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An Analysis of Six Plays of Shakespeare

Richard Firestone
Rollins College

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AS.1

AS YOU LIKE IT

As you like it
in which
is the comedy ~~where~~ the mercurial psychology is most vis-
ibly and most wittily illustrated in a symbolic plot. From the view-
point of its literary influence it is a ~~grandchild~~ grandchild of
Lilly's Euphues, for its subject matter is taken from Thomas
Lodge's "Rosalynd", which had a subtitle "Euphues' Golden Legacie
found after his Death in his Cell at Silixedra, Bequeathed to Phil-
autus' Sonnes". The mercurial theme in its inner significance as a
veiled expression referring to the spiritual discipline to which young
men of the age were subjected in contact with mercurial masters, is
indicated in the introduction to the tale of *Thomas Lodge's, Golden Penning*,
Rosalynd, where we find
the spiritual "Testament of Euphues to Philautus": "The vehemency of
my sickness, Philautus, hath made me doubtful of ~~my~~ life, yet must I
die in counselling thee like Socrates, because I love thee.....
Thou hast sons by Camilla.....bend them in their youth like the
willow, lest thou bewail them in their age of their wilfulness.....
They shall find Love anatomized by Euphues with as lively colors as in
~~Apelles~~ Apelles' table: roses to whip him when he is wanton; reasons

to withstand him when he is wily."

The tale by Thomas Lodge, Rosalynd, expresses according to Edmund W. Gosse an almost ~~his~~ Quixotic reverence for womanhood.

The title of the comedy, As You Like It, has been explained by ~~Ulrici~~ Dr. Hermann Ulrici, in a sense which comes near our own view. ~~It refers to the opinion that the four couples in the play~~

He contraverts A. W. Schlegel's interpretation that the title refers to the relation between the play and the public. He ^{holds} ~~has~~ the view that it refers principally to the actors of the play who shape their lives as it pleases ~~themselves~~ their individual selves.

(Shakespeare's Dramatic Art, by Dr. Hermann Ulrici, translated by L. Dora Schmitz, Vol. 11, page 167 -- London, 1908) In our opinion the title has even a more definite implication. The poet shows four mercurial couples who marry at the end, and who will arrange their lives according to that inner moral ^{government under} ~~which they live~~ which they prefer to live. The poet does not share that indifferent lax-
~~ness~~ ity which Ulrici's interpretation suggests~~ness~~. In four couples he exemplifies the choice for the manner of living. The clown Touchstone has ~~chosen~~ chosen to live with his wife Aubrey in an unsettled

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and unhappy condition; Orlando, the manliest among the wooers, gives promise that he will make his wife Rosalind happy. Between these two couples stand in gradation Sir Oliver, the converted brother of Orlando who marries Rosalind's friend, Celia, and Sylvus, who marries the wayward Phoebe. In single blessedness remains the melancholy Jaque, the comic Hamlet of the play who promises to emerge from his melancholy mood into which his mercurial experience has thrown him, to become the jesting artist and satirizing poet of the age.

All these couples, with the melancholy Jaque as observer, offer the rainbow colors of one psychic process which is symbolized in the action of the play. The banished duke has the mercurial leadership of masterly authority in this group, and the reconciliation with his brother brings, like many of Shakespeare's fairy tales, the final victory of gentle spirituality over brutal ambition. The old faithful servant Adam, who sacrifices the small amount of his thrift and follows Orlando in dutiful faithfulness into the forest of Arden, is next to the Duke, a second symbolic figure of the spirit of man.

In the centre of the play stands Rosalind, gifted with the poet's wit, and illuminated by mercurial master wisdom. She is more

than a heroine smitten with love, who sets out in doublet and hose, like so many of Shakespeare's master-mistresses, to find and win her lover. As the literary tradition of her name implies, and the role and intrigue given to her in the comedy proves, Rosalind is ~~the~~ to a certain degree the ~~and~~ androgenic disguise// for the mercurial master himself. This fairy tale role is even predominant in the play and her mercurial wisdom and cunning flow from this anonymous fact of her poetic personality.

"I have, since I was three years old, conversed with ^amagician~~s~~ most profound in his art, and yet not damnable," Rosalind tells Orlando, to the Duke, and it is repeated by him ~~of~~ of her whom he believes to be Ganymede:

But, my good lord, this boy is forest-born,
And hath been tutored in the rudiments
Of many desperate studies by his uncle,
Whom he reports to be a great magician,
Obscured in the circle of this forest. 3

The forest of Arden is the psychic forest: whereto a group of idlers is drawn with the Duke, who lives in exile ^{since} because his brother had usurped his dominions. The entrancing gentle magic of this court in exile becomes so powerful that the last remnant of the good characters who live at the court of the wicked Frederick, are drawn hither and finally attract ^{the} iniquitous members of the play ~~xxxxxxxxxxxx~~ into the forest, who are there brought to ~~their~~ conversion. Shakespeare treats

with irony the fancy world of this idyllic Arcadian court, and makes us guess that the transplantation of the spiritual truth on the soil of the real world, which its members had won in the state of nature, is the moral lesson of the play.

The introductory first act gives the symbolic atmosphere for the ensuing act. The noble Orlando, ~~the noble Orlando, who had been robbed of his material inheritance by his older brother, Sir Oliver, who had also withheld from him the means of getting a courtly education. The young man, strong and courageous, yet embittered and weary of life, decides to wrestle at court with a famous prize fighter. He is the unexpected winner in an unequal fight, but he does not win the favor of the wicked Duke, who remembers with ill-will the honesty of Orlando's father. His own brother plots against his life and he decides therefore to leave his paternal home, and is followed by the faithful servant Adam. Similarly, the daughter of the banished Duke, who lives as playmate to Celia, and daughter of the usurper Frederick, is banished from court at the time when she had just fallen in love with Orlando, when she witnessed his courageous wrestling. Under the disguise of a boy and assuming the~~ ~~the noble Orlando, who had been robbed of his material inheritance by his older brother, Sir Oliver, who had also withheld from him the means of getting a courtly education. The young man, strong and courageous, yet embittered and weary of life, decides to wrestle at court with a famous prize fighter. He is the unexpected winner in an unequal fight, but he does not win the favor of the wicked Duke, who remembers with ill-will the honesty of Orlando's father. His own brother plots against his life and he decides therefore to leave his paternal home, and is followed by the faithful servant Adam. Similarly, the daughter of the banished Duke, who lives as playmate to Celia, and daughter of the usurper Frederick, is banished from court at the time when she had just fallen in love with Orlando, when she witnessed his courageous wrestling. Under the disguise of a boy and assuming the~~

name of Ganymede, Rosalind sets out with Celia, ~~xxxx~~ a ~~the~~ disguised shepherdess, ~~xxxx~~ who is deeply attached to her and insists on following her//, ~~xxxxxxxixxdixguisidxxx~~ ~~xxxxxxxixxdix~~ to the Forest of Arden. They are accompanied by the mercurial clown, Touchstone. The heroic deed of Orlando (has thus) the first magic effect of separating the good from the wicked. (A few acrobatic stunts of mercurial wit are shown in the first act by Rosalind, Celia and Touchstone, to introduce Shakespeare's different^{ial} ~~ix~~ treatment of Thomas Lodge's theme. Edmund W. Gosse had stated, as already mentioned, that ~~Rex~~ the tale Roslynde indicates a Don Quixotic reverence for womanhood. The uncovering of the esoterically hidden mercurial psychology might give the same impression ^{that} ~~as if~~ the mercurialist^s were such Don Quixotic reverencers of womanhood. And yet, although they inspired their followers to submit to that love which women need and desire, ~~ixdixxxxxixdix~~ they were not blind to the typical qualities which women have. Of course the expression of woman hatred in general was a theatrical disguise which went to the address of man. But yet they knew a very sober, disillusioning truth about womanly nature in general. Shakespeare infuses into the theme of his comedy, As You Like It, this disillusion^{ing} ~~sober~~ ~~truth~~ of point of view

on the character of women, which is lacking in Thomas Lodge. There is a bantering between Celia and Rosalind about fortune and nature, which is cut off by Touchstone's statement that he does not share the opinion of a certain knight that "pancakes are good, and mustard is naught".

~~xxxxxx~~ believes He ~~xxxxxx~~ that pancakes are naught and mustard is good. ~~xxxxxx~~

~~standing here before a double riddle which is meant by a "certain knight"~~

concealed reference to ~~and~~ what is ~~xxxxxx~~ the ~~xxxxxx~~ 'pancakes' and 'mustard'?

I venture to suggest that ~~since this certain knight is not connected with~~

~~the action of the play, he is the one who is connected with its theme, the~~

~~Thomas Lodge, and~~ that pancakes and mustard ~~stand for~~ refer to women

and men. Yet Shakespeare does not share Touchstone's point of view

as first stated. The conversation goes on in the following way:

Rosalind: Where learned you that oath, Fool?

Touchstone: Of a certain knight that swore by his honour they were good pancakes, and swore by his honour the mustard was naught; now, I'll stand to it, the pancakes were naught and the mustard was good: and yet was not the knight forsworn.

Celia: How prove you that, in the great heap of your knowledge?

Rosalind: Ay, marry; now unmuzzle your wisdom.

Touchstone: Stand you both forth now: stroke your ~~xxxxx~~ chins, and swear by your beards that I am a knave.

Celia: By our beards, if we had them, thou art.

Touchstone: By my knavery, if I had it, then I were; but if you swear by that is not, you are not forsworn: no more was this knight, swearing by his honour, for he never had any; or if he had he had sworn it away before ever he saw those pancakes or that mustard.

act 1. sc 2

The last sentence reveals Shakespeare's inner thought about

the character of men and women: No general statement can be made about the one or the other. Whether men are good, women bad, or vice versa, or whether both are good or both are bad, depends on the particular person. (It seems to us that this statement, ~~xxxxxxxxxx~~ ^{disguising men and women} under the symbols of pancakes and mustard, pervades the thought and mood of the whole comedy.) *cant*

At the beginning of Act 11 we see the banished duke with his co-mates and brothers, living in exile in the wild Forest of Arden. The Duke praises, with more wisdom than Jean Jacques Rousseau ever had, in the life ~~xxx~~ nature as more sweet than that of civilized painted pomp. The life ~~ix~~ ⁱⁿ wild nature is the state of mind of the mercurial novices, when they are brought down to live with their own instincts in the primitive wild nature of their soul. (*cant* But is not the experience where man feels the 'penalty of Adam' more trying than the rut of accustomed life in civilized society?) (There is one, in this company, the melancholy Jacques, who wars with his master on this account, who complains about the injustice ^{of} ~~which~~ the violence ~~xxxxxxxxxxxxxxxxxxxxxxxx~~ which heaven ~~suffereth~~ suffereth. Shakespeare symbolizes this act of violence in wild nature with the killing of the deer, which we found previously in Love's Labours

~~Lest~~ as a symbol for the initiate. Jacques is himself the deer who stands weeping at the brook, hurt by the hunter. He complains about life:

Thus most invectively he pierceth through
 The body of the country, city, court,
 Yea, and of this our life: swearing that we
 Are mere usurpers, tyrants, and what's worse,
 To fright the animals, and to kill them up
 In their assign'd and native dwelling-place.) aut

Shakespeare crystallizes with this figure the contradictory mental state of mind ^{of} the initiate who is destined to become an artist. He did not care, therefore, to show him involved in any erotic entanglement, which he brings out sufficiently in four couples. Jacques is an idle lover of melancholy, nursed by poetry, irresponsible in his wild, untamed nature, unsociable, given to loneliness, -- a nature like that of Jean Jacques Rousseau, whose instincts war ~~infixing~~ against the adjustment to the discipline of any order, and whose convictions are negative. He has only one ~~xx~~ possibility: to become a railing destroyer, an orator, ~~Not~~ a counsel or ambassador of the spirit. He strikes the satirizing note for this idle life in which he indulges more than anybody else:

Who doth ambition shun,
 And loves to lie i' the sun,
 Seeking the food he eats,
 And pleas'd with what he gets,
 Come hither, come hither, come hither;
 Here shall he see
 No enemy,
 But winter and rough weather.

His own stanza to this song is:

If it do come to pass
 That any man turn ass,
 Leaving his wealth and ease
 A stubborn will to please,
 Duccame, duccame, duccame;
 Here shall he see
 Gross fools as he,
 An if he will come to Ami.

Asked by Amiens what duccame means, he answers enigmatically and yet clear enough to be understood ~~by us~~, "'Tis a Greek invocation to call fools into a circle." He then continues in a more riddlesome way:

"I'll go sleep, if I can; if I cannot, I'll rail against the first-born

(Act 11, scene V)

of Egypt." ~~Jacques is the man of unsolvable contradictions.~~ Jacques is the man of unsolvable contradictions. The Duke says of him,

If he, compact of jars, grow musical,
 We shall have shortly discord in the spheres. (Act 11, scene VII)

into the world
 He will soon be sent out by the duke as a motley fool. He has ripened out in this idle life to master the folly of the theatre of the soul, and the fear of time that he will soon pass away, incites him to become a creative, satirizing poet of the day. He quotes the wisdom of the

fool Touchstone whom he has met:

'Tis but an hour ago since it was nine;
 And after one hour more 'twill be eleven;
 And so, from hour to hour, we rot and rot;
 And thereby hangs a tale..... (Act 11, scene 6)
 And so from hour to hour, we ripe and ripe,

The tale which hangs thereby is the story of the inverted initiate who had lived in self-retirement until he comes forward with a new creative desire// to participate in the affairs of the world. Jacques has chosen from the viewpoint of the ~~active,~~ busy world, the spiritually lowest job of heaven: to become the jesting poet of the age. He entreats the Duke to give him a motley coat to go out and to preach to the world.

Jacques: I must have liberty//
 Withal, as large a charter as the wind,
 To blow on whom I please; for so fools have:
 And they that are most galled with my folly,
 They most must laugh. And why, sir, must they so?
 The why is plain as way to parish church:
 He that a fool doth very wisely hit
 Doth very foolishly, although he smart,
 Not to seem senseless of the bob; if not,
 The wise man's folly is anatomiz'd
 Even by the squandering glances of the fool.
 Invest me in my motley; give me leave
 To speak my mind, and I will through and through
 Cleanse the foul body of the infected world,
 If they will patiently receive my medicine. (Act 11, scene 6)

~~The Duke~~ The poet as the irresponsible provoking fool of the age, whose folly inspires the wise man to bear the smart of the attack and to mend ~~himself~~ his ways correspondingly, unless he will be unmasked by the mere intuitive glance of the fool that he is inferior to him,

is here represented in his mercurial mission. The Duke censures Jaques from the viewpoint of his own gentle spirituality, the centre of which is conscience and responsibility:

Most mischievous foul sin, in chiding sin:
 For thou thyself hast been a libertine,
 As sensual as the brutish sting itself;
 And all the embossed sores and headed evils
 That thou with license of free foot hast caught,
 Wouldst thou disgorge into the general world. (Act 11, scene 7)

^a
 Jaques escapes with ~~xxx~~ defense which shows what a blind alley the literary word is if severed from its living sense of challenging and uplifting to the plain of consciousness which the poet effects with his ^{living} presence; without his presence the poetic work is but an irresponsible generality begetting no germinal sense in the soul of the ^{reader:} ~~listener:~~

Jaques: Why, who cries out on pride,
 That can therein tax any private party?
 Doth it not flow as hugely as the sea,
 Till that the weary very means do ebb?
 What woman in the city do I name
 When that I say, The city-woman bears
 The cost of princes on unworthy shoulders?
 Who can come in and say that I mean her,
 When such a one as she, such is her neighbor?
 Or what is he of basest function,
 That says his bravery is not on my cost, --
 Thinking that I mean him, -- but therein suits
 His folly to the metal of my speech?
 There then; how then? what then? Let me see wherein
 My tongue hath wrong'd him: if it do him right,
 Then he hath wrong'd himself; if he be free,
 Why then, my taxing like a wild goose flies,
 Unclaim'd of any man. (Act 11, scene 7)

With the figure of the melancholy Jaques, Shakespeare gives the psychology of the irresponsible artist who escapes with his very

oratory of his spirit, from his ethical self. (The painted door to the holy of holies keeps one from entering.) He shows in Jaques' soul the inner chamber of the poet before he takes his seat in heaven. The poet is the craftiest liar of humanity, and only ^{our} ~~the~~ divine intuitive look can reveal to us his rank. Shakespeare contrasts Jaques with the manly lover and doer, Orlando. Jaques, the satirizer of the vices of others, forgets his own; he is unsympathetic and uncharitable. He is a merciless aesthete who draws ~~xxxxxxx~~ his judgment from the aesthetic code of expression instead of from the inner motive of the soul. Thus he judges Orlando's love verses engraved on the barks of trees, from the viewpoint of their style, instead of the sincerity of their exposition. (For a poem which can provoke criticism in an edition de luxe ^{silent discretion at least} deserves ~~reverence~~ if it is written by a sincere lover on the bark of a tree.) Jaques puts people at a distance instead of bringing them nearer to himself. Hearing the name of Rosalind, he immediately replies that he does not like it, barring with his unsympathetic attitude a priori that ~~xxxxxxxx~~ ~~xxxxxxxx~~ friendship which he could win with sympathy. He is no lover, but a fool. He invites Orlando to rail with him against the world, whereupon Orlando replies:

"I will chide no breather in the world but myself, against whom I know most faults." (Act III, scene 2)

Orlando has lost his Narcissus complex in the brook ^{whereas} ~~xxxxx~~ Jaques has not stopped gazing at his image. Orlando, who ^{runs} ~~xxxxxxx~~ into the company with his drawn sword, to rob food for poor old Adam who is dying of hunger, gives the Duke occasion to remark to the melancholy Jaques that we should not feed our imagination with the melancholy drawn from the dark chamber of our own self.

Duke. This wide and universal theatre
Presents more woeful pageants than the scene
Wherein we play in. (Act II, scene 7)

The aesthetic Jaques take immediate occasion to change the ethical pathos of this remark into theatrical oratory which gives to the world an irresponsible and histrionic esthetic ^{aspect}. What Shakespeare intended to satirize in Jaques' well-known lines, "All the world's a stage", is today admired on account of its pretty flippancy as the utterance of wisdom, whereas ~~xxx~~ for Shakespeare it was the utterance of folly. The greatest stress in the Duke's remarks lies in the words 'woeful pageants', which brings up the picture of ~~x~~ the wide, universal theatre of the world. Jaques reacts as an actor; he is inspired by the ^{picture of} ~~the~~ theatre, and not by the ^{sight ~~xxxxxx~~ of} ~~the~~ woes. The ~~xxxxxx~~ ^{basis} of stage means the world to him, ~~xxxxxx~~ life to him is only a

stage, whereas for Shakespeare the stage offers a ridiculously small incomplete picture of life; ~~xxxxxxxxxxxx~~ so incomplete, that the poet never ceases to undeceive his audience with his irony about the illusions which he has aroused. Jaques only prettyfies ^{and falsifies} aesthetically by ^{leaving} ~~taking~~ out the ethical kernel of the thought, ^{which} ~~what~~ ~~the~~ ~~poet~~ Duke had already stated in ^{more} more simple and ^{more} forceful language. Not even the comparison ^{is} his own; he is merely ornamental and playful.

The witty Rosalind sees through this melancholy fellow:

Rosalind: A Traveller! By my faith, you have great reason to be sad: I fear you have sold your own lands to see other men's; then, to ~~be~~ have seen much, and to have nothing, is to have rich eyes and poor hands. (Act IV, scene 1)

Jaques the artist is not centralized in his soul. ^{His soul} ~~He~~ lives from the ~~inner~~ incubation ~~xxxxxxxxxxxx~~ into other personalities. The poet, the artist, the thinker, is less fit for action; he is the more imperfect.

At the end of the play Jaques measures out, like one of the ~~xxxxxx~~ Parcae, the lots which have fallen to the four couples and ~~xxx~~ to the Duke, and hurries to get news from the wicked Duke Frederick and his followers, who have become 'convertites'. Jaques is the reporter of the mystery.

Shakespeare atones for the curse of being a poet, by showing that the first man of heaven is in reality the last. Only thus can he devote himself with good conscience and sober cheerfulness to paint the other figures which are brought to the adventure of the spirit.

The cheerful disillusion of the theme of love from the mercurial point of view, is artistically dramatized by the contrast of two couples//:KK the relation of Orlando to Rosalind and of Phoebe to Silvius. The mercurial master-wit and master-role of Rosalind is predominant over this contrast. The grotesque caricature of the mercurial triangle is given in the ~~simple~~ relation of Touchstone to Audrey, and the theme of identification with the master is in a few lines enigmatically indicated by the short introduction of Audrey's former lover, William. The marriage of ~~Celia~~ Celia with the older brother of Orlando, Sir Oliver, is fitted in to bring some harmony and symmetry to the end of the tale.

The name of Phoebe, who disdains her faithful lover Silvius, the mythical symbol for the changing moon and thus of fickle womanhood, is to be found throughout Elizabethan literature. Phebe is the corresponding female picture to the self-loving Narcissus, and in this

sense she is introduced in Thomas Lodge's tale Rosalynd. ~~xxxxxxx~~

There we read of her: "Of all country lasses, Phoebe is the brightest, but the most coy to stoop unto desire;" but let her take heed, quoth

he, I have heard of Narcissus who for his high disdain against love perished in the folly of his own love." The relation of Phebe to ~~xxxx~~

Silvius is thus the inverted picture of the mercurial initiate ^{to the woman} (into ~~xxxx~~

whose arms he runs. For theatrical purposes this relation of ^a cruel ~~x~~

woman to a faithful man is more fitting, as ^a mercurial symbol, than the

straightforward psychological picture such as we find in All's Well That

Ends Well. For it flatters the erotic fiction instead of destroying

it. What the sonnets of Elizabethan literature feigned theatrically, is

here shown with theatrical effect. Shakespeare used it with artistic

purpose for the sake of ~~prattling~~ prating, as Goethe very ~~xx~~ wisely

stated of Shakespeare, about the ~~xxxxxxxx~~ secret of the spirit, with-

out betraying it. Disguising Rosalind as the boy Ganymede, ~~xx~~ with

whom Phebe falls in love, ^{the poet} ~~xx~~ could treat the triangular situation psychol-

ogically. Rosalind becomes the ~~xxxxxxxxxxxx~~ physician of Phebe's

soul. When Phebe refuses ~~xx~~ Silvius' love, Rosalind steps forward and

tells her outright what the sonneteering poets told in insinuations to

the gentlemen they berhymed as cruel women. Rosalind asks Phebe why she does not love Silvius:

Rosalind: And why, I pray you? Who might be your mother,
That you insult, exult, and all at once,
Over the wretched? What though you have no beauty, --
As, by my faith, I see no more in you
Than without candle may go dark to bed, --
Must you be therefore proud and pitiless?
Why, what means this? Why do you look on me?
I see no more in you than in the ordinary
Of nature's sale work: -- O'd's my little life,
I think she means to tangle my eyes too! --
No, faith, proud mistress, hope not after it;
'Tis not your inky brows, your black silk hair,
Your bugle eyeballs, nor your cheek of cream,
That can entame my spirits to your worship. --
You foolish shepherd, wherefore do you follow her,
Like foggy scuth, puffing with wind and rain?
You are a thousand times a properer man
Than she a woman. 'Tis such fools as you
That make the world full of ill-favour'd children:
'Tis not her glass, but you that flatters her;
And out of you she sees herself more proper
Than any of her lineaments can show her; --
But, mistress, know yourself; down on your knees,
And thank heaven, fasting, for a good man's love:
For I must tell you friendly in your ear, --
Sell wher'you can; you are not for all markets:
Cry the man mercy; love him; take his offer:
Foul is most foul, being foul to be a scoffer.
So take her to thee, shepherd; -- fare you well. (Act IV, scene 5)

The love of Silvius to Phebe is the opposite case of the love of Helena to Bertram. Both love affairs are brought about by the subtle dynamic law of *contraria contrariis*, a mercurial idea which had, since Chaucer, poetic currency. Mercurial psychology is generally ambivalent but always in defence of ~~the active lover~~ the active lover. Just as ~~the~~ the nature of man was supposed to be refined to ~~gold~~ spiritual gold, just so the mercurialists thought the nature of women could be refined to spiritual silver. I did not find, however, any indication in

Elizabethan literature ~~that~~ of the mercurial treatment of women. It seems to me that the love affair of Silvius and Phebe is merely an imaginary poetic ~~xxx~~ a 'conceit' pendant of that psychic experience to which the male young initiate was brought. At any rate, the love affair of Silvius to Phebe as treated in As You Like It, reveals openly the mercurial triangular relation which is concealed in sonnet literature. Phebe falls in love with Rosalind, the disguised Ganymede, who treats her with the same mercurial cunning as the sonneteers treated their ~~xxx~~ cruel ladies, and Shakespeare his sweet boy. Phebe sends through Silvius a love letter to Ganymede, which reads as follows:

Art thou god to shepherd turn'd,
 That a maiden's heart hath burn'd?
 Why, thy godhead laid apart,
 Warr'st thou with a woman's heart?
 Whiles the eye of men did woo me,
 That could do no vengeance to me.--
 If the scorn of your bright eyne
 Have power to raise such love in mine
 Alack, in me what strange effect
 Would they work in mild aspect?
 Whiles you chid me I did love;
 How then might your prayers move?
 He that brings this love to thee
 Little knows this love in me:
 And by him seal up thy mind;
 Whether that thy youth and kind
 Will the faithful offer take
 Of me, and all that I can make;
 Or else by him my love deny,
 And then I'll study how to die.

It is a similar attachment like the sir-reverence love of the initiate towards the mercurial master. The deification of the father imago

introduces the poem, and it contains the humiliating plea of love of one who ~~xxxxxx~~ runs away from the love of the opposite sex and takes refuge ⁱⁿ ~~in~~ the false directed imago of the same sex. There is also contained in the last two lines a hint how Phebe can be healed:

Rosalind should deny her love to Phebe for the sake of Silvius, and Phebe will ^{change} ~~xxxxxx~~ her antipathy into love by dying, as the sonneteer phrase ~~xxx~~ went for the spiritualization of the soul. It is now interesting ^{to note} ~~what~~ ^{cunning} ~~interpretation~~ Rosalind, ~~xxxx~~ in the presence of Silvius, ~~xxx~~ gives to this letter. She reacts like a mercurial master when the disciple shows, in the second part of the mercurial ^{process} ~~xxxxxx~~ that tender attachment to his father imago of which ^{the master} ~~she~~ wants to ~~be~~ free him. Rosalind ~~xxxxxx~~ ^{literary} ~~xxxxxx~~ contrary to the ^{literary} ~~context~~ of the letter, interprets and reveals in her theatrical disguise, the poetic feigning of sonneteering.

Rosalind: Patience herself would startle at this letter,
 And play the swaggerer; bear this, bear all:
 She says I am not fair; that I lack manners;
 She calls me proud, and that she could not love me,
 Were man as rare as Phoenix. Od's my will!
 Her love is not the hare that I do hunt:
 Why writes she do to me? -- Well, shepherd, well,
 This is a letter of your own device.

Silvius: No, I protest, I knew not the contents:
 Phebe did write it.

Rosalind: Come, come, you are a fool,
 And turn'd into the extremity of love.
 I saw her hand: she has a leathern hand,
 A freestone-colour'd hand: I verily did think
 That her old gloves were on, but 'twas her hands;
 She has a huswife's hand: but that's no matter:
 I say she never did invent this letter:
 This is a man's invention, and his hand.

Silvius: Sure, it is hers.

Rosalind: Why, 'tis boisterous and a cruel style;
 A style for challengers; why, she defies me,
 Like Turk to Christian: woman's gentle brain
 Could not drop forth such giant-rude invention,
 Such Ethiop words, blacker in their effect
 Than in their countenance. -- Will you hear the letter?

Silvius: So please you, for I never heard it yet;
 Yet heard too much of Phebe's cruelty.

Rosalind: She Phebes me: mark how the tyrant writes. (reads)

Art thou god to shepherd turn'd,
 That a maiden's heart hath burn'd?

Can a woman rail thus?

Silvius: Call you this railing?

Rosalind: Why, thy godhead laid apart,
 Warr'st thou with a woman's heart?

Did you ever hear such railing?

Whiles the eye of man did woo me,
 That could do no vengeance to me. --

Meaning me a beast.

(Act Iv, scene 3)

The conceit of the sweet sonnets ^{is} ~~xxx~~ here ^{revealed} under a new theatrical disguise as 'a/style for challengers'. The style is judged by the act of Phebe and not by her words, as boisterous and cruel, because she sent the letter by Silvius. The celestial apostrophies in sonnets are revealed as railings. After rebuking Silvius for his foolish

love, Rosalind then charges Silvius to tell Phebe:

..... And say this to her; -- that if she love me, I charge her to love thee: if she will not, I will never have her, unless thou entreat for her.-- If you be a true lover, hence, and not a word.....
(Act IV, scene 3)

Here we find openly revealed that mercurial triangular situation which was the theme of sonnet literature. Rosalind is for Phebe what Shakes-

peare is for the sweet boy; not ^{merely} how to attract ~~through love~~ by love,

but ^{also} how to repulse by love, was the cunning of mercurial master wisdom.

If there is needed one proof more for the psychological situation in ~~the~~ Shakespeare's sonnets and ~~the~~ in sonnet literature generally, this passage of the comedy, As You Like It, ~~xxx~~ gives it.

The love affair of Orlando and Rosalind is the ^{healthy and} normal case of love, as the love affair of Silvius and Phebe is a pathological ~~xxxx~~ one. Orlando is pictured by Shakespeare as a real man; he is a fighter, helpful, ~~xxxx~~ a doer, not a talker. His mercurial treatment is quite different than all the cases, for he does not resist love; on the contrary, he loves Rosalind too much, but he loves her in heaven and not on earth; he idealizes and deifies her. He thus woos in Rosalind an imaginary person, not a woman, but the boy Ganymede. While he loves Rosalind poetically, he has not that manly consciousness to be attentive to ~~xxx~~ her womanly desires on earth. Rosalind tells Orlando of her ~~womanly~~

old religious uncle, the magician, "who was in his youth an inland man, one that knew courtship too well, for there he fell in love. I have heard him read many lectures against it; and I thank God I am not a woman, to be touched with so many giddy offences as he hath generally taxed their whole sex withal."


Orlando: Can you remember any of the principal evils that he laid to the charge of women?

Rosalind: There were none principal; they were all like one another as halfpence are; every one fault seeming monstrous till his fellow came to match it. (Act III, scene 2)

The reference to her uncle, the inland man, who through courtship fell in love and became an accuser of womanhood, is a euphuistic remark. The inland man is the man who went through the mercurial experience of his inner soul. The final conclusion to which he came, that women are all alike, is a more delicate statement than ~~Mephisto's~~ of Mephisto's ^{of} how they are to be cured. Shakespeare knew ^{that} ~~how~~ the imaginative, poetic male lover ^{is} ~~is~~ ~~at~~ first to be cured in order to embolden ^{him} ~~him~~ to cure the woman ~~they~~ ^{she} loves. Rosalind, the ^{possessor} ~~representative~~ of her uncle's mercurial master-wisdom, tells Orlando how she undertook to cure the lunacy of love in an imaginative lover:

Orlando: Did you ever cure any so?

Rosalind: Yes, one; and in this manner. He was to imagine me his love, his mistress; and I set him every day to woo me: at which time would I, being but a moonish youth, grieve, be effeminate, changeable, longing, and liking; proud, fantastical, apish, shallow, inconstant, full of tears, full of smiles; for every ~~passion~~ something, and for no passion truly anything, as boys and women are for the most part cattle of this colour: would now like him, now loath him: then entertain him, then forswear him; now weep for him, then spit at him; that I drave any suitor from his mad humour of love to a loving humour of madness; which was, to forswear the full stream of the world, and to live in a nook nearly monastic. And thus I cured him; and this way will I take upon me to wash your liver as clean as a sound sheep's heart, that there shall not be one spot of love in't. (Act III, scene 2)

This policy, which she confesses to have practiced and proposes to repeat on Orlando, is not merely a psychological description of ~~the~~ a sly policy of a woman. A woman, as Rosalind had previously stated, is capable of carrying out ~~her~~ not ~~such~~ such a policy with such a strange effect, because she, too, is in love. So-called romantic love, ^{along poetic} ~~as~~ second-hand erotic fiction, is likely to make ^{comic fools} of two human beings. The passage refers to the dissimulating attitude of the mercurial master towards reverend, coy ~~boys~~ youths whom they brought to that inversion out of which they rose with their own soul forces to ~~the~~ dionysic male consciousness after they had been purged from their inhibitions.  As 'You Like It' is par excellence the comedy of love, and the merriest expression against the erotic fiction of romantic love. Rosalind prattles what ^{the mercurial inspiration taught} Shakespeare: ~~xxxxx~~ ~~#####~~ ~~not~~ ~~#####~~ If men ~~#####~~ commit suicide on account of unhappy love,

there is another motive than the love cause. ~~behind~~ behind it Rosalind advises

~~XXXXXXXX~~ ~~XXXXXXXX~~
Orlando ^{for love, rather} ~~To die by attorney~~ ^{than} in his own person, ~~for love~~ and conti-
nues:

"The poor world is almost six thousand years old, and in all this ~~##~~
time there was not any man died in his own person, yidelicet, in a love
cause. Troilus had his brains dashed out with a Grecian club; yet he did
what he could to die before; and he is one of the patterns of love.
Leander; he would have lived many a fair year, though Hero had turned nun;
iff it had not been for ~~for~~ a hot midsummer night; for, good youth, he went
but forth to wash him in the Hellespont, and being taken with the cramp,
was drowned; and the foolish chroniclers of that age found it was--
Hero of Sestos. But these are all lies; men have died from time to time
and worms have eaten them, but not for love." (Act IV Scene 1)

epic poem
One has only to read the paradisiac ~~story~~ of Hero and Leander by
Marlowe and Chapman, which has as its background the mercurial psychology,
to understand that what ^{Shakespeare} ~~Rosalind~~ states here in ^{Rosalind's} ~~Shakespeare's~~ name is the
conception of the enlightened wits of the age. The Elizabethan poets trea-
ted all legends from an esoteric point of view and there remains a vast
field for literary investigation ^{to ascertain} whether their treatment was not justi-
fied even from a scientific point of view. The creative wisdom of illumi-
nated myth makers seems to have been ^{alike} in all ages ~~wise~~ and the ironic use
of the erotic fiction seems to date from mythological antiquity.

Shakespeare makes Rosalind, disguised in doublet and hose, the
spokesman of her sex who, ~~contrary~~ ^{betrays} contrary to the laws of womanly psychol-
ogy, ~~reveals~~ ^{conceals} in her love-prate that secret of womanly nature, which women
are careful and sensitive enough to keep tastefully ~~hidden~~ under the

under the veils and ornamentations of the erotic fiction:

Rosalind: Now tell me how long you would have her, after you have possessed her?

Orlando: For ever and a day.

Rosalind: Say a day, without the ever. No, no, Orlando; men are April in when they woo, December when they wed; maids are May when they are maids, but the sky changes when they are wives. I will be more jealous of thee than a Barbary cock-pigeon over his hen; more clamorous than a parrot against rain; more new-fangled than an ape; more giddy in my desires than a monkey. I will weep for nothing, like Diana in the fountain, and I will do that when you are disposed to be merry; I will laugh like a hyen, and that when thou art inclined to sleep.

Orlando: But will my Rosalind do so?

Rosalind: By my life, she will do ~~as~~ as I do.

Orlando: O, but she is wise.

Rosalind: Or else she could not have the wit to do this: the wiser, the ~~the~~ the wayworder: make the doors upon a woman's wit, and it will out at the ~~the~~ casement; shut that, and it will out at the keyhole; stop that, ~~the~~ it will fly with the smoke out at the chimney.

Orlando: A man that had a wife with such a wit, he might say, -Wit, whither wilt?

Rosalind: Nay, you might keep that check for it, till you met your wife's wit going to your neighbour's bed.

Orlando: And what wit could wit have to excuse that?

Rosalind: Marry, to say, --she came to seek you there. you shall never take her without her answer, unless you take her without her tongue. O, that woman that cannot make her fault her husband's occasion, let her never nurse her child herself, for she will breed it like a foal." (Act IV Scene 2)

What Rosalind here says flippantly is not intended for the dis-
 paragement of womanhood, but only ~~to show~~ that women are not dom-
 inated by the need for wisdom but ~~are~~ by the need for love. However il-
 logical womanly actions may be, they flow from ~~her~~ ^{her} feeling of
 weakness in ~~her~~ ^{her} relation to man, and her passionate war and passionate
 tricks are only attempts to insure ~~her~~ love of man. Shakespeare
 hints that even her adulterous escape to the neighbor is an attempt to
 seek ~~the~~ ^{another} protecting lover or husband ~~like~~ for the one who has neglected
 her. The spiritual consciousness and superiority of man consists just
 in the gentle responsive attitude to the never riddlesome wit of woman.
 From this point of view Orlando is the imaginative lover and deifier of
 Rosalind, to be cured towards a sober disillusion in order not to become
 a disappointed husband.

The love myth of erotic fiction so far as it stands in an ideal
 connection with the esthetic creation of Shakespeare, had been gradually
 effeminated until it had ~~come~~ to its inverse sense ~~in~~ with the symbol-
 ic figure of Oscar Wilde. How soberly Shakespeare thought of the real
 lover can be seen from ~~the~~ ^{Rosalind's} description of Orlando, who is a proper man:

and Orlando what love is. Every lover declares himself in Silvius' sense for his beloved, but Rosalind, ~~with her mercurial wisdom~~ asserts repeatedly, "And I for no woman." Shakespeare's work stood ~~for~~ the service of women, but was a living challenge for man as a lover and fighter.

The relation of the clown Touchstone, whose very name indicates his mercurial origin, to the honest woman Audrey, gives the caricature of the mercurial marriage of a poetic Laura to an unpoetic wife. This poet is afraid he will not be understood by her: He says to her:

Touchstone: I am here with thee and thy goats, as the most capricious poet, honest Ovid, was among the Goths..... When a man's verses cannot be understood, nor a man's good wit seconded with the forward child understanding, it strikes a man more dead than a great reckoning in a little room. -- Truly, I would the gods had made thee poetical.

(Act III, scene 3)

The 'great reckoning in a little room' is like Armado's 'day of wrong seen through the little hole of discretion', an allusion to the soul-shaking mercurial experience. The ~~xxx~~ perspective to poetry from the viewpoint of the spirit, ~~xxxxxxx~~ and the ~~mere admiration for~~ womanly beauty is then given in the following dialogue between ~~the~~ poetic Touchstone and ~~his~~ prosaic Audrey:

Audrey: I do not know what poetical is: is it honest in deed and word? is it a true thing?

Touchstone: No, truly: for the truest poetry is the most feigning; and lovers are given to poetry; and what they swear in poetry may be said, as lovers, they do feign.

Audrey: Do you wish, then, that the gods had made me poetical?

Touchstone: I do, truly, for thou swear'st to me thou art honest: now, if thou wert a poet I might have some hope thou didst feign.

Audrey: Would you not have me honest?

Touchstone: No, truly, unless thou wert hardfavoured: for honesty coupled to beauty is to have honey a sauce for sugar. (Act 3, scene 5)

~~xxxxxxxxxxxxxxx Touchstone refers to the trans-~~

~~xxxxxxxxxxxxxxx Touchstone refers to the trans-~~

cedental mercurial cuckolding. He is advised by Jaques not to be

married under a bush like a beggar, but in church by a priest. Touchstone replies/

that he wants to be married under a tree by Sir Oliver Martext:

Touchstone: I am not in the mind but I were better to be married of him than of another: for he is not like to marry me well; and not being well married, it will be a good excuse for me hereafter to leave my wife. (Act 111, scene 5)

And he sings as one who refuses to marry,

Wind away, --
Begone I say,
I will not to wedding with thee.

We see then this quaint couple, ~~after they have been wedded,~~
 in the fifth act
 approached by William ~~in the fifth act, who is called a country~~
 fellow in love with Audrey. Touchstone tells Audrey that there is a
 youth here in the forest who lays claim to her; but Audrey replies,
 "He hath no interest in me in the world." The whole scene with William
 is invented to make visible the mercurial triangular theme of the age.
 The poet veils rather than reveals the real relation, and only certain
 phrases betray for what purpose William is introduced into the economy
 of the play. William is asked by Touchstone whether he loves Audrey,
 in spite of the fact that Audrey has told him William does not care
 for her. ~~William replies that he does not care for Audrey, Touchstone responds to~~
~~this with the following learned remark:~~ The dialogue goes on in the fol-
 lowing way:

Touchstone: Art thou wise?

William: Ay, sir, I have a pretty wit.

Touchstone: Why, thou say'st well. I do now remember a saying:
 The fool doth think he is wise, but the wise man knows himself to be a
 fool. The heathen philosopher, when he had a desire to eat a grape,
 would open his lips when he put it into his mouth; meaning thereby that
 grapes were made to eat and lips to open. You do love this maid?

William: I do, sir.

Touchstone: Give me your hand. Art thou learned?

William: No, sir.

Touchstone: Then learn this of me: -- to have is to have; for it is a figure in rhetoric that drink, being poured out of a cup into a glass, by filling the one doth empty the other; For all your writers do consent that ipse is he; now, you are not ipse, for I am he.

(Act V, scene 1)

gives
Shakespeare here ~~plays~~ with the allusion to ipse and he ~~with~~ the theme of mercurial identification. Touchstone has married for William, as in Shakespeare's sonnets the young man is the poet's self, so is Touchstone William's self. ~~On this point, Touchstone~~

~~seems to have~~
seems to have.

Shakespeare had only the interest to indicate the mercurial theme but

not to ~~lift~~ lift its secret: ~~There will be a serious war~~

The poet
~~between Touchstone and William~~ Shakespeare feigns poetically as if

Touchstone is jealous of William:

Touchstone: //..Therefore, you down, abandon, -which is in the vulgar, leave, -the society, -of this female, -which in the common is women - which together is abandon the society of this female; or, down, thou perishest; or, to thy better understanding, diest; or, to wit, I kill thee, make thee away, translate thy life into death, thy liberty into bondage; I will deal in poison with thee, or in bastinado, or in steel; I will bandy with thee in faction; I will over-run thee with policy; I will kill thee a

a hundred and fifty ways: therefore tremble and depart.

Audrey: Do, good William.

William: God rest you merry, sir!

The way how Touchstone bubbles over with words, ^{and} ~~the way~~ how ^{William} ~~the lover~~ reacts, shows that neither (the one is) moved by jealousy, nor the other moved by the desire to possess Audrey. ~~It is not that the one is moved by the desire of the other~~ it seems to us that Shakespeare alludes in a topsy-turvy way, as he ^{does} ~~does~~ often with clowns, to ~~the way~~ that war which is concealed in sonnets. At the end of the play Touchstone, with villainous, clownish speech presses in ^{with Audrey} among the "country copulatives"

The four couples of the play are wedded in that spiritual sense which Hymen gives utterance to:

"
Then is there mirth in heaven
When earthly things made even
Atone together."

THE WINTER'S TALE

"A sad tale's best for winter:

I have one of sprites and goblins.....

There was a man,--

Dwelt by a churchyard: - I will tell it softly;

Yond crickets shall not hear it."

(Act 11, scene 1)

It is indeed told so softly that the crickets do not hear it. What remains for earthly ears, at first impression, is not the inner sense, but the artistic translation of the inner sense: music; what remains for earthly eyes is not the vision, but the artistic translation of the vision: painting. The poet, knowing that an audience is easily charmed by mere painting and music, intentionally disenchant them at the end of the play. He purposely disappoints the audience by the motive that Hermione's painted statue, "performed by that rare Italian master, Julio Romano", is awakened by music and embraces her grief-stricken husband.

Leontes: Let no man mock

For I will kiss her!

Paulina: Good my lord, forbear:

The ruddiness upon her lips is wet;

You'll mar it if you kiss it; stain your own
With oily painting.....

(Act V, scene 3)

After a gruesome and then pleasant fantasy, The Winter's Tale ends with the symbol of Hermione's painted statue awakened to life, a symbol with which the poet ironized the mere painting in his play. It was invented, it seems to us, to make the audience ponder over the inner meaning of his tale.

The Winter's Tale starts as a hyperbolic comedy of manners. Polixenes came to visit his dearest friend, Leontes. The latter cannot prevail upon his old playmate to extend his visit for one day more; stern duty calls Polixenes away. His dearest friend has no power to bring him to make a concession. Quite different is it when Hermione entreats him to stay. The grace of concession is the gift of a male guest to the hostess, and not to the host. Polixenes, in yielding to Hermione's entreaty, acts with the perfect tact of a man. Leontes, by not understanding Polixenes' attitude, shows that he is still the "boy eternal". He shows that he has no spiritual relation to his wife nor to his friend. Polixenes and Hermione, through their fine tact and understanding, are indeed spiritually wedded to each other, and Leontes' jealousy is that of a man whose soul is in discord with the harmony of the spirit. The mercurial triangular psychology is brought forward on the social plane. Like an exquisite Chinese parable, the tragedy of Leontes and Hermione starts from a delicate point of etiquette. Leontes' lack of fine feeling discloses the spiritual confusion of his soul. In the first

part of the play we see how a man is brought "in rebellion with himself" we witness his spiritual descent into his own hell: the descent of a father who drags his family down into suffering. In the second part we are shown a mercurial wedding in romantic pastoral disguise, from the dark background of the purgatory of the father, whose family rises with him and reaches the heaven of happiness. The Paulinic voice of a spiritual midwife holds together the musical elements of the passionate Furioso of a man, answered in counterpoint by the desperate cries of a woman in birth throes; the loving pity for infants in misery; the Beethovenesque pastoral symphony of youth, cheered by the tinkling Scherz of a mercurial foolscap. The play ends with a harmony developed from the Paulinic motive.

The Winter's Tale is saturated with the wisdom of the spiritual path of the family father. It is the Old Man's Tale, though told by a child. Students of literary history will be interested how the form and the subject of the play developed. We find the dramatization of "a winter's tale" in George Peele's "The Old Wives Tale". In a rhapsodic arrangement of loosely connected scenes, which are symbolic allegorizations of the mercurial mystery, the fairy tale elements of Ariosto's fable world are mixed with allusions to living figures of the age. It is interesting that Gabriel Harvey figures as the knight Huanebango, who comes with his delphical "two-hand sword" to help free Delia, kept by the sorcerer Sacrapant. Whether Delia is the lass of whom Daniel sang and whom Spenser mentioned, living on the Avon in the west

and interested in the theatres of London, cannot be ascertained. But Harvey's figure has been recognized by literary critics from quotations of his own parodistic verses. We cannot here enter into a close analysis of the meaning of George Peele's symbolic scenes. We shall deal only with the first scenes, which announce the psychological secret of the mercurial triangle as their theme, and prepare the way for the epic dramatization of a winter's tale. The short play starts with the introduction of three Merry Greeks, -- Antic, Frolic and Fantastic, -- who have lost their way in an enchanted wood. The enchanted wood, like the realm of Proserpina, the Acherontic world, is a symbol for the labyrinth into which the initiate is thrown. The mercurial triangular theme is indicated at the beginning in the following dialogue:

Fantastic: Why makes thou it so strange, seeing
Cupid hath led our young master to the fair lady, and
she is the only saint that he hath sworn to serve?

Frolic: What resteth, then, but we commit
him to his wench, and each of us take his stand up in
a tree, and sing out our ill fortune to the tune of
"O man in desperation"? (1)

The committing of the young master to his wench and the mocking of the "man in desperation" is the psychological motive of this poetical, allegorical phantasmagoria... In the dark wood the three fellows meet the smith Clunch, who discovers them with a lantern and brings them to his hut, where he lives happily with his wife Madge. These guests are

(1) The Chief Elizabethan Dramatists, by Wm. Allan Neilson, Houghton, Mifflin Co. - page 24, lines 13/20

treated hospitably, and while the smith goes to bed with one of the fellows, Antic (whom he intends to bring to his "unnatural rest"), his wife Madge tells the other two guests a winter fairy tale. There was once a king, she begins, who had the fairest daughter there ever was, and who was stolen. "... And he sent all his men to seek out his daughter; and he sent so long, that he sent all his men out of his land." This is a hint to show how the mercurial master drove away his disciples from himself, to become busy in the world. The daughter, Madge continues was stolen by a conjurer who kept her in a castle of stone. When all the king's men had gone out to seek her, he sent the two brothers of the princess. Madge then interrupts herself to say: "O, I forget! she (he I would say,) turned a proper young man to a bear in the night, and a man in the day, and keeps by a cross that parts three several ways; and he made his lady run mad, -- Gods me bones, who comes here?" (1) We see the conjurer has androgynic qualities: is a she and a he; turns a proper young man into a bear; lives by a cross that parts three ways. The lady run mad is a sonnet lady painted, or a sonnet boy sainted. The poet continues his epic dramatic tale by introducing figures and surprising events which continue the thread of the tale. The first to appear are the two brothers of the princess.....

The subject of George Peele's "The Old Wives Tale", though sharing with Shakespeare's play the general inspiration of Elizabethan literature, has nothing in common with The Winter's Tale. George

Peele's allegorization is mocking, boyish and obscure. However, here is prefigured the poetic frame of a winter's tale, and the attitude of the poet who pretends to tell a tale "sad in mood, and sober in cheer", (1) as Erestus, the "white bear of England's wood" says.

The subject of The Winter's Tale, as is well known, is taken from Robert Greene's pastoral romance, "Pandosto, the Triumph of Time" (1588). It was subsequently altered in various ways and then appeared under the title "A Pleasant History of Dorastus and Fawnia". The characters of Antigonus, Paulina and Autolycus do not appear in Greene's tale. If we keep further in mind that in Greene's tale, Hermione (Belaria) dies, and that Leontes (Pandosto) falls in love with his own daughter and is finally seized by a melancholy in which he kills himself, we can understand how far Shakespeare's independent myth-making mind wandered from the morbid imagination of the unhappy Greene. Yet one form and thought element is preserved from Greene's tale, which has the subtitle "The Triumph of Time". Time as Chorus links both parts of The Winter's Tale together, and gives the perspective to the spiritual evolution through which Leontes, the father of the family, goes. Time is here seen as Father Chronos, the oldest of the gods, and the begetter of the ages. He lives in the moment and he lives in eternity. The weightiest words are spoken by Time as Chorus:

..... Impute it not a crime
 To me or my swift passage, that I slide
 O'er sixteen years, and leave the growth untried

(1) cp. page 26, line 209

Of that wide gap, since it is in my power
 To o'erthrow law, and in one self-born hour
 To plant and o'erwhelm custom. Let me pass
 The same I am, ere ancient'st order was
 Or what is now received: I witness to
 The times that brought them in; so shall I do
 To the freshest things now reigning, and make stale
 The glistering of this present, as my tale
 Now seems to it.....

(Act IV, scene 1)

An interpretation of these lines can best be attempted from the viewpoint of the theatrical situation of the day, when the tendencies for a more regular drama coming nearer to the classical rules, began to assert themselves. In the prologue to his comedy, "Every Man in His Humor", Ben Jonson criticized the lax dramatic custom:

"To make a child now swaddled, to proceed
 Man, and then shoot up, in one beard and weed
 Past threescore years..... "

Although these lines cannot refer to *The Winter's Tale*, yet they allude to the Shakespearean manner of playwriting. We know that in his conversation with Drummond of Hawthorndon, Ben Jonson had criticized Shakespeare in that he had "wanted art, and sometimes sense", mentioning that in *The Winter's Tale* Bohemia is spoken of as a country lying on the sea. We can see in the figure of Time as Chorus, a defense of the construction of the play. But it is more than that. The figure of Time

is essential to the underlying central idea of The Winter's Tale. The first part of the play is an illustration how in one "self-born hour" Custom was "overwhelmed and new planted" in the soul of a man. We are shown in the second part the result of this growth.

Before we proceed with a closer analysis of the special motives, let us bear in mind the words of Ben Jonson, which have, in our opinion, a reference to the esoteric method of Elizabethan dramatists in general. In the theoretical Induction to his play, "The Magnetic Lady or Humours Reconciled", the boy of the house says: "Sir, all our work is done without a portal or Vitruvius. In foro, as a true comedy should be. And what is concealed within, is brought out, and made present by report."

There is indeed no "open entry or portal" into the central ideas of most Elizabethan plays. The Elizabethan poets understood playwriting from the viewpoint of traditional motives, hyperbolic and parabolic characters, and dynamic masks of clownish disguise and dissimulation which often veiled a mystical secret.

What we see in foro in The Winter's Tale is a tragedy of jealousy; a romance of love of the son of the king with a shepherd's daughter, against the will of the king; the restoration of happiness in a family; the reconciliation of a broken friendship, the end crowned by a strangely miraculous event, where the mother of the family is brought back from death to life.

The love romance of Florizel and Perdita, from an exoteric point of view, offers the enchanting picture of two ideal young lovers uninhibited~~ed~~ and grown-up in their vital instincts. There is a charm about them like about the medieval pair, Aucassin and Nicolette, who show a similar strong and tender maturity of fine erotic instincts. Yet no poet of world literature knew better than Shakespeare that the erotic fiction of romantic love is a cultural and poetic inheritance which helps rather to veil than to disclose the psychology of the human race. He knew that the erotic fiction of romantic love lives mainly in the tapestry of legends, revealing ~~the~~ spiritual experiences of quite a different order. Shakespeare made use of the erotic fiction, but he himself, as a poet, stood behind the veil and not before it. From the serious background of Christian platonic spiritual discipline, he used the theme of the erotic fiction of romantic love as an illusion of the imagination. In this sense he had presented with spiritual irony the romance of love in "Romeo and Juliet", where he had shown that the love instinct itself in its ~~early~~ inflammation and rapidity is destructive, and an expression of the "rude will" of the soul, and not of grace. The spiritual father Lorenzo views in this light the fate of Romeo, for whom the virtue and medicine of love become a poison and vice.

Shakespeare's real thought about the natural state of male youth is expressed in The Winter's Tale by the words of the old shepherd when he finds the baby Perdita: "I would, there were no age between ten and three-and-twenty, or that youth would sleep out the rest; for there is nothing in the between but getting wenches with child, wronging the

ancientry, stealing, fighting....." (Act 111, scene 3).

The theme of the relation of father and son is motivated in The Winter's Tale from the beginning. In the first scenes the ~~two~~ young sons of Polixenes and Leontes stand in the limelight of the dramatic interest. Mamilius, the son of Leontes, becomes the mysterious victim of his father's blind passion. Polixenes speaks in terms of dearest fatherly love about his young son, Florizel:

"If at home, sir,

He's all my exercise, my mirth, my matter;

Now my sworn friend, and then mine enemy;

My parasite, my soldier, statesman, all:....

(Act 1, scene 2)

The psychic mercurialists used to call their anagogic art "disciplina of the mystae juvenilis". The spiritual fatherhood of the Elizabethan age consisted

in "fixing" the sworn friend and parasite into a dear enemy, soldier and statesman; in making a youth conscious of how he wronged the ancientry and in leading him on to the wisdom of the Ancient of Old. This is the theme of The Winter's Tale, "concealed within and made present by report." It gives a double picture from the viewpoint of spiritual disillusion and romantic illusion. The ironic contrast of mere poetic painting and spiritual reality of life, developed in this play the freedom of humor, the differential idea about the mystery of the age in its relation to poetry and philosophy, and the crowning symbol at the end of the play.

The painted romance of love between Florizel and Perdita is a

mercurial love romance. The poet adhered to the general traditional motive of the Elizabethan stage, which often veiled the psychology of mercurial mating under the picture of the marriage of a rich man's son with a poor man's daughter. It was also alluded to as the marriage of the king's son with a beggar's daughter, who is then herself discovered to be of noble birth. It is interesting that this marriage motive occurred almost always with the father of the wooer as third party interested. The mother was rarely introduced or mentioned. Modern fiction usually makes use of wooer-daughter-mother motive. It has the jocose mother-in-law motive, as opposed to the spiritual father-in-law motive of Elizabethan literature. Behind the ironic theatrical motive of the marriage of a poor man's daughter with a rich man's son in Elizabethan literature there was a very deep psychological insight into human nature. The illuminated masters and poets knew that family happiness is the prerogative of women and not of men. Men are not born to become happy, but to make happy. Man can share happiness through the medium of the family centered in the mother in a material sense, in the father in a spiritual sense. Every social tradition is apt to undermine this ideal life sense. The hardships of life bring about in a society fettered by old traditions, a perverted order. A society living in old traditions marries off its children so that the husband secures a better position in life through a dowry and through the advantages of the higher station of the wife's family. A calculating, arithmetical sense dominates the life-values in a traditional cultural human group, and curbs the life-sense. The il-

luminated men of the age fought against this material, arithmetical sense. They were "geometricians" who led their disciples on to an inner sense of "geometrical proportion", whereby they could measure the relative values of life.

The mystical whirl of ⁱⁿversion into which the initiated young man was thrown had an effect contrary to the rational mating of society fettered by tradition. It drove the young man not infrequently to the lower social level, and not to the higher. This is psychologically clear. A young man in despair, seeking love and protection in the arms of a woman, finds it there where he is surest of his love. A typical case is that of Bertram and Helena in "All's Well That Ends Well". A marriage so effected meant the breaking up of old traditional values and the establishment of new values on a spiritual basis. Such a marriage is that of the king's son Florizel with the shepherd's daughter Perdita.

The poet introduced a clownish mercurial figure, the poetic pedlar Autolycus, who was "littered under Mercury". Autolycus, according to the Greek myth, was the son of Mercury and maternal grandfather of Ulysses the Crafty. This pedlar is a mercurial matchmaker and mystical cunycatcher, whose revenue is the "silly-cheat". He ironizes the love romance of Florizel and Perdita: "I have served Prince Florizel, and, in my time, wore three-pile; but now I am out of service." (Act IV, scene 1.) The rich "three-pile" velvet which he wore when in Florizel's service hints very unobtrusively at the triangular motive.

This triangular motive is made present by report by introducing a Satyr dance of "four threes of herdsmen", "one three of them, by their own report, have danced before the king". It is also indicated by the words of the clown, who speaks of the sheep shearers at the feast as of "three-man song-men all". It is a dionysic feast, where young men are shorn of their sheepish illusions and brought to their senses. The Clown stresses the fact that he has to buy "rice" :

Clown: Rice -- what will this sister of mine do with rice? But my father hath made her mistress of the feast, and she lays it on. She hath made me four-and-twenty nosegays for the shearers, -- three-man song-men all, and very good ones; but they are most of them means and bases; but one puritan amongst them, and he sings psalms to horn-pipes..... (Act IV, scene 1)

It was Spenser who was the first to write music for hornpipes to accompany puritan psalms.

Autolycus had compassed "a motion of the Prodigal Son". Shakespeare here hints very clearly at the psychic process which Autolycus the mercurialist, brings about. He had married a "tinker's wife"; he was whipped out of the court for his vices, leaving virtue behind.

It is shown how this mercurial pedlar sells love tokens to the Clown, whose conscience is moved to keep his promise to his sweetheart Mopsa, whom he had neglected. With great humor it is shown how Autolycus ensnares the country couples ^{with feigned ballads} and brings into them a dionysic spirit, with his "sir's song": the song of Mercury:

Clown: What hast here? ballads?

Mopsa: Pray now, buy some; I love a ballad in print a-life; for then we are sure they are true.

Autolycus: Here's one to a very doleful tune. How a usurer's wife was brought to bed of twenty money-bags at a burden, and how she longed to eat adders' heads and toads carbonadoed.

Mopsa: Is it true, think you?

Autolycus: Very true; and but a month old.

Dorcas: Bless me from marrying a usurer!

Autolycus: Here's the midwife's name to't, one Mistress Taleporter, and five or six honest wives that were present. Why should I carry lies abroad?

Mopsa: Pray you now, buy it.

Clown: Come on, lay it by; and let's first see more ballads; we'll buy the other things anon.

Autolycus: Here's another ballad, of a fish that appeared upon the coast on Wednesday the fourscore of April, forty thousand fathom above water, and sung this ballad against the hard hearts of maids: it was thought she was a woman, and was turned into a cold fish for she would not exchange flesh with one that loved her. The ballad is very pitiful, and as true.

Dorcas: Is it true too, think you?

Autolycus: Five justices' hands at it; and witnesses more than my pack will hold.

Clown: Lay it by too; another.

Autolycus: This is a merry ballad; but a very pretty one.

Mopsa: Let's have some merry ones.

Autolycus: Why, this is a passing merry one, and goes to the tune of Two maids wooing a man: there's scarce a maid westward but she sings it: 'tis in request, I can tell you.

(Act IV, scene 3)

There is an esoteric literary tradition behind the foolish content of these ballads, which refer to the initiate: he is called a usurer's wife (we have shown that the mercurial master was often called a usurer), and is freed from his money complex through spiritual contrition; he appears as a cold fish who sang against the hard heart of a maid: he himself had this hard heart of a maid before he was mercurially "congealed" into a cold fish; he figures in the triangular ballad of two maids wooing a man. We know from sonnet literature what the "maid westward" means.

Autolycus has a passion to disguise his honesty, which he denies, under a cloak of foolish knavery, a mercurial attitude so strong in Shakespeare's age, especially in poetry, just as the attitude of ~~knave~~ themselves knaves of all ages has been to disguise as honest men. This mystical "cutpurse" alludes to his discretion about Florizel's flight with

Perdita and Camillo, under the following "coat of folly":

Autolycus: if I thought it were a piece of honesty to acquaint the king withal, I would not do't: I hold it the more knavery to conceal it; and therein am I constant to my profession.

(Act IV, scene 3)

His profession is that of Mercury. The figure of Autolycus can serve us as a symboliē key that opens the hidden meaning of the crafty, foxy, cunning literary products of the Elizabethan poets, particularly of the cleverest of them: Ben Jonson.

The differential idea about the dionysic mystery in relation to painting poetry and rational philosophy, is expressed in the conversation between Perdita and Polixenes, who speak about the bastards, the "streak'd gillyvors". Though Polixenes, for theatrical purposes, is opposed to the match between Perdita and Florizel, whom he tells "reason my son should choose himself a wife", yet the thought concealed within and made present by report, shows that he is in the mercurial conspiracy of the play. Polixenes asks Perdita why her rustic garden is barren of gillyvors:

Polixenes: Wherefore, gentle maiden,
Do you neglect them?

Perdita: For I have heard it said
There is an art which, in their piedness, shares
With great creating nature.

Polixenes: Say there be;
 Yet nature is made better by no mean,
 But nature makes that mean; so, o'er that art
 Which you say adds to nature, is an art
 That nature makes. You see, sweet maid, we marry
 A gentler scion to the wildast stock,
 And make conceive a bark of baser kind
 By bud of nobler race. This is an art
 Which does mend nature, -- change it rather; but
 The art itself is nature.

Perdita: So it is.

Polixenes: Then make your garden rich in gillyvors,
 And do not call them bastards.

Perdita: I'll not put
 The dibble in earth to set one slip of them;
 No more than, were I painted, I would wish
 This youth would say, 'twere well, and only therefore
 Desire to breed by me. -- ~~Here's flowers for you~~
 (Act IV, scene 3)

What the poet makes Perdita say is above the consciousness of a shepherd's daughter or even a king's daughter, but yet characteristic for the unconscious instinct of every woman. We see from Perdita's remark that the passage does not, as the Baconists had assumed, refer only to the crossing of flowers, in which Bacon was largely interested, but to the crossing of human beings.

Polixenes, in speaking of the art of creating nature, which is nature itself, alludes to what natural philosophers of the age like Giordano Bruno or Gabriel Harvey called "natura naturans". Perdita, the unsophisticated woman, cannot understand the philosophic attitude of a naturalist. She reacts with the spontaneous moral feeling which lives in her soul and which she projects into nature. For her the streaked gillyvors will remain bastards. She is the legitimate child of nature and demands a legitimate love. Polixenes' rational explanation of natural philosophy, where he tells Perdita that in marrying a gentle scion to the wildest stock nature is ^{mended or rather} changed by nature itself, seems to her artificial. There is a point where an exterior rationalization of nature becomes a sterile painting for the soul. With Perdita's reply the poet shows the point where the aspect of nature turns off into the silent intuition for an inner divine law of love growing out from the relation of the sexes to each other. The natural philosophy ends with a large ^{spiritual} ultra realm where reason is silent, and only acts of love speak, with a knowledge of what is good and bad. This passage can show us how Shakespeare differentiates in The Winter's Tale with ^{the} consciousness of spiritual reality, what he integrates by means of poetic painting and rational thought.

In the mercurial garments of Autolycus, Florizel starts his adventurous journey with Perdita and Camillo to Sicilia; there he pretends to have come from Lybia, the country where "black" people live. His spiritual trials were foretold by Autolycus in jocosely, esoteric language:

Autolycus: He has a son, -- who shall be flayed alive; then 'nointed over with honey, set on the head of a wasp's nest; then stand till he be three quarters and a dram dead; then recovered again with aquavitaë, or some other hot infusion; then, raw as he is, and in the hottest day prognostication proclaims, shall he be set against a brick-wall, the sun looking with a southward eye upon him, -- where he is to behold him with flies blown to death.....

(Act IV, scene 3)

The underlying moral lesson of The Winter's Tale about spiritually new-born gentlemen, is brought out from the ironic perspective of the old Shepherd and the Clown, simple minded rustics who dare not look at a king and cannot believe that they themselves may possess gentlemanly qualities. The Clown says:

Clown: but I was a gentleman born before my father; for the king's son took me by the hand and called me brother.....

(Act V, scene 2)

~~THE SHEPHERD REPLIES TO AUTOLYCUS, WHO ASKS HIM TO GIVE A GOOD REPORT TO THE KING TO THE PRINCE, HIS SON.~~

When the Clown is asked by Autolycus for a good report to the prince, the Shepherd says to the Clown:

Shepherd: Pr'ythee, son, do; for we must be gentle, now we are gentlemen.

(Act V, scene 2)

Here, as in many other comedies of Shakespeare, the inferior clownish characters throw an ironic light on the main theme and on the main characters.

Shakespeare enlivens with humor the end of the play, where he winds up the events of an incredulous tale. He introduces courtiers, idle tale bearers, who report with sentimental excitement the unbelievable events. What is improbable in its content becomes probable by the form of presentation, in showing the willingness of human nature to create sensational hearsay. The Winter's Tale, in our opinion, is the comedy of human gullibility.

The antinomy of poetic painting and the inner spiritual meaning which brings out a commonplace "verity of an old tale" of the human race, is especially stressed at the end, when Hermione changes from a painted statue into a living woman, and embraces her husband. The theatre ^{is} for Shakespeare the place where ~~they~~ ^{he could} tell the truth by feigning and painting. He used the motive of Hermione's statue to indicate how far the inner meaning transcends the painting. In Shakespeare's phraseology, a woman in sorrow is a "monument of grief". As long as Leontes was not spiritually purified as a father, his wife had lived at his side in grief, a life of a dead woman. He himself is spoken of at the beginning of the tale as a man who dwelt by a churchyard. Hermione had lived a lonely life and had preserved herself "to see the issue"; now she is "wrinkled and old in age"; Leontes is purified by grief and softened in heart. This romantic wooer who had wooed Hermion

for three months, is given back his wife by Paulina, with the words:

When she was young you woo'd her; now in age
Is she become the suitor.

(Act V, scene 3)

These words contain the deepest ethos of the play. Leontes has learned the lesson to submit in love to his wife. According to Shakespeare, ~~women~~ women are the continuous wooers of their husbands, who have to learn to listen to them, and to understand the needs of their hearts and soul. Rosaline had once told it to the passionate wooer, Orlando.

The loneliness of old age, the comfort in the mate, is stressed in the words of Paulina, who has lost her husband:

..... I, an old turtle,
Will wing me to some wither'd bough, and there
My mate, that's never to be found again,
Lament till I am lost.

(Act V, scene 3)

Leontes gives her the faithful Camillo for a husband. The need for human companionship is very great for those who are lonely; it is stronger than faithfulness unto death.

The old myth tells how Orpheus brought back ^{Eurydice} ~~Alceste~~ from the underworld.

The Winter's Tale tells how a man who had been purified and disillusioned through the hell and purgatory of Orphic art, brought his wife and children to the heaven of happiness: in a winter's night it is at the fireplace of a cheerful home.

The Winter's Tale is Shakespeare's "When We Dead Awaken".
But unlike Ibsen's play it is not filled with frozen remorse, but with
melted gentleness of heart; it is not a sombre tragical play, but one
of sober cheer. Even the sad mood is relieved with the humorous wisdom
of old age.

LOVE'S LABORS LOST

"The words of Mercury are harsh after the songs of Apollo. You ~~that~~ way, -- we this way." With these words, spoken by the knightly pedant Don Adriano de Armado, closes the comedy Love's Labors Lost. The contrasting motive of the play, ~~of~~ Apollo's ^{harmony} smoothness and Mercury's harshness, ~~is~~ ^{are} musically tuned at the end where Spring and Winter sing their lays; the Cuckoo and the Owl lend notes. The mercurial theme of transcendental cuckolding,

The cuckoo then, on every tree,
 Mocks married men; for thus sings he,
 Cuckoo;
 Cuckoo, cuckoo, -- O word of fear,
 Unpleasing to a married ear!

the sounds with ~~a~~ very suggestion of the charming happiness of Spring and is offset with the disillusioning picture of the frosty Winter. The theme of love, - the spring theme of ~~apollinic~~ ^{and the winter theme of} illusions, ~~and~~ mercurial disillusion, - is the merry jest of the comedy. The figure of Adriano de Armado is at the very bottom of the play; ~~in~~ with this figure is concentrated and manifested what is in courtly ~~exhibition~~ ⁱⁿ euphuism disguised ~~in~~ erotic fiction by four couples. ^{In LLL to 4} Adriano de Armada can tell

us what the whole comedy means.

Literary critics have not gone farther with the explanation of the play than what its witty rhetoric implies. It is a mistake to think that the play is a satire against euphuism, a manner of style which Shakespeare himself renews ^{ed} with a touch of popular realism and ^{in a} flippant volubility of the tongue.

The verbose and pedantic vanity of speech which is shown in the exaggerated ~~the~~ caricature of Adriano de Armado, the stilted metaphors which the other main characters of the play, the King of Navarre and his three friends aspiring towards learning ^{and} but the exterior ^{costumes} comic ~~substance~~ of the time. The ~~logos~~ ^{logic} of the comedy, which determines the sense of the whole play, can be found out from the attitude which Adriano de Armado shows towards his ^{lord} ~~king~~ and master, the King of Navarre, and towards the country wench Jaquenetta, whom he is destined to marry. Adriano de Armado deifies his king: "My soul's earth God and body's fostering patron." ^(Act I, scene I) Thus he addresses him in a letter: "Anointed, I implore so much expense of thy royal sweet breath as will utter a brace of words..... my fair, sweet honey monarch." (Act V, scene 2) This ^{manner} ~~way~~ of speech is not a mere report of Shakespeare's

observation of a strange character. It is the exaggerated report of the ~~xxxxxxxxxxxx~~ 'Sir-reverence love' of the learned green fools who became mercurial novices. This debasement on one side, the looking up towards the master, is contrasted by Adriano's looking down upon the country wench Jaquenetta, who falls to his lot. The attitude towards Jaquenetta is ~~xxxxxxx~~ carried to the same pitch of comic exaggeration as his attitude towards his lord and master, the King of Navarre. This is the love letter which he writes to her:

"By Heaven, that thou art fair, is most infallible; true, thou art beauteous; truth itself, that thou art lovely. More fairer than fair, beautiful than beauteous, truer than truth itself, have commiseration on thy herical vassal! The magnanimous and most illustrate King Cophetua set eye upon the pernicious and indubitata beggar Penelophon; and he it was that might rightly say, Veni, vidi, vici; which to anatomize in the vulgar, -- O base and obscure vulgar! -- videlicet, He came, saw and oversame: he came, ~~xxx~~ one; saw, two; overcame, three. Who came? The King: why did he come? to see: why did he see? to overcome: to whom came he? to the beggar: what saw he? the beggar: who overcame he? the beggar. The conclusion is victory: on whose side? the King's. The captive is enriched: on whose side? the beggar's. The catastrophe is a nuptial: on whose side? the King's, -- no, on both in one, or one in both. I am the King; for so stands the comparison: thou the beggar; for so witnesseth thy loveliness. Shall I command thy love! I may:

shall I enforce thy love? I could; shall I entreat thy love? I will.
 What shalt thou exchange for rags? robes; for titles? titles; for
 thyself? me. Thus expecting thy reply, ~~W~~ I profane my lips on thy foot,
 my eyes on thy picture, and my heart on thy every part. --- Thine, in
 the dearest design of industry, DON ADRIANO DE AMARA." (~~xxxxxx~~ IV, ~~xxxxxx~~)
 (Act IV, scene 1)

Thus dost thou hear the Nenean lion roar
 'Gainst thee, thou lamb, that standest as his prey.
 Submissive fall his princely feet before,
 And he from forage will incline to play:
 But if thou strive, poor soul, what art thou then?
 Food for his rage, repasture for his den. (Act IV, scene 1)

With this letter is the inner sense of the comic figure of Adriano de Armado unmasked. While he approaches Jacqenetta with a traditional compliment, he looks upon her down like a tyrannous monarch who has bestowed upon her, the beggar maid, the honour of loving her. She is the lamb in the lion's den. Her will does not count, but only his. The spiritual development which Adriano de Armado goes through in this comedy--he is in the background of the play, and yet the poet never loses sight of him--consists therein that he becomes the repentant lover and husband who comes to the insight that Jacqenetta's weal is more important than his. With Adriano de Armado is thus straightforwardly outlined the spiritual course through which the other four mercurial heroes of the play will have to go. Shakespeare shows in him visibly what is indirectly

hinted at through symbolic action, plot, erotic fiction and rhetoric on behalf of the four main characters of the play. The king of Navarre says of him:

~~A man of complements whom right and wrong
Has chose the umpire of their mutiny:
This child of fancy, that Armado hight, . . .~~

This description is equally valid for the king and his three attendants. For they are the pictured shadows of mercurial initiates who will experience in their souls the ^{mutiny of} right and wrong. But let us first see how Armado goes through the play.

Curiously enough, Armado falls in love with Jacquenetta in his attempt to separate her from the clown Costard. He denounces the latter to the king ~~for~~ having seen him with Jacquenetta, and causes Costard's punishment. But he himself falls a prey to what is forbidden in this palace of learning. The clown is here the anonymous substitute ^{to fall in} for the mercurial triangle. Armado in his invectives against love whom he calls a familiar, that is a demon attendant on a witch or a conjurer, gives utterance to the mercurial ethos respecting love: "His disgrace is to be called boy: but his glory is to subdue men!". The consequence of his love affair ^{with} to Jacquenetta is then shown by Shakespeare with a few significant

lines. When he plays with the other ^{inferior} ~~mentals~~ of the house before the king, his guests and friends as one of the nine worthies the great Hector Costard the clown brings him to open shame:

"Faith, unless you play the honest Trojan, the poor wench is cast away: she's quick. The child brags in her ~~belly~~ belly already: 'tis yours." There ensues a comic challenge ~~between~~ ^{to fight} from Armado, the disguised great Hector, to ^{fight} Costard, the disguised great Pompey, the ^{two} mercurial heroes, great in their imagination. But when Costard declares that he wants to fight his adversary in the ^a shirt, Armado confesses he must ^{achieve to fight} desist from fighting. "The naked truth of it is, I have no shirt; I go woolward for penance."

(ACT V Scene II) There is in many of Shakespeare's comedies a mercurial conspiracy of the figures of the play: they know the poet's secrets.

Boyet, a representative of mercurial master-wisdom, who from the view ~~point~~ point of the action is not supposed to know what is in Armado's heart since he is, as attending Lord of the princess, a new guest of the house, yet betrays what the poet ^{wants told:} ~~has told him:~~

"True, and it was enjoined him in Rome for want of linen: since when ~~I'll~~ I'll be sworn, he wore none but a dishclout of Jacquenetta's, and that he wears next his heart for a favour."

So it is the relation to Jacquenetta which brought Armado to

penance. Rome stands here for the masterly authority, so to speak the spiritual pope. We remember the lines in Harvey's strange poem Gorgon:

"Dumaine entreats the rodd!...! Navarre woos Rome"....

Two names which coincide with the ^{names of the} two figures of "Love's Labours Lost!"

The king of Navarre and Dumain. The mentioning of the Rome in its decidedly symbolic significance in Harvey's poem and Shakespeare's comedy throws a further light. "The cushionett of needles" ~~of~~ by the Gentlewoman so praised by Harvey, is as we have reasons to assume, Shakespeare's comedy "Love's Labour Lost!"

The announced death of the father of the princess gives a sudden serious turn to the play. Armado exclaims:

"For mine own part, I breathe free breath. I have seen the day of wrong through the little hole of discretion, and I will right myself like a soldier."

The day of wrong seen through the little hole of discretion is the peculiar mercurial experience which had brought Armado to penance and to the spiritualisation of his soul. The initiate as a soldier and often as a soldier with a wooden leg is a recurring mercurial symbol. At the end of the ~~play~~ after the plea of the lovers had been so disappointingly

put off
 he takes leave from the king as the worthy knight of Troy:

"I will ~~like~~ kiss thy royal finger, and take leave. I am a votary: I have vowed to Jacquenetta to hold the plough for her sweet love three ~~years~~ years." Although still in adulation before the king, it is now Jacquenetta whose "votary" he has become.

With the figure of Adriano de Armado is the erotic fiction of the age in its outward euphuistic appearance, ^{unmasked in its inner} ~~unmasked in its inner~~ ~~psychological and~~ ~~spiritual significance:~~ He exclaims:

"Assist me, some extemporall god of rhyme, for I am sure I shall ~~be~~ turne sonnetist. Devise wit, -write pen; for I am for whole volumes in folio!"

(Act I Scene I)

The poet does not betray the secret of sonneteering. For the comedy is ^{of ladies:} laid at the feet for ~~the~~ courtly entertainment, and the erotic fiction ^{was} had not to be destroyed. But he dramatizes it with exuberant mirth and confronts the poetic feigning of love in its contradiction with the state of mind ^{of} ~~with~~ the lovers. We have a poetic testimony how this play was ~~under~~ understood by a contemporary who recorded his impression with reference to his own mercurial theme which he treated in verses under the title of "The Month's Mind of a Melancholy Lover" (Printed 1598) It contains the following verses:

Love's Labour Lost! I once did see a play
 Ycleped so, so called to my pain,
 Which I to hear to my small joy did stay
 Giving attendance on my froward dame.

Each actor play'd in cunning wise his part,
 But chiefly those entrapp'd in Cupid's snare;
 Yet all was feigned, 'twas not from the heart;
 They seem'd to grieve, but yet they felt no care:
 'Twas I that grief indeed did bear in breast;
 The others did but make a show in jest.

(The Complete Works of William Shakespeare, Harvard Edition, by Rev. Henry
 N. Hudson, LL.D. ~~Published by Ginn & Co. Boston~~ 1883. Vol. 11, page 3 Intro.)
 The writer who tells us that he bears his grief for his own

froward dame, a disguised Laura and future Academe of the time, throws
 light on the nature of his grief by referring to the play Love's Labour
 Lost, where all is feigned, a ~~just in show~~ show in jest, and where those
 entrapped in Cupid's snare seemed to grieve and yet, ^{they felt} ~~expressed~~ no care.

The change of heart which the lovers undergo is symbolized
 through comic ~~in~~ intrigues in a rhetoric, not psychologic ~~way~~ manner.

This early comedy is the best ~~ex~~ample of what the romantic critics of
 Germany had recognized as the finest feature of Shakespeare's art, his
 irony which raises and nullifies at the same time the very illusion of
 the poetic work. Shakespeare, according to the opinion of the world,
~~is~~ the greatest artist of western civilization, treated his art with
 the fullest insight for what poetic imagination stands. Poetry as the
 picture of beauty and truth is in its ethical significance the antinomy

of spiritual beauty and truth. Poetry as the magic charm for the imagination is, according to Shakespeare, not only of no help but a hindrance for the realization of spiritual beauty and truth. Spiritual beauty and truth need no painted colors: the intuitive ^{looking} ~~eye~~ towards the world creates the lucid and beautiful colors and is thus the realizer of beauty. Faithfulness ~~in~~ to those one loves and the submission ^{spiritual} to the authority of ~~these~~ superiors and masters, brings about the ^{values} ~~realization~~ of truth. Shakespeare made ~~the~~ antinomy of painted beauty and truth and realized beauty and truth, the never-~~ending~~ ceasing thematic conflict of his plays, and by this very process he has been able to catch the imagination in a trap ~~in~~ in which we are yet held captive. For our inner spiritual sense for the realization of beauty and truth is defeated just at the moment when the poet catches our imagination with his vision of beauty and truth which he has painted. All the deeper contradictions of our esthetic culture lie in this charm of Shakespeare's poetry. The reader, given over in admiration to Shakespeare, listens to a revelation which is ~~merely~~ stated merely from the viewpoint of poetic or painted truth. It is the curse of the admirer of Shakespeare not to pierce through to his own divine vision of spiritual

beauty and truth. This is the inner reason, we believe, why the orthodox bishop ~~Lev~~ Lev Nicolajewicz Tolstoi and the puritan magistrate George Bernard Shaw were instinctively aroused against Shakespeare's art. The fact that Shakespeare betrays continuously with the charm of his painted beauty and truth his own spiritual aim to posterity, makes him the scapegoat of all spiritual sins of our esthetic culture. ~~Shaw~~

But should we accuse Shakespeare that he makes us sin and that with the charm of his poetry he defeats that inner spiritual sense which he wants

to arouse in us? Should we accuse him that he is too beautiful to ~~be~~ ^{make} us

tr^{ue}, he can reply with that ~~his~~ spiritual silence which he had observed

in order not to immortalize himself, ^{or} ~~to~~ lay any bases of eternity, or secure any personal fame in future ages. His works were written on

the spur of the moment as personal confessions of himself and his friends.

~~as invitations to his readers for personal contact.~~ We, his creatures,

not he the creator, are responsible for the spiritual ^{sense} ~~sense~~ of our

esthetic culture.

He can also testify ~~that~~ with the manner of his special irony, that he did not take seriously the poetic work as cultural good, as object of ~~idealization~~ idolization. Shakespeare had used his irony in

the picture of a painted ~~xxxxxxxxxxxxxxxxxxxx~~ hell, purgatory and heaven, as a spiritual and ethical aim to destroy his own works as sources of inspiration. His poetic irony was a magic flute to call away his audience from the idols of the theatre to the safe platonic shore of spiritual consciousness, from which the beautiful sight of this world and the realization of truth by good and fruitful actions are made possible. Shakespeare's irony was a sober function of his spirituality and had a living, challenging sense for the youth of his age. ~~xxxxxxx~~

~~he~~ ^{he} his audience /
 delightfully entertained in a honey-tongued manner ~~xxxxxxxxxxxxxxxxxxxx~~
~~whom he treats as a whole lot~~ the
 as ~~is fitting for a~~ woman, Lady London, as melancholy ~~xxxxxxxxxxxx~~
 the city,
 Jaques calls ~~it~~, and (stung cunningly) the promising young men of his own
^{the same?}
 age in a manner as Socrates, the famous gadfly of Athens, had done.

Shakespeare's poetic work flows from his defeat as an individual. In comic jest or tragic pathos he ^{and interest his own wail} ~~only~~ made fun of himself. The defeat of male the individual who dies as a son and is reborn as a father is the spiritual basis of Shakespeare's work; his poetic expression Prospero's charm ^{the disguise of} to bring it about.

Here we can consider the difference between Shakespeare's poetic irony and the irony of the poets of the nineteenth century who imitated

him boyishly. The poets of the nineteenth century did not make fun of their own individual defeat but like wanton boys they made fun of the defeat of their fathers. They thought themselves heroes in destroying the idols of the market and erected ~~xxxxxxxxxxxx~~ ~~xxxxxxxx~~ in their places the idols of the theatre ^{and?} of romantic and modern literature.

They did not ^{aim to} drive the public out of the theatre, but ^{rather to} ~~they~~ lure them in.

Our histrionic age ^{now} has progressed so far that Broadway ~~xxxxxxxxxxxx~~ ~~the~~ can today be called the symbol of the spiritual state of mind of civilised the world.

But to return to our comedy. The play starts with the contrast of the ascesis of learning and the seduction of love. It seems that Shakespeare had invented the plot for himself, contrary to his custom of ^{taking} ~~using~~ ~~for~~ his ^{from} argument a literary source. He had created in space as it were, a symbolic situation which points at ^a characteristic ^{psychic} state of mind of ~~the~~ ^{whom he introduces} group of noble young men, Ferdinand, King of Navarre, with his three attending Lords, Biron, Longaville, Dumain, have sworn to devote themselves for the term of three years to contemplative study under the strict rules not to see a woman during this time and to abstain ascetically ^{as far as possible} from food and sleep. A princess of France coming with three attending ladies ^{as?} ~~as~~ [?] guests to the king of Navarre with a plea of her bed-ridden father

to surrender Aquitain which the king of Navarre holds ^{for} ~~for~~ payment of a debt; must ^{outside,} ~~comp~~ in conformance to the established rules. The boking up to learning, ~~###~~ a symbol of manly mastery, as it were, and the loo-king down upon the female sex, is made the starting point of the comic humiliation of the four akademes. While the poet introduces the erotic fiction as if the king of Navarre and his three attendants had fallen ~~SEEN~~ ^{madly} ~~hotly~~ in love -- it is this exterior frame of the argument which made our spectator ^{whom} we have quoted, say

Yet all was feigned, 'twas not from the heart---
 he ^{symbolises} ~~deals~~ with the contrasting figure of Adriano de Armado and then also how he shapes his plot and brings ~~to~~ to conclusion the state of ~~the~~ mind of lovers. ~~we~~ fallen through mercurial art into Cupid's snare. This inner motive of the comedy, how the four heroes, entranced by a learning which should make them know "things hid and barr'd from common sense", are brought to find in the loving eyes of ladies, ^{that learning} which they looked for vainly in books, is the more cleverly hidden since Shakespeare anticipates with the rhetoric praise of ladies, that ^{male} wisdom to which the heroes are destined to come later, after many spiritual trials. The comedy has not a psychologic, but a symbolic and rhetoric play. It can best be seen in the motive how Shakespeare makes use of the erotic fiction of

the sonnets. The plot discloses the ~~erotic~~ feigning in its psychic reality. For instead of Biron's sonnet to Rosalind, the letter of Armado to Jaquenetta is brought by mistake to the Princess and read with mercurial understanding by Boyet, a Lord attending on the Princess of France. Biron's sonnet which visibly bears the ~~physiognomy~~ earmarks of being addressed to a man,

Thy eye Jove's lightning bears, thy voice his dreadful thunder,
Which, not to anger bent, is music and sweet fire,
Celestial as thou art, O pardon, love, this wrong,
That sings heaven's praise with such as earthly tongue.

is received by Jaquenetta and brought to the Curate Nathaniel and the schoolmaster Holofernes. Holofernes decides to send it not to Rosalind, but to the king, ^{"this} because, Biron is one of the votaries with the king"; such a votary is Armado, ~~xx~~ we have heard. The pious Curate praises the schoolmaster for what he has done:

Nathaniel. Sir, you have done this in the fear of God,
very religiously; and, as a certain father saith---
Holofernes. Sir, tell me not of the father; I do fear
colourable colours..... (Act IV, scene 3)

It is most interesting what Holofernes here states of the 'colourable colours' of the father. From the viewpoint of the exterior action this ~~word means specious appearances or deceptions~~ expression can never be explained. It is a sly hint of the subterranean mercurial motive of the play, alluding to the ever-changing dissimulation

of the mercurial master. Holofernes, the pedantic schoolmaster, criticizes Biron's sonnet for lack of "elegancy, facility, and golden cadence of poesy... Ovidius Naso was the man: and why, indeed, Naso; but for smelling out the oderiferous flowers of fancy, the jerks of invention? Imitari is nothing: so doth the hound his master, the ape his keeper, the tired horse his rider."/... "(Act IV, scene 3) Holofernes lays stress on the ~~name~~ name Naso, because he smells out the inner significance of this flower of fancy, and jerk of invention. No matter how pedantic, ~~and~~ rustic and vain he is -- Armado the child of fancy, ~~xxxx~~ who is vanity himself, says of him: "the schoolmaster is exceeding fantastical; too vain, too vain, too too vain" ~~xx~~ (actV scene 2) -- Holofernes is a dionysic schoolmaster and in him, not in Amado, has Shakespeare portrayed ^{as it seems to us} Gabriel Harvey as he appeared to those who saw in him the mirror of their own vanity. The Curate Nathaniel praises Holofernes: ~~xxxxxxx is xxxxxxxx of the xxxxxxxx~~ "Sir, I praise the Lord for you; and so may my parishioners; for their sons are well tutored by you, and their daughters profit very greatly under you: you are a good member of the commonwealth." (Act IV, scene 2) To which sly mercurialist answers: "Mehercle, if their sons be ingenious, th

shall want no instruction: if their daughters be capable, I will put
to them: but, vir sapit qui penna loquitur....." ~~It is a real mercu~~
~~ial answer. he teaches only daughters, not sons. There is a real mercu~~

~~xxxxxxx~~
There is an esoteric symbol introduced in this comedy: the deer
shooting. It stands for the killing of the initiate with Cupid's
shaft. On this occasion there is a war of wit between Boyet and Rosali
line:

Boyet: Who is the ^{suitor?} ~~suisitor?~~ who is the ~~suisitor?~~ suitor?

Rosaline: Shall I teach you to know?

Boyet: Ay, my continent of beauty.

Rosaline: Why, she that bears the bow. Finely put ~~it!~~

Boyet: My lady goes to kill horns; but if thou marry,
Hang me by the neck, if horns that year miscarry.
Finely put on!

Rosaline: Well, then I am the shooter.

Boyet. And who is your deer?

Rosaline: If we choose by the horns, yourself: come not near.
Finely put on, indeed! (Act IV, scene 1)

Rosaline then challenges him with a song:

Thou canst not hit it, hit it, hit it,
Thou canst not hit it, my good man.

to which Boyet replies:

An I cannot, cannot, cannot,
An I cannot, another can.

Boyet is the erotic Puck of the comedy. His name ~~reads one to infer~~ would seem to indicate
that he is yet a boy; he is the faithful servant of the ladies, ~~reads~~

guides their intrigues/ with a merry and teasing spirit, which provokes the of the King anger, and his three attendants, and especially that of the witty Biron who, enamoured with his own wit, feels in Boyet an outwitting rival.

Boyet is maturer in ~~understanding~~ conduct than the four Academes, whom he treats ~~xxx~~ according to the mercurial manner, in a homeopathic way.

He stands for the mercurial master who behaves as Boyet towards those who are yet boys. The theme of transcendental cuckolding and of the triangular situation, is indicated in his witty fight and challenging songs with Rosaline. ~~They~~ Both of them, Rosaline and Boyet, have hit

the deer, but it is Biron who ^{is the deer} ~~has been struck~~ and whom Rosaline will marry. ^{and not Boyet} Boyet is the deceived husband, as Shakespeare has feigned to be

in sonnet XCIII. The comic motive in the play is, so to speak, varied in a kaleidoscopic way ; just as we see Armado, Jaquenetta, and the clown Costard, or instead of him the flippant page, Moth, arranged in a triangle, so is Boyet the third party to the four couples ~~in~~ the play.

How intimately connected Armado's case is with those of the four main heroes, can be seen from the fact that the clown Costard who had observed the deer shooting of Boyet and Rosaline, alludes immediately after to the Spanish knight.

Costard: By my soul, a swain! a most simple clown!
 Lord, lord! how the ladies and I have put him down!
 O' my troth, most sweet jests! most incony vulgar wit!
 When it comes so smoothly off, so obseenuely, as it were, so fit.
 Armador o' the one side, -- O, a most dainty man!
 To see him walk before a lady and to bear her fan!
 To see him kiss his hand! and how most sweetly 'a will swear! --
 And his page o' t'other side, that handful of wit!
 Ah, heavens, it is a most pathological nit!
 Sola, sola. (Act IV, scene 1)

The mercurial significance of the deer shooting is alluded to by the

~~schoolmaster~~ schoolmaster Holofernes:

"The deer was, as you know, sanguis -- in blood; ripe as pomewater, who
 now hangeth like a jewel in the ear of coelum, -- the sky, the welkin, the
 heaven; and anon falleth like a crab on the face of terra, --- the soil,
 the land, the earth!"

The pictures here used are realistic, that is they might
 be claimed ~~to~~ referring merely to the shooting of a deer which was in good
 condition to be shot and fell down like a ripe apple from ^a ~~the~~ tree.

But crab means ~~a~~ mean sour apple and a cancer, and the antithesis
 of coelum and terra indicates, in our opinion, how the initiate falls
 down from heaven on earth and comes to his backward course. The in-
 itiate ~~being~~ in the sign of the cancer, is often used in sonnet litera-
 ture. In a similar way ^{seems} ~~XXXXX~~ the alliterative poem of Holofernes,

~~where~~ where he plays with the words pricket, ~~xxxxxx~~ sorrel and sore, meaning a buck of the second, third or fourth year// respectively, to refer to the fifty and hundred sores of mercurial experience, ~~with the~~ bewailed ~~xxxxxx~~ and mocked grief and care of the lyric poems of Elizabethan literature.

The Princess ~~and~~ the ladies attending on her: Rosaline, Maria and Katharina, are the real suitors of this comedy, as it is hinted even in the word-play of suitor and shooter: Boyet helps them with his mercurial master-wit to win their suits. The King of Navarre thinks that the father of the princess owes him ^{one} hundred thousand crowns, whereas the princess is of the opinion that ^{the King} owes this sum to her father. There is ^{put} on ~~the~~ top of this comedy ~~put~~ a financial question as to who is indebted: the ~~xx~~ man or the woman. Aquitain, which the King of Navarre is to surrender, is ~~xxxxxx~~ ~~xxxxxx~~ the dowry for a queen, according to Boyet.

Can the princess, with her natural beauty and grace, convince the King of Navarre that she possesses this dowry, or will the King politely deny her plea? Shakespeare dramatically ^{shows,} ~~symbolizes,~~ but does not interpret this ^{subconscious} ~~xxxxxx~~ aspiration of the women to bring the men to surrender.

At first the four gentlemen, lacking the responsive attitude towards women, ^{barricade} ~~dedicate~~ themselves with a ready wit of ^{polite} ~~light~~ discourse, which

~~xxxxxxxx~~ with intellectual superiority distances the pleading ladies away from their hearts instead of bringing them nearer. When the King of Navarre ^{fair} welcomes the princess to the Court of Navarre, she replies: "Fair, I give you back again; and welcome I have not yet: the roof of this court is too high to be yours; and welcome to the wide fields too base to be mine." (Act 11, scene 1) ~~xxxx~~ She ^{tells} ~~xxxxxxxxxxxx~~ him wittily that she is offended [^] that she ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxx~~ and her attendants are not allowed to enter the Court. Love's Labours Lost is the comedy of words par excellence, and its wit consists not merely in the play with words, but in the genuine Shakespearean method ^{it} ~~it~~ un-masks the inner situation of the soul, open to the intuitive glance of the interlocutor, who destroys that ^{cover} ~~interpolates~~ which the partner tries to ~~bridge~~ with nice phrases. In this comedy the women especially are made the revengers for any utterances which do not emanate from the heart. The witty Biron approaches Rosaline whom he knows, and in whom he is interested, in a similar way as the King had welcomed the Princess. With characteristic highbrow superiority Biron, ~~xxxxxxxxxxxxxxxx~~ separates himself from his lady with the question: "~~Didxxxx~~

Biron: Did not I dance with you in Brabant once?

Rosaline: Did not I dance with you in Brabant once?

Biron: I know you did.

Rosaline: How needless was it then to ask the question!

Biron: You must not be so quick.

In this little simple dialogue we can study the discreet method of mer-
settled
curial treatments to ~~unsettle~~ the conceited, ~~settled~~ ^{prepared} attitudes. It is a
spirit which goes throughout the whole comedy. The ladies who in
their rhetoric wit are the mouthpiece of the poet, and ^{also} ~~especially~~ Boyet,
destroy in unrelenting impromptu the presumptuous behavior of the four
gentlemen who try to establish their superiority. It is shown how this
fighting and yet amiable method of dealing with these four novices in
love, begins to ~~wrangle~~ in their souls, and especially how Biron, the
wittiest and vainest of ~~this~~ quartet, is aroused. They intend to make
love to the four ladies in the disguise of Muskovites. The figure of
the Muskovite in Elizabethan literature, ~~is~~ somewhat akin to the figure
~~of~~ the Turk, stands for // men who treat their women ~~as~~ like barbarians.
Boyet destroys ~~this~~ coarse sport of love-making in advising the ladies
to change favors so that each lover would address a false sweetheart.
The gentlemen are brought to shame, and Biron complains of this trick
which had made the men "woo but the sign of she". Biron exclaims
against Boyet:

This fellow pecks up wit as pigeons peas,
 And utters it again when God doth please:
 He is wit's pedlar, and retails his wares
 At wakes, and wassals, meetings, markets, fairs;
 And we that sell by gross, the Lord doth know,
 Have not the grace to grace it with such show.
 This gallant pins the wenches on his sleeve, --
 Had he been Adam, he had tempted Eve;
 He can carve too, and lisp: why this is he
 That kiss'd away his hand in courtesy:
 This is the ape of form, monsieur the nice,
 That, when he plays at tables, chides the dice
 In honourable terms; nay, he can sing
 A mean most meanly; and in ushering,
 Mend him we can: the ladies call him sweet;
 The stairs, as he treads on them, kiss his feet:
 This is the flower that smiles on every one,
 To show his teeth as white as whale's bone:
 And conscience that will not die in debt
 Pay him the due of honey-tongu'd Boyet.

Biron

~~He~~ blames Boyet because this representative of mercurial master-wit

~~reflects Biron's own ambition and vanity~~ shows him like in a mirror,

his own ambition and vanity. This is the cause of his hatred of Boyet,

his ~~Biron's~~ who brings him to self-knowledge; this is also the cause of ~~his~~ sympathy

to ~~him~~ Boyet, because the latter proves to be superior to ~~Biron's own~~

him, in what is Biron's own ambition. When Boyet derides Costard who

plays the great Pompey, Biron exclaims: "Well said, old mocker; I must

needs be friends with thee."

That the ~~apollinic~~ fiction of this play is but a rhetorical ^{theatrical} ~~dis~~

guise for mercurial master wisdom ~~against~~ against the common psychology

of women ^{which utter} the ladies are made to express -- this early comedy of Shakespeare

burdens the role of the women with too much wisdom and wit -- ~~##~~ can be

from the way seen, ~~xxxxxx~~ Shakespeare pictures the relation of ^{the} wittiest representative couple of the group, Biron -- Rosaline. Biron complains that he who was "a domineering ~~xxxxxx~~ pedant" over Cupid --- in what ~~xxxxxx~~ real way is shown in the figure of ~~xxxxxx~~ Armado --- has been subdued by this wanton boy. He calls Cupid "a liege of ^{all} loiterers and malcontents" and "sole imperator and great general of trotting paritors!" This description fits the situation of mercurial novices who were the loiterers and malcontents whose souls had to be mended and who became officers of courts spiritual as the word "paritors" for apparitors implies. He accuses Rosaline that she has got hold of him, --

A whitely wanton with a velvet brow,
 With two pitch balls stuck in her face for eyes;
 Ay, and, by heaven, one that will do the deed,
 Though Arhus were her eunuch and her guard:
 And I to sigh for her! to watch for her!
 To pray for her! Go to; it is a plague
 That Cupid will impose for my neglect
 Of his almighty dreadful little might. (Act III, scene I)

He speaks of this love as if he had been caught in a snare. "By the ~~He~~ Lord, this love is as mad as Ajax: it ~~xxx~~ kills sheep; it kills me, I am a sheep.... i'faith, I will not. O, but her eye, -- by this light, but for her eye I would not love her; yes, for her two eyes. Well, I do nothing in the world but lie, and lie in my throat. By heaven, I do

love...." (Act ^{IV}IV, scene 3) It is just this peculiar situation which is

made the theme of berhyming sonnet literature. The erotic fiction of

the sonnets is alluded to in ^{the} a way he speaks of the sonnet he has sent

to Rosaline: "Well, she hath one o' my sonnets already; the clown bore

it, the fool sent it, and the lady hath it: sweet clown, sweeter fool,

insert from opposite page In the well-known effusion of Biron
sweetest lady! (Act IV, scene 3) The great praise of ladies is the

euphuistic expression of mercurial master-wisdom: ~~Biron~~

From women's eyes this doctrine I derive:
They sparkle still the right Promethean fire;
They are the books, the arts, the academes,
That show, contain, and nourish all the world,
Else none at all in aught proves excellent.
Then fools you were these women to forswear;
Or, keeping what is sworn, you will prove fools.
For wisdom's sake -- a word that all men love,
Or for love's sake -- a word that loves all men,
Or for men's sake, the authors of these women,
Or women's sake, by whom we men are men,
Let us once lose our oaths to find ourselves,
Or else we lose ourselves to keep our oaths:
It is religion to be thus forsworn;
For charity itself fulfils the law,
And who can sever love from charity? (Act IV, scene 3)

As if they were enlightened in the meaning of them,
The ladies of this comedy speak with hypercritical distrust of the

sonnets: ~~xxxxixkayxwax~~

Some thousand verses of a faithful lover;
A huge translation of hypocrisy,
Vilely compil'd, profound simplicity. (Act V, scene 2)

allude
~~xxxThey xxxxxx~~ on the stage to that serious joke that was a secret and

mystery among the enlightened wits of the time:

Insert page 25

In that scene where Biron ~~expresses~~ overhears the confession of love and the conceited sonnets of the King, Dumain and Longaville and where finally the four lovers recognize themselves as ~~having~~ traitors to the oath they have sworn, Shakespeare makes an effective theatrical use of the figure of the black lady, traditional in sonnet literature. He shows these formerly proud mercurial lovers~~x~~ as ready to submit to the plea of love. Biron is then teased by the King, Dumain and Longaville that his lady is black. But Biron swears that ~~thix~~ her black ~~x~~ is to him fair. What is with such tragic motives treated in Shakespeare's sonnets concerning the black lady until the change of heart of the proud lover comes about, is here rhetorically shortened and disguised through the peculiar erotic fiction of the play.

Princess: None are so surely caught, when they are catch'd,
As wit turn'd fool: folly, in wisdom hatched,
Hath wisdom's warrant and the help of school,
And wit's own grace to grace a learned fool.

Rosaline: The blood of youth burns not with such excess
As gravity's revolt to wantonness.

Maria: Folly in fools bears not so strong a note
As foolery in the wise, when wit doth dote;
Since all the power thereof it doth apply
To prove, by wit, worth in simplicity. (Act V, scene 2)

Folly in wisdom hatched was the dionysic spirit of mercurial master-wisdom, the anagogic aim of which was to ~~bring back~~ free grave and learned fools from their erotic inhibitions. and to bring them back from affect-
edness to simplicity. The humiliated Biron confesses to Rosaline that feeling which the mercurial master had generated in him:

Biron: Fair, gentle sweet,
Your wit makes wise things foolish; when we greet
With eyes best seeing heaven's fiery eye,
By light we lose light: your capacity
Is of that nature, that to your huge store
Wise things seem foolish and rich things seem poor.

Rosaline: This proves you wise and rich, for in my eye,--

Biron: I am a fool, and full of poverty. (Act V, scene 2)

That the whole action of the play is only an invented symbol for the ~~the~~ spiritual evolution of the mercurial novice who gets rid of his overbearing psychic attitude in contact with the mercurial master with whose conceited wit the ladies are here honorably invested, comes out from the way Biron falls down upon his knees before Rosaline, in self-humiliating

confession:

Here stand I, lady; dart they skill at me;
 Bruise me with scorn, confound me with a flout;
 Thrust thy sharp wit quite through my ignorance;
 Cut me to pieces with thy keen conceit;
 And I will wish thee never more to dance,
 Nor never more in Russian habit wait.
 O, never will I trust to speeches penn'd,
 Nor to the motion of a school-boy's tongue;
 Nor never come in visard to my friend;
 Nor woo in rhyme, like a blind harper's song:
 Taffeta phrases, silken terms precise,
 Three-pil'd hyperboles, spruce affectation,
 Figures pedantical; these summer-flies
 Have blown me full of maggot ostentation;
 I do forswear them: and I here protest,
 By this white glove, -- how white the hand, God knows!--
 Henceforth my wooing mind shall be express'd
 In russet yeas, and honest kersey noes:
 And to begin wench, -- so God help me, la!--
 My love to thee is sound, sans crack or flaw.

The previous behavior of the lovers is here reviewed in the light of the
 moral aspect^{of} which the ~~lover~~ repenting lover has become conscious. This
 moral change of an overbearing man into a submissive lover has not come
 about merely through the keen conceit and skilful wit of a woman; this
 moral change is to be explained from the spiritual background of the
 experience of the mercurial mystery of which Love's Labours Lost is a
 symbolic, rhetoric and jesting report. We think it has personal impli-
 cations referring to the Harvey^{for our eyes,} an circle, which^{will} ~~remain~~ of course
 remain darkened.

The announced death of the Princess' father gives to the play

a serious turn, which heightens the aspect of the spiritual punishment of the overbearing lovers. There are still spiritual trials in store for these four ~~men~~ gentlemen before they are worthy to marry the loving four gentlewomen, whose suit they have at first repulsed in overbearing pride. The King of Navarre ~~has~~ to retire to some forlorn and naked hermitage ~~where he must stay~~ for twelve months, suffering frosts and fasts, hard lodging and thin weeds. Dumain has ~~to~~ to wait as long ~~for~~ and his beloved, until a beard, fair health, ~~and~~ honesty grows upon him. Longaville, too, will have to wait a year until his beloved will change her black gown for him, who is to become her faithful friend. But the strangest task is put upon Biron. For the sake of his purgation, he must live for twelve months in a hospital where he must endeavor to bring his jests to ~~some~~ appreciation by people whose ~~ears~~ "sickly ears are deaf'd with the clamours of their own dear groans." If they listen to him he is allowed to continue jesting and mocking; otherwise he must throw ~~away~~ off his mocking spirit.

It is hard to put definite interpretations to the symbol of the hospital. Yet we venture to guess that ^{by the hospital} Shakespeare means the theatre, for ~~which~~ the merriment of which he himself was working. The

It is our impression, which the comely as you Little it
can strengthen, that he had towards his audience
the perspective, as if he worked for a hospital of
people with deaf'd and sickly ears.

outlet of Biron's mocking wit should be the stage, where it fulfils a
 social purpose, ~~is~~ Over-merry jesting and merciless mocking in ^{actual} life
 is but a vice and against the spirit. This exuberant comedy ^{thus} ends
 with a surprising thoughtfulness which brings to silence that laughter
 which it has aroused. There are ~~many~~ indications that in Biron the
 cruel wit of Thomas Nash is portrayed. The Princess and her three
 attending ladies retire ^{for a year} to mourn for the dead king. For a year they
 will wear black gowns. In this early comedy the women have not the
 flesh and blood, the liveliness and naturalness which we find in the
 later plays of the poet. They merely ~~voice~~ voice the spirit of womanhood,
 and are symbolic shadows. The death of the king, the mourning of the
 four women, the spiritual trials and sufferings of the men, are but one
~~symbol~~ and the same symbol for the descending path of the first period
 of mercurial experience where it seems that love's labors are lost.

MEASURE FOR MEASURE

Provost: Come hither, sirrah. Can you cut off a man's head?

Clown: If the man be a bachelor, sir, I can; but if he be a married man, he is his wife's head, and I can never cut off a woman's head. (Act IV, scene 2)

We shall keep this saying of the clown in mind to help us through the maze of motives of this meaningful comedy.

Measure for Measure, in its serious tone, borders on tragic mood. In its spiritual ^{intent} ~~attempt~~ the comedy strips naked all worldly authority and morality and brings it to its own shame. From the viewpoint of its artistic workmanship the comedy has theatrical surprises of unsurpassed effect.

Measure for Measure has been till now little appreciated because the symbolic background of the play has not been understood. Nor will it be understood so soon. A special study is necessary to prove in full that the underworld of seducers and bawds brought to prison scaffold and gallows, is a grotesque symbolic caricature of the agents of the mystery itself. From this background is the theme of the play developed,- The accusation and acquittal of the Christian dionysic

spirit. The outline here ~~is~~ merely the point of view to follow for the study critical ~~understanding~~ of the play.

The motive which the Duke had for making Angelo the representative of his government in Vienna, has in our ~~own~~ opinion not yet been fully considered from the viewpoint of the conflict between the Duke and Angelo. And yet this conflict moves the play and brings to the surface the theatrical surprises. So far as the literal text proves it, the Duke tries Angelo, whom he believes to be merely a 'seemer'. When the shameful action of Angelo is unmasked the Duke says of him:

Twice treble shame on Angelo,
To weed my vice and let his grow! (Act III, scene 2)

In what sense can the morally and spiritually unspotted Duke take ^{upon himself} the vice of the city of Vienna? There is a strange monologue uttered by the Duke at ^a ~~the~~ moment when Isabella has taken Mariana aside to tell her ~~that~~ that she, Mariana, who has been wronged in love by Angelo, will have to ~~spend the night with him instead of~~ spend the night with him instead of Isabella, whom he expects. This intrigue is instigated by the Duke himself, who stands there in the disguise of a friar, the devoted servant of two women wronged by a self-righteous man. The Duke says:

O, place and greatness, millions of false eyes
 Are stuck upon thee! volumes of report
 Run with these false and most contrarious quests
 Upon thy doings! thousand 'scapes of wit
 Make thee the father of their idle dream,
 And rack thee in their fancies!...~~XXXXXXXXXXXXXXXXXXXX~~
 (Act IV, scene 1)

These words are not anchored anywhere in the action. The Duke here gives utterance to something which hovers above the play: The mystery in the teeming city whose demiurge is the Duke himself. He is the centre who identifies himself with the place and greatness of the world itself. He stands in a ^{position} ~~situation~~ of silent discretion: no word, no tale can convey the secret of the spirit. He alludes to the volumes of reports, the 'thousand 'scapes of wit' which have made it the father of their idle dream and racked it in their fancies, the bulk of literature of his own age which had grown out of the mystery. Shakespeare in writing this comedy commits spiritually the same sin, yet artistically he dramatizes in paradoxical situations the conflict of the demiurge, with all outward authority and morality. Measure for Measure is the comedy for conscience where the demiurge is defended as the cunning tempter.

From this point of view we can look to the bottom of the strange

motives Angelo had loved and was engaged to Mariana. When she lost ~~her~~ her dowry on the death of her brother who was lost in a shipwreck, Angelo left her. Not only the loss of her dowry had brought about his faith-^{less}ness; he pretended also 'discoveries of her dishonour' or levity.^{It}

Since she still mourns for her lover after five years, we can surmise ~~it~~ what the discovery of her dishonor might have ~~xxxxxxxx~~ been. Shakespeare does not enlighten us directly on this point, but he dramatizes it for us. Angelo, once invested with the Duke's power, becomes the severe judge of a couple who had lived in free love. The love affair

of Claudio ~~is~~ with Juliet is decidedly the contrasting parallel to ~~his~~ Angelo's ~~own~~ relation to Mariana. Juliet, too, had no dowry, but Claudio not

having regard for the outward order of marriage, had consented to live with her in free love until time had made for them a dowry. Juliet is in expectation of a child; ~~xxx~~ when Angelo sentences Claudio for this assault to the moral law. It now becomes clear to an attentive reader

of this comedy that the Duke, in investing Angelo with the moral power ^{in order} and authority, cunningly tempts Angelo ^{to} bring him to confutation and shame and to make him right the wrong which he has done to Mariana.

The moral problem of the play becomes more subtle since Shakespeare does

Insert on page 4:

The Duke tells Isabella ~~that~~ "his unjust unkindness that in all reason should have quenched her love, ~~that~~ hath, like an impediment in the current, made it more violent and unruly."

(~~that~~ Act III, scene 1)

not share the modern point of view on free love. The outward order of wedlock is an outcome of the natural relation of a man to a woman, and while the poet is lenient towards a natural relation at the beginning of a love affair, yet Shakespeare is ethically convinced of the fact that the further implications of a love relation must needs ^{result in} ~~bring about~~ the outward order of wedlock. The question of the moral problem of the play is the more to be treated with cautiousness since Shakespeare is far from the method of a modern dramatist who writes a so-called problem play. Moral problems in the sense of mere discussion are not after Shakespeare's taste. Morality is for Shakespeare a settled attitude withdrawn from the clatter of words into the silence of watchful conscience. Shakespeare proceeds not with the logic of ^{dialectic} ~~directed~~ discussion, but with the logic of symbolic situations, and it seems to us that Shakespeare ^{would} rather ~~prefer to~~ be misunderstood than ~~to~~ use ~~persuasive~~ persuasive preaching, what he called in his sonnets "to sell his purpose". To discover the moral kernel of the play we must try to find the logic of the symbolic dramatic situation.

There is one significant fact in the play, it seems to us, from which the logic of the play can be seen. Angelo, entreated by

Isabella to ~~the~~ pardon the sin of Claudio, her brother, promises to do so if she will consent to give herself to him. Shakespeare takes great care to show the pure, unwavering attitude of Isabella, for whom immaculate honor and virtue is the essence of her life. She does not falter one moment and she becomes still more inflamed against the proposal when her brother, in spite of all spiritual comfort against death ~~which~~ which he received from the disguised duke, entreats her to save his wife by submitting to Claudio. It needs the interference of the duke to give her seeming consent to Angelo's proposal, by ^{the} substituting of Mariana, whom Angelo had forsaken. The intrigue succeeds.

To ~~But~~ The great surprise not only of Isabella but of the public ~~is~~ Angelo's ^{order of} order to execute Claudio nevertheless. This unexpected execution of Claudio, in spite of the promise given to Isabella, is the moral climax of the play. From it can the deeper thought of the comedy be inferred. Did Shakespeare intend to heighten the rascality of Angelo? He did not need to do it, since Angelo is sufficiently unmasked when he has made the proposal to Isabella and is fooled by the intrigue of the Duke. The possibility of a comic development without this order is greater than with it. It can easily be imagined how much more

cheerful the conclusion of the comedy would be. Angelo is too out-
 standing a man to ^{have heaped} ~~heap~~ upon him needlessly such a horrible crime as the
 order for Claudio's execution appears/ to be, if ~~if~~ the motive were not
 an indication of
 a supreme illustration of the logic of his character and ^{what} ~~what~~ seemed to
 Angelo his moral conviction. ~~The Duke xxxxxxxx of xxxxxxxx~~

~~xxxxxxx~~ When the Duke hears
 of Angelo's shameful proposal to Isabella, ^{which she has refused,} ~~he~~ he defends him warmly before
 Claudio:

Son, I have overheard what hath passed between you and your
 sister. Angelo had never the purpose to corrupt her; only he hath made
 an essay of her virtue to practice his judgment with the disposition
 of natures; she, having the truth of honour in her, hath made him that
 gracious denial which he is most glad to receive; I am confessor to
 Angelo, and I know this to be true..... (Act III, scene 1)

The words of the Duke, who states he ~~is~~ the confessor of Angelo,
 a transcription of the fact that he is his mercurial master, throw a
 light on Angelo's character. The conflict between the Duke and Angelo,
~~the latter's~~ ^{the latter's} is not ~~the~~ levity of conduct but his
 severity in judging the levity and dishonor of Mariana, to whom he had
 denied that love which Claudio had given to Juliet. A peculiar
 temptation is in store for him to bring him to the insight of the im-
 morality of his self-righteous moral principles. Of his motive be-

hind the order for Claudio's execution, we hear from Angelo the following:

..... He should have lived,
 Save that his riotous youth, with dangerous sense,
 Might in the time to come have ta'en revenge,
 By so receiving a dishonour'd life
 With ransom of such shame. Would yet he had liv'd!
 (Act IV, scene IV)

His broken word of promise to Isabella does not give him the least cause for repentance. There is no question for him that Claudio, in living with Juliet without the outward order of wedlock, had dishonored his life. Even at a moment when he had stained his own honor in seduc-

as he believes,
 ing Isabella, which he confesses to himself as a shame. The order for

Claudio's execution stands for the infinite hypocrisy of ~~the soul~~

Angelo's soul which is not willing to give up a dry moral code ~~xxxxx~~

~~xxxxxxxxxx~~ which is dearer to him than his blood-warm conscience.

Angelo has no real relation to the woman who loves him, out of which the morality of a man can develop and grow. He has a strict relation to society, to justice, to all exterior recognized values. He is negative there where the heartbeat of life justifies the upholding of these values

According to him honor lies with men and not with women. It does not

come into his mind that to bear the ^{manly} responsibility for the love of a wo-

man is the source from which the honor of man flows. He interprets

Mariana's insistence on love, even ~~without wedlock~~ without wedlock, as a sign of dishonor and levity. Since women have no honor, no word of promise ~~xxxxxxx~~ need be kept with them. ~~The purity of Isabella~~ ~~is xxxxxxxxxx~~ Isabella in seemingly submitting to his proposal only confirms his conviction, that women have no honor. Angelo is not a mere rascal; he is a demon of outward righteousness and sums up in his position the moral criminality of all outward authority, based only on the letter of the law. He is the stubborn soul who resists ~~to~~ to recreate that law in spirit whose letter he knows by heart. He is thus the devil of the authoritative morality of the world, //who has written on his horn the word good angel to ^{disguise} ~~xxxxxxx~~ the devil's crest. // ~~xxxx~~

But the criminality of this moral officialdom is only dormant. Angelo ~~should~~ have lived the life of a self-righteous man, unspotted in his honor and unmolested in his conscience, had he not met his master, the tempter, the confounder, who brings man down in order that ~~he~~ // may worthily rise. In investing him with the power of government, the Duke leads him to the insight that there is no essential government in this world except ^{that spiritual government} ~~the kingdom of heaven~~ which is in the heart of man,

and that no man can save the morality of sex except by protecting the woman he loves. In the portrayal of the Duke's action we find the cunning dissimulation of mercurial mastery: to bring those around him to insight and self-knowledge, he exposes himself to be misunderstood to a degree that arouses doubt not only of his character, but of his intelligence. He is intentionally riddlesome and self-contradicting:

~~Angelo~~ Escalus: Every letter he hath writ hath disvouched other.

Angelo: In most uneven and distracted manner. His actions show much like to madness; pray heaven his wisdom be not tainted!

(Act IV, scene 4)

Only those who serve him faithfully know what kind of a man he is. Escalus, the ancient lord, the ever-watchful conscientious man, whom the Duke assigns to be ~~the right hand~~ Angelo's right hand, tells the disguised friar, who is the Duke himself, of the latter's character:

Escalus: One that, above all other strifes, contended especially to know himself.

Duke: What pleasure was he given to?

Escalus: Rather rejoicing to see another merry, than merry at anything which professed to make him rejoice: a gentleman of all temperance.... (Act III, scene 3)

He is an illuminated man not lighted for himself, but a man generating virtues in others. Angelo is not so; he is "a motion//ungenerative/"; as the talkative Lucio says of him. No begetter. The Duke treats all persons around him in a homeopathic way, so that they believe they see in him those faults which they themselves have. The high compliments which the Duke pays to Angelo are from the outstart, ironic and crafty. The Duke "pays with falsehood, false exacting". (Act III, scene 2) He applies "craft against vice" The man who has the simplicity of a dove towards those who are true, is the tempting serpent towards those who are inwardly false:

Duke: O, what may man within him hide,
Though angel on the outward side! (Act III, scene 3)

The Duke himself, and not Angelo, is the enactor of "strict statutes and most biting laws, the needful bits and curbs for headstrong steeds". (Act I, scene 4) Angelo is the headstrong steed who is to be tamed by needful bits and curbs, and ~~xxxxxxx~~ the Duke's strange actions flow from his conflict with Angelo, who weeds ^{his master's vice,} as we have heard the Duke say, and to Angelo refer the verses where he says to Friar

Thomas:

The baby beats the nurse, and quite athwart
Goes all decorum. (Act I, scene IV)

The whole action of the play is devised as an ~~defense~~ ^{to} the mercurial temptations of those men of whom Escalus says:

Some rise by sin and some by virtue fall. (Act 11, scene 1)

From the viewpoint of the mercurial temptation is the symbolic invented with ~~background~~ background of prison scaffold and gallows, ^{the} lower figures of bawds, prisoners, henchmen and constables. There is much talk of the cutting off of the heads of men who die as bachelors and revive as husbands.

The humor of the lower figures of the comedy, the bawd, the clown, the henchman Abhorson, constable Elbow, and the foolish gentleman Froth,

^{who} move in a ~~chiara~~ chiaro oscuro of licentious wit, is derived from the theme of the play itself, as caricatures of the agents of the mystery.

Hence the ambiguity of expression which gives praise ^{to the immoral characters} by reviling ~~them~~.

They disguise, according to the literary tradition which goes back to Greece if not farther, esoteric allusions in a slang of criminal professions. It will require, from this point of view, a long study to ~~discover~~

^{un} ^{cover} the symbolism of this esoteric slang. The clown, Pompey Bum, ~~is~~ figures as the helper of the bawd, and is by profession a tapster. The tapster is an esoteric pendant to the wife or daughter of an innkeeper "who chronicles small beer". Alcohol is from time immemorial the symbol

of the dionysic spirit. The bawd is not a mere realistic figure, she is a mystical bawd, and ~~it is well to recall~~ that mystical bawdy house of which Middleton speaks in his introduction to the Roaring Girl. When, for instance, the bawd, seeing Claudio brought to prison, says to two gentlemen,

....There's one yonder arrested and carried to prison was worth five thousand of you all. (Act 1, scene 2)

she praises him not as immoral customer, but as a man whose mercurial experience will bring him to worth. ~~She is arrested on~~ ^{the} ~~exists~~ information of Lucio, ~~whose illegitimate child she had protected, she is arrested.~~ With one word, Shakespeare introduces the bawd and her helper the clown Pompey Bum, as a symbol for the ~~calumny~~ calumny of the mercurial agents by those who were brought to contrition and shame. The secrecy and the necessary disguise for the mercurial mystery was at all ages ~~is~~ urgent because its propagators, although inspired by loftiest spiritual aim, dwelt on a plane of consciousness which was "jenseits von Gut und Boese". While the mystery created morality it could not come before the court of moral discussion. Only the mythical ^{and} poetic symbol was its adequate expression. Measure for Measure is such a poetic symbol

of the mystery, in conflict with established morality. "It were a lawful trade if the law would allow it," says the clown of this kind of bawdry, ^{to have him whipped,} When Escalus had threatened ~~him~~ and prove a shrewd Caesar to him, ~~and that he would whip him~~ if any complaints against him should come up, the clown says:

Whip me? No, no; let carram whip his jade;
The valiant heart's not whipt out of his trade. (Act 11, scene 2)

Only from the symbolic viewpoint is the deeper humor of the despicable aspect of life drawn. The clown gives utterance to the contrasts of Angelo's government and this kind of bawdry which he calls the "merriest usury":

'Twas never merry world since, of two usuries, the merriest was put down, and the worser allowed by order of law a furred gown to keep him warm; and furred with fox and lamb-skins, too, to signify that craft, being richer than innocency, stands for the facing. (Act 111, scene 2)

Of course, Shakespeare had to be very careful on the ground of such a slippery symbolism, and he was by painting the inferior personages of the play realistically, ^{and by} ~~and~~ giving the Duke and Escalus occasion to voice their moral indignation. The drift of that long scene where Elbow brings in the clown and Froth for a hearing before Angelo and

Escalus, laden with that coarse humor of ~~coarse~~ ^{vulgar} persons talking at random so that no one can understand them, has an undercurrent of defense

of these characters. ~~which~~ ^{It} comes out in the way Elbow introduces them as two notorious benefactors, misuing the word for malefactors, and finally admitting that Mistress Overdone is a respected woman, Pompey a respected fellow, and the house which he keeps a respected house. It is hinted, by means of very dark puns, that Elbow himself had ~~been~~ mended ~~in~~ his relation to his wife through their influence. The inferior personages carry on symbolically the mercurial conspiracy and idea of the play.

Just as the bawdy house ~~is a symbol~~ with its representatives is a symbol for the agents of the mystery, so is the prison, with its Provost and its ~~gruesome~~ henchman, Abhorson. It is a parabolic prison for those who have been drawn into the mystery: "ein fideles Gefängnis" as we would call it after ~~the~~ ^{Johann Strauss'} operetta, The Bat. The Clown is arrested for being a thief, and ordered by the Provost to become the helper of ~~the~~ the henchman Abhorson. Abhorson, hearing that the Clown is a bawd, fears that in accepting him as a helper the guild of the henchmen, ^{united in a "mystery"} will be discredited. The following dialogue is carried on by these two

honorable fellows:

Clown: Pray, sir, by your good favour, -- for surely, Sir, a good favour you have, but that you have a hanging look, -- do you call, sir, your occupation a mystery?

Abhorson: Ay, sir, a mystery.

Clown: Painting, sir, I have heard say, is a mystery; and your whores, sir, being members of my occupation, using painting, do prove my occupation a mystery: but what mystery there should be in hanging, if I should be hanged, I cannot imagine.

Abhorson: Sir, it is a mystery.

Clown: Proof.

Abhorson: Every true man's apparel fits your thief: if it be too little for your thief, your true man thinks it big enough; if it be too big for your thief, your thief thinks it little enough: so every true man's apparel fits your thief. (Act IV, scene 2)

The esoteric meaning of this passage seems to us as follows:

The Clown ~~is~~ in speaking of painting as being a mystery and inferring,

from the fact that whores use painting, that this profession is a

mystery, alludes to the poets of the time whose expression ~~was~~ was a

painting and feigning, and as it were, a prostitution of the spirit.

The ~~higher~~ esoterically higher spiritual order is that of a herchman.

The riddlesome sophism~~s~~ ~~is~~ which Abhorson uses, seems to point out that

hanging is a ~~strict~~ discipline to which caught thieves, ~~are~~ subjected

the initiates, are subjected. They must learn to put on a true man's apparel and become, whether they want to or not, thoroughly honest.

A true man's apparel will fit every man. The honest law, the true man's apparel, has to fit every thief, may he be supernormal^{or}subnormal.

There is no escape/ from the discipline of the law. Having this explanation, the Clown confesses to the Provost:

Sir, I will serve him; for I do find your hangman is a more penitent trade than your bawd; he doth oftener ask forgiveness.
(Act 1V, scene 2)

As a matter of fact many of the customers of Mrs. Overdore's house are now inhabitants of the prison. The Clown enumerates them all and alludes in esoteric language which it is difficult to unravel, to their different crimes which they have committed:

..... All great doers in our trade, and are now "for the Lord's sake."
(Act 1V, scene 3)

The mock trial and the mock justice, ^{with} ~~which~~ its continuous theme of beheading and hanging in this play, ^{bearing} ~~having~~ no relation to the idea of temporal justice, can be clearly seen from one figure: the prisoner Barnardine, a so-called murderer. He has been in prison for nine years, drinking and sleeping away his time. When sentenced to be brought before the block, he declares he is not ready for execution.

The way he is dealt with by the Duke, in comparison with the other guilty persons in the play, leaves no doubt that the ^{poetic thought of the} comedy has no relation to the idea of temporal justice. The Duke sees that Barnadine is unfit to live or to die, and finds it damnable to bring a creature unprepared, unmeet for death, to the block. At the conclusion of the comedy he is again brought before the Duke, who rebukes him for having a stubborn soul "that apprehends no further than this world//", and squar'st his life according". ~~When~~ he remains condemned, the Duke ~~gives~~ turns him over to the Friar to advise him spiritually. The hanging or cutting off the head is according to the logic of this comedy, an honor. Only those who are prepared to die ^{are given} ~~are given~~ this honor. Claudio has undergone the imaginative fear of death in prison; Angelo is threatened with it after he ^{will} ~~has~~ married Mariana; Lucio has likewise to marry the woman he has seduced, after which he will be whipped and hanged. It is a kind of treatment which translates these guilty ones from death to life. As bachelors they are condemned to die, and as husbands they are ~~sentenced~~ sentenced and pardoned. Mariano herself entreats for Angelo and defends the mercurial temptation which brings man upon the descending path:

They say, best men are moulded out of faults;
 And, for the ~~most~~, become much more the ~~better~~
 For being a little bad: so may my husband. (Act V, scene 1)

Isabella herself defends Angelo. She sees in the death of Lucio, which she believes to have occurred, a just punishment for the offense of the law, and entreats for Angelo, since he is convicted only for his wicked intentions which, like thoughts, are not punishable. The advantage of the extremely skilful and theatrical arrangement of the plot is that Shakespeare, in defending the temptation of the mercurial mystery, conveys that no tittle of the law is to be infringed upon. ^{for Angelo} This mercurial temptation ~~is exemplified through the~~ in the figure of Isabella. The two scenes where she entreats him to pardon her brother's sin and tempts him unwittingly to ^{want wish to} commit that sin which she wishes to see pardoned in her brother, are written with the most pathetic irony, for the jocus severus, the serious joke of the mercurial mystery. Shakespeare's own invention, to substitute later the wronged Mariana for Isabella, makes it possible for the poet to defend with rhetoric pathos the virtue and honor of women ~~for~~ ~~whose~~ whose destined tragedy it is that their virtue and honor ~~are~~ at the mercy of the men whom they love. From a deeper point

is
of view Isabella and Mariana ~~are~~ one person, as genuine in her saintly
as
chastity and virtue ~~which~~ Isabella's character portrays, as true in
her love to Angelo which we see in Mariana. In Giraldi Cinthio's
novel, as well as in Whetstone's/ Promos and Cassandra, wherefrom
Shakespeare took the subject matter of the play, Isabella (Exitia--
Cassandra) actually gives herself up to Angelo's desire. It better
fitted Shakespeare's ~~poetic~~ imagination and poetic tact to have two
women instead of one, whereby he could separate the saintliness of
womanly nature and the love in womanly nature, the sisterly nature
and the nature according to the destiny of their sex. Shakespeare
derived immense dramatic advantages from this separation, but from the
viewpoint of the inner thought of the comedy this separation was of
no great account. When Isabella, the master-mistress of this play,
has left Angelo, he feels that he is tempted by a cunning enemy:

O cunning enemy, that, to catch a saint,
With saints doth bait thy hook! Most dangerous
Is that temptation that doth goad us on
To sin in loving virtue: never could the strumpet,
With all her double vigour, art, and nature,
Once stir my temper; but this virtuous maid
Subdues me quite..... (Act II, scene 2)

The effect of this temptation is of a double nature. Angelo is to be

brought to ^{to cease} judge the sexual relations of other people, and he is to

be brought to recognize the spiritual authority of the mercurial master:

Great men may jest with saints: 'tis wit in them;
But, in the less, foul profanation. (Act 11, scene 2)

Angelo himself is the saintly hero of this jest. A self-righteous nature

like Angelo's, in recognizing ^{as a law} a dry moral code above him, ^{a mere} ~~phantom~~ phantom

of justice, rebels against one spiritual fact where living religion be-

gins. Every living person carries with him a definite spiritual rank,

and there is for ~~xxxxxxxxxx~~ a seeing eye a hierarchy of spiritual

rank which leads up to the highest spiritual authority on earth, as it

is in heaven. ~~Of course there is not meant by it~~ The degrees ~~of~~ of

are merely a vilification of this spiritual life sense. ranks according to the custom of secular or clerical institutions. The

hierarchy of ranked values, as Dante had worked out poetically in his

Divina Comedia, is latent in the soul of every person and represented

by all the persons each individual knows. The idea of the living

hierarchy of spiritual rank in human groups dominates Shakespeare's

poetic life work. It is so to speak the astrological basis, his in-

tuition for the destiny of characters. In this sense Isabella ~~xxxxxxx~~

~~Angelo, xxxxxxxxxxxx warning him~~ warns Angelo to think himself alike to

great Jove. It is a plea to find one's own master, to submit to him,

and to help him; then to set oneself up as independent authority:

Could great men thunder
 As Jove himself does, Jove would ne'er be quiet,
 For every pelting petty officer
 Would use his heaven for thunder: nothing but thunder.--
 Merciful heaven!
 Thou rather, with thy sharp and sulphurous bolt,
 Splitt'st the unwedgeable and gnarled oak
 Than the soft myrtle; -- but man, proud man!
 Dress'd in a little brief authority, --
 Most ignorant of what he's most assured,
 His glassy essence, -- like an angry ape,
 Plays such fantastic tricks before high heaven
 As make the angels weep; who, with our spleens,
 Would all themselves laugh mortal. (Act 11, scene 2)

In a similar sense is the day of judgment and the possibility
 for Angelo's rebirth recalled to him:

Isabella: Alas! alas!
 Why, all the sould that were forfeit once;
 And He that might the vantage best have took
 Found out the remedy. How would you be
 If He, which is the top of judgment, should
 But judge you as you are? O, think on that;
 And mercy then will breathe within your lips,
 Like man new made. (Act 11, scene 2)

The symbol of the cross as the symbol for the union of a couple brought
 together through the paradox of the life mystery, is indicated when
 Isabella takes leave from Angelo after their first meeting. She assures
 him that she will bribe him not with fond shekels of the tested gold
 or stones, but with true prayers ^{of fasting merits} whose minds are dedicate ^{to} ~~with~~ nothing
 temporal:

Isabella: Heaven keep your honour safe!
 Angelo. Amen: for I
 Am ~~going~~ that way going to temptation,
 Where prayers cross. (Act 11, scene 2)

and through her becomes a criminal. At the end of the play he falls at the knees of the loving woman, who kneels for him at the throne of heavenly justice. ~~xxxxxx~~ Whereas Shakespeare treats temporal justice with irony as the rough garb of the body politic, he organises in his play spiritual idea of justice to an extremely fine degree, where the actions of all persons, ~~###~~ especially of the superficial and talkative Lucio and of the honest provost, are weighed on the finest scales. The way ~~xxx~~ the Duke in the disguise of a friar, and in the same time asserts it, belongs to the finest traits of ^{Shakespeare's} ~~the~~ theatre. ~~of Shakespeare.~~

If once we have caught the symbolic idea of the play as the arraignment and acquittal of the mercurial center, we can come nearer the cause of that bitter mood in which the comedy Measure for Measure was written and which has not remained unnoticed by literary critics. The cause of this bitterness seems to us expressed in the following lines which the Duke, disguised as a friar, says to Escalus:

Escalus: What news abroad i' the world?

Duke: None, but that there is so great a fever on goodness, that the dissolution of it must cure it: novelty is only in request: and it is as dangerous to be aged in any kind of course as it is virtuous to be constant in any undertaking. There is scarce truth enough alive to make societies secure; but security enough to make fellowship ac-

There is something which goes to the last ^{metaethical} ~~metaphysical~~ relation between
 man and woman, in that second ^{meeting} ~~scene~~ where Angelo ~~makes the condition for~~
~~freeing~~ tells Isabella that Claudio will live if she will consent to
 love him:

Angelo: You seem'd of late to make the law a tyrant;
 And rather prov'd the sliding of your brother
 A merriment than a vice.

Isabella: O, pardon me, my lord; if oft falls out,
 To have what we would have, we speak not what we mean:
 I something do excuse the thing I hate,
 For his advantage that I dearly love.

Angelo: We are all frail.

Isabella: Else let my brother die,
 If not a feodary, but only he,
 Owe, and succeed by weakness.

Angelo: Nay, women are frail too.

Isabella: Ay, as the glasses where they view themselves;
 Which are as easy broke as they make forms.
 Women! -- Help Heaven! men their creations mar
 In profiting them. Nay, call us ten times frail;
 For we are soft as our complexions are,
 And credulous to false prints.

Angelo: I think it well:
 And from this testimony of your own sex, --
 Since, I suppose, we are made to be no stronger
 Than faults may shake out frames, -- let me be bold; --
 I do arrest your words. But that you are,
 That is, a woman; if you be more, you're none;
 If you be one, -- as you are well express'd,
 By all external warrants, -- show it now
 By putting on the destin'd livery. (Act II, scene IV)

Measure for Measure has a motive which was the moving idea of
 the ~~eminent~~ the life-work of the eminent German poet, Friedrich Hebbel:
 a saintly woman kindles love in a man who believes himself to be a saint.

cursed: much upon this riddle runs the wisdom of the world. This news is old enough, yet it is every day's news. I pray you sir, of what disposition was the duke? (Act III, scene 2)

The last question, the answer to which we have already quoted, helps to bring forward the difference between a man who tries to come to self-knowledge and those who are out to mend the world. The deep remark that 'there is scarce truth enough to make society secure but security enough to make fellowship accursed', seems to refer to Shakespeare's conflict within the circle of his bondfellows, of which Measure for Measure is an artistic expression. The satire that there is a great fever on goodness, that the dissolution of it must cure it, seems to suggest the ~~same~~ mood of the age, which brought forth the Rosicrucian manifestos of how to reform the universal wide world. The cunning phrasing that the dissolution of goodness must cure the fever, is centered in the theme of the play itself, which shows how Angelo is brought down by the temptation of the Duke. The satiric ~~taunt~~ against the age that only novelty is in request instead of the never-changing eternal truth, and that it is dangerous to ~~proceed~~ pursue in virtuous constancy the aged course of any undertaking, is a sentiment which we found expressed with similar pathos in Harvey's writings. "A founder of

novelties; ~~it is~~ a confounder of his own, and his friends good gifts," so he writes to Spenser of a man whom he calls "the olde ~~xxxxxx~~

D^r Bennet

Controller". The atmosphere of the time, as Harvey felt it, cannot better be illustrated than by the lines in the same letter to Spenser: "The Gospell taughte, not learned: Charitie key colde: nothing good, but by Imputation: the Ceremoniall Lawe, in worde abrogated: the Judiciall in effecte disannulled: the Morall indeede abandoned: the Lighte, the Lighte in every mans Lippes, but marke me their eyes, and tell me, if they Locke not liker Howletts, or Battes, than Egles: as of olde Bookes, so of auntient Vertue, Honestie, Fidelitie, Equitie, newe Abridgementes: every day freshe span newe opinions: Heresie in Divinitie, in Philosophie, in Humanitie, in Manners, grounded muche upon heresay: Doctors contemned: the Text knowen of moste, understood of fewe: magnified of all, practiced of none....." (Works of Gabriel Harvey, the Huth Library, Vol. 1, page 70)

The idea of the title of ~~the play~~ the play Measure for Measure is expressed by the D^r to Angelo at the end in the following lines:

Haste still pays haste, and leisure answers leisure;
Like doth quit like, and measure still for measure.
(Act V, scene 1)

It refers to the mercurial attitude of homeopathic treatment, and is to be found in a similar sense in Harvey's writings:

It is our contention that in Harvey's writings can be found the germinal words which gave to the outstanding artistic productions of the age ^{their} ~~its~~ ethical accent. ~~Text~~

The theatrical effects of Measure for Measure are so bewildering that they lead a way from its central idea. We are as yet little acquainted with it, and it would require much further study to disentangle the cunningly woven threads. A theatrical performance with the right proportion of lights and shades could bring it to unexpected success..

TWELFTH NIGHT; or., WHAT YOU WILL.

"Now Mercury endue thee with leasing, for thou speak-
est well of fools! " So says the Clown to Olivia who blames
Malvolio that he is sick of self-love, and does not take the
fooling like those who are generous, guiltless and of free disposi-
tion. "There is no slander in an allowed fool, though he do
nothing but rail; nor no railing in a known discreet man, though
do
he do nothing but reprove." (Act 1, scene 5)

Mercurial fooling and mercurial discretion, railing and
reproving, are behind the comedy Twelfth Night; or What You Will.
The first part of the title excuses the ^{mer}mercurial practice of taking
away man's wit in order to restore it with the spirit of that time,
which was the prelude to the merry season of Shrovetide which was
passed amid nuptial jokes akin to those which were the outcome of
mercurial practice. The 'Bean King' who was elected by the lot of
a bean which was baked in a cake, had to select a queen, and establis
ed a burlesque kingdom where everybody had to obey him. This
tradition seems to be a ceremonialized residue in subconscious memor
of the nuptial mystery of the human race. The second title,

What You Will, seems like the title of the comedy As You Like It, not to refer to the relation between the play and the public, but to the players in the comedy itself. Malvolio is an overbearing evil wisher and the spirit which he bears towards others revenges itself on him.

At the end of the play three couples are united according to the wishes of the women, to which the will of the ^{men} ~~men~~ complies.

Dr. Hermann Ulrich, in trying to find out the leading idea in the comedy, suggests that the play is centered in the Clown. Yet the Clown does not participate in the action and intrigue. His mercurial consciousness and observation, ^{and only his} ~~his~~ radiate ^{as} ~~as~~ centre of the play. He wisely remarks that he is not Olivia's fool. This ~~role~~ ^{role} will fall to the lot of her future husband. The Clown is merely her "corrupter of words." The corrupting of words, the unmasking of the inner situation of the soul, ^{through} ~~through~~ skilful fooling pretenses, ^{was} ~~was~~ just exactly the mercurial practice. He is the most serious thinker in the group which the comedy presents. He is not carried away by ~~by~~ the imaginary emotions of people around him, and he does not flatter their inclinations which make them blind to themselves. He provokes through discreet attitudes and paradoxical statements, the persons

around him to self-knowledge into the insight of what is good for them.

The best example for his method can be seen in his behavior towards Maria.

She scolds him that he has been so long absent from the house and tells him

his lady will hang him
that ~~he should be hanged~~ for it. Maria likes fooling and she betrays an

inclination for the ~~fox~~ Clown. He answers ~~dryly~~ with a dry humor:

Many a good hanging prevents a bad marriage.... (Act 1, scene 5)

And he continues then seemingly, without any connection:

.... Well, go thy way; if Sir Toby would leave drinking, thou wert
as witty a piece of Eve's flesh as any in Illyria. (Act 1, scene 5)

As a matter of fact Maria marries Sir Toby at the end of the play. The
Clown had hintingly brought Maria to the insight to save Sir Toby.

The introduction of the romantic twins Viola and Sebastian,
who look alike, and Viola's disguise as a man, give the poet the occasion
for the development of ^{his} ~~her~~ mercurial psychology. The bisexual components
in the figures of the two main couples, the Duke and Viola, Olivia and
Sebastian, are thus ~~xx~~ significantly pointed out. Olivia, who has fallen
in love with Viola, and whose luck it is to marry with mercurial swiftness
Sebastian, is told by him, with reference to her misdirected love for

Viola:

Sebastian: So comes it, lady, you have been mistook: (To Olivia)
But nature to her bias drew in that.

You would have been contracted to a maid;
Nor are you therein, by my life, deceived;
You are betroth'd both to a maid and a man.

And in a similar way is the Duke brought back ^{to earth} from the heaven of a sentimental fancy to marry Viola, who in her disguise as ~~Cesario~~ Cesario was but the mirror for the Duke's own manly femininity. The main plot of the comedy Twelfth Night ~~is~~ is derived from the mercurial and poetic idea of the time, that the love of women has the prerogative over the sentimental love of man:

Olivia: Nay, come, I pr'ythee. Would'st thou be ruled by me?

Sebastian: Madam, I will. (Act IV, scene 1)

Thus is the mercurial match concluded between Olivia and the surprised Sebastian and in a similar short way consents the Duke to be ruled by Viola. Olivia ^{wows} ~~loves~~ Viola, whom she believes to be Cesario, with the conceit of a sonneteer. Viola-Cesario confesses that she pities Olivia's love to her:

Viola: I pity you.

~~That's a degree to love.~~ Olivia: That's a degree to love.

Viola: No, not a guise; for 'tis a vulgar proof
That very oft we pity enemies.

Olivia; Why, then, methinks 'tis time to smile again:
O world, how apt the poor are to be proud!
If one should be a prey, how much the better
To fall before the lion than the wolf!

(clock strikes)

The clock upbraids me with the waste of time.--
Be not afraid, good youth, I will not have you:
And yet, when wit and youth is come to harvest,
Your wife is like to reap a proper man.
There lies your way due west.

Viola: Then westward-ho.... (Act III, ~~xxx~~ scene 1)

The whole passage is to be understood only from the ^{mercurial} ~~sonnet~~ point of view. ^{is} ^{opinion,} ~~It is better,~~ ^{Olivia} ~~xxx~~ that a man who does not love should fall the prey to a loving woman, than a woman who does not love should fall the prey to a loving man. For a man in ~~xxx~~ the first instance is a lion, and can show generosity; a woman in the second instance is only a wolf. The striking of the clock is a dramatic abbreviation of the motive of time, which plays so great a role in sonnet literature. When wit and youth is come to harvest, Olivia says to Viola: that is, at the time when a young, girlish boy had lost his vanity, his wife is like to reap a proper man. Meanwhile Cesario's way is westward. We have pointed out on numerous occasions that the westward course is the course of the evolution to manly consciousness in the young initiate. The fairy-tale theme that Olivia, who had loved Viola in vain, marries Viola's brother, the proper young man, Sebastian, is thus motivated from the

viewpoint of mercurial psychology. A similar ironic mercurial prospective is given to the relation of Viola to the Duke. The Duke is a sentimental, romantic lover of Olivia, carried away by his emotions like a passionate woman. Near him is poor Viola, who feels the silent pangs of love and whom is not permitted to utter them. Music plays and the Duke asks Cesario (Viola) how he likes the tune. He-she answers in ^{such} ~~an~~ manner that the Duke guesses that Cesario is in love:

Duke: What kind of woman is't?
 Viola~~s~~: Of your complexion.
 Duke: She is not worth thee, then. What years, i' faith?
 Viola: About your years, my lord. (Act 11, scene 4)

Here lies the special sonneteering irony of the age. The Duke then expresses the often quoted passage: ~~that thy love be younger than thyself, Or thy affection cannot hold the bent: For women are as roses, whose fair flower, Being once display'd, doth fall that very hour.~~
~~that women die when they grow to perfection~~

Duke: Then let thy love be younger than thyself,
 Or thy affection cannot hold the bent:
 For women are as roses, whose fair flower,
 Being once display'd, doth fall that very hour.
 Viola: And so they are: alas, that they are so;
 To die even when they to perfection grow! (Act 11, scene 4)

That women die when they grow to perfection ~~that women die when they grow to perfection~~ recurs often in Shakespeare. So says Helena in All's Well That Ends Well, of her love to Bertram, to his mother:

Helena: O, then, give pity,
 To her whose state is such that cannot choose
 But lend and give where she is sure to lose;
 That seeks not to find that her search implies,
 But, riddle-like, lives sweetly where she dies! (Act 1, scene 3)

The androcentric point of view on love is unmasked by Shakespeare in its full romantic savagery. The poet throws his light from various angles. The Clown sings that melancholy song about the cruel ^{maid} ~~mate~~. The yearning for death and isolation expressed in this song, characterizes not the Duke's love but his delight in the impossibility of love, with its backward tendency towards the melancholy aspect of the world. The Duke's treatment of the Clown shows how this melancholy poison works in him to separate himself from those who serve him. The Duke tries to get rid of the Clown by paying him for his "pains".

The Clown replies:

Clown: No pains, sir; I take pleasure in singing, sir.

Duke: I'll pay thy pleasure, then.

Clown: Truly, sir, and pleasure will be paid one time or another.

Duke: Give me now leave to leave thee. (Act 11, scene 4)

The Clown justifies the mercurial temptation for fellows like the melancholy Duke:

Clown: Now, the melancholy god protect thee; and the tailor make thy doublet of changeable taffata~~x~~, for thy mind is a very opal! ---- I

would have men of such constancy put to sea, that their business might be everything, and their intent everywhere; for that's it that always makes a good voyage of nothing. -- Farewell. (Act 11, scene 4)

The Duke charges Cesario to tell Olivia that he loves her beyond any consideration of her wealth. Viola asks:

Viola: But if she cannot love you, sir?

Duke: I cannot be so answer'd.

Viola: 'Sooth, but you must.
Say that some lady, as perhaps there is,
Hath for your love as great a pang of heart
As you have for Olivia: you cannot love her;
You tell her so. Must she not then be answer'd?

Duke: There is no woman's sides
Can bide the beating of so strong a passion
As love doth give my heart: no woman's heart
So big to hold so much; they lack retention.
Alas, their love may be called appetite, --
No motion of the liver, but the palate, --
That suffer surfeit, cloyment, and revolt;
But mine is all as hungry as the sea,
And can digest as much: make no compare
Between your love a woman can bear me
And that I owe Olivia.

Viola: Ay, but I know, --

Duke: What dost thou know?

Viola: Too ~~well what love women~~ well what love women
to men may owe.
In faith, they are as true of heart as we.
~~But~~ My father had a daughter loved a man,
As it might be, perhaps, were I a woman,
I should your lordship.

Duke: ~~But~~ And what's her history?

Viola: A blank, my lord. She never told her love,
But let concealment, like a worm i' the bud,
Feed on her damask cheek; she pined in thought;
And, with a green and yellow melancholy,
She sat like a patience on a monument,
Smiling at grief. Was not this love, indeed?
Our shows are more than will; for still we prove

Much in our vows, but little in our love. ~~xxxxxxxxxxxx~~

Duke: But died thy sister of her love, my boy?

Viola: I am all the daughters of my father's house,
And all the brothers too; -- and yet I know not. -- (Act II, scene 4
~~Sir, shall I to this lady?~~

~~Duke: Ay, that's the theme.
To her in haste: give her this jewel; say
My love can give no place, bide no deny.~~

The Duke's savage brutality is then shown in the scene

he approaches Olivia with a soft complaint:

Duke: Still so cruel?

Olivia: Still so constant, lord. (Act V, scene 1)

The Duke has a fit of jealousy and ~~xxxxxx~~ feels even capable of killing her, but decides finally to rob from her the man she loves, Cesario. Thus he comes to marry Viola. ~~xxxxxxxxxxxxxxxx~~

Just as the figure of Adriana de Armada foreshadows the psychic situation of the male lovers in Love's Labours Lost, so we find indicated in the figure of the "madly used" Malvolio, the psychic situation of the mercurially fooled male lovers. The mercurial mystification of a man who takes it amiss is shown ~~xxxx~~ in him. He falls into a raving madness and yet he ~~xxx~~ assures that he is not mad. The Clown who visits him as the Curate, Sir Topas tells him that ~~xxxx~~ it is not his chamber where he is imprisoned that is dark; there is no darkness but ignorance.

The comic examination of ~~his~~ Pythagoras has a distant bearing on the mystery itself:

Clown: What is the opinion of Pythagoras concerning wild-fowl?

Malvolio: That the soul of our grandam might haply inhabit a bird.

Clown: What thinkest thou of his ~~own~~ opinion?

Malvolio: I think nobly of the soul, and no way approve of his ~~own~~ opinion.

Clown: Fare thee well. Remain thou still in darkness: thou shalt hold the opinion of Pythagoras ere I will allow of thy wits; and fear to kill a woodcock lest thou dispossess the soul of thy grandam. Fare thee well. (Act IV, scene 2)

Malvolio's state of mind is a comic exaggeration of the kind of madness which Sebastian fears in consenting to the mercurial wedding with Olivia. In Act IV, scene 3, the monologue of Sebastian leads up in all the sentences to the words madness and mad.

Antonio, ~~xx~~ Sebastian's friend, is with a few strokes hinted at as being the causer of the mystification. He is arrested and brought before the Duke:

1 Officer: Orsino, this is that Antonio
That took the Phoenix and her fraught from Candy:
And this is he that did the Tiger board
When your young nephew Titus lost his leg:
Here in the streets, desperate of shame and state,
In private brabble did we apprehend him. (Act V, scene 1)

Antonio as a pirate of the Phoenix and the man who boarded the Tiger, has two mercurial symbols ~~written on his forehead~~ of the dionysic ~~mythos~~

mystery written on his face. The initiate who had fought himself through the mercurial mystification is often represented as a soldier who has lost his leg. Antonio's arrest figures thus as the expression of anger ~~expressed~~ vented by those who ~~are~~ were the victims of the mercurial mischief.

The mirth of this comedy needs no further interpretation. We only advance so much as it is necessary to see that its laws of composition is determined by mercurial psychology.

C Y M B E L I N E

Philharmonus, the soothsayer, steps forward at the conclusion of the play. With the inspiration of a seer he harmonizes the remnant of obscure riddles and jarring discords into the vision of a fruitful life of peace and plenty for Cymbeline's family of love.

Cymbeline is Shakespeare's dramatic Jupiter symphony, so imbued with benevolent, divine irony that this play of his maturest age, as well as the Winter's Tale and the Tempest, deserve another name than the comedies of the "inland man", which we have previously analyzed. The spirit of Cymbeline is more than mercurial: it is jovial -- gigantically jovial -- but not in the modern sense of the word, which implies a slight disrespect for the good father; a faint derisive smile falls rather upon the children whose 'crooked snakes climb from blessed altars to the nostrils of the gods'.

The apotheosis of the unfathomable guidance and fatherly wisdom of Jupiter, in whose temple Imogen and Posthumus were married, is not a mere mythical wreath around the theme of the play, serving only ornamental purposes. Some literary critics went so far as to declare the Jupiter scene an interpolation from another hand, in spite of the fact that this scene is woven into the texture of the play to the very end: the scene where the ghosts of Posthumus' parents and of his two fallen brothers arraign the father of mortals and the father of

orphans, because he had not shielded Posthumus from 'earth-vexing smart' that the latter was mocked with marriage; exiled and thrown from the seat of his lion nature; and that Jupiter had allowed Iachimo to taint Posthumus' nobler heart and brain with needless jealousy. The ghosts entreat Jupiter and expect that the great thunderer will take away the miseries from Posthumus, who is by nature good. In all his theatrical glories appears Jupiter: sitting upon an eagle, descending in thunder and lightning, throwing a thunderbolt when he appears, so that the ghosts fall awe-stricken upon their knees. What Jupiter declares is not new. Delphic wisdom is the same in all ages. Posthumus' lot is the lot of Hercules and Job:

Whom best I love I cross; to make my gift,
 The more delay'd delighted. Be content;
 Your low-laid son our godhead will uplift:
 His comforts thrive, his trials well are spent.
 Our Jovial star reign'd at his birth, and in
 Our temple was he married. -- Rise, and fade!
 He shall be lord of Lady Imogen,
 And happier much by his affliction made,
 This tablet lay upon his breast, wherein
 Our pleasurex his full fortune doth confine:
 And so away: no further with your din
 Express impatience, lest you stir up mine. --
 Mount, eagle, to my palace crystalline. (ascends)

(Act V, scene V)

The book with its riddlesome inscription which Posthumus finds on awakening from this dream, is a new ^{trial} temptation to his wit. The interpretation of this inscription by the philharmonic spirit of the soothsayer, at the end of the play, proves that the Jupiter scene is not an interpolation; on the contrary, it is the ironic center of the play from which the kaleidoscopic motives radiate. From the palace crystalline of Jupiter, the empyrean, are refracted the spectral colors of the play.

So various as are the poetic motives, so playfully arabesque in their epic dramatic arrangement, there is but one musical theme, which lends its bewildering variations. The product of the poetic imagination may be infinite: as various as Proteus and Maia. The poesis, the arrangement, has always a mechanical, technical aspect, and is the work of routine. Cymbeline is par excellence the play of Shakespeare's theatrical routine and is based on the ever recurrent ~~x~~ motive which we find (as) early (as) ^{love} in the Two Gentlemen of Verona: how a true loving woman sets out in doublet and hose to win back the faithfulness and constancy of her misguided lover. We have recognized this motive as the stereotyped symbol for the psychological and spiritual situation which arises from the triangular mercurial mystery. The fairy tale argument of Cymbeline contains this stereotyped dramatic symbol in the relation of Posthumus to Imogen; a couple, as we have already mentioned, married in the temple of Jupiter, who stand under his special ^{trial} temptation and care. Whatever happens to them is instigated by Jupiter himself, and the human group which surrounds Posthumus and Imogen become the earthly actors of his will. The apotheosis

of the master into Jupiter permitted Shakespeare to gain a larger dramatic horizon for the problem of the spiritual father. Jupiter is the ruling destiny of the play. He brings his children through ^{Trials} temptations, back to his ideal harmony. Except for the wicked Queen, who had assumed to rule the family with her material, hyllic mother spirit, and the spoiled mother-son Cloten, in whom the spirit of man does not live, all other actors of the play are raised and purified by Jupiter. Cymbeline, from the henpecked husband that he was, becomes a father who wins back his children. The ratification of peace with the great Caesar in the Temple of Jupiter, is the larger symbol that the harmony and unity is brought about through the concordance of the most powerful fathers of the world. Not only the philharmonic conclusions of the motives and the name Philarmonus for the soothsayer, but also the name Belarius for the educator of Cymbeline's lost sons, testify to the musical spirit of the play, which received the title of Cymbeline from the oldest father of this group who stands nearest in age to Jupiter.

The psychological center of the dramatic plot of Cymbeline is Posthumus' rage after he is brought by Iachimo to believe that Imogen was faithless to him. Hence follows his order to Pisanio to kill Imogen, and also the further complications of the action, except the war of the Romans and Britons, which is the exterior cloak of the play. This war is rhetorically stressed as the fight of the sincere Britons with the sly Romans, and is thus the visible exponent of the way Posthumus fights through all deceptions and temptations until he is undeceived. The way the motives of the argument are arranged, especially how Post-

humus pardons Iachimo for his gross treason, which had such a terrible effect on him and Imogen; the introduction of the Jupiter scene where it is shown that Jupiter is directly responsible for Iachimo's deed and confesses 'whom best I love I cross'; the further declaration that Posthumus' trials are spent and that the low-laid son will be uplifted, will easily convince a critical reader that the argument of the play is not treated from the viewpoint of what we might call common-sense rationalistic psychology, but from the angle of mercurial, jovial, heavenly, or Delphic psychology. The argument of Cymbeline is an irrational parable which illustrates and justifies the ^{temptations} ~~temptations~~ of the spiritual father.

The question may come up as to why Posthumus, the paragon of all manly virtues, who loves Imogen faithfully, should be ^{tried} ~~tempted~~. The answer will lead us to ^{the} ~~a~~ similar theme in Othello. For in both plays we see a man's jealousy and savagery aroused through a slanderous tongue. The dramatic intrigue of Iachimo in one play, and ^{of} ~~Iago~~ in the other is not, as a naive audience would believe, a mere accusation of rascality in human nature that the poet wanted to present. The poetic problem in both plays ~~centers~~ does not center in the poet's indignation that there are rascals in this world, but in his fine serpent wisdom that unenlightened, honest men are blind enough not to see through the rascality of the world. A comparison of these two plays has indeed been attempted by literary critics. But first let us limit ourselves to the play Cymbeline itself.

The mercurial ^{trick} ~~temptation~~ purports to bring a young man to

self-knowledge. Even if a man is virtuous and able to live according to the ethical standards of the world, is he on that account fit to cope with the world? As master of himself, can he cope with the rascality of the world? And the rascality of ~~the world~~ human life, not morality, is the real fact of life, as every sober philosopher and poet has seen it. What we call rascality, the evil, is from the viewpoint of grace, on the plane of consciousness 'Jenseits von Gut und Böse', shifting inconsistency, changeability, the trait of the weaker part of human nature: the womanish trait. The religious myth that woman is the cause of evil, which contradicts so much our ^{empiric-rationalism,} ~~rationalistic, empirical experiences~~ is the expression of higher wisdom which stresses the patrocra-
 tic point of view that the divine law, for the benefit of woman, is based on the spirit of man and not on the spirit of woman. ~~The frailty of man~~
 In patrocra-
 tic religion the frailty of women is made a point of conscience for men. This is the miracle of the divine mystery of human life; the miracle which Nora had expected from her husband, and in which he had failed. Not woman, but the womanish nature of man, is the cause of evil. And the womanish nature of man lurks in every man. In this sense Posthumus, whose ~~very name indicates his destiny to a posthume, spiritual existence,~~ is cunningly tempted to believe that Imogen was faithless to him, in order to experience his own womanish nature through his passion of aroused jealousy and savagery. A man does not know himself if he does not know the womanish part of himself. This point is made the center and climax of Shakespeare's thought in Cymbeline; an entire scene, the monologue of the second act, is devoted to the

exposition of Posthumus' misogynic point of view which, with characteristic Shakespearean irony, shows Posthumus himself the victim of womanly passion. Posthumus speaks of himself when he rages against women:

..... . Could I find out
 The woman's part in me! For there's no motion
 That tends to vice in man but I affirm
 It is the woman's part: be it lying, note it,
 The woman's; flattering, hers; deceiving, hers;
 Lust and rank thoughts, hers, hers; revenges, hers;
 Ambitions, covetings, change of prides, disdain,
 Nice longing, slanders, mutability,
 All faults that have a name, nay, that hell knows,
 Why, hers, in part or all; but rather all;
 For ev'n to vice
 They are not constant, but are changing still
 One vice, but of a minute old, for one
 Not half as old as that. I'll write against them,
 Detest them, curse them. Yet 'tis greater skill
 In a true hate to pray they have their will:
 The very devils cannot plague them better.

(Act 11, scene 5)

The monologue of Posthumus sums up whatever Otto Weiniger stated ~~with~~ passionately with youthful logic, in his book on Sex and Character. But how paradoxically ironic is Shakespeare's master wisdom in refuting his spiritual logic by his erotic psychology, in creating the aromatic

odor of Imogen's personality.

In the second part of the play we see that Posthumus has become conscious of the womanish part of his own self. We witness the spiritual transformation of his soul in the sense of the psychic ~~stages~~ alchemists. If we overcome the fictitious habit of treating characters of a drama as independent realities instead of as functions of the organic whole of the play, we shall understand why the foil to Posthumus Cloten, the unvaliant mother-son who sets out in Posthumus' garments to bring back Imogen, is killed. In the artistic idea of the play it is Posthumus' womanish nature which is thrown off. From the same point of view is used the invention that Imogen believes she recognizes the body of Posthumus in the killed Cloten.

The paradistic treatment of the theme of death, alluding to the Jocus severus, the serious joke of initiation, becomes visible in the paradistic funeral song which the trinitarians of the mystery, Belarius, Guiderius and Arviragus, sing when they believe that Imogen is dead. The mocking vein of these verses aroused the suspicion of literary critics in a false direction; they thought these verses as unworthy of Shakespeare's pen and attributed them, like the Jupiter scene as interpolations by another hand. We have shown how much of the lyric expressions of the Elizabethans is mere parody, sung with a "loud laughter blown beyond the seas", as Beaumont had said of Spenser's ^{love poetry.} The mercurial theme becomes visible in the following lines:

Golden lads and girls all must
As chimney-sweepers, come to dust.

(Act IV, scene 2)

The phrase refers to the inner fire which burns out the "black" impurities of the soul. The other refrain,

All lovers young, all lovers must
Consign to thee, and come to dust.

(Act IV, scene 2)

suggests the poetic fiddling to a mercurial wedding, and not an actual death song.

That Posthumus has become another man in consequence of the ^{trials} temptations which he had overcome we hear from his confession:

..... Let me make men know
More valour in me than my habits show.
Gods, put the strength o' the Leonati in me!
To shame the guise o' the world, I will begin
The fashion, -- less without and more within.

(Act V, scene 1)

He has become free from theatrical Don Quixotic illusions, which are the dangers of a noble male youth. ^{Posthumus'} ~~His~~ manliness is witnessed by his decision to fight for his country in spite of the adversities which are against him. As in "Measure for Measure", Shakespeare uses ^{in Cymbeline} the symbol of prison and gallows as an indication of the lowest point of Posthumus' spiritual descent, from which he will begin to rise. The invention of the ghosts of his parents and of his two brothers, the Leonati who had fallen in the war and who appear in the prison to entreat Jupiter for Posthumus, the orphan, is a fine trait of subliminal psychology. A man like Posthumus, defeated as an individual, shattered in his very soul, comes back to himself through the guiding vital powers which live :

in him as the spirits of his family. The humor of the conversation ~~be-~~
~~tween~~
 the goaler and Posthumus, who desires to be hanged, is derived just from
 the fact that both know what kind of death he wants. The prison seems
 to Posthumus a bondage which is ~~a~~ way to liberty. From the outstart
 Shakespeare differentiates this desire of a 'fettered conscience' to die
 in order to come to the freedom of eternal life, from the real desire fo
 death, which a healthy or even a sick man seldom has.

Posthumus: Most welcome, bondage! for thou art a way,
 I think, to liberty; yet am I better
 Than one that's sick o' the gout; since he had rather
 Groan so in perpetuity than be cur'd
 By the sure physician death, who is the key
 To unbar these locks. My conscience, thou art fetter'd
 More than my shanks and wrists: you good gods, give me
 The penitent instrument to pick that bolt,
 Then free for ever ever? Is't enough I am sorry?
 So children temporal fathers do appease;
 Gods are more full of mercy. Must I repent?
 I cannot do it better than in gyves,
 Desir'd more than constrain'd: to satisfy,
 If of my freedom 'tis the main part, take
 No stricter render of me than my all.
 I know you are more clement than vile men,
 Who of their broken debtors take a third,
 A sixth, a tenth, letting them thrive again

On their abatement: that's not my desire:
 For Imogen's dear life take mine; and though
 'Tis not so dear, yet 'tis a life; you coin'd it;
 'Tween man and man they weigh not every stamp;
 Though light, take pieces for the figure's sake:
 You rather mine, being yours: and so, great powers,
 If you will take this audit, take this life,
 And cancel these cold bonds. -- O Imogen!
 I'll speak to thee in silence.

(Act V, scene 4)

It is Posthumus' awakened conscience which speaks here: his contrition and penitence from which he can build up a new life. His desire to die for Imogen, love's martyr, is the desire to live for her, as the end of the play shows. There is an esoteric undercurrent of meanings hard to explain, in the humorous conversation between the gaoler and Posthumus, who declares that he is over-roasted for death. But the drift of this conversation can be gathered from the remark of the gaoler when the message arrives that Posthumus be freed from prison:

Gaoler: ... Unless a man would marry a gallows and
 beget young gibbets, I never saw one so prone.....

(Act V, scene 5)

And the illuminated gaoler hints benevolently and philosophically:

Gaoler: I would we were all of one mind, and
 one mind good; O, there were desolation of gaolers and
 gallowses! I speak against my present profit; but my
 wish hath a preferment in't.

(Act V, scene 5)

Posthumus has entered into the communion of those who are of one mind, and of one mind good.

The theme of the spiritual father, which moves the play, is illustrated by Belarius, who has been unjustly banished by Cymbeline on the villanous accusation that he was a confederate of the Romans. Beaten for his loyalty, Belarius was excited to commit treason: he stole the two male babes of Cymbeline and brought them up in wild nature far from the corrupting court. They grew up so virtuous that

"they are worthy to inlay heaven with stars".

Belarius is a man of mercurial master-wisdom who has the cunning of a Roman and the sincerity of a Briton. The romantic motive of the life in wild nature, ~~is like the Elizabethan pastoral shepherd's world~~ similar to the motive in "As You Like It", is a symbolization of the inner experiences of the soul. This motive is treated with that nonchalance which is characteristic of the mechanical coherence of the whole plot. In his sentimental declamation against court life the poet is ironic, since he shows that not solitary retirement, but active participation of those who are strengthened in character should be the aim of life: the two young eagles urge Belarius to fight against the Romans and to appear before the court. The number three is in this play significantly stressed. Belarius told his two spiritual sons stories on a 'threefooted stool! We recall how Harvey, in his Reconciliation of Contraries, had mentioned the three-footed stool. The "Hermetic Museum" contains a treatise entitled "The Tripod" which purports to bring the twelve keys of the mercurial mystery; it ^{was} prefaced by the Rosicrucian Count Michael Maier....

When Belarius and his foster-sons fought against the Romans, Posthumus exclaimed, with reference to them:

..... These three,
 Three thousand confident, in act as many, --
 For three performers are the file when all
 The rest do nothing. --

(Act V, scene 3)

We have explained this esoteric point when we dealt with Harvey's remark: "Triplex entelechia maximum secretum".

Of utmost importance is a small passage which contains the mercurial psychological motive of the death of the father imago for the sake of love. ~~Guidarius~~ *Guidarius* confesses his love for Imogen, the disguised boy:

*Guidarius: I love thee; I have spoke it:
 How much the quantity, the weight as much,
 As I do love my father.*

Belarius: What? how! how!

*Arviragus: If it be sin to say so, sir, I yoke me
 In my good brother's fault: I know not why
 I love this youth; and I have heard you say
 Love's reason's without reason: the bier at door,
 And a demand who is't shall die, I'd say
My father, not this youth.*

(Act IV, scene 2)

This remark is not only stressed by italics, but when Belarius hears this he remarks aside:

O noble strain!

O worthiness of nature! breed of greatness!
 Cowards father cowards, and base things sire base:
 Nature hath meal and bran, contempt and grace.
 I'm not their father; yet who this should be
 Doth miracle itself, lov'd before me. ---

(Act IV, scene 2)

This passage confirms our interpretation of the poem The Phoenix and Turtle, with reference to the lines:

"Love hath reason, reason none,
 If what parts can so remain."

It was Belarius, the spiritual father of Guiderius and Arviragus, who had taught them the supremacy of love over reason. Shakespeare makes a very fine gradation by making Guiderius say that he loves Imogen like ~~his~~ ^(the boy Guiderius) he loves his father, and by showing the attitude of Arviragus, who would prefer the death of his father to the death of his beloved. ^{rather} Though Shakespeare did his utmost to conceal his thought than reveal it, for he was as "profited in strange concealments" as the magician Owen Glendower, ^(Henry IV) yet there is a sure test of a psychological nature which can convince the reader of the inner meaning: from the viewpoint of common-sense, rationalistic psychology, the foster father Belarius, who has brought up two sons, should be very much offended by Arviragus' ~~attitude~~ attitude that he would prefer the death of his father to that of a youth whom he had just met. How strange it is that ~~Arxi~~ Belarius is enchanted by this thought. In a word, from the viewpoint of common sense, rationalistic psychology, the whole passage is not only strange

but nonsensical. The whole passage lies on the plane of esoteric, mercurial psychology, which brings out the nucleus of the psychological fact under theatrical disguises.

The war of the Romans and Britons, a theme serving to express the emotional side of national consciousness, gives in its political and military aspect the largest horizon for the manly spirit which pervades the play. Martial spirit is wedded to mercurial cunning, which makes Posthumus say on the battlefield:

..... Who dares not stand his foe I'll be his friend;
For if he'll do as he is made to do
I know he'll quickly fly my friendship too.

(Act V, scene 3)

Surely, Posthumus has not learned this attitude on the battlefield of Mars, but on the battlefield of Mercury. It is the theme of Petrarch's 'dear enmity' between man and man, which brought about such^a friendship as is illustrated in Shakespeare's Sonnets.

We have shown that the central idea of the artistic construction of the plot, the psychology of the characters; ~~and~~ the groundwork of the action; certain mercurial hieroglyphs on the surface of the scenes, are derived from the psychological content of the mercurial mystery. More than an amplified diatribe, the philharmonic, musical arrangement of Cymbeline can convince us of it.

And so we leave it to the understanding of those who can
Listen to orphic music.

- - - - -

standing of those who can listen to orphic music.

- - - - -

The harmonic development of Cymbeline invites us to discover ~~why~~ the psychological reason for the discord which the tragedy of Othello reveals with so pitiless, artistic objectivity. In Cymbeline as well as in Othello we see a man crowned with all the virtues of noble character, brought to ^{driven} extreme cruelty towards his faithful wife, whose honor is ^{when her} reviled by a criminal and slanderous tongue. The different in so analogous a theme, ~~challenging~~ challenges a comparison, especially since the central idea of the tragedy of Othello is still a point of debate. This comparison will prepare us also ^{for a} to come to a general ~~pro~~ perspective of all the works of Shakespeare which do not deal with the mercurial or jovial theme of the totality of Adam and Eve nature in relation to the human centre or master.

The plays which fall into the critical demonstration of this book are, strictly speaking only those which are symbolizations of the "inland man" whose soul-shaking experience drives him out from the inner chamber of his soul to choose a mate and to submit in love to his wife. These plays belong to the first circle of the theatre of the soul. They are shaped by Shakespeare in the form of parabolic fairy tales and end with a wedding and the outlook to ^{with} a happy family life. Although the experience of the inner chamber of the soul is basic for Shakespeare's entire life work, yet his poetic view and imagination was not limited to the soul aspect of Adam and Eve in the Garden of Eden

to
 It extended ~~from~~ more general horizons where the soul forces of political and national life are shown, as we find it in the Roman plays and in historic plays, and it narrowed itself to ~~particular~~ ^{symbolic} the representation of ^{particular} psychological complexes, ^{tr} tragic soul crisis, as we find it in Othello, Macbeth, Hamlet, King Lear, Timon of Athens, etc. In the last chapter of this book we shall attempt to ^{give} find a general perspective in this sense to Shakespeare's life work. If we take the mercurial or jovial plays of Shakespeare as the most indicative basis for the general conceptions of Shakespeare's point of view on human life, that is, the relation of man and woman, we can consider the rest of the plays as macroscopic or microscopic in scope.

The tragedy of Othello is thus from our point of view a play microscopic in outlook; that is, it hinges upon one particular ~~xxx~~ soul crisis of a man, which is harmonized in its totality in Cymbeline.

Literary critics ^{tried} ~~try~~ to explain the tragedy of Othello as being based on the ethnic origin of the hero as a negro, whose chaotic, passionate nature breaks through inconsiderately to destructive ferocity and rage at the ^{trivial} mere appearance of suspicion, which he is brought to nurse ^{maintaining} ~~because~~ towards the woman he loves. Others objected to this statement that the nature of Othello's passion seen from the background of his heroic character, is such that any fiery Italian could be credited with it. The delineation of Othello's passion seemed to those who held the latter point of view, merely human. It is to be added that Shakespeare's art generally is not based on the picturesque detail of his characters, as conditioned by national peculiarities, or time and place of their surroundings. As Goethe stated with very deep insight: "Whatever happens in Shakespeare's plays has not any descriptive reference to that world of

which we get hold of with our senses. Shakespeare's poetic world speaks mainly to the mind's eye and is a continuous revelation and betrayal of the world spirit.

From the philological point of view of history of literature, one point has not been considered in the critical analysis of Othello: the poetic and symbolic significance which the African, the Ethiopian, the Moor had in the imaginative literature from Petrarch to Shakespeare. We find reference to the Ethiopian or the Moor in all branches of literature and especially in sonnets, and it bears the esoteric hint that the black state of the soul is alluded to. The Ethiopian is the unilluminated man, and it is the inner color of the soul, not the exterior color of the skin, which made the Moor in Elizabethan age a proverbial figure, just so as we find the Turk as the symbol for that man who had no Christian monogamic relation to his wife. The Moor is a symbolical abstraction for the man who had not been subjected or who resisted subjection to the authority of a master. He is the raw man of nature. The line of his fortune^{or fate} is drawn by his *δυσωβαννοβία*, which is the Greek word for blind superstition. Desdemona's fate is determined by the imago of superstition which ^{was} is in Othello's soul.

It is psychologically clear that the original man, the unproblematic man, the active man who stands at the opposite extreme of the character of Hamlet; the man who from his very childhood, is a father to the man, ^{was} is from the outstart not predestined to come to his ~~own~~ destiny through the guiding father imago of a master. The relation to a master is reserved to the weaker nature, the problematic nature, the nature with the disturbing ~~bi~~ bi-sexual tendencies, ~~the nature of a genius~~ in its highest sublimation, the nature of a genius who has to harmonize male and female tendencies in

his soul. The truly original man remains outside the circle of mastery. He is from his very childhood his own master. It is as such a man that Shakespeare presents^{ed} the Moor. Manly courage ~~has~~^{from} made him since childhood what he ^{was} is: a warrior, a general, a leader, and the poet heaps upon him whatever real virtues a man can have: fortitude, dignity, chastity, responsibility, self-control (as shown in his behavior towards Brabantio), quick resolution ~~and~~ -- highest capability of becoming a good lover when he finds that he is beloved. Nothing is lacking in his lion nature.

Yet one thing is lacking. He is an orphan who never ~~had~~^{can} knew his father ~~and~~^{can} never ~~could~~^{can} find him. And so it is his fate to die as an unsaved, blind child. We should not forget Othello is a mythical figure nowhere and everywhere, and it needs a mythical psychology~~xxx~~ to explain him. He ~~has~~^d grown up with children (though they were bearded soldiers) on the battlefield), and his upright, honest soul has ~~xxxx~~^d worked out in the life of soldierly comradeship the image of honesty with which he ^a enshrouds any man who wears a uniform. ~~The whole of his honesty~~ The aprioristic frame of honesty through which he looks ^{ed} upon the world of men makes this free man forget that he is living ^{was} surrounded by subalterns whose life code is ~~xxxxxxx~~^{selfish} invidious comparison and ^a ambition. Othello has ^d chosen as his lieutenant Cassio, and has ^a no intuitive understanding how this preferment works ^{ed} on the soul of his submissive subaltern ~~xxxx~~ Jago. The rascality of Jago is very well motivated from the point of view of common sense earthly psychology and serves to make the tale very probable. Jago's envy and jealous suspicion that Othello had cuckolded him stands in the service of the exterior argument with which the poet starts^{ed} and which he works ^{ed} out as a theatrical tragedy of intrigue. But the main idea of the play ^a stakes a higher flight and is not based, as the impression of a naive audience would be, on the moral indignation of Jago's rascality,

but on the very subtle theme of Othello's childish imago of honesty?
Hence flows the pitiless course of the action which arouses only
pity for womanhood in general? ~~xxxxxxxxxxxxxxxxxxxxxxxx~~

It can be proven by quotations that the words 'honest'
and 'honesty' are the most recurrent ~~six~~ ironically stressed words
in the tragedy of Othello. Jago says of Othello:

"...The Moor is of a free and open nature,
That thinks men honest that but seem to be so;
And will as tenderly be led by the nose
As asses are...."
(Act 1, scene 3)

Othello: Iago is most honest.
(Act 11, scene 3)

Othello: Honest Iago, that look'st dead with grieving,
Speak, who began this? on thy love, I charge thee...
(Act 11, scene 3)

Othello: I know, Iago,
Thy honesty and love doth mime this matter,
Making it light to Cassio....
(Act 11, scene 3)

Cassio: Good-night, honest Iago.
(Act 11², scene 3)

Iago: And what's he, then, that says I play the villain?
When this advice is free I give and honest,.....
(Act 11, scene 3)

Iago: Divinity of hell!
When devils will their blackest sins put on,
They do suggest at first with heavenly shows,
As I do now: for whil's this honest fool
Plies Desdemons to repair his fortune.....
(Act 11, scene 3)

Cassio: (to Iago) I humbly thank you for't.
I never knew
A Florentine more kind and honest.
(Act 111, scene 1)

Iago: I did not think he had been acquainted with her!

Othello: O, yes; and went between us very oft.

Iago: Indeed!

Othello: Indeed! ay, indeed: -- discern'st thou aught in that?
~~xxxxxx~~ Is he not honest?

Iago: Honest, my lord!

Othello: Honest! ay, honest.

Iago: My lord, for aught I know.

Desdemona: O, that's an honest fellow.
(Act 111, scene 3)

Iago: My lord, you know I love you.
Othello: I think thou dost;
And,--for I know thou'rt full of love and honesty.....
(Act III, scene 3)

Iago: For Michael Cassio,
I dare be sworn I think that he is honest.
.....
Why, then,
I think Cassio's an honest man.
(Act III, scene 30)

Othello: No, not much moved:
I do not think but Desdemona's honest.
(Act III, scene 3)

Othello: Why did I marry? -- This honest creature doubtless
Sees and knows more, much more, than he unfolds.
(Act III, scene 3)

Othello: This fellow's of exceeding honesty,
And knows all qualities, with a learned spirit,
Of human dealings....
(Act III, scene 30)

And to leave no doubt that the ironic stress on these words
'honest' and 'honesty' is connected with the principal thought of the
play, Shakespeare inserts the following characteristic lines between
Cassio and the Clown:

Cassio: Dost thou hear, mine honest friend?

Clown: No, I hear not your honest friend: I hear you.
(Act III, scene 1)