above his role as a passive sufferer into an active avenger of the oppressed, a beneficient restorer of peace in the gored state. In the encounter with Edmund, he stresses the strength of his "sword, arm and best spirits," and the evil adversary immediately recognizes his "warlike" capability. The new Edgar represents yet another type of Shakespeare's ideal model of a man, spiritually and physically firm, able enough to bring the general enemy to bay. We can thus rank him among such characters as Richmond, Henry V, Henry IV, Henry VIII, particularly the last one if we want to make something out of the somewhat analogous effect that Henry's retaliation exerts on Wolsey and that which Edgar's fatal stroke produces on Edmund. While Wolsey feels "cured" and overcome with an inner sense of

> peace above all earthly dignities
> A still and quiet conscience,[20]

Edgar's consciousness of utter alienation from goodness suddenly dawns on him and generates an ineffable wish to undertake one noble act before death.

The return of Cordelia coincides with Lear's spiritual growth, and she is heralded on the stage in words that have

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[20] Henry VIII, III, ii, 379-80.

a bearing on the main plot and give it a new dimension, unfolding to the audience an example of grace at its perfection, its function in controlling man's passions:

> It seemed she was a queen
> Over her passion, who most rebel-like
> Sought to be king o'er her.[21]

-a moral state the hero himself has unconsciously been reaching after. The Gentleman notices the absence of all passionate fury in Cordelia even at the height of her heart-struck misery--she was moved "Not to a rage", he says. Here again we not only recall Lear's formerly ungovernable wrath while behaving as "passion's slave" but also its gradual abatement in him on his way to grace. His bleak, insane condition during the purgatorial process is dramatically relieved by the description of Cordelia's loving personality: she brings fertility and joy--"sunshine and rain at once. . .happy smilets. . .ripe lip"; and her essentially divine quality is stressed in "The holy water from her heavenly eyes", "a soul in bliss". Further on she speaks of "curing" the great breach in Lear's nature, the restorative "medicine" on her lips and "repairing" violent harms. All this adds to the significance of Lear's reconciliation with her, the symbolic rebirth "out o' the grave" and the reunion with grace. The "hell-black night" now gives way to "Fair daylight", and the two key expressions I previously quoted as being symptomatic of grace in man's soul, namely, the ability to "see" and "feel", recur in Lear's new awakening:

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[21] Ibid., IV, iii, 15-17.

> I should e'en die with pity
> To see another thus. . . . . .
> . . . . . Let's see;
> I feel this pin prick.[22]

It is shortly after he has fully embraced grace that we hear the Doctor's highly meaningful remark about the new Lear:

> The great rage,
> You see, is killed in him.[23]

With grace now royally enthroned in Lear's bosom he has become king of his passion. Speaking like Lady Macduff, Cordelia recognizes that they

> are not the first
> Who, with best meaning, have incurred the worst[24]

and Lear has this to say:

> Come, let's away to prison.
> We two alone will sing like birds i' the cage.
> . . . . . .So we'll live,
> And pray, and sing, and tell old tales, and laugh
> At gilded butterflies, and hear poor rogues
> Talk of Court news [25]

--where he rises above all earthly miseries and shows that he can build his heaven in the midst of hell's despair. There is no virtue like necessity, and the wise man can indiscriminately create his own joy in all places that the eye of heaven visits. Gnarling sorrow has less power to bite the man capable of

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22 King Lear, IV, vii, 53-56.

23 Ibid., IV, vii, 78-79.

24 Ibid., V, iii, 3-4.

25 Ibid., V, iii, 8-14.

mocking at it and holding it light. If the old man's heart gives way with the murder of his Cordelia, let us not forget that on the brink of death Lear has undergone a complete change from the petulant, foolish man he was at the beginning into a loving, wise individual. The "contraries" finally unite in him, and in order to demonstrate that when grace sets in, Lear does become an ideal man, Shakespeare not only outlines his generally passive nature but also, despite old age, his energy in being able to kill the slave that was hanging Cordelia.

Yet with my nobler reason 'gainst my fury
Do I take part.

V

Prospero, victim of his brother's deceit and treachery, looks back on the past and explains how his "love" for Antonio[1] and his seclusion from worldly affairs for "the bettering of his mind"[2] brought about his personal disaster. He goes on as follows:

> my trust,
> Like a good parent, did beget of him
> A falsehood in its contrary as great
> As my trust was, which had indeed no limit,
> A confidence sans bound.[3]

The clear awareness of the extremity of man's evil nature springs from the loss of his dukedom and his banishment. Cutting himself off from the rest of the world for academic pursuits, conferring all his administrative responsibilities on someone else and still expecting to remain a ruler, Prospero betrayed an inexperience of life which fully justifies his fall. It is a good thing to strive for the mastery of self-knowledge and to love others, but you just cannot ignore the world in which you live and shut your eyes to all its realities.

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1 The Tempest, I, ii, 69.

2 Ibid., I, ii, 90.

3 Ibid., I, ii, 93-97.

Evil is part and parcel of daily human life, and man's urgent duty is to cope with it as best he can. In this section of my paper we shall see how Prospero's moral being no longer relies exclusively on reason and love as in the past but is all the more strengthened by his new vital capacity for energy and hate. His example can be regarded as Lear's in reverse for, while his downfall paves the way to the acquisition of the bestial force necessary for dealing with brutes--"fury" as he calls it--,[4] Lear's originally excessive fury dwindles away as grace sets in. In both cases, we are made to feel the grave danger of man's psychic disequilibrium occasioned by the predominant influence of one particular force in his soul.

Prospero's Art, elaborated to perfection into the effect of Fate itself, and therefore divine in intensity, is one of the means whereby we can read into his innermost impulses. All his former wrong-doers taste his dreadful wrath in the tempest, amidst the mutinous winds and rattling thunder, but at the same time he has seen to it that no physical harm betides anyone of them. After having used Caliban with "kindness. . .human care"[5] and lodged him in his own cell with no encouraging result whatsoever, he resorts to "stripes" and other corporal punishments. He curses and repays the

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[4] Ibid., V, i, 26.

[5] Ibid., I, ii, 345-346.

monster's hatred of him as follows:

> For this, be sure, tonight thou shalt have cramps,
> Side stitches that shall pen thy breath up. Urchins
> Shall, for that vast of night that they may work,
> All exercise on thee. Thou shalt be pinched
> As thick as honeycomb, each pinch more stinging
> Than bees that made 'em,[6]

imposing his will with the most ruthless severity:

> If thou neglect'st, or dost unwillingly
> What I command, I'll rack thee with old cramps,
> Fill all thy bones with aches, make thee roar,
> That beasts shall tremble at thy din.[7]

This, as well as the torment with which he threatens Ariel for claiming his liberty before the proper time,[8] serves to outline the new dimension of Prospero's character--his imperative determination to have his commands unconditionally obeyed by all. The relationship with Caliban is most important for the duke's inward development, the essential ability to grapple with the sordid extremity of evil around him and his remarkable success in doing so. Formerly blind to the problem of evil in life, and therefore easily evicted by Antonio, he can now be said to be an expert in dealing with it whenever it arises. This is one urgent point to remember with regard to Prospero. His twelve years on the desolate island represent a period of moral apprenticeship during which he learns, among

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[6] Ibid., I, ii, 325-330.

[7] Ibid., I, ii, 368-371.

[8] Ibid., I, ii, 294-296.

other things, how to counteract evil in his immediate vicinity, and the incident with Caliban prior to Ferdinand's entrance on the stage is our first indication of the duke's readiness for effective government in the event of his rehabilitation. Further examples of his psychic balance can be found in the opening scene of act IV where he alleviates Ferdinand's sore physical trial once he has fully reassured himself of the latter's sincerity towards Miranda. With his deeply searching mind, now essentially cognizant of human nature, he regarded the test of Ferdinand's feelings as a necessity, but also soon reveals his profound humanity towards his prospective son-in-law. After gladly offering him Miranda's hand in marriage, he appeals to Ferdinand's rational thinking by outlining the fruitful growth of the marriage union under divine blessing--"sanctimonious ceremonies. . .full and holy rite. . .sweet aspersion"--which otherwise would end up in hate and sterility: "barren hate. . .sour ey'd disdain and discord. . .weeds". He thereby wrings from Ferdinand the promise not to surrender to the base temptations that his bad angel, "worser genius", might prompt in him, and Prospero goes on advocating truthfulness and sexual abstinence in the famous words:

> Look thou be true. Do not give dalliance
> Too much rein. The strongest oaths are straw
> To the fire i' the blood. Be more abstemious,
> Or else, good night your vow![9]

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[9] Ibid., IV, i, 51-54.

In the course of this incident, and the ensuing fertility ritual of the masque, it is important to remember not only the old man's fundamentally human qualities of reason and love but also his prompt readiness to quell the evil attending upon his life--remarkably conveyed when his serene joy suddenly changes into "anger so distempered"[10] on recalling the conspiracy of the bestial Caliban and his confederates. Ariel stresses their wild energy in the undertaking:

> So full of valour that they smote the air
> For breathing in their faces, beat the ground
> For kissing of their feet, yet always bending
> Toward their project.[11]

They represent the brute force of energy and hate against which the new Prospero is now firmly armed. "We must prepare to meet with Caliban",[12] he says, explaining his intention to punish him when all the pains taken to educate him have failed:

> A devil, a born devil, on whose nature
> Nurture can never stick, on whom my pains,
> Humanely taken, all, all lost, quite lost.
> And as with age his body uglier grows,
> So his mind cankers. I will plague them all,
> Even to roaring.[13]

The incident where he unleases his spirits in the shape of

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10 Ibid., IV, i, 145.

11 Ibid., IV, i, 172-175.

12 Ibid., IV, i, 166.

13 Ibid., IV, i, 188-193.

dogs and hounds against the crooked villains, hunting them about and shouting "fury, Fury!",[14] also indicates the dread chastisement he can inflict on brutes when the occasion calls for it.

Caliban's chronically rebellious nature refuses the government of reason. Kindness has not curbed his primitive instincts. He is a wild animal, an incurable primitive, with the characteristic malignity of a corrupted nature that resists the discipline of light. He typifies "rude will" while Ariel symbolizes "grace", and their respective Milanese counterparts would be Antonio and Gonzalo, the former a callous self-seeking anarchist and the latter the very soul of goodness with Utopian ideals. All along we are made to feel a certain similarity of spirit between Caliban and Antonio, which is probably meant to suggest man's closeness to beasts when deprived of grace. In the midst of the tempest we hear Antonio's voice of hate: "Hang, cur! Hang, you whoreson, insolent noisemaker" and later on,

> This wide-chapped rascal--would thou mightst lie drowning
> The washing of ten tides!

The Boatswain most appropriately describes him as one who "mars" all constructive labour by "assisting" the storm. The same can be said of Caliban's abusive refrain of hate the very moment he enters on the stage:

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[14] Ibid., IV, i, 255 ff.

> As wicked dew as e'er my mother brushed
> With raven's feather from unwholesome fen
> Drop on you both! A southwest blow on ye
> And blister you all o'er.

Besides, his actions aim at foiling Prospero's progressive work. He once attempted an assault on Miranda's honour and his well-intentioned instructors meet with his bitter reproof. Bent on self-aggrandisement and feeling no pang of conscience whatsoever in the foul means chosen to attain it--"I feel not/ This deity in my bosom"--Antonio is prompt with the "three inches" of his obedient steel to accomplish his purposes. Both he and Caliban consider murder as an ideal means of usurping other people's prerogative. The monster claims that the island is his and persuades Stephano to kill its present lord: "Batter his skull, or paunch him with a stake." His readiness to do obeisance to Stephano reminds us of Antonio's own humiliating subjection of Milan to Alonso who aided and abetted him in deposing Prospero. Each individual seems to have forfeited his humanizing principles of reason and fellow-feeling, and his basically animal nature guides all his intents and purposes. Both Antonio and Stephano allow their base passions to "lead the way".[15]

In contrast to the degenerate Caliban--a monstrous mind in a monstrous body--there is the race of monsters that the magician's Art has tamed. As Gonzalo does not fail to point out,

> though they are of monstrous shape, yet note,
> Their manners are more gentle-kind than of

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15 Ibid., II, ii, 192.

Our human generation you shall find
Many--nay, almost any.[16]

There is also Ariel, the enactor of his master's conceptions, dainty, graceful, ethereal. While the duke serves a term of moral apprenticeship on the enchanted island, perfecting his Art and learning to cope with the problem of evil arising from Caliban, he also lives in intimate co-existence with Ariel. The presence of these opposite forces in Prospero's world also suggests the balance of "contraries" in his own psyche. He represses the beast, liberates his little divine spirit and keeps it constantly active. He is able to conquer his own inordinate passions and subject his psychic hierarchy to the masterdom of grace. Ariel's imprisonment in the cloven pine by Sycorax, on the other hand, signifies the latter's utter alienation from goodness and the liberation of all that is heinous and squalid in herself. Ariel is for sweet harmony, concord in nature as opposed to discord epitomized by storm, chaos, and the rule of rude will. The music he exudes around him is heard and appreciated only by those who have music in themselves and can therefore be moved with concord of sweet sounds. It creeps upon the uproarious waters, "allaying" both their "fury" and Ferdinand's "passion" with its sweet air. The noble-hearted Gonzalo is alert to it; on his way to the light of reason and the restoration of love in his

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[16] Ibid., III, iii, 31-34.

bosom, Alonso, formerly a criminal accomplice, likewise responds to it.[17] As for Antonio, the unscrupulous despot, and Sebastian, the new pervert, such a music has no meaning or does not penetrate their breast at all. Such individuals are fit for treasons, stratagems and spoils. The motions of their spirit are "dull as night", their affections "dark as Erebus", and therefore they cannot be trusted.

Ariel is half angel, Caliban half brute, but each has a human side, and they may be said to represent, taken together, the total possibilities of man to be found in Prospero himself and manifested through his alternations of the opposite feelings of love and hate, reason and energy. Ariel's helplessness at the hands of Sycorax, like Gonzalo's amidst the villains and Prospero's before his banishment, connotes the helplessness of "grace" in a world of tyranny, while Caliban's defeat--like that of Trinculo, Stephano, Antonio and Sebastian--suggests by and large the insufficiency of "rude will" alone. Caliban's response to Ariel's music in the famous passage, "The isle is full of noises. . .", implies, however, an inward susceptibility to self-improvement, a thirst for harmony that will only be quenched when he submits to moral and intellectual controls--which he eventually does on realizing his folly: "I will be wise hereafter," he promises to Prospero, "And seek for grace".[18]

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17 Ibid., III, iii, 18.

18 Ibid., V, i, 294-295.

With the duke's former enemies now in his grip and the audience's anticipation of his forthcoming vengeance against them now wrought up to a climactic pitch, the dramatist suddenly breaks up the whole suspense by shifting the emphasis from vengeance to forgiveness, from hate to love, from fury to reason. Prospero's wavering moods prior to this incident have also unconsciously prepared us for it. In answer to Ariel's protestation of "tender affections" for the woe-begone sinners, he acquaints us with the stand he will personally take in dealing with them:

> Hast thou, which art but air, a touch, a feeling
> Of their afflictions, and shall not myself,
> One of their kind, that relish all as sharply,
> Passion as they, be kindlier moved than thou art?
> Though with their high wrongs I am struck to the quick,
> Yet with my nobler reason 'gainst my fury
> Do I take part: the rarer action is
> In virtue than vengeance.[19]

These words sum up the essential qualities of Prospero, and effectively echo the contrary feelings and impulses at work in his inner being. At the very height of his "fury" he can still be overcome with noble emotions and rational judgement. This can be regarded as another explicit example of man's fullness of being at its very best. Physical violence, though sometimes a necessity for attaining a noble end--as in the treatment of Caliban and, as we have seen Henry IV, Henry V, and Richmond demonstrate in their attitude to villains--is yet not always the most ideal of solutions. Had Capulet and

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19 Ibid., V, i, 21-28.

Montague known better, there would not have been all the bloodshed brought about by their mutual, envenoming hate or blind misunderstanding, and Romeo and Juliet would have lived on. Just as the love of Romeo and Juliet conquers the heart of the two rival houses and banishes their long-lasting hate for each other, that of Ferdinand and Miranda heals all past wounds in its promise of prosperous days to come and brings together the wronged duke and his wrong-doer, Alonso. Shortly before his rehabilitation to his former dukedom in Milan, Prospero abjures magic; but it can also be argued that his firm psychic strength, his full knowledge of himself and of human nature in general, will constitute his own magic garment against all villains likely to hinder his work as governor. This time his reign will not be a failure, and as Antonio, perplexed and bewildered, says not a word while Prospero is forgiving them all, our impression is that the conflict between good and evil still awaits the rehabilitated duke. But we rest certain that now he possesses the strength required for the arduous job.

CONCLUSION

In the preceding pages I have directed attention to what we may regard as an essential aspect of Shakespeare's dramatic art. To neglect the viewpoint I have been putting forward about diverse characters would be a serious mistake as it helps bring into clear focus certain major differences among the personages. The more we think along these lines the more we realize the profundity of the dramatist's approach to the characters he creates, for the conception of them as men and women we can forever identify with is based on the fundamental structure of the human psyche--a structure that affects us all in every era. The moment we look at the Shakespearean characters from this angle we detect the root cause of their behaviour under certain circumstances of the play. We see much more clearly why they react in certain ways, the motivating impulses which underlie their different moods, and not simply how they behave,--hence the force of my thesis as a whole.

In dealing with Shakespeare's characters I have had to make a careful selection in order to include many from different kinds of plays, but not all of them by any means because such a procedure would have been far too long. At any rate, the theory I have developed about the contrary states

of the human soul in Shakespeare does not in any way lose in scope or importance when we consider the relatively large number of characters I have discussed in the course of a rather short paper, with a good deal of attention being given to the psychologically "weak" ones on the one hand, that is those who are basically motivated by "rude will" alone, and on the other hand, those who perfectly unite the two opposite faculties and are therefore in a position of unassailable "strength".

Before taking leave it would be worth justifying the marked absence of critics in the conception and design of this paper. The point is that none of them, from A. C. Bradley down to N. Frye--at least none that I am familiar with --ever looks at Shakespeare the way I have done. I see my work as a beginning only, opening up fresh avenues for further consideration of Shakespeare's dramatic craftsmanship, and as such it has for me an embryonic character. I do not look on it as all-inclusive.

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