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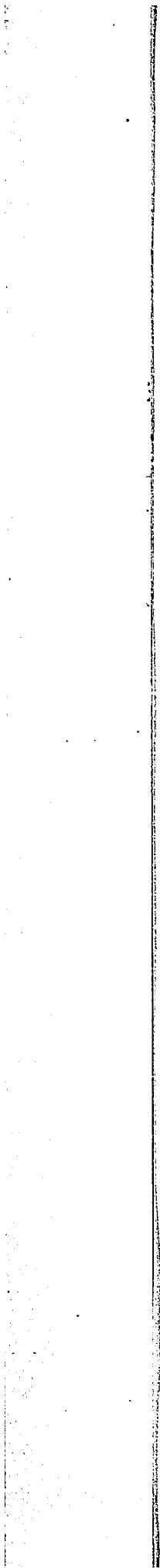
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Title of thesis THE RENAISSANCE SENSE OF SLEEP IN SHAKESPEARE'S PLAYS,
TOGETHER WITH SOME MODERN CRITICAL INTERPRETATIONS

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Degree Ph.D. Department English

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We, the undersigned, certify that we have approved this thesis and that the candidate has defended it successfully.

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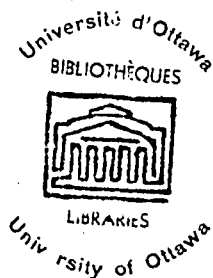
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THE RENAISSANCE SENSE OF SLEEP IN SHAKESPEARE'S
PLAYS, TOGETHER WITH SOME MODERN CRITICAL INTERPRETATIONS



By

EDITH KUANG-LO FANG

A Thesis
Submitted to the Faculty of Graduate Studies through the
Department of English in Partial Fulfillment
of the Requirements for the degree of the
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VITA

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PREFACE

The present thesis presents and discusses the range and variety of meanings of sleep and of actions or conditions pertaining to sleep in Shakespeare's plays.¹ The varied and extensive meanings of sleep that Shakespeare uses may be noted to correspond consistently with concepts of sleep as presented by contemporary Renaissance writers in treatises on health, medicine, physiology, and similar subjects. A perusal of listings of denotations and connotations of sleep in A New English Dictionary: On Historical Principles would give a sense of this broad range and variety inasmuch as most of the meanings listed in the OED are used by Shakespeare in his plays.² So

¹See John Bartlett, Complete Concordance, or Verb Index to Words, Phrases and Passages in the Dramatic Works of Shakespeare, with a Supplementary Concordance to the Poems (London: Macmillan and Co., Ltd.; New York: St. Martin's Press, 1956, cl894). See, also, Marvin Spevack, A Complete and Systematic Concordance to the Works of Shakespeare (6 vols.; Hildesheim: Georg Olms Verlagsbuchhandlung, 1968-1970), I-VI. Spevack lists 409 occurrences of sleep and words with the root of sleep in Shakespeare's plays: Sleep (253), sleeper(s) (5), sleepest (2), sleeping (45), sleep's (1), sleeps (27), sleep'st (5), sleepy (10), slept (34), slumber (24), slumbers (3), slum'ring (1). See listing by plays of occurrences of sleep in Appendix I.

²A New English Dictionary: On Historical Principles; Founded Mainly on the Materials Collected by the Philological Society, ed. by Sir James A. H. Murray; Henry Bradley; W[illiam] A. Craigie; C[harles] T[albut] Onions (10 vols. in 20 books; Oxford: Clarendon Press, 1919), IX, 192.

prevalent and impressive is its use that sleep may well be anticipated to have significant functional relationship to parts of plays in developing organic impressions, meanings, and experiences.

Important as the subject of Shakespeare's use of sleep in his plays seems to be, but little scholarly consideration has been given to it with the single noteworthy exception of the repeated critical attention sleep has been given in studies of Macbeth.¹ These studies are far from exhaustive in their treatment of Shakespeare's use of sleep

¹See, e.g., A[ndrew] C[ecil] Bradley, Shakespearean Tragedy: [Lectures on] Hamlet, Othello, King Lear, Macbeth (Greenwich, Conn.: Fawcett Publications, Inc., 1965, c1904), pp. 275-332; Lily B[ess] Campbell, Shakespeare's Tragic Heroes: Slaves of Passion (New York: Barnes and Noble, Inc., 1963, c1930), pp. 208-239; Percival Macleod Yearsley, Doctors in Elizabethan Drama (London: John Bale, Sons and Danielsson, Ltd., 1933), pp. 25-33; Mark Van Doren, Shakespeare (New York: Henry Holt and Company, 1939), pp. 252-266; Cleanth Brooks, The Well Wrought Urn: Studies in the Structure of Poetry (New York: Harcourt, Brace and Company, 1947), pp. 37-44 *et passim*; Roy Walker, The Time is Free: A Study of Macbeth (London: Andrew Dakers, Ltd., 1949); S. Jankélévitch, "Le Délire Onirique dans les Drames de Shakespeare," Psyché, V (1950), 305-324; Aerol Arnold, "The Recapitulation Dream in Richard III and Macbeth," Shakespeare Quarterly, VI (1955), 51-61; Geoffrey Bush, Shakespeare and the Natural Condition (Cambridge, Mass.: Harvard University Press, 1956), pp. 61-65; Derek A[ntona] Traversi, An Approach to Shakespeare, Anchor Books (2nd ed., rev. and enl.; New York: Doubleday and Company, 1956), pp. 169-172; Arthur Sewall, "Tragedy and 'The Kingdom of Ends,'" Shakespeare: Modern Essays in Criticism, ed. by Leonard F. Dean, A Galaxy Book (New York: Oxford University Press, 1961, c1957), pp. 317-320; William Rosen, Shakespeare and the Craft of Tragedy (Cambridge, Mass.: Harvard University Press, 1960), pp. 52-103, *passim*; Willard Farnham, Shakespeare's Tragic Frontier: The World of His Final Tragedies (Berkeley, Calif.: University of California Press, 1963), pp. 106ff; Robert B[echtold] Heilman, "The Criminal as Tragic Hero: Dramatic Methods," Shakespeare Survey, XIX (1966), 12-24; W. A. Murray, "Why Was Duncan's Blood Golden?" Shakespeare Survey, XIX (1966), 34-44.

in Macbeth, but they provide helpful foundation and perspective for significant work that may be done in Shakespeare's plays generally.

The use of sleep in plays other than Macbeth has received some critical attention. Andrew Becket, e.g., lists fourteen passages containing sleep from eight of Shakespeare's plays in A Concordance to Shakespeare (1787) but makes no analytical or critical comment on them.¹ Carroll Camden, Jr., in "Shakespeare on Sleep and Dreams" (1936),² suggests that sleep and dreams are related to contemporary Renaissance alchemical, astrological, medical, and psychological knowledge. He is not generally concerned with the dramatic function of sleep or dreams. His work provides illuminating background information. Alex Aronson, in "A Note on Shakespeare's Dream-Imagery" (1952), discusses dreams and the effect of the image of sleep in Shakespeare's drama.³ John Erskine Hankins, in Shakespeare's Derived Imagery (1953), discusses a number of images of sleep, dreams, and death; but he gives only incidental attention to Shakespeare's dramatic use of sleep.⁴ Simon B. Chandler, in his essay

¹[Andrew Becket, ed.], A Concordance to Shakespeare: Suited to all the Editions, in Which the Distinguished and Parallel Passages in the Plays of that Justly Admired Writer are Methodically Arranged. To Which are Added, Three Hundred Notes and Illustrations, Entirely New (New York: AMS Press, Inc., 1970, c1787), pp. 372-374.

²Carroll Camden, Jr., "Shakespeare on Sleep and Dreams," Rice Institute Pamphlets, XVIII (1936), 106-133.

³Alex Aronson, "A Note on Shakespeare's Dream-Imagery," Visva-Bharati Quarterly, XVIII (October, 1952), 168-182.

⁴John Erskine Hankins, Shakespeare's Derived Imagery (New York: Octagon Books, Inc., 1967, c1953). Hankins

"Shakespeare and Sleep" (1955), quotes a few passages from fourteen of Shakespeare's plays and briefly and generally classifies sleep used in Shakespeare in four groups:

(1) Normal sleep, (2) Disturbed sleep, (3) Sleep due to the action of drugs, (4) Sleep and death.¹

Other works on Shakespeare's drama make incidental brief reference to the use of sleep and by their very incompleteness may justify further examination and analysis of Shakespeare's use of sleep. Walter Whiter briefly discusses the close relation between sleep and death in Shakespeare's works in A Dissertation on the Disorder of Death (1819).² Dr. Isaac Ray discusses mental health and its connexion with physical conditions and tries to explain the mental and psychological conditions of some of Shakespeare's characters; in his work he is concerned with

mentions a few incidents and episodes pertaining to sleep as images of "Dusty Death" (Chapter 3), "Brief Candle" (Chapter 4), "The External Symbol" (Chapter 5), "The Internal Struggle" (Chapter 6), "Mental Sickness" (Chapter 7), "Sleep" (Chapter 8), and "The Sleep of Death" (Chapter 9).

¹See Simon B. Chandler, "Shakespeare and Sleep," Bulletin of the History of Medicine [Baltimore, Md.: Johns Hopkins University Press], XXIX (1955), 255-260.

²See Walter Whiter, A Dissertation on the Disorder of Death; or that State of the Frame under the Signs of Death Called Suspended Animation; to Which Remedies Have been sometimes successfully applied, as in other Disorders, In which it is recommended, that the same "Remedies" of the "Resuscitative Process" should be applied to cases of Natural Death, As they are to cases of "Violent Death, Drowning, &c." under the same hope of sometimes succeeding in the attempt (Printed for the Author; London: Covent Garden, 1819), pp. 92-93, 98-108.

implications of sleep.¹ John Charles Bucknill is also concerned with implications of sleep as he discusses mental pathology and the "abnormal state of mind" of Shakespeare's dramatic characters and sets forth evidence that may suggest Shakespeare's own personal experience of insomania.²

A. Otis Kellogg, in Shakespeare's Delineations of Insanity, Imbecility, and Suicide (1866), discusses Shakespeare's treatment of various mental cases in his drama and praises his accurate use of medicine, psychology, and physiology. Kellogg suggests that Shakespeare has not merely learned from or been influenced by Mediaeval or contemporary concepts, but that he has looked into and comprehended most deeply "the volume of nature."³ Henry Somerville gives attention to kinds and implications of sleep and sleeplessness in his consideration of the mental conditions of Shakespeare's tragic characters in Madness in Shakespearian Tragedy (1929).⁴ Caroline F. E. Spurgeon, in Shakespeare's

¹See I[saac] Ray, A Treatise on the Medical Jurisprudence of Insanity, ed. by Winfred Overholser ([6th ed.]; Cambridge, Mass.: The Belknap Press of Harvard University Press, 1962, cl938); "Shakespeare's Delineations of Insanity," American Journal of Insanity, III (1847), 289-332.

²See John Charles Bucknill, The Psychology of Shakespeare (New York: AMS Press, Inc., 1970, cl859); The Medical Knowledge of Shakespeare (New York: AMS Press, Inc., 1971, cl860); and The Mad Folk of Shakespeare: Psychological Essays (New York: Burt Franklin, 1969, cl867).

³See A. Otis Kellogg, Shakespeare's Delineations of Insanity, Imbecility, and Suicide (New York: AMS Press, Inc., 1971, cl866).

⁴See H[enry] Somerville, Madness in Shakespearian Tragedy, With a Preface by Wyndham Lewis (London: The Richards Press, Ltd., 1929).

Imagery: And What It Tells Us (1935), presents a classification of what she calls "iterative images" and "image-clusters," and on the basis of these she comes to certain conclusions about Shakespeare's mind and art, about his personality, actually.¹ Wolfgang H. Clemen, in The Development of Shakespeare's Imagery (1936), shows how images function in their dramatic contexts and how development of the imagery manifests Shakespeare's growing artistry and dramatic effectiveness. He gives limited but seminally significant critical attention to sleep imagery.² G[eorge] Wilson Knight frequently either incidentally or extensively considers the significance of sleep in creating the organic poetic unity of single plays or groups of plays. He sees the meanings of sleep and sleeplessness in their relation to the fundamental human condition.³ Other critics have touched upon Shakespeare's use of sleep, but there seems to

¹See Caroline F[rances] E[leanor] Spurgeon, Shakespeare's Imagery: And What It Tells Us (Cambridge: Cambridge University Press, 1966, c1935).

²See Wolfgang H. Clemen, The Development of Shakespeare's Imagery (London: Methuen and Co., Ltd., 1951, c1936), particularly pp. 101-102.

³See G[eorge] Wilson Knight, The Wheel of Fire: Interpretations of Shakespearian Tragedy: With Three New Essays (London: Methuen and Co., Ltd., 1949, c1930); The Imperial Theme: Further Interpretations of Shakespeare's Tragedies, Including the Roman Plays (1954, c1931); The Shakespearian Tempest: With a Chart of Shakespeare's Dramatic Universe (1953, c1932); The Crown of Life: Essays in Interpretation of Shakespeare's Final Plays (1948, c1947); and The Sovereign Flower: On Shakespeare as the Poet of Royalism, Together with Related Essays and Indexes to Earlier Volumes (c1958). All have the same publisher.

be clear and definite justification of both more intensive and extensive examination of Shakespeare's use of sleep.

The present study will analyse the action and condition of sleep or the lack of sleep literally and figuratively in its immediate dramatic context and in pertinent larger contexts. This study examines the use of sleep generally in all of Shakespeare's plays and discusses in detail the use of sleep in selected tragedies and the last romance-comedies.

CHAPTER I

SHAKESPEARE

"O SLEEP, O GENTLE SLEEP, / NATURE'S SOFT NURSE"

Sleep as discussed in this study has a wide range of denotative and connotative meanings: actual dormant repose, slumber, rest, peace, comfort, languor, lethargy, torpor, stupor, lassitude, unconsciousness, delusion, madness, insensibility, and the ultimate quiescence of death.

One of Shakespeare's most memorable tributes to sleep, for example, sets forth the function and significance of sleep in bringing about man's most needed and wished for rest and serenity:

Sleep that knits up the raveled sleeve of care,
The death of each day's life, sore labor's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast----

(Mac., II.ii.37-40)¹

¹ All citations from Shakespeare's works are from G[eorge] B[agshove] Harrison's edition unless otherwise noted. See William Shakespeare, Shakespeare: The Complete Works, ed. by G. B. Harrison (New York: Harcourt, Brace and World, Inc., 1952). In this study, abbreviations for the titles of Shakespeare's plays are used according to the standard forms for documentation which have been worked out by Alice Walker, T[revor] H[oward] Howard-Hill, and Charlton Hinman and unanimously approved by the editorial board of the Shakespeare Quarterly: Ado; Ant.; AWW; AYL; Cor.; Cym.; Err.; Ham.; LH4; 2H4; H5; LH6; 2H6; 3H6; H8; JC; Jn.; LLL; Lr.; Mac.; MM; MND; MV; Oth.; Per.; R2; R3; Rom.; Shr.; TGV; Tim.; Tit.; Tmp.; TN; Tro.; Wiv.; WT. See PMLA, LXXXV (1970), 322.

Shakespeare is not alone in using sleep extensively, literally and figuratively. The broad connotations and denotations of sleep reflect Elizabethan conceptions of sleep which have basis in Renaissance scientific and medical knowledge. Carroll Camden, Jr., notes:

Elizabethan writers on the psychology of sleep usually define sleep as a kind of separation of the soul from the body, or a rest of the five outward senses, together with the sixth or common sense. During this time it is the phantasy or fancy alone which is free, as we can see by the numerous dreams that people have.¹

Timothy Bright, in A Treatise of Melancholie (1586), contends that the soul without external instruments--eyes, ears, etc.--practices all the functions of the senses and forms images and impressions of the dreams in sleep.² Leuine Lemnie, in The Touchstone of Complexions (1581), states that proper sleep is a rest of the animal faculty:

¹Camden, "Shakespeare on Sleep and Dreams," pp. 107-108.

²T[imothy] Bright, A Treatise of Melancholie. Containing the Causes thereof, & reasons of the strange effects it worketh in our minds and bodies: with the phisicke cure, and spirituall consolation for such as haue thereto adioyned an afflicted conscience. The difference betwixt it, and melancholie with diuerse philosophicall discourses touching actions, and affections of soule, spirit, and body: the particulars whereof are to be seene before the booke (London, 1586; STC No. 3747, Film 178. Ann Arbor, Mich.: University Microfilms, Inc., [1948]), pp. 117-119. The facts of publication of the STC microfilms will be omitted hereafter. Film reel number and STC number will be given to facilitate obtaining or referring to microfilmed STC works. Whenever possible I have used STC microfilms of original Renaissance materials in preference to later editions. I have had access to some of these works in original editions at the Sedes Sapientiae Library of the University of Ottawa and at The Folger Shakespeare Library in Washington, D.C.

Sleepe is nothing els but a restinge of the Animal faculty, and a pawsing from the actions and busines of the day, wherby the vertues of the bodies being faynt, and the powers thereof beinge resolued, are reuiued and made fresh againe, and all the weary members & Senses recomforted. For when the powers natural be fresh and lusty natiue heate gathering it self inward, is of more force and strongly applyeth concoction, perfourming the same not onely in the Stomach, but also through the whole body beside, whose vapour and pleasaunt sent moisteneth the brayne, & bringeth a sleepe the Instrumentes of the Senses.¹

Christopher Wirtzung, in his Praxis Medicinae vniuersalis (1598), explains that sleep is a process of moistening of the brain and that when this process is completed the sleeper awakens with both body and mind recuperated, refreshed, and reinvigorated:

¹Leuine Lemnie, The Touchstone of Complexions. Generallye appliable, expedient and profitable for all such, as be desirous and carefull of theyr bodyly health. Contayning Most easy rules & ready tokens, whereby euery one may perfectly try, and throughly knowe, aswell the exactes state, habite, disposition, and constitution, of his Body outwardly: as also the inclinations, affections, motions, and desires of the Mynde inwardly. Fyrst wrytten in Latine, by Leuine Lemnie, and now Englished by Thomas Newton (London, 1581; STC No. 15457, Film 262), pp. 56^v-57^r. See, also, Philip Barrough, The Methode of Phisicke, Conteyning the Causes, Signes, and Cyres of Inward Diseases in mans body from the head to the foote. VWhereunto is added, the forme and rule of making remedies and medicines, which our Phisitians commonly vse at this day, with proportion, quantitie, & names of ech medicine (London, 1583; STC No. 1508, Film 237), pp. 34-36; Thomas Cogan, The Haven of Health: Chiefely gathered for the comfort of Students, and consequently of all those that haue a care of their health, amplified vpon fiue words of Hippocrates, written Epid. 6. Labor, Cibus, Porio, Somnus, Venus: By Thomas Cogan master of Artes, & Bachelor of Phisicke. Hereunto is added a Preseruacion from the Pestilence, With a short Censure of the late sicknes at Oxford (London, 1584; STC No. 5478, Film 193), pp. 236-244; Bright, A Treatise of Melancholie, pp. 131-132; and Camden, "Shakespeare on Sleep and Dreams," pp. 107-113.

Sleepe is a continuing and a moistening of naturall heate, an elected rest of all the members which doth none otherwise couer and suppresses all motions of the minde, then as the ashes do the fire, which by a little stirring or uncovering of it, wil immediately burne again.¹

Andreas Laurentius, in A Discovrse of the Preservation of the Sight (1599), points out the importance and necessity of keeping proper temperature of the brain:

. . . if the braine were as hot as the heart, there would day by day arise trouble and sedition amidst the noblest powers of the soule: all the senses would be straying and wandring, all the motions would bee out of square, all our discourses mixed with rash headines, and our memories very flote and fugitive, euen as betideth vnto franticke ones.²

¹Christopher Wirtzung, Praxis Medicinae vniuersalis; Or A generall Practise of Physicke: Wherein are contained all inward and outward parts of the body, with all the accidents and infirmities that are incident vnto them, euen from the crowne of the head to the sole of the foote; Also by what meanes (vvith the help of God) they may be remedied: very meete and profitable, not only for all Phisitions, Chirurgions, Apothecaries, and Midwiues, but for all other estates whatsoever. The like whereof as yet in english hath not beene published. Compiled and written by the most famous and learned Doctour Christopher Wirtzung, in the Germane tongue, and now Translated into English, in diuers places corrected, and with many additions illustrated and augmented, By Iacob Mosan Germane, Doctor in the same facultie (London, 1598; STC No. 25362, Film 945), p. 618.

²Andreas Laurentius, A Discovrse of the Preservation of the Sight: Of Melancholike Diseases, of Rheumes, and of Old Age. Composed by M. Andreas Laurentius, ordinarie phisition to the King, and publike professor of Phisicke in the Vniuersitie of Mempelier. Translated out of French into English, according to the last Edition, by Richard Svrphlet, Practitioner in Phisicke (London, 1599; STC No. 7304, Film 290), p. 5. Laurentius urges that man not fail to consider ". . . the braine to bee the moste noble part of the whole body. . . . wherein is lodged the soueraigne power of the soule, . . . reason," pp. 5-6.

Bucknill, in The Medical Knowledge of Shakespeare (1860), discusses popular Renaissance theories of mental health, referring to the necessity of having the body vapour to moisten the brain and tracing the origin of the theory to Hippocrates.¹ Petrus Pomarius Valentinus, in Enchiridion Medicum (1608), states that an unbalanced sensibility and the affections of the mind may cause sleeplessness and may be harmful for physical health:

Sadnes and anguish of mind worke no small affects, and especially waighty cogitations, for it induceth vnquietnes, and watchfulnes, which hurteth the senses, and diminisheth the strength of the whole body: wherefore as Hip[pocrates] saith, a moderation in all those affects is very healthfull and profitable.²

Renaissance physicians, in fact any people learned in medical science and lore, advocated proper and regular sleep as the most important natural means to maintain mental and physical health; Sir Thomas Elyot explains, in The Castell of Helth (1541), the need of naturally moderated sleep and rest:

¹Bucknill, The Medical Knowledge of Shakespeare, pp. 156-157. Bucknill remarks that Shakespeare has a keen interest in and knowledge of Renaissance medicine.

²[Petrus Pomarius Valentinus], Enchiridion Medicum: Containing, An Epitome Of The Whole Covrse of Physicke: With The Examination of a Chirurgion, by way of Dialogue betweene the Doctor and the Student. With a Treatise Containing a Definition of all those Diseases that do chiefly affect the body of man: And an Antidot Art of many excellent and approued remedies for all Diseases. Published for the benefit of young Students in Physicke, Chirurgians, and Apothecaries (London, 1608; STC No. 24577, Film 979), pp. 41-42. Valentinus says that "... ioy, hope, and a good conscience are the sweet nurces of life and health" for relief of great "perturbations and affections of the mind," pp. 40-41.

The commoditie of moderate slepe, appereth by this, that naturall heate, which is occupied aboute the matter, whereof procedeth norishment, is cōforted in the places of digestion, and so digestiō is made better, or more perfit by slepe, the body fatter, the mind more quiete and clere, the humours temperate: and by much watche all thinges happen contrarie. The moderation of slepe muste be measured by health and sicknesse, by age, by tyme. [sic] by emptinesse or fulnesse of bodye, and by naturall complexions.¹

Lemnie states:

Sleepe and watche are after one lyke reason & way to bee considered of, which beinge moderately vsed, & within the bounds of mediocritye frequēted, are very auayleable to health, & bring wyth them most needefull commodities.²

Bucknill points out that medical men in the Sixteenth Century were engaged in classical learning as well as in natural physical science.³ Therefore, it is no surprise to find Renaissance physicians making use of the classics in their medical treatises; for example, Wirtzung discusses a number of the main figurative senses of sleep in literature, establishing them firmly with his medical account of the necessity and effect of sleep in life and setting forth authoritative precedent for figurative use of "sleep":

¹Sir Thomas Elyot, The Castell of Helth. Corrected and in Some places augmented, by the first author therof. Sir Thomas Elyot knight the yere of our lord 1541 (London, 1541; STC No. 12569, Film 291), p. 47^r.

²Lemnie, The Touchstone of Complexions, p. 56^v.

³Bucknill, The Medical Knowledge of Shakespeare, pp. 30-31. Bucknill remarks that in the Seventeenth Century concentrated medical science "took a bound" particularly with the work of Dr. William Harvey, Dr. Thomas Sydenham, and the London College [of medicine]. Bucknill supports his contention with extensive references to classical authorities.

And if so be that this rest, which is imparted to the body by sleepe, and is as it were a remedie of labour, then may it well be thought, that they that cannot rest at all do sleepe vnnaturally, for that it taketh away the wits and all actions of the minde: wherefore sleepe is called of Ouidius, and Seneca Tragicus, a compeller of all mishap, & a rest of the mind, the best part of life, an image of death to come, and Deaths brother. And further, this sleepe is a confuser of the true and false visions, a hauen of life, a taker away of wearyed sight, and with the Poets, the pleasantest amongst all goods, yea the onelie giuer of tranquillity on earth. For sleepe driueth away sorrow, it is the remedy for sorrow and care, it freeth the hart, and bringeth all things to rest. The foresaid sleepe is a quickening of the weary and weak members, a strengthener of the labourer. It maketh the King and his subiects merry, sorie, and blessed. And to conclude, it is then so needfull for nature, that without sleepe this life cannot be vpholden.¹

Generally, throughout Shakespeare's plays, sleep is considered as natural and necessary for maintaining a healthful state of life. Sleep provides rest and recuperation, e.g., after a day's labour, a tiring journey, or intensely emotional experiences; in King Lear, for example, Kent insistently urges King Lear to rest after he has had his long journey and furious arguments with his daughters and then has run enraged out into the tempestuous storm on the heath. Kent says: "This rest might yet have balmed thy broken sinews" (Lr., III.vi.105); and his statement corresponds with such Renaissance health-care doctrines as that of Laurentius which insists upon the need of sleep so that the brain, "wherein is lodged the soueraigne power of the soule,"² may properly control "the instruments of

¹Wirtzung, Praxis Medicinae vniuersalis, p. 618.

²Laurentius, A Discovrse of the Preservation of the Sight, p. 6.

motions" or "the sinewes and the muscles."¹ Marcellus Palingenius Stellatus, in The Zodiake of life (1588), describes natural sleep and states that man's daily labour begets sleep:

[Sleep's] nourse is Leth, his goode is poppy fat.
 He brother germane is to death, but not as she,
 doth last.
 He doth refresh the wearied limmes, with dayly
 labour past.
 He doth expell the cares of men, and calleth
 strength agayne:
 Without the ayde of him, no man his life may well
 sustayne.²

In King John, sleep is used to signify peace and security. The commissioned murderer Hubert is too much moved by the young Prince Arthur's innocence to execute death upon him; instead, he wishes to provide safe and natural sleep for Arthur and promises to protect him from harm in spite of great danger for himself:

I'll fill these doggèd spies with false reports.
 And, pretty child, sleep doubtless and secure
 That Hubert, for the wealth of all the world,
 Will not offend thee.

(Jn., IV.i.129-132)

¹Laurentius, A Discovrse of the Preservation of the Sight, p. 7.

²Marcellus Palingenius Stellatus, The Zodiake of life, written by the excellent and Christian Poet, Marcellus Palingenius Stellatus. Wherein are contained twelue seuerall labours, painting out most liuely, the whole compasse of the world, the reformation of manners, the miseries of mankinde, the pathway to vertue & vice, the externitie of the Soule, the course of the Heauens, the misteries of nature, and diuers other circumstances of great learning, and no lesse iudgement. Translated out of Latine into English, by Barnabie Googe and by him newly recognished. Probitas laudatur & alget. Hereunto is annexed (for the Readers aduantage) a large Table, as well of woords as of matters mentioned in this whole worke (London, 1588; STC No. 19152, Film 330), p. 39.

In Measure for Measure, the Duke disguised as a friar, plays upon the similitude of sleep and death as he advocates the peace of sleep to Claudio:

. . . Thy best of rest is sleep,
And that thou oft provokest, yet grossly fear'st
Thy death, which is no more. . . .

(MM, III.i.17-19)

In the same play, Barnardine's drunken sleep resembles that of someone who is ". . . fast locked up in sleep as guiltless labor / When it lies starkly in the traveler's bones. / He will not wake" (MM, IV.ii.69-71). In All's Well That Ends Well, when the boaster Parolles is undone by the French in the presence of his master Bertram, he excuses his cowardice by finding safety in being able merely to live on:

. . . Captain I'll be no more,
But I will eat, and drink, and sleep as soft
As captain shall. Simply the thing I am
Shall make me live. . . .

(AWW, IV.iii.367-370)

Sleep for Parolles will be "nothing els but a resting of the Animal faculty,"¹ a mere creature activity.

Another sense in which sleep functions is as a nourishment or "food" for living. Touchstone speaks of sleep along with eating when he comments on the poor rhymes which Orlando composes and boasts that he can easily out-rhyme Orlando:

I'll rhyme you so eight years together, dinners
and suppers and sleeping hours excepted. It is the
right butterwomen's rank to market.

(AYL, III.ii.101-104)

¹Lemnie, The Touchstone of Complexions, p. 56^v,
cited above, p. 3.

Any rhyming he would do, though, would not keep him from necessary healthful creature activities or make him love-lorn.

Julius Caesar prefers "fat men" who can enjoy the natural nourishment of sleep and food:

Let me have men about me that are fat,
Sleek-headed men, and such as sleep o' nights.
Yond Cassius has a lean and hungry look.
He thinks too much, such men are dangerous.

(JC, I.ii.192-195)

Men who can enjoy sleep at night, to Caesar, are natural and good humoured. Both sleep and fatness are used as manifestations of natural qualities of satisfaction and contentment. Cassius does not have a healthy natural look, but a hungry, unsatisfied appearance that Caesar says reveals a threat to him and Rome. Caesar suspects that Cassius "thinks too much" and may have aspirations for power and position. His suspicions based on Cassius' leanness and restlessness are not without scientific support in Renaissance thought. Renaissance physicians advocated specific regulations for proper and moderate amounts and kinds of sleep according to the time of the day and the year and the age, humour, and health of the individual.¹

¹Elyot, The Castell of Helth, p. 47^v; William Bulleyn, A newe booke Entituled the Gouvernement of Healthe, wherein is vttered manye notable Rules for mannes preseruacion, with sondry symples and other matters, no lesse fruiteful then profitable: colect out of many approued authours. Reduced into the forme of a Dialogue, for the better vnderstanding of thunlearned. Wherunto is added a sufferain Regiment against the pestilence (London, [1558]; STC No. 4039, Film 182), fol. xlvi-fol. xlviii; Cohan, The Haven of Health, pp. 242-243; [Robert Burton], The Anatomy of Melancholy: What it is with all the kinds, causes, symptoms, prognostics, and several cures of it in

Elizabethans considered the lack of sufficient sleep harmful; Camden sums up their point of view:

. . . too little sleep is . . . dangerous for the body. It debilitates the animal spirits, hinders digestion, and makes the body apt to consumptions. Furthermore it causes dryness of the brain, madness, and makes the body dry, lean, and hard.¹

To resist sleep is unnatural. In Love's Labor's Lost, the ascetic discipline that the King requires of the lords who are to be his sworn "fellow scholars" for "three years" denies them the needed ordinary natural nourishment and recuperative rest, as Berowne complains:

Oh, these are barren tasks, too hard to keep:
Not to see ladies, study, fast, not sleep!
(LLL, I.i.47-48)

Berowne considers the oath impossible to keep because its requirements are so much contrary to a man's natural habit and inclination.² All the young scholars break the oath and fall in love even though their love cannot progress until the ladies return after a twelvemonth's mourning for the

three partitions; with their several sections, members, and subsections, philosophically, medicinally, historically opened cut up by Democritus Junior [Robert Burton] (London, 1621; London: Chatto and Windus, 1898), p. 163. Incidentally, Thomas Dekker's advice on sleep--to sleep as much as one can, right after meals, during the day, in order to "fatten"--along with some other humorous "advices" for the fashionable gallants, is meant for guls only; see The Guls Horne-Booke, or Fashions to Please all Sorts of Guls (London, 1609; Menston, England: The Scholar Press, 1969), pp. 10-11.

¹Camden, "Shakespeare on Sleep and Dreams," p. 116. Camden supports his statement with references to Renaissance writings.

²See Elyot, The Castell of Helth, p. 47^v, for pertinent discussion of "requirements" for nourishment and rest.

King of France. They can do nothing but remain unnaturally and restlessly love-longing, as Rosaline and the other ladies set the condition:

Therefore if you my favor mean to get,
A twelvemonth shall you spend, and never rest,
But seek the weary beds of people sick.
(LLL, V.ii.830-832)

In The Merchant of Venice, the garrulous Gratiano speaks of an active way of enjoying life:

Why should a man whose blood is warm within
Sit like his grandsire cut in alabaster?
Sleep when he wakes, and creep into the jaundice
By being peevish? . . .
(Mer., I.i.83-86)

He links sleep with dullness and expresses preference for lively activity.

Natural sleep is often connected with peace and harmony. In Coriolanus, Marcius Caius Coriolanus stresses his own personal integrity and his contempt for the plebeians and tribunes by stating that he is not too excited in his anger to express his steady and honest mind:

Were I as patient as the midnight sleep,
By Jove, 'twould be my mind!
(Cor., III.i.85-86)

In the same play, during a brief discussion on war and peace among some Volscian servants, one servant expresses a preference for war with its action and excitement:

Let me have war, say I. It exceeds peace as far
as day does night, it's spritely, waking, audible,
and full of vent. Peace is a very apoplexy,
lethargy, mulled, deaf, sleepy, insensible, a
getter of more bastard children than war's a
destroyer of men.

(Cor., IV.v.236-241)

In Much Ado About Nothing, Don John, the villain and bastard brother of the Prince Don Pedro, considers that in his melancholy condition dull sadness is as "natural" as eating or sleeping in any ordinary or "natural" condition;¹ he claims:

. . . I must be sad when I have cause, and smile
at no man's jests; eat when I have stomach, and
wait for no man's leisure; sleep when I am
drowsy,

(Ado, I.iii.14-17)

In this speech, Don John asserts that sleep is necessary and natural for his physical well-being, but his disordered self-indulgence evidences an unnatural temperament and, later, a moral insensitivity in his wickedness, "to rob love from any" (Ado, I.iii.31), and to be "a plain-dealing villain" (Ado, I.iii.33). Don John's "melancholy disposition" (Ado, II.i.6) and his mischievous character suggest material of Renaissance medical treatises of mental health. Don John's drowsiness may be the type of mental illness that English Renaissance physicians called "watching Coma" of the "dead sleep"; Philip Barrough, for example, explains:

. . . The other euill called Vigilans Sopor, or Coma that is the watching drowsynes, it is caused of fleume mixed with choler, They that haue the watching Coma, they speake they wote not what, & they lye with ther whole body

¹According to Renaissance treatises, sometimes the melancholic men are witty and subtle because of imbalanced humours and disrupted sensibility; they seem to have "natural readiness" for everything: "laughing, weeping, sighing"; see, e.g., Bright, A Treatise of Melancholie, pp. 129-132; and Burton, The Anatomy of Melancholy, pp. 248-252.

out of order, and they haue partly such signes
as appeare in the frenesie, & partly such as in
the lethargie.¹

Another kind of unnatural sleep that Shakespeare
uses is sleep that is induced by foreign or external
means--drugs, excessive drinking, magic, or supernatural
power.

Sleep caused by excessive drinking occurs frequently
in Shakespeare. In Measure for Measure, for example,
Barnardine's drunken sleep delays his execution (MM, IV.ii.
69-71). Guilty though he is, the soundness of his sleep
gives the impression of his being in a natural state of
repose which should not be violated. In the Induction of
The Taming of the Shrew, Sly rests in a drunken slumber, his
senses numbed to insensitivity (Shr., Induction, i.1-15).
His sound sleep gives a lord and his train a chance to play
a trick to make Sly seem temporarily to be living a rich life.
(Shr., Induction, i.34-41). When Sly wakes in a rich
chamber, he is confused about what is real and what is not,
especially when the servant fools him by saying:

Oh, how we joy to see your wit restored!
Oh, that once more you knew but what you are!
These fifteen years you have been in a dream,
Or when you waked, so waked as if you slept.
(Shr., Induction, ii.79-82)

It is before the bewildered Sly that the play The Taming of
the Shrew is performed under the pretext of curing his

¹Barrough, The Methode of Phisicke, p. 24. Barrough
divides the "dead sleep" into two types: Sleepy Coma
(Coma Somnolentium) and Watching Coma (Vigilans Sopor).

drowsiness and saving him from melancholy.¹ The "Messenger" introducing the play tells Sly:

Your Honor's players, hearing your amendment,
Are come to play a pleasant comedy;
For so your doctors hold it very meet,
Seeing too much sadness hath congealed your blood,
And melancholy is the nurse of frenzy.
Therefore they thought it good you hear a play
And frame your mind to mirth and merriment,
Which bars a thousand harms and lengthens life.
(Shr., Induction, ii.
131-138)

Sly's sleepiness is caused by a physical imbalance and is a kind of "Sleeping Coma," as, e.g., Barrough would classify it, finding it caused "by ouermuch moistening of the braine, as it chaunceth to many dronken persons."² The "Messenger" and the servants, however, are trying to make Sly believe that his sleep was a mental and psychological unwholesomeness--"melancholy," or "Vigilans Coma," which may turn into "frenzy."³ Sly's drunken sleep introduces the play within a play and adds to the comic effect of the whole presentation.⁴

¹"Music," "mirth and merry company" may be used to soothe "passions and perturbations of the mind." See Burton, The Anatomy of Melancholy, pp. 367-374.

²See Barrough, The Methode of Phisicke, p. 24.

³Elizabethans believed that long harmful sleepiness might turn into madness. See the discussion on "frenzy" and sleepiness, above, pp. 13-14.

⁴See Harrison, ed., Shakespeare: The Complete Works, p. 332. Harrison comments on the use of the Induction and the plot of the play within a play: "This manner of presenting a play as part of a dream or story is a useful convention, especially when the theme of the play is to be wild and fantastic, for the Induction is a bridge between the fantasy and the hearer's sense of reality."

In Macbeth, the drunk and sleepy Porter's slowness¹ in opening the gate for Macduff delays the discovery of the murder of Duncan and prepares for the shock and horror of the discovery of the regicide.² Sleep in its various senses here is dramatically important; the ambiguous and equivocal sense of the Porter's speech fits his benumbed mental state as the disturbed and heavy-headed drunken sleeper-Porter whose condition makes him unfit for his work. Macbeth's ethical sensibility is dulled by his "Vaulting ambition" (Mac., I.vii.27),³ and the Porter's ignorant and drunken sleep contrasts with the guilty awareness and sleeplessness of Macbeth. The Porter in his small responsibility and Macbeth in his great office are both "asleep" to their essential duty and obligation to be loyal to and to protect their King (Mac., II.iii.1-46).

In order to induce sleep, Elizabethan physicians gave medicines; for example, "Sirupe of Citrons, Wormewood wine, oyle of Dill, oyle of Poppy heads," "Lettice eaten in

¹See Barrough, The Methode of Physicke, pp. 24-25; he notes that excessive drinking dulls one's mind and senses.

²The Porter scene is dramatically essential; see, e.g., Bradley, Shakespearean Tragedy, pp. 329-332; Harrison, ed., Shakespeare: The Complete Works, p. 1188; William W. Main, ed., The Tragedy of Macbeth by William Shakespeare: With Inter-textual Commentary (New York: The Odyssey Press, Inc., 1962), pp. 37-38.

³By murdering King Duncan in sleep, violating the bonds of humanity, Macbeth disturbs the harmony of the whole kingdom and deprives himself of sleep and peace. Henceforth, Macbeth is condemned to eternal anxiety and torment. See, e.g., Bradley, Shakespearean Tragedy, p. 295; Clemen, The Development of Shakespeare's Imagery, pp. 101-102; Rosen, Shakespeare and the Craft of Tragedy, p. 52; Murray, "Why Was Duncan's Blood Golden?" pp. 42-43.

the evening for Sallads,"¹ or the warm distilled water of seeds or roots of poppies, henbanes, mandragora, violets, roses, nutmegs, water lilies, opium, vine leaves, bay leaves, camomile, hemlock, and many other plants.² Shakespeare, apparently, was aware of medicines that could produce sleep. In Othello, Iago speaks of his success in

¹Wirtzung, Praxis Medicinae vniuersalis, p. 618. See, also, Camden, "Shakespeare on Sleep and Dreams," p. 116.

²For herbal medicine of the Renaissance see Iohn Vigon, The most excelent worckes of Chirurgery, made and set forth by maister Iohn Vigon, head Chirurgien of oure tyme in Italy, traunslated into Englishe. Wherunto is added an exposition of straunge termes and vnknown symples, belongynge vnto the arte (1550; STC No. 24721, Film 158); Andrewe Boorde, The Breuiary of Healthe, for all maner of sicknesses and diseases the which may be in man or woman, doth folowe (London, 1550; STC No. 3374, Film 282), and Here Foloweth a Compendyous Regimente or Dyetary of Health. Made in Mount Pyssor: Compyled by Andrewe Boorde (1562; STC No. 3381, Film 282); William Bulleyn, Bulleins Bulwarke of defēce againste all Sicknes, Sornes, and woundes, that dooe daily assaulte mankinde, whiche Bulwarke is kepte with Hillarius the Gardiner, Health the Phisician, with their Chyrurgian, to helpe the wounded soldiours. Gathered and practised frō the moste worthie learned, bothe old and newe: to the greate comforte of mankinde: Doen by Williyam Bulleyn, and ended this Marche (London, 1562; STC No. 4033, Film 182); Barrough, The Methode of Phisicke; Coghan, The Haven of Health; William Langham, The Garden of Health: Conteyning the sundry rare and hidden vertues and properties of all kindes of Simples and Plants, together with the maner how they are to be vsed and applyed in medicine for the health of mans body, against diuers diseases and infirmities most common amongst men. Gathered by the long experience and industrie of William Langham, Practitioner in Phisicke (London, 1598; STC No. 15195, Film 256); Wirtzung, Praxis Medicinae vniuersalis; Burton, The Anatomy of Melancholy, p. 457. The above authors give specific detailed "recipes" for remedies, "For to bring the sicke to sleepe and rest," e.g., "A potion and such like to procure sleepe," "A confection and what else may be taken," and "Another not so strong" (See Wirtzung, Praxis Medicinae vniuersalis, pp. 128ff., 651).

disrupting Othello's rest and claims that by no means may Othello ever regain his peace of mind after he is once made to doubt Desdemona's fidelity:

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

(Oth., III.iii.330-333)

In Antony and Cleopatra, Cleopatra asks for a drink of mandragora to induce sleep and obliviousness of Antony's absence:

[CLEOPATRA]. Give me to drink mandragora.
CHAR[MIAN]. Why, madam?
CLEO. That I might sleep out this great gap
of time
My Antony is away.

(Ant., I.v.4-6)

Both Juliet in Romeo and Juliet and Imogen in Cymbeline drink specially prepared sleeping potions (Rom., IV.i, IV.iii; Cym., I.v, IV.i). Romeo's vivid description of an apothecary's store provides a picture of an Elizabethan "pharmacy." Romeo, who has just received a false message of Juliet's death, has sought the apothecary to purchase deadly poison; his description of the odd articles of compounds and simples is similar to descriptions in medical treatises:

And in his needy shop a tortoise hung,
An alligator stuffed and other skins
Of ill-shaped fishes; and about his shelves
A beggarly account of empty boxes,
Green earthen pots, bladders and musty seeds,
Remnants of packthread and old cakes of roses,
Were thinly scattered, to make up a show.
(Rom., V.i.42-48)

The "old cakes of roses" were commonly used by Elizabethans to induce sleep; Burton points out that to have a "rose-cake applied to both temples" is a method "well known to every good wife"¹ to dull the senses and to procure sleep.

Sleep caused by magical or supernatural power occurs frequently in Shakespeare's comedies, particularly in his last romance-comedies. Such sleep provides the condition to develop or to solve the dramatic conflicts that inhere in or result from particular circumstances. Pericles is drawn to sleep by hearing heavenly music (Per., V.ii.234-236), and in his dream he is directed to go to Ephesus to meet his wife Thaisa, from whom he has long been separated. Posthumus sleeps as if in response to the summons of some supernatural power; in sleep he is greeted by apparitions which confide to him his noble ancestry and foretell good fortune for him (Cym., V.iv.30-125). When Hermione is disclosed to Leontes, she appears to have been preserved in a statue-like unconscious state for sixteen years as if by magic; she "revives" and is reunited with her husband Leontes and daughter Perdita (WT, V.ii.111). Under the magical spell of Prospero, Miranda and Ferdinand become immobilized and unconscious of what is happening about them (Tmp., I.ii.185-186, 465-485).

Shakespeare, it may be noted, uses actual or figurative restful sleep to reveal the peaceful or blessed

¹Burton, The Anatomy of Melancholy, p. 457.

soul, the noble and untroubled character, and the peaceful harmonious state or condition; he uses troubled or improper sleep or sleeplessness to denote the scantiness of bliss and contentment, the weight of responsibility and care, the tormented soul, or the painful situation.¹

In Henry VIII, when Katharine, the deposed Queen, is "sick to death" (H8, IV.ii.1), she is presented as sleeping on stage; in her sleep she has a dream vision of being honoured with garlands presented to her by supernatural beings. Katharine anticipates her own death before she falls into her sleep in which she has a vision of blessings (H8, IV.ii.78-80). She is a virtuous lady and her sleep with its blessed dream is comparable to the supernatural intervention in Cymbeline (V.iv) and the oracle in The Winter's Tale (III.ii); in her dream, "a blessed troop" "promised [Katharine] eternal happiness / And brought [her] garlands" (H8, IV.ii.87-91). With such blessed sleep and dream, Katharine is content and she prepares for her own death: she forgives King Henry VIII, earnestly entreats for the well-being of her daughter (H8, IV.ii.132-138) and her servants (H8, IV.ii.138-151), and with her last breath blesses the King (H8, IV.ii.163). Katharine's sleep depicts her virtuous character, and by her gracious blessing and her death Katharine frees King Henry VIII from guilt.

¹See Wirtzung, Praxis Medicinae vniuersalis, p. 618, and Valentinus, Enchiridion Medicum, pp. 31-32; 40-42.

In the history plays, Shakespeare's sovereign characters often long for the bliss of sleep while their responsibility and concern for their country and subjects keep them anxiously awake.¹ Henry IV's famous speech on sleep sets forth a noteworthy instance of sleeplessness:

How many thousand of my poorest subjects
Are at this hour asleep! O Sleep, O gentle Sleep,
Nature's soft nurse, how have I frightened thee,
That thou no more wilt weigh my eyelids down
And steep my senses in forgetfulness?
Why rather, Sleep, liest thou in smoky cribs,
Upon uneasy pallets stretching thee,
And hushed with buzzing night flies to thy slumber,
Than in the perfumed chambers of the great,
Under the canopies of costly state
And lulled with sound of sweetest melody?

Canst thou, O partial Sleep, give thy repose
To the wet sea boy in an hour so rude,
And in the calmest and most stillest night,
With all appliances and means to boot,
Deny it to a king? Then happy low, lie down!
Uneasy lies the head that wears a crown.

(2H4, III.i.4-31)²

King Henry IV can obtain no rest, not only because of physical illness but also because of his care and anxiety on account of his unsettled kingdom with its rebellious and warring factions--especially his former comrades the Earl of Northumberland and others of the Percy family who had helped him to depose Richard II and become King. Henry IV complains that sleep can come easily to the low and poor.

¹See Valentinus, Enchiridion Medicum, pp. 41-42, cited above, p. 5.

²In his brief comment on this address to sleep, Knight, The Shakespearian Tempest, pp. 46-47, stresses imagistic associations of "tempest-death" and says "Such sea-tempests . . . are often visual projections of the soul's unrest."

Sleep can be bestowed upon the ship boy on guard in the storm, but it is often denied to the King. Later in the same play, Prince Henry echoes his Father-King's complaint when he mistakes the sleeping Henry IV as being dead in bed:

Why doth the crown lie there upon his pillow,
Being so troublesome a bedfellow?
Oh, polished perturbation! Golden care!
That keep'st the ports of slumber open wide
To many a watchful night! Sleep with it now!
Yet not so sound and half so deeply sweet
As he whose brow with homely biggen bound
SnORES out the watch of night. O majesty!

Did he suspire, that light and weightless down
Perforce must move. My gracious lord! My father!
This sleep is sound indeed, this is a sleep,
That from this golden rigol hath divorced
So many English kings. . . .

(2H4, IV.v.21-37)

Prince Henry indicates that the crown and restful sleep are rarely bestowed together on the same person. The crown brings "Golden care" and "many a watchful night" for its wearer; often the King can sleep only when he is freed from the crown in his final sleep in death. In Henry V, the young King (like his Father before him) looks with a longing for rest when he finds his soldiers soundly asleep before the battle at Agincourt:

Not all these, laid in bed majestic,
Can sleep so soundly as the wretched slave
Who with a body filled and vacant mind
Gets him to rest crammed with distressful bread,
Never sees horrid night, the child of Hell,
But, like a lackey, from the rise to set
Sweats in the eye of Phoebus and all night
Sleeps in Elysium. Next day after dawn,
Doth rise and help Hyperion to his horse,
And follows so the ever-running year,
With profitable labor, to his grave.
And, but for ceremony, such a wretch,

Winding up days with toil and nights with sleep,
 Had the forehand and vantage of a king.
 The slave, a member of the country's peace,
 Enjoys it, but in gross brain little wots
 What watch the King keeps to maintain the peace,
 Whose hours the peasant best advantages.

(H5, IV.i.284-301)

Sleep in this passage is used as the major figure to denote the natural recuperative rest, contentment, and freedom from anxiety that the ordinary person may have but that quite often the King may lack. The passage reveals King Henry V sleepless and watchful in his sense of responsibility, his "weighty cogitations,"¹ and his determination to provide and maintain peace and honour for his country.

In Henry VI, Part II, Shakespeare makes extensive figurative use of sleep. Sleep is used to represent King Henry VI's taking his ordinary natural rest and at the same time his being in a state of unawareness of or inattention to the danger threatening his life and kingship. Those loyal to him, in their "anguish of mind," their "vnquietnes, and watchfulnes" for him,² would rouse him from the "sleep" in which he rests in false security. Salisbury represents the "unsleeping" watchful Commons and suggests that King Henry VI should get rid of Lord Suffolk or the Commons ". . . will by violence tear him from [the] palace / And torture him with grievous lingering death" (2H6, III.ii. 246-247); Salisbury explains:

¹See Valentinus, Enchiridion Medicum, pp. 41-42.

²Ibid.

They say, in care of your most royal person,
 That if your Highness should intend to sleep,
 And charge that no man should disturb your rest
 In pain of your dislike or pain of death,
 Yet, notwithstanding such a strait edict,
 Were there a serpent seen, with forkèd tongue,
 That slyly glided toward your Majesty,
 It were but necessary you were waked,
 Lest, being suffered in that harmful slumber,
 The mortal worm might make the sleep eternal;
 And therefore do they cry, though you forbid,
 That they will guard you, whether you will or no,
 From such fell serpents as false Suffolk is,
 (2H6, III.ii.254-266)

In this speech, sleep signifies both literal and figurative rest and peace in Salisbury's consideration of what could happen if the King "should intend to sleep"; it is related to death, for if the King should sleep in danger (the "harmful slumber") in an "unconscious state . . . , during which the activity of the nervous system is . . . suspended" and be ignorant of the approaching poisonous serpent, or the "false Suffolk," he might be killed by Suffolk and sent to his "sleep eternal."¹ Literal and metaphorical imagistic details combine in complex juxtapositions and fusions of meanings. Henry VI has slept in unawareness of his need to protect himself from Suffolk, the "Pernicious bloodsucker of sleeping men" (2H6, III.ii.226).²

The troubled Kings and Princes--Henry IV (2H4, III.

¹ See Wirtzung, Praxis Medicinae vniuersalis, p. 618.

² Murder in sleep becomes the acted fact for old King Hamlet (Ham., I.v.59-75, III.ii.165-275) and for King Duncan (Mac., II.ii.15-57). In Coriolanus, it is a threat, for the Volscian general, Aufidius, declares that he will kill Coriolanus, without warning, anywhere he may find him even when circumstance should allow a sense of security, even in "sleep" or "sanctuary" (Cor., I.x.19-27).

i.4-31); Henry V (H5, IV.1.274-301); Henry VI (3H6, II.vi.41-54); King John (Jn., III.iii.30-44; IV.ii.208-214); Richard II (R2, I.iii.124-138); Richard III (R3, V.iii.108-222)--all are restless and sleepless because of their heavy responsibilities and threat of harm to themselves and their kingdoms. King John claims that he suffers from the "brooded watchful day" (Jn., III.iii.52); Gaunt has watched a "long time" over "sleeping England" suffering under the abuse of Richard II and complaining that his "Watching breeds leanness . . ." (R2, II.i.75-83); and Richard, facing widespread rebellion in his kingdom, exhorts himself out of a sense of unkingly fear into a sense of the strength and power of kingship: "Am I not King? / Awake, thou coward Majesty! Thou sleepest" (R2, III.ii.83-84). Throughout the play, Richard is asleep to the obligations to kingdom and subjects that are required by the institution of monarchy.

In Richard III, figures of sleep and related notions of sleep occur frequently.¹ Richard III woos Anne, accusing her of enthralling him and impelling him to remove all obstacles to possessing her:

Your beauty, which did haunt me in my sleep
 To undertake the death of all the world
 So I might live one hour in your sweet bosom.
 (R3, I.ii.122-124)

¹According to Spevack's statistics, Richard III has the second highest record of the use of sleep of all Shakespeare's plays; Macbeth has the highest. See Spevack, A Complete and Systematic Concordance to the Works of Shakespeare, vols. I-VI. See Appendix I.

He sends murderers to kill his brother Clarence in his sleep (R3, I.iv.102) when Clarence is least expecting to die; consequently, Clarence dies with a heavy soul (R3, I. iv.74) which longs for peace. Richard charges that the two sons of Edward IV have disturbed his peace, "Foes to [his] rest and [his] sweet sleep's disturbers" (R3, IV.ii. 74), and he commands Tyrrel to kill them. The evening before Richard's last battle, the ghosts of Richard's eleven victims¹ confront him in his dream, foretelling his defeat and cursing him as usurper-tyrant: "Despair, and die!" (R3, V.iii). At the same time the ghosts bless Richmond: "sleep in peace, and wake in joy" and "Live, and flourish!" (R3, V.iii). The ghosts come, with their curses or blessings, to the rivals, Richard III and Richmond, as they sleep; this scene is functional as "a fitting summary of Richard's career."² It functions to herald the beginning of Richmond's kingship with promise of blessed peace and prosperity for him and his kingdom. Richard Gloucester goes to die in battle, responsively aware in his guiltiness of his despair in life and death. Henry Richmond brings peace to England, uniting the rival royal houses of York and Lancaster by taking as his wife and Queen, Elizabeth, the daughter of Edward IV. All England may hope to know

¹The victims of Richard III, murdered because Richard considered them obstacles to his reaching and securing the throne, are King Henry VI, Prince Edward (Henry VI's son), Clarence, two sons of Edward IV (Edward V and Richard), Hastings, Rivers, Grey, Vaughan, Buckingham, and his own Queen Anne.

²Harrison, ed., Shakespeare: The Complete Works, p. 225.

peace and rest:

Now civil wounds are stopped, peace lives again.
That she may long live here, God say amen!
(R3, V.v.40-41)

Later, the eulogy at the birth of Princess Elizabeth in Henry VIII focuses on the connection between the virtue of the sovereign and the well-being of the people, and sleep and peace are used to reveal the hope for harmony for the people:

This royal infant--Heaven still move about her!--
In her days every man shall eat in safety
Under his own vine what he plants, and sing
The merry songs of peace to all his neighbors.
Nor shall this peace sleep with her; but, as when
The bird of wonder dies, the maiden phoenix,
Her ashes new create another heir
As great in admiration as herself,
(H8, V.v.18-43)

Sleep in Shakespeare's plays sometimes delineates the sensibility of the characters in one way or another. Man in his particular sleep or sleeplessness can reveal his very nature and temperament. In Henry IV, Part I, Lady Percy observes her husband's restless sleep and tenderly questions:

Tell me, sweet lord, what is't that takes from thee
Thy stomach, pleasure, and thy golden sleep?
(1H4, II.iii.43-44)

She has heard him ". . . murmur tales of iron wars"
(1H4, II.iii.51) "Speak terms of manage to [his] bounding
steed, / [And] Cry 'Courage! to the field!'" (1H4, II.iii.
52-53). She tells her husband:

Thy spirit within thee hath been so at war
And thus hath so bestirred thee in thy sleep

That beads of sweat have stood upon thy brow,
 Like bubbles in a late-disturbed stream.
 (1H4, II.iii.59-62)

Hotspur, by his excited and feverish activity in his sleep, reveals his heightened, even excessive, sense of valour and betrays the tension he feels in his rebellion against King Henry IV; even sleep cannot quiet his overactive and impetuous nature. Falstaff is the opposite of Hotspur in nature;¹ he can take things easy; even when he faces the threat of arrest by the Sheriff, he leaves all the responsibility of giving an account of his activities to Prince Hal, while he himself falls "Fast asleep behind the arras, and snorting like a horse" (1H4, II.iv.577-578).

In Julius Caesar, Brutus finds a letter exhorting him:

"Brutus, thou sleep'st. Awake and see thyself.
 Shall Rome, &c. Speak, strike, redress."
 "Brutus, thou sleep'st. Awake."
 (JC, II.i.46-48)

He examines himself searchingly to assure himself that he has at no time acted other than with the most absolute concern for his country:

Since Cassius first did whet me against Caesar
 I have not slept.
 Between the acting of a dreadful thing
 And the first motion, all the interim is
 Like a phantasma or a hideous dream.

¹For comments on the characters of Hotspur and Falstaff, see E[ustace] M[andeville] W[etenhall] Tillyard, Shakespeare's History Plays (New York: Collier Books, 1962, c1944), pp. 320-330; and Cleanth Brooks and Robert B[echtold] Heilman, Understanding Drama: Twelve Plays (New York: Holt, Rinehart and Winston, 1948, c1945), pp. 378-384.

The Genius and the mortal instruments
 Are then in council, and the state of man,
 Like to a little kingdom, suffers then
 The nature of an insurrection.

(JC, II.i.61-69)

This speech is almost immediately after Brutus has concluded that for the safety of Rome Caesar, though as yet guiltless, must be killed before the Senate "Crown him" (JC, II.i.15) and thus give him the power "That at his will he may do danger with" (JC, II.i.17). Brutus considers that his decision is for the good of Rome even though it means that he must kill his dearest friend. So great is his concern that he knows no rest. He looks upon his "Boy! Lucius! Fast asleep!" and "Enjoy[ing] the honey-heavy dew of slumber," with "no fantasies / Which busy care draws in the brains of men" (JC, II.i.229-232). Brutus' image of sound sleep as "the honey-heavy dew of slumber" (JC, II.i.230) suggests how moisteningly recuperative and desirable sleep would be for him if great cares were not keeping him from sleep. Portia, his wife, worries because she has seen Brutus ". . . steal out of his wholesome bed / To dare the vile contagion of the night, / . . . / To add unto his sickness" (JC, II.i.264-267). Later in his tent on the battlefield, opposing Octavius and Antony, Brutus urges his officers to come and sleep on cushions in his tent with music of a "sleepy tune." Unlike some wicked and cruel characters, e.g., Richard III or Iago, Brutus wishes peace and rest for his companions; solicitously he ministers to his servant:

This is a sleepy tune. O murderous slumber,
 Lay'st thou thy leaden mace upon my boy,

That plays thee music? Gentle knave, good night.
 I will not do thee so much wrong to wake thee.
 If thou dost nod, thou break'st thy instrument,
 I'll take it from thee, and, good boy, good night.
 (JC, IV.iii.267-272)

Brutus himself is restless and unable to sleep. He is greeted by the Ghost of Caesar who warns him that he will die on the plains of Philippi (JC, II.iii.283-286). The warning of Brutus' death by Caesar's Ghost is comparable to the warning of Caesar's death by Calpurnia, who in her sleep cries three times "'Help, ho! They murder Caesar!'" (JC, II.ii.3). Both are manifestations of supernatural power. Yet Brutus' seeing Caesar's Ghost is a dream vision which seems a product of his oppressed mind, for he tells Cassius that he is "sick of many griefs" (JC, IV.iii.144), particularly of Portia's death and the growing force of the enemy. A noble character such as Brutus, sensitive and aware of his duty to his country, can be deprived of sleep when there is any threat to the peace and prosperity of his country.¹

Sleep is often connected with unbalanced sensibility, and characters are confused about truth and reality and reflect an unbelievable situation by doubting their own senses. In The Comedy of Errors, when Antipholus of Ephesus is mistaken for his twin brother of Syracuse, he is so confused that he checks his own senses:

¹See Valentinus, Enchiridion Medicum, pp. 41-42. See, also, Bucknill, The Medical Knowledge of Shakespeare, pp. 156-157; Bucknill goes back to Hippocrates to deal with the theory of the necessity of body vapour to maintain the health of the brain.

What, was I married to her [Adriana] in my dream?
 Or sleep I now, and think I hear all this?
 (Err., II.ii.184-185)

In The Merry Wives of Windsor, after Master Ford hears that Falstaff has boastfully narrated "the buck basket" episode of the affair between Ford's wife and Falstaff, he tries to awaken his own sensibility:

Hum! Ha! Is this a vision? Is this a dream?
 Do I sleep? Master Ford, awake! . . .
 (Wiv., III.v.141-142)

In King Lear, when King Lear awakens and finds his beloved Cordelia beside him, he can hardly believe his own sight:

Where have I been? Where am I? Fair day-light?

 I will not swear these are my hands. Let's see,
 I feel this pin prick. Would I were assured
 Of my condition!
 (Lr., IV.vii.52-57)

In Pericles, Pericles wonders how his daughter Marina can be alive and reunited with him, and even with all the facts of her identity, he seems to be too happy to accept the truth:

[Aside] This is the rarest dream that e'er dull sleep
 Did mock sad fools withal. This cannot be.
 (Per., V.i.163-164)

In the Sixteenth Century, books of guides for conduct and virtue were common; for instance, Ludouicus Viues, in An Introdvction To vvysedome (1544), mentions the similitude between sleep and "death and resurrection" and advocates prayers before sleep to plead for pleasant and quiet rest:

And whan thou shalt go to the bed, loke that thou
 thinke euery day resembleth y hole [the whole] life
 of man, whom the night succedeth, and slepe a very
 expresse token of death.

We must therefore pray vnto Christ, that he
 vouchesafe, to be with vs euer fauourable, both in tyme

of life and death, and that he vouchesafe to graunt that to be pleasaunt and quiet unto vs.

We must pray hym, that straunge dreames feare vs not, but that euen sleaping, we may haue him in mynd: and that refreshed with his comfort we may ryse merily in the mornynge, remembring his blessed deth, y price wherby he redemed mankynd.¹

Shakespeare's virtuous characters often pray before they sleep as if in a pious ritual. In the early history plays, Henry Richmond, for instance, prays and recommends himself to God's protection:

O Thou Whose captain I account myself,
Look on my forces with a gracious eye.
Put in their hands Thy bruising irons of wrath,
That they may crush down with a heavy fall
The usurping helmets of our adversaries!
Make us Thy ministers of chastisement,
That we may praise Thee in the victory!
To Thee I do commend my watchful soul
Ere I let fall the windows of mine eyes.
Sleeping and waking, oh, defend me still! [Sleeps.]
(R3, V.iii.108-117)

Clarence, Richard Gloucester's brother and a victim of Richard's cruelty, repents for his past sins and prays to God before he falls asleep in the Tower of London:

O God! If my deep prayers cannot appease Thee,
But Thou wilt be avenged on my misdeeds,
Yet execute Thy wrath in me alone.
Oh, spare my guiltless wife and my poor children!
I pray thee, gentle keeper, stay by me.
My soul is heavy, and I fain would sleep.
(R3, I.iv.69-74)

This sleep after his prayer is dramatically important: before this prayer Clarence is awakened restlessly from a conscience-pricking nightmare. After his repentance, he sleeps: this sleep of peace is temporary, however, for Richard has sent two murderers to kill him in the prison.

¹Ludouicus Viues, An Introdvction To vvysedome, made by Ludouicus Viues, and translated in to Englyshe by Rycharde Morysine ([1544]; STC No. 24848, Film 158), sig. f.

Prayer before sleep is depicted in The Merry Wives of Windsor, when Sir Hugh Evans says that a virtuous maid is known by her being able to have an innocent sleep:

. . . Go you, and where you find a maid
That, ere she sleep, has thrice her prayers said,
Raise up the organs of her fantasy.
Sleep she as sound as careless infancy.
But those as sleep and think not on their sins,
Pinch them, arms, legs, backs, shoulders, sides,
and shins.

(Wiv., V.v.53-58)

Sleep is regarded as an "image of death."¹ In a way similar to the ritual of prayer before sleep, the funeral rite may be regarded as important for the peace of the soul of the dead. Respect for the soul has basis in the belief in the immortality of the soul. King Lear says "I'll pray, and then I'll sleep" (Lr., III.iv.27); Desdemona prays before sleep:

OTH[ELLO]. Have you prayed tonight, Desdemona?
DES[DEMONA]. Aye, my lord.
OTH. If you bethink yourself of any crime
Unreconciled as yet to Heaven and grace,
Solicit for it straight.
DES. Alas, my lord, what may you mean by that?
OTH. Well, do it, and be brief. I will walk by.
I would not kill thy unprepared spirit.
No, Heaven forfend! I would not kill thy soul.
(Oth., V.ii.25-32)

Desdemona shows her pious nature by her praying before retiring, and Othello shows Christian concern for his wife's soul.

Imogen renders herself into the care and protection of the deities:

¹See, e.g., Cohan, The Haven of Health, p. 236; Bulleyn, A newe booke Entituled the Gouvernement of Healthe, fol. xlvi^r; and Wirtzung, Praxis Medicinæ vniuersalis, p. 618.

To your protection I commend me, gods!
 From fairies and the tempters of the night
 Guard me, beseech ye!

(Cym., II.ii.8-10)

Posthumus prays and thinks on his own sins before falling asleep in the prison:

. . . You good gods, give me
 The penitent instrument to pick that bolt,
 Then, free for 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,
 Desired more than constrained.

(Cym., V.iv.9-15)

Sleep repairs the body and soul which are worn out during the day. Prayers help the purgation and the renewal of the soul; therefore, the purified soul will reinforce the notion of waking from sleep as giving a new birth of life.¹

In A Midsummer Night's Dream, sleep functions as a dramatically creative condition and action in the development of the whole play. At night, the Fairy Queen Titania commands that her fairies provide peace and harmony for her sleep in order to maintain natural order² and to provide recuperation for the living beings:

Come, now a roundel and a fairy song,
 Then, for the third part of a minute, hence--
 Some to kill cankers in the musk-rose buds,
 Some war with reremice for their leathern wings,
 To make my small elves coats, and some keep back
 The clamorous owl that nightly hoots and wonders
 At our quaint spirits. Sing me now asleep,
 Then to your offices, and let me rest.

(MND, II.ii.1-8)

¹See Viues, An Introdvction To vvysedome, sig. f, cited above, p. 32.

²The Fairy Queen, Titania, refuses to bargain about giving a changeling to King Oberon, basing her insistence on adherence to and maintenance of natural order and harmony (MND, II.i.81-145).

Then the fairies sing to bid all unpleasant beings, the "spotted snakes with double tongue," "Thorny hedgehogs," "Newts and blindworms," "Weaving spiders," "long-legged spinners," "Beetles black," to keep away from the sleeping Queen; only the nightingale Philomel is welcomed to join the fairies to sing lullaby. This episode depicts the Queen's wish to have a condition of peace and harmony for herself and all the rightful sleepers of the night (MND, II.ii.9-32). Meanwhile, the lovers Hermia and Lysander have taken flight from Athenian law to seek a legal marriage; after their tiring journey, they are compelled to sleep because of their physical fatigue:

LYS[ANDER]. Fair love, you faint with wandering
 in the wood,
 And to speak troth, I have forgot our way.
 We'll rest us, Hermia, if you think it good,
 And tarry for the comfort of the day.
 HER[MIA]. Be it so, Lysander. Find you out
 a bed,
 For I upon this bank will rest my head.

(MND, II.ii.35-40 [41-46])¹

Both the Fairy-Queen's sleep and the lovers' sleep are natural and necessary; naturally and supernaturally, the actions of their sleeps are functional in the development of dramatic meaning and experience. Meanwhile, the Fairy-King Oberon has had Puck fetch him the flower "love-in-idleness" so that he may ". . . drop the liquor of it in [Titania's] eyes" (II.i.178; II.ii.[33-46]) and make her

¹The lines following line 24 of this scene are incorrectly numbered in the Harrison text. They follow the First Folio which does not include ll. 25-30. I have corrected the Harrison numbering to the end of the scene, indicating the changed numbers in square brackets.

become enamoured of whomever or whatever she may first look upon when she wakens. He does not plan to free her of the enchantment until he has made her "render up her page" to him (II.i.185). He sends Puck to drop some of the liquor into Demetrius' eyes so he will become enamoured of Helena, whose love for him he spurns. Puck mistakenly anoints Lysander's eyes (II.ii.[72-88]), and when Lysander wakes he sees Helena not Hermia, his own beloved. When Oberon becomes aware of Puck's mistake and the painful consequences of it, he chides:

What hast thou done? Thou hast mistaken quite,
And laid the love juice on some truelove's sight,
Of thy misprision must perforce ensue
Some true love turned, and not a false turned true.
(III.ii.88-91)

He plans with Puck to correct the mistake that has caused confusion among the four Athenian youths and maidens in their particular loves; Puck is to free Lysander from the magic spell that has caused him to become enamoured of Helena and to spurn his own beloved. Puck is to restore the lovers to their own true loves by having magic work upon them in their sleep (III.ii.354-373), while he will release his Queen from her charmed vision (III.ii.375-377). In the same scene, III.ii, Lysander (418-420), Demetrius (428-430), Helena (435-436), and Hermia (446-447), one by one, come and sleep under Puck's magic charm. Then the reconciliation of the King and Queen of fairies promises increasing and expanding harmonies. Oberon applies "Music, such as charmeth sleep!" (MND, IV.i.86):

Sound, music! Come, my Queen, take hands with me,
 And rock the ground whereon these sleepers be.
 Now thou and I are new in amity,
 And will tomorrow midnight solemnly
 Dance in Duke Theseus' house triumphantly,
 And bless it to all fair prosperity.
 There shall the pairs of faithful lovers be
 Wedded, with Theseus, all in jollity.

(MND, IV.i.89-96)

In the awakening scene (MND, IV.i), the young Athenian
 lovers are all amazed to recall their dreamlike encounters
 in the woods. Lysander thinks he is experiencing "Half
 sleep, half waking" (MND, IV.i.151); Demetrius wonders:

These things seem small and undistinguishable,
 Like far-off mountains turned into clouds.

(MND, IV.i.191-192)

Helena feels confused:

So methinks.

And I have found Demetrius like a jewel,
 Mine own, and not mine own.

(MND, IV.i.194-196)

Demetrius wonders:

Are you sure

That we are awake? It seems to me
 That yet we sleep, we dream. Do not you think
 The Duke was here, and bid us follow him?

(MND, IV.i.196-199)

The youths assure one another about what must be the real
 situation and they obey the Duke's command to go to Athens.
 Meanwhile Bottom awakens from his dream which he calls
 "Bottom's Dream, because it hath no bottom" (MND, IV.i.220-
 221) and this because he has found himself as an ass in the
 dream. The whole play happens in a real world which is
 "inhabited" by fairy beings and is "visited" or fled to by
 human beings on Midsummer Night. The action of sleep leads
 the characters into confusion under the magic spell of the

fairies, but it is also in sleep under fairy enchantment that all of the lovers are "blessèd" in "bridebed," are brought to "sweet peace," and may in infinite "safety rest" (V.i.378-427).

Sleep functions in the depiction of the conventional characters of "love melancholy."¹ Love sickness is a kind of excessive and unbalanced passion which may cause sleeplessness. In the opening scene of Twelfth Night, Duke Orsino is restless and anxious because of his longing for Olivia; almost deliberately he allows his senses to be lulled by the excess of music (TN, I.i.1-4) and cloyed by the sweet smell of flowers (TN, I.i.6-7, 40-41). As Feste, the clown, comments, the Duke is ruled by his own melancholic love sickness, ". . . the melancholy god protect [Orsino]" (TN, II.iv.75). Orsino "falls in love with love" and is sentimentally affected with the melancholy of the lovelorn, preoccupied self-pityingly with desire for the unattainable love of Olivia. At the same time, Viola loves the Duke hopelessly, it seems, because her feminine identity is hidden by her disguise as Cesario and Orsino knows her only as his eunuch page-boy. Her disguise produces complications. She cannot keep from being responsively aware of the object of her love as she presses Orsino's love suit for Olivia; also, her suit on behalf of Orsino

¹Elizabethans believed that love melancholy was caused by the unbalanced emotions and humours. See, e.g., Bright, A Treatise of Melancholie, pp. 114-116 et passim; and Burton, Anatomy of Melancholy, pp. 490-660.

wakens Olivia to aggressive responsiveness in love, not for Orsino but for Cesario-Viola. Neither Viola nor her twin brother Sebastian knows that the other is alive after their separation by shipwreck; neither knows that the other has been saved from the sea storm and brought to Illyria.

At the moment of revelation, all characters are like wakening sleepers, having doubts of reality or of their own sensibility. After confronting Antonio, Viola has hopes that she may be reunited with Sebastian, "Prove true, imagination, oh, prove true, / That I, dear brother, be now ta'en for you!" (TN, III.iv.409-410). In the presence of the reunited twins, all the characters are astonished: each one questions the other and exclaims in wonder. Even Viola and Sebastian are surprised and doubt their own senses. Sebastian utters:

Do I stand there? I never had a brother,

 Of charity, what kin are you to me?
 What countryman? What name? What parentage?
 (TN, V.i.233-238)

And Viola wonders, "If spirits can assume both form and suit, / You come to fright us" (TN, V.i.242-243). The final revelation allows all the characters to be awakened from the confusion of action and identities. Both Viola and Sebastian explain away the confusion and prove their innocence (TN, V.i.260-270). Olivia has no difficulty transferring her love from Cesario to Sebastian because the twins are "One face, one voice, one habit, and two persons" (TN, V.i.223), so much so that "An apple, cleft in two, is

not more twin / Than these two creatures" (TN, V.i.230-231). Orsino is awakened to reality and he enjoys his realization, as he sensibly finds "reflection" of his own happiness in the reunion and the revelation of the true identities of Viola and Sebastian (TN, V.i.273-275). The indulgent and dreamy love of Orsino for Olivia, Malvolio for Olivia, and Olivia for Cesario-Viola and the use and effect of the mistaken identities of Viola in her disguise as Cesario and Sebastian in being mistaken as Cesario-Viola may be considered as kinds of sleep, the inactive and unconscious state of mind. By the final reconciliation, all characters of the love plot awaken out of their insensible "sleep" which separates them from reality into fortunate and happy realization of themselves in good and wholesome marriage. Even the mistakes and confusions, particularly as they are worked out by Viola, help to bring action to happy conclusion.

In Troilus and Cressida, Troilus reveals that he is restless in his unsatisfied love. He complains about the futile war he is fighting for Troy, partly because he has not won the love of Cressida. Spiritless, he even refuses to go to the war:

Call here my varlet, I'll unarm again.
 Why should I war without the walls of Troy,
 That find such cruel battle here within?
 Each Trojan that is master of his heart,
 Let him to field. Troilus, alas, hath none!
 (Tro., I.i.1-5)

His "cruel battle here within" is his being lovelorn for Cressida, as he tells Pandarus: ". . . I am mad / In

Cressid's love" (Tro., I.i.51-52). Troilus compares his love with the Trojan war; as the war of Troy is futile, so also his love is doomed.

In Troilus and Cressida, sleep is mainly used in the negative sense of to be idle, inactive, or insensible.¹ For instance, idly "Paris sleeps" with Helen in Troy (Tro., Prologue, 10); Troilus is "tamer than sleep" (Tro., I.i.10); Agamemnon declares to Aeneas, who comes to deliver Hector's challenge of single combat from Troy, that he is not asleep but fully aware of conditions of the war:

Speak frankly as the wind.
It is not Agamemnon's sleeping hour.
That thou shalt know, Trojan, he is awake,
He tells thee so himself.

(Tro., I.iii.253-256)

Achilles is criticized for being idle and for refusing to fight--Hector says the "great General slept" (Tro., II.ii.211); Achilles is regarded as "'a sleeping giant'" (Tro., II.iii.147); Agamemnon agrees to let Ajax fight against Hector and resolves to continue the war without Achilles:

Go we to council. Let Achilles sleep.
Light boats sail swift, though greater hulks
draw deep.

(Tro., II.iii.276-277)

Meanwhile, Troilus reveals his voluntary numbing of the senses in his love with Cressida:

To bed, to bed. Sleep kill those pretty eyes,
And give as soft attachment to thy senses
As infants' empty of all thought!

(Tro., IV.ii.4-6)

¹See Barrough, The Methode of Phisicke, pp. 19-20, for an explanation of "the Lethargie."

In the combat between Hector and Ajax, apparently once when Ajax seems to be winning, Troilus criticizes his brother: "Hector, thou sleep'st. / Awake thee!" (Tro., IV.v.114-115) and tries to excite Hector to action.

Sleep is related to the themes of love and war. Pandarus tells Troilus that he has to "tarry" to gain a lady's love. With Pandarus as go-between, Troilus in full armed attire is formally introduced to Cressida (Tro., I.ii. 251-258), and Pandarus urges them to exchange tokens of love (Tro., I.ii.306). Troilus becomes more active even in battle, and he becomes sympathetic with the passionate love of Paris and Helen. He opposes his brothers, Helenus and Hector, who suggest giving up Helen to end the futile war against the Greeks. Without thinking of his own irrational passion, Troilus accuses Helenus:

You are for dreams and slumbers, brother priest.
 You fur your gloves with reason. Here are your
 reasons:
 You know an enemy intends you harm,
 You know a sword employed is perilous,
 And reason flies the object of all harm.

 Nay, if we talk of reason,
 Let's shut our gates, and sleep. Manhood and
 honor
 Should have hare hearts, would they but fat their
 thoughts
 With this crammed reason. Reason and respect
 Make livers pale and lustihood deject.
 (Tro., II.ii.37-50)

Troilus has deliberately discarded reason. Ironically it is by the enemy Greek Ulysses that Troilus is later awakened to the realization that Cressida has been false to him: Ulysses leads Troilus to see Cressida favouring Diomedes with his love token, the sleeve of armour. Troilus is stunned to see

what he sees and he cannot and will not trust his senses.

He has, he says,

To make a recordation to my soul
Of every syllable that here was spoke.

.
Sith yet there is a credence in my heart,
An esperance so obstinately strong
That doth invert the attest of eyes and ears,
As if those organs had deceptious functions,
Created only to calumniate.
Was Cressid here?

(Tro., V.ii.116-125)

Troilus is wakened to the reality of the infidelity of Cressida, and his unwillingness to forsake his dream of love for her depicts him as the disillusioned lovelorn dreamer.

In As You Like It, Rosalind in the disguise of the "swain" Ganymede comments on Orlando's being lovelorn:

Love is merely a madness, and I tell you deserves
as well a dark house and a whip as madmen do. . . .
(AYL, III.ii.420-422)

With playful but purposeful agreement, Ganymede-Rosalind plays the role of "Rosalind" to cure Orlando of his love-sickness. Ironically Ganymede-Rosalind, by assuming her own identity as "Rosalind" under the pretext of a double disguise to accept Orlando's wooing, falls much more deeply in love with him and seems herself to have become afflicted with love-sickness; she remains sleepless while her companion Celia can sleep:

No, that same wicked bastard of Venus that was
begot of thought, conceived of spleen, and born
of madness, that blind rascally boy that abuses
everyone's eyes because his own are out, let him
be judge how deep I am in love. I'll tell thee,
Aliena, I cannot be out of the sight of Orlando.
I'll go find a shadow and sigh till he come.
(AYL, IV.i.216-222)

At the end, Rosalind assumes her own identity and brings about the happy reconciliation and reunion of all loved ones. Duke Senior, her father, and Orlando, her lover, are so happy that they can hardly trust their own sight (AYL, V.iv.124-125). Phebe is awakened from her love of Ganymede: "If sight and shape be true, / Why then, my love adieu!" (AYL, V.iv.126-127).

In The Two Gentlemen of Verona, Valentine uses sleeplessness to express his excited compassion of love to his friend Proteus:

For, in revenge of my contempt of love,
Love hath chased sleep from my enthralled eyes,
And made them watchers of mine own heart's sorrow.

Now can I break my fast, dine, sup and sleep,
Upon the very naked name of love.

(TGV, II.iv.133-142)

In Much Ado About Nothing, Benedick sneers at Claudio's being in love as "a fool" wont to lose sleep, to "lie . . . nights awake" (Ado, II.iii.17). Benedick and Beatrice come to realize their love for each other by Benedick's overhearing that Beatrice is so tormented with her suppression of love for him that she becomes desperate and sleepless (Ado, II.iii.135-159) and by Beatrice's learning that Benedick suffers his unrequited love, ". . . like covered fire, / [To] Consume away in sighs, waste inwardly" (Ado, III.i.77-78).

In Shakespeare's plays, ladies in love are as passionate as men in love. In The Two Gentlemen of Verona, Julia longs so much to see Proteus again that she leaves her "goods," "lands," and "reputation" at others' disposal to seek

him (TGV, II.vii). She thinks that she will find comfort.. and peace with Proteus and claims:

[I'll] make a pastime of each weary step,
Till the last step have brought me to my love;
And there I'll rest, as after much turmoil
A blessed soul doth in Elysium.

(TGV, II.vii.35-38)

Romeo, in the beginning of Romeo and Juliet, is depicted as melancholic and forlorn ". . . underneath the grove of sycamore / That westward rooteth from the city's side" (Rom., I.i.128-129), where he restlessly disturbs the natural order of day and night:

Many a morning hath he there been seen,
With tears augmenting the fresh morning's dew,
Adding to clouds more clouds with his deep sighs.
But all so soon as the all-cheering sun
Should in the farthest east begin to draw
The shady curtains from Aurora's bed,
Away from light steals home my heavy son,
And private in his chamber pens himself,
Shuts up his windows, locks fair daylight out,
And makes himself an artificial night.

(Rom., I.i.137-146)

Romeo reveals his own unnatural behaviour because of his affectation of unrequited and frustrated love; he is sleepless because of his "heart's oppression" (Rom., I.i.190):

Why then, O brawling love! O loving hate!
O anything, of nothing first create!
O heavy lightness! Serious vanity!
Misshapen chaos of well-seeming forms!
Feather of lead, bright smoke, cold fire, sick
health!

Still-waking sleep, that is not what it is!
This love feel I, that feel no love in this.

(Rom., I.i.182-188)

The figure "still-waking sleep" expresses the conflicting Petrarchan-like states of Romeo in his pose of love for the "fair Rosaline," and it denotes the unhealthy state of mind

and improper habits of rest of Romeo before he meets Juliet and knows real love.¹

Sleep that is a simulation of death functions crucially. Juliet is compelled by the threat to her secret marriage to Romeo to take desperate measures to prevent having to marry County Paris. She, being Romeo's wife, would not by the light emanating from her eyes inspire County Paris with love and desire for her.² Death itself seems the only means of escape from her condition; realizing this, Friar Laurence provides for her to be in a death-like state that will actually be "a pleasant sleep" (Rom., IV.i.106) that will keep her marriage inviolate and will let her awaken in the Capulet vault in the presence of her husband. The Friar describes with specific details the effect of death the potion will produce:

Take thou this vial, being then in bed,
And this distilled liquor drink thou off,
When presently through all thy veins shall run
A cold and drowsy humor; for no pulse
Shall keep his native progress, but surcease.
No warmth, no breath, shall testify thou livest.

¹See, e.g., Wirtzung, Praxis Medicinae vniuersalis, p. 618; Elyot, The Castell of Helth, pp. 9^r-9^v, 45^v-46^r; and Bright, A Treatise of Melancholie, pp. 110-118.

²In the Renaissance, it is believed that love is engendered through the eyes. The notion of the connexion of sight and love occurs in other Shakespeare's plays: e.g., LLL, I.i.75-83; TN, I.ii.50-51, II.ii.20-24; Tro., I.ii.251-311, III.ii.126. See, also, Sir Thomas Hoby's translation (1561, 1588) of Baldassare Castiglione's The Book of the Courtier (1528) (London: J. M. Dent and Sons, Ltd., 1937, c1928). Castiglione considers that the true courtier, "beside nobleness of birth," should have "a certain grace, and (as they say) a hewe, that shall make him at the first sight acceptable and loving unto who so beholdeth him" (Book I, p. 33).

The roses in thy lips and cheeks shall fade
 To paly ashes, thy eyes' windows fall,
 Like death when he shuts up the day of life.
 Each part, deprived of supple government,
 Shall, stiff and stark and cold, appear like death.
 And in this borrowed likeness of shrunk death
 Thou shalt continue two and forty hours,
 And then awake as from a pleasant sleep.
 (Rom., IV.1.93-106)

The details characterize a sleep so deep that it is more like death than sleep.¹ Lady Capulet and Juliet's nurse and the rest of the Capulet household mistake Juliet's sleep for death. Capulet observes:

. . . . She's cold.
 Her blood is settled and her joints are stiff.
 Life and these lips have long been separated.
 Death lies on her like an untimely frost
 Upon the sweetest flower of all the field.
 (Rom., IV.v.25-29)

When Romeo comes to her "in Capels' monument," however, he observes that ". . . her beauty makes / This vault a feasting presence full of light" (Rom., V.iii.85-86);² he asks: "Ah, dear Juliet, / Why art thou yet so fair?" (Rom., V.iii.101-102), noting,

. . . . O my love! My wife!
 Death, that hath sucked the honey of thy breath,
 Hath had no power yet upon thy beauty.
 Thou art not conquered; beauty's ensign yet
 Is crimson in thy lips and in thy cheeks,
 And death's pale flag is not advanced there.
 (Rom., V.iii.91-96)

¹See Renaissance descriptions of sleep presented above, pp. 2-8. See, also, Laurentius, A Discovrse of the Preservation of the Sight, pp. 94-95, and Bulleyn, A newe booke Entituled the Gouvernement of Healthe, p. 89. When processes of going from being awake to being asleep produce a condition in which no evidence of being alive remains, the condition will be or seem to be death.

²Spurgeon considers that "light" is the dominating image in Romeo and Juliet. See Spurgeon, Shakespeare's Imagery, pp. 213, 310-314.

Romeo sees Juliet no longer in the "borrowed likeness of shrunk death," but about to "awake as from a pleasant sleep," with her vital "powers" and beauty "reuiued and made fresh againe."¹ Ironically, Romeo does not come to be united with Juliet in life and love when she awakens, but to be united with her in death. Having heard that "Her body sleeps in Capels' monument, / And her immortal part with angels lives" (Rom., V.i.18-19), he prepares for their reunion: "Well, Juliet, I will lie with thee tonight" (Rom., V.i.34). In "Capels' monument," he takes the "dram of poison" he has obtained and dies, moments before Juliet awakens to be reunited with him in love (Rom., V.iii.116-120). Friar Laurence comes too late to prevent Romeo's death, and he fails to persuade Juliet to leave the vault:

. . . Lady, come from that nest
Of death, contagion, and unnatural sleep.
A greater power than we can contradict
Hath thwarted our intents. Come, come away.
(Rom., V.iii.151-154)

Juliet is willing even to be infected with death so that she need not be parted from Romeo; she shares the poison on Romeo's lips and then stabs herself to death. The Friar reports that though the lovers have done their best to prevent the unfortunate events, "a greater power" (actually circumstance and chance) has been beyond their control. The Friar's term, "unnatural sleep," refers to Juliet's drugged sleep in the vault and also to Romeo's poison-induced last

¹Cf. Lemnie, The Touchstone of Complexions, p. 57, cited above, p. 3. Note, particularly, the imagistic details of "fresh and lusty native heate," "moistening vapour," and "pleasaunt sent" in Lemnie's text.

sleep in death, for their sleeps have been produced by external forces and have been unnaturally and prematurely imposed upon them.¹

In Antony and Cleopatra, Cleopatra orders her servant to give her a drink of mandragora when Antony leaves Egypt to return to Rome. She would rather numb her senses with the drug mandragora and be as if asleep or dead than suffer the awareness of the absence of Antony. Not sleeping, Cleopatra cannot keep from thinking of Antony and wondering about where he is and what he is doing; she admits that her thinking about him is as hurtful to her as poison, yet she cannot but "feed" herself with the thinking--"delicious poison" that it is:

Where think'st thou he is now? Stands he, or
sits he?
Or does he walk? Or is he on his horse?
O happy horse, to bear the weight of Antony!
Do bravely, horse! For wot'st thou whom thou
movest?
The demi-Atlas of this earth, the arm
And burgonet of men. He's speaking now,
Or murmuring, "Where's my serpent of old Nile?"
For so he calls me. Now I feed myself
With most delicious poison. . . .

(Ant., I.v.19-27)

Subtly, meanings of sleep and sleep inducing "poisons" juxtapose and fuse, suggesting the dynamic vitality, "variety," and imagination of Cleopatra--who though "riggish" would be blessed by "holy priests" (Ant., II.ii.244-245).

¹In Romeo and Juliet, dreams are related to the eternal sleep of death. Juliet has a drowsy dream vision of bloody death when she takes the sleep potion (Rom., IV. iv.55-58); Romeo has premonitions of his "untimely death" in his dreams, one before going to Capulet's "night revels" (Rom., I.iv.50, 106-111) and another before being told of Juliet's death (Rom., V.i.1-11).

Pompey contends that Cleopatra has charms of love which can benumb Antony's sense of honour:

. . . But all the charms of love,
Salt Cleopatra, soften thy waned lip!
Let witchcraft join with beauty, lust with both!
Tie up the libertine in a field of feasts,
Keep his brain fuming. Epicurean cooks
Sharpen with cloyless sauce his appetite,
That sleep and feeding may prorogue his honor
Even till a Lethed dullness! . . .

(Ant., II.i.20-27)

Enobarbus admits the languor and enchantment as he tells that Antony and his men have lived in Epicurean delight in Egypt:

Aye, sir, we did sleep day out of countenance,
and made the night light with drinking.

(Ant., II.ii.181-182)

He recalls the very quality of Cleopatra's enchanting person which "beggared all description":

The barge she sat in, like a burnished throne,
Burned on the water. The poop was beaten gold,
Purple the sails, and so perfumèd that
The winds were lovesick with them. The oars
were silver,
Which to the tune of flutes kept stroke and made
The water which they beat to follow faster,
As amorous of their strokes. For her own person,
It beggared all description. She did lie
In her pavilion, cloth of gold of tissue,
O'er picturing that Venus where we see
The fancy outwork nature. On each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-colored fans, whose wind did seem
To glow the delicate cheeks which they did cool,
And what they undid did.

(Ant., II.ii.196-210)

Love enchants Antony, but Cleopatra herself is as much charmed or enchanted as Antony. After Antony dies, Cleopatra has no will to prolong life in any compromising relationship with Octavius Caesar when he comes to Egypt to claim her and her throne. At the approach of Caesar, she cannot help but

be preoccupied with the grand image of Antony:

I dreamed there was an Emperor Antony.
Oh, such another sleep, that I might see
But such another man!

(Ant., V.ii.76-78)

Cleopatra cannot conceive of there being anyone equal to Antony, even in dream when ". . . phantasy or fancy alone . . . is free . . .":¹

But if there be, or ever were, one such,
It's past the size of dreaming. Nature wants stuff
To vie strange forms with fancy, yet to imagine
An Antony were nature's piece 'gainst fancy,
Condemning shadows quite.

(Ant., V.ii.96-100)

Cleopatra regards Antony as supreme over anything that could ever be or could ever even be imagined.² He has to be beyond what even "fancy" can conceive--supreme in mortality and in immortality. When Cleopatra cannot have Antony in life, she longs for serene death. To avoid her lonesomeness, she wishes to have a state like sleep, in hope to be with Antony again. Antony responds to the news of Cleopatra's death as she does to the news of his death; life for him is unendurable without Cleopatra and must be concluded: "The long day's [life's] task is done, / And we must sleep" (Ant., IV.xiv.35-36). Cleopatra, Antony's "serpent of old

¹See Camden, "Shakespeare on Sleep and Dreams," pp. 107-108.

²See Aronson, "A Note on Shakespeare's Dream-Imagery," pp. 168-182. Aronson says that Cleopatra's "dream" is to search for Antony in "some realm which is neither reality nor dream, in some 'third' dimension which will be the one Shakespeare will make use of in his last plays . . ." (p. 181). His conclusion is needlessly indefinite and nebulous about what Cleopatra is "searching for."

Nile," kills herself by applying the asp [her "baby"] to her breast; Antony's "serpent" and Cleopatra's "baby" each nourishes the other. She considers dying as going to sleep to awaken in the presence of Antony:

Peace, peace!
Dost thou not see my baby at my breast,
That sucks the nurse asleep?

(Ant., V.ii.311-313)

Cleopatra's death, imagistically, is like a sleep from which she may awaken.¹ Her maid Charmian bids the entering guard "Speak softly, wake her not" (Ant., V.ii.323), and Octavius Caesar comments:

. . . But she looks like sleep,
As she would catch another Antony
In her strong toil of grace.

(Ant., V.ii.349-351)

Caesar errs here in not recognizing that there can be only one Antony, not "another Antony." All of the charm of Cleopatra persists in her sleep of death, a sleep which implies peace and bliss, as if she has gone to meet and be wife to Antony in the life after death as she claims before she dies: "Husband, I come. / Now to that name my courage prove my title!" (Ant., V.ii.290-291).² She is discarding

¹See Katherine Vance MacMullan, "Death Imagery in Antony and Cleopatra," *Shakespeare Quarterly*, XIV (1963), 399-410. MacMullan notes that the sense of peace and bliss is extended to death in the sense of an eternal sleep. She notes, ". . . the sleep of death now attaches itself to Cleopatra as a characteristic expression of her personality. Shakespeare employs all the languid, luxurious connotations of sleep to portray the dying queen in all her regal seductiveness. The sleep image reveals, in addition, Shakespeare's skillful technique in uniting the deaths of lovers. . . . [Cleopatra's] consummate sensations are restful as sleep itself" (pp. 404-405).

²Antony, thinking that Cleopatra has already died,

the "baser life" and sublimating into "fire and air" (Ant., V.ii.292-293); in fact, she is transformed into a divine being or goddess; Antony will be divine in death and reign with Cleopatra as his goddess-queen and wife.¹

Sleep as a natural and regular repose in life connotes peace and harmony and is used extensively as a symbol of peace, especially in connection with death as the eternal rest. "Sleep is the image of death" is a common notion in the Renaissance; Thomas Coghan writes:

. . . for that Sleepe after a sort maketh a man senseless, and as it were liuelesse, it is called in Latine Mortis imago²

Bulleyn notes that "slepe is . . . but an Image or brother to death."³ In Shakespeare's plays, the Duke of Gloucester, later Richard III, claims that by murdering Henry VI, Clarence, and Edward's children, he sends them to Heaven and peace to "sleep in Abraham's bosom" (R3, IV.iii.38); in

goes to death as to his bridal bed: "But I will be / A bridegroom in my death, and run into 't / As to a lover's bed" (Ant., IV.xiv.99-101). Each claims and echoes the other's love.

¹Antony and Cleopatra's union in death can be compared with that of Osiris with his Isis in their immortality. See Ratna Ray, "Shakespeare's Clown-Fools Revisited with an Oriental Escort: A Reconsideration of Falstaff, Lear's Fool, Cleopatra's Clown, and an Examination in This Light of a Clown-Fool in Sanskrit Drama" (Unpubl. Ph.D. diss., Ottawa: University of Ottawa, 1971), pp. 192-255; see, also, Harold Fisch, "Antony and Cleopatra: The Limits of Mythology," Shakespeare Survey, XXIII (December, 1970), 59-67.

²Coghan, The Haven of Health, p. 236.

³Bulleyn, A newe booke Entituled the Gouvernement of Healthe, fol. xlvi^r.

Henry IV, Part I, Prince Hal tells Falstaff, ". . . thou owest God a death" (1H4, V.i.126); in Henry IV, Part II, Feeble, chosen by Falstaff as one of his soldiers, accepts life as it is destined to be with but slight resistance:

By my troth, I care not, a man can die but once. We owe God a death. I'll ne'er bear a base mind. An 't be my destiny, so; an 't be not, so. No man's too good to serve 's prince, and let it go which way it will, he that dies this year is quit for the next.

(2H4, III.ii.250-255)

Sleep in these instances seems to have bearing on the concept of immortality of the soul and the sense of death as an endless sleep.

In Titus Andronicus, sleep is related to death. Titus performs a ritual lament at the burial of his sons who have died in battle defending their country and who according to ancient Roman belief should "sleep in peace" (Tit., I.i.91):

In peace and honor rest you here, my sons.
Rome's readiest champions, repose you here in
rest,
Secure from worldly chances and mishaps!
Here lurks no treason, here no envy swells,
Here grow no damndèd drugs; here are no storms,
No noise, but silence and eternal sleep.
In peace and honor rest you here, my sons!

(Tit., I.i.150-156)

Though Mutius is killed by his father Titus in a "wrongful quarrel" while defending his sister Lavinia's honour, his brothers and uncle insistentlly urge the enraged Titus to grant permission to give him a proper funeral, pleading that his noble deeds and virtue as defender of the honour of their country and family make him deserving of an honourable burial and peaceful rest in death (Tit., I.i.341-390).

In Henry IV, Part I, after defeating Henry Percy, his rival in honour and glory, Hal in princely manner grants "fair rites of tenderness" to bless Percy's soul:

But let my favors hide thy mangled face,
And, even in thy behalf, I'll thank myself
For doing these fair rites of tenderness.
Adieu, and take thy praise with thee to Heaven!
Thy ignominy sleep with thee in the grave,
But not remembered in thy epitaph!
(1H4, V.iv.96-101)

Old King Hamlet's soul is restless because of the King's having been murdered while he was sleeping and so without opportunity for "last rites" (Ham., I.v.74-79). Laertes expects and argues for a better funeral ceremony than the church allows for his sister (Ham., V.i.248-261). Disappointed, Laertes curses the "spendthrift" priest for the scantiness of the ceremony: "I tell thee, churlish priest, / A ministering angel shall my sister be / When thou liest howling" (Ham., V.i.263-265).

When Prince Hamlet dies, Horatio proclaims a blessing on his soul:

Now cracks a noble heart. Good night, sweet
Prince,
And flights of angels sing thee to thy rest!
(Ham., V.ii.370-371)

Fortinbras, the successor to the throne, gives Hamlet a proper burial in order to soothe the Prince's soul in its eternal sleep (Ham., V.ii.406-411).

In Cymbeline, when Guiderius kills Cloten and Arviragus mistakes Imogen's drugged trance as death, they give both Cloten and Imogen a noble and ceremonious burial with elegiac songs and fresh flowers to insure eternal

peace for the sleep in death:¹

GUI[DERIUS]. No exorciser harm thee!
 ARV[IRAGUS]. Nor no witchcraft charm thee!
 GUI. Ghost unlaid forbear thee!
 ARV. Nothing ill come near thee!
 BOTH. Quiet consummation have,
 And renownèd be thy grave!
 (Cym., IV.ii.276-281)

The so-called "mad folk,"² or mentally distracted characters, in Shakespeare lack wholesome sensibility and are as if in a state of sleep or half-sleep. Constance in King John defends herself as "being not mad, but sensible of grief" (Jn., III.iv.53): she is so much preoccupied with grief that her reason is governed by it and she thinks only of how to defend her son Prince Arthur and herself. She can feel well "The different plague of each calamity" (Jn., III.iv.60). She lets her hair be disheveled and her face be washed with tears (Jn., III.iv.61-67). When King Philip orders her to "Bind up [her] hairs," she replies:

Yes, that I will, and wherefore will I do it?
 I tore them from their bonds and cried aloud,
 "Oh, that these hands could so redeem my son
 As they have given these hairs their liberty!"
 But now I envy at their liberty
 And will again commit them to their bonds
 Because my poor child is a prisoner.
 (Jn., III.iv.69-75)

When Constance imagines that her "pretty boy" is dead, Pandulph remarks, "You hold too heinous a respect of grief"

¹See Knight, The Crown of Life, pp. 160-162. Knight discusses the "earthy burial," "the forest ritual," and the noble "royal boys."

²Bucknill uses this term, "mad folk," throughout his work, The Mad Folk of Shakespeare.

(Jn., III.iv.90), and King Philip says to her: "You are as fond of grief as of your child" (Jn., III.iv.92). Constance explains:

Grief fills the room up of my absent child,
Lies in his bed, walks up and down with me,
Puts on his pretty looks, repeats his words,
Remembers me of all his gracious parts,
Stuffs out his vacant garments with his form;
Then have I reason to be fond of Grief.
Fare you well. Had you such a loss as I,
I could give better comfort than you do.
I will not keep this form upon my head
When there is such disorder in my wit.
O Lord! My boy, my Arthur, my fair son!
My life, my joy, my food, my all the world!
My widow-comfort, and my sorrows' cure!

(Jn., III.iv.93-105)

She fears that her son has lost the English throne, and she cannot help but fear for his life now that he has been taken captive by King John. Quite deprived of joy and hope, she loses control of her wholesome senses and passions. Her complaint reveals violent resentment and desperate anguish, and she refuses to hold "peace" or "patience" in her grief (Jn., III.iv.37-42). King Philip apprehends the image of death in her distress:

[Enter CONSTANCE.]

Look, who comes here! A grave unto a soul,
Holding the eternal spirit against her will
In the vile prison of afflicted breath.

(Jn., III.iv.17-19)

Constance herself utters her longing for death:

No, I defy all counsel, all redress,
But that which ends all counsel, true redress,
Death, Death. O amiable lovely Death!

(Jn., III.iv.23-25)

King Philip fears that she may take desperate action to end her life: "I fear some outrage, and I'll follow her" (Jn., III.iv.106). Soon after this, a messenger reports that

"The Lady Constance in a frenzy died" (Jn., IV.ii.122).¹
Quite clearly, though, she was not "mad" but greatly distraught in her anger and sorrow. In Shakespeare's plays, the unbalanced senses are frequently connected with tragic apprehension and death as a prelude to the total loss of sensibility in the final sleep in death.

Hamlet's beloved, the "fair Ophelia," does become "mad." She moves about as if in a dream and disregards her real surroundings, preoccupied as she is with fantasy. Her half-sense and dreamlike speech and action are reported by a Court gentleman:

She speaks much of her father, says she hears
There's tricks i' the world, and hems and beats
her heart,
Spurns enviously at straws, speaks things in doubt
That carry but half-sense. Her speech is nothing,
Yet the unshaped use of it doth move
The hearers to collection. They aim at it,
And botch the words up fit to their own thoughts,
Which, as her winks and nods and gestures yield
them,
Indeed would make one think there might be thought,
Though nothing sure, yet much unhappily.
(Ham., IV.v.4-13)

Ophelia, before she becomes mad, grieves for Hamlet: "Oh, help him, you sweet Heavens!" (Ham., III.i.138), "O heavenly powers, restore him!" (Ham., III.i.147). All her responsive sensitivity and perceptivity convinces her that Hamlet, the ideal Prince, is mad:

Oh, what a noble mind is here o'erthrown!
The courtier's, soldier's, scholar's, eye, tongue,
sword--
The expectancy and rose of the fair state,

¹See Barrough, on "frenzy," The Methode of Phisicke, p. 24, cited pp. 13-14 above.

The glass of fashion and the mold of form,
The observed of all observers--quite, quite
down!

And I, of ladies most deject and wretched,
That sucked the honey of his music vows,
Now see that noble and most sovereign reason,
Like sweet bells jangled, out of tune and harsh,
That unmatched form and feature of blown youth
Blasted with ecstasy. Oh, woe is me,
To have seen what I have seen, see what I see!
(Ham., III.i.158-169)

Out of filial obligation and love, Ophelia has obeyed Polonius' command that she not ". . . give words or talk with the Lord Hamlet" (Ham., I.iii.134) even though she and Hamlet have loved each other "In honorable fashion" "With almost all the holy vows of Heaven" (Ham., I.iii.111, 114); she is too timid to violate the bonds of love of father or lover willingly and boldly and too weak to endure grief with full and clear responsive awareness and so her sensibility is numbed as if with the "poison of deep grief" (Ham., IV.v.76) and she is driven into a "somnambulistic madness."¹ As if walking and talking in a dream, unable to be awakened, she projects her thoughts into the real surroundings unconsciously. When she is permitted to see the Queen, she asks "Where is the beauteous Majesty of Denmark?" (Ham., IV.v.21); she does not wait for an answer but sings snatches of songs enigmatically and then sings others to explain the first ones, and, doing so, she reveals the causes of her madness. She is preoccupied with thoughts of her dead father:

¹See Bucknill, The Psychology of Shakespeare, pp. 29-34; The Medical Knowledge of Shakespeare, pp. 196-197; and The Mad Folk of Shakespeare, p. 35 et passim.

"He is dead and gone, lady,
 He is dead and gone,
 At his head a grass-green turf,
 At his heels a stone."

(Ham., IV.v.29-32)

She is preoccupied, also, it seems, with remembrance of Hamlet's abusive and humiliating insinuations about her virtue, and she sings the indecently suggestive "Tomorrow is Saint Valentine's day, . . ." (Ham., IV.v.48-55). She moves about, insensitive of and unresponsive to the attempts of Claudius, Gertrude, and Laertes to comfort her. She seems to move about as a somnambulist, busy with making "fantastic garlands" (Ham., IV.vii.169) of various wild flowers and "Clambering to hang" "her coronet weeds" upon "the pendent boughs" (Ham., IV.vii.173-174) till one breaks and she and the garlands fall into the "weeping brook" (Ham., IV.vii.176). She remains occupied with her own thoughts and sings her songs of sorrow while she is floating on the water; her senses are numb to the present dangerous situation and she shows no fear at all:

. . . Her clothes spread wide,
 And mermaidlike awhile they bore her up--
 Which time she chanted snatches of old tunes,
 As one incapable of her own distress,
 Or like a creature native and indued
 Unto that element. But long it could not be
 Till that her garments, heavy with their drink,
 Pulled the poor wretch from her melodious lay
 To muddy death.

(Ham., IV.vii.176-184)

Unlike Hamlet with his great capacity to endure suffering even as he is actively responsive in his resistance to conditions that grieve, oppress, and disillusion him and unlike Laertes with his quick unthinking responsiveness,

Ophelia is rather passive in expressing her resentment and hurt feelings.¹ Lacking the capacity to endure her grief, she moves about but little responsively aware of her condition, her wits unbalanced, and as if in a state of dreaming sleep. Her pitiful appearance affects others as surely as a nightmare might prick the guilty conscience.

Queen Gertrude in an aside says:

To my sick soul, as sin's true nature is,
Each toy seems prologue to some great amiss.
So full of artless jealousy is guilt,
It spills itself in fearing to be spilt.
(Ham., IV.v.17-20)

Claudius also reveals his worries and feeling of suffering "superfluous death" though he tries to attribute guilt to Hamlet:

When sorrows come, they come not single spies,
But in battalions! First, her father slain.
Next, your son gone, and he most violent author
Of his own just remove. The people muddled,
Thick and unwholesome in their thoughts and
whispers,
For good Polonius' death. And we have done
but greenly
In huggermugger to inter him. Poor Ophelia
Divided from herself and her fair judgment,
Without the which we are pictures, or mere beasts.
Last, and as much containing as all these,
Her brother is in secret from France,
[And accuses us]. O my dear Gertrude, this,
Like to a murdering piece, in many places
Gives me superfluous death. [A noise within]
(Ham., IV.v.78-96)

¹Bucknill, The Mad Folk of Shakespeare, p. 145. Bucknill comments on Ophelia's sensibility: "Ophelia is passive, but not impassive; her very reticence is eloquent of feeling. Her love, like that of Imogen and Desdemona, has more of sentiment than of passion in it. It does not vent itself in strong expressions, like the passions of Juliet and Cleopatra. It is imaginative, retiring, sensitive, fearful of itself, and yet without one particle of selfishness."

Ophelia's mad appearance and action impel Laertes to join with Claudius for revenge by killing Hamlet. Her somnambulistic appearance functions to increase the tragic tension and pathos of the play. Ophelia's pitiable and unnatural appearance and dreamlike action provide impetus for action developing to the final tragic suffering and chaos in the state of Denmark.

In Julius Caesar, Portia notices Brutus' restlessness and her concern for him deprives her of sleep. Brutus in turn shows his concern for Portia:

Portia, what mean you? Wherefore rise you now?
 It is not for your health thus to commit
 Your weak condition to the raw cold morning.
 (JC, II.i.234-236)

Portia wishes to share Brutus' worries by the right of their love and marriage:

. . . No, my Brutus;
 You have some sick offense within your mind,
 Which by the right and virtue of my place
 I ought to know of. And, upon my knees,
 I charm you, by my once commended beauty,
 By all your vows of love and that great vow
 Which did incorporate and make us one,
 That you unfold to me, yourself, your half,
 Why you are heavy,
 (JC, II.i.267-275)

Later, as Octavius and Antony raise an army to fight against Brutus and the other assassins of Julius Caesar, Portia worries too much to bear her life longer, so she commits suicide;¹ Brutus tells Cassius the cause of her death:

¹See Kellogg, Shakespeare's Delineations of Insanity, Imbecility, and Suicide, p. 182. Kellogg points out that Shakespeare's principal suicide characters having been "wrought" into "desperation," "perpetrate the crime in their natural, at least, if not in their sober senses";

Impatient of my absence,
 And grief that young Octavius with Mark Antony
 Have made themselves so strong--for with her death
 That tidings came--with this she fell distract,
 And, her attendants absent, swallowed fire.
 (JC, IV.iii.152-156)

In Macbeth, Lady Macbeth has increasingly restless sleep before her death. She is oppressed by her guilty conscience, and she walks and talks in sleep--unnatural action and amazing sight (Mac., V.i.79-87). Though she is confined to a doctor's care, her cure is beyond medical power: "More needs she the divine than the physician" (Mac., V.i.82). The Doctor states that her illness is of the mind and spirit:

Not so sick, my lord,
 As she is troubled with thick-coming fancies
 That keep her from her rest.
 (Mac., V.iii.37-39)

Her death is heard with the horrible noise of "[A cry of women within.]" (Mac., V.v.7) behind the stage, as the stage direction indicates; later it is reported more specifically by Malcolm, the vanquisher of Macbeth and true heir to the throne of Scotland, that this ". . . fiendlike Queen, / Who, as 'tis thought, by self and violent hands / Took off her life" (Mac., V.viii.69-71).

In Cymbeline, because of her frustrated ambition and loss of her son Cloten, the Queen of Cymbeline (like Lady Macbeth) has an incurable madness leading to her violent death. Cymbeline worries and remarks that her illness

and he says that the suicides in Shakespeare result from the consequences of actions and situations in the plays instead of from mental or psychological instability.

serenity and rest of life (Mac., II.ii.37-40). According to Renaissance belief, lacking sleep is harmful for mental and physical health: when Macbeth lacks ". . . the season of all natures, sleep" (Mac., III.iv.141), he becomes a miserable "tyrant" (Mac., III.vi.25), he is "sick at heart" (Mac., V.iii.19), he is "quite unmanned in folly" (Mac., III.iv.73), "Some say he's mad" (Mac., V.ii.13), and he dwindles physically and morally in being the usurper-tyrant (Mac., V.ii.20-22) until finally he sees his life as no more than ". . . a tale / . . . full of sound and fury, / Signifying nothing" (Mac., V.v.26-28).

Shakespeare uses sleep extensively, especially the contrast of sleep and sleeplessness, to depict the condition of man in the dramatic situation that is his. Sleep, as "Nature's soft nurse" (2H4, III.i.6), provides recuperation, comfort, and peace to soothe the living: "This rest might yet have balmed [his] broken sinews" (Lr., III.vi.105), "Sleep, that sometimes shuts up sorrow's eye" (MND, III.ii.435). Wanting physical sleep causes mental torment or disturbance in life. Yet when ". . . The long day's task is done, / . . . [he] must sleep" (Ant., IV.xiv.35-36); the nightly sleep shall become eternal sleep when life terminates and death simulates sleep to relieve the sufferer of his tragic apprehension and experience and to provide eternal peace. It seems that at both ends of life, before birth and after death, the blessed soul dwells in peace: ". . . after much turmoil / A blessed soul doth [rest] in Elysium" (TGV, II.vii.37-38), and ". . . [his] little life / Is rounded with a sleep" (Tmp., IV.i.157-158).

CHAPTER II

HAMLET--"GOOD NIGHT, SWEET PRINCE"

Restlessness, the play of conscience demanding that its sufferer fulfill his rightful obligations, is the impelling force toward Prince Hamlet's tragic experience.¹ In Hamlet this restlessness, implying the unsettling activity of conscious awareness of frustrating conditions causing sleeplessness and its attendant ill ease of conscience, is depicted or reflected in the extensive meanings of sleep in the stage settings, in Hamlet's own soliloquies, in his verbal or physical confrontations with other characters in the play, and in the recognition by other characters of Hamlet's moods and actions. Hamlet reveals his restlessness, the play of conscience, to Horatio thus:

Sir, in my heart there was a kind of fighting
That would not let me sleep. . . .
(V.ii.4-5)

At the end of the play when Horatio bids farewell to the dying Hamlet, "Good night, sweet Prince, / And flights of

¹See, for example, André Suarès, Poète Tragique: Essai sur Prospero (Paris: Émile-Paul Frères, Éditeurs, 1921), p. 20. Suarès comments that most of Shakespeare's tragedies are ". . . les drames de l'insomnie: entre tous Hamlet le plus ruineux, et Macbeth le plus funeste." This French poet-critic explains why these tragic figures have become sleepless: "Tous ont perdu le sommeil. Pourquoi ne peuvent-ils pas dormir? Parce qu'ils ont conscience." Suarès does not develop this notion of insomnia in tragedy further.

angels sing thee to thy rest!" (V.ii.370-371), he not only expresses his own affection and good wishes for his noble friend, but at the same time he shows recognition of the fulfilled conscience, the conscience that has earned rest because its possessor has satisfied its own obligations as well as those imposed upon it by the Ghost.¹ Throughout Shakespeare the representation of death as sleep recurs figuratively or metaphorically.² Yet, if death is like sleep, death as well as sleep may be disturbed and may not always constitute a condition of serenity and surcease from troubles. Shakespeare uses the "perturbèd spirit" (I.v.183) of the Old King Hamlet's restless haunting of Elsinore to initiate the drama and to intensify the suffering conscience of Prince Hamlet. Old King Hamlet is deprived of peace even in death and he has to undergo purgatorial torments because he has been murdered and his kingdom has been usurped by Claudius and because he continues to worry about his kingdom which falls into corruption with the usurpation. Though Hamlet is tormented by his King-Father's murder and his Queen-Mother's being "whored" by his own villainous usurper-uncle, he is keenly aware of his princely responsi-

¹See Kenneth Muir, Shakespeare: Hamlet, Studies in English Literature, No. 13 (London: Edward Arnold, Ltd., 1963), p. 52 et passim. Muir comments: "Now his mission is accomplished, death is felicity and rest."

²See, e.g., Wirtzung, Praxis Medicinae vniuersalis, p. 618; Valentinus, Enchiridion Medicum, p. 33; Bulleyn, A newe booke Entituled the Gouvernment of Healthe, fol. xlvi^r; and Coghnan, The Haven of Health, p. 236.

bility and obligation¹ to rid the kingdom of the cause of corruption and to restore it to peace, and he cries: "Oh, cursèd spite / That ever I was born to set it right!" (I.v. 189-190). He addresses the Ghost: "Rest, rest, perturbèd spirit" (I.v.183) and accepts the demands of the Ghost to do his duties to restore peace to his father's restless soul, to the kingdom of Denmark, and to himself.

Epitomizing his restless tragic suffering in life in contrast to his yearning for peaceful rest, Hamlet contemplates the similitude of sleep and death in his "To be, or not to be" soliloquy (III.i.56-88).² He expresses his longing for peace and rest as he likens the condition of "To die" with that of "to sleep," but he realizes that "To die" may not conclude his problems and provide the eternal rest so "Devoutly to be wished" (III.i.64). Unfulfilled obligations may disturb his rest in death the way disturbing conditions may prevent him from having healthful, restful sleep in life:

¹See Hardin Craig, "A Cutpurse of the Empire," A Tribute to George Coffin Taylor: Studies and Essays, Chiefly Elizabethan, by His Students and Friends, ed. by Arnold Williams ([Chapel Hill, North Carolina]: University of North Carolina Press, 1952), pp. 13-15. Craig says that the play is permeated with the idea of Hamlet's "responsibility as a prince and a divinely chosen heir to the throne," pp. 13-14.

²In its immediate context, this "To be, or not to be" soliloquy disallows the interpretation that Hamlet considers suicide. It reveals Hamlet's awareness of his princely obligations. See, for interpretations of this soliloquy, Bernard Grebanier, The Heart of Hamlet: The Play Shakespeare Wrote (New York: Thomas Y. Crowell Company, 1960), pp. 203-212; Muir, Shakespeare: Hamlet, pp. 34-35; David Gwilym James, The Dream of Learning: An Essay on "The Advancement of Learning," "Hamlet," and "King Lear" (Oxford: Clarendon Press, 1965), pp. 38-39; and Nicholas Brooke, Shakespeare's Early Tragedies (London: Methuen and Co., Ltd., 1968), pp. 193-197.

" . . . To die, to sleep--
 No more, and by a sleep to say we end
 The heartache and the thousand natural shocks
 That flesh is heir to. 'Tis a consummation
 Devoutly to be wished. To die, to sleep,
 To sleep--perchance to dream. Aye, there's
 the rub,
 For in that sleep of death what dreams may come
 When we have shuffled off this mortal coil
 Must give us pause. There's the respect
 That makes calamity of so long life.

(III.i.60-69)

Hamlet, in his soliloquy, makes a precise revelation of his particular and specific suffering in his conscious responsive awareness of his princely, even royal, obligation to set Denmark free from the incestuous usurper and murderer, Claudius, and of his dutiful respect to the "anointed" King even though that King is Claudius. Though he is impelled by consciousness of his princely duty, Hamlet is at the same time constrained by good reason from opposing Claudius; reproaching himself for not having been able to act, he asks whether he should endure his suffering or fight against the troubles that beset him though he would likely be killed in acting against them:

To be, or not to be--that is the question.
 Whether 'tis nobler in the mind to suffer
 The slings and arrows of outrageous fortune,
 Or to take arms against a sea of troubles
 And by opposing end them. . . .

(III.i.56-60)

Troubled in mind and spirit as he is, Hamlet would wish to seek peace in the "sleep" of life or of death in order to end the torment and outrage he has suffered. Yet just as sleep may be disturbed for the person who is troubled or filled with care, so too death may be disturbed for the person who dies without carrying out his duties in life.

Hamlet is aware of his own obligations and he cannot run away from his duty as the Prince to "scourge" and set right what ". . . is rotten in the state of Denmark" (I.iv.90) and his duty as a son to avenge his royal Father's death. Hamlet realizes that death might provide tormenting "dreams" and guarantee no peace and that any sufferer might rather remain living to bear "the whips and scorns of time" (III.i.70) than rush to death as a way to find relief from the troubles of his life. He must endure "The slings and arrows of outrageous fortune" (III.i.58) and must even wait patiently for the right moment to act as he must for his kingdom rather than merely rashly ". . . to take arms against a sea of troubles / And by opposing end them" (III.i.59-60). Hamlet has not been freed of his responsibilities and obligations for the kingdom that should have become his even though he does not have the power of sovereignty to act. He must continue to suffer and endure even

The oppressor's wrong, the proud man's contumely
 The pangs of despised love, the law's delay,
 The insolence of office and the spurns
 That patient merit of the unworthy takes,
 (III.i.71-74)

Hamlet himself has suffered the outrages that he specifies in his soliloquy. He feels himself "too much i' the sun" (I.ii.67) under everyone's scrutinizing eyes. The people in the Court--Claudius, Polonius, even Rosencrantz and Guildenstern--are more or less presumptuously and officiously trying to spy out the cause of his "melancholy."¹ Hamlet has

¹See Bradley, Shakespearean Tragedy, p. 337; Bradley discusses Hamlet's "melancholy" and his relation with his

been surrounded by courtiers who in their blunted moral sensibility have allowed Claudius to usurp the throne and to marry incestuously. He has been charged by his father's Ghost to restore the kingdom to an uncorrupted state, yet he cannot act against the King even though the King is the cause of the corruption of the kingdom. He is keenly aware that he could easily doom himself to a perturbed and tormented death. Now in his expectation of proving the truth of the Ghost's identity and being freed as well as impelled to act, Hamlet is perceptively responsive to implications and consequences of developing conditions and action. He reminds himself that action has to be carefully considered, censored, and restrained by cautious and resourcefully thought:

. . . . Who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscovered country from whose bourn
No traveler returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
(III.i.76-82)

schoolmates. See, also, John Erskine Hankins, The Character of Hamlet (New York: Books for Libraries Press, 1971, c1941), pp. 243-244; Hankins discusses Rosencrantz and Guildenstern's self-interest--they will "put advancement at court before loyalty to their friend." In the Renaissance, melancholy is considered to be either natural melancholy humour or unnatural melancholy adust; see Bright, A Treatise of Melancholie, pp. 110-111; Elyot, The Castell of Helth, pp. 66^r-69^v; Campbell, Shakespeare's Tragic Heroes, pp. 73-83, 141-143; John W[illiam] Draper, The "Hamlet" of Shakespeare's Audience (New York: Octagon Books, Inc., 1966, c1939), pp. 175-189; and Draper's The Humours & Shakespeare's Characters (New York: AMS Press, Inc., 1965, c1945), pp. 62-80. Campbell states that "Hamlet was not a man of natural melancholy humour" (p. 112), and Draper suggests that Hamlet's ". . . pent-up feelings have turned his natural sanguine self to the opposite extreme of melancholy" (p. 84).

To die would be no sure or proper solution of his problems for Hamlet.

The appearances and revelations of the Ghost of Old King Hamlet have provided evidence of how peace and rest may be disturbed after death. In his lifetime Old King Hamlet had established peace and order in his kingdom by having overcome Norway in single combat. Old King Hamlet has been esteemed by the Danes as their "valiant Hamlet" (I.i.84) and by Prince Hamlet as "So excellent a King" (I.ii.139), as an Hyperion (I.ii.140), and as so godlike that he was

A combination and a form indeed
Where every god did seem to set his seal
To give the world assurance of a man.
(III.iv.60-62)

It must have been during a time of natural and harmonious order and peace in his kingdom that Old King Hamlet, suspecting no danger, could, as the Ghost says, habitually venture to enjoy "... Sleeping within [his] orchard, / [His] custom always of the afternoon" (I.v.59-60). His unguarded sleep at the supposedly "secure hour" (I.v.61) provides the occasion for his usurper-brother Claudius to perform a most secret and vicious murder, disrupting the orderly peace and well-being of the whole State of Denmark. The Ghost of the Old Hamlet reveals his unblessed death and his loss of peace even in eternity:

Thus was I, sleeping, by a brother's hand
Of life, of crown, of Queen, at once dispatched--
Cut off even in the blossoms of my sin,
Unhousel'd, disappointed, unanel'd,
No reckoning made, but sent to my account
With all my imperfections on my head.
(I.v.74-79)

Claudius kills King Hamlet for his crown and Queen and puts his soul in danger of Hell's torments. Without the sacrament of extreme unction, Old King Hamlet's soul is condemned to the "sulphurous and tormenting flames" (I.v.3) of Hell, as the Ghost says,

Doomed for a certain term to walk the night
And for the day confined to fast in fires
Till the foul crimes done in my days of nature
Are burnt and purged away. . . .
(I.v.10-13)

Coming out of such a condition with such great need for peace and rest for his own soul and concern for the peace and rest of his kingdom, Old King Hamlet appears as a Ghost to bid Hamlet to "Revenge his foul and most unnatural murder" (I.v.25):

If thou hast nature in thee, bear it not.
Let not the royal bed of Denmark be
A couch for luxury and damned incest.
But, howsoever thou pursuest this act,
Taint not thy mind, nor let thy soul contrive
Against thy mother aught. Leave her to Heaven
And to those thorns that in her bosom lodge
To prick and sting her. . . .
(I.v.81-88)

The opening scene, with the Night Watch officers disturbed and apprehensively expecting the reappearance of what seems to be the Ghost of the recently deceased King Hamlet, manifests the unsettled and troubled condition of the State of Denmark. After Marcellus and Bernardo have seen the Ghost for two consecutive nights (I.i.33, 65-66), they have the scholar Horatio join the watch to speak to the Ghost in order to find out the reason for its appearance in its "warlike form" (I.i.47) to their nightly watch. Failing in his attempt to communicate with the Ghost, Horatio insists

that it ". . . is needful in [their] loves, fitting [their] duty" (I.i.173) that they should inform Hamlet of the Ghost. Those who see the Ghost, including Hamlet later, consider that its appearance is to indicate the corruption and potential trouble in the State of Denmark. Horatio's observation is "This bodes some strange eruption to our state" (I.i.69); Hamlet's reaction when he hears of it is "My father's spirit in arms! All is not well" (I.ii.55); Marcellus, after seeing the Ghost for the fourth time, declares that "Something is rotten in the state of Denmark" (I.iv.90). The spirit of the deceased king should be at rest in death's eternal sleep, but it returns to Elsinore with continuing full and urgent concern to warn those who have the true watch and care of the kingdom--not the crowned King Claudius, but the official Watch who must be alert to the approach or appearance of enemies to the kingdom and Prince Hamlet who has the right and obligation to be the lawful King of Denmark. The warlike appearance of the Ghost, frowning and in full armour, suggests that it comes with some purpose concerning the defence of the kingdom; Horatio observes:

Such was the very armor he had on
 When he the ambitious Norway combated.
 So frowned he once when, in an angry parle,
 He smote the sledded Polacks on the ice.
(I.i.60-63)

This unusual appearance of the Ghost functions in the drama to indicate Old King Hamlet's troubled unresting state in death and to waken the responsible Watch to an alert and responsive awareness of the corrupt and perilous state of the

kingdom. The appearance of the Ghost creates an apprehensive and restless atmosphere and foreshadows the conflicts of developing tragic action.

Claudius, himself, in his first official appearance as the new King, indirectly confirms the facts of corruption and peril to Denmark's peace and of his having won the support of the whole Court for his coronation and his incestuous marriage, reminding them:

. . . Nor have we herein barred
Your better wisdoms, which have freely gone
With this affair along. For all, our thanks.
(I.ii.14-16)

Empowered as he is with support of the Court, Claudius acts and speciously justifies his part as King before Hamlet who should himself be King. He admits that young Fortinbras of Norway threatens to use force to regain lands lost by his father to Denmark and puts in question the sovereignty of the royal Danish throne:

. . . Young Fortinbras,
Holding a weak supposal of our worth,
Or thinking by our late dear brother's death
Our state to be disjoint and out of frame,
Collegued with the dream of his advantage,
He hath not failed to pester us with message
Importing the surrender of those lands
Lost by his father, with all bonds of law,
To our most valiant brother. . . .
(I.ii.17-25)

Claudius argues, though speciously, a natural rightness of action in his marrying immediately after the funeral of his brother-King and as he does so he obscures or pushes aside humanly natural inclinations and dispositions. It is most unnatural that anyone should mix mirth and dirge--

With an auspicious and a dropping eye,
 With mirth in funeral and with dirge in marriage,
 In equal scale weighing delight and dole--
 (I.ii.11-13)

that anyone could relish "The funeral baked meats" served as the wedding feast (I.ii.180-181), anyone except those people whose moral sensibilities had been blunted, those who had been "seduced" and corrupted by Claudius,

. . . that incestuous, that adulterate beast,
 With witchcraft of his wit, with traitorous gifts--
 O wicked wit and gifts, that have the power
 So to seduce!--won to his shameful lust
 The will of my most seeming-virtuous Queen.
 (I.v.42-46)

Under such conditions funeral rites are not carried out dutifully and marriage cannot be sanctified or solemnized. The close happening of funeral and marriage is not natural, especially because Claudius himself has terminated the life of Old King Hamlet and thereby brought grief to Prince Hamlet and corruption to the kingdom. Claudius himself puts aside mourning and orders the celebration of his new crown and Queen. On the whole, the atmosphere created by the action of this scene suggests a moral and emotional insensitivity in the unrestrained celebration of Claudius' newly acquired sovereignty. In the condition of the kingdom in which he should be King, Prince Hamlet, with his greatly sensitive and perceptive nature cannot help but be melancholy-seeming: his father has died suddenly and unexpectedly; his mother has married his uncle hastily and incestuously; and he himself has not obtained the throne that should have been his. Because everything that happens in Denmark concerns

Hamlet personally and obligatorily, Hamlet is afflicted with sorrow, frustration, and uneasiness; he has no reason to participate in the celebration of the new King's "rouse." At his first appearance in the royal court, Claudius chides him for his melancholic mood and attire. Hamlet reproves Claudius:

[CLAUDIUS]. But now, my cousin Hamlet, and
 my son----
 HAML[ET]. [Aside] A little more than kin
 and less than kind.
 KING. How is it that the clouds still hang
 on you?
 HAML. No so, my lord. I am too much i' the
 sun.

(I.ii.64-67).

Hamlet resents it that there is no real official mourning and that he himself does not have enough time of peace and solemn rest to mourn his deceased father, King Hamlet, according to his inclination and duty, obliged as he is to be present among the unmourning crowd of Claudius and his mother's Court. Hamlet can only express his heartbreaking sorrow in his soliloquy:

Oh, that this too too solid flesh would melt,
 Thaw, and resolve itself into a dew!
 Or that the Everlasting had not fixed
 His canon 'gainst self-slaughter! Oh, God! God!
 How weary, stale, flat, and unprofitable
 Seem to me all the uses of this world!
 Fie on 't, ah, fie! 'Tis an unweeded garden,
 That grows to seed, things rank and gross in
 nature
 Possess it merely. That it should come to this!

(I.ii.129-137)

Hamlet is outraged by, yet filled with concern for this corrupted Court, the "unweeded garden" of Denmark, that has consented to the coronation of Claudius, the new King, and agreed to the incestuous marriage of Claudius and Gertrude.

He is surrounded by the crowd and "things rank and gross in nature"; but he feels powerless to uproot the weeds that have crowded out the healthy growth in the kingdom.¹ In the present situation with the power of the kingdom residing in Claudius the King, Hamlet seems unable to set right the corrupt and unlawful condition; he can only cry, "It is not, nor it cannot, come to good. / But break, my heart, for I must hold my tongue!" (I.ii.158-159). All his compulsion, will, and inclination to act as in his duty and obligation he feels he must are countered and restrained by his very powerlessness and moral compunction in the presence of the "anointed" King. He could most understandably wish that the condition that is his world and that he is a part of would not be the world that he cannot do anything about but be compellingly and responsively conscious of.² The very

¹Hankins says, "Hamlet's 'garden' is the world," Shakespeare's Derived Imagery, pp. 189-191. Grebanier associates the "unweeded garden" with Claudius and Gertrude's incestuous marriage; see Grebanier, The Heart of Hamlet, pp. 195-196.

²Some critics, e.g., Bradley and Bucknill, emphasize less Hamlet's princely obligation than his "religious obedience" or "religious awe" that stands between Prince Hamlet and suicide. See Bucknill, The Mad Folk of Shakespeare, pp. 56-57; and Bradley, Shakespearean Tragedy, p. 101. See, also, 闕節, 哈姆雷特的性格——紀念莎士比亞誕生四百週年, 民主評論, 第十五卷, 第十五期, 三五五—三五八頁。
[Kwen Jaeh, "The Character of Hamlet--In Commemoration of Shakespeare's Four Hundredth Birthday," Commentary of Democracy, XV, No. 15 (1964), 355-358.] Kwen Jaeh surveys major criticism since the Seventeenth Century on the role and temperament of Prince Hamlet and points out that Hamlet's princely identity has often been unnoticed. 「許多批評家把哈姆雷特描寫成軟綿綿的感傷派或陷入深思的哲學家, 完全忽略了他的王子身份。」 (p. 358).

nature of his response to the condition of the kingdom evidences that however much he could long for a state in which he would be completely oblivious of his condition, he longs even more to be able to act according to his compelling sense of what must be done in concern for the kingdom.

While Hamlet is thus involved in analyzing the cause of the "rank" condition of Denmark and of his unique dilemma because of that condition, Horatio comes to greet him and inform him about the appearance of his father's Ghost. Hamlet's immediate response is to try to determine the validity and purpose of the Ghost and he joins the Night Watch that very night. While they await the appearance of the Ghost, Hamlet and the Watch are annoyed by the noise of the new King's "rouse" from the Court with its brawling and drunken excessiveness, particularly because the "rouse" is evidence of the disruptive corruption engendered by Claudius (I.iv.7-38). Hamlet is surely aware that the main reason for the "rouse" is Claudius' sense of success in establishing without his challenge the fact (if not the right) of his kingship and marriage, in the presence of Hamlet and the Court.

Spurgeon points out that frequently Shakespeare uses disturbing noises to denote evil,¹ and presently, as Hamlet explains:

The King doth wake tonight and takes his rouse,
Keeps wassail, and the swaggering upspring reels.

¹See Spurgeon, Shakespeare's Imagery, p. 74. She does not refer to the particular conditions in Hamlet discussed here.

And as he drains his draughts of Rhenish down,
The kettledrum and trumpet thus bray out
The triumph of his pledge.

(I.iv.8-12)

Claudius in his "rouse" disturbs the peace and quiet of the night; and, actually, the celebration of his unlawful "triumph" evidences the disturbance of the whole kingdom at a time when Hamlet, Horatio, and the Watch are awaiting the reappearance of the Ghost of their deceased King. In expectation of some meaningful revelation pertaining to the kingdom itself, the group of the Night Watch are keenly and anxiously alert to the coming of the Ghost. In their particular and constant care for the well-being of the kingdom and their receptiveness to whatever revelation or instruction the Ghost may bring, they are in sharp contrast and opposition to the usurper-King Claudius and his Court carousing below. The Ghost of Old King Hamlet and the usurper-King Claudius show themselves contrastingly different in their concern for the well-being of the kingdom. Claudius' very kingship destroys the serenity and peace of the kingdom, and Old King Hamlet cannot rest in death until his kingdom is restored to peace and serenity.

Old King Hamlet appears to the Night Watch and reveals the truth of the manner of his death to Prince Hamlet. That he was killed in his sleep increases the grievousness of Claudius' sin of fratricide and regicide. While King Hamlet is asleep, unguarded, he is in a state of unawareness and cannot prepare himself or be prepared to die. The Ghost's revelation brings more sorrow and increases the grief in

Hamlet's already troubled mind and heart. Although Hamlet is truly disturbed and heavily burdened with a sense of grief and outrage and the obligation of revenge, he is not insane as some of the characters in the play--particularly Polonius, Ophelia, and Gertrude--presume that he is. Hamlet tells his loyal friends, Horatio and Marcellus, that he himself may put on an "antic disposition" (I.v.172), and he earnestly entreats his friends never to give out any indication of the cause or nature of his disposition.

Adding to Hamlet's grief and disillusionment, Ophelia, Hamlet's "most dear lady" (II.ii.123), is restrained from returning Hamlet's "tenderness" by her obedience to her father Polonius' command. With a mother who rushes to an incestuous marriage and a beloved lady who rejects his attentions abruptly and unreasonably, Hamlet bitterly cries, "Frailty, thy name is woman!" (I.ii.146), and doubts woman's faithfulness in general. To obtain rest and peace of mind is impossible for Hamlet; he manifests this when he goes dishevelled to Ophelia's "closet"

. . . with his doublet all unbraced,
No hat upon his head, his stockings fouled,
Ungartered and down-gyved to his ankle,
Pale as his shirt, his knees knocking each other,
(II.i.78-81)

His appearance surprises and bewilders Ophelia. Hamlet may well have been lying down before he went to Ophelia, yet he must surely have been unable to sleep; in fact, dressed as he is, he surely had not retired or prepared to rest or sleep but must have been restlessly preoccupied with problems that beset him--it is certain that one of the problems

troubling him was Ophelia's refusal to see him. His appearance in her chamber evidences this. As Ophelia obediently reports to Polonius Hamlet's demeanour and action before her, she discloses, actually, that Hamlet came to her to arrive at some sense of the truth about her conduct. It seems that Hamlet would look deeply into Ophelia's very being, would reach to the very inmost heart or essential nature of her to know what she has become:

He took me by the wrist and held me hard.
Then goes he to the length of all his arm,
And with his other hand thus o'er his brow,
He falls to such perusal of my face
As he would draw it. Long stayed he so.
At last, a little shaking of mine arm,
And thrice his head thus waving up and down,
He raised a sigh so piteous and profound
As it did seem to shatter all his bulk
And end his being. . . .

(II.i.87-96)

Polonius interprets this action as evidence of madness. Much more likely is that Hamlet, like Constance in King John, is ". . . not mad, but [greatly] sensible of grief" (Jn., III.iv.53).¹ Hamlet's carelessness of dress at this

¹Most critics consider this scene as evidence of Hamlet's madness; the text, however, disallows such an interpretation. Bucknill, The Mad Folk of Shakespeare, pp. 65-67--Bucknill thinks Hamlet's conduct here is "the sad pantomime of separation, love's mute farewell," p. 65. Bradley, Shakespearean Tragedy, pp. 131-132--Bradley says, "[Hamlet's] main object in the visit appears to have been to convince others, through [Ophelia], that his insanity was . . . due . . . to this disappointment, and so to allay the suspicions of the King" (p. 131). Knight, The Wheel of Fire, pp. 20-22--Knight considers that "Polonius sees the truth. 'This is the very ecstasy [madness] of love,'" p. 21. J[ohn] Dover Wilson, What Happens in "Hamlet" (New York: Cambridge University Press, 1936), pp. 109-112--Wilson says of this scene: "The lines describe the after-effects of some terrible dream or overpowering delirium, such as was known to attack melancholic subjects; and . . . show us that the mental instability obvious in the cellarage scene, so far

moment may reveal his overwhelming grief and heavily burdened mind. Ophelia speaks of the "hellish figure" of Hamlet's appearance:

And with a look so piteous in purport
As if he had been loosèd out of Hell
To speak of horrors, he comes before me.
(II.1.82-84)

This image of Hamlet recalls the Ghost's appearance, and the similarity of the awful appearances of the Ghost and Hamlet enhances the impression of the suffering which Hamlet undergoes. Just as Old King Hamlet is "doomed" to suffer a while after death without peace or rest (I.v.10-13), so Hamlet in the condition of his world suffers mental torments in life because of his unfulfilled obligations to the kingdom and the compelling yet uncertainly established revelations and commands of the Ghost. In his dilemma, Hamlet is kept from recuperative sleep or leisurely rest. His sensitive nature and impatient reactions--taking the guise of reading a book to avoid people's bothering him and preventing his trying to think of something to solve his problems or putting on an "antic disposition" to taunt Polonius, Rosencrantz, Guildenstern, and others--are manifestations of Hamlet's tormented restlessness in his "hell-like" sufferings.

However, Hamlet's eagerness in welcoming the Players and his enthusiasm in narrating and anticipating some of the

from being temporary, has grown more intense meanwhile," p. 111. George Lyman Kittredge, ed., Hamlet (Boston: Ginn and Co., 1939), p. 178--Kittredge considers that Hamlet deliberately plans to renounce Ophelia.

tragic passages with the Players may in part reveal his seeking relief from his sorrow as well as his having a general interest in plays. As he is moved by the passionate speech of the tragedy of Old King Priam and the killer Pyrrhus by the player, he criticizes his own inaction:

Oh, what a rogue and peasant slave am I!
 Is it not monstrous that this player here,
 But in a fiction, in a dream of passion,
 Could force his soul so to his own conceit

 What's Hecuba to him or he to Hecuba,
 That he should weep for her? What would he do
 Had he the motive and the cue for passion
 That I have?
 Yet I,
 A dull and muddy-mettled rascal, peak,
 Like John-a-dreams, unpregnant of my cause,
 And can say nothing--

 That I, the son of a dear father murdered,
 Prompted to my revenge by Heaven and Hell,
 Must, like a whore, unpack my heart with words
 And fall a-cursing like a very drab,
 A scullion!

(II.ii.576-616)

Hamlet condemns himself for being like a "dull" "John-a-dreams" in perception and responsive awareness, yet all his sensitive and perceptive faculties are quickened in their heightened receptivity. He can hardly bear the sense of his unfulfilled vengeance, but neither can he challenge the crowned King without clear evidence of crime. Hamlet unjustly reproaches himself for being like "an ass," "like a whore," or like "A scullion." He forces himself to be prudent in his action, but he has the impulse, the inclination, and the will to take any rightful action. As the Prince, he cannot rashly endanger his life and lose forever whatever opportunity he may find or make to set the kingdom

right; as the Prince and as a private individual, he cannot work his revenge without an obviously justified cause. Now, with most quick and incisive thought, he perceives that the Players may provide a way to verify the Ghost's charge of murder and establish Claudius' guilt or innocence:

. . . . I'll have grounds
More relative than this. The play's the thing
Wherein I'll catch the conscience of the King.
(II.ii.632-634)

In the play that Hamlet asks the Players to perform, The Murder of Gonzago, Hamlet inserts an episode about the manner of the murder of the Older King Hamlet according to the Ghost's revelation. Hamlet calls his version The Mousetrap, and the Players perform according to his directions. At the moment when the Player-Murderer talks about the poisoning of the sleeping Player-King, Claudius stands up and interrupts the performance.¹ Claudius calls for "lights" (III.ii.280) to help him find a way to get away

¹When Claudius reacts thus to The Mousetrap, it is not the first time that he reveals his guilt: Before Hamlet's "To be, or not to be" soliloquy, Claudius reveals his guilty conscience when Polonius instructs Ophelia to pretend (III.i.47-49) and Claudius says in an aside: "How smart a lash that speech doth give my conscience!" (III.i.50); also, at Claudius' first appearance (I.ii), in his ceremonious speech, he indicates signs of a guilty conscience by his reference to the Court's consent to his marriage with his just deceased brother's wife. See Grebanier, The Heart of Hamlet, pp. 227-231; Grebanier discusses Claudius' response to The Mousetrap and refers to W. W. Greg's comment on "a critical Mousetrap," pp. 227-228--Greg considers that "the Ghost's story was not a message from the other world but a 'figment of Hamlet's brain,'" and that Claudius is exonerated "as a murderer," a conclusion quite clearly not allowed by the text itself.

from the image of his crime which he sees played out before him. Twice in the play the murder of the King is committed while the King is asleep: in the Ghost's revelation and here in the play within the play. Certainly, Hamlet's insertion is intended to validate the revelation of the Ghost and to ". . . catch the conscience of the King": to this end Hamlet has details of the two murders identical. Hamlet, with his particular emphasis on the victims' sense of security in their sleep, makes the crime of fratricide and regicide more heinous. He presents the murderer taking advantage of his victim's unawareness while asleep, poisoning the unguarded King, and sending his unprepared soul to purgatory.

After Claudius clearly reveals his guilt, Hamlet is so excited that he rhapsodically sings in rhyme;

"Why, let the stricken deer go weep,
The hart ungalled play,
For some must watch while some must sleep.
Thus runs the world away."

(III.ii.282-285)

This piece of verse carries the image of "trapping" of the play The Mousetrap to the image of hunting and links it to the image of the wounded deer--in this case, Claudius may be the stricken game of Hamlet's "hunting." Meanwhile, Hamlet's song focuses on the significance of the sleeping King who is murdered unguarded, "For some must watch while some must sleep." For Hamlet, there is no time for peace; he has to be awake and on the alert for the sake of security for himself and his kingdom.

The validation of the Ghost's charge of murder against Claudius releases Hamlet from the constraint that has prevented action until now. Hamlet's reaction to Rosen-
crantz and Guildenstern reveals his intense anger and outrage; when they intend presumptuously to sound him out to learn why his play has enraged Claudius, Hamlet replies contemptuously that the King may be "distempered" "With drink" (III.ii.312-313), and that it is a ". . . wonderful son that can so astonish a mother!" (III.ii.340-341). Hamlet retains his alertness even in his great excitement, and he uses the image of a recorder to teach his summoners a lesson:

. . . do you think I am easier to be played on
than a pipe? Call me what instrument you will,
though you can fret me, you cannot play upon
me. . . .

(III.ii.387-389)

Moreover, Hamlet disdainfully ridicules Polonius as he allows him to make a fool of himself by repeating that a piece of cloud is like a camel, like a weasel, and like a whale, all at the same moment (III.ii.393-399). Though some of the people in the Court who serve Claudius try to "fool" Hamlet "to the top of [his] bent" (III.ii.401), Hamlet never loses in any confrontation with any of them. These battles have kept Hamlet on guard and kept him from rest; now, with doubts of the guilt of Claudius removed, Hamlet feels free to act and his inclination is to proceed immediately against Claudius. He must, however, go to his Mother:

'Tis now the very witching time of night,
When churchyards yawn and Hell itself breathes out .

Contagion to this world. Now could I drink
 hot blood,
 And do such bitter business as the day
 Would quake to look on. Soft! Now to my
 mother.

O heart, lose not thy nature, let not ever
 The soul of Nero enter this firm bosom.

Let me be cruel, not unnatural.

I will speak daggers to her, but use none.

My tongue and soul in this be hypocrites,

How in my words soever she be shent,

To give them seals never, my soul, consent!

(III.ii.406-417)

It is now night again, and instead of going to rest, Hamlet is at such a peak of excitement that, as he says, he is almost ready to partake of any "bitter business," even to "drink hot blood." His language reveals the kind of action he feels inclined to: all sense of peace and rest is dismissed; the evil or devilish images of witching, of graveyard, and of Hellish breath transmit the sentiment of horror and indignation in Hamlet's heart. He goes to "speak daggers" to his Mother's ears, aware that he must restrain himself and reserve judgement against her even though he is impelled toward violent speech and action.

Nevertheless, Hamlet strives to maintain his reason even when he is in a state of great emotional intensity. When he finds Claudius kneeling at the altar, apparently with stricken conscience, Hamlet restrains himself from killing the King. Though Claudius cannot repent even at the altar because his "stubborn knees" and "heart with strings of steel" (III.iii.70) keep him from salvation and he can only say regretfully, "Oh, my offense is rank, it smells to Heaven" (III.iii.36), at least his kneeling gesture has

suggested a pious action and Hamlet cannot know that Claudius is not in a state of grace. Hamlet has good reason to think that he should not kill the King while he is praying:

. . . That would be scanned:
A villain kills my father, and for that
I, his sole son, do this same villain send
To Heaven.

(III.iii.75-78)

Hamlet believes he has to wait until the villain King is in an act of crime or sin to kill him, for "That has no relish of salvation in 't--" (III.iii.92); he has to be sure to send Claudius straight to Hell, or he cannot successfully avenge his father's "perturbèd spirit" which is suffering in purgatory.

No sooner has Hamlet withheld his sword from killing the King at the altar than he commits "a rash and bloody deed" (III.iv.27) of killing the intruding Polonius, whom he mistakes for the King in Gertrude's chamber. Hamlet so bitterly upbraids his Mother that she is frightened and calls for help. Polonius is eavesdropping behind the arras in the Queen's room, and, interferring as he is, he joins the Queen in crying out for help. And doing so, he reveals his eavesdropping position and Hamlet thrusts his sword through the body hidden behind the arras. Hamlet thinks he has killed the King (III.iv.32), and with reason, for ordinarily no one but the King should be in the Queen's chamber. Hamlet acts with quick and incisive awareness of possibilities and consequences as he kills Polonius, but if he had only stopped to consider who could be behind the arras and remember that he

had just seen the King in the chapel, he would know it had to be someone other than Claudius behind the arras. Hamlet frightens Gertrude with his offensive taunting and his rash killing of Polonius. She thinks he is mad when he sees and talks to the Ghost that appears ". . . to whet [Hamlet's] almost blunted purpose" (III.iv.111) and she sees nothing for him to address. It is with fearful but sorrowful maternal concern that Gertrude speaks tenderly and piteously to Hamlet:

Alas, how is 't with you
That you do bend your eye on vacancy
And with the incorporal air do hold discourse?
Forth at your eyes your spirits wildly peep,
And as the sleeping soldiers in the alarm,
Your bedded hairs, like life in excrements,
Start up and stand an end. O gentle son,
Upon the heat and flame of thy distemper
Sprinkle cool patience. Whereon do you look?
(III.iv.116-124)

Gertrude compares the startled Hamlet to "the sleeping soldiers [roused] in the alarm," and the description fits the present dramatic situation. Hamlet is startled but heightenedly alert and aware when the Ghost reappears to him. Hamlet has been condemning his Mother's wrong and asserting his own right to kill the spy. The Ghost reproaches him for almost having blunted his real purpose, as he had warned Hamlet not to taint his mind nor to let his soul contrive against his Mother, but to leave her to the judgement of Heaven (I.v.81-88). Now Hamlet forgets the Ghost's warning, goes too far in his charges to Gertrude, and endangers himself and his cause by killing Polonius.

The Ghost's visitation¹ reveals that Old King Hamlet is still the "perturbèd spirit," unresting in his concern for his kingdom; it certainly awakens Hamlet from his wrathful preoccupation with his Mother's corrupt relationship with Claudius. Obediently Hamlet calms himself and earnestly tries to persuade his Mother to repent her sin of incest (III.iv.149-170).² Hamlet reaffirms his mental health by telling his Mother that his ". . . pulse, as [hers], doth temperately keep time, / And makes as healthful music. It is not madness" (III.iv.140-141). The Elizabethan audience would have no doubt of Hamlet's sanity;³ according to Renaissance medical knowledge, physical health and mental health were closely related;⁴ Bright, for example, discusses "How

¹Grebanier, in The Heart of Hamlet, pp. 231-235, discusses the reason for the Ghost's visitation and its effect upon Hamlet and Gertrude.

²Hankins, in Shakespeare's Derived Imagery, refers to the classical and Renaissance idea that Hamlet uses to persuade his Mother to avoid evil passion for Claudius: "As repetition of a vice may dull one's perception of its evil quality, so repeated avoidance of evil acts may weaken one's natural disposition toward them" (pp. 104-105).

³Draper, The Humors & Shakespeare's Characters, p. 77.

⁴See, e.g., Elyot, The Castell of Helth; Bulleyn, Bulleins Bulwarke of Defēce; Iohn Iones, The Bathes of Bathes Ayde: Wonderfull and most excellent, agaynst very many Sicknesses, approued by authoritie, confirmed by reason, and dayly tryed by experience: vvith the antiquitie, commoditie, propertie, knowvledge, vse, aphorismes, diet, medicine, and other thinges therto be considered and obserued. Compendiously compiled by Iohn Iones Phisition [In the STC microfilm, this work is listed as a part of the incomplete collection of Iohn Iones's works: A Briefe, excellent, and Profitable discourse, of the naturall beginning of all growing and liuing things, heate, generation, effects of the spirits, gouernment, vse and abuse of phisicke, preservation, Ac. . . . Herevnto is anexed . . . in 4 parts.] (London, 1572-1574; STC No. 14725, Film 420); and Bright, A Treatise of Melancholie.

melancholy altereth the qualities of the bodie" and "How melancholy altereth those actions which rise out of the brain."¹ Burton, though, in his treatise states that the pulse is not always a "respected" method for the Renaissance physicians to diagnose the sickness of melancholy;² Elyot, however, notes the differences of the normal pulse in the four humours: sanguine, "Pulse great and full"; phlegmatic, "Pulse slowe and lyttell"; choleric, "Pulse swift and strong"; melancholic, "Pulse littell."³ Hamlet has full tragic awareness of what he has done and what he must do when he bids good-night to his Mother and promises to pray for her:

. . . Once more, good night.
And when you are desirous to be blest,
I'll blessing beg of you. For this same lord,
[Pointing to POLONIUS]
I do repent; but Heaven hath pleased it so,
To punish me with this, and this with me,
That I must be their scourge and minister.
(III.iv.170-175)

He is the "scourge and minister," the agent of Heaven who while afflicted himself must purge the kingdom of wrongdoers and corruption and provide for the well-being of his people; all that he suffers in restlessness and that he is obliged to perform is depicted as experience-meaning of the greatest magnitude.

In the structure of the play, the speed of the last two acts seems much faster than that of the first acts, and

¹ Bright, A Treatise of Melancholie, pp. 125-130.

² Burton, The Anatomy of Melancholy, p. 251.

³ Elyot, The Castell of Helth, pp. 2^r-3^r.

dramatic action takes place precipitously. Hamlet is never seen idly or quietly at rest. Instead, he has to be constantly in ruminative thought and in verbal fights against the King and the courtiers and later in physical combat against Laertes. On the route leaving Denmark for England, where Claudius has long determined to send Hamlet (III.i.177; IV.iii.48) to have him killed (IV.iii.66), Hamlet and his jailer-companions, Rosencrantz and Guildenstern, come across Fortinbras leading his two thousand men to fight for "a little patch of ground" against Poland (IV.iv.18). Hamlet is impressed by Fortinbras' action of honour and determination. This encounter excites Hamlet to pledge:

. . . . Oh, from this time forth,
My thoughts be bloody or be nothing worth!
(IV.iv.65-66)

Though sleep for Hamlet is impossible, he reproaches himself for doing no more than "sleep and feed" like a beast when he should be avenging his Father's murder and setting his kingdom right:

. . . . What is a man
If his chief good and market of his time
Be but to sleep and feed? A beast, no more.
Sure, He that made us with such large discourse,
Looking before and after, gave us not
That capability and godlike reason
To fust in us unused. Now whether it be
Bestial oblivion, or some craven scruple
Of thinking too precisely on the event--
A thought which, quartered, hath but one part wisdom
And ever three parts coward--I do not know
Why yet I live to say "This thing's to do,"
Sith I have cause, and will, and strength, and means
To do 't. . . .

(IV.iv.33-46)¹

¹Hankins considers that in this speech "Hamlet is not accusing himself of reasoning too much but of reasoning

Laurentius notes man's great and distinguishing faculty:

. . . there is not any other part of the body besides the braine, which can truly be called noble and soueraigne, Mankinde differeth not from beasts in any thing but reason:¹

Hamlet, however, has never lost sight of his obligations in "Bestial oblivion" (IV.iv.40) nor let "Excitements of [his] reason and [his] blood," "sleep" (IV.iv.58-59); his self-abuse emphasizes his inner suffering and compelling sense of responsibility.² When he is sent to England by Claudius, Hamlet may well think that Claudius suspects that he knows about the murder and resents his usurpation of the throne. Time seems to be ripe for Hamlet to encounter Claudius; therefore, Hamlet urges himself to take action.

During the sea voyage to England, Hamlet loses no time taking, in fact, making, the first opportunity to come back to Denmark. He reveals his restlessness as he narrates

ineffectively." See The Character of Hamlet, p. 58. Hankins makes use of the Nicomachean Ethics III.vii.12, especially the "mean," to prove that Hamlet is of true courage with sound reason and good judgement, n. 1, p. 77.

¹Laurentius, A Discovrse of the Preservation of the Sight, p. 6.

²In their discussion of Hamlet's self-condemnation, many critics think that the character's temperament and "humour" and the concept of "honour" are the dramatist's main concerns; e.g., Bradley uses this speech to support his idea of "Hamlet's melancholy"; when Hamlet abuses himself of "Bestial oblivion" or "dullness," for Bradley, his speech signifies the disease of apathy, or "lethargy"--see Shakespearean Tragedy, pp. 107-108. Knight emphasizes the concept of honour; see The Wheel of Fire, p. 317, and The Imperial Theme, pp. 111-112. Hankins considers the soliloquy a revelation of Hamlet's feeling ". . . that he has not acted as a man of honor should"--see The Character of Hamlet, p. 61. For an explanation of lethargy, see above, pp. 13-14, and Barrough, The Methode of Phisicke, pp. 19-20.

his self-rescue to his friend, Horatio, that even in the tiring journey he was watchfully unsleeping, "Methought I lay / Worse than the mutines in the bilboes" (V.ii.5-6). Yet his sleeplessness was beneficial to his cause on this occasion. The first night at sea, Hamlet was sleepless and went to search the room where Rosencrantz and Guildenstern were sleeping. Hamlet praises his own "rashness" (V.ii.7) and negligence of "manners" (V.ii.17), for he found the "commission" (V.ii.18) which Claudius was sending to England demanding that Hamlet's ". . . head should be struck off" (V.ii.25). It is noteworthy that Hamlet took advantage of the unawareness and unwatchfulness of Rosencrantz and Guildenstern during their sleep to find out Claudius' evil designs. This action helps to create the impression that Hamlet never sleeps but is awake and alert at all times; it also proves how different is the sense of responsibility of Hamlet from that of his jailer-like companions. Rosencrantz and Guildenstern were sent to guard and deliver Hamlet to England even though they may not have known that they were supposed to deliver him to his death;¹ they should not have indulged in such sound slumber that Hamlet was able to take and change the royal commission they had in their possession. On the following day, the second day of the sea trip (IV.vi.15), the sea battle took place between Hamlet's ship and some

¹Claudius expresses in soliloquy (IV.iii.60-70) that he intends to have England get rid of Hamlet for him; he undoubtedly would not wish to reveal his plot to Rosencrantz and Guildenstern. They, unaware of the changed commission, continue the journey to England and meet their death.

pirates, and Hamlet alone jumped into the pirates' ship and managed his safe return to Elsinore.¹

Hamlet's return to Denmark as if from the dead can be compared to Old King Hamlet's Ghost's return to Elsinore. The Ghost is a restless soul compelled to return to Denmark because he is concerned for Denmark and because he suffers in purgatory on account of the undisclosed murder and his unsanctified death; Prince Hamlet threatens Claudius with his "naked" and "sudden and more strange return" (IV.vii.44-48). His letter to Claudius suggests that he comes home not in peace but prepared to confront Claudius to avenge his Father's death--to expose Claudius' guilt and to mete out proper punishment. Hamlet's escape from going to his death in England does not lead him to peace and rest directly, but to engagement in physical combat. After he lands in Denmark, he and Horatio come upon Ophelia's funeral during which Hamlet cannot hold his repressed emotion and affection for Ophelia any longer:

[Advancing] What is he whose grief
Bears such an emphasis? Whose phrase of sorrow
Conjures the wandering stars and makes them stand
Like wonder-wounded hearers? This is I,
Hamlet the Dane. [Leaps into the grave.]²
(V.i.277-281)

¹Hamlet relates the events of his journey and justifies his change of the King's commission to England as self-defence so that Rosencrantz and Guildenstern, rather than he, will be executed by England. Throughout his story there sounds his sense of compulsion to get back to Denmark to be about the business which the Ghost has given to his care.

²Knight, The Imperial Theme, p. 118, states that Hamlet's "challenging presence" at Ophelia's grave is to assert his "right" to confront Laertes; Hankins, The Character of Hamlet, p. 77, thinks that Hamlet "comes forward only to

As Laertes grabs at Hamlet's throat, the Prince warns him:

I prithee, take thy fingers from my throat,
For though I am not splenitive and rash,
Yet have I in me something dangerous,
Which let thy wisdom fear. Hold off thy hand.
(V.i.283-286)

Here in a surge of intense and compelling emotion that some critics explain as caused by Hamlet's temperament or humour,¹ Hamlet asserts his princely right and nature and his indignation which may cause him to harm Laertes if Laertes does any insolent action to him. Hamlet calls himself "the Dane," the true and sole royal Dane, and claims that his love for Ophelia is peerless:

I loved Ophelia. Forty thousand brothers
Could not, with all their quantity of love,
Make up my sum. What wilt thou do for her?
(V.i.292-294)

Quickly and compellingly responsive to the situation, Hamlet challenges Laertes to show what he as a brother can do for Ophelia while he, Prince Hamlet, will readily fight "upon this theme" of his love for Ophelia (V.i.289).

This graveyard confrontation shows Hamlet not a procrastinator, but someone quickly sensitive and perceptive of things about him. This encounter between Hamlet and Laertes

deny the 'wicked deed' attributed to him and to assert his own love for Ophelia." See, also, Harley Granville-Barker, Prefaces to Shakespeare (2 vols., Princeton, New Jersey: Princeton University Press, 1946), I, 138-139; Granville-Barker considers this speech a "prerogatively royal" "assertion" of Hamlet's identity as "the Dane."

¹Critics, e.g., Campbell and Draper, put major emphasis on the meaning and importance of Renaissance humours and temperaments. See Campbell, Shakespeare's Tragic Heroes, pp. 51-92; and Draper, The Humors & Shakespeare's Characters, pp. 65-86.

in the grave leads to the final duel which furthers the conspiracy of Claudius and Laertes to murder Hamlet with envenomed rapier and poisoned drink. In this episode Laertes obtains the excuse for challenging Hamlet to a duel; Hamlet reveals his wish to act and shows no inclination or intention to avoid the duel. Horatio warns Hamlet that Laertes is an excellent fencer, but Hamlet assures Horatio that he is ready and will win over Laertes:

. . . Since he [Laertes] went into France I have been in continual practice, I shall win at the odds. But thou wouldst not think how ill all's here about my heart--but it is no matter.

(V.ii.220-223)

There are two significant points revealed in this speech. First, Hamlet has been practicing fencing since Laertes went to France. If the time of Laertes' going to France refers to the time of Act I, Scene ii, when Laertes asks Claudius' permission to go back to France after Laertes fulfills his "duty" to attend the royal ceremonies at Elsinore,¹ it has been at least two months,² and all this while Hamlet has not had peace of mind. He may have used the practice of fencing as a kind of physical release--even if unconsciously--of his

¹It is not clear whether Laertes was present at Old King Hamlet's funeral; there is evidence that he was present at Claudius' coronation (I.ii.53).

²Time in Hamlet is manipulated for dramatic effect; the time between Old King Hamlet's death and Laertes' asking to return to France is about two months (I.ii.138), and between King Hamlet's death and the play, The Mousetrap, it is four months (III.ii.136). The general blurring of the passing of time in the two months after Hamlet's meeting his Father's Ghost creates the effect of more rapid action and disallows a sense of procrastination or delay on the part of Hamlet.

intense mental burden and suffering. Secondly, in this passage Hamlet feels an uneasiness of heart; it may be his physical weakness or his intuitive sensing of the fatal outcome of the duel. As a noble Prince, Hamlet has mastered the art of fencing and is ready to accept and win any challenge.¹ The practice of fencing might be taken as a physical exercise, since the prevailing doctrine of health care of the Renaissance time indicates: "A great part of the preseruatiō of the health of mans body doth consist in due exercise and rest."² Hamlet is ready to take action and is willing to accept whatever is to come, even though this duel might not be the best chance to fulfill his duty to rid the royal throne of Claudius:

. . . If it be now, 'tis not to come; if it be not to come, it will be now; if it be not now, yet it will come. The readiness is all. Since no man has aught of what he leaves, what is 't to leave betimes? Let be.

(V.ii.231-235)

It is because of his noble character that, before the fencing, Hamlet offers his brotherly love to Laertes, and that he engages himself in the fencing match without any suspicion of Laertes' dishonesty.³ After the first hit of Hamlet touches

¹For the training of a noble gentleman, see, for example, G[ervase] M[arkham], The Gentlemans Academie. Or, The Booke of S. Albans: Containing three most exact and excellent Bookes: the first of Hawking, the second of all the proper termes of Hunting, and the last of Armorie: all compiled by Iuliana Barnes, in the yere from the incarnation of Christ 1486. And now reduced into a better Method, by G. M. (London, 1595; STC No. 3314, Film 282), p. 47^r et passim.

²Valentinus, Enchiridion Medicum, p. 35.

³See Granville-Barker, Prefaces to Shakespeare, I, 147-155; see, also, Grebanier, The Heart of Hamlet, pp. 240-

Laertes, Claudius offers the poisoned drink to Hamlet under the pretext of honouring the Prince; but Hamlet sets the cup aside. After Hamlet's second hit, Gertrude reveals motherly tenderness and offers her handkerchief to wipe Hamlet's face. With motherly pride in her son's triumph, Gertrude pays a queenly homage by drinking in honour of her son Hamlet:

[QUEEN]. The Queen carouses to thy fortune,
Hamlet.

HAML[ET]. Good madam!

KING. Gertrude, do not drink.

QUEEN. I will, my lord, I pray you pardon me.

[She drinks.]

KING. [Aside] It is the poisoned cup, it is too late.

HAML. I dare not drink yet, madam--by and by.

QUEEN. Come, let me wipe thy face.

(V.ii.300-305)

In this short passage there are quick actions and complicated emotions. Though his Mother-Queen blesses and honours him by drinking for his fortune, Hamlet remains unresponsive to her proffer and refuses to drink while he is engaged in the fencing. The King is anxious, for his poisoned cup falls into his Queen's hand. The Queen is so much preoccupied in her attention to her son that she ignores possible implications in the King's warning about the drink. Furthermore, Hamlet urges Laertes to fight with his best skill:

I pray you pass with your best violence,
I am afeard you make a wanton of me.

(V.ii.309-310)

In the stage direction

244. Both critics give excellent analyses of how the fencing match should be staged according to the meaning of the play.

[LAERTES wounds HAMLET; then, in scuffling, they
change rapiers, and HAMLET wounds LAERTES.]
 (V.ii.313)

it is revealed that both Hamlet and Laertes are "incensed" and provoked to fight in earnest and each wounds the other. Up to this moment, Hamlet has not been aware of the pointed and poisoned rapier and he urges Laertes to "come, again" (V.ii.314). Action develops precipitously to the catastrophe in the play: the Queen faints; both fencers are fatally wounded; Laertes repeats, "I am justly killed with mine own treachery" (V.ii.318); Hamlet shows concern for his Mother, "How does the Queen?" (V.ii.319); Claudius tries to hide his crime and replies deceptively, "She swoonds to see them bleed" (V.ii.319). But the dying Gertrude utters the truth:

No, no, the drink, the drink!--O my dear Hamlet--
 The drink, the drink! I am poisoned. [Dies.]
 (V.ii.320-321)

Immediately, Hamlet ignores his wound and takes charge and commands justice:

Oh, villainy! Ho! Let the door be locked.
 Treachery! Seek it out.
 (V.ii.322-323)

Dying, Laertes with his guilty conscience reveals the truth to Hamlet and the whole Court that both he and Hamlet have been wounded fatally by the "unbated and envenomed" rapier and that the King has put poison in the drink. Knowing then that he is dying, Hamlet acts at once to carry out the Ghost's injunctions, fully and properly: he stabs Claudius with the poisoned rapier and exposes Claudius' crimes before he forces him to take the remaining poisoned drink:

Here, thou incestuous, murderous, damnèd Dane,
 Drink off this potion. Is thy union here?
 Follow my mother.

(V.ii.336-338)

Though Laertes has been a rival to Hamlet in the fencing, he asserts that Claudius' death is just: "He is justly served. / It is a poison tempered by himself" (V.ii.338-339).¹ At last, Hamlet cleanses the State of Denmark and removes the "vicious mole" (I.iv.24), the "villain" (I.v.106, 108), the "cutpurse of the empire and the rule" (III.iv.99), the "incestuous, murderous, damnèd Dane" (V.ii.336) from the throne of Elsinore;² he fulfills his duty as a son by avenging his Father's murder and providing peace for his Father's restless spirit. Although Hamlet himself cannot rule and serve his kingdom, he has been a responsible royal prince and he gives his last voice to elect Fortinbras:³

But I do prophesy the election lights
 On Fortinbras. He has my dying voice.
 So tell him, with the occurrents, more and less,
 Which have solicited. The rest is silence. [Dies.]
 (V.ii.366-369)

¹See Knight, The Imperial Theme, p. 124. Knight remarks that the duel is indecisive: "Each side wins and loses. 'The King's to blame' (V.ii.331)," and Hamlet has "flights of angels" to sing him to "rest" such as his Father's spirit had not found.

²Ibid., pp. 122-123. Knight points out that in the "poetic drama" life and death are both beyond "good" and "evil." Yet Claudius, the original evil of the "internal sore of the State of Denmark," is all but "unforgivable."

³Grebanier notes that after Hamlet's death ". . . the well-balanced Horatio and the courageous Fortinbras carry on," The Heart of Hamlet, p. 52; Grebanier does not comment on any election of Fortinbras. Knight, The Wheel of Fire, p. 323, considers that the last scene is "the formal conclusion" to have ". . . Hamlet on the throne, prince now among the dead; the new life in Fortinbras, military and young; and between, as mediator, Horatio."

Fortinbras' military ability (IV.iv), his "rights of memory in this kingdom" (V.ii.400), and Hamlet's supporting voice assure that Fortinbras will be a proper and rightful King for Denmark. Thus, Hamlet provides his kingdom the promise of a peaceful and orderly state.

Although Hamlet has encountered immeasurable difficulties and undergone agonizing restlessness of conscience as he has to ". . . hold [his] tongue" and ". . . break [his] heart" in order to contend with the corrupted Court while waiting for the right moment to expose and punish the guilty Claudius, he has fulfilled all his obligations and is freed at last from that restlessness. His kingdom has been set aright and restored to peace, his Father's "perturbèd spirit" avenged, and he himself pardoned and blessed by exchange of forgiveness with Laertes before death. He can proclaim future peace for the survivors, and for himself "The rest is silence" (V.ii.369): he can and will have the last peaceful sleep--with "flights of angels" to ". . . sing [him] to [his] rest!"

CHAPTER III

OTHELLO--THE LOSS OF "SWEET SLEEP"

Shakespeare's use of sleep in Othello helps to make clear the cause and development of Othello's tragic experience. Natural undisturbed sleep is recuperative and conducive to man's general health and well-being. It may manifest a state of peace, content, harmony--a state of general emotional and mental health. While Othello feels his soul possessed of "content so absolute" in his harmonious union with Desdemona, Iago stands by, secretively determined to disrupt their state of bliss. Iago is a sleep-murderer and peace-destroyer who has a fiendlike pride and pleasure in his success in disturbing Othello's "sweet sleep"¹--the state, figuratively and literally, of Othello's serene and blessed life and love:

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

(III.iii.330-333)²

¹See Hankins, Shakespeare's Derived Imagery, p. 119. Hankins points out that "sweet sleep" is one of the Biblical allusions that Shakespeare uses.

²Kellogg says that Iago utters this speech with "diabolical satisfaction" because his "poison" works successfully on Othello; see Shakespeare's Delineations of Insanity, Imbecility, and Suicide, p. 109. Knight notes that "Iago would make discord of the Othello music [harmony and peace]";

In the Renaissance, mandragora roots, poppy seeds, and citron syrup were used as medicine to induce recuperative and soothing sleep for general health.¹ They possessed potent poisonous properties that could numb the senses and lull a person to sleep.² Metaphorically, Iago provides Othello with such strong "poison" that none of the sleep-inducing potions can work restoratively as an antidote to

see The Wheel of Fire, p. 117. Henri Fluchère considers this speech an expression of "Iago's triumphant ecstasy"; see Shakespeare and the Elizabethans, trans. by Guy Hamilton (New York: Hill and Wang, Inc., 1956), p. 209.

¹See above, pp. 16-18. See, also, William Bulleyn, Bulleins Bulwarke of Defēce, fol. xliii^v-fol. xlv^v; Iohn Iones, The Bathes of Bathes Ayde, p. 30^v; Cogan, The Haven of Health, p. 83 et passim; Langham, The Garden of Health, pp. 506-509; and Wirtzung, Praxis Medicinæ vniuersalis, p. 129.

²Bulleyn notes that poppy is used to "... clense fleume, and cholere, and the water betwene the skinne and fleshe," Bulleins Bulwarke of Defēce, fol. viii^r; Bulleyn mentions that mandragora has often been connected with evil, witches, and hypocrites but he disapproves of the "supersticious and foolishe" notion (fol. xliii^v); he says, "The iuce of this herbe [mandragora] pressed forthe, and kepte in a close yearthen vessell, accordyng to arte: this bryngeth slepe," fol. xliii^r; and Langham notes that "... white poppie seedes gathered when they be ripe, ... they prouoke sleepe, and swage paine," The Garden of Health, p. 506; the poppies can be used as ointment or as syrup, pp. 506-507; Langham does not describe mandragora but lists it as an herb to cause sleep (index, pp. 655ff.). See, also, Sidney Beisly, Shakespeare's Garden: Or, the Plants and Flowers Named in His Works Described and Defined (New York: AMS Press, Inc., 1970, cl864). Beisly notes, "... mandragora was used for medicine-- A wine made of the roots of the mandrake was given to persons who had to be cut, burned, seared, and they shall feel no pain, but they shall fall into a forgetfulle and sleepish drowsines. The apples [of the plant], if a man smell of them, will make him sleepe, and also if they be eaten" (pp. 121-122); poppy is an annual plant common in gardens, "The capsules yield a juice from which opium is prepared. Opium was used in Shakespeare's time to produce sleep and to relieve pain" (pp. 165-166).

the "poison." Othello unknowingly takes the "poison" that Iago has devised. Iago's insinuations that Desdemona is being unfaithful to him engender jealousy and a sense of outrage in Othello and deprive him of his natural sleep and peace of mind. With his mind poisoned, Othello is made to see things other than as they are and he is made sleepless and driven into what is like an increasingly tormenting nightmare. He loses control of his wholesome reason and consequently cannot judge Desdemona fairly; he is none the less still keenly sensitive and perceptive of her actual loveliness and virtue and seems to be in a state of half-sleep whenever he is doubting Desdemona's virtue and fidelity. Yet countering and overwhelming these sensations and perceptions of Desdemona's real qualities, making them seem even as deceptive guise, are the sensations and perceptions experienced in the perspective that Iago has made Othello have as truth. Conflicting apprehensions disquiet Othello and destroy the serene balance and harmony of his love. Love has to be preserved for Othello and Desdemona else life will be painful and chaotic for them. H. B. Charlton says that Othello in his love had ". . . framed himself so that . . . the fullest happiness [was] no longer an intense pulsating sensation of vivid feeling, but an all-satisfying supreme emotional contentment:" ¹ And this is what Iago seeks to destroy.

¹H[enry] B[uckley] Charlton, Shakespearian Tragedy (Cambridge: Cambridge University Press, 1952, c1948), p. 122.

Shakespeare associates natural sleep with the condition of virtue, happiness, harmony, peace, light, and bliss in contrast to sleeplessness with the condition of evil, care, misery, chaos, darkness, night, and suffering. Iago, with his "devilish" malice, is often associated with darkness and noise-making.¹ He destroys the serenity of the night and disturbs the rest and peace of the quiet sleepers; Desdemona brings joy and content for Othello when he is still wholesome in mind and spirit. Critics often point out the contrast of good and evil; Knight, for example, states that "Desdemona is [Othello's] divinity"² and that Iago is "utterly devilish";³ he says:

Here faithful love is to be identified with the divine, the 'heavenly'; unfaithful love, or the mistrust which imagines it, or the cynic that gives birth to that imagination--all these are to be identified with the devil. The hero is set between the forces of Divinity and Hell.⁴

Goddard points out the contrast between Desdemona and Iago who, he suggests, are the poles between which Othello moves in the play:

¹See, e.g., Spurgeon, Shakespeare's Imagery, p. 158; Robert B[echtold] Heilman, Magic in the Web: Action and Language in Othello (Lexington, Kentucky: University of Kentucky Press, 1956), pp. 113-120; and Granville-Barker, Prefaces to Shakespeare, II, 99.

²Knight, The Wheel of Fire, pp. 107-111.

³Ibid., pp. 114-117.

⁴Ibid., p. 115. See, also, Bernard Spivack, Shakespeare and the Allegory of Evil: The History of a Metaphor in Relation to his Major Villains (New York: Columbia University Press, 1958), pp. 3-59, 415-454; Spivack relates Iago to the historical original of the metaphor of evil and equates Iago with the devil, ". . . he [Iago] wears his satanism with pleasure," p. 52.

At the opening of the story, before Iago begins to enmesh him [Othello], he seems as simple and noble as Desdemona herself, and, however black without, is rightly described as white within, made so partly by her love. But . . . contaminated, then Othello becomes an alternation of mighty opposites, . . . the hero-murderer, the paragon of self-control gone mad, the harmonious nature to whom chaos comes again.¹

Critics in general agree that Othello, without knowing it, is affined to a powerful antagonist and agent of evil in Iago and that Iago manoeuvres him into violent and destructive action.² But however much he is deceived by Iago, Othello does not deserve to be censured for being merely gullible³ and too quick to passionate response; he is, as he himself has judged,

. . . one not easily jealous, but, being wrought,
Perplexed in the extreme, . . .

(V.ii.345-346)

He is deceived and manipulated by Iago's insinuation of Desdemona's infidelity, but he is convinced by verdict of the unwholesome sensibility that he has come to have. Therefore, Othello, being as if "devil-possessed," is unwittingly responsible for the disturbance and loss of his serene sleep

¹Harold C[larke] Goddard, The Meaning of Shakespeare (2 vols.; Chicago: University of Chicago Press, 1951), II, 88.

²See Bradley, Shakespearean Tragedy, pp. 148-150; see also, Marvin Rosenberg, The Masks of "Othello": The Search for the Identity of Othello, Iago, and Desdemona by Three Centuries of Actors and Critics (Berkeley, Calif.: University of California Press, 1961), pp. 166-184, for a detailed analysis of Iago.

³Charlton says that Othello's ". . . gullibility recedes as a positive lack which must perforce make him less significant as a man; it takes on the appearance of an obverse reflection of those qualities which are the native nobility of the soul," Shakespearean Tragedy, p. 125.

and the harmony of his marriage and life.

At the beginning of the play, in the darkness of night, Iago declares that he hates Othello because the Moorish General has chosen Cassio instead of him to be his Lieutenant. Iago complains of having been appointed no more than "his Moorship's Ancient" (I.i.33):

Why, there's no remedy. 'Tis the curse of service,
 Preferment goes by letter and affection,
 And not by old gradation, where each second
 Stood heir to the first. Now, sir, be judge
 yourself
 Whether I in any just term am affined
 To love the Moor.

(I.i.35-40)

Iago reveals his devious intent to follow Othello only ". . . to serve [his] turn upon him" (I.i.42). He determines to harm Othello, not by direct attack but by destroying what Othello cherishes most--his love for Desdemona. He sets Roderigo to disturb Brabantio's peace by arousing him from sleep and unawareness of his daughter's elopement and marriage with Othello:

Call up her father,
 Rouse him. Make after him, poison his delight,
 Proclaim him in the streets. Incense her kinsmen,
 And though he in a fertile climate dwell,
 Plague him with flies. Though that his joy be
 joy,
 Yet throw such changes of vexation on 't
 As it may lose some color.

(I.i.67-73)

Iago, himself, discloses the secret of Othello's marriage to the father maliciously with the most irritating and "scurvy" insinuations:¹

¹Critics have pointed out the imagistic depiction of the animal and beastly nature of Iago. See Spurgeon, Shakespeare's Imagery, pp. 335-336; Heilman, Magic in the Web, pp. 104-112; and Goddard, The Meaning of Shakespeare, II, 77.

'Zounds, sir, you're robbed. For shame, put
on your gown,
Your heart is burst, you have lost half your
soul.

Even now, now, very now, an old black ram
Is tupping your white ewe. Arise, arise,
Awake the snorting citizens with the bell,
Or else the Devil will make a grandsire of you.
Arise, I say.

(I.i.86-92)

Iago wishes to destroy all possible peace for Othello, to "poison his delight." He urges Roderigo to shout as loud as possible to disturb the peaceful night and to create a chaos as if ". . . the fire / [Were] spied in populous cities" (I.i.76-77). To rouse Brabantio from his natural nourishing sleep as he does is violently to agitate his sensibility;¹ the manner of the disturbance puts him in a frame of mind certain to be hostile to Desdemona's marriage with Othello, to "incense" Desdemona's kinsmen is to provide more hostility to Othello and Desdemona, to disturb the joy of their wedding night. Iago plays as he will upon anyone whom he can use to work his purposed malevolence.

When Brabantio's sleep is interrupted, the old man is not the only sleeper whom Iago intends to disturb. Othello dwells "in a fertile climate"--married most happily as he is to the "divine Desdemona" with every promise of a life of joy and content. Iago anticipates that, though the "plague" of flies may not be fatal, the sting of the flies will be an annoyance and Othello will feel "vexation" which will lessen the "color," the very quality of joy and pleasure

¹See Valentinus, Enchiridion Medicum, p. 31.

and content.

Strategically and deliberately, Iago distorts truth and creates fiction and falsehood to manoeuvre people to work his will. Though Brabantio has been enraged with Roderigo and Iago for noise he says only a "profane wretch" and "villain" would make ". . . in madness, / Being full of supper and distempering draughts, / Upon malicious bravery . . . come / To start [his] quiet" (I.i.98-101), he is easily induced to join the noise-making "night rally":

Strike on the tinder, ho!
Give me a taper! Call up all my people!
This accident is not unlike my dream.
Belief of it oppresses me already.
Light, I say! Light!

(I.i.141-145)

As the people of Brabantio's household take lights and gather into the street noisily, Iago retreats from the illuminated area because his plot depends upon his keeping in the dark for the maintenance of his pretension and guise.¹ His strategy is to beguile his opponent and keep him from discovering the true Iago, for he is not what he appears to be (I.i.65); he explains to Roderigo:

Farewell, for I must leave you.
It seems not meet, nor wholesome to my place,
To be produced--as if I stay I shall--
Against the Moor. . . .

.
Though I do hate him as I do Hell pains,
Yet for necessity of present life
I must show out a flag and sign of love,
Which is indeed but sign. . . .

(I.i.145-158)

The "disgraced" parent Brabantio accuses Desdemona of being a

¹See Heilman, Magic in the Web, pp. 70-71.

"treason of the blood" and Othello of working magic "charms" which he says have harmed the "property of youth and maidhood" (I.i.170, 173; I.iii.60-64).¹ Brabantio himself unknowingly is maneuvered into following Iago's plan and joining the "night rally." Brabantio sends for "some special officers of night" to carry weapons and to rouse every house to find supporters in order to challenge Othello (I.i.181-183).

However, Othello's first appearance in the play shows his nobility and sufficiency. When Iago warns him that the enraged father is coming to break his marriage by the force of Venetian law (I.ii.1-17), Othello simply answers that the best way is to hold peace (I.ii.6), for with his power of person and position he is calmly secure and confident in his love:

. . . I fetch my life and being
From men of royal siege, and my demerits
May speak unbonneted to as proud a fortune
As this that I have reached. For know, Iago,
But that I love the gentle Desdemona,
I would not my unhoused free condition
Put into circumscription and confine
For the sea's worth. . . .

(I.ii.21-28)

When Cassio tells him of the immediate military mission to Cyprus, Othello accepts his responsibility without complaint and calmly goes to bid his bride farewell. When Brabantio and his supporters angrily charge him with drawn weapons, the experienced and well disciplined warrior Othello calls for

¹See G[eorge] R[oy] Elliott, Flaming Minister: A Study of Othello as Tragedy of Love and Hate (New York: AMS Press, Inc., 1965, c1953), p. 12. See, also, Charlton, Shakespearian Tragedy, pp. 126-130.

peace and order:

Keep up your bright swords, for the dew will
rust them.
Good signior, you shall more command with years
Than with your weapons.

(I.ii.59-61)

Othello displays a firm and sure control of his emotions:

Hold your hands,
Both you of my inclining and the rest.
Were it my cue to fight, I should have known it
Without a prompter. Where will you that I go
To answer this your charge?

(I.ii.81-85)

At the Senate Othello explains that he has used no magic to win Desdemona, but that his heroic deeds and the "dangers" he has undergone in past battles have won Desdemona's love and admiration.¹ Desdemona testifies to her love for Othello and states that, now being a married woman, her duties are divided between her father and her husband. Othello, considering his obligation to defend the state as his primary duty, is ready to move against the Ottomites even though he must forgo the promised joy and rest of his "thrice-driven bed of down"² (I.iii.232). Desdemona does not wish to be accommodated in Venice as Othello suggests and asks that she may go to Cyprus to be with Othello:

¹See Charlton, Shakespearian Tragedy, p. 127; Charlton notes that Othello and Desdemona "... were mysteriously moved to mutual attraction. . . . [by] magic: but it is natural magic . . . the mysterious impulse which is mankind's behaviour in the love of man for woman."

²"Driven-bed" means a comfortable bed. Dr. Samuel Johnson notes, "A driven bed, is a bed for which the feathers are selected, by driving with a fan, which separates the light from the heavy." See footnote in Malone's Shakespeare, The Plays and Poems of William Shakespeare, ed. by Edmund Malone (10 vols.; New York: AMS Press, Inc., 1968, cl790), IX, 474.

That I did love the Moor to live with him,
 My downright violence and storm of fortunes
 May trumpet to the world. My heart's subdued
 Even to the very quality of my lord.
 I saw Othello's visage in his mind,
 And to his honors and his valiant parts
 Did I my soul and fortunes consecrate.
 So that, dear lords, if I be left behind,
 A moth of peace, and he go to the war,
 The rites for which I love him are bereft me,
 And I a heavy interim shall support
 By his dear absence. Let me go with him.
 (I.iii.249-260)

Reasonably and dutifully Othello has agreed to go to war even though it is on the very night of his wedding that he must do so. He is not undutiful to his bride, though, for he arranges for her protection and security by selecting the man "of honesty and trust," Iago, to be her guard and conduct to Cyprus. Iago has everyone's trust and praise as the "honest Iago"; therefore, Othello's assigning him to wait upon Desdemona may not be taken as a mistake in judgement but as an act of prudence. Othello's entrusting Desdemona to the care of Iago creates tragic potentialities, however, for Othello has put Desdemona into the hands of Iago, who is planning to harm him. When Brabantio warns, "She has deceived her father, and may thee" (I.iii.294), Othello replies with confidence, "My life upon her faith!" (I.iii.295). The content and serenity he is coming to know with Desdemona are yet unmarred, but the plan to disturb his marriage is but temporarily thwarted. Iago wastes no time taking any rest, but plans immediately his next devious and malicious action. He expresses his confidence in man's own capability and will to make himself whatever he wishes:

Virtue! A fig! 'Tis in ourselves that we are
 thus or thus. Our bodies are gardens, to the

which our wills are gardeners. So that if we will plant nettles or sow lettuce, set hyssop and weed up thyme, supply it with one gender of herbs or distract it with many, either to have it sterile with idleness or manured with industry--why, the power and corrigible authority of this lies in our wills. If the balance of our lives had not one scale of reason to poise another of sensuality, the blood and baseness of our natures would conduct us to most preposterous conclusions. But we have reason to cool our raging motions, our carnal stings, our unbitted lusts, whereof I take this that you call love to be a sect or scion.

(I.iii.322-337)¹

Iago's garden imagery may provide evidence of his cunning strategy of playing upon his opponent's sensibility; in his "garden" Iago would plant no flowers but would grow "herbs" for his particular purpose, either to lull or to excite the senses. In Mediaeval and Renaissance times, nettle and lettuce were commonly used to induce sleep, and hyssop and thyme were used to excite or to add flavour or scent.² Iago applies his reason only to suit his "sport and profit" (I.iii.392), that is, mainly, to harm Othello. Because he does not choose to attack Othello directly, he makes use of other people to work his purposes. He uses Roderigo for his money and for doing things he himself does

¹ Knight sees this as exemplification of Iago's "cynic villainy," The Wheel of Fire, p. 112. Fluchère comments on the "vulgar brutality of Iago's comparisons and his vocabulary," Shakespeare and the Elizabethans, p. 209. Elliott sees Iago as "a satanic idealist" arguing for "the use of morality in the service of self-love," Flaming Minister, p. 41.

² See Bulleyn, Bulleins Bulwarke of Defēce, fol. x et passim; Iones, The Bathes of Bathes Ayde, pp. 30^vff.; and Langham's index of herbs for different purposes of healing, in The Garden of Health, pp. 655ff.

not wish to be associated with; he promises to help Roderigo to have Desdemona in the future (I.iii.339-380). Cassio becomes the "proper man" for Iago to use to attack Othello because Cassio ". . . hath a person and a smooth dispose / To be suspected, framed to make women false" (I.iii.403-404). Iago knows that he can take advantage 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.

(I.iii.405-408)¹

He rationalizes his chances to pervert the sense of virtuous love:

. . . Now, I do love her [Desdemona] too,
Not out of absolute lust, though peradventure
I stand accountant for as great a sin,
But partly led to diet my revenge

(II.i.300-303)

Any love he may have for Desdemona is not admiration of her virtue or fairness, but a perverse pleasure that he may have in making use of her in order to ruin Othello. Iago is aware of the monstrous evil of his intent and consciously associates himself with Hell and night:

I have 't. It is engendered. Hell and night
Must bring this monstrous birth to the world's
light.

(I.iii.409-410)

¹See Van Doren, Shakespeare, p. 195. Van Doren comments: "The passions [honesty and love] of men are toys for him [Iago] to play with, tools to use; they are means to his end, not to their own end, which is more and better feeling." See, also, Bradley, Shakespearean Tragedy, p. 150. Bradley says that "Iago's plot . . . is built on his knowledge of Othello's character"

When he speaks of "Hell and night," night is considered a period to engender and to labour secretly for the birth of evil to disturb the blissful "world's light," particularly that of Othello. Figuratively, the impregnation, the conception, the bearing in the darkness of the evil intent of Iago and of the unawareness and misunderstanding of Othello must bring about the "monstrous birth" and must bring it to "the world's light"--to Othello in his great goodness of nature and to horrible exposure and recognition of it for him and others. The bringing to birth is the work of both Iago and Othello; the giving birth is Othello's--monstrously, tragically.

Meanwhile, when Othello comes ashore in Cyprus from the sea battle and the tempest and finds Desdemona waiting for him, he utters his joy in lyric expression:

OTH[ELLO]. O my fair warrior!
 DES[DEMONA]. My dear Othello!
 OTH. It gives me wonder great as my content
 To see you here before me. O my soul's joy!
 If after every tempest come such calms,
 May the winds blow till they have wakened death!
 And let the laboring bark climb hills of seas
 Olympus-high, and duck again as low
 As Hell's from Heaven! If it were now to die,
 'Twere now to be most happy, for I fear
 My soul hath her content so absolute
 That not another comfort like to this
 Succeeds in unknown fate.
 DES. The Heavens forbid
 But that our loves and comforts should increase,
 Even as our days do grow!
 OTH. Amen to that, sweet powers!
 I cannot speak enough of this content.
 It stops me here, it is too much of joy.
 (II.i.184-199)¹

¹Knight calls this meeting "the harmonious marriage of true and noble minds"; see The Wheel of Fire, pp. 110-112. See, also, Granville-Barker, Prefaces to Shakespeare, II, 16-17, and Charlton, Shakespearian Tragedy, p. 122.

Othello's sense that no greater comfort and content can succeed this joy and content of reunion foreshadows the catastrophe, and the passionate kisses which Othello calls "the greatest discords" that their "hearts shall make" (II.i.200-201) foil the later discord caused by the unbalanced passion to which Othello is wrought.

Iago disapproves of, quite likely envies, the comfort and joy that Othello and Desdemona possess. His immediate response to their joy is anticipation that his scheme will destroy all the harmony of their love:¹

[Aside] Oh, you are well tuned now,
But I'll set down the pegs that make this music,
As honest as I am.

(II.i.201-203)

Iago works his way, a master engineer of chaos, because he cannot tolerate seeing others in bliss.² He says about Othello:

The Moor, howbeit that I endure him not,
Is of a constant, loving, noble nature,
And I dare think he'll prove to Desdemona
A most dear husband. . . .

(II.i.297-300)

¹ See Knight, The Wheel of Fire, pp. 111-112. Knight says, "Against the Othello music Iago concentrates all the forces of cynic villainy," p. 112; see, also, Spivack, Shakespeare and the Allegory of Evil, pp. 46-49, Spivack considers Iago as "an amoral figure" (p. 48) whose ". . . specialty is the destruction of unity and love," and whose ". . . genius receives its affirmation from the existence of hate and disorder," p. 47.

² See Rosenberg, The Masks of "Othello", pp. 174-175. Rosenberg calls Iago "vindictive man" (p. 175), and he says, "When the thought of [the others'] decent or noble qualities forces itself into his awareness, it automatically evokes a counter thought of hostility," and Iago often defends himself from the awareness of "self-contempt" with "furious fantasies" (p. 174). His suspicions of having been cuckolded by Othello and Cassio are just such "furious fantasies."

He gives himself excuse for revenge on some groundless suspicion that Othello has "... leaped into [his] seat" (II.i.305) and some groundless fear of Cassio "... with [his] nightcap too" (II.i.316).

In Cyprus, Iago schemes to disturb the peace and quiet of the night and disrupt the sleep of the people. Opportunity is provided for his purpose when Othello proclaims a celebration in honour of his sea victory and his reunion with Desdemona, his bride. Yet reasonably, unlike Claudius in Hamlet, Othello limits the feasting hours from five to eleven o'clock in the evening (II.ii.10-11) and commands Cassio his lieutenant to be in charge of the night guard:

Good Michael, look you to the guard tonight.
Let's teach ourselves that honorable stop,
Not to outsport discretion.

(II.iii.1-3)

Othello shows himself as a competent military commander, fully aware of his responsibility and careful in his provisions for maintenance of peace and quiet. Insidiously, however, Iago takes the opportunity to work his malice. He knows that excessive drinking dulls the sensibility,¹ and he knows Cassio's limited capacity for drinking, but he drives Cassio into the drinking crowd purposely to get him drunk.

¹Numerous Renaissance writers point out that excessive drinking dulls one's mind and sensibility; e.g., Barrough, The Methode of Phisicke, pp. 24-25 et passim; and Burton, The Anatomy of Melancholy, p. 138. Lily Bess Campbell notes that Renaissance philosophers and physicians considered drunkenness a "sickness" which manifested "abnormal or diseased conditions of mind and body" and a "predominance of passion over reason"; see Shakespeare's Tragic Heroes, p. 79.

Cassio falls into Iago's trap and loses his self-control. Therefore, Iago provides grounds for slandering him for drinking excessively:

'Tis evermore the prologue to his sleep.
He'll watch the horologe a double set,
If drink rock not his cradle.

(II.iii.134-136)

Iago uses cunning ways to convince people: "[He] is expert at adjusting his prevarications to what the traffic will bear."¹ He accuses Cassio of depending upon getting drunk to lull himself to sleep. He succeeds in making Montano believe that Cassio's drunkenness is habitual and that Othello must know about it. Cassio is provoked by Roderigo, Montano interferes, and a brawling fight starts; Iago takes the opportunity to tell Roderigo to cry out "a mutiny" (II.iii.156) and "Help" (II.iii.158, 159) and to add to the noise of the fight. Iago is pleased to find Cassio involved in the fight according to his plan even though he comments, sarcastically, "Here's a goodly watch indeed!" (II.iii.159). When Othello is aroused from his chamber, Iago immediately puts on the guise of an obedient servant and pretends to disapprove of the fight by abusing the combatants:

Hold, ho! Lieutenant--sir--Montano--gentlemen--
Have you forgot all sense of place and duty?
Hold! The General speaks to you. Hold, hold,
for shame!

(II.iii.166-168)

Othello reprimands the officers involved in the disgraceful, irresponsible action:

¹[Charles Frederick] Tucker Brooke and Lawrence Mason, eds., The Tragedy of Othello: The Moor of Venice, The Yale Shakespeare (New Haven, Conn.: Yale University Press, 1947), pp. 159-160.

Why, how now, ho! From whence ariseth this?
 Are we turned Turks, and to ourselves do that
 Which Heaven hath forbid the Ottomites?
 For Christian shame, put by this barbarous brawl.
 He that stirs next to carve for his own rage
 Holds his soul light, he dies upon his motion.
 Silence that dreadful bell. It frights the isle
 From her propriety. What is the matter, masters?
 (II.iii.169-176)

Furthermore, with some anger, he declares:

My blood begins my safer guides to rule,
 And passion, having my best judgment collied,
 Assays to lead the way. If I once stir,
 Or do but lift this arm, the best of you
 Shall sink in my rebuke. . . .
 (II.iii.205-209)

In this speech Othello echoes Elizabethan humoural theory and its physiological psychology; for example, Barrough says ". . . when choler is mixed with the bloud, then the pricking and feruent mouing in the braine maketh them irefull, mouing angry and bold."¹ However, Othello does not lack self-control nor is he weak because he is a Moor.² On the contrary, he repeatedly shows himself as an able defender of the peace:

. . . . Give me to know
 How this foul rout began, who set it on,
 And he that is approved in this offense,
 Though he had twinned with me, both at a birth,
 Shall lose me. What! In a town of war,
 Yet wild, the people's hearts brimful of fear,
 To manage private and domestic quarrel,
 In night, and on the court and guard of safety!
 'Tis monstrous. . . .
 (II.iii.209-217)³

¹Barrough, The Methode of Phisicke, p. 34.

²See Campbell, Shakespeare's Tragic Heroes, pp. 148-174; Campbell states that ". . . Othello is the perfect choice for a study of the passion of jealousy, since in him we can see the working of the passion in one of a race to whom it is natural to be jealous" (p. 151).

³Othello is probably of the choler humour, which is

Othello asks Iago to report what has happened, and he does so, condemning Cassio while seeming to make excuses for him:

Though Cassio did some little wrong to him,
 As men in rage strike those that wish them best,
 Yet surely Cassio, I believe, received
 From him that fled some strange indignity,
 Which patience could not pass.

(II.iii.242-246)

Meanwhile Desdemona is disturbed by the night brawl and comes to the scene. Othello notes: "Look, if my gentle love be not raised up! / I'll make thee [Cassio] an example" (II.iii.250-251). Othello takes the responsibility upon himself to appease the wounded Montano. He urges Desdemona to go back to bed to rest: "Come, Desdemona. 'Tis the soldiers' life / To have their balmy slumbers waked with strife" (II.iii.257-258). His speech and action indicate that Othello is a responsible commander who is not remiss in carrying out the duties of his office. That Othello cherishes the "balmy slumbers" which signify peace and contentment reinforces the concept that the soldier is the "guard of safety" (II.iii.216) and proves that Othello values peace. From this scene onward, Othello's image of the soldier is extended to his being on guard in his daily domestic life, for he has to strive against the invisible devil, Iago, in disguise, who manipulates Othello's mind and senses so that they become imperceptive of Desdemona's love for him and even of his own

the proper humour for soldiers. See John W[illiam] Draper, The "Othello" of Shakespeare's Audience (New York: Octagon Books, Inc., 1966, c1952), pp. 179-180. Draper adds that "Passion has burnt Othello's simple choler to the violent choler adust, and [he] lapses into an unreasoning fury [later] . . ." (p. 180).

love for Desdemona.

Meanwhile at the brawl, Othello ironically orders Iago to settle the disturbed peace: "Iago, look with care about the town, / And silence those whom this vile brawl distracted" (II.iii.255-256). This increases the opportunity for Iago to further his insidious machinations. Iago seems to have secured his position with his pretentious disguise of honesty. No one suspects that he initiated the brawl; in fact, Othello publicly praises him:

I know, Iago,
Thy honesty and love doth mince this matter,
Making it light to Cassio. Cassio, I love thee,
But never more be officer of mine.
(II.iii.246-249)

Once again, Iago works with deceitful strategy; he pretends to console the discharged Cassio and urges him to approach Desdemona. There is a seeming benefit in this suggestion that Desdemona may plead for Cassio to win back Othello's favour, but Iago plans to use the cordial relationship of Desdemona and Cassio to implant jealousy in Othello.¹

Early, Iago analyses his own intention:

. . . How am I then a villain
To counsel Cassio to this parallel course,
Directly to his good? Divinity of Hell!
When devils will the blackest sins put on,
They do suggest at first with heavenly shows,
As I do now. For whiles this honest fool

¹See Spivack, Shakespeare and the Allegory of Evil, pp. 30-32; Spivack considers that Iago's relationship "to his victims is as abstract as a moral proposition, for it exists only in so far as they exemplify values he is bent on destroying--virtue, love, friend" (pp. 30-31), and Iago enjoys "the artistic effect" as he strives for turning his victims' virtue to weapons to destroy themselves (p. 32).

Plies Desdemona to repair his fortunes,
 And she for him pleads strongly to the Moor,
 I'll pour this pestilence into his ear,
 That she repeals him for her body's lust.
 And by how much she strives to do him good,
 She shall undo her credit with the Moor.
 So will I turn her virtue into pitch,
 And out of her own goodness make the net
 That shall enmesh them all.

(II.iii.354-368)

Here Iago perverts the sense of virtue which is commonly regarded as guard against evil, for he deliberately employs the personal virtues of his opponents to destroy them. Ironically and unnaturally, while Iago himself dispenses with sleep and takes pleasure in and is busy with his insidious plot against Othello, he advises Roderigo, who comes to him to complain, to be patient and go to rest, even though it is already daytime:

Content thyself awhile. By the mass, 'tis morning.
 Pleasure and action make the hours seem short.
 Retire thee, go where thou art billeted.
 Away, I say. Thou shalt know more hereafter.

(II.iii.384-387)

Iago sends Roderigo to rest in one of his double-purposed strategies. Iago suggests a rest to calm Roderigo so that he will not press too hard for him to make good his promises. But even more, he needs to keep from being associated too closely with Roderigo in order to keep him useful in his plot. When Iago suggests that Roderigo retire in the morning, a time unnatural for ordinary sleep,¹ Iago shows that he can

¹Coghan, in The Haven of Health, speaks at length about the proper time for sleep; he says: ". . . in sleeping and waking, wee must folowe the course of nature, that is to wake in the day, and sleepe in the night [so that we will not] violently resist the motion of nature . . ." (p. 238).

work his villainy, figuratively and actually, during the night and then seemingly retire during the day from his evil machinations by putting on the guise of virtue. Iago does not go to rest at all, however; he continues throughout the day to further his schemes and to complete weaving his "net" to enmesh all his "opponents." Iago's seeming not to sleep creates the impression of abnormality and also of extraordinary human endurance and strength of body and mind. Cassio has not gone to bed either, and early in the morning he goes to plead that Desdemona act in his behalf. The sleeplessness of Iago and Cassio could be what Mediaeval and Renaissance people regarded as an illness of insomnium which ". . . springs from the great anxiety and perturbation of the waking mind."¹ The causes of their sleeplessness are different, however; Iago is actively busy with his evil intent and he forgoes sleep, whereas Cassio is preoccupied with worry and shame and he cannot sleep.

Iago distorts the impression of the cordial and courteous relationship between Cassio and Desdemona to suit his purpose. Cassio greets Desdemona in gallant manner:

Bounteous madam,
Whatever shall become of Michael Cassio,
He's never anything but your true servant.
(III.iii.7-9)

¹See, e.g., Walter Clyde Curry, Chaucer and the Mediaeval Sciences (rev. and enl. ed.; New York: Barnes and Noble, Inc., 1960, c1926), p. 207; see, also, Robert K. Presson, "Two Types of Dreams in the Elizabethan Drama, and their Heritage: Somnium Animale and the Prick-of-Conscience," Studies in English Literature, 1500-1900, VII (1967), 239-256. Curry and Presson do not discuss Iago's and Cassio's sleeplessness.

Desdemona assures Cassio that in discharging him Othello has only executed what law and justice demand of him:

. . . You do love my lord.
You have known him long, and be you well assured
He shall in strangeness stand no farther off
Than in a politic distance.

(III.iii.10-13)

And she promises to help him in courtesy (III.iii.26-28).¹

Iago will not let any opportunity pass which may be profitable for his malicious plan. He incites Othello to doubt Cassio's honesty. Othello is perceptive of Iago's seeming disapproval of Cassio and Desdemona's meeting:

. . . By Heaven, he echoes me
As if there were some monster in his thought
Too hideous to be shown. Thou dost mean some-
thing.
I heard thee say even now thou likedst not that
When Cassio left my wife. What didst not like?
And when I told thee he was of my counsel
In my whole course of wooing, thou criedst
"Indeed!"
And didst contract and purse thy brow together
As if thou then hadst shut up in thy brain
Some horrible conceit. If thou dost love me,
Show me thy thought.

(III.iii.106-116)

Iago seems to be angling and Othello, caught by his bait, becomes irritated and impatient and demands of Iago: "What dost thou mean?" (III.iii.154), "By Heaven, I'll know thy thoughts" (III.iii.162), and "Why, why is this? / Think'st

¹The relationship between Cassio and Desdemona is at all times clearly and specifically that of the ideal courtier and lady. The Elizabethan audience would have no doubt of the decency of their cordial relationship. Draper says that the kissing salutation is an Elizabethan custom and that Shakespeare's Desdemona in the first half of the play is more like the English girl who is free and independent than like the Italian lady who is usually more strictly guarded; see The "Othello" of Shakespeare's Audience, pp. 58-62. Spivack finds nothing wrong in Desdemona's conduct and asserts that ". . . it is social courtesy in Tudor England"; see Shakespeare and the Allegory of Evil, p. 427.

thou I'd make a life of jealousy, / To follow still the changes of the moon / With fresh suspicions?" (III.iii.176-179). When Iago first urges Othello to beware, for "to seem" is not always "to be," Othello responds: "Certain, men should be what they seem" (III.iii.128); later when Iago warns Othello to beware of "jealousy," Othello scoffs at his being jealous but even as he does he betrays some insecurity:

. . . 'Tis not to make me jealous
To say my wife is fair, feeds well, loves company,
Is free of speech, sings, plays, and dances well.
Where virtue is, these are more virtuous.
Nor from mine own weak merits will I draw
The smallest fear or doubt of her revolt,
For she had eyes, and chose me. No, Iago,
I'll see before I doubt, when I doubt, prove,
And on the proof, there is no more but this--
Away at once with love or jealousy!

(III.iii.183-192)¹

Pretending to be Othello's well-wisher, Iago makes specific accusations instead of vague suggestions. He directs his cunning effort to arouse Othello's jealousy:

Look to your wife. Observe her well with Cassio.
Wear your eye thus, not jealous nor secure.
I would not have your free and noble nature
Out of self-bounty be abused, look to 't.

(III.iii.197-200)

He reminds Othello:

She did deceive her father, marrying you,
And when she seemed to shake and fear your looks,
She loved them most.

(III.iii.206-208)

¹Elliott considers that "Othello has unwittingly biased the 'proof' by protesting that it does not make him jealous," but Othello may subconsciously "know the fear"; see Flaming Minister, p. 119. I consider that this speech reveals Othello's sensitive nature and noble character which Iago is making use of to destroy Othello.

Now Iago has given what seems to be proof sound enough to shake Othello's confidence. Othello can neither reason nor judge properly and he is preoccupied with doubt of Desdemona's fidelity. He gradually yields to Iago's insidious persuasion by consenting to Iago's words as if falling under a spell; he repeats what Iago says and thinks what Iago leads him to think: "And so she did" (III.iii.208), "I am bound to thee forever" (III.iii.213); and he promises Iago that he will not reveal their conspiracy (III.iii.221). Now under Iago's spell, Othello clearly doubts Desdemona's fidelity, curses his marriage (III.iii.242, 268), and orders Iago to observe Desdemona with Cassio and report what he observes (III.iii.239-240). Henceforth, Othello suffers immeasurable mental and spiritual anguish. He cannot bear the thought of Desdemona's being unfaithful. He tries to rationalize away any possibility of her having been unfaithful as being "nature erring from itself----" (III.iii.227).¹ He cannot feel relieved even though he desperately hopes; he utters:

If she be false, oh, then Heaven mocks itself!
I'll not believe 't.

(III.iii.278-279)

Desdemona comes to bid Othello to dinner and shows her concern for his health as she carefully inquires, "Why do you speak so faintly? / Are you not well?" (III.iii.282-283).

¹See Hankins, Shakespeare's Derived Imagery, pp. 94-95. Hankins has a different interpretation of this line and of Iago's speech that follows; he emphasizes that it is unnatural for Desdemona to marry Othello who is a Moor and so of "different color and background!" Desdemona, however, does not display any unnatural attitude about the marriage.

He tells Desdemona that he has pain in his forehead. This ailment may be real, for the shocking story Iago had related to him can certainly harm a sensitive person mentally and physically. Desdemona offers her handkerchief to bind his head, but he says it is too small and pushes aside Desdemona's helping hand and she lets the handkerchief fall "by negligence" (III.iii.311). Heilman comments on the handkerchief scene as symbolic of Othello's rejection of Desdemona's love:

. . . Desdemona, who has been trying to help Othello cure a headache, has been rebuffed, and in the direct concern of love has forgot the symbol. In rejecting her attention, Othello really rejects the magical powers of love; he will not be cured. The handkerchief, he says, "is too little" (287). Neither the myth nor the family tradition nor the object which so stimulates the eyes and hearts of all who have to do with it can stir him, for the sense of being wronged has become self-enclosure: he will neither love nor let himself be loved.¹

But Othello never really rejects Desdemona's love; he is unconsciously putting aside the token of their love. In a way, he is made to see what Iago suggests. It is a significant dramatic irony that, though Othello is greatly disturbed, he is somewhat softened by Desdemona's loving care, for he consents to go in with Desdemona to dinner (III.iii.288). Earlier the incident of Othello's discharging Cassio showed clearly that Othello does not compromise. When he finds the truth he punishes the wrongdoer severely but justly. Presently he has no proof to sustain his doubt; he can still, with his sensitivity and perceptivity, be softened by

¹ Heilman, Magic in the Web, p. 213.

Desdemona's gracious and virtuous appearance.

Iago rejoices to have obtained the handkerchief, for he is able to proceed with his plan with the "magic" handkerchief as the "confirmation" and "proof" to nourish and cultivate the already sown seed of jealousy in Othello. Thus Iago congratulates his own success:

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

(III.iii.330-333)

When he is with Desdemona, Othello is aware of their mutual love; departing from her, he mockingly laughs, "Ha! Ha! False to me?" (III.iii.333). Alone with Iago, Othello's peace of mind is disrupted. Iago works his influence and starts with a few suggestive words and lets Othello build up by himself suspicion of Desdemona's infidelity. Othello abuses Iago for having set him "on the rack":

I found not Cassio's kisses on her lips.
He that is robbed, not wanting what is stol'n,
Let him not know 't and he's not robbed at all.

(III.iii.341-343)

Othello admits his disturbance of mind, however, and bitterly bids farewell to the security and peace of the past:

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

(III.iii.347-357)¹

¹ See Knight, The Wheel of Fire, p. 107; Knight

This speech may describe some of the chaos that Othello has sensed would be the antithesis of his state of harmonious love and peace with Desdemona (III.iii.92). He resigns his position as military general and assumes that of a privately hired soldier to defend his own honour and to battle continuously with his own disturbed mind, unable to know peace and rest. Echoing himself, "I'll see before I doubt, when I doubt, prove, / And on the proof, . . . / Away at once with love or jealousy!" (III.iii.190-192), Othello makes it clear that he is not easy to be ". . . led by the nose" or hypnotized; he challenges Iago to give him "ocular proof" of Desdemona's infidelity:

Villain, be sure thou prove my love a whore,
Be sure of it, give me the ocular proof.
Or by the worth of man's eternal soul,
Thou hadst been better have been born a dog
Than answer my waked wrath!

(III.iii.359-363)

Thus Othello provides Iago with authority to further his plan. Iago beguiles Othello's sensibility with perversions of the truth. He makes up a story of how Cassio unconsciously reveals his lustful desire for Desdemona in his sleep:

There are a kind of men so loose of soul
That in their sleeps will mutter their affairs.
One of this kind is Cassio.

(III.iii.416-418)¹

comments on Othello's "noble apostrophe to his lost 'occupation.'" See, also, Granville-Barker, Prefaces to Shakespeare, II, 119; Granville-Barker says that Othello poetically ". . . seeks refuge from dishonor among imaged memories of a glory indefeasibly his, . . . then to renounce them as a man renouncing life itself."

¹ For the basic Mediaeval and Renaissance concepts of somnia, see Burton, The Anatomy of Melancholy, p. 102; Curry, Chaucer and the Mediaeval Sciences, pp. 207-218; and Camden, "Shakespeare on Sleep and Dreams," pp. 128ff.

In representing Cassio as he does, Iago makes use of the sense of ". . . the somnium animale [which] is made of the stuff of human experience: it represents the resurging in sleep of the dreamer's waking thoughts, desires, joys, and sorrows."¹ Othello, "enraged and beguiled," loses his reason so much that he believes Iago's story of Cassio's lustful dream and his love is marred, even diminished by jealousy and suspicion. Under Iago's control, Othello sees Desdemona as someone so evil that he rages, "I'll tear her all to pieces" (III.iii.431).

Iago uses the stolen handkerchief to lead Othello to deeper anguish and to make him pledge, as if in sacred cause, to inflict the death punishment upon Desdemona and Cassio. Othello renounces his love and invokes bloody vengeance:

. . . Look here, Iago,
All my fond love thus do I blow to Heaven--
'Tis gone.
Arise, black Vengeance, from thy hollow cell!
Yield up, O Love, thy crown and hearted throne
To tyrannous hate! Swell, bosom, with thy fraught,
For 'tis of aspics' tongues!

(III.iii.444-450)

It is a very sacrilege when Othello, blinded to the truth about Desdemona and Cassio, is pushed into pledging bloody vengeance and Iago, kneeling with him, pretends to dedicate himself in loyalty to what Othello thinks is a sacred cause. They both pledge by Heaven for the hellish purpose of a revenge the need for which is based upon false accusation and contrived "proof":

¹See Presson, "Two Types of Dreams in the Elizabethan Drama and their Heritage," p. 240.

[OTHELLO]. . . . Now, by yond marble Heaven,
In the due reverence of a sacred vow [Kneels.]
I here engage my words.

IAGO. Do not rise yet. [Kneels.]
Witness, you ever burning lights above,
You elements that clip us round about,
Witness that here Iago doth give up
The execution of his wit, hands, heart,
To wronged Othello's service! Let him command,
And to obey shall be in me remorse,
What bloody business ever. [They rise.]

OTH. I greet thy love,
Within these three days let me hear thee say
That Cassio's not alive.

(III.iii.460-473)¹

Othello is convinced that Desdemona should be killed for being "the fair devil" (III.iii.478). By calling Desdemona "the fair devil," Othello reveals his heart-breaking hate which has been converted from his "fond love," and which is coloured by regret for his having been deceived by her fairness. Othello grants the lieutenantship to Iago and Iago seems intoxicated in his success as he echoes Othello's passionate donation of the position, saying solemnly, "I am your own forever" (III.iii.479).

Meanwhile, Desdemona is unaware of the change in Othello and plays upon the word "lie" with the Clown and discusses jealousy with Emilia. The "lie" and the "jealousy"

¹Granville-Barker considers that in this action Othello ". . . blasphemes his so prized Christian baptism"; see Prefaces to Shakespeare, II, 44-46. Spivack argues that Iago strives ". . . to pervert the mind of his victim" and ". . . to degrade and dominate" him with "iteration of pretended love"; see Shakespeare and the Allegory of Evil, pp. 433-439. Rosenberg argues that the inner Iago is "one great fury of passion" and ". . . when he does get the lieutenantcy, it does nothing to satisfy his hunger. . . . the inner Iago is a bottomless, consuming passion that feeds on all life around him"; see The Masks of "Othello", pp. 174-175.

are closely related in the action of the play. Iago lies to win Othello's confidence and then as if hypnotizing the unresisting Othello, he makes him perceive things as he will have him perceive them. Emilia lies when she denies the knowledge of Desdemona's lost handkerchief; therefore, Desdemona, ignorant and innocent of all that Iago has made Othello think her guilty of, cannot conceive of any grounds for Othello's strange and altered attitude and conduct; she persists in her faith in Othello's love and reason, insisting to Emilia:

[DESDEMONA]. . . . And, but my noble Moor
Is true of mind and made of no such baseness
As jealous creatures are, it were enough
To put him to ill thinking.
EMIL[IA]. Is he not jealous?
DES. Who, he? I think the sun where he was
born
Drew all such humors from him.¹

(III.iv.26-31)

Othello comes to test Desdemona and finds it difficult to pretend to be gentle: "[Aside] Oh, hardness to dissemble!" (III.iv.34). He deliberately asks for the handkerchief and is irritated when she cannot present it: "To lose 't or give 't away were such perdition / As nothing else could

¹Bright explains how body humours affect the mind and body; see A Treatise of Melancholie, pp. 114-116. Draper thinks that here Desdemona ". . . suggests that the sun governed Othello's nature [and that] Choler . . . was associated with soldiers, with bravery and with all the more ardent passions; . . . , " The "Othello" of Shakespeare's Audience, p. 179. B[ertram] L[eon] Joseph points out: "According to Renaissance psychology, anatomy, and physiology, the attraction of humours towards the heart, as a result of excessive emotions, subjected it to a physical strain. The sigh of the melancholy man literally eased his heart;" See Elizabethan Acting (London: Oxford University Press, 1952, c1951), p. 75.

match" (III.iv.67-68) and "... There's magic in the web of it" (III.iv.69). Uncomfortable under his questioning and reluctant to admit she does not have the handkerchief, Desdemona changes the topic and entreats for Cassio's return. Her insistent plea for Cassio increases Othello's jealousy and suspicion so much that he leaves in such an overwrought state that Iago, arriving in time to see him thus, moves quickly to take advantage of his greatly increased susceptibility to jealousy and rage.

Iago works his will, not easily actually (IV.i.1-34), but finally with devastating success; he makes Othello cry:

Lie with her! Lie on her!--We say lie on her when they belie her.--Lie with her! 'Zounds, that's fulsome! Handkerchief--confessions--handkerchief!--To confess, and be hanged for his labor. First to be hanged, and then to confess. I tremble at it. Nature would not invest herself in such shadowing passion without some instruction. It is not words that shake me thus. Pish! Noses, ears, and lips. Is 't possible?--Confess?--Handkerchief?--Oh, devil! [Falls in a trance.]
(IV.i.35-44)

Othello's trembling, his being shaken by unnatural "shadowing passion," and finally his being so "o'erwhelmèd" that he "Falls in a trance" display his suffering in manifestations partly suggestive of apoplexy and epilepsy.¹ Barrough describes apoplexy:

... Concerning signes ther goeth befor this disease a full and sharp pain of the head, and a swelling of the vaines of the necke, the Vertigo, and brightnes before the eyes, also cold of the

¹Elyot, The Castell of Helth, pp. 64^v-65^v, notes effects of "IRE," many of which are manifested in Othello's present state.

extreme partes without cause, panting of the whole body, slownes to moue, and gnashing of the teeth whyle they sleepe. . . .¹

He says about epilepsy:

. . . Ther goeth before this euill an vnwyse state of the body and mind, saddenesse, forgetfullnes, troublesome dreames, ache of the head, and continuall fullnes in it, especially in anger, palenes of the face, inordinate mouing of the tongue, & many do byte it. As sone as this euill taketh them, the sicke fall downe, and they are plucked vp together, they snort, and sometime they crye out, many do tremble, and turn round about. But the peculiar signe of this disease is foming at the mouth. . . .²

Barrough says that both sicknesses are caused by excessive or unwholesome humour--"grosse" and "flegmaticke" humour--in the brain.³ Valentinus notes that excessive emotion may harm one's mind and senses:

And what affects arise by anger, may easily bee perceiued, when that some by extraordinary fury and rage doe fall into the Apoplexie, the palsie, spasms, and conuulsions, with diseases of the ioynts, and sometimes into a trembling of the whole body; nether doth there happen lesse euill vnto bodies through terrour or feare,⁴ as the syncop, & falling-sicknes:

.

As Othello, overwhelmed with rage and anguish, falls on the ground senseless, Iago takes the opportunity to discredit him by describing his trance of the emotional stroke, perhaps apoplexy, as the uncontrollable illness of the "defect of nerves"--epilepsy. He makes Othello's condition seem such

¹Barrough, The Methode of Phisicke, p. 25.

²Ibid., p. 31.

³Ibid., pp. 25, 31.

⁴Valentinus, Enchiridion Medicum, p. 41.

that he is in danger of breaking into "savage madness" (IV.i.56). Iago is fully aware that he is responsible for striking Othello into unconsciousness with his insidious slandering of Desdemona; he rejoices to see Othello faint: "Work on, / My medicine, work! Thus credulous fools are caught, / And many worthy and chaste dames even thus, / All guiltless, meet reproach. . ." (IV.i.45-48). Cassio, believing Iago's suggestion that it is epilepsy, urges reviving Othello by rubbing the temples.¹ Iago, however, seems neither to be willing to revive Othello in this way nor to wish Cassio to find out the true cause of the General's trance,² because there is no mouth-foaming "savage madness" of epilepsy.³

When Othello revives and bitterly thinks about himself "A hornèd man's a monster and a beast" (IV.i.63), his love for Desdemona is debased. This sleep of unconsciousness--Othello's trance--serves a significant function to show that Othello suffers so intensely that he loses his senses. His revival from the trance does not bring him back

¹Barrough, The Methode of Phisicke, p. 31. Barrough, e.g., suggests this way of reviving a person from an epileptic seizure.

²See Kellogg, Shakespeare's Delineations of Insanity, Imbecility, and Suicide, pp. 195-196. Kellogg suggests that Iago's answer to Cassio intended "... to prevent Cassio from interferred to rouse [Othello]" and to find "pretext to dismiss" Cassio.

³Despite the similar symptoms of unconsciousness and remedies of purgation of apoplexy and epilepsy, the difference in Shakespeare's use of them is clear; apoplexy denotes external cause and influence, by excessive emotion, drinking, or "perturbation of the brain" (2H4, I.ii.132), whereas epilepsy signifies inborn infirmity; cf. Julius Caesar's "falling sickness" (JC, I.ii.256ff.).

to wholesome sensibility; ironically he is even more in the power of Iago, who arranges to mislead him to see what he wants him to believe, a "lustful" Cassio with Desdemona's handkerchief in his hand (IV.i.75-177). Iago succeeds in confusing the affair of Cassio and Bianca with his story of Cassio and Desdemona, and the handkerchief becomes the proof for Othello, who is convinced by what he sees but is not aware that what he sees is not what he believes he sees. Bitterly he curses Cassio and wishes to "... have him nine years a-killing" (IV.i.188-189). Iago manipulates his victim again:

IAGO. Nay, you must forget that.

OTH[ELLO]. Aye, let her rot, and perish, and be damned tonight, for she shall not live. No, my heart is turned to stone, I strike it and it hurts my hand. Oh, the world hath not a sweeter creature. She might lie by an emperor's side, and command him tasks.

IAGO. Nay, that's not your way.

OTH. Hang her! I do but say what she is, so delicate with her needle, an admirable musician--oh, she will sing the savageness out of a bear--of so high and plenteous wit and invention----

IAGO. She's the worse for all this.

OTH. Oh, a thousand thousand times. And then, of so gentle a condition!

IAGO. Aye, too gentle.

OTH. Nay, that's certain. But yet the pity of it, Iago! O Iago, the pity of it, Iago!

(IV.i.190-207)

Even though he thinks about death as necessary punishment for Desdemona, Othello cannot help but recall her virtue, and, doing so, he reveals his persisting love for her. Iago leads him to think about means for killing her and suggests that Othello "... strangle her in her bed" (IV.i.219-220) while he will kill Cassio (IV.i.224-225). Othello agrees:

"Good, good. The justice of it pleases. Very good" (IV.i.221) and "Excellent good" (IV.i.226).¹

No sooner does Othello make up his mind to kill Desdemona and Cassio than he receives a message commanding him to return to Venice and to leave Cassio in command at Cyprus. Enraged, Othello insults Desdemona in public by striking her and sending her out of his sight. Lodovico, the messenger from Venice, is astonished: "Are his wits safe? Is he not light of brain?" (IV.i.280). Iago puts on the guise of a good servant to Othello; though seeming reluctant to say anything to discredit Othello, he none the less makes it clear that Othello is to be blamed:

It is not honesty in me to speak
What I have seen and known. You shall observe
him,
And his own courses will denote him so
That I may save my speech. Do but go after,
And mark how he continues.
(IV.i.288-292)

Othello appears changed from the man he was,² for he has lost his balanced reason. Passions of envy or jealousy bring grief to the mind and lead to anger and desire for revenge.³ Elyot states that anger changes the person:

¹See Elliott, Flaming Minister, pp. 173-174. Elliott comments that "Devoid of the real pity or mercy that seasons real justice, [Othello] exclaims with diabolic unction" that Desdemona and Cassio must be killed.

²Othello's change is noted by Desdemona (III.iv.124), Lodovico (IV.ii.275-279), and Iago (IV.ii.279).

³See Bright, A Treatise of Melancholie, p. 83. See, also, Campbell, Shakespeare's Tragic Heroes, pp. 148-153.

Of thys affection [ire] commeth sometime feuers,
 sometyme apoplexies, or priuacion of senses,
 tremblynge, palseis, madnesse, fransies,
 deformitie of vysage: and that worse is,
 outragious swearynge, blasphemie, desire of
 vengeance. [sic] losse of charitie, amitie,
 credence, also forgetfulnesse of benefite
 precedinge, and of obeience, dutie, and
 reuerence.¹

Othello has been made to believe that Desdemona is guilty, and he scrutinizes minute details for evidence of her guilt. He questions Emilia and looks for evidence of Desdemona's infidelity. Emilia defends Desdemona and insists that her mistress is chaste and true (IV.ii.17). Othello sends for Desdemona and examines her eyes and forces her to swear to her honesty. When Desdemona obediently kneels to appease him, once again her virtuous appearance seems to soften his heart and Othello weeps though he feels obliged to execute justice to right the wrong he thinks she has done to him and may do to others. Desdemona tries to reason with him, but he persists in his wrongly conceived notions of her and Cassio. In agony, he struggles to reconcile his love and hate for Desdemona:

Had it pleased Heaven
 To try me with affliction, had they rained
 All kinds of sores and shames on my bare head,
 Steeped me in poverty to the very lips,
 Given to captivity me and my utmost hopes,
 I should have found in some place of my soul
 A drop of patience. But, alas, to make me
 A fixèd figure for the time of scorn
 To point his slow unmoving finger at!
 Yet could I bear that too, well, very well.
 But there where I have garnered up my heart,
 Where either I must live or bear no life,
 The fountain from the which my current runs
 Or else dries up--to be discarded thence!
 (IV.ii.47-60)

¹ Elyot, The Castell of Helth, p. 64^v.

He calls Desdemona "weed," for she is lovely, fair, and sweet, but so harmful that "the sense aches at [her]" (IV. ii.69). He asserts that Desdemona should not be of such fair appearance but should appear as the devil he thinks she is:¹

. . . Turn thy complexion there,
 Patience, thou young and rose-lipped cherubin--
 Aye, there, look grim as Hell!
 (IV.ii.62-64)

In this scene Othello has relied upon his senses in his accusation of Desdemona. Ironically, he is not aware that his own senses are not wholesome as they were before he was manipulated by Iago. Finally, he calls her "whore" (IV.ii. 72) and "Impudent strumpet" (IV.ii.81); Desdemona defends herself as an honest Christian, but Othello refuses to believe her and is even more enraged to find her protesting innocence.

Desdemona can hardly believe that Othello is changed so much and thinks she might be dreaming, "Faith, half-asleep" (IV.ii.97).² Many critics point out the irony of seeming and reality in the play;³ in most cases when the

¹ See the discussion of the devil in Spivack's Shakespeare and the Allegory of Evil; Spivack says the devil ". . . is the source of all evil," and "the tireless enemy of God and man," p. 75, and he continues, "In the arsenal of [the devil's] deceit the chief weapon is dissimulation in the form of moral, abetted often by physical disguise," p. 155.

² See Granville-Barker, Prefaces to Shakespeare, II, 124. He considers that this speech indicates Desdemona's deliberate refusal to ". . . talk of what has passed even to Emilia."

³ See, e.g., Bradley, Shakespearean Tragedy, pp. 177-181.

character cannot believe the apparent sight, he attributes it to a dream or to some unreal vision. Othello's confused mind and unwholesome senses and his changed attitude to Desdemona can be compared to a state of being "half-asleep." When Desdemona tries to learn how she has lost Othello's faith in her, she inquires of Iago and Emilia. Emilia insists that some "eternal villain" or "Some busy and insinuating rogue" has "devised this slander" (IV.ii.130-133) and that "The Moor's abused by some most villainous knave" (IV.ii.139). Thus the threads of the themes of "lie" and "jealousy" have been tied into the knot which Iago contrives to bind Othello by lying and injecting the thought of jealousy. It seems that part of Othello's senses sleep unaware of what is true because of Iago's manipulation and the wakeful part struggles in the conflict of his love and hate for Desdemona.

Desdemona defends her honesty, insisting that she is innocent as "a child to chiding" (IV.ii.114):

. . . Unkindness may do much,
And his unkindness may defeat my life,
But never taint my love. I cannot say "whore,"
It doth abhor me now I speak the word.
To do the act that might the addition earn
Not the world's mass of vanity could make me.
(IV.ii.159-164)

Her sense that her love and life are coming to an end is depicted as a preparation to go to sleep. Troubled though she is, she will not agree with Emilia that she would be better off not to have met Othello; she will obey Othello, for, as she declares:

My love doth so approve him
 That even his stubbornness, his cheeks, his frowns--
 Prithee, unpin me--have grace and favor in them.
 (IV.iii.19-21)

She sings the willow song, sensitive and perceptive of the dying of her love and the coming of her death.¹ She wishes that Emilia will shroud her in her wedding sheets (IV.iii.24-25).

Meanwhile, in the night, Iago is active; he claims: "This is the night / That either makes me or fordoes me quite" (V.i.128-129). When Roderigo fails to kill Cassio, Iago, taking advantage of the darkness of the night, wounds Cassio and stabs Roderigo in order to proceed in secrecy in his evil course. When the fight rouses the people, Iago pretentiously cries "Murder" (V.i.64) and draws attention by displaying a seeming innocence and self-righteousness.

In Desdemona's bedchamber, Othello proceeds to enact his part in what he considers the execution of justice; ironically, he enacts the unnatural and monstrous killing of his own love and life. Seeing the sleeping Desdemona, his determination may be softened but his perverted sense perceptions hinder him from accepting the evidence of Desdemona's character. Her fairness only reminds him of his conviction that she is "the fair devil" (III.iii.478), and that she has her fair looks as a guise to deceive him and other men; as the "fair" or "white" devil,

¹See H[erbert] W[est] Seager, Natural History in Shakespeare's Time: being Extracts illustrative of the subject as he knew it (London: Printed for Elliott Stock, 1896), pp. 343-344. Seager mentions that "... the Willow is the badge of the forsaken lover" (p. 344).

she would be the most pernicious of the devils:

It is the cause, it is the cause, my soul.
 Let me not name it to you, you chaste stars!
 It is the cause. Yet I'll not shed her blood,
 Nor scar that whiter skin of hers than snow
 And smooth as monumental alabaster.
 Yet she must die, else she'll betray more men.
 (V.ii.1-6)¹

Othello is tormented with the confusion of his sense of love and hate as he compares the candle to Desdemona's life and reveals his conflict between his sense of the justice which he feels obliged to execute and the love which he regrets he must lose:

Put out the light, and then put out the light.
 If I quench thee, thou flaming minister,
 I can again thy former light restore,
 Should I repent me. But once put out thy light,
 Thou cunning'st pattern of excelling nature,
 I know not where is that Promethean heat
 That can thy light relume. When I have plucked
 the rose,
 I cannot give it vital growth again,
 It needs must wither. I'll smell it on the tree.
 (V.ii.7-15)

Othello cannot help but adore Desdemona when she is present: even when he comes to her with the sense of obligation to kill her, he sees her fairness as bright light, sweet rose, and appearance smoother and whiter than snowy alabaster.

Regretfully, he thinks of having to kill her:

Ah, balmy breath, that dost almost persuade
 Justice to break her sword! One more, one more
 [kiss].
 (V.ii.16-17)²

¹ See Knight, The Wheel of Fire, pp. 103-104, for discussion of the eloquence of expression of Othello when he has full control of his reason and senses.

² The imagery, "balmy breath," recalls Othello's earlier reference to "balmy slumbers" (II.iii.257-258); it recalls, also, the frequent references to sleep in a

It is a sacrifice for Othello as he thinks that he has to kill Desdemona for justice's sake. When Desdemona is awakened, Othello asks her to pray for heavenly grace to forgive her sin (V.ii.27-29); with love and Christian charity, he does not wish to kill her "unprepared spirit" nor send her soul to hell (V.ii.31-32). Desdemona defends the truth of her innocence but cannot convince Othello. He repeats the proof of seeing the handkerchief and becomes enraged to see Desdemona protesting still:

By Heaven, I saw my handkerchief in 's hand.
O perjured woman! Thou dost stone my heart,
And makest me call what I intend to do
A murder, which I thought a sacrifice.
I saw the handkerchief.

(V.ii.62-66)

Desdemona is unable to appease Othello, for he is ". . . wrought / Perplexed in the extreme" (V.ii.345-346). He smothers her in rage.¹ His deed brings about the chaos predicted earlier (III.iii.91), and he himself cries in horror:

My wife! My wife! What wife? I have no wife.
Oh, insupportable! Oh, heavy hour!
Methinks it should be now a huge eclipse
Of sun and moon, and that the affrighted globe
Should yawn at alteration.

(V.ii.97-101)²

similar sense in contemporary discussions on sleep; see, e.g., Elyot, The Castell of Helth, p. 47^r; Lemnie, The Touchstone of Complexions, p. 56^v; and Wirtzung, Praxis Medicinæ vniuersalis, p. 618.

¹Othello's wrath is extreme. Elyot has pointed out that "Of thys affection [of wrath] commeth . . . tremblynge, . . . madnesse, . . . outrageous swearyng, blasphemie, desire of vengeaunce. [*sic*] losse of charitie, amitie, credence, . . ."; The Castell of Helth, p. 64^v.

²Granville-Barker comments that Othello ". . . emerges

It is unbearable for him that he has killed his wife, his "soul's joy," "content," and "comfort" (II.i.186, 193, 194).

When Emilia comes to report the brawl and murder outside in the streets, she discovers the murder within doors. Desdemona in her last breath professes her love for Othello and places the blame for her death upon herself:

Nobody, I myself. Farewell.
Commend me to my kind lord. Oh, farewell!
(V.ii.124-125)¹

Othello, however, reveals that he himself has killed Desdemona. Emilia in anger scolds Othello as "blacker devil," "gull," and "dolt"² and cries: "Help! Help, ho! Help! / The Moor hath killed my mistress! Murder! Murder!" (V.ii.166-167). It is natural for Emilia as an obedient wife to distrust Othello when he tells her that Iago is the one who has told him of Desdemona's "guilt." It is a heart-breaking moment for Emilia when she realizes that her own husband is the "eternal villain" (IV.ii.130), the "busy and insinuating rogue" (IV.ii.131), the "most villainous knave" (IV.ii.139), the "base notorious knave" and "scurvy fellow" (IV.ii.140),

. . . both the victim and the creature of the deed"; Prefaces to Shakespeare, II, 80-81. See, also, Elliott, Flaming Minister, pp. 220-221.

¹See Granville-Barker, Prefaces to Shakespeare, II, 81. Granville-Barker says this indicates Othello's "guiltlessness too" even though it has been referred to as one of Desdemona's "perjuries."

²Viues, in An Introduction To vvysedome, p. D.iiii^r, admonishes that ". . . it is a point of humain embecillitie, to be deceiued & wander in blyndnes." However much Othello has been blinded and deceived, he cannot be considered "gull" and "dolt"; he is magnified rather than diminished in stature by his condition and his final responsive awareness of it.

and the "pernicious soul" (V.ii.155) who has slandered Desdemona. Emilia in her distress performs her obligation to justice and reveals the truth about the handkerchief and Desdemona's devoted love for Othello before she dies of the wound inflicted by Iago. Othello is awakened to the truth by dying Emilia's disclosure of Iago's guilt and Desdemona's love and innocence. With horror and remorse, he realizes that he has murdered "the sweetest innocent" (V.ii.199), and he is convinced of his own damnation:

Now, how dost thou look now? O ill-starred wench!
Pale as thy smock! When we shall meet at compt,
This look of thine will hurl my soul from Heaven
And fiends will snatch at it. Cold, cold, my
girl!

Even like thy chastity. Oh, cursèd slave!
Whip men, ye devils,
From the possession of this heavenly sight!
Blow me about in winds! Roast me in sulphur!
Wash me in steep-down gulfs of liquid fire!
O Desdemona! Desdemona! Dead!
Oh! Oh! Oh!

(V.ii.272-282)¹

Attempting to avenge himself and the offended women, Othello wounds Iago, but the stubborn "devil" refuses to explain why he has thus ensnared Othello's body and soul. Indeed, in conceiving his malice against Othello, Iago has had no reasonable cause to justify his action. He has hated

¹ See Hardin Craig, An Interpretation of Shakespeare (New York: The Dryden Press, 1948), pp. 204-205; Craig says that Othello ". . . suffers or is blessed with a revelation of himself to himself." Here, it may be noted, Othello suffers his fullest and keenest sense of tragedy. See, also, Elliott, Flaming Minister, pp. 220-235. Elliott compares Othello to the Ghost in Hamlet and says that "[Othello's] soul is verily being washed in 'fire.'" He himself is aware only of the hell he deserves in merciless justice. All the more are we aware of the just mercy that is giving him a purgatory, an awful fiery cleansing," p. 234; italics are Elliott's.

Othello and Cassio. He has wished to harm Othello and to wound him to the heart, and he has found Desdemona his most effective target. He knows Othello honours justice and peace, so he has had to hypnotize his wholesome mind and to manipulate his senses in order to be able to destroy the orderly harmony of his life. He has worked his will, a disguised devil under the mask of honesty, to bring about chaos and interminable suffering.¹ Othello's suffering is magnified when he realizes that, because he has been blinded and deceived by Iago, he has so grievously harmed his friend, so wrongly accused and killed his wife, and so needlessly deprived himself and Desdemona of the serene joy and content of their marriage. Though guiltless of intent and knowledge of guilty inclination and action, he, Oedipuslike, suffers more than if he had been guilty. He sees himself an honourable murderer (V.ii.294-295). When the officers discharge him from his command and prepare to take him back to Venice, Othello stops them and wishes to set his action in true perspective:

When you shall these unlucky deeds relate,
 Speak of me as I am, nothing extenuate,
 Nor set down aught in malice. Then must you
 speak
 Of one that loved not wisely but too well,
 Of one not easily jealous, but, being wrought,
 Perplexed in the extreme, of one whose hand,
 Like the base Indian, threw a pearl away
 Richer than all his tribe--of one whose subdued
 eyes,
 Albeit unused to the melting mood,

¹ Spivack thinks Iago's hatred is rooted in the "allegorical predication" of evil; see Shakespeare and the Allegory of Evil, pp. 415-453.

Drop tears as fast as the Arabian trees
 Their medicinal gum. . . .
 (V.ii.341-351)

While narrating his story, Othello prepares to punish himself. He defines his condition, enigmatically, but truly:

. . . . Set you down this,
 And say besides that in Aleppo once,
 Where a malignant and a turbaned Turk
 Beat a Venetian and traduced the state,
 I took by the throat the circumcised dog
 And smote him, thus. [Stabs himself.]
 (V.ii.351-356)

This speech reveals Othello's feelings of integrity and guilt. He acknowledges himself the "rash and most unfortunate man" (V.ii.283-284). With the complicated feelings of pride and pity, guilt and righteousness, Othello deliberately confuses "I" the killer with "the circumcised dog" the killed, for in story he is killing and in the present action he kills himself. This suicide-execution may indicate his Moorish nature, for he has led his audience to think upon remote Aleppo, but at the same time he carries out civilized justice to punish the murderer, for his suicide is also an execution in punishment and atonement for his crime.¹ Dying, he falls upon the bed where Desdemona lies and cries out:

I kissed thee ere I killed thee. No way but this,
 Killing myself, to die upon a kiss.
 (V.ii.358-359)²

¹ See Elliott, Flaming Minister, pp. 238-242; Elliott asserts that ". . . [Othello's] 'subdued' thoughts center upon a certain private and elementary act of justice," p. 238; and Othello finds that his own crime is greater than ". . . that of the other traducer, the deed of humble justice he did 'in Aleppo once,'" p. 239.

² Ibid., p. 240. Elliott comments that the dying kiss suggests ". . . [Othello's] accepting thus the forgiveness which he repudiated at the height of his sin" and ". . . now,

Lodovico comments upon Othello's suicide as a "bloody period," the bloody conclusion of the event as well as the whole duration of the "unlucky deeds" (V.ii.341) in life and fearfully perhaps even in death. The final bloody sight is Iago's work (V.ii.364), for he has destroyed Othello's peace in love and life.¹ He has poisoned Othello's mind and deprived him of his natural nourishing and "balmy" sleep at night, he has worked upon Othello's senses and driven him into mental torment as of living in hell, and finally compelled Othello to murder his own "soul's joy." And Iago, unrepentant and unredeemed, remains a figure of the eternal devil, dwelling in restless torments with his prolonged living.

he speaks as to a living 'thee' with whom his soul is in some way reuniting."

¹E[dmund] K[erchever] Chambers, Shakespeare: A Survey (New York: Hill and Wang, Inc., [1959?]), pp. 222-223; Chambers comments briefly but perceptively that "... the type of Iago fitted in with something profound in Shakespeare's tragical apprehension of the world."

CHAPTER IV

KING LEAR--"UPON THE RACK OF THIS TOUGH WORLD"

Sleep functions dramatically in developing the tragedy of King Lear. Before the play opens, King Lear is greatly concerned about the well-being of his kingdom, about the "future strife" threatened by his two oldest daughters and their husbands. His plan, ". . . that future strife / May be prevented" (I.i.45-46), evidences the wisest and best of possible immediate and long range political strategies. Nothing in the initial plan has to lead to the catastrophic consequences that do derive from it: the banishments of Cordelia and Kent and the division of the kingdom between the very daughters whose inclinations necessitated the originally planned disposition of doweries. The disruption of his plan creates the condition out of which develops the tragic course of action for King Lear.

After the first scene of the play, King Lear can find no peaceful rest, and this is dramatically exemplified in the long time of physically and emotionally exhaustive action he endures. He has been hunting a whole day, he has not had any supper, he has a violent altercation with Goneril that drives him from her to seek more dutious filial respect and care from Regan, he finds that Regan has gone "a day's

journey" out into the moors to Gloucester's castle, and he goes there only to suffer indignities from Regan and then from Regan and Goneril together so enraging that he rushes homeless out onto the heath into a violent storm, someone ". . . . More sinned against than sinning" (III.ii.60). And through all this time and action he has had no food nor rest until finally Kent and Gloucester provide him a crude shelter to lie down in, and there, still supperless, "Oppressèd nature sleeps" (III.vi.104).¹ But even this sleep means no peace, for it leads King Lear into a "purgatorial madness." Figuratively and psychologically, King Lear undergoes his long purgative suffering until he is awakened by Cordelia, who seems to him to be "a soul in bliss" (IV.vii.46) whose angelic endeavour redeems and restores him to his wholesome senses and to a sense of authority as Father and King in his own kingdom. His "madness," like the "storm within," is magnified responsive awareness of his tragic condition and constitutes figuratively and dramatically a movement through his purgatorial sleep-death experience to his redemptive awakening.

Critics have not given much attention to the function of sleep in King Lear;² yet sleep in numerous significant

¹See Jonas A. Barish and Marshall Waingrow, "Service in King Lear," Shakespeare Quarterly, IX (Summer, 1958), 347-355. King Lear has been shorn of his royal retinue; only his Fool, the disguised Kent, Gloucester, and by accident Edgar as Poor Tom serve him on the heath.

²Spurgeon, for example, in her imagistic study, does not include sleep as one of the "patterns of images" she presents; she has a consciousness, however, ". . . of the atmosphere of buffeting, strain and strife, and at moments,

meanings is used extensively both literally and figuratively, incidentally and pervasively, in building the dramatic meaning and experience of the play.

In the first scene, King Lear, keenly and responsively aware of his kingly responsibilities in his pressing old age and of threatening civil strife, plans to divide his kingdom among his daughters according to what he considers will be good for the kingdom. In the presence of his royal train, members of the royal family, and attendants of the Court and with the authority of majesty, he calls for the map of his kingdom on which he will mark out his division of the kingdom:

Meantime we shall express our darker purpose.
Give me the map there. Know that we have divided
In three our kingdom. And 'tis our fast intent
To shake all cares and business from our age,
Conferring them on younger strengths while we
Unburdened crawl toward death. Our son of Cornwall,
And you, our no less loving son of Albany,
We have this hour a constant will to publish
Our daughters' several dowers, that future strife
May be prevented now. . . .

(I.i.37-46)

of bodily tension to the point of agony" all through the play; see Shakespeare's Imagery, pp. 338-339. Robert B[echtold] Heilman does not include sleep-death as one of his patterns either; see This Great Stage: Image and Structure in "King Lear" ([Seattle, Wash.]: University of Washington Press, 1963, cl948). Clemen briefly relates sleep to its dramatic context; see The Development of Shakespeare's Imagery, pp. 133-153, passim. Hankins does not give any attention to sleep imagery in King Lear; see Shakespeare's Derived Imagery. Traversi mentions the "symbolic" effect of sleep in Act IV of the play; see An Approach to Shakespeare, pp. 206-213. Russell A. Fraser looks briefly at the iconographic origins and meanings of sleep in the play; see Shakespeare's Poetics: In Relation to "King Lear" (Nashville, Tenn.: Vanderbilt University Press, 1967, cl962), pp. 131-132 et passim. More critical attention is given to the function of sleep in Macbeth than in King Lear.

King Lear has already divided his kingdom before he comes to "express" his decision in the Court. Kent and Gloucester, mindful of the condition of the kingdom, have commented on his fair and just division:

KENT. I thought the King had more affected the Duke of Albany than Cornwall.

GLO[UCESTER]. It did always seem so to us. But now, in the division of the kingdom, it appears not which of the Dukes he values most, for equalities are so weighed that curiosity in neither can make choice of either's moiety.

(I.i.1-7)

Though an old man, "Fourscore and upward" (IV.vii.61), King Lear shows himself keen and well able to manage the crucial affairs of the State. He manifests no intention to allow his personal favour to influence his handling of the state affair, and strategically and wisely he plans to grant equal land and authority to Albany and Cornwall and professes an equal love for them.¹ With what must be a sudden inspiration, he commands his daughters to profess their love and desert (I.i.49-55); evidently, however, he has had no original intention to hold a competition of declaration of love for

¹Critics frequently do not recognize that King Lear was sound of mind in planning the division of his kingdom. See, e.g., Kellogg, Shakespeare's Delineations of Insanity, Imbecility, and Suicide, p. 17; Kellogg says that "... Shakespeare has from the first endowed Lear with those mental peculiarities and eccentricities which experienced medical psychologists recognize at once as the forerunners of confirmed mental disease." See, also, Bucknill, The Mad Folk of Shakespeare, pp. 160-235; Bucknill analyses the play as displaying "the development of mental unsoundness" (p. 165) and states that "... the mind of Lear is, from the first, in a state of actual unsoundness, or, to speak more precisely, of disease," p. 177; Isaac Ray, "Shakespeare's Delineations of Insanity," pp. 289-332; and Campbell, Shakespeare's Tragic Heroes, pp. 175-207.

him and to grant his bounty accordingly. But while the "love test" enacted ceremonially was not a determinant of the awarding of the dowers, the "love bond" each of his daughters has for her Father-King undoubtedly provided King Lear with grounds for the particular division of the kingdom he, with his counsellors, has planned.¹ He does not wait to hear all the three speeches of love from his daughters before he grants his already planned one-third of his kingdom to Goneril and then to Regan, each separately after her avowal of love for him. He has the proper one-third of the kingdom ready for Cordelia. Good judgement as well as affection seems to have played a part in his plan for Cordelia to have "A third more opulent than [her] sisters" (I.i.84-88). Certainly, it is a shock and a disappointment for the old and loving father who, full of expectation from her, even gives her repeated chances to change the response she has made: "Nothing will come of nothing. Speak again" (I.i.92), he urges and warns her, "How, how, Cordelia! Mend your speech a little, / Lest it may mar your fortunes" (I.i.96-97); King Lear is shocked by the seemingly scant profession, "But goes thy heart with this?" (I.i.107), and he begs as much as chides her, "So young, and so untender?"

¹See, for comment on the "love test" and the division of the kingdom, Heilman, This Great Stage, pp. 160-166; Harry V. Jaffa, "The Limits of Politics: An Interpretation of King Lear, Act I, Scene 1," American Political Science Review, LI (1957), 405-415; George Roy Elliott, "The Initial Contrast in King Lear," Journal of English and Germanic Philology, LVIII (1959), 251-263; Terry Hawkes, "'Love' in King Lear," Review of English Studies, X (1959), 178-181; and William Elton King Lear and the Gods (San Marino, Calif.: Huntington Library Press, 1960), pp. 260-263.

(I.i.108). He expects dutiful proclamations of love from his daughters, but Cordelia, repulsed by the insubstantial flattery of her sisters, insists only that she loves her Father-King according to her natural bond. Her honesty makes her "Love, and be silent" (I.i.63), her ". . . love's / More ponderous than [her] tongue" (I.i.79-80), and she ". . . cannot heave / [Her] heart into [her] mouth" (I.i.93-94). She tells her Father:

Good my lord,
You have begot me, bred me, loved me. I
Return those duties back as are right fit,
Obey you, love you, and most honor you.
(I.i.97-100)

King Lear has expected her to pronounce her love in a declaration equalling the great love he is certain she has for him. Her speeches sound plain and somewhat sharp or reproving, and he mistakes the plainness for stinted affection or untenderness. Angrily, he renounces her and casts her from his paternal care:

Let it be so. Thy truth then be thy dower.
For, by the sacred radiance of the sun,
The mysteries of Hecate, and the night,
By all the operation of the orbs
From whom we do exist and cease to be,
Here I disclaim all my paternal care,
Propinquity, and property of blood,
And as a stranger to my heart and me
Hold thee from this forever. . . .
(I.i.110-118)

The renunciation of Cordelia disrupts King Lear's well-made plan for the division of property between his daughters. It takes from King Lear the authority and power that before had enforced dutious obedience and respect for him as

Father-King.¹

King Lear in anger disregards Kent's entreating in behalf of Cordelia and exiles him and Cordelia from his kingdom. He lets Albany and Cornwall "digest" Cordelia's third part of his land and invests them jointly with his sovereign power and properties. Kent addresses him with absolute loyalty and love, clearly and precisely according to the bond between them:

Royal Lear,
Whom I have ever honored as my King,
Loved as my father, as my master followed,
As my great patron thought on in my prayers----
(I.i.141-144)

He intends to persuade King Lear to correct the mistake in his judgement of Cordelia's love, but his blunt speech offends King Lear when he says:

Let it fall rather, though the fork invade
The region of my heart. Be Kent unmannerly
When Lear is mad. What wouldst thou do, old man?
Think'st thou that duty shall have dread to speak
When power to flattery bows? To plainness honor's
bound
When majesty stoops to folly, Reverse thy doom,
And in thy best consideration check
This hideous rashness. . . .
(I.i.146-153)

King Lear will not have his authority challenged.² Once he

¹Campbell notes, in Shakespeare's Tragic Heroes, that King Lear in his anger early suffers what the Renaissance considered "Brevis furor, a short madness," which ". . . overshadoweth and blindeth the light of reason, . . ." (pp. 181-182). Her whole study of King Lear is of a ". . . tragedy of wrath, [which] was planned as a tragedy of old age" (p. 207). Basis for her understanding of the effects of wrath, for example, may be found in Elyot, The Castell of Helth, pp. 64^r-66^r.

²See Rosen, Shakespeare and the Craft of Tragedy, pp. 1-9.

has decided to exile Cordelia, even though she is his best loved daughter, he is firm: "The bow is bent and drawn, make from the shaft" (I.i.145), and he insists, ". . . By Jupiter, / This shall not be revoked" (I.i.181-182), ". . . I have sworn, I am firm" (I.i.248). For his opposition to King Lear's judgement on Cordelia, Kent is regarded by King Lear as "miscreant," "recreant," a traitor; for what King Lear considers lack of filial love and obedience, Cordelia is ". . . a wretch whom Nature is ashamed / Almost to acknowledge hers" (I.i.215-216) and is told that it would be better she had ". . . not been born than not . . . have pleased [him] better" (I.i.236-237). Certainly he must be aware that both as Father and King, he is meting out the most extreme punishment possible when he makes Cordelia leave without his benediction: ". . . Therefore be gone / Without our grace, our love, our benison" (I.i.267-268). Cordelia and Kent are concerned for their King, but they offend him, disappoint him, or enrage him by being or seeming to be disobedient and rude. This first scene manifests the resourceful and watchful concern that King Lear has had for the peace of his kingdom and then presents the thwarting of his well-planned strategies and the creating of conditions out of which develops the whole tragic action.

Gloucester, meanwhile, considers with foreboding manifestations of natural and cosmic disorders that parallel disruptions and violations of human bonds:

These late eclipses in the sun and moon portend
no good to us. Though the wisdom of nature can
reason it thus and thus, yet nature finds itself

scourged by the sequent effects. Love cools,
 friendship falls off, brothers divide. In cities,
 mutinies; in countries, discord; in palaces,
 treason; and the bond cracked 'twixt son and
 father. This villain of mine comes under the
 prediction, there's son against father. The King
 falls from bias of nature, there's father against
 child. . . . And the noble and true-hearted Kent
 banished! His offense, honesty! 'Tis strange.
 (I.ii.112-127)

Gloucester sees clearly that Kent's banishment and Cordelia's
 loss of parental benediction are strange and unnatural to
 the "bond," but he errs in his judgement of his own sons.
 Harrison points out that

Lear, Gloucester, and Edmund each in turn call
 on Nature. To the old fathers Nature is the
 goddess of natural affection by whose law
 children are naturally loyal to their parents.
 To Edmund--the "natural" son--Nature is the
 goddess of the wild; he is "natural" man
 because he is by nature a beast. "Nature,"
 "natural," and "unnatural" recur again and again
 with every shade of meaning and misunderstanding.¹

King Lear and Gloucester see themselves and all men
 functioning best according to orderly natural bonds of
 human relationship while Edmund and Goneril and Regan pursue
 their selfish interests without regard for these bonds.
 Thus, in the very beginning of the play, conflict between
 opposing forces, threatening to preclude natural peace and
 serenity, establishes the condition for the development of
 tragedy.

¹Harrison, ed., Shakespeare: The Complete Works, p.
 1139. See, also, R[obert] C[ecil] Bald, "'Thou Nature, Art
 my Goddess': Edmund and Renaissance Free-Thought," Joseph
 Quincy Adams Memorial Studies, ed., by James G. McManaway,
 Giles E. Dawson, Edwin E. Willoughby (Washington, [D.C.]: The
 Folger Shakespeare Library, 1948), pp. 337-349; Edith Sitwell,
 "King Lear," Atlantic Monthly, CLXXXV (May, 1950), 59; Keith
 Rinehart, "The Moral Background of King Lear," University of
 Kansas City Review, XX (1954), 223-226; and Rosen, Shakespeare
 and the Craft of Tragedy, pp. 20-26.

After dividing his kingly duties and authorities between his two elder daughters and sons-in-law and after banishing Kent and Cordelia, King Lear cannot feel relieved of the burden of his concern for the peace of his kingdom and children. With cause, he becomes increasingly restless. Goneril complains that he strikes her gentlemen "for chiding of his fool" (I.iii.1-2) and that "By day and night he wrongs [her]" and ". . . upbraids [her] / On every trifle" (I.iii.3-7). She deliberately exaggerates or falsifies conditions. She creates conditions that she intends will aggravate her Father into action which she may complain about, e.g., ordering her servants to be slack in their duty and service to him: "Put on what weary negligence you please, / . . . I'd have it come to question" (I.iii.12-13) and "What grows of it, no matter, advise your fellows so. / I would breed from hence occasions, and I shall, / That I may speak" (I.iii.23-25). Her steward, Oswald, readily and presumptuously does her bidding,¹ finding opportunity almost immediately when King Lear, tired and hungry from a day's hunting, demands that he not have to ". . . stay a jot for dinner" (I.iv.8). Just at this time of crisis for King Lear, Kent presents himself in disguise and wishes to serve the King, because, as he says to King Lear, ". . . you have that in your countenance which I would fain call master" (I.iv.29-

¹Few Shakespeare scholars find it allowable to grant Oswald any commendable qualities; Robert M. Smith, however, commends him for courage and loyalty as Goneril's steward: "A Good Word for Oswald," A Tribute to George Coffin Taylor: Studies and Essays Chiefly Elizabethan, by His Students and Friends, ed., by Arnold Williams ([Chapel Hill, North Carolina]: University of North Carolina Press, 1952), pp. 62-66.

30), "Authority"¹ (I.iv.32). And King Lear responds to the offer of service:

Follow me, thou shalt serve me. If I like thee no worse after dinner, I will not part from thee yet. Dinner, ho, dinner! Where's my knave? My fool? Go you, and call my fool hither. [Exit an ATTENDANT. Enter OSWALD.] You, you, sirrah, where's my daughter?
(I.iv.43-48)

How responsively aware King Lear is of his condition is manifested by his keen sensitivity and quick perception. Though he responds ruefully to his knight's mention of the growing negligence of due reverence, he admits that he has detected the slackening of response to his needs and commands:

Thou but rememberest me of mine own conception. I have perceived a most faint neglect of late, which I have rather blamed as mine own jealous curiosity than as a very pretense and purpose of unkindness. I will look further into 't. But where's my fool? I have not seen him this two days.
(I.iv.72-78)

This speech reveals that King Lear tries to suppress his hurt feelings. Apparently, too, he misses Cordelia, for when the knight reminds him, "Since my young lady's going into France, sir, the fool hath much pined away" (I.iv.79-80), King Lear seems to hurt in an old wound and he commands, "No more of that, I have noted it well" (I.iv.81). In his situation, he tries to control himself, to have patience.

¹ John W[illiam] Draper, "The Occasion of King Lear," Studies in Philology, XXXIV (1937), p. 180; Draper notes that "Chaos from conflict of authority is the very essence of the play." Craig insists upon the strength of the innate authority of the King and the tragic consequences of violation of that authority; see Craig, Interpretation of Shakespeare, pp. 208-210.

When the presumptuous steward Oswald follows Goneril's order and shows him no respect, however, the King strikes him. Kent cannot stand to see his King treated disrespectfully, irreverently, so he throws Oswald out of King Lear's sight. King Lear, impressed by Kent's loyal action, officially hires him to his service. In the condition and action of this scene, the force opposing and threatening King Lear becomes conspicuous and the pressure against him grows and intensifies. The likelihood of strife between Albany and Cornwall has been and is still bothering King Lear in his concern for the future of his kingdom; in fact, it does all the more now because he has shorn himself of such power as could have enabled him to prevent it, especially if his own power would have been augmented by Cordelia's marriage with Burgundy or France.

The pretence and purpose of unkind and ungrateful Goneril and Regan are displayed in Oswald's mean manners. The all-licensed but truth-telling Fool appears and points out the powerless and perilous condition of King Lear.¹ The Fool criticizes the King's division of the kingdom in two without leaving a substantial ground in the middle to be the buffer state and to sustain his own sovereignty.² He calls the King a fool, for as he says, "All thy other titles thou

¹For the function of the Fool, see, e.g., Heilman, This Great Stage, pp. 182-193, 212-213; Enid Welsford, The Fool: His Social and Literary Function (New York: Doubleday and Co., 1961), pp. 253-270; Clemen, The Development of Shakespeare's Imagery, pp. 141-144; and Granville-Barker, Prefaces to Shakespeare, I, 309-312.

²See Jaffa, "The Limits of Politics," pp. 411-415.

hast given away. / That thou wast born with" (I.iv.163-164). He criticizes King Lear for in effect making his daughters his mother by granting them authority when he ". . . gavest them the rod and puttest down [his] own breeches" (I.iv.187-190). The Fool echoes Cordelia, Gloucester, and King Lear himself on the claim of the innate strength and right of the natural bond. King Lear breaks natural and orderly human bonds when he renounces Cordelia and exiles Kent; Goneril and Regan do so in their unfilial disobedience, ingratitude, and cruelty and in their treasonous disaffection. As a consequence, there is unrelieved and growing suffering for King Lear ". . . upon the rack of this tough world."

No sooner does Goneril come to King Lear and reproach him for his impetuous temper than the Fool criticizes her, comparing her unfilial behaviour to that of the Cuckoo:

"The hedge sparrow fed the cuckoo so long
That it had it head bit off by it young."
So out went the candle, and we were left darkling.
(I.iv.235-237)

King Lear can hardly believe what Goneril does to him and threatens to do to him. He assumes the symbolic state of what Goneril treats him as being:

Doth any here know me? This is not Lear.
Doth Lear walk thus? Speak thus? Where are his
eyes?
Either his notion weakens, his discernings
Are lethargied----Ha! Waking? 'Tis not so.
Who is it that can tell me who I am?
(I.iv.246-250)

He is astonished that his daughter dares to rebuke him. Goneril tells him that he should not so much ignore her powers of redress as to let her words of warning sleep in his

ear (I.iv.229). He finds himself awakened to the shameful offence which Goneril commits against him. When Goneril reduces his train and attendants, he sensibly realizes how small a fault had been Cordelia's:

. . . . O most small fault,
How ugly didst thou in Cordelia show!
That, like an engine, wrenched my frame of nature
From the fixed place, drew from my heart all love
And added to the gall. . . .

(I.iv.288-292)

Oppressed with shame and anger, he does not stay to have the dinner he demanded after returning from hunting but starts headlong on his journey from Albany's castle to seek more dutious love and care from Regan (I.iv.273-276).¹ He sends Kent to announce his coming, and Goneril, meanwhile, sends Oswald to warn Regan of developments. He, himself, begins his journey in the evening at a time when he should be taking food and rest for the natural and necessary recuperation of mind and body. Regan keeps both messengers and leaves at once to go to the castle of the Earl of Gloucester, traveling by night in order to prevent King Lear's taking refuge with her. This action shows that Regan and Goneril are one in their intention to reject and to deny their Father-King.

Kent mentions that from the palace of the Duke of Albany (I.v) by way of Regan's palace to the Earl of Gloucester's castle (II.ii) it takes him about two days to complete the journey (II.ii.31). Kent has "unsleeping" con-

¹ See Coghlan, The Haven of Health, p. 238. Coghlan says that "... we must folowe the course of nature, that is to wake in the day, and sleepe in the night [lest] we violently resist the motion of nature"

cern for his King; he is never idle but is watchful to attend to his King's need.¹ He does not rest the while it takes to deliver the message from King Lear to Regan. Cornwall puts him in the stocks, charging that he has been insolent and disorderly. The Duke and Regan purposely ignore the warning that they should not insult the King by putting his messenger in the stocks. Kent has devoted his life to the service of his King (I.i.157-159); now he has no concern for his own physical suffering or humiliation in the stocks but is outraged because of the affront to the King. His alert watchfulness for his King's welfare, even his realization that at the moment he can do nothing but rest to serve him after his long travel, can make Kent indifferent to the stocks, "Some time I shall sleep out, the rest I'll whistle" (II.ii.163). His waiting for daylight so that he may read the letter from Cordelia concerning plans to help King Lear reveals his constant attention to his King's needs. Now he can only let his weary and overwatchful eyes be closed to the shameful state in the stocks and hope that "Fortune" may greet his King in better "smiling" terms of peace (II.ii.177-180).

King Lear makes the same tiresome and sleepless journey that Kent has made in order to locate Regan. When he arrives, the time should be later the same day that Kent

¹For a detailed discussion of Kent's loyal service, see Granville-Barker, Prefaces to Shakespeare, I, 306-309; Craig, An Interpretation of Shakespeare, pp. 208-210; Barish and Waingrow's "'Service' in King Lear," pp. 347-355.

arrived because the scene ends with the approaching of the stormy night (II.iv.311-312) and Kent is still in the stocks. When King Lear finds his messenger set in the stocks, he is enraged:¹

Oh; how this mother swells up toward my heart!
Hysterica passio, down, thou climbing sorrow,
 Thy element's below! . . .

(II.iv.56-58)

Quick in sensitivity and perceptivity, King Lear is fully and painfully receptive of the implications of treasonous irreverence for his royal person:

. . . [Looking on KENT] Death on my state!

Wherefore

Should he sit here? This act persuades me
 That this remotion of the Duke and her
 Is practice only. Give me my servant forth.
 Go tell the Duke and 's wife I'd speak with them,
 Now, presently. Bid them come forth and hear me,
 Or at their chamber door I'll beat the drum
 Till it cry sleep to death.

(II.iv.113-120)

Here, King Lear is so outraged that they who have caused him such long and exhausting extra travel and such anguish and humiliation by their irreverent discourtesy and insolence dare refuse him care and courtesy by pretending to be sick and refusing to greet him that he commands their appearance before him:

The King would speak with Cornwall, the dear father
 Would with his daughter speak, commands her service.
 (II.iv.102-103)

¹ Sir Thomas Elyot speaks of the effects of rage: "IRe is kendlid in the hert, inordinately chaufing the spirites there, and than is sent forth into the membres, and dothe superfluously heate them"; see The Castell of Helth, p. 64^v. Carroll Camden considers that extreme emotion, or hysteria, is both cause and effect of King Lear's condition; see "The Suffocation of the Mother," Modern Language Notes, LXIII (1948), 390-393.

King Lear believes that a good child should heed the ". . . offices of nature, bond of childhood, / Effects of courtesy, dues of gratitude" (II.iv.181-182); yet he has to see Goneril when she comes to the castle of the Earl of Gloucester and joins Regan in total disregard for and senselessness of their natural bond.¹ In the ensuing argument, Regan and Goneril toss their Father to and fro. Finally they deny him even one follower for a train, pushing him beyond patience and tolerance so that he cries out in anguish: . . .

Oh, reason not the need. Our basest beggars
Are in the poorest thing superfluous.
Allow not nature more than nature needs,
Man's life's as cheap as beast's. Thou art a lady.
If only to go warm were gorgeous,
Why, nature needs not what thou gorgeous wear'st,
Which scarcely keeps thee warm. But for true need----
You Heavens, give me that patience, patience I need!
You see me here, you gods, a poor old man,
As full of grief as age, wretched in both.
If it be you that stir these daughters' hearts
Against their father, fool me not so much
To bear it tamely. . . .²

.
I have full cause of weeping, but this heart
Shall break into a hundred thousand flaws
Or ere I'll weep. O fool, I shall go mad!
(II.iv.267-289)

¹See William Haller, "'What Needs My Shakespeare?'" Shakespeare Quarterly, III (1952), 14. Haller says that Elizabethans ". . . had been instructed . . . in the inseparable and inescapable but complementary duties of parents and children, and . . . of rulers and subjects. . . . true obedience springs from love and only from love, and the true end of all love is . . . truly to serve the beloved, to submit willingly to that order of things which to know is to love and to love is to obey."

²See William Empson, The Structure of Complex Words (London: Chatto and Windus, 1969, c1951), p. 134; he comments that "This speech . . . touches off the storm; . . . [which] is no doubt partly the image of Lear's mind, but . . . also an attack upon him, whether from the stern justice of God or the active malice of the beings he has prayed to."

Heilman notes that here King Lear has a sense of "true need" which, he says, ". . . underscores the existence of values entirely different from demonstrable material needs--higher needs (his own need, at the moment, is for symbols of respect and love) which must be imaginatively grasped and cannot be mechanically computed,"¹ and Goneril and Regan deny their Father these. King Lear "in high rage" rushes into the "wild night" storm, away from his daughters into the heath, driven and shut out by them from kingdom, home, and rest.

The storm in the heath at night demonstrates the outburst of the rage which has accumulated in King Lear since the first scene of the play.² Amid the violent sound and motion (III.ii) King Lear stands in the storm, venting his inner resentment as he questions heavenly justice. He reveals his sense of outrage as he cries out defiantly against the tempestuous weather:

Blow, winds, and crack your cheeks! Rage! Blow!
 You cataracts and hurricanoes, spout
 Till you have drenched our steeples, drowned the
 cocks!
 You sulphurous and thought-executing fires,
 Vaunt-couriers to oak-cleaving thunderbolts,

¹Heilman, This Great Stage, p. 169.

²Critics, generally, have treated the significance of "nature" quite adequately. See, e.g., Samuel Taylor Coleridge, Lecture and Notes on Shakespeare, 1818, col. by T. Ashe (London: George Bell and Sons, 1890), pp. 341-342; Bradley, Shakespearean Tragedy, pp. 250-251 et passim; Knight, The Wheel of Fire, pp. 179ff.; Theodore Spencer, Shakespeare and the Nature of Man (Toronto: Collier-Macmillan Canada, Ltd., 1966, c1942), pp. 135-152; Heilman, This Great Stage, pp. 89-133; Craig, An Interpretation of Shakespeare, p. 207; Clemen, The Development of Shakespeare's Imagery, pp. 145-150 et passim; Hankins, Shakespeare's Derived Imagery, p. 106; and Rosen, Shakespeare and the Craft of Tragedy, pp. 28-41.

Singe my white head! And thou, all-shaking thunder,
 Smite flat the thick rotundity o' the world!
 Crack nature's molds, all germens spill at once
 That make ingrateful man!

(III.ii.1-9)¹

The Fool sings out, grotesquely, ironically, indicating the main cause of King Lear's suffering and sleeplessness:

He that has a house to put 's head in has a good headpiece.

"The codpiece that will house
 Before the head has any,
 The head and he shall louse
 So beggars marry many.
 The man that makes his toe
 What he his heart should make
 Shall of a corn cry woe,
 And turn his sleep to wake."

For there was never yet fair woman but she made mouths in a glass.

(III.ii.25-36)

The Fool reminds King Lear that he approved wrongly the false statements of love from Goneril and Regan, who were and are inferior to Cordelia--just as the toe is less important than the heart. The result of sleeplessness is due in large part to the grief and shame Goneril and Regan have caused him after he has endowed them so bountifully with power and dominion.

Kent agonizes to see his King and master shelterless in the worst of storms that he has ever known; he quite surely has a sense of the storm within King Lear as well as the storm without that lashes him with such fury:

Alas, sir, are you here? Things that love night
 Love not such nights as these. The wrathful skies
 Gallow the very wanderers of the dark
 And make them keep their caves. Since I was man,
 Such sheets of fire, such bursts of horrid thunder,

¹ See Craig, An Interpretation of Shakespeare, pp. 212-214.

Such groans of roaring wind and rain, I never
Remember to have heard. Man's nature cannot
 carry
The affliction nor the fear.

(III.ii.42-49)

The storm with the cataracts-like rain and hurricanoes-like
winds lashes with a fury like the wrathful anger and outrage
King Lear suffers; he rages against the storm, for it seems
somehow to be in league with his daughters:¹

 . . . Then let fall
Your horrible pleasure. Here I stand, your slave,
A poor, infirm, weak, and despised old man.
But yet I call you servile ministers
That have with two pernicious daughters joined
Your high-engendered battles 'gainst a head
So old and white as this. Oh, oh! 'Tis foul!
 (III.ii.18-24)

So wild is the storm that it seems a very scourge that could
drive sinners to repentance for fear of impending doom. King
Lear, though conscious of his own sins, knows that he has
been "More sinned against" than he has sinned against anyone:

 Let the great gods,
That keep this dreadful pother o'er our heads,
Find out their enemies now. Tremble, thou wretch,
That hast within thee undivulged crimes
Unwhipped of justice. Hide thee, thou bloody hand,

 . . . Close pent-up guilts,
Rive your concealing continents and cry
These dreadful summoners grace. I am a man
More sinned against than sinning.
 (III.ii.49-60)

In its violence and turbulence, the storm expresses and at
the same time increases King Lear's suffering and restless-
ness. Kent with restrained impatience quietly, soothingly

¹Heilman, This Great Stage, p. 90. Heilman notes
that ". . . daughters and tempest both pour on, and both he
will endure" (*italics Heilman's*), demonstrating the very
measure of his monumental tragic stature.

urges King Lear to go to the nearby shelter to rest.¹ As the storm beats upon him and his rage and suffering increase, King Lear begins to think more about his followers; he tells the Fool: ". . . I have one part in my heart / That's sorry yet for thee" (III.ii.72-73). In his pity for the shivering Fool suffering in the cold of the storm, King Lear agrees to go to the hovel. There he shows awakening consideration for the Fool and Kent and for any "Poor naked wretches" who in their poverty may be suffering in the storm; he urges Kent and the Fool to go into the hovel first:

Prithee, go in thyself, seek thine own ease.
This tempest will not give me leave to ponder
On things would hurt me more. But I'll go in.
[To the FOOL] In, boy, go first. You houseless
poverty----

Nay, get thee in. I'll pray, and then I'll sleep.

[FOOL goes in.]

Poor naked wretches, wheresoe'er you are,
That bide the pelting of this pitiless storm,
How shall your houseless heads and unfed sides,
Your looped and windowed raggedness, defend you
From seasons such as these? Oh, I have ta'en
Too little care of this! Take physic, pomp.
Expose thyself to feel what wretches feel,
That thou mayst shake the superflux to them
And show the Heavens more just.

(III.iv.23-36)²

¹Mindful that man may not long endure without sleep, Kent would quiet his King and bring him to rest, knowing that sleep ". . . recouereth strength, it refresheth the bodie, it reuiueth the minde, it pacifieth anger, it driueth away sorrowe, and finally, if it be moderate, it bringeth the whole man to good state and temperature"; see Cohan, The Haven of Health, p. 237.

²See Heilman, This Great Stage, pp. 156-157; Heilman notes that this speech shows King Lear's ". . . concern for distributive justice . . . and a widening of sympathy, a deeper perception of the values that life must embrace." See, also, pp. 269-270 where Heilman notes that King Lear ". . . has achieved a new humanity." Knight notes that the ". . . cruel storm draws noble charity from Lear, replacing his ire," The Shakespearian Tempest, p. 197. Campbell, in her emphasis upon evil and destructiveness of King Lear's wrath, e.g.,

In this speech King Lear for the first time considers going to sleep. It may be that his physical strength is reaching the bearable limit. He has been without rest ever since his investiture of Albany and Cornwall to share the sovereignty over his kingdom. All through his altercation with Goneril after returning from hunting, his rising rage, his long journey from Goneril's palace to locate Regan at the castle of the Earl of Gloucester, and finally the shame and anger that forced the aged King out into the storm, King Lear has not been able to have peace and rest. The building up of the effect of long and growing sleeplessness of King Lear intensifies the tragic experience of the mentally and physically afflicted sufferer.¹

King Lear, during and after his altercations with Goneril and Regan, grows more and more conscious of his guilt in not recognizing Cordelia's truthfulness and his not being sufficiently aware of his people's suffering and need; yet he feels he is "More sinned against" by his pernicious daughters than he is "sinning" (III.ii.59-60). His physical fatigue and burden of grief seemingly make his ". . . wits begin to turn" (III.ii.67). He is never "insane," however, but he, as does Constance in King John, suffers in seeming

Shakespeare's Tragic Heroes, does not (and actually cannot) give attention to great potentialities and realizations such as these recognized by Heilman and Knight.

¹King Lear's suffering causes sleeplessness which is a "violation of the natural law" of living. Cohan says that without sleep ". . . no living creature may long endure"; see The Haven of Health, p. 237. King Lear's lack of sleep increases his mental suffering and disrupts his sensibility.

distraction, ". . . being not mad, but sensible of grief" (Jn., III.iv.53). Grief and kingly responsibility occupy his mind; he may project his own feelings and sufferings to and upon others, as he does when he senses that the Fool is feeling cold because he feels cold himself; he is sorry for the "Poor naked wretches" of "houseless heads and unfed sides" because he feels himself one with them in their condition. When Edgar appears in the disguise of Mad Tom, King Lear sympathizes with him, seeing in his poor condition the image of his own suffering and believing that he too must have been rejected by ungrateful daughters. Kent worries about King Lear's intense grief, "All the power of his wits has given way to his impatience" (III.vi.5-6). This "impatience" relates to King Lear's suffering and also his fatigue because of his sleeplessness. Sir Thomas Elyot discusses the connexion between ire and sleeplessness:

Of thys affection [ire] commeth sometime feuers, sometyme, apoplexies, or priuacion of senses, tremblyng, palseis, madnesse, fransies, deformitie of vysage: and that worse is, outrageous swearyng, blasphemie, desire of vengeance. losse of charitie, amitie, credence, also forgetfulnesse of benefite preceedinge, and of obeience, dutie, and reuerence. There also doo succede, contencion, chargeable suite, vnquietnesse of mynde, lacke of appetite, lacke of slepe, feble digestion, scorne disdayne, and hatred of other, wyth peryll of losing of al good reputacion.¹

Kent in his concern for King Lear acts to soothe his King in the manner that would be approved by Renaissance physicians:

¹Elyot, The Castell of Helth, p. 64^v. Elyot suggests that the people around the "sick" person should be patient and remind him of Christian charities in order to cure the illness of ire (p. 65^r).

. . . hee which would liue long and in health, must keepe himselfe as much as he can free from all violent passions. But olde men more then any other must beware, . . . And other men must indeuour to take from them all occasion of feare and sadnes, least they should thereby become more cold. There is no danger now and then to moue their choler, thereby to rouse them vp and warme them a little: they must bee made merrie as much as may bee, and euery thing ministred vnto them that may content and please them.¹

Kent pleads with his King to rest, but King Lear insists upon arraigning his sinful daughters first. Psychologically and symbolically, the mock trial scene provides release of the King's grief; then when he is completely worn out, he yields to his sheer exhaustion and lies down to sleep:

Make no noise, make no noise. Draw the curtains.
So, so, so. We'll go to supper i' the morning.
So, so, so.

(III.vi.89-91)

The contrast in the dramatic settings between the present scene and the previous heath-storm scene is remarkable. When King Lear ran into the open heath in anger, he dared the severe wind, rain, and thunder to strike harder and sound louder; but now, exhausted by his "storm within,"² he asks for silence. Old as he is, King Lear dared challenge the natural

¹Laurentius, e.g., attributes to Plato the idea that most dangerous diseases come from the mind; see Laurentius, A Discoverse of the Preservation of the Sight; Of Melancholike Diseases, of Rheumes, and of Old Age, p. 191.

²This term is used by many critics as a synonym for the "madness" of King Lear, but here it means the rage in King Lear. See Josephine Waters Bennett, "The Storm Within: The Madness of Lear," Shakespeare Quarterly, XIII (Spring, 1962), 137-155; see, also, Welsford, The Fool, p. 265; Knight, The Wheel of Fire, p. 211; Granville-Barker, Prefaces to Shakespeare, I, 293-298; Willard Farnham, The Medieval Heritage of Elizabethan Tragedy (Berkeley, Calif.: University of California Press, 1936), pp. 451-452; and Rosen, Shakespeare and the Craft of Tragedy, pp. 41-50.

storm to compete with his own wrath; now beaten by fatigue, he commands silence and postpones natural taking of nourishment.¹ He does not forget the ritual of his normal kingly elaborate bed chamber routine before he sleeps, though a litter and rude farm house serve as royal bed and bedchamber for him now; he will pray, give orders to his followers, and draw the imagined curtains surrounding his royal bed, "So, so, so" (III.vi.89-91).

Ironically, it is not to be a peaceful sleep for the exhausted King. Gloucester reports that Cornwall, Regan, and Goneril are conspiring to kill him and urges that he be taken at once to Dover. In loyalty to his King, Gloucester provides the litter for carrying the old King away and promises further protection and provision. Kent, in his watchful concern for the well-being and even the very life of King Lear, has sought to provide him some comforting, recuperating sleep and rest for body and mind. So great is King Lear's need of sleep that Kent bids Gloucester not to disturb him, but to carry him away still sleeping:

Oppressed nature sleeps.
This rest might yet have balm'd thy broken sinews,
Which, if convenience will not allow,
Stand in hard cure. [To the FOOL] Come, help to
bear thy master.
Thou must not stay behind.

(III.vi.104-108)

Kent expresses the gravity of King Lear's condition with reference precisely to the "broken sinews" which must be

¹See Lemnie, The Touchstone of the Complexions, p. 57. Lemnie notes that "Nothing . . . after meate moderately takē, is to the body holsummer the seasonable Sleepe" King Lear has been without "meat" as long as he has been without sleep.

remedied ("balm'd") immediately else they ". . . Stand in hard cure." The Renaissance physician Laurentius explains the function of "sinewes" and muscles" in a way that particularly illuminates Kent's description; he says:

It is necessary then for the benefit and perfecting of the sences, to haue certaine instruments of motion: these instruments are two, the sinewes and the muscles: the sinewes by reason of their continued coniunction, and adherence vnto their originall . . . doe conuey from the braine that mouing power, seated in a most subtile bodie, namely, the animall spirit: the muscles after the maner of good subiects obey vnto their commandement, and incontinently moue the member . . . as the appetite or imagination shall wish and desire. The braine then . . . commandeth: the sinewes carriè the embassage, and the muscles obeying thereunto, expresse the intent of the minde.¹

Kent and Gloucester's action manifests their loyal service for their King whom they would not wish to have afflicted with any harm or trouble. They follow King Lear in his adversity, insisently respect his royal authority, and plan to deliver him to Dover to the help and care of Cordelia and others of his loyal friends and subjects.²

This action of his being carried away by Kent and the Fool, each on an end of the litter with Gloucester leading the way in front of them, suggests a simple funeral procession.

¹Laurentius, A Discovrse of the Preservation of the Sight, p. 7. See, also, above, p. 4. Hankins comments on Kent's speech, saying that "sinews" were the "nerves" for the Elizabethans and that King Lear ". . . is breaking physically and mentally," Shakespeare's Derived Imagery, pp. 108-109.

²Paul N. Siegel comments on the pervasive significance of adversity and love in the whole action of the play; see "Adversity and the Miracle of Love in King Lear," Shakespeare Quarterly, VI (1955), 325-336.

Here King Lear's sleep may be taken figuratively as a death of his kingly dignity and the loss of his sovereignty. In his division of the kingdom, he has unintentionally made it possible for Goneril and Regan to cast him out without home or kingdom into the wild heath and storm. As he is carried away, his being stretched out on the litter creates the impression of his suffering on the "rack of this tough world" and also that he undergoes this suffering as if he were in actual purgatory after death. After this action of his first sleep in the play, King Lear is reported "As mad as the vexed sea" (IV.iv.2-6). Yet this "madness" should be regarded as reference to his suffering and rage rather than to insanity. King Lear has lost the self-control and patience that he has so much valued--tried and surpassed as they have been by his grief. He may not have the wholesome senses that allow balanced and controlled feelings and speech, but he is keenly sensitive of his wronged kingly and fatherly rights. It may be both emotional relief and agony for him to sing aloud to cry for justice and to crown himself with wild weed-flowers as if to keep some kingly symbol. When King Lear comes across the blind Gloucester and Edgar, he is, according to the stage direction (between IVvi.80 and 81), "fantastically dressed with wild flowers." Edgar comments: "The safer sense will n'er accommodate / His master thus" (IV. vi.81-82). King Lear's "fantastical" appearance reveals his inner suffering. King Lear, however, insistently claims his identity as King, ". . . I am the King himself" (IV.vi.84), "Aye, every inch a king" (IV.vi.109). He discovers the

unworthy flattery of the Court and realizes that he is not "everything" and not "ague-proof" (IV.vi.106-107). Above all, he acknowledges his own "mortality" (IV.vi.136). He has in his mind the complicated sense of his divine right as King conflicting with his sense of his human limitations. Thoughts of what his daughters have done to him and what he has done to Cordelia, Kent, and by neglect to his own subjects torture him as if he were in a hell-like purgatory,

There's Hell, there's darkness, there's the
sulphurous pit,
Burning, scalding, stench, consumption, fie,
fie, fie!

(IV.vi.130-131)

In the desperate condition of King Lear and his kingdom, when Cordelia enters, drums and colours full of ritual and formality betoken the arrival of a Queen who, though she has been disowned and cast out in disgrace by her Father-King, now returns to her Father's kingdom prepared with her own army from France to rescue him from distress. She is determined to restore him to his rightful state as King and Father. She sees a kind of death in his rage, a condition from which he must be redeemed:

. . . What can man's wisdom
In the restoring his bereaved sense?
He that helps him take all my outward worth.
(IV.iv.8-10)

The Doctor assures Cordelia that King Lear's mad appearance manifests a curable purgatorial restlessness and that the main therapy to relieve the King's restless rage is nourishing peaceful sleep:

There is means, madam.
Our foster nurse of nature is repose,

The which he lacks... That to provoke in him
Are many simples operative, whose power
Will close the eye of anguish.

(IV.iv.11-15)

What the Doctor says is not merely consolation for Cordelia,
but expert and accurate knowledge of medical theory of the
Renaissance regarding sleep,

. . . sleepe driueth away sorrow, it is the
remedy for sorrow and care, it freeth the hart,
and bringeth all things to rest.¹

He points out the recuperative and beneficial nature of
sleep in its physiological effects upon the mind and body,
making it one of the main methods of keeping health:

Sleep is the rest and quietnes of the vertue
animall, which hapneth when the profitable
vapours of the nourishment doe ascend vp into
the braine, where they doe sweetly moysten,
and euery where flowing in the braine, doe
obstruct the Meatus and passages of the senses
and moouing Nerues thorow which the vertue of
the senses doe by little and little faile.

The Efficient cause is heate, which as
Hip[pocrates] saith, in sleepe it flieth more
inwards, to the end to helpe concoction, from
whence it hapneth that the outward members doe
easily waxe cold in sleepe, and doe require to
be more warmer couered.

The Material cause is sweet vapour ascending
from the nourishment into the brain, and stopping
the Meatus of the senses and spirits, that the
members forsake their motion.

. . . The Finall causes are first a moystning and a
recreation of the braine, and of the heart.²

Besides recommending sleep for physical recuperation, the
Doctor suggests the image of sleep as death when he says
that "repose" ". . . Will close the eye of anguish" (IV.iv.

¹Wirtzung, Praxis Medicinae vniuersalis, p. 618.

²Valentinus, Enchiridion Medicum, pp. 31-32. See,
also, Laurentius, A Discovrse of the Preservation of the
Sight, p. 189.

15). Repose will make the "anguish" die away from King Lear. This suggests that sleep provides, with finality, the termination of sorrow. Elyot has said:

There is nothinge more enemie to lyfe, the
sorrow, called also heuinesse, for it exhausteth
bothe naturall heate and moysture of the bodie,
. . . ; so doth heuinesse annoye the heart of a
man.¹

Sleep is "the remedy for" King Lear's anguish and the provision for his resurrection from "death." According to the stage direction (IV.vii), King Lear is presented on a bed asleep with soft music playing to suggest harmony which contrasts with the harsh and chaotic storm accompanying King Lear's wrath. On behalf of her Father, Cordelia expresses her gratitude to Kent for his kind and loyal service. Kent exemplifies the unselfish and faithful servant to King Lear as he answers Cordelia humbly and gently. "To be acknowledged . . . is o'erpaid" (IV.vii.4). The love and loyalty of Kent and Cordelia for King Lear are the main "medicines" that work to bring about his awakening from the purgatorial sleep of his unmatched "great rage" (IV.vii.78).²

¹Elyot, The Castell of Helth, p. 66^r.

²Knight discusses purgatory in The Wheel of Fire, pp. 195-202. He notes that "In King Lear we see humanity suffering. . . . Mankind are working out a sort of purgatory" (p. 195); "[King Lear] wins his purgatorial reward in finding that which is most real to him, his love for Cordelia. . . . He falls back on the simplicity of love: next of death. His purgatory then closes. This is the movement from civilization, through a return to nature and a revulsion from civilized man to death, . . ." (p. 201).

The appearance of the King sleeping recalls and continues the symbolic action of the first sleep when King Lear is carried away as dead. While the first sleep suggests King Lear's going into a purgatorial sojourn, this second sleep scene presents a wakening and a restoration. With the approval of the Doctor and Kent, Cordelia acts as the spiritual physician for her Father-King:

O my dear Father! Restoration hang
Thy medicine on my lips, and let this kiss
Repair those violent harms that my two sisters
Have in thy reverence made!

(IV.vii.26-29)

The harmony of music, sleep, and Cordelia's love revives King Lear. The attending gentlemen have changed King Lear's garments in his sleep. Critics, among them Traversi and Fraser,¹ emphasize the "spiritual rebirth" in this scene and agree that this sleep-and-wakening means the revival of King Lear and a temporary peace for him:

"Sleep" we have already found to form part of a "symbolic" effect of this kind; and Shakespeare now adds music, with its associations of harmony, and "fresh garments," suggesting the purification accomplished in Lear by the immersion of past sorrows into repose. . . . By such means Lear's suffering is transformed, made into a condition of his revival.²

As Cordelia endeavours to restore her Father to his whole-some senses as well as to his proper sway, she prays for heavenly assistance; the divinity that she relies on, Heilman notes, ". . . is analogous to her filial devotion".³

¹Traversi, An Approach to Shakespeare, pp. 206-213; Fraser, Shakespeare's Poetics, pp. 131-132.

²Traversi, An Approach to Shakespeare, p. 209.

³Heilman, This Great Stage, p. 257.

O you kind gods,
Cure this great breach in his abusèd nature!
The untuned and jarring senses, oh, wind up
Of this child-changèd father!

(IV.vii.14-17)

The "untuned and jarring senses" are evidence that King Lear suffers unbalanced sensibility in his great rage.¹ He is not really "out of his mind," for there are ". . . matter and impertinency mixed! / Reason in madness!" (IV.vi.178-179).

Repeatedly, Cordelia emphasizes the restoration of King Lear's sway: ". . . Is he arrayed?" (IV.vii.20).

Amazed at her Father's strength, she marvels:

'Tis wonder that thy life and wits at once
Had not concluded all. . . .

(IV.vii.41-42)

When King Lear comes to himself, Cordelia greets him most humbly and reverentially, "How does my royal lord? How fares your Majesty?" (IV.vii.44). King Lear thinks he is awakened from death and says: "You do me wrong to take me out o' the grave" (IV.vii.45). He sees Cordelia as "a soul in bliss," but he wonders where he is and can hardly believe that he is in "Fair daylight" again:

Where have I been? Where am I? Fair daylight?
I am mightily abused. I should e'en die with pity
To see another thus. I know not what to say.
I will not swear these are my hands. Let's see,
I feel this pin prick. Would I were assured
Of my condition!

(IV.vii.52-57)

The dramatic effect of the awakening scene is remarkable. In contrast to the setting of the stormy night into which

¹See contemporary treatises on "ire" and "old age," quoted above, pp. 173-174.

King Lear was driven by the fiend-like, animal-like Goneril and Regan, the present scene has the angel-like Cordelia providing peace and harmony in the "Fair daylight" and creates the meaning that this sleep brings a restoration of King Lear's wholesome senses and a revival after his spiritual purgation.

The first request Cordelia makes of King Lear is that he grant her his benediction. By asking the favour, she restores the proper right and authority to King Lear. The benediction amends the breach of their Father-Daughter and King-Subject relationship.

King Lear, revived from suffering into bliss in some way he cannot understand, feels most humble and self-conscious:

Pray do not mock me.

I am a very foolish fond old man,
 Fourscore and upward, not an hour more nor less,
 And, to deal plainly,
 I fear I am not in my perfect mind.
 Methinks I should know you and know this man,
 Yet I am doubtful, for I am mainly ignorant
 What place this is, and all the skill I have
 Remembers not these garments, nor I know not
 Where I did lodge last night. Do not laugh at me,
 For, as I am a man, I think this lady
 To be my child Cordelia.

(IV.vii.59-70)

Bewildered though he is, King Lear has been restored to his wholesome senses. He thinks that his present blissful condition is beyond what he deserves or dares to desire as his. He recognizes that his garments have been changed and that he is in a place where he has never been before. He has a sense of having been dead and of awakening in Heaven; his senses tell him that he is alive and that the "soul in bliss"

before him is his "child Cordelia." Cordelia weeps in joy to be recognized by her Father because this recognition indicates his recovery. She assures him that there is "no cause" for her or any child to "give poison" to the Father. Repeatedly he asks her to "bear with [him]" in order to "forget and forgive" what he has done, for he thinks he is "old and foolish" (IV.vii.84-85). Cordelia exemplifies, even transcends, concepts of forgiveness universally held; Viues, for example, advises that "It is a token of a gentle and noble harte, to forgyue," and that the true and full forgiveness is ". . . both most godly and most excellent."¹

The Gentleman, whom Cordelia had sent to search for King Lear in the heath, commented on King Lear's wandering and rage:

A sight most pitiful in the meanest wretch,
Past speaking of in a king! Thou hast one daughter
Who redeems nature from the general curse
Which twain have brought her to.

(IV.vi.208-211)

Cordelia is regarded as a redeemer from the suffering which Goneril and Regan inflict upon King Lear. And Edgar may be compared with her--both Cordelia and Edgar represent duteous children. Both Cordelia and Edgar have been wronged by their fathers, but both willingly try to save their fathers from distress. Both fathers find truth and reality through their suffering, and finally they see in blindness and understand in the tempestuous circumstance of rage. In the blindness and rage of King Lear and Gloucester, sense or

¹Viues, An Introduction To vvysedome, pp. D.iiii^r-D.iiii^v.

senses have seemed wanting. The lack of sense or senses may be compared to sleep which is a rest of sense or senses. As the immobility of sleep is often related to death, King Lear's first sleep may be seen as a symbolic and dramatic form of death. King Lear's wholesome senses are harmed by the cruelty and ingratitude of Goneril and Regan. Now after the second sleep, King Lear is awakened to mental wholesome-ness, and ". . . The great rage, /. . . is killed in him" (IV.vii.78-79).

King Lear does not remain long in the state of peace and harmony, however, for Goneril and Regan have raised an army to oppose him and Cordelia. Furthermore, Edmund has joined the evil forces and manipulates his cunning politics in hopes of reaching the ruling power, even the kingship itself.¹ King Lear and Cordelia are captured, but the King will not allow Cordelia to plead for peace from her sisters for him. He wishes for nothing more than to be at peace with Cordelia:

. . . Come, let's away to prison.
We two alone will sing like birds i' the cage.
When thou dost ask me blessing, I'll kneel down
And ask of thee forgiveness. So we'll live,
And pray, and sing, and tell old tales, and laugh
At gilded butterflies, and hear poor rogues
Talk of Court news. . . .

(V.iii.8-14)

¹See Bradley, Shakespearean Tragedy, pp. 249-251; Edwin Muir, The Politics of King Lear (Glasgow: University of Scotland Press, 1947), p. 24; Heilman, This Great Stage, pp. 236-248, 279; John F. Danby, Shakespeare's Doctrine of Nature: A Study of "King Lear" (London: Faber and Faber, Ltd., 1949), p. 108; Granville-Barker, Prefaces to Shakespeare, I, 301; and Derek A[ntona] Traversi, "'King Lear,' (II)," Scrutiny, XIX (1953), 137.

He expresses his contentment with being reunited with Cordelia:

Upon such sacrifices, my Cordelia,
The gods themselves throw incense. Have I
caught thee?
He that parts us shall bring a brand from
Heaven,
And fire us hence like foxes. Wipe thine eyes.
The goodyears shall devour them, flesh and fell,
Ere they shall make us weep. We'll see 'em
starve first.

(V.iii.20-25)

The predominant concern and sentiment that he has are his kingly and fatherly protectiveness and consoling tenderness for his child, Cordelia. Later, when Edmund secretly sends a murderer to hang Cordelia, King Lear kills the executioner with his bare hands. King Lear does not lose his mind¹ even though he is greatly disturbed, again, when Cordelia is hanged. He is acutely aware of this fresh hurt, the death of his "joy" Cordelia. He wishes it were possible to have her restored to life. The aged King has acted with unbelievable, almost superhuman physical strength to avenge Cordelia's death and carry her corpse into the Court.² He accuses all those who seem unresponsive to her death as "men of stones":

¹Lily Bess Campbell says that King Lear is "forever mad," that he dies "in pitiful madness"; see Shakespeare's Tragic Heroes, pp. 206-207.

²Heilman comments: "The humble [come to] know their limits and get hold of the lasting reality. . . . the blind see, the unprotected survive, those who resemble the milder animals and those who are treated like animals learn to endure. And in earning his humanity, man gives up his pride--and thus gains sight of final truths," This Great Stage, pp. 129-130. See, also, Craig, An Interpretation of Shakespeare, p. 215.

Howl, howl, howl, howl! Oh, you are men of
stones.
Had I your tongues and eyes, I'd use them so
That heaven's vault should crack. She's gone
forever!
I know when one is dead and when one lives.
She's dead as earth. Lend me a looking-glass.
If that her breath will mist or strain the
stone,
Why, then she lives.

(V.iii.257-263)

and later he adds:

This feather stirs, she lives. If it be so,
It is a chance which does redeem all sorrows
That ever I have felt.

(V.iii.265-267)

He tries the mirror and feather to test possible respiration of Cordelia to see if she may be alive.¹

Dramatically, the scene in which King Lear expects to revive Cordelia recalls the previous scene in which Cordelia succeeds in awakening him to his wholesome senses. King Lear was revived, but Cordelia remains dead. This irremediable situation enhances the tragic effect of the whole play. The tragic sentiment reaches its peak in this last scene; King Lear is sure that Cordelia is gone forever, yet he cannot help but wish her to be revived from death. It is in the mixed and intensified emotions of grief and unceasing hope that she may yet live that King Lear sees

¹Hankins says that "Cordelia's death is [the] image [of the final Judgement], so horrifying that it seems impossible except as part of universal destruction. This is another vivid image of Cosmic Despair." See Shakespeare's Derived Imagery, p. 130. Such imagistic or symbolic apprehension and presentation of microcosmic meaning and experience are characteristic of Shakespeare's King Lear and much of his other work; figurative apprehensions in terms of sleep and death are spoken of by writers on sleep and death, e.g., Wirtzung, Praxis Medicinae vniuersalis, p. 618.

Cordelia's lips moving:

Do you see this? Look on her, look, her lips,
Look there, look there! [Dies.]
(V.iii.310-311)

Earlier Cordelia's lips brought life back to King Lear with their redemptive and restorative act of love (IV.vii.27); now King Lear expects her lips to indicate the sign of her own life. At the moment of a quick impression that Cordelia's lips move, King Lear, enwrapped in grief over Cordelia's death, attains the sudden unsurmountable joy of seeing Cordelia living--and this ". . . does redeem all sorrows / That ever [he has] felt" (V.iii.266-267). Physically his heart swells up. He feels the fullness in his chest and cannot bear the tightened button, "Pray you, undo this button" (V.iii.309). The heightened emotion of grief and the sudden joy¹ of the illusive impression of Cordelia's lips moving undoubtedly quicken the swelling of King Lear's heart as he experiences a kind of beatific union with Cordelia at the threshold of life and death.²

¹See Bradley, Shakespearean Tragedy, p. 241. Bradley thinks that King Lear dies of the agony "of ecstasy," supposing Cordelia's reviving. To the audience, ". . . the knowledge that he [King Lear] is deceived may bring a culmination of pain" and of "an unbearable joy." Valentinus says that while ". . . ioy, hope, and a good conscience, are the sweet nurces of life and health, . . . it very much auailleth both to the health of the body, & of the mind, to be able to moderate these affects . . . , that nature may not be hurt: for we haue read of some, that with sudden ioy haue suddenly died, . . ." (p. 41); see Valentinus, Enchiridion Medicum, pp. 40-41.

²Many critics disallow an interpretation of the final scene such as mine; see, e.g., Rosen, Shakespeare and the Craft of Tragedy, p. 50: "To give the play a Christian interpretation and make of it a divine comedy is to distort

Inasmuch as death may be considered the final sleep of every man's life, King Lear's death may be regarded as a relief from the suffering he has had. Relevant here is the Doctor's earlier statement, "Our foster nurse of nature is repose" (IV.iv.12). Only the long peaceful sleep of death can give surcease from the sorrow and pain of the long life of King Lear. Kent warns everyone nearby when King Lear dies:

Vex not his ghost. Oh, let him pass! · He hates
him
That would upon the rack of this tough world
Stretch him out longer.

(V.iii.313-315)

Kent echoes the Renaissance belief that ". . . as in sleepe the body taketh its rest, and the soule watcheth; so also in death the body resteth, but the soule and spirit liueth"¹ and ". . . that soules haue sense of thinges without organicall senses."² According to Renaissance or general Christian belief, King Lear will ascend into bliss after his death, for he has gone through his purgatorial journey in suffering, rage, and penitence. The

the work," and William R. Keast, "Imagery and Meaning in the Interpretation of King Lear," Modern Philology, XLVII (1949), 62-64. Consonant with my interpretation are the interpretations of Heilman, This Great Stage, p. 151; Goddard, The Meaning of Shakespeare, II, 171; Gerald Smith, "A Note on the Death of Lear," Modern Language Notes, LXX (1955), 403-404; and Fluchère, Shakespeare and the Elizabethans, p. 231.

¹Valentinus, Enchiridion Medicum, p. 33.

²Bright, A Treatise of Melancholie, pp. 118-119: Bright stresses the independent capacity of the soul when it is separated from the "corporall societie of these earthly members" and adds: "If anie man thinke it much to aduance the mind so high, let him remember from whom it proceeded, & the maner howe it was created, and the most excellent estate thereof before the fall, . . ." (p. 119).

universal belief is that the righteous soul shall have bliss and paradise; the soul defiled by sins, endless punishment; but the great majority are afflicted with sins from which they must be purified before they can be raised to ultimate bliss. King Lear undergoes purgatorial purification before he is raised to bliss.

Meanwhile, Kent cannot do other than continue in loyalty and service to King Lear. That Kent may die of grief is made credible by Edgar's telling how it almost broke his heart when he knew that King Lear and Cordelia had been captured by Edmund:

He [Kent] fastened on my neck, and bellowed out
As he'd burst heaven, threw him on my father,
Told the most piteous tale of Lear and him
That ever ear received. Which in recounting
His grief grew puissant, and the strings of life
Began to crack. . . .

(V.iii.212-217)

As all his efforts to help to restore King Lear's sovereignty had been in vain, Kent's ". . . strings of life¹ / Began to crack." Kent seems to know that his own death is coming soon; he comes to the Court and pays his final reverence to King Lear, as he says "I am come / To bid my King and master aye good night" (V.iii.234-235).² He seems to know that he comes in time to be present at King Lear's death. Thus when Albany suggests that Edgar and Kent ". . .

¹Kent's "strings of life" which begin "to crack" may be the same as King Lear's "broken sinews"; see above, n. 1, pp. 175-176, and Laurentius, A Discovrse of the Preservation of the Sight, p. 7.

²The effect of dying Kent's coming to bid his dying King "Good night" is somewhat like Horatio's bidding Hamlet "Good night" (Ham., V.ii.370-371).

rule in this realm and the gored state sustain" (V.iii.320)
after the death of King Lear, Kent replies:

I have a journey, sir, shortly to go.
My master calls me, I must not say no.
(V.iii.321-322)

Apparently, his own strength fails to sustain him longer. When his master-King dies, Kent's desire for life ceases, for his sole wish is to attend upon King Lear. Now he is ready to join him in death. King Lear sees Cordelia's possible revival and dies under the pressure of great joy added to his great sorrow. Impressions that King Lear may attain reunion with Cordelia in death and that Kent follows him shortly after to attend him in the life after death suggest his restoration as Father and King and anticipate bliss and rest unendingly hereafter for the King.

King Lear's death, the final sleep, may cause great general woe to his bereaved kingdom (V.iii.319), but to King Lear it is a termination of all suffering and a restoration of eternal peace. Albany (or Edgar)¹ with solemn reverence and grief speaks of the magnitude of tragic suffering of King Lear's life and death:

The weight of this sad time we must obey,
Speak what we feel, not what we ought to say.

¹ The last speech in the First Folio (1623) is assigned to Edgar, but in The Pied Bull Quarto (1608) and most modern editions it is given to Albany. Theodore C. Hoepfner, however, argues that it is most fitting for Edgar to have the speech; see "'We that are young,'" Notes and Queries, CXCIX (1954), 110. According to Harold Grier McCurdy's statistics, Edgar has the second most spoken lines in King Lear, next to what the title role King Lear has; see The Personality of Shakespeare: A Venture in Psychological Method (New Haven, Conn.: Yale University Press, 1953), pp. 54-55.

The oldest hath borne most. We that are young
Shall never see so much, nor live so long.
(V.iii.323-326)

CHAPTER V

PERICLES--"VIRTUE PRESERVED FROM FELL DESTRUCTION'S BLAST"

Conventions of romance lend themselves particularly well to figurative or symbolic use of sleep in crucial incidents of the romance-comedies. Virtuous characters in the last plays often weather perils in one way or another in peace or the similitude of sleep--in the absence of awareness of potential or actual danger and sufferings: "Virtue preserved from fell destruction's blast" (Per., V. iii.89). The absence of awareness or sensibility in "sleep" is often mistaken as death: "O sleep, thou ape of death" (Cym., II.ii.31). This blissful sleep and the protection from suffering are often dramatically and figuratively effected by heavenly powers or supernatural forces. The universal concept of natural order and harmony prevails in Shakespeare's plays: "Their [the Gods'] sacred wills be done!" (WT, III.iii.7). Shakespeare presents life as a transient period of awareness in an eternal sleep:

. . . We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep. . . .
(Tmp., IV.i.156-158)

Derek A. Traversi sees in Shakespeare's last plays the continuity and change of Shakespeare's use of sleep as the

growth of "poetic drama."¹ Knight comments on the growth and integration of the use of poetry and stage action in Shakespeare's final plays when he explains how miracles seem to take place in reality:

These imaginative strands are all Shakespearian favourites; but their use is new. They are newly actualized: what was formerly imagery becomes dramatic fact.²

In the epilogue of Pericles, Gower thematically provides focus for the romance-comedy:

In Pericles, his Queen and daughter, seen,
Although assailed with fortune fierce and keen,
Virtue preserved from fell destruction's blast,
Led on by Heaven and crowned with joy at last.
(V.iii.87-90)

The virtuous characters, Pericles, Thaisa, and Marina, are preserved and protected from "fell destruction's blast," and they are ". . . Led on by Heaven" to reach their final "joy." Heaven or supernatural forces are introduced in the play to guide the virtuous through unfortunate experiences. This preservation of the virtuous is presented on stage mainly by the use of sleep or the implication of the condition of sleep.

In Pericles, the romance begins with Prince Pericles at Antioch ready to risk his life to solve the riddle set by the tyrant Antiochus to bar suitors from winning his fair daughter. Ignorant of the hidden sin of the royal family in Antioch, Pericles hopes for natural order and harmony in marrying the Princess (I.i.19-24); Antiochus, however, has

¹Derek A[ntona] Traversi, Shakespeare: The Last Phase (London: Hollis and Carter, 1965, c1955), pp. 16-17.

²Knight, The Crown of Life, p. 72.

violated natural law and lives in incest with his daughter. Antiochus threatens Pericles as well as other suitors with death if they fail to solve the riddle. Pericles has no fear of death; his attitude recalls Hamlet's words, "The readiness is all" (Ham., V.ii.233-234), and Edgar's "Ripeness is all" (Lr., V.ii.11); he regards life and death as the peripheral transition of eternity:

For death remembered should be like a mirror
Who tells us life's but breath, to trust it error.

[To the PRINCESS.] Thus ready for the way of life
or death,
I wait the sharpest blow.

(I.i.45-55)

When Pericles solves the riddle, his discovery of the incest appalls him. He has thought the Princess virtuous as well as fair, but now he apprehends that she is so foully and sinfully unnatural that his "thoughts revolt" against her:

For he's no man on whom perfections wait
That, knowing sin within, will touch the gate.
You [the princess] are a fair viol and your
sense the strings,
Who, fingered to make man his lawful music,
Would draw Heaven down and all the gods to
hearken,
But being played upon before your time,
Hell only danceth at so harsh a chime.
Good sooth, I care not for you.

(I.i.79-86)¹

Pericles expresses his moral consciousness in detesting that which is unnatural, discordant, and sinful. He is aware of the reality of his own danger and warily and wisely plans his flight to escape the threat against his life (I.i.134-142).

¹Traversi comments on Pericles' disillusionment; see Shakespeare: The Last Phase, pp. 20-22.

Pericles' sorrow and remorse correspond with the common physiological and psychological concepts of the Renaissance that "Affectes [passions] of the mynd wherby the body is anoied, . . . do bryng in sicknesse, be these, Ire or wrathe heuinesse or sorow";¹ and that ". . . griefes, pensiuenes, and sadnes, doe . . . cast vs headlong into an infinite number of melancholike diseases," ² Pericles becomes melancholic with the knowledge of the incest and is deprived of peace and sleep:³

. . . Why should this change of thoughts,
The sad companion, dull-eyed melancholy,
Be my so used a guest as not an hour
In the day's glorious walk or peaceful night,
The tomb where grief should sleep, can breed
me quiet?

(I.ii.1-5)

Renaissance physicians suggest that "A Great part of the preseruatiō of the health of mans body doth consist in due exercise and rest;" ⁴ Pericles, however, can neither ease his tension in exercise during the day nor bury his sorrow in peaceful night's sleep. This unnatural sleeplessness repeatedly serves as a dramatic means to denote the tragic experience of the sufferer. Pericles' mind is

¹Elyot, The Castell of Helth, p. 64^v.

²Laurentius, A Discovrse of the Preservation of the Sight: Of Melancholike Diseases, of Rheumes, and of Old Age, p. 191.

³See Knight, The Crown of Life, p. 73. Knight compares Pericles with Hamlet and notices the connection of melancholy and the knowledge of incest.

⁴Valentinus, Enchiridion Medicum, p. 35. See, also, Elyot, The Castell of Helth, pp. 48^r-48^v; Elyot talks about "the commoditie of exercise."

burdened with the "anguish" of "waighty cogitations,"¹ and his concern is not only for his own life but also for his people of Tyre. He must prevent Antiochus from making war against Tyre. His princely responsibility for the well-being of his state keeps Pericles sleepless and melancholy:

Amazement shall drive courage from the state,
Our men be vanquished ere they do resist,
And subjects punished that ne'er thought offense;
Which care of them, not pity of myself,
Who am no more but as the tops of trees
Which fence the roots they grow by and defend
them,
Makes both my body pine and soul to languish,
And punish that before that he would punish.
(I.ii.26-33)

Pericles' melancholy and restlessness affect the Court because he keeps himself alone; Helicanus, "Fit counselor and servant for a prince" (I.ii.63), suggests that the Prince should bear his grief patiently without affecting his subjects, Pericles, appreciating Helicanus' loyalty and wisdom and regarding him as a "physician" (I.ii.67) for his grief-sick restlessness, tells him the cause of his grief and dangerous flight from Antioch. Only the silence and concealment of night had protected Pericles in his flight:

. . . fear so grew in me, I hither fled
Under the covering of a careful night,
Who seemed my good protector, and, being here,
Bethought me what was past, what might succeed.
(I.ii.80-83)

Pericles had acted in harmony with the peace of night, whereas Antiochus in his incest had offended the natural order because he took advantage of the secrecy and conceal-

¹Valentinus, Enchiridion Medicum, p. 41.

ment of the night and cost many worthy princes their lives
". . . to keep [the tyrant's] bed of blackness unlaid ope"
(I.ii.89). Pericles reveals his love and concern for his
subjects, saying:

[Worries] Drew sleep out of mine eyes, blood
from my cheeks,
Musings into my mind, with thousand doubts
How I might stop this tempest ere it came;
And finding little comfort to relieve them,
I thought it princely charity to grieve them.
(I.ii.96-100)

In order to avoid Antiochus' "rage and anger" and insure the peace of his people, Pericles leaves his country and appoints Helicanus deputy to the princely office of Tyre. He casts himself upon a dangerous sea-voyage in a way both purgatorially and self-sacrificingly. To stress the nobility of Pericles as a responsible Prince and virtuous penitent, Helicanus explains Pericles' reason for leaving his country:

Royal Antiochus--on what cause I know not----
Took some displeasure at him; at least he judged
so.
And doubting lest that he had erred or sinned,
To show his sorrow, he'd correct himself;
So puts himself unto the shipman's toil,
With whom each minute threatens life or death.
(I.iii.20-25)

Helicanus repeats Pericles' image of a tempest in picturing Antiochus' possible attack and indicates that Pericles intends to give himself to the judgement of Heaven and let time prove him "a true prince" (I.ii.124). Because Pericles cannot reveal all that he knows about Antiochus and his daughter, he cannot clearly and specifically establish in just what way he is unquestionably the "true prince"; his

they give ". . . love / And harborage for [himself, his] ships and men" at Tarsus (I.iv.99-100). Without realizing it, Pericles keeps himself in alliance with Heaven, while his princely conscience and obligations keep him awake both actually and figuratively. This is true even though in effect he is asleep to the divine purposes of the Heavens in the afflictions he has to suffer.

Despite the reverence and peace that Pericles wins in Tarsus, word from Helicanus that Antiochus has sent a murderer to seek him makes him forgo the rest and peace that Tarsus offers him and his men and ". . . put forth to seas, / Where when men been, there's seldom ease" (II, Chorus, 27-28). When his ship is wrecked, only Pericles survives the tempest and is washed ashore at Pentapolis. Fishermen supply helpful information and furnish him his own lost and rusty armour which seems to be a heavenly provision¹ for him so that he may participate in forthcoming important adventures. Pericles is guided to the Court of "good King Simonides" (II.i.47), and attends the tournament celebrating the Princess' birthday. His strange attire of old rusty armour and his motto, "In hac spe vivo" [In this hope I live] (II.ii.44), surprise the lords of the Court. Though Pericles is seen as "'The mean knight'" (stage direction after II.ii.59), he is accepted by Simonides equally with other competitors; he wins the tournament and

¹ See Craig, An Interpretation of Shakespeare, p. 310. See, also, Knight, The Crown of Life, p. 49; Knight points out that the rusty armour is compared to a "jewel" (II.i.162) and is used ". . . to reflect an essential good."

is crowned by the Princess Thaisa with the "wreath of victory" as the "king of this day's happiness" (II.iii.10-11).

Pericles seems to be sleeping in "melancholy" and shows no mirth in his triumph at the feast. King Simonides claims that he ". . . will awake [Pericles] from his melancholy" (II.iii.91); he provides music and dance to cheer the knights and proper lodging for them to rest and recuperate their strength:

Therefore each one betake him to his rest.
Tomorrow all for speeding do their best.
(II.iii.115-116)

Unlike the tyrant Antiochus who threatened and deprived his guests of peace, "good King Simonides" provides for restful comfort and harmony for his guests. The good King recognizes Pericles' noble character and approves of his daughter's choice of love, yet he pretends to be wrathful to test Pericles and actually to hasten the marriage of Pericles and Thaisa (II.v.23-93).

Gower, the Chorus figure, uses sleep in his narrative to denote the recuperative function of peaceful rest:

Now sleep y-slakèd hath the rout.
No din but snores the house about,
Made louder by the o'erfed breast
Of this most pompous marriage feast.
(III, Chorus, 1-4)

The natural, undisturbed peaceful sleep that all enjoy manifests the harmonious condition of life in the Court of Pentapolis where Pericles happily marries the Princess Thaisa. Bliss and harmony may be considered as much a natural and right condition in life as sleep. Pericles and his bride

enjoy untroubled times with ever-increasing joy and content until Pericles is informed that Tyre is free from the threat of war because of the death of Antiochus and he plans to return to Tyre with his Queen by sea.

"Sleep" preserves Pericles' virtuous and innocent Queen Thaisa from much suffering and for her restoration, finally, to Pericles. During the storm on the sea journey to Tyre, Thaisa loses consciousness in the suffering of childbirth and in the tempestuous weather. She is mistaken as dead¹ and cast into the sea in a richly laden casket by the sorrowful Pericles and his crew (III.i). Pericles has prayed for divine care for Thaisa in her "travails" of childbirth:

Thou God of this great vast, rebuke these surges
Which wash both Heaven and Hell; and thou, that
 hast
Upon the winds command, bind them in brass,
Having called them from the deep!

Divinest patroness and midwife gentle
To those that cry by night, convey thy deity
Aboard our dancing boat; make swift the pangs
Of my Queen's travails! (III.i.1-14)

The gods seem not to have responded to Pericles' prayers. And though he asks "O you gods! / Why do you make us love your goodly gifts, / And snatch them straight away?" (III.i. 22-24), he continues to petition them in behalf of his infant daughter, and when he must cast his Queen to the sea he bids her a "priestly farewell" (III.i.70). He is unaware of how much care the gods have of him and his wife and child and how

¹In Shakespeare, unwholesome sensibility is often regarded as "sleep" or "death," see above, pp. 46-56:

much divine purposes will work so that finally all will have been "Led on by Heaven and crowned with joy at last" (V.iii. 90). What appears to be the death of Thaisa is a miraculous sleep that preserves her. In the well adorned casket which is brought in time to Cerimon, the Lord of Ephesus, Thaisa, though having been cast into the sea as dead, still sleeps peacefully, unharmed and unconscious of the storm and the sea from which she is cast upon the shores of Ephesus. Cerimon so marvels at ". . . how fresh she looks!" (III.ii. 79) that he orders fire and music to revive the living spirit in Thaisa, for he believes that

Death may usurp on nature many hours,
And yet the fire of life kindle again
The o'erpressed spirits. . . . (III.ii.82-84)

Cerimon reveals knowledge of physical science because he speaks authoritatively of Egyptian medical beliefs (III.ii. 84-86) and because he sees life and consciousness in the seeming corpse. Cerimon seems to know that ". . . sleepe draweth naturall heate inwarde,"¹ and that

. . . in sleepe it [heat] flieth more inwards,
to the end to helpe concoction, from whence it
hapneth that the outward members doe easily
waxe cold in sleepe, and doe require to be more
warmer couered.²

He knows how to use fire and music to waken Thaisa:

The viol once more. How thou stirr'st, thou
block!
The music there! I pray you, give her air.

¹Coghan, The Haven of Health, p. 238. See, also, Lemnie, The Touchstone of Complexions, pp. 56^v-57^r; and above, p. 179.

²Valentinus, Enchiridion Medicum, p. 32. For discussion of Renaissance concepts of sleep, see, also, pp. 1-11, above.

. . . your lordship, having
 Rich tire about you, should at these early hours
 Shake off the golden slumber of repose.
 'Tis most strange,
 Nature should be so conversant with pain,
 Being thereto not compelled.

(III.ii.21-26)

The "music" and "fire" may be considered the dramatic agents to help Cerimon act his "magic" restoration of Thaisa.¹

Thaisa's awakening is similar to King Lear's wakening in response to Cordelia's loving care.² While King Lear wonders at his revival and asks: "Where have I been? Where am I? Fair daylight?" (Lr., IV.vii.52); Thaisa wakes up from her death-like sleep and wonders which world she is in: "Where am I? Where's my lord? What world is this?" (III.ii.106). The Doctor in Cordelia's Camp is careful not to tire King Lear:

. . . And yet it is danger
 To make him even o'er the time he has lost.
 Desire him to go in, trouble him no more
 Till further settling.

(Lr., IV.vii.79-82)

Cerimon, also, prudently provides further for the recuperation of the wakening Queen:

. . . To the next chamber bear her.
 Get linen. Now this matter must be looked to,
 For her relapse is mortal. . . .

(III.ii.108-110)

Traversi points out the god-like quality in Cerimon:

The position of Cerimon, like so much in this play is clearly intermediate between the preceding tragedies and the symbolism of the final

¹Knight calls Cerimon ". . . an almost superhuman figure" and compares him with Friar Laurence of Romeo and Juliet and Prospero of The Tempest; see The Crown of Life, pp. 54-57.

²See Knight, The Crown of Life, p. 57, and Traversi, Shakespeare: The Last Phase, p. 30.

comedies. . . . His own studies are as much spiritually as medically conceived. They concern the 'blest infusions' that dwell in the properties of nature and tend to the cure of deep-seated 'disturbances'; they proceed, in fact, from a contemplative depth that recalls that of Prospero and aim, like the operations of the doctors in the tragedies, at restoring the broken moral harmony of human nature.¹

Cerimon awakens Thaisa from her death-like sleep, which apparently was a trance caused by the pain of giving birth. He demands no reward; instead, he truthfully tells Thaisa about Pericles' belief that she had died and about the large sum of valuable jewels put by Pericles in her casket in order to make it possible for whoever might find the casket to give her a rich and proper burial. Being separated from her husband, she withdraws from worldly life and takes the devoted life in worshipping Diana as her priestess:

. . . But since King Pericles,
My wedded lord, I ne'er shall see again,
A vestal livery will take me to,
And never more have joy.

(III.iv.8-11)

Pericles is deprived of the joy and content of marriage, undergoing his suffering by chance and in response to circumstances; he is compelled to cast his seemingly dead Queen overboard into the sea, for according to sailors' superstition, the dead may not be allowed to remain on board (III.i.47-54). He has to leave his child at Tarsus because the infant would not be able to ". . . hold out to Tyros" (III.i.80-81). He accepts the misadventures of his life as he holds his infant Princess:

¹Traversi, Shakespeare: The Last Phase, pp. 28-29.

Courage enough. I do not fear the flaw.
 It hath done to me the worst. Yet, for the
 love
 Of this poor infant, this fresh new seafarer,
 I would it would be quiet.

(III.i.39-42)

His life is like a perilous sea-voyage. He is well
 experienced and well weathered even if a much buffeted
 "seafarer" of this life voyage. Yet for the infant, Marina,
 who was born at sea, a "fresh new seafarer" in life,
 Pericles prays and wishes to have this present storm cease
 and to have her life be calmly blessed.

It seems to be an answer to Pericles' prayer that
 Marina grows up peacefully,

At Tarsus, and by Cleon trained
 In music, letters; who hath gained
 Of education all the grace
 Which makes her both the heart and place
 Of general wonder. . . .

(IV, Chorus, 7-11)

But, finally, she too has to undergo tempests in her life:¹

. . . . Aye me! Poor maid,
 Born in a tempest when my mother died,
 This world to me is like a lasting storm,
 Whirring me from my friends.

(IV.i.18-21)

All of Marina's life has been affected, literally and
 figuratively, by tempests and the consequences of tempests.
 "Whirring" suggests the unquiet, restless, and threatening
 condition in which she is separated more and more from
 "friends," from those who would be kindly and lovingly dis-
 posed to her. Cleon's wife, Dionyza, envies Marina's grace

¹ Marsh comments that life is ". . . a mixture of
 love and violence, pleasure and pain, gain and loss." See
 Marsh, The Recurring Miracle, p. 18.

and virtue which surpass those of her own daughter Philoten, and she engages Leonine to kill the "goodly creature" (IV. 1.9); this task, however, is interrupted when pirates seize Marina as their prize. Her rescue from death assures her no safety, however, for the pirates sell her to the brothel house at Mytilene.

When Pericles hears from Cleon that his daughter has died and sees with his own eyes what is supposed to be her grave and epitaph, he suffers greatly: .

And Pericles, in sorrow all devoured,
With sighs shot through and biggest tears o'er-
showered,
Leaves Tarsus and again embarks. He swears
Never to wash his face, nor cut his hairs.
He puts on sackcloth, and to sea. He bears
A tempest, which his mortal vessel tears,
And yet he rides it out. . . . (IV.iv.25-31)¹

He renounces all creature comforts and joys and becomes almost an ascetic. Helicanus seeks a cure for his King's sorrow, insisting that ". . . nothing [he'll] omit / That bears recovery's name" (V.1.53-54).

Meanwhile Marina preserves her virtue as she changes the brothel into "a preaching house" and miraculously converts the gallants away from the brothel (IV.v) by ". . . her master reasons, her prayers, her knees [by which] she would make a puritan of the Devil" (IV.vi.8-10). Even the young Governor of Mytilene, Lysimachus, experiences the miraculous conversion:

¹Knight notes, in reiteration, that one must "Notice, again, how close--indeed inextricable--is the sea voyage to the tempest of the soul"; see The Shakespearian Tempest, p. 226.

I did not think
 Thou couldst have spoke so well--ne'er dreamed
 thou couldst.
 Had I brought hither a corrupted mind,
 Thy speech had altered it. Hold, here's gold
 for thee.
 Persèver in that clear way thou goest,
 And the gods strengthen thee!

(IV.vi.109-114)

Marina becomes more and more a "piece of virtue" (IV.vi.118) and almost a very angel who comes to purify Mytilene, "this unhallowed place" (IV.vi.107). She awakens the moral sense of the people of Mytilene: ". . . I am for no more bawdy houses. Shall's go hear the vestals sing?" (IV.v.6-7). By her calling upon the gods for help and by her virtuous deeds and disposition, Marina allies herself with the heavenly powers:

She sings like one immortal, and she dances
 As goddesslike to her admirèd lays.
 Deep clerks she dumbs, and with her needle
 composes
 Nature's own shape of bud, bird, branch, or
 berry,
 That even her art sisters the natural roses,
 Her inkle, silk, twin with the rubied cherry,
 That pupils lacks she none of noble race,
 Who pour their bounty on her, . . .

(V, Chorus, 3-10)

Pericles, who used to be watchful and alert, is now stricken with sorrow and becomes sick in his silent grief: "his distemperature" (V.i.27) is like a living death of a long-time sleeper:

. . . who for this three months hath not spoken
 To any one, nor taken sustenance
 But to prorogue his grief.

(V.i.24-26)

Elyot says that one should avoid excessive sadness and grief because sorrow ". . . exhausteth bothe naturall heate and

moysture of the bodie, and doth extenuate or make the body
leane, dulleth the witte, and darkneth the spirites,
letteth the use and iudgemente of reason, and oppresseth
memorie."¹ Pericles "sleeps" in his overwhelming sorrow;
he is quiet and speaks to no one; he is numb to the world
surrounding him and needs no sustenance.² Helicanus attri-
butes Pericles' misfortune to the night which made Pericles
sleep:

. . . This was a goodly person
Till the disaster that, one mortal night,
Drove him to this.

(V.i.36-38)

In his "distemperature," Pericles is detached from everyday
living. His senses are asleep as he is insensitive and
imperceptive of the life of this world; he is buried in
grief which ". . . springs from the loss / Of a beloved
daughter and a wife" (V.i.29-30). He shows no interest in
life and becomes deaf, numb, and dead to the things around
him. In such a condition, Pericles is brought to Mytilene
and recommended to the healing power of Marina:³

She, questionless, with her sweet harmony
And other chosen attractions, would allure,

¹Elyot, The Castell of Helth, p. 66^r. See, also,
Valentinus, Enchiridion Medicum, pp. 41-42.

²Knight considers Pericles' sleep here as a "trance
of grief," "stonelike, frozen immobility," "living death";
see Knight, The Crown of Life, p. 63. It is as if life
processes have been arrested and are held in suspension.

³Knight compares Marina with Cerimon, for she knows
"sacred physic" and "utmost skill" to restore Pericles to
living reality; he considers this episode of Pericles'
restoration as ". . . another pinnacle of Shakespeare's art."
See The Crown of Life, pp. 63-66.

And make a battery through his deafened parts,
Which now are midway stopped.

(V.i.45-48)

Marina is asked to come as a physician to the "kingly patient":

Fair one, all goodness that consists in bounty.
Except even here, where is a kingly patient.
If that thy prosperous and artificial feat
Can draw him but to answer thee in aught,
Thy sacred physic shall receive such pay
As thy desires can wish.

(V.i.70-75)

Just as Cordelia's doctor uses music to help awaken King Lear and Cerimon to awaken Thaisa, Marina relies at first on music to soothe the soul in distress and grief.¹ Pericles' sense of hearing is awakened and leads him to have contact with his present surrounding. He becomes more responsively perceptive when Marina begins to give her own sad life story and account of her parentage. Pericles wishes to look at her and the sense of sight is awakened: Marina reminds him of Thaisa and makes him marvel at who she may be:

My dearest wife was like this maid, and such a one
My daughter might have been: my Queen's square
brows,

Her stature to an inch, as wandlike straight,
As silver-voiced, her eyes as jewel-like
And cased as richly, in pace another Juno,
Who starves the ears she feeds, and makes them
hungry,

The more she gives them speech. Where do you live?

(V.i.108-114)

He asks her, "Where were you bred?" (V.i.116), "And how

¹Cf. King Lear, IV, vii. It is a common belief in the Renaissance that music can cure melancholy; see Burton, The Anatomy of Melancholy, pp. 367-374. Knight, in The Shakespearian Tempest, p. 227, calls Marina "the song-maiden," who "will restore" Pericles.

achieved you these endowments which / You make more rich to owe?" (V.i.117-118), and finally "Report thy parentage" (V.i.130).

Marina wakens Pericles' senses--all become functional as he apprehends in her the likeness of his lost Thaisa:

. . . I will believe thee,
And make my senses credit thy relation
To points that seem impossible; for thou look'st
Like one I loved indeed. . . .
(V.i.123-126)

When Marina reveals her name, Pericles' first reaction is that she may have been sent ". . . by some incenséd god" (V.i.144):

But are you flesh and blood?
Have you a working pulse? And are no fairy?
(V.i.154-155)

Pericles has been restored to his usual alertness, and he scrutinizes details of reality about him:

Motion! Well, speak on. Where were you born?
And wherefore called Marina?
(V.i.156-157)

He is so much overwhelmed with joy that it is hard to believe the reality of the present event:

This is the rarest dream that e'er dull sleep
Did mock sad fools withal. This cannot be.
My daughter's buried. . . .
(V.i.163-165)

When Marina reveals her misfortunes in Tarsus and Mytilene, Pericles weeps. Unaware that she is facing her father, she claims her parentage, "I am the daughter to King Pericles" (V.i.180). He, amazed at the marvellous revelation and overwhelmed with what his senses verify, calls for help from Helicanus:

. . . Tell me, if thou canst,
 What this maid is, or what is like to be,
 That thus hath made me weep.
 (V.i.185-187)

As a sleeper at the moment of being awakened is doubtful of his own sensibility, Pericles cannot help but be confused about all that is actually happening to him:

O Helicanus, strike me, honored sir.
 Give me a gash, put me to present pain,
 Lest this great sea of joys rushing upon me
 O'erbear the shores of my mortality,
 And drown me with their sweetness.
 (V.i.192-196)¹

So accustomed has Pericles been to pain that the flood of joy seems an illusion, a very dream and he would be awakened from it. So great is it, too, that it seems that he must die--must be drowned by ". . . this great sea of joys rushing upon" him.² He admits that Marina's story gives him new hope of life: "Thou . . . beget'st him that did thee beget" (V.i.197). Yet he asks one final proof, "For truth can never be confirmed enough, / Though doubts did ever sleep" (V.i.203-204), and her mother's name becomes the final testimony of her identity to establish the relation between the father Pericles and daughter Marina. Pericles grants his benediction to his long lost but now found Marina:

¹Spencer says that at this moment ". . . we are in that enchanted atmosphere . . . which is both an acceptance and an exaltation of normal reality," Shakespeare and the Nature of Man, p. 185. Knight says: "In no former play have we found so clear a mystic sense of a love reunion and victory consummating in music the long grief of misadventure in tempest"; see The Shakespearian Tempest, p. 228.

²Valentinus, it has been noted above, p. 188, has said that people can die of sudden and excessive joy; see Enchiridion Medicum, p. 41.

"Now, blessing on thee! Rise, thou art my child" (V.i.215).

Then he commands Helicanus and his men to pay due respect to Princess Marina. For himself, he orders fresh garments:

"Give me my robes. I am wild in my beholding" (V.i.224).

Now that he is quickened to keen sensitivity and ready receptivity and is alive with the joy of finding his daughter Marina,¹ he improves not only his appearance but his whole outlook as well. As an indication of a complete recovery of responsive awareness, Pericles renders things into due order and commands that his own garments be changed.

Pericles, in the joy of his reunion with his daughter, praises his gods (V.i.200) and almost simultaneously he hears the "music of the spheres" (V.i.231), "Rarest sounds!" (V.i.233). And this heavenly music lulls him to sleep:²

Most heavenly music!
It nips me unto listening, and thick slumber
Hangs upon mine eyes. Let me rest. [Sleeps.]
(V.i.234-236)

This sudden sleep may be a release from the tension of his past three months deep in sorrow and grief when he has had neither rest nor nourishment in his silent mourning. Now joy balances his overwhelmed grief and he finally attains peace of

¹Knight, The Sovereign Flower, p. 238; Knight says that "... the final discovery of the child either born or lost under conditions of tempestuous conflict reflects nature's creative onwardness."

²Knight points out the importance of the dramatic use of sleep in this episode: "The scene closes as it started, in sleep, or trance: there is a double awakening, from sleeping to waking and from waking to some yet higher apprehension; we attend a dramatized awakening which culminates beyond discovery and recognition, in the hearing of those heavenly harmonies"; see The Crown of Life, p. 67.

mind that allows a restful sleep that relieves him from tormenting grief. The heavenly music which Pericles hears may be considered symbolically as the harmony and bliss that he experiences. Regaining his daughter Marina awakens him to a sense of the physical need of a proper rest to restore strength for life.¹ Though Lysimachus acknowledges that he hears the music (V.i.233), he perhaps merely tries to please the King, thinking: "It is not good to cross him. Give him way" (V.i.232). He ministers to the comfort of Pericles: "A pillow for his head-- / So, leave him all. . ." (V.i.237-238). The heavenly music is a prelude to supernatural intervention. The gods in charity produce a lullaby to let Pericles sleep recuperatively in "thick" and balming "slumber" and to let him receive a message from Heaven to lead him to ultimate crowning joy and rest.² Pericles sleeps and "DIANA appears to PERICLES in a vision" (stage direction between V.i.240 and 241).³ The goddess directs Pericles to go to Ephesus and recount his life at the temple before Diana's

¹Renaissance physicians considered that sleep is an important means to maintain health; see Elyot, The Castell of Helth, p. 47^r, Lemnie, The Touchstone of Complexions, p. 56^v, etc., see, also, above. pp. 5-7.

²See Camden, "Shakespeare on Sleep and Dreams," p. 125, and Stewart, "The Misunderstood Dreams in the Plays of Shakespeare," p. 203. Both point out that supernatural sleeps and dreams often foreshadow events in Shakespeare's plays. See, also, discussion on balmy sleep and recuperation above, pp. 175-176.

³Knight points out that Diana's appearance is ". . . a direct theophany, or divine appearance, the first (except for Hymen and Hecate) in Shakespeare," The Crown of Life, p. 67.

priestess (V.i.241-247). This sleep with dreams of the gods' oracle may seem to function somewhat as a conventional deus ex machina in that the supernatural being enters the stage and intervenes in the action. Dramatically, however, Diana's intervention functions as an integral part of action to lead to the final reunion of Pericles and Thaisa. Pericles sleeps and dreams most blissfully and then, obeying Diana, he goes to Ephesus where he finds his supposedly dead Queen Thaisa alive and preserved pure and chaste and beautiful as the high priestess at the temple of Diana.¹ Thaisa has detached herself from all worldly desires and temptations; symbolically and actually, therefore, her virtues have been preserved through the fourteen years of "sleep" or "death" in religious devotion which has excluded all communication from the outside world. Thaisa, as the stage direction indicates, "standing near the altar, as high priestess; a number of VIRGINS on each side" (V.iii, opening stage direction), is of a holy and saintly stature, almost goddess-like; figuratively, she is elevated and glorified in her preservation of innocence and virtue.

When Thaisa recognizes Pericles and hears his life story, she exclaims, "Voice and favor! / You are, you are-- O royal Pericles!----[Faints.]" (V.iii.13-14). Renaissance medical treatises provide explanation of such fainting; Elyot, for example, says:

¹Knight, The Sovereign Flower, p. 238. Knight says that ". . . the resurrections of Thaisa and Hermione represent the victorious eternity of love."

IOye or gladnesse of hert doeth prolonge the lyfe, But yf it be sodayne and feruente, it oftentye sleeth, for as muche as it draweth to sodainly and excessiue naturall heate outward. And therefore diuerse men and women haue ben seene to fall in a sounde, whan they haue sodainlie beholde the persons, whome they feruentlye loued.¹

Pericles, however, mistakes the fainting for death: "What means the nun? She dies!" (V.iii.15), but Cerimon explains to Pericles: "If you have told Diana's altar true, / This is your wife" (V.iii.17-18) and he reassures him ". . . Oh, she's but overjoyed" (V.iii.21). Thaisa revives and asks for further evidence to prove the King her Pericles:

Oh, let me look!
If he be none of mine, my sanctity
Will to my sense bend no licentious ear,
But curb it, spite of seeing. Oh, my lord,
Are you not Pericles? Like him you spake,
Like him you are. Did you not name a tempest,
A birth, and death?

(V.iii.28-34)

Thaisa, just as Pericles earlier, wakes to the miraculous revelation but can hardly be unskeptical.² A ring from the King of Pentapolis helps establish the proof of Pericles' identity. Pericles regenerates new life in his wife, as Marina had wakened him to the joy of reunion. Marina kneels to seek benediction from her mother as a conventional ritual of the reunion of parent and child. The benediction is personally most significant because Thaisa has never been "alive" to bless her child before. Helicanus, the royal

¹Elyot, The Castell of Helth, p. 70^r.

²Traversi comments that "Thaisa's recovery from her swoon is also, and simultaneously, the awakening into a new condition. . . . a new life," Shakespeare: The Last Phase, pp. 41-42.

counsellor, joins in the family reunion and greets Thaisa with "Hail, madam, and my Queen!" (V.iii.49); such address constitutes a ritual and symbolic action to have Thaisa resume her royal position. Helicanus' greeting suggests that Pericles again test his wife: "Can you remember what I called the man? / I have named him oft" (V.iii.52-53). Thaisa is awakened to past memories that she has been asleep to at Ephesus and so has no problem identifying Helicanus. Thus Helicanus becomes the final "Still confirmation" (V.iii.54). Pericles expresses his thankfulness to god-like Cerimon for helping Thaisa to be "preserved" (V.iii.57) "for this great miracle" (V.iii.58) of reunion. In addition to the family reunion Pericles promises the forthcoming nuptial celebration of Marina and Lysimachus (V.iii.71, 80), and he declares that he will clip his hair and beard into proper "form" (fashion) in order to grace his daughter's wedding. This claim to "beautify" (V.iii.76) himself is to profess his complete recovery and restoration to natural and orderly living in peace.¹

The Heavens have their good wills done. They never fail to ". . . awake their helps to comfort [while their creatures want]" (I.iv.16-17). They have preserved Pericles, Thaisa, and Marina miraculously throughout their tempestuous lives in various and impressive kinds of sleep, especially unconsciousness or detachment from the living world.

¹ Traversi comments that ". . . even in this moment of achieved spiritual harmony, physical normality is given its full and essential part," Shakespeare: The Last Phase, p. 42.

Pericles sleeps in a "trance of grief," detached from everyday living until he is awakened with the joy of finding his lost child and soothed with "the music of the spheres" (V.ii.231) in sleep that directs him to happy reunion with Thaisa. Thaisa has escaped "fell destruction's blast" (V.iii.89) by ascetic rest in grief and devoted service to Diana. Marina "sleeps" in separation from her parents and in her insistence upon her virtue. They are "Led on by Heaven and crowned with joy at last" (V.iii.90), in their awakening in happy and harmonious reunion.

CHAPTER VI

CYMBELINE--"O SLEEP, THOU APE OF DEATH"

The use of sleep in Cymbeline, like the sleep used in Pericles, The Winter's Tale, and The Tempest, is significantly connected with elements of romance, particularly with the intervention of supernatural powers. The pattern of the plot in the play--the reunion of the separated family members, reconciliation between rivals, and adventures with disguised or mistaken identities is common to all the plays and to romance, particularly the Renaissance pastoral romances.¹

As an echo of the Renaissance awareness of the resemblance of sleep and death,² Imogen's sleep is figuratively depicted as a simulation of death:

O sleep, thou ape of death, lie dull upon her,
And be her sense but as a monument,
Thus in a chapel lying! . . .

(II.ii.31-33)

The immobility and dull sense of sleep are extended to suggest a ". . . monument, / . . . in a chapel lying" to

¹See Mediaeval and Renaissance romances: Boccaccio's Ameto (1342), Sannazzaro's Italian Arcadia (1504), Montemayor's Diana Enamorada (1552), Robert Greene's Pandosto (1588), Sir Philip Sidney's Arcadia (1580), and Thomas Lodge's Rosalynde (1590).

²See, e.g., Bulleyn, A newe booke Entituled the Gouvernement of Healthe, fol. xlvi^r; Coghlan, The Haven of Health, p. 236.

glorify and elevate the sleeper, Imogen. In Imogen's sleep, her virtue is preserved¹ and her senses are kept from having to be receptive of the danger of Iachimo's malice. Iachimo takes advantage of Imogen's sleep and steals enough precious evidence from her bedchamber to deceive Posthumus, Imogen's husband. Like Iago and Edmund, Iachimo is the dynamic agent of protean evil. He destroys natural peace and rest; he perverts the sense of truth and justice; he seeks to destroy the love of Imogen and Posthumus and puts in jeopardy their very lives. Imogen's sleep makes possible the creation of conditions out of which develop conflicts and complications of action that threaten to lead to tragic consequences. The escape from such consequences is, in effect, a very miracle.

The main functional sleeps in the play are those of Imogen at the Court of Britain (II.ii), Imogen in Wales (IV.ii), and Posthumus in jail (V.iv). In all of these, sleep relates to tragic apprehension and experience, or at least to potentialities for tragic experience, similar to apprehension and experience of the great tragedies. Sleep relates, also, to apprehensions and experiences of romance with supernatural intervention to protect virtue or to promise good fortune for the future.

Two gentlemen depict the unnatural condition of the Court of Britain:

I. GENT[LEMAN]. You do not meet a man but frowns.

¹This recalls Thaisa's death-like sleep in the storm at sea after childbirth, in Pericles (III.1).

Our bloods
 No more obey the Heavens than our courtiers
 Still seem as does the King.

2. GENT[LEMAN]. But what's the matter?

1. GENT. His daughter, and the heir of 's
 kingdom, whom

He purposed to his wife's sole son--a widow
 That late he married--hath referred herself
 Unto a poor but worthy gentleman. She's wedded,
 Her [Imogen's] husband banished, she imprisoned.

All

Is outward sorrow, though I think the King
 Be touched at very heart.

(I.i.1-10)

If man individually and communally would realize the highest potentialities of his nature, he could ascend to personal and communal harmonies in the very realms of what may be called "BRIGHT ETERNITY." In Britain's Court the inclination of the "bloods" of too many has been downward towards "DARK ETERNITY."¹ Manifestations and causes of the condition are that King Cymbeline has banished Posthumus, his daughter Imogen's husband, and that Imogen, as if imprisoned in her own Court, is under the guard of her Mother-Queen. The Queen pretends to favour Imogen by granting her liberty to meet Posthumus even though she has urged King Cymbeline to banish Posthumus from Britain and has pressed her own son's right to the throne by trying to work it so that he may marry Imogen, the natural heir to her Father's throne. When Imogen is made to depart from her just

¹See Knight, The Shakespearian Tempest, pp. xiv-xxii. Knight discusses the symbolic significance in Shakespearian imagery, and uses "music" and "tempest" ". . . to consider various kinds of order--personal, social[,] political, spiritual, cosmic--any of which may conflict with the others . . ."; and he adds with emphasis, ". . . though a cosmic symbolism may be related to political order, it may equally well be found supporting some individualistic assertion at odds with that order," p. x.

banished husband, she reaches the limit of bearable sensation and becomes "senseless" of other affliction and almost "mad" (I.i.147-148).¹ Cymbeline wishes to have a son-in-law of noble birth; Imogen, however, recognizes Posthumus' nobility of character and insists that he is a very "eagle" and that he, "A man worth any woman, overbuys [her] / Almost the sum he pays" (I.i.146-147). Imogen regrets her position as heir to the throne inasmuch as it seems to deprive her of freedom in her choice of a husband:

. . . Heaven restore me! Would I were
A neat-herd's daughter, and my Leonatus
Our neighbor shepherd's son!
(I.i.148-150)

In a sense, the wished-for escape to an idyllic, harmonious state of "sacramental nature" corresponds to the actual "escape" that Belarius has provided for Imogen's royal brothers. Cloten's vain and foolish pretence of challenge and conquest of the noble but banished Posthumus (I.ii) proves that Imogen has grounds to detest his baseness and to compare him to "a puttock" (I.i.140). Imogen, in all that she says and does, reveals her constant love and provides reason for Posthumus to be so sure and proud in his faith in her virtue that he is able to take a challenge from Iachimo to test Imogen's loyalty and chastity.

The potential danger for Imogen increases. At the

¹The figure of near madness serves to make Imogen's grief and loss most greatly magnified, especially as it is seen against the background of Renaissance belief that great passion (here grief) could be harmful to reason and could lead to folly and madness; see, e.g., Barrough, The Methode of Phisicke, p. 24. See, also, above, pp. 57-64, for a discussion on madness and sleep.

Court, the evil Queen commands that a doctor provide for her some ". . . most poisonous compounds, / Which are the movers of a languishing death" (I.v.8-9). She insidiously plans to kill Imogen if she refuses to ". . . bend her humor" (I.v.81) to marry Cloten and provide him with the throne. Imagistically, the "languishing death"¹ the Queen wishes to bring Imogen to recalls the deceived and blinded Cymbeline's protest:

Nay, let [Imogen] languish
A drop of blood a day, and, being aged,
Die of this folly!
(I.i.156-158)

The Master Doctor Cornelius suspects that the Queen has evil intentions:

[Aside] I do not like her. She doth think she
has
Strange lingering poisons. I do know her spirit,
And will not trust one of her malice with
A drug of such damned nature. Those she has
Will stupefy and dull the sense awhile,
. but there is
No danger in what show of death it makes,
More than the locking up the spirits a time,
To be more fresh, reviving.
(I.v.33-42)

Doctor Cornelius resembles Friar Laurence in Romeo and Juliet, since both are resourceful and learned, particularly learned in the use of herbal medicine. Cornelius remains morally "the truer" (I.v.43) even in being false with the Queen and

¹Renaissance physicians contended that sorrow and grief affect health, lead to sluggishness and dullness of mind, melancholy, and languishing death; see Elyot, The Castell of Helth, pp. 66^r-66^v; Barrough, The Methode of Phisicke, p. 19; and Burton, The Anatomy of Melancholy, pp. 490-660.

spoiling her plan to kill Imogen. The conversation between the Doctor and the Queen reveals Shakespeare's knowledge of the common use of herbal medicine. Doctors learned methods to distill, powder, or preserve herbs and to prepare drugs for different purposes; for example, to induce sleep they used such herbs as archangel, bay, camomile, cowslip, hemlock, henbane, lettuce, mandrake, opium, poppy, rose, and violet; and to keep from sleep they used such herbs as dogfennel, marjoram, and pennyroyal.¹ The Queen has gathered "The violets, cowslips, and the primroses" (I.v.83), herbs commonly employed to disrupt sensibility. Cornelius has reason to take precaution to prevent the Queen from doing evil against the innocent. There is a reverse comparison of death to sleep: the supposed "most poisonous compounds" which Cornelius presents to the Queen ". . . Will stupefy and dull the sense awhile, / . . . / . . . but there is / No danger in what show of death it makes" (I.v.37-40); this "poison" functions as sleep² that is ". . . the locking up the spirits a time, / To be more fresh, reviving" (I.v.41-42). Cornelius' statement reflects the Renaissance concept of the similitude of sleep and death. For example, Coghan in his treatise on sleep, notes that sleep ". . . maketh a man

¹For herbal medicine of the Renaissance, see, e.g., Boorde, The Breuiary of Healthe and Here Foloweth a Compendyous Regimēte or Dyetary of Health; Barrough, The Methode of Phisicke; Coghan, The Haven of Health; and Langham, The Garden of Health. See, also, above, pp. 16-18; 105-106.

²See, e.g., Bulleyne, A newe booke Entituled the Gouernement of Healthe, fol. xlviiv; also, above, pp. 1-18.

senselesse, and as it were liuelesse," and sleep ". . .
 helpeth digestion and maketh it perfect, it recouereth
 strength, it refresheth the bodie, it reuiueth the mind,
¹ Thus, Doctor Cornelius ministers to health and
 life, for he provides remedies for recuperation instead of
 ". . . movers of a languishing death" (I.v.9).

Imogen is painfully aware of the potentiality for
 grief and misfortune in her situation and agonizes as she
 considers her plight:

A father cruel, and a stepdame false,
 A foolish suitor to a wedded lady,
 That hath her husband banished. Oh, that husband!
 My supreme crown of grief!
 (I.vi.1-4)

One of the lords at Court sympathetically comments on
 Imogen's unhappy condition and wishes that she may be
 fortunate and happy:

. . . . Alas, poor Princess,
 Thou divine Imogen, what thou endurest
 Betwixt a father by thy stepdame governed,
 A mother hourly coining plots, a wooer
 More hateful than the foul expulsion is
 Of thy dear husband, than that horrid act
 Of the divorce he'd make! The Heavens hold firm
 The walls of thy dear honor, keep unshaked
 That temple, thy fair mind, that thou mayst stand
 To enjoy thy banished lord and this great land!
 (II.i.61-70)

Chorus-like, the Lord elevates Imogen as he thinks of her
 as the "diuine Imogen."² His attitude helps to create the

¹Coghan, The Hayen of Health, pp. 236-237.

²See Anna Jameson, Shakespeare's Heroines: Characteristics of Women Moral, Poetical, and Historical (London: George Bell and Sons, 1898), pp. 183-202. Jameson comments that "Imogen is the angel of light, whose lovely presence pervades and animates the whole play," p. 183.

impression that Imogen is preserved by the gods themselves in times of grievous peril. The miraculous protection of Imogen is reminiscent of similar protection in Pericles.

The Italian gallant Iachimo threatens Imogen's well-being and happiness as he presents himself to Imogen and tries to dissuade her from her love for Posthumus by accusing Posthumus of unfaithfulness to her and urging her to "revenge" the unfaithfulness by being similarly unfaithful: "I dedicate myself to your sweet pleasure" (I.vi.136). Imogen constrains her anger at first and reacts with seeming light reproach: "My lord, I fear, / Has forgot Britain" (I.vi.112-113). When Iachimo suggests that she might be avenged, Imogen reveals her indignation and immediately perceives his treachery and the motive for it. Anna Jameson says:

. . . it is not only the anger of a woman whose delicacy has been shocked, but the spirit of a princess insulted in her court.¹

However, Imogen sensitively and perceptively is alert to Iachimo's intentions and is immediately watchful to protect her virtue and dignity (I.vi.141-148). Iachimo changes his strategy and gives credit to Posthumus' faith in Imogen. He praises Posthumus and excuses himself for having tested Imogen's faithfulness for the sake of the "truest mannered" Posthumus (I.vi.166):

He sits 'mongst men like a descended god.
He hath a kind of honor sets him off
More than a mortal seeming. . . .

¹Jameson, Shakespeare's Heroines, p. 195.

. . . . The love I bear him
 Made me to fan you thus, but the gods made you,
 Unlike all others, chaffless. Pray your pardon.
 (I.vi.169-178)

Marsh comments that Imogen is proof against flattery of herself but not proof against flattery of her husband.¹ She forgives and trusts Iachimo for love of Posthumus and agrees to keep his trunk in her bedchamber (I.vi.179, 193-195).

Imogen grieves because of her exiled husband's absence and because of the Queen's pernicious plans. It does not seem that she can sleep or rest easily, for she has been reading the sad story of Philomel for three hours (II. ii.3). When Shakespeare depicts characters in sorrow, he often shows their inclination to plunge into someone else's sorrow: Pericles, for example, is wakened and soothed by Marina's sad story (Per., V.i); Cleon wishes to hear sad tales to lessen his misery (Per., I.iv.2-3); Duke Orsino takes delight in sad songs (TN, II.iv). After the long reading, Imogen's eyes are weak and she has to rest them. Sleepless though she has been, however, irresistible sleep comes to her suddenly and unexpectedly and seems to fall upon her from some external force. She bids her maid:

Take not away the taper, leave it burning,
 And if thou canst awake by four o' the clock,
 I prithee call me. Sleep hath seized me wholly.
 (II.ii.5-7)

Before she sleeps, Imogen prays to her gods to protect her while she is unable to keep awake:

¹Marsh, The Recurring Miracle, p. 38.

To your protection I commend me, gods!
 From fairies and the tempters of the night
 Guard me, beseech ye!

(II.ii.8-10)

This recalls Sixteenth Century advice and practice to pray before going to bed:

Thou shalt kepe thy bed chast and pure, so
 that thy enemy, the authour and head of al
 fylthynes, may haue no claime ne right therin.¹

Imogen, as other virtuous characters in Shakespeare's plays,² renders himself to the protection and help of Heaven, and her prayers are effective.

Imogen's sleep is a grace of protection of her innocence and chastity. Iachimo takes advantage of Imogen's sleep to come out of the trunk, into the light of the taper which is left burning to provide a kind of watchful protection for Imogen. Perhaps Imogen thinks that she may wake up shortly, for she has often waked up from dreams longing for her husband (III.iv.44-46). Now the taper provides a light for Iachimo to perceive details of the chamber that he may report to Posthumus to make Imogen appear to have been unfaithful. Iachimo notes the natural recuperative sleep of the night:

The crickets sing, and man's o'erlabored sense
 Repairs itself by rest. . . .

(II.ii.11-12)

He debases himself as he villainously thinks of violating Imogen's natural sleep as Tarquin ravished the chaste Lucrece:

¹Viues, An Introdvction To vvysedome, sig. f^r.

²For example, Shakespeare's King Lear, Desdemona, and Richmond (Henry VII); see above, pp. 32-35.

. . . . Our Tarquin thus
 Did softly press the rushes ere he wakened
 The chastity he wounded. . . . (II.ii.12-14)

When he perceives the beauty of the sleeping Imogen,
 Iachimo bursts into praise as if in a lyric hymn in
 admiration of her:

. . . Cytherea,
 How bravely thou becomest thy bed! Fresh lily!
 And whiter than the sheets! That I might touch
 But kiss; one kiss! Rubies unparagoned,
 How dearly they do 't! 'Tis her breathing that
 Perfumes the chamber thus. The flame o' the
 taper
 Bows toward her and would underpeep her lids
 To see the enclosed lights, now canopied
 Under these windows, white and azure, laced
 With blue of heaven's own tinct. . . . (II.ii.14-23)

Imogen is unaware of being watched, and, though
 asleep, she in her very purity is like the "Fresh lily,"
 "whiter than the sheets" and her very nature "Perfumes the
 chamber" and makes her seem a paragon of heavenly beauty in
 her rest.¹ By the candle light, Iachimo longs to peep into
 her eyes.² Her senses are in rest as the "enclosed lights";
 Iachimo is intoxicated with the sight of this heavenly
 beauty and almost forgets his purpose; as he is gazing upon
 Imogen's eyes, the very sense of the eyes' perceiving reminds
 him to take note of the design and details of the chamber.
 This cunning Iachimo knows that what will be the most

¹See above, pp. 144-145; Iachimo's apprehension of
 the purity of the sleeping Imogen recalls Othello's appre-
 hension of Desdemona's as "monumental alabaster" (V.ii.5).

²Eyes are considered the windows of the soul. The
 virtuous and true admirer desires to see the inner soul
 through his beloved's eyes. See above, p. 46.

impressive evidence to convince Posthumus will be usually covered personal marks or intimate belongings of Imogen.

He goes closer to the sleeping Imogen once again:

O sleep, thou ape of death, lie dull upon her,
And be her sense but as a monument,
Thus in a chapel lying! . . .

(II.ii.31-33)

The deified Imogen is compared to a corpse in a chapel, perfect in beauty but senseless in her sleep. Iachimo's previous depiction of the heavenly beauty and purity of the sleeping Imogen creates the impression that the senseless monument lying in the chapel may be perceived as the senseless statue of a god or saint.

Iachimo praises Imogen as a heavenly creature and at the same time steals her cherished bracelet and notes the mole on her breast. Iachimo's stealing into her chamber violates the natural order and security of peaceful night and in effect blasphemes divinity itself in the impious intrusion and action in the presence of the goddess-like figure in the chapel-like chamber. Iachimo assures himself that, by his knowledge of the mole, Posthumus will be beguiled and will have to acknowledge Iachimo victorious in his venture:

. . . This secret
Will force him think I have picked the lock and
ta'en
The treasure of her honor. . .

(II.ii.40-42)

Then he notices that Imogen has been reading the tale of Tereus and has stopped at the point where Philomel, having been ravished by Tereus, becomes the nightingale and reveals the truth. The fear that evil cannot be hidden forever and

that the punishment of the sinner will be severe reminds Iachimo of the consequences of his own pernicious deed. With a pricked conscience, Iachimo rushes back to the protection of the trunk:

. . . I have enough.
To the trunk again, and shut the spring of it.
Swift, swift, you dragons of the night, that
dawning
May bare the raven's eye! I lodge in fear.
Though this a heavenly angel, Hell is here.
(II.ii.46-50)

Iachimo refers to the contrast between Imogen and himself, "a heavenly angel" and a hellish devil. And Iachimo can, if discovered, know hell's punishment in this very place. Imogen's sleep is sound and serene and she is free of being awakened by any bad conscience or ill dream such as often wakes the sinful sleeper, e.g., the murderer-usurpers Richard III and Macbeth. Imogen is protected from violation by Iachimo, for her divine beauty is illuminated by the taper; in the presence of such a holy and heavenly image the devilish Iachimo is restrained from working any violation upon her person.

Nevertheless, in Imogen's sleep, Iachimo obtains certain evidence in order to deceive Posthumus. He succeeds in his mischief and convinces Posthumus that Imogen is unfaithful. Fear of the dishonour of being cuckolded makes Posthumus irrational in his anger. As Hamlet has been disappointed and disillusioned about women and as Othello has been deceived by Iago, Posthumus is deceived by Iachimo and with "too ready hearing"¹ his immediate reaction is to cry

¹One recalls Viues' admonishment that man must not

"vengeance" (II.v.6-8). Asleep to the truth, Posthumus accuses women of all vices and sends a message to Pisanio commanding him to kill Imogen. Pisanio senses the injustice of Posthumus' judgement of Imogen:

O master! What a strange infection
Is fall'n into thy ear! What false Italian,
As poisonous-tongued as handed, hath prevailed
On thy too ready hearing? Disloyal! No.
She's punished for her truth and undergoes,
More goddesslike than wifelike, such assaults
As would take in some virtue, O my master!
Thy mind to her is now as low as were
Thy fortunes. How! That I should murder her?
(III.ii.3-11)

Pisanio is burdened with anguish with the thought of having to kill the innocent Imogen. Yet, being a faithful servant, he cannot disobey his master's command. The conflict between the obligation to serve his master or to serve goodness troubles his conscience and keeps him sleepless: "Since I received command to do this business / I have not slept one wink" (III.iv.102-103).

Imogen is beguiled by the letter Posthumus has written to direct her to come to Milford Haven in Wales to meet him; Posthumus, however, arranges an opportunity for Pisanio to kill her. Imogen immediately bids Pisanio to lead the way to Milford Haven. In the country near Milford Haven, Imogen senses Pisanio's restlessness and voices her anxiety to meet her husband:

Where is Posthumus? What is in thy mind,
That makes thee stare thus? Wherefore breaks
that sigh
From the inward of thee? . . .
(III.iv.4-6)

let himself be ". . . deceiued & wander in blyndnes." See
An Introduction To vvysedome, sig. D.iiii^r.

Pisanio shows Imogen the letter with his assignment from Posthumus to kill her. Posthumus' accusation of her having ". . . played the strumpet in [his] bed" (III.iv.21-22) has ". . . cut her throat already" (III.iv.35). Her innocence has made her unable to understand Posthumus' condemnation:

False to his bed! What is it to be false?
 To lie in watch there, and to think on him?
 To weep 'twixt clock and clock? If sleep
 charge nature,
 To break it with a fearful dream of him
 And cry myself awake? That's false to 's bed,
 is it?

(III.iv.42-46)

Imogen mentions her unrestful sleep because of her longing for Posthumus and argues her innocence. When she remembers Iachimo's charges against Posthumus, she has a sense of disillusionment about men. Feeling herself rejected by her husband and oppressed by her Court, she almost despairs and wishes Pisanio would kill her (III.iv.66-73). Without Posthumus' love, Imogen's heart is lordless and is filled only with grief (III.iv.132). Her senses are almost numbed by the unjust accusation:

I have heard I am a strumpet, and mine ear,
 Therein false struck, can take no greater
 wound,
 Nor tent to bottom that. . . . (III.iv.116-118)

Pisanio, knowing that both Posthumus and Imogen are virtuous, wisely concludes that

. . . Some villain,
 Aye, and singular in his art, hath done you both
 This cursed injury.

(III.iv.123-125)

He loyally defends his master's faithfulness and swears upon his very life (III.iv.126) that he knows Posthumus

would not mix with courtesans. He schemes for his mistress to assume a disguise as a page and join the service of Lucius, the Roman. By doing so, he reasons, she may have a better chance to find out the truth of Posthumus' action. Imogen agrees whole-heartedly. Unwittingly Pisanio gives Imogen the poison from the Queen and advises her to use it for the good purpose of strengthening herself (III.iv.192-195).

In Wales, Imogen wanders alone for two days in the guise of a boy until she comes to the cave where Belarius and the two stolen Princes, Guiderius and Arviragus, live. Their encounter summarizes the dramatic conflict between royal sister and brothers: Imogen has taken the cold meat in the cave while there is no host to claim it, whereas Guiderius and Arviragus are entitled to have the meat after their toil and hunting of the day. The meat is like the right to the throne which originally belonged to one of her brothers, but Imogen has become heir to it in their absence from their Father's Court. It is neither Imogen's "usurpation" nor the brothers' failure to guard their own meat that lets Imogen become possessed of it, for they have never had to guard it. It is only by chance that Imogen takes the meat. There is no resentment or grudging among these brothers and their sister, however; on the contrary, by instinctive reaction they reveal mutual admiration:

[Aside] Would it had been so, that they
Had been my father's sons! Then had my prize
Been less, and so more equal ballasting
To thee, Posthumus.

(III.vi.76-79)

Guiderius claims that he loves Fidele-Imogen as much as he loves his supposed Father, Belarius (IV.ii.16-18). Arviragus agrees and adds:

. . . . I know not why
I love this youth, and I have heard [Belarius] say
Love's reason's without reason. . . .
(IV.ii.20-22)

Imogen is content with the generous and friendly Belarius and the boys and says:

. . . . Pardon me, gods!
I'd change my sex to be companion with them,
Since Leonatus' false.
(III.vi.87-89)

Yet danger ironically approaches: Cloten again chases after Imogen and desires to avenge himself. He puts on Posthumus' garments, undoubtedly because Imogen once rejected him angrily, saying,

. . . . His meanest garment,
That ever hath but clipped his body, is dearer
In my respect than all the hairs above thee,
Were they all made such men. . . .
(II.iii.138-141)

With mean resentment, Cloten has resolved:

With that suit upon my back, will I ravish her;
first kill him, and in her eyes. There shall she
see my valor, which will then be a torment to her
contempt. . . .
(III.v.141-144)

Imogen, however, is with good company who offer "brotherly" love (III.vi.64-75, IV.ii.2-24). Belarius muses that "Fidele" must be of nobility matchable to that of the two stolen Princes, for the three all have truly royal natures: "This youth, howe'er distressed, appears he hath had / Good ancestors" (IV.ii.47-48). Imogen marvels at the gentle and virtuous nature of the rustic "creatures":

[Aside] These are kind creatures. Gods, what
lies I have heard!

Our courtiers say all's savage but at Court.
Experience, oh, thou disprovest report!
The imperious seas breed monsters; for the dish
Poor tributary rivers as sweet fish.

(IV.ii.32-36)

She does not know that these two "kind creatures" are of the same noble birth that she is. As she is ill from her two days' wandering in the wilderness and her grief caused by her husband's rejection, she takes the drug which Pisanio has given her and falls into the death-like trance that the Doctor Cornelius had described (I.v.33-42).

When Cloten appears at Belarius' cave, Belarius recognizes him as "the son o' the Queen" (IV.ii.65), but he errs in thinking that Cloten has come after him and the two boys when he says he is after "those runagates" (IV.ii.62-63). Cloten, however, means Imogen and Posthumus (III.v.132-150). Cloten claims his identity as the son of the Queen but Guiderius cannot feel any fear and respect for him, for Cloten does not fit the princely title, lacking as he does the nobility he claims. The real Princes, Guiderius and Arviragus, and the Princess Imogen disguise their noble identities, yet the nobility of their natures cannot be hidden from others. Cloten lacks the sensitivity and perceptivity that could let him discover Guiderius' identity, and vainly he judges that Guiderius and his companions are "Some villain mountaineers" or slaves (IV.ii.71-72). When he assaults Guiderius, "Thou art a robber, / A law-breaker, a villain. Yield thee, thief" (IV.ii.74-75), Guiderius encounters him and immediately discovers Cloten's foolish-

ness: "At fools I laugh, not fear them" (IV.ii.96). Thus the true Prince fights and kills the false Prince.¹ Meanwhile, Belarius and Arviragus search for possible ambush by Cloten and discover that Cloten's purpose in coming to the mountains was not to take the "mountaineers." Belarius orders that a noble burial be given to Cloten, and Guiderius approves immediately. Then once again Arviragus reveals his nobility and brotherly love for Guiderius: "Would I had done 't [the killing] / So the revenge alone pursued me!" (IV.ii.156-157). Belarius is touched by the evidence of innate nobility in the "royal boys":

O thou Goddess,
Thou divine Nature, how thyself thou blazon'st
In these two princely boys! They are as gentle
As zephyrs blowing below the violet,
.....
..... 'Tis wonder
That an invisible instinct should frame them
To royalty unlearned, honor untaught,
Civility not seen from other, valor
That wildly grows in them but yields a crop
As if it had been sowed. . . .
(IV.ii.169-181)

Belarius and the noble Princes perform the funeral ritual for Cloten, who is noted simply by the empty title of the "son o' the Queen" (IV.ii.65).

Arviragus discovers Imogen lying as if dead in the cave and plays "solemn music" to pronounce the sad news of her supposed death. As Arviragus carries Imogen in his

¹In his quick and decisive action against Cloten, Guiderius reflects the approved anger that "good men" have against the vicious, that "manner of anger" that even "..... hath ben in diuers holye men"; see Elyot, The Castell of Helth, p. 65V. Belarius speaks of the "..... valor / That wildly grows in [him]. . ." (IV.ii.179-180).

arms to the stage, the two Princes and Belarius in turn lament the death of "The bird" (IV.ii.197), the "sweetest, fairest lily" (IV.ii.201), and the "most rare boy" who they think has died of "melancholy" (IV.ii.208). As if they might have sung a pastoral elegiac dirge, the two Princes find peace in Imogen's "death":

ARV[IRAGUS]. Stark, as you see;
 Thus smiling, as some fly had tickled slumber,
 Not as death's dart, being laughed at; his right
 cheek
 Reposing on a cushion.
 GUI[DERIUS]. Where?
 ARV. O' the floor;
 His arms thus leagued. I thought he slept, and
 put
 My clouted brogues from off my feet, whose rudeness
 Answered my steps too loud.
 GUI. Why, he but sleeps.
 If he be gone, he'll make his grave a bed.
 With female fairies will his tomb be haunted,
 And worms will not come to thee.
 ARV. With fairest
 flowers,
 Whilst summer lasts and I live here, Fidele,
 I'll sweeten thy sad grave. Thou shalt not lack
 The flower that's like thy face, pale primrose,
 nor
 The azured harebell, like thy veins, no, nor
 The leaf of eglantine, whom, not to slander,
 Outsweetened not thy breath. . . .
 (IV.ii.209-224)¹

The drug that Imogen has taken has made her fall into a trance or a very deep death-like sleep which the mountaineer-Princes regard as death even though they speak of the

¹See Traversi, Shakespeare: The Last Phase, pp. 74-75. Traversi considers that this episode of the supposed death of Imogen produces a ". . . sensation of mingled sentiment and tragic feeling which fails, in spite of its beauty (or perhaps because of the excess of it), to carry entire conviction." See, also, Clemen, The Development of Shakespeare's Imagery, p. 210. Clemen says that these passages, full of "reflective and decorative imagery," depict the temperament of the characters and serve Shakespeare's purpose of creating a strong nature-atmosphere in these scenes.

supposed death as sleep. Nevertheless, the sleep in the Princes' lamentation depicts peace and bliss for Imogen in her death-like state. Imogen in her sleep has not known of Cloten's approach and his threat on her virtue and life. Her ignorance of Cloten's presence seems to be a gracious protection from Heaven like that which spared her the experience of Iachimo's intrusion upon the sanctity of her bedchamber. She seems always to be in the gods' protection (II.ii.8-10); and she is regarded as "Diana's priest" (I.vi.133), "divine Imogen" (II.i.62), "Cytherea" (II.ii.14), "a heavenly angel" (II.ii.50), ". . . an angel! . . . / An earthly paragon!" (III.vi.43-44), and she is often blessed by those who have a most true sense of her nature and condition--(II.i.67-70) and ". . . Flow, flow, / You heavenly blessings, on her!" (III.v.166-167).

Imogen's ignorance of present danger is different from Cloten's ignorance of danger and his meeting of death unprepared and unwisely. Ironically Imogen's state is mistaken as death, and Cloten comes to his death by mistake. Both of them are in disguise (Imogen as the boy Fidele and Cloten in Posthumus' garments), yet Belarius apprehends the truth through their disguises: the nobility in the fair youth Fidele and the identity and ignobility of the Queen's son Cloten. The Brother-Princes sing Imogen the finer funeral ritual with a deeply felt elegiac song (IV.ii.258-281), but they strew both Imogen and Cloten with flowers and blessings (IV.ii.283-290).

When Imogen revives from her drugged death-like

sleep, she apparently wakes from a dream in which she thinks she is still on her way to Milford Haven:

[Awaking] Yes, sir, to Milford Haven. Which
is the way?--

I thank you.--By yond bush?--Pray, how far
thither?

'Ods pittikins! Can it be six mile yet?--

I have gone all night.--Faith, I'll lie down
and sleep.

(IV.ii.291-294)

This is dream talk of broken sentences and self-answering conversation. As soon as Imogen notices the headless body of Cloten in Posthumus' garments, she doubts her own wakened awareness and thinks of her encounter with the mountaineers as a dream:

. . . I hope I dream,
For so I thought I was a cave keeper
And cook to honest creatures; but 'tis not so.
'Twas but a bolt of nothing, shot at nothing,
Which the brain makes of fumes. Our very eyes
Are sometimes like our judgments, blind. Good
faith,

I tremble still with fear; but if there be
Yet left in Heaven as small a drop of pity
As a wren's eye, feared gods, a part of it!
The dream's here still. Even when I wake, it is
Without me as within me; not imagined, felt.
A headless man! The garments of Posthumus!

(IV.ii.297-308)

Imogen is understandably confused by what seems to her hallucinatory, ". . . a bolt of nothing, . . . / Which the brain makes of fumes." Sleep during the day was often considered harmful. Coghnan, for example, notes that afternoon sleep may make a man "slouthfull" because ". . . superfluous humours, remaine still in the muskels, veynes and ioyntes. . . . it breedeth rheumes; . . . [the] vapours and fumes rise up to the head, . . ." from the "rawe humours".

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everything from his consciousness so that in dream he may
so contemplate what will happen that he will be receptive
of action to come. The soothsayer reports his dream:

Last night the very gods showed me a vision--
I fast and prayed for their intelligence--thus:
... [I saw that] which portends--
Unless my sins abuse my divination--
Success to the Roman host.

(IV.ii.346-352)

The Renaissance inherited Mediaeval conceptions of the necessary conditions for having a divine revelation; Cornelius Agrippa, e.g., held that in order to receive a celestial vision one had to have ". . . a chaste body, a clean mind, and a pure heart"; in his preparation one ". . . should abstain from eating and from drinking."¹ The soothsayer prayed and fasted so that he might have a vision, and what he saw in dream that had not yet happened foreshadowed what would happen.² As he foresaw, the Romans lose the battle but they obtain their demanded tribute from Britain, for Cymbeline becomes reconciled with his captured enemy Lucius:

My peace we will begin. And, Caius Lucius,
Although the victor, we submit to Caesar
And to the Roman Empire, promising
To pay our wonted tribute, from the which
We were dissuaded by our wicked Queen;

¹Cited in Curry, Chaucer and the Mediaeval Science, p. 216.

²See Bain Tate Stewart, "The Misunderstood Dreams in the Plays of Shakespeare and His Contemporaries," Essays in Honor of Walter Clyde Curry (Nashville, Tenn.: Vanderbilt University Press, 1954), pp. 202-203. Stewart states that prophetic dreams are often misunderstood by dreamers but they serve as dramatic foreshadowing and dramatic irony.

Whom Heavens in justice both on her and hers
Have laid most heavy hand.

(V.v.459-465)

As they seem to Lucius, both Imogen and the sooth-sayer "dream" (IV.ii.352) and "sleep" (IV.ii.358). Imogen's unconscious state of mind is thought to be death:

. . . How! A page!
Or dead, or sleeping on him? But dead rather,
For nature doth abhor to make his bed
With the defunct, or sleep upon the dead.

(IV.ii.355-358)

Lucius depicts the present reality of Imogen's lying upon a "bloody pillow" (IV.ii.363), "this sad wreck" (IV.ii.366) and asks ". . . How came it? Who is it? / What are thou?" (IV.ii.366-367) when Imogen awakens from her sleep.

Imogen remains in her grief and lamentation for Posthumus and answers Lucius thus:

. . . This was my master,
A very valiant Briton and a good,
That here by mountaineers lies slain. Alas!
There is no more such masters. I may wander
From East to Occident, cry out for service,
Try many, all good, serve truly, never
Find such another master.

(IV.ii.368-374)

Here, though Imogen mistakes the dead Cloten for Posthumus, she reveals her devoted love to her husband and compares her fidelity to the loyalty which a servant owes to his lord. Lucius approves "Fidele," the name and the faith as they are shown in Imogen's grief, and he invites Imogen to be his page. Imogen consents but pleads with Lucius to give the dead body a proper burial. Lucius grants a soldier's burial (IV.ii.401-402) for the dead Cloten; he praises Fidele's faithfulness and says that he will take "him" into

his father-like care:

Aye, good youth;
And rather father thee than master thee.
My friends,
The boy hath taught us manly duties. . . .
(IV.ii.394-397)

These "manly duties" imply natural bonds: love, faithfulness, loyalty, and charitable humanity. Cloten, unworthy and mean, gains a noble burial, as Imogen by mistake honours Cloten who would have harmed her; there is no regret that such honour has been accorded the unworthy as it would have been the worthy. The action elevates the character of Imogen, particularly in her sense of obligation to the dead.

Shakespeare is particularly concerned, it seems, about the natural and ethical relationships that bind man to his fellowman. King Cymbeline grieves at the absence of his daughter and for his dying Queen who is "Upon a desperate bed" (IV.iii.4-8), wanting her son. Though he faces the great threat from the Roman army, he shows that he is more concerned with his lack of joy and contentment in his kingdom and family:

. . . We fear not
What can from Italy annoy us, but
We grieve at chances here. . . .
(IV.iii.33-35)

He has been troubled because deceptions in Court, by his Queen mainly, have made difficult a true and sufficient understanding of those about him.¹

¹Cymbeline suffers the guilt for what Viues, for example, says ". . . is a point of humain embecillitie, to be deceiued & wander in blyndnes"; see An Introduction To vvysedome, sig. D.iiii^r.

Meanwhile, in spite of the harmonious relationships of Belarius and Guiderius and Arviragus in their life away from Court, the two Princes yearn for "action and adventure" (IV.iv.3) in order to make use of their lives to defend their country and serve their King. Belarius comments that ". . . Their blood thinks scorn / Till it fly out and show them princes born" (IV.iv.53-54).

Posthumus bestirs himself to a sense of obligation to humanity even though his own life has become meaningless because he thinks that by his command Imogen has been killed. Now, however, he dedicates himself to fight for Britain in order to absolve himself from his guilt for the death of Imogen (V.i.21-27). He prays that the Heavens will give him his Father's valour (V.i.21-33). He helps an "old man, and two boys" (V.iii.52), Belarius, Guiderius, and Arviragus, to rescue the almost defeated Britons and the captured King Cymbeline. Then Posthumus resumes his Roman identity and gives himself up to meet Imogen in death.¹

In the British prison, Posthumus yearns for peace in death that he may have an end of the tortures of his conscience and prays that the gods ". . . take this life / And cancel these cold bonds. O Imogen! / I'll speak to thee in silence" (V.iv.27-29). Posthumus sleeps and has a masque-like dream in which the spirits of the Leonati pray to the "thunderer" Jupiter in dirge-like chant of complaint :

¹This notion of seeking reunion with the beloved in death when the union in life is impossible is frequently used in Shakespeare's plays to prove the strength of love; cf., e.g., Romeo and Juliet and Antony and Cleopatra.

and petition until he descends to them ". . . in thunder and lightning, sitting upon an eagle. . . ." (stage direction between V.iv.92 and 93) and makes known to them his "Sky-planted" divine plans for Posthumus, comforting and directing them:

Whom best I love I cross, to make my gift,
 The more delayed, delighted. Be content.
 Your low-laid son our godhead will uplift.
 His comforts thrive, his trials well are spent.
 Our jovial star reigned 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 pleasure his full fortune doth confine;
 (V.iv.101-110)

Waking, Posthumus marvels upon what has happened in his sleep and what the dream and "oracular tablet" have promised: a ". . . senseless speaking, or a speaking such / As sense cannot untie" (V.iv.148-149). He has a sense of inexplicable joy to ". . . have this golden chance" (V.iv.132); he wonders at the spirits of his dream: "What fairies haunt this ground?" (V.iv.133). Dramatically this episode is significant in that it renders an equal nobility of birth to Posthumus and Imogen. It promises a fortunate and flourishing future for Britain. It indicates that Posthumus is blessed with heavenly care and benediction just as Imogen is. Posthumus ponders the fair-promising but enigmatic prophecy with a kind of incredulous wonder. Yet in his present reality, he is ready to go to his death, as he tells the jesting Jailer who comes to take him to be executed: "I am merrier to die than thou art to live" (V.iv.176). Then the Jailer compares death to a peaceful sleep:

Indeed, sir, he that sleeps feels not the toothache;
 but a man that were to sleep your sleep, and a
 hangman to help him to bed, I think he would change
 places with his officer; for, look you, sir, you
 know not which way you shall go.

(V.iv.177-182)

In seeming miracle, the execution is prevented when Posthumus is called to the presence of Cymbeline. At the Court, the good fortune promised in Posthumus' dream becomes reality. Cymbeline knights the mountaineers for rescuing him and he is reunited with his three children, the stolen Princes, Guiderius and Arviragus, and his daughter Imogen. Cornelius, the Doctor, reveals the evil intent of the Queen, the noble birth of Posthumus, and the promised peace and prosperity for Britain. King Cymbeline is reconciled with his former foe Belarius and regards him as a brother (V.v.399). He seeks peace with Rome for the sake of justice (V.v.459-465). Posthumus and Imogen are reunited and reconciled when the truth of all the mistakes is disclosed. Posthumus produces the tablet that he received in his sleep:

"When as a lion's whelp shall, to himself unknown,
 without seeking find, and be embraced by a piece
 of tender air, and when from a stately cedar shall
 be lopped branches, which, being dead many years,
 shall after revive, be jointed to the old stock,
 and freshly grow, then shall Posthumus end his
 miseries, Britain be fortunate and flourish in
 peace and plenty."

(V.iv.138-145; V.v.
 435-442)

This, like the riddle in Pericles (I.i.64-71), is enigmatic, but the soothsayer interprets it; Posthumus is the "lion's whelp" the issue of noble Leonatus, Imogen is the "tender air," the most constant wife, and the lost and found Princes are the "lopped branches." The reunion of the royal family

" . . . Promises Britain peace and plenty" (V.v.443-458).

The soothsayer says:

The fingers of the powers above do tune
The harmony of this peace. . . .
(V.v.466-467)

Of this moment, Knight remarks, ". . . we are brought to the solemn knowledge of divine guidance. So 'the powers above' are said to 'tune the harmony' of the final peace" ¹

Cymbeline shows gratitude and reverence to the Heavens for the peace that ends unnatural strife:

Laud we the gods,
And let our crooked smokes climb to their
nostrils
From our blest altars. Publish we this peace
To all our subjects. Set we forward. Let
A Roman and a British ensign wave
Friendly together. So through Lud's Town march;
And in the temple of great Jupiter
Our peace we'll ratify, seal it with feasts.
Set on there! Never was a war did cease,
Ere bloody hands were washed, with such a peace.
(V.v.476-485)

Materials such as the appearance of the spirits of the Leonati and Jupiter in Posthumus' dream, the skills of Doctor Cornelius and the soothsayer, the pastoral-like hermit life of Belarius and the Princes in the wilderness, and the blissful sleeps of Imogen and Posthumus all bear connexion with the supernatural forces. And these supernatural forces are revealed dramatically by such means as the power of magic and divination, the state of sleep in dream, and the unbalanced mind and passions with particular preoccupations of thought and feeling. Through the intervention of supernatural powers, the virtuous are protected

¹Knight, The Shakespearian Tempest, p. 241.

and preserved and the evil made to submit to justice to be punished or restored to virtuous natures. With the notion of sleep in the similitude of death, "O sleep, thou ape of death" (II.ii.31), Shakespeare reflects poetic justice as he blends the necessity and reality of sleep with the symbolic significance of serene and blessed peace and rest.

CHAPTER VII

THE WINTER'S TALE--"THEIR SACRED WILLS BE DONE"

The Winter's Tale is a dramatic romance. The fictional quality of it is suggested with the remarks that it is ". . . so like an old tale that the verity of it is in strong suspicion" (V.ii.31-32), and that it is ". . . Like an old tale still, which will have matter to rehearse, though credit be asleep and not an ear open" (V.ii.66-68). The romantic substance of the "tale" is given particular dramatic focus in the episode in which Antigonus with his faith that he is executing the gods' will becomes a sacrifice himself after he has been told in a vision what he must do.

There is a marvellous and miraculous transition of the action of the play when Antigonus, the loyal subject to King Leontes, carries out his King's order to desert the newborn Princess on some ". . . remote and desert place quite out / Of [Sicilian] dominions" (II.iii.176-177). Antigonus and his companion mariner feel that the dim sky and the violent storm are a sign that the ". . . Heavens with that we have in hand are angry / And frown upon 's" (III.iii.5-6). Antigonus receives divine instruction the night before the event when he has a vision of the spirit of the infant's

mother, Hermione,¹ ". . . In pure white robes, / Like very sanctity" (III.iii.22-23), and ". . . ne'er was dream / So like a waking" (III.iii.18-19), coming to foretell the outcome of his action:

" . . . For this ungentle business,
Put on thee by my lord [Leontes], thou ne'er
shalt see
Thy wife Paulina more." . . . (III.iii.34-36)

Ironically Antigonus regards the cruel desertion of the infant as justice because of the supposed adultery of Hermione and Polixenes; he has left Leontes' Court before Apollo's oracle declares the truth. He reveals his pious belief in the justice of the gods when he says faithfully: "Their sacred wills be done!" (III.iii.7). Though he pities the innocent infant, he has to desert it. He provides hope of life for the child with blessings and gold:

. . . Blossom, speed thee well!
 There lie, and there thy character. There these,
 Which may, if fortune please, both breed thee,
 pretty,
 And still rest thine. The storm begins. Poor
 wretch,
 That for thy mother's fault art thus exposed
 To loss and what may follow! Weep I cannot,
 But my heart bleeds, and most accursed am I
 To be by oath enjoined to this. Farewell!
 (III.iii.46-53)

Yet the consequence is ironical: Antigonus becomes the "poor wretch" when he is torn into pieces by a wild bear and his ship is wrecked by the storm.² Antigonus, being an

¹See Knight, The Shakespearian Tempest, p. 229; Knight remarks, "Notice how, in these last plays, there is ever a sense of personal divine powers controlling tempests." See Knight, The Crown of Life, pp. 97-99.

²Knight, The Shakespearian Tempest, p. 230. Knight

obedient servant to King Leontes but having no will to commit the cruel desertion, might seem to deserve a better death than he suffers; yet he may serve, by his death, a greater master, for he becomes the necessary agent to carry out the Heavens' will on earth.¹ The Heavens are angry with the tyrannous injustice Leontes has done to his wife and family. In order to punish Leontes yet to grant him a chance to redeem himself, the gods will let his child be ". . . exposed to loss" and later ". . . be found" for a better situation. Because of Antigonus' death, the infant's whereabouts is unknown to the people of Sicilia. Leontes is punished, but he redeems himself with his repentance after hearing Apollo's oracle. Antigonus performs the first part of the divine plan that the ". . . 'King shall live without an heir if that which is lost [the child] be not found.'" He carries out his King's command and also that of the spirit of Hermione in his dream vision:

. . . "Good Antigonus,
 Since fate, against thy better disposition,
 Hath made thy person for the thrower-out
 Of my poor babe, according to thine oath,
 Places remote enough are in Bohemia.
 There weep and leave it crying, and for the babe
 Is counted lost forever, Perdita
 I prithee call't. . . ."

(III.iii.27-34)

points out the tempest-beast association, and "Here the bear actually appears, joining forces with our tempest."

¹Robert Grams Hunter, Shakespeare and the Comedy of Forgiveness (New York and London: Columbia University Press, 1965), pp. 195-196: "Antigonus is the instrument and victim of Leontes' wrath and heaven's answering wrath; and the wrathful bear . . . is, iconographically, wonderfully appropriate" (p. 196).

The child Perdita synthesizes and epitomizes the separation-and-reunion theme of romance; Antigonus' dream and his death, with the obvious element of the supernatural forces, provide for the transition of the play. This episode is the end of Leontes' jealousy and his own punishment, and it is the beginning of the new life and new hope for the prosperity of the second generation. Soon after the desertion of the infant, a Shepherd discovers Perdita. Echoing Antigonus, the Shepherd exclaims:

Good luck, an 't be thy will! What have we
here? Mercy on 's, a barne, a very pretty barne!
(III.iii.68-70)

On the same day when Antigonus and the Mariner have suffered the frowning disapproval of the Heavens and met their doom, the Shepherd regards that it is a "lucky day" (III.iii.142), for he and his son have found the "changeling" (III.iii.122) with "fairy gold" (III.iii.127). He helps his son to do "the good deeds" of burying "the gentleman" Antigonus. Thus Antigonus has an appropriate burial as he is interred in peace. Figuratively, Antigonus serves as a sacrifice for the divine plan.

While Antigonus' sleep serves to link and change the initial tragic potentialities to a later desirable condition of preservation of virtue and reconciliation of families and friends, sleep in the play is used mainly to denote a lack of consciousness. In the first half of the play, Leontes is like the sleeper lacking balanced sensibility. He is like a "mad" person (II.iii.71) who is unable to

distinguish reality from illusion.¹ He shows this as he contemplates "Affection":

Affection, thy intention stabs the center!
Thou dost make possible things not so held,
Communicatest with dreams--how can this be?--
With what's unreal thou coactive art,
And fellow'st nothing. . . .

(I.ii.138-142)

In the latter half of the play, Hermione is in effect preserved as if having been asleep or dead in the form of a statue for sixteen years. By her long "sleep" or inactive existence, Hermione has been unaware of the world (V.iii. 123-128), and her virtue has been protected. When her innocence is proved, her husband's wrong accusation against her is amended, and finally when her queenly, wifely, and motherly dignities and respect may all be resumed, Hermione becomes "alive" again.

Sleep functions in the play dramatically to depict the complication of life, to reveal or illuminate the different sensibilities of characters, and to associate consciousness and unconsciousness with dream, death, and redemptive action.

The play opens with Archidamus, a lord of Bohemia, thanking Camillo, a lord of Sicilia, for the "magnificence" of entertainment provided for them during their sojourn in Sicilia and jesting that they will have to numb the Sicilians' senses when Leontes visits Bohemia, for they

¹Leontes, in his jealousy and wrath, manifests signs of momentary madness, the "Brevis furor" which ". . . overshadoweth and blindeth the light of reason, . . ."; see, above, p. 157, n. 1.

would be unable to return equal entertainment:

We cannot with such magnificence--in so rare
 ----I know not what to say. We will give
 you sleepy drinks, that your senses, unintelli-
 gent of our insufficiency, may, though they
 cannot praise us, as little accuse us.

(I.i.13-17)

Here "sleepy drinks" is used in a figurative implication of the numbing of the sensibility by sleep. Yet the "sleepy drinks" seem to have been served for Leontes when Polixenes finally consents to Queen Hermione's entreaty that he prolong his visit. Leontes, mistaking Polixenes' courtesy and friendliness when Polixenes consents to stay, thinks that the cordial relationship between Hermione and Polixenes is evidence of an illicit relationship. Leontes, however, is the one who urged Hermione to help persuade Polixenes to stay after he failed to do so, himself. Leontes is suddenly overcome with groundless jealousy and declares that his wife's action is "too hot":

[Aside] Too hot, too hot!
 To mingle friendship far is mingling bloods. ¹
 I have tremor cordis on me. My heart dances,
 But not for joy, not joy. This entertainment
 May a free face put on, derive a liberty
 From heartiness, from bounty, fertile bosom,
 And well become the agent. . . .

.
 oh, that is entertainment
 My bosom likes not, nor my brows!

(I.ii.108-119)

He is aware that dreams are illusory, supporting the unreal that ". . . fellow'st nothing" (I.ii.142), but because he is unaware that he himself is too deep in his own "dream," he

¹The affection of "the heuinesse of minde" "nyppeth the herte, . . ."; see Elyot, The Castell of Helth, p. 66^v.

imagines Hermione's "unfaithfulness" to be the cause of the "infection of [his] brains" and "hardening of [his] brows" (I.ii.145-146). He is disturbed by his own illusion and falls into unreasonable jealousy. Leontes' immoderate suspicion and pensiveness cause him to have unbalanced and unnatural passions; according to Renaissance medical treatises, the "affectes and passions" of the mind would ". . . bring a man frō the vse of reason."¹ He even doubts that Prince Mamillius is his child: ". . . Mamillius, / Art thou my boy?" (I.ii.119-120) and that his courtier Camillo is true and loyal to him when Camillo insists that Hermione is virtuous:

I would not be a stander-by to hear
My sovereign mistress clouded so without
My present vengeance taken. . . .
(I.ii.279-281)

He warns his King:

Good my lord, be cured
Of this diseased opinion,² and betimes,
For 'tis most dangerous.
(I.ii.296-298)

Leontes disapproves of Camillo's defending Hermione; and calls the disagreeing Camillo "a coward" (I.ii.243), "a fool" (I.ii.247), ". . . a gross lout, a mindless slave, / Or else a hovering temporizer" (I.ii.301-302). It is remarkable how subtly Shakespeare builds contrast in order to further the dramatic conflict: right after Polixenes has told Hermione (and the audience) that in their youth he

¹Elyot, The Castell of Helth, p. 64r.

²Jealousy was considered a "disease of the soul."
See Bright, A Treatise of Melancholie, p. 83.

and Leontes never dreamed of doing any harm to each other, Leontes is unaware that he has doubted his being ". . . deceived / In that which seems" to be integrity (I.ii.240-241), and he has in his own imagination, the "diseased opinion," which is harmful to the honour of his Queen, his royal friend, and himself. Although he has no grounds for considering himself injured, Leontes challenges Camillo's loyalty by demanding that he murder Polixenes with poisoned drink:

. . . Aye, and thou,
 His cupbearer. . . .

 . . . mightst bespice a cup,
 To give mine enemy a lasting wink,
 Which draught to me were cordial.
 (I.ii.312-318)

The drink to render Polixenes "a lasting wink," the eternal sleep, or death, could be a draught of "cordial," a tonic to restore peace of mind to Leontes. Leontes forbids Camillo to make further objection and justifies the poisoning by claiming that he wishes only to get rid of Polixenes secretly by a poison drink so that he will ". . . give no blemish to her [Hermione's] honor" (I.ii.341):

Dost think I am so muddy, so unsettled,
To appoint myself in this vexation; sully
The purity and whiteness of my sheets,
Which to preserve is sleep, which being spotted
Is goads, thorns, nettles, tails of wasps;
Give scandal to the blood o' the Prince my son,
Who I do think is mine and love as mine,
Without ripe moving to 't? Would I do this?
Could man so blench?

(I.ii:325-333)

Here Leontes refers to his bed which should be a place to provide and preserve the peace and bliss of restful sleep

for him, but now it may become a place of torture with the ". . . goads, thorns, nettles, tails of wasps" of his supposed cuckoldry. The allusion to the marriage bed is comparable to that in Othello when Iago poisons Othello's mind with doubts of Desdemona's fidelity and Othello is doomed to lose his sweet sleep and peace.

When Camillo realizes Leontes' irrational judgement of the relationship between Hermione and Polixenes and apprehends the forthcoming tragedy, he warns Polixenes to leave Sicilia immediately:

CAM[ILLO]. Sir, I will tell you,
Since I am charged in honor and by him
That I think honorable. Therefore mark my counsel,
Which must be ev'n as swiftly followed as
I mean to utter it, or both yourself and me
Cry lost, and so good night!

POL[IXENES]. On, good Camillo.

CAM. I am appointed him to murder you.

POL. By whom, Camillo?

CAM. By the King.

POL. For what?

CAM. He thinks--nay, with all confidence he
swears,

As he had seen 't, or been an instrument
To vice you to 't--that you have touched his Queen
Forbiddenly.

(I.ii.406-417)

When Camillo says "good night," he does so not to bestow a blessing to conclude a day's activity but to imply the ending of life.

Leontes' jealousy, though "begot upon itself" without proper reason, is reinforced by the flight of Camillo and Polixenes before he has a chance to prevent them. He is enraged with his own rationalization of his disillusionment for having trusted Camillo who has now become a traitor in his eyes. Leontes echoes Othello's anguished

comment in a similar situation:

He that is robbed, not wanting what is stol'n,
 Let him not know 't and he's not robbed at all.
 (Oth., III.iii.342-343)

Leontes is as much affected as if he had drunk and seen the
 poison "spider" in a drink which ". . . cracks his gorge,
 his sides, / With violent hefts" (II.i.44-45). Bitterly he
 thinks:

Camillo was his help in this, his pander.
 There is a plot against my life, my crown,
 All's true that is mistrusted. That false villain
 Whom I employed was pre-employed by him.
 (II.i.46-49)

Leontes openly humiliates his Queen Hermione and declares
 to his lords of the Court that "She's an adulteress" (II.i.
 78, 88); he tyrannously refuses any defence for her:

. . . Away with her, to prison!
 He who shall speak for her is afar-off guilty
 But that he speaks.
 (II.i.103-105)

Hermione, defending herself, declares that the ". . .
 honorable grief lodged" in her burns her tears dry (II.i.
 110-112), and she warns the lords to be just. Yet she will
 be patient (II.i.106) and go to prison as an obedient
 subject to the King's will (II.i.115) to wait for the trial:

. . . This action I now go on
 Is for my better grace. Adieu, my lord.
 I never wished to see you sorry, now
 I trust I shall. . . .
 (II.i.121-124)

Antigonus and other lords protest against Leontes' judgement.
 Leontes by now is blindly obstinate in his own opinion and
 believes he is administering justice and refuses any con-
 sultation:

Why, what need we
Commune with you of this, but rather follow
Our forceful instigation? Our prerogative
Calls not your counsels, but our natural goodness
Imparts this. Which if you, or stupefied
Or seeming so in skill, cannot or will not
Relish a truth like us, inform yourselves
We need no more of your advice. The matter,
The loss, the gain, the ordering on 't, is all
Properly ours.

(II.i.161-170)

Finally, Leontes assures his lords that he has come to a reasonable resolution to rely on "a greater confirmation" (II.i.180) by sending for the "spiritual counsel" (II.i.186) of Apollo's oracle.

Leontes' judgement and punishment of Hermione give no peace but increase sufferings. The young Prince Mamillius is gravely ill because of missing the care of his mother. Hermione is in prison and has given birth to a baby girl. Leontes himself complains of restlessness:

Nor night nor day no rest. It is but weakness
To bear the matter thus, mere weakness. . . .
(II.iii.1-2)

But he angrily wishes to be avenged and thinks that Hermione's death may restore peace to him:

. . . Say that she were gone,
Given to the fire, a moiety of my rest
Might come to me again. . . .
(II.iii.7-9)

When the condition of the Prince's health is reported, "He took good rest tonight, / 'Tis hoped his sickness is discharged" (II.iii.10-11), Leontes blames Hermione, charging that her supposed dishonesty made the Prince be "declined, drooped" (II.iii.14) so that he ". . . Threw off his spirit, his appetite, his sleep, / And downright languished" (II.iii.

16-17)).¹ Leontes as well as the young Prince is deprived of sleep. The servant tries to dissuade Paulina from visiting the King:

Madam, he hath not slept tonight, commanded
None should come at him.

(II.iii.31-32)

Leontes is so much preoccupied with his violent passion of jealousy that he considers his wounded honour and his son's ill health to be the results of Hermione's unfaithfulness; in such a state, he deprives himself of the natural recuperative effects of sleep. Paulina claims that with the newborn baby in her arms she may appease Leontes and ". . . bring him sleep" (II.iii.33). She charges that the servants and lords who bar the door to keep her from approaching Leontes ". . . Nourish the cause of his awaking" (II.iii.36). She believes that she has the power to soothe and heal Leontes:

. . . I
Do come with words as medicinal as true,
Honest as either, to purge him of that humor
That presses him from sleep.

(II.iii.36-39)

Here Paulina refers to the Elizabethan belief that imbalance of body humours causes Leontes to be sleepless. Bulleyn, for example, mentions in his treatise on health that sometimes if those whose bodies are ". . . ful of hote inflamations sleep not wel, therfore thye [sic] must vse things to extenuat and to make . . . cold siruppes, or gētle

¹It is common Renaissance belief that overwhelming grief dulls senses, affects health, and may cause languishing death; see, e.g., Elyot, The Castell of Helth, pp. 66^r-66^v; Barrough, The Methode of Phisicke, p. 19; and Burton, The Anatomy of Melancholy, pp. 490-660.

purging frō the belly and lyuer" or blood-letting as remedies to cure this type of sleeplessness.¹ Fitzroy Pyle, a modern critic, compares Paulina with Cordelia and Kent in King Lear,² for she has the healing power to cure the unwholesome senses of King Leontes as Cordelia has to appease King Lear in his rage and restore his senses (Lr., IV.vii). Paulina displays knowledge in medicine comparable to that of the Doctors in Macbeth, Cerimon in Pericles, and Cornelius in Cymbeline. She remains constantly to remind the King of truth as a "loyal servant," "physician," and "obedient counselor" (II.iii.54-55) and points out the fault for the King's own good, just as Kent comes back in disguise and serves King Lear loyally (Lr., I.iv).

Yet Leontes in his uncontrollable rage refuses to listen to Paulina's counsel. Instead, like King Lear who refuses to listen to Kent's plea for Cordelia (Lr., I.ii), Leontes condemns his innocent baby to death and accuses his good counsellors of being disloyal to him:

Thou [Antigonus], traitor; hast set on thy wife
to this.
My child? Away with 't! Even thou, that hast
A heart so tender o'er it, take it hence
And see it instantly consumed with fire,
Even thou and none but thou. Take it up straight.
Within this hour bring me word 'tis done,
And by good testimony or I'll seize thy life,
With what thou else call'st thine. If thou refuse
And wilt encounter with my wrath, say so.
The bastard brains with these my proper hands

¹Bulleyn, A newe booke Entituled the Gouvernement of Healthe, fol. xlvii^v. See, also, Barrough, The Methode of Phisicke, pp. 35-37, and above, pp. 10-17.

²Fitzroy Pyle, The Winter's Tale: A Commentary on the Structure (New York: Barnes and Noble, Inc., 1969), p. 43.

Shall I dash out. Go, take it to the fire,
 For thou set'st on thy wife. (II.iii.131-142)

Antigonus and other lords of the Court plead one after the other, finally Leontes changes the sentence and commands that Antigonus take the child to "... some remote and desert place" and "... leave it, / Without more mercy, to it own protection / And favor of the climate" (II.iii.176-179). As King Lear in anger disowns and casts out Cordelia officially and publicly (Lr., I.i) and in grief holds an imaginary trial of Goneril and Regan (Lr., III.vi), Leontes casts the newborn baby and arraigns his Queen in public trial. King Lear, however, is really sinned against, while Leontes has wronged others in his unreasoning jealousy though he is not aware of his own fault. He even believes that he is doing justice and that Apollo's oracle will prove him right:

The great Apollo suddenly will have
 The truth of this appear. Prepare you, lords,
 Summon a session, that we may arraign
 Our most disloyal lady. For as she hath
 Been publicly accused, so shall she have
 A just and open trial. While she lives
 My heart will be a burden to me. . . .
 (II.iii.200-206)

In the trial, Hermione has protested honestly that she had honoured Polixenes only at her husband's command. But Leontes has not been wakened from his own delusion. Hermione believes that Leontes is wrapped up in his own imagination, "My life stands in the level of your dreams, / Which I'll lay down" (III.ii.82-83). Leontes retorts that his Queen's unfaithfulness is beyond what he could ever

"Hermione is chaste: Polixenes blameless:
Camillo a true subject: Leontes a jealous
tyrant: his innocent babe truly begotten:
and the King shall live without an heir if
that which is lost be not found."

(III.ii.133-137)

Everyone praises the oracle except Leontes, who, as a person struggling to waken from a bad dream, is too astonished to believe the truth: "Hast thou read truth?" (III.ii.139) and "There is no truth at all i' the oracle. / The sessions shall proceed. This is mere falsehood" (III.ii.141-142). The news of his son Mamillius' death awakens Leontes from his delusion:

Apollo's angry, and the Heavens themselves
Do strike at my injustice. . . .

(III.ii.147-148)

Hermione faints at this instant; Paulina exclaims that the news of the Prince's death has killed Hermione:

This news is mortal to the Queen. Look down
And see what death is doing.

(III.ii.149-150)

Paulina's reasoning is credible, for Hermione has said that her children are the joy and comfort of her life (III.ii. 97-99) and she has mentioned that she has never wished to see Leontes feel sorry (II.i.123-124). It would be natural that at the moment she loses her children and her husband's love and that Leontes is proved to be completely wrong in his charges, she would suffer heartbreaking grief.¹ Leontes, the awakening dreamer, regains his awareness of reality and

¹The sorrow or "the heuinesse of minde" is sometimes caused when the sufferer ". . . perceiueth the person, whome of longe tyme he hath loued, to bee estraunged from him, . . ."; see Elyot, The Castell of Helth, p. 66^v.

revives his concern for his wife:

Take her hence.
Her heart is but o'ercharged, she will recover.
I have too much believed mine own suspicion.
Beseech you, tenderly apply to her
Some remedies for life.

(III.ii.150-154)

Leontes piously prays to Apollo for pardon:

Apollo, pardon
My great profaneness 'gainst thine oracle!
I'll reconcile me to Polixenes,
New-woo my Queen, recall the good Camillo,
Whom I proclaim a man of truth, of mercy.

(III.ii.154-158)

He wishes to make amends for his own faults as soon as he realizes that he has been ". . . transported by [his] jealousies / To bloody thoughts and to revenge" (III.ii.159-160). Paulina reports the Queen's death and curses Leontes:

. . . . O thou tyrant!
Do not repent these things, for they are heavier
Than all thy woes can stir. Therefore betake thee
To nothing but despair. . . .

(III.ii.208-211)

Leontes accepts all her bitter accusations with his guilty conscience and proclaims his own penance:

. . . . Prithee bring me
To the dead bodies of my Queen and son.
One grave shall be for both, upon them shall
The causes of their death appear, unto
Our shame perpetual. Once a day I'll visit
The chapel where they lie, and tears shed there
Shall be my recreation. So long as nature
Will bear up with this exercise, so long
I daily vow to use it. . . .

(III.ii.235-243)

Then sentiment of the drama changes with the transitional episode of Antigonus' desertion of the baby and the Shepherd's discovery of it. Antigonus' dream vision of Hermione's spirit occurs in a supernatural sleep which

involves supernatural beings; Antigonus' dream is unlike Posthumus' dream (Cym., V.iv.) or Richmond's (R3, V.iii) wherein the spirits or apparitions foretell good fortune and give blessings to the sleeper. Though Antigonus is not an intentional sinner, he has a guilty conscience because of the cruel act of deserting the innocent Princess. Therefore, his confrontation with the spirit is somewhat like that of Richard III (V.iii), Macbeth (IV.i), and Brutus (JC, IV.iii), in that the supernatural beings render omens of coming death. The spirit of Hermione is not an evil apparition, however; for although it tells of Antigonus' doom, it also provides for divinely planned preservation of the lost child by appropriately and purposefully directing Antigonus to put the baby on the shore of Bohemia, Polixenes' kingdom. Perdita is provided with valuable jewels for the purpose of good living just as Thaisa is provided with a treasure for the purpose of a good funeral (Per., III.ii). Thaisa is restored to life by holy Cerimon, and her virtues are preserved by her becoming a priestess in Diana's temple; Perdita is reared by the Shepherd, and her innate nobility is developed in the natural and idyllic pastoral world.

Time, the Choric figure, narrates in "swift passage" pertinent happenings and consequences of the "sixteen years" "wide gap" in action.¹ During these years, though Time does

¹See William Blissett, "This Wide Gap of Time: The Winter's Tale," English Literary Renaissance, I (Winter, 1971), 52-70. Blissett points out that the gap of time and the allegorical characterization of Time function to show dramatic contrasts in events, characters, imagery, dramatic moods, etc., and to suggest a variety of "dynamic symmetry."

not yet reveal it, Hermione, though believed dead, has been preserved alive by Paulina and the gods; Leontes ". . . shuts up himself" for grief and penitence, in effect dead or asleep to royal, blissful living in consequence of his "fond jealousies" (IV.i.18-19); unaware of her identity, Perdita is growing up ". . . in grace / Equal with wondering" (IV.i.24-25) as "A shepherd's daughter" (IV.i.27).¹ Polixenes, now thought "holy" by Leontes, has been "lost" to Leontes as also has been Camillo, Leontes' faithful counsellor. Polixenes so much values Camillo's counselling in managing the state that he refuses to let him go back to his old King, Leontes, in Sicilia (IV.ii.4-10). Polixenes needs Camillo's help to bring back his son, Prince Florizel, from the pastoral world, who has ". . . retired from Court" (IV.ii.36-38) and has frequently been absent from "his princely exercises" (IV.ii.37-38). Polixenes and Camillo disguise themselves as common people and trace the Prince to the Shepherd's cottage, where they come upon the sheepshearing festival.

The "nimble thief" and rogue Autolycus becomes involved in the "romance action," for all his seeming indifference to cares of the future: "For the life to come, I sleep out the thought of it" (IV.iii.31-32).² When he

¹Critics have pointed out the symbolic and aesthetic qualities in the character of Perdita and the idyllic pastoral setting. See Clemen, The Development of Shakespeare's Imagery, pp. 202-204; and Traversi, Shakespeare: The Last Phase, pp. 142-147.

²Marsh considers that Autolycus is ". . . the appealing vitality of natural physical life," "cheerful, robust,

sees the credulous swain, the Shepherd's Clown-son, approaching, he dissembles having been robbed and beaten and picks the Clown's pocket and acquires profitable information. He listens to the Clown and finds the chance to join the sheepshearing festivities (IV.iii.128), he observes Camillo's plan to help Florizel and Perdita escape King Polixenes' range (IV.iv.644-698), and, hearing the story of the finding of Perdita as a changeling from the Shepherd and the Clown, he helps them go to Court and makes possible the recovery of Perdita's identity (IV.iv.703-873).¹ Florizel and Perdita, in Sicilia, create the opportunity for the reconciliation of the two Kings (V.ii.46-63). Out of the "wide gap" of "sixteen years" (V.i.6-7),² out of what has been thought to be death, the lost child Perdita is restored to her father Leontes:

The mantle of Queen Hermione's, her jewel about the neck of it, the letters of Antigonus found with it, which they know to be his character, the majesty of the creature in resemblance of the mother, the affection of nobleness which Nature shows above her breeding, and many other evidences proclaim her with all certainty to be the King's daughter. . . .

(V.ii.35-42)

and appealing even in his roguery." See The Recurring Miracle, p. 143. See, also, Craig, An Interpretation of Shakespeare, pp. 337, 340; and Knight, The Crown of Life, pp. 100-102, 111-113.

¹Goddard points out about Autolycus, Perdita, Florizel, the old Shepherd, and his Clown-son: "All in all it is a very superfluity of comic and dramatic riches," and the Fourth Act of the play ". . . is one of Shakespeare's pinnacles"; see The Meaning of Shakespeare, II, 267.

²Blissett compares time to blood; whereas blood restores the heart ". . . as the seat of nature and of grace," time brings about natural harmony and reconciliation among the estranged characters in the play. See Blissett, "This Wide Gap of Time: The Winter's Tale," p. 62.

When Antigonus' death and Perdita's restoration are related to Paulina, the stories of them create

. . . [a] noble combat that 'twixt joy and sorrow was fought in Paulina! She had one eye declined for the loss of her husband, another elevated that the oracle was fulfilled. . . .
(V.ii.77-82)

When it is told that Paulina has a statue of Hermione, ". . . a piece many years in doing and now newly performed," all the royal members are determined to see it (V.ii.102-112). Leontes has long ago renounced all his faults and his repentance has made him saintlike; Cleomenes tells him:

Sir, you have done enough, and have performed
A saintlike sorrow. No fault could you make
Which you have not redeemed, indeed paid down
More penitence than done trespass. At the last,
Do as the Heavens have done, forget your evil,
With them forgive yourself.
(V.i.1-6)

The memory of his Queen has kept Leontes mindful of his own great wrongs:

Whilst I remember
Her and her virtues, I cannot forget
My blemishes in them, and so still think of
The wrong I did myself. . . .
(V.i.6-9)

Paulina has never let him cease to remember, nor cease to hope patiently and penitently for the fulfilling of the oracle. Now Leontes is anxious to view Hermione's statue and he bids Paulina to show it to them (V.iii.8-14). Before displaying the living Hermione, "standing like a statue" (stage direction between V.iii.20 and 21), Paulina reminds Leontes that Hermione ". . . lived peerless" and ". . . her dead likeness, . . . / Excels whatever yet [he] looked upon . . ." (V.iii.14-16). Paulina takes the royal party to "A

chapel in [HER] house" (stage direction at the beginning of V.iii), where she says she keeps Hermione's statue "Lonely, apart" (V.iii.18), covered behind curtains. She asks that her audience ". . . Prepare / To see the life as lively mocked as ever / Still sleep mocked death" (V.iii.18-20). Hermione's "statue" is breathtaking for Leontes to see, and Paulina approves of his response:

I like your silence, it the more shows off
Your wonder. But yet speak. First you, my liege.
Comes it not something near?
(V.iii.21-23)

Leontes sees the real living Hermione, yet he accepts Paulina's words "the statue" and wonders at how it possesses "Her natural posture!" (V.iii.23). As he faces what he thinks is a statue of his virtuous Queen, Leontes speaks as if to the statue of a goddess:

Chide me, dear stone, that I may say indeed
Thou art Hermione. Or rather thou art she
In thy not chiding, for she was as tender
As infancy and grace. . . .
(V.iii.24-27)

And he goes on:

. . . O royal piece,
There's magic in thy majesty, which has
My evils conjured to remembrance and
From thy admiring daughter took the spirits,
Standing like stone with thee.
(V.iii.38-42)

Perdita is moved by the sight of this "statue" and worships it religiously:

And give me leave,
And do not say 'tis superstition, that
I kneel and then implore her blessing. Lady,
Dear Queen, that ended when I but began,
Give me that hand of yours to kiss.
(V.iii.42-46)

However, Leontes' repentance and faithful devotion to Hermione, Perdita's life and need of maternal blessing, and Paulina's magician-like power stir and "awaken" the long-sleeping life "in the statue" and revive Hermione from remaining no more than the "dear stone." The stone-like statue symbolically presents a vivid image of Hermione's virtues and draws from every viewer reverent admiration. Now as Hermione descends from the pedestal to be reunited in love with her husband and daughter, it is a very miracle or grace bestowed upon Leontes and Perdita. Hermione is elevated as a goddess, in the form of the statue, while Paulina acts as the chief priestess who leads the devout worshippers to pay her due reverence and to view the miracle. Paulina does not allow her audience to think that she is ". . . assisted / By wicked powers" (V.iii.90-91). She insists that her action requires her audience's total "faith" (V.iii.95). She has to assure them that Hermione's ". . . actions shall be holy" (V.iii.104), and she urges Leontes to present his hand to welcome and receive his wife back to life. Leontes recognizes the warmth of life in Hermione though he wonders at her reviving (V.iii.109-111). Camillo and Polixenes are amazed to see Hermione moving and wish to know ". . . where she has lived, / Or how stolen from the dead" (V.iii.114-115). Paulina urges Perdita: ". . . Kneel / And pray your mother's blessing" (V.iii.119-120). Symbolically Paulina gives assurance of the new life in Hermione, ". . . Turn, good lady, / Our Perdita is found" (V.iii.120-121), and the first word Hermione utters

after she revives is to bless her child:

You gods, look down,
And from your sacred vials pour your graces
Upon my daughter's head! . . .
(V.iii.121-123)

Further on, she inquires how Perdita has been preserved and reunited with her father:

. . . Tell me, mine own,
Where hast thou been preserved? Where lived?
How found
Thy father's Court? . . .
(V.iii.123-125)

And Hermione explains how she has ". . . stolen from the dead":

. . . I,
Knowing by Paulina that the oracle
Gave hope thou wast in being, have preserved
Myself to see the issue.
(V.iii.125-128)

The whole company is amazed at the wonders: first, at the statue as it maintains the living "majesty" and "peerless" virtue of the chaste Queen and, later, at Hermione's revival from the "preservation." Presumably, for sixteen years Hermione has dwelt in a dormant state, "Lonely, apart" from the living world and ignorant of Perdita's life and Leontes' repentance. In the stone-like state, Hermione has been numb to conditions and events of external living but she has preserved her own virtue and come back to life only when Leontes recognizes and proclaims her virtue, renounces his own fault, and, in doing so, deserves her. Her unconsciousness fits with the broader sense of sleep, or the absence of the awareness of reality. In this long term of sleep of sixteen years, Hermione is kept away from further

and prolonged miseries and suffering of the loss of love and comfort in life which she might have undergone as Leontes does. In the statue form, her former majestic and peerless appearance is preserved and her virtue and innocence are protected. In keeping with conventions of romance, Hermione's "sleep" complicates the plot and dramatically creates the most sensational and functional effect of her awakening from her long "sleep."¹ Figuratively, her sleep symbolizes poetic justice as virtue is protected when being wronged: standing up high like a statue, Hermione is worshipped and praised, and, finally descending from the position of a statue, she completes the justice with merciful blessings to whoever is wronged or is redeemed. Hermione's awakening to life and Perdita's being restored to her real identity bring rewards to Leontes after sixteen years of repentance. Hermione's awakening to life figuratively terminates all sorrow and awakens the senses to happiness and content to both the states of Sicilia and Bohemia. Just as romance often ends in harmonious bliss, The Winter's Tale ends with the promises of matrimony between Florizel and Perdita and Camillo and Paulina.

In all her life and actions and attitudes, Paulina serves her Queen and also her King and his kingdom in the manner which the gods require; she echoes Antigonus' words

¹Hankins, in Shakespeare's Derived Imagery, p. 138, refers to Hermione's "statue" as one of the recurring images of sleep as a picture of death, for it is called "The Queen's picture" (V.ii.188) and described as lively as if "Still sleep mocked death" (V.iii.20).

"Their sacred wills be done" (III.iii.7) and insists on obeying the will of gods. She believes Leontes is being punished by the gods for his wrong judgement of the innocents:

. . . . the gods
Will have fulfilled their secret purposes,
For has not the divine Apollo said,
Is 't not the tenor of his oracle,
That King Leontes shall not have an heir
Till his lost child be found? . . .

(V.i.35-40)

Though the gods may seem cruel, Paulina thinks man must obey them.¹ She considers that Antigonus' deserting the infant Princess is an action, put on him by Leontes, to ". . . Oppose against their [the gods'] wills" (V.i.46). She takes care of the "stone-like" Hermione for sixteen years and protects her from the unworthy though penitent King Leontes. Because she considers that, according to Apollo's oracle, the gods will it, she waits until Leontes has fulfilled his repentance and Perdita is found, before she feels that she can restore Hermione to her proper senses and former majesty. Paulina has the power and obligation to restore peace to the restless Leontes (II.iii.33-39), and at the end of the play to bring about the final blessed reunion of the royal families of Leontes and Polixenes. While Antigonus serves as the agent and victim of

¹See Hunter, Shakespeare and the Comedy of Forgiveness, pp. 200-201. Hunter notes: "She [Paulina] is the personification of Leontes' conscience and she is determined that his sufferings will continue until the pattern of the gods has worked itself out" (p. 200); and "Paulina, however, realizes that Leontes is faced with the secret purposes of the gods and that these purposes are beyond the comprehension of reason" (p. 201).

the wrathful will of the gods, Paulina is the instrument of merciful will of the gods to restore and to preserve the peace and harmony of life. The use of unnatural sleep in jealousy and grief shows the character's indulgence in unbalanced sensibility and loss of wholesome physical rest and mental peace, and the use of natural and recuperative sleep serves to link romance and comedy, to preserve virtue, to "mock" death, and to provide Time to have the gods' "sacred wills be done."

CHAPTER VIII

THE TEMPEST--"OUR LITTLE LIFE IS ROUNDED WITH A SLEEP"

The Tempest is often regarded as the culmination of Shakespeare's career as a playwright, a figure of coming to rest in work and art.¹ J. Dover Wilson, echoing John Keats, says that "Shakespeare led a life of allegory; his works are the comments on it";² he finds The Tempest ". . . the most consummate of all Shakespeare's masterpieces,"³ a work in the presence of which "We are in a realm beyond reason or belief; we are sharing in the beatific vision of the greatest of all dramatic poets."⁴ G. Wilson Knight says that in The Tempest the ". . . themes are mainly the ultimate themes of birth, love, God, and the universal

¹See J[ohn] Dover Wilson, The Essential Shakespeare: A Biographical Adventure (Cambridge: The Cambridge University Press, 1960, c1932), pp. 132-145; John Middleton Murry, Shakespeare (London: Jonathan Cape, Ltd., 1954, c1936), pp. 380-412; Knight, The Crown of Life, pp. 203-255; Curry, Shakespeare's Philosophical Patterns, pp. 163-199; R. A. Foakes, ed., King Henry VIII, Arden Shakespeare (London: Methuen and Co., Ltd., 1957), p. xliv; John Wain, The Living World of Shakespeare: A Playgoer's Guide (London: Macmillan; New York: St. Martin's Press, 1966, c1964), p. 236; and Traversi, Shakespeare: The Last Phase, pp. 269-272.

²Wilson, The Essential Shakespeare, p. 133.

³Ibid., p. 132.

⁴Ibid., p. 144.

mystery of this life which is but a sleep, the greater consciousness in which mortality is but 'such stuff as dreams are made on'; birth, life, and awakening."¹ John Middleton Murry says of it: "This 'sensation' of the final Shakespeare achieves its perfect form" in The Tempest which he sees as "Shakespeare's dream."² Bonamy Dobrée points out that the seeming shipwreck, the fresh garments, and the mysterious music in The Tempest have the illusive effect of a dream:

Every now and then the people in the play are deluded as to what they see, or see only what they wish to see, or even see what is not there. All the time there is a suggestion of unreality, of living in a dream world.³

Jean-Jacques Mayoux links the analogy of theatre and life with that of dream and reality; e.g., he thinks that by the masque of Iris, Juno, and the nymphs, Prospero gives Miranda and Ferdinand a lesson of "double unreality":

La perte du sentiment de l'identité personnelle, la question qu'on se pose dès lors, si l'on est éveillé ou si on rêve, peuvent-elles éviter de s'objectiver, en perte de sentiment de réalité. Mais aussi bien sont-elles séparables du théâtre?⁴

¹Knight, The Shakespearian Tempest, p. 268.

²Murry, Shakespeare, p. 395.

³Bonamy Dobrée, "The Tempest," Shakespeare: The Comedies: A Collection of Critical Essays, ed. by Kenneth Muir (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965), p. 170. Dobrée does not think of the play as Shakespeare's farewell to the stage or as a "sermon" of any sort, p. 173.

⁴Jean-Jacques Mayoux, William Shakespeare (Paris: Éditions Seghers, 1966), p. 141. Mayoux quotes Jacques (AYL, II.vii.140-143), Richard III (R3, I.iii.336-338), and Richard II (R2, V.v.31-34) and shows the iterative allusion to "acting" and theatre in Shakespeare's plays (pp. 141-142).

Goddard notes:

The play is fairly saturated with references to sleep and waking--and to various states of consciousness and unconsciousness between the two, drowsiness, daydreaming, dreaming, trance,¹ hallucination, and other hypnagogic conditions.

Goddard insists that "Of the many universal symbols . . . that of the island is fundamental" in The Tempest. He says:

An island is a bit of a higher element rising out of a lower--like a fragment of consciousness thrusting up out of the ocean of unconsciousness. . . . it is a piece of cosmos set over against chaos and ready to defend itself if chaos . . . tries to bring it back under its old domination. It is a magic circle, a small area of perfection shutting out all the rest of infinite space.²

Upon an island, then, the play begins with the sea storm which Prospero creates to put his enemies under his control³ so that he may redress old and grievous wrongs he has suffered. His daughter Miranda, ignorant of her father's intent, suffers to see the ship and passengers seemingly sinking and drowning (I.ii.1-13); Prospero explains that his "art" (I.ii.25) is of no evil purpose and guarantees that "There's no harm done" (I.ii.15).⁴

¹Goddard, The Meaning of Shakespeare, II, 280.

²Ibid., 287.

³See Curry, Shakespeare's Philosophical Patterns, pp. 163-199. Curry remarks that "For purely artistic purposes he [Shakespeare] has chosen only dramatically appropriate elements of theurgical science" (p. 198); he contends that Shakespeare uses Neo-Platonic concepts as ". . . the formative principle of his drama" (p. 199) to create Prospero's world in The Tempest.

⁴See Nelson Sherwin Bushnell, "Natural Supernaturalism in The Tempest," PMLA, XLVII (1932), 684-698. Bushnell says that the supernatural displays ". . . are almost always wrought through the agency of familiar

He relates how he has weathered "sea storm" and "sea sorrow" (I.ii.170) since he was deposed and exiled from the Dukedom of Milan and put to sea with his infant Miranda by Antonio and King Alonso:

In few, they [the traitors] hurried us aboard
 a bark,
 Bore us some leagues to sea, where they
 prepared
 A rotten carcass of a butt, not rigged,
 Nor tackle, sail, nor mast. The very rats.
 Instinctively have quit it. There they hoist us,
 To cry to the sea that roared to us, to sigh
 To the winds, whose pity, sighing back again,
 Did us but loving wrong.

(I.ii.144-151)

The rough sea and winds denote natural sympathy, but this natural sympathy can do nothing but "loving wrong" for Prospero and Miranda. This recalls the storm scene of the heath in King Lear (Lr., III.ii). Traversi speaks sensitively and perceptively of this "natural sympathy" in The Tempest:

Beneath the action of the storm, which appears to reflect in its apparent pitilessness the inhumanity of man, there lies a sense of spiritual fitness, a correspondence with the situation, tragic indeed but not beyond

forms of external nature and are almost always described in terms of everyday physical experience" (p. 688). Prospero's magic powers ". . . are performed in the full light of the sun, with the harmonious cooperation of the force of nature" (p. 689) and that even Ariel's conduct is ". . . subject to human control" (p. 690). See, also, F[rancis] Bion Bliven, "The Occult Tradition in English Renaissance Drama," (Unpubl. Ph.D. diss., Ottawa: University of Ottawa, 1971), pp. 209-226; he asserts that "Prospero at the height of his powers is not merely controlling Nature The very ordering power that nature herself possesses, harmonia, is Prospero's" and the ". . . sympathy of Nature to Prospero constitutes his magic," p. 225.

redemption, of its human victims. The roaring waves answer their cries, and to their sighs the sea, 'sighing back again', responds with an action which, though merciless, is finally 'loving', open to compassion. The double nature of Shakespeare's tragic symbolism, at once implacable and in its human associations redeeming, is . . . indicated.¹

The final condition of peace, reconciliation, and harmony of the play is conspicuously contrary to the opening scene. Prospero provides "rest" (V.i.301) for his reconciled opponents, the King of Naples and his royal train, at his cave on the island. It echoes and fulfills his earlier promise of his purpose in raising the storm, "I have done nothing but in care of thee [Miranda], / Of thee, my dear one, thee, my daughter" (I.ii.16-17); Prospero insists that his desire is to see his daughter's wedding "solemnized" and to resume his duty as duke of Milan and contemplate his own mortality:

. . . in the morn
I'll bring you to your ship, and so to Naples,
Where I have hope to see the nuptial
Of these our dear-belovèd solemnized,
And thence retire me to my Milan, where
Every third thought shall be my grave.
(V.i.306-311)

The sense of peace, suggested by the words "rest," "retire," and "grave," emphasizes the external peace that exists at both ends of life. Prospero makes quite clear, however, that retirement to his Milan will in no way mean any failure to give full and active attention to all his personal and communal interests and obligations demanded by his condition

¹Traversi, Shakespeare: The Last Phase, p. 204.

in temporal and spiritual vital matters. Milan will provide the temporal condition for his personal and official state; the grave may provide the external sleep with which life is rounded. Prospero views life as a dream, but not in an illusory or nihilistic sense:

. . . We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep. . . . (IV.1.156-158)¹

Before man comes into the world and after he leaves it, he is in a state of non-sentient quietude. Prospero's statement may recall Macbeth's speech:

. . . Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing. (Mac., V.v.23-28)

A comparison of Prospero's view of life with that of Macbeth may show different dramatic situations indicating different dramatic purposes. Macbeth thinks that life is turbulent, noisy, ". . . full of sound and fury"; man ". . . struts and frets" his due time on the stage of living, and after living in action and sound he vanishes into quietude or nothingness ". . . to be heard no more." For Macbeth, life is a ". . . brief candle," a "walking

¹Aronson, in "A Note on Shakespeare's Dream-Imagery," p. 168, remarks that "There is no doubt that Shakespeare here refers to the conflicting nature of man's life, the contradiction between appearance that runs through the whole of Shakespeare's dramatic work." Knight, Traversi, and Wilson have, as has been noted above (pp. 278-279, 282), far more profound understanding of this passage.

shadow," ". . . a tale / Told by an idiot," but in The Tempest, it is a "dream" within a sleep which ". . . shall dissolve / And, like this insubstantial pageant faded, / Leave not a rack behind" (IV.i.154-156). Macbeth expresses a sense of despair whereas Prospero voices acceptance of the fact of living. Because Prospero considers life as an insubstantial dream within a sleep of peace, he can accept the turmoil as a brief interval in eternal peace.¹ He may with justice use a storm which seemingly threatens Alonso and his train in the royal vessel inasmuch as he uses it to lead all to a state of ultimate reconciliation and harmony in the "realms of bright eternity."

The concept of a sleep of peace and harmony made possible in and beyond this turbulent life inheres in condition, action, and attitude throughout the play. Miranda sleeps under Prospero's magic spell.² Prospero is deeply moved by her compassion for those in the seeming shipwreck in the tempest, and he takes off his magic power as he talks to her. He bids her to attend to his tale well to

¹Goddard points out that Prospero's speech is ". . . a supreme expression of the mystery and wonder of life," The Meaning of Shakespeare, II, 291. Marsh notes that "Life itself is unreal, after which death comes as a sleep, bringing rest from [life's] confusions," The Recurring Miracle, p. 181.

²The sleep is provided so that Miranda may not have to suffer (as Valentinus says, in Enchiridion Medicum, pp. 41-42) "Sadnes and anguish of mind [which would] worke no small affects, and especially waighty cogitations, [which] induceth vnquietnes, and . . . hurteth the senses. . . ." See, also, Elyot, The Castell of Helth, pp. 66^r-66^v.

understand his reason for raising the storm. Constantly he reminds her, "Obey, and be attentive" (I.ii.38), "Dost thou attend me?" (I.ii.78), "Thou attend'st not" (I.ii.87), "I pray thee, mark me" (I.ii.88), "Dost thou hear?" (I.ii.106).¹ He seems to have excited himself by recalling how "Providence divine" (I.ii.159) rescued him and his daughter and brought them safely to the island and by remembering how "bountiful Fortune" (I.ii.178) has now brought his enemies to his island.² "Fortune" is not mere chance or accident but "powers" which, "delaying not forgetting," have omnisciently and omnipotently brought about this time of judgement (III.iii).

Prospero puts on his magic mantle (stage direction between I.ii.169 and 170), and purposely makes Miranda cease asking questions by sending her to sleep.³

. . . Here cease more questions.
Thou art inclined to sleep, 'tis a good dullness,
And give it way. I know thou canst not choose.

[MIRANDA sleeps.]
(I.ii.184-186)

¹Traversi, in Shakespeare: The Last Phase, p. 196, says that Prospero's aim is to bring Miranda ". . . by recalling her forgotten past, to an understanding of her present situation not only as an exile on the island, but as a human being on the threshold of her moral maturity."

²Bliven, "The Occult Tradition in English Renaissance Drama," pp. 209-217, gives a detailed astrological explanation of Prospero's condition as set forth in I.ii.178-186. Bliven's extensive knowledge of the occult in the Renaissance allows him to make an illuminating explication of the passage.

³See Samuel Taylor Coleridge, Seven Lectures on Shakespeare and Milton: A List of all the MS Emendations in Mr. Collier's Folio, 1632 (New York: Burt Franklin, 1968), p. 124. Coleridge sees Prospero ". . . for his own purpose . . . 'lull [Miranda] to sleep.'"

This sleep keeps Miranda from having to suffer seeing the ship tossed in the storm. It also suggests Miranda's innocence;¹ she is kept unaware of Prospero's intention to use the storm to punish his enemies with the help of his spirit-servant Ariel. It is "the good dullness" that he puts upon her; her senses are being protected from awareness of "The direful spectacle of the wreck, which touched / The very virtue of compassion in [her]" (I.ii. 26-27). She is protected in her sleep as Thaisa is in her death-like trance after childbirth in the sea storm, as Imogen is protected in her drugged sleep from awareness of Cloten's arrival and threat against her innocence and life when she is in Wales with the mountaineers, or as Hermione is preserved in seclusion immune to outward misery and sorrow and preserving inviolate her virtue and innocence. In his discussion of The Tempest, Reuben Arthur Brower speaks of the mysterious music of the enchanted island:

Many of the expressions referring to music, . . . are not explicitly metaphorical, but along with the continuities of 'sleep' and 'strangeness' they help maintain the magical character of the action. The music is always the music of spirits and always a sign of more than natural events.²

¹Bushnell considers that Prospero uses "hypnotic power" within human capacity to send Miranda to sleep. See Bushnell, "Natural Supernaturalism in The Tempest," p. 687.

²Ruben Arthur Brower, The Fields of Light: An Experiment in Critical Reading (New York: Oxford University Press, 1951), pp. 108-109. The ultimate "personal" and "communal" music, Knight would say (The Shakespearian Tempest, pp. xvi-xvii), would be divine and spiritual music in the harmonies of "BRIGHT ETERNITY."

Though the disorder and fear of the seeming shipwreck disturb the Boatswain, Shipmaster, the royal passengers (I.i), and the gentle Miranda (I.ii), Alonso and his royal train are safe, "Not a hair perished, / On their sustaining garments not a blemish, / But fresher than before" (I.ii.217-219). Alonso's ship is under Prospero's magic power and is believed to be wrecked and lost (I.ii.235-237), yet it is safely hidden in harbour, and

The mariners all under hatches stowed,
Who, with a charm joined to their suffered labor,
[Ariel] has left asleep. . . . (I.ii.230-232)

Prospero provides sleep for the weary mariners, combining the power of his "charm" and the natural inclination to sleep after labour to induce the sleep.¹ Dramatically, this spell prevents the mariners from having contact with anyone outside the ship and anyone else from knowing of the whereabouts and safety of the ship and mariners.

After Prospero finishes his conference with his spirit-servant Ariel, he awakens Miranda: "Awake, dear heart, awake! Thou hast slept well. / Awake!" (I.ii.305-306). Miranda's reply indicates that her sleep has been caused by Prospero: "The strangeness of your story put /

¹In spite of the unnaturalness of time and duration of their sleep, the mariners' sleep is in keeping with what Renaissance doctors would consider natural and necessary--without consideration of the dramatic exigencies of Prospero's plot. Cohan (in The Haven of Health, p. 238) advises that ". . . we must folowe the course of nature, . . . lest we violently resist the motion of nature"

Heaviness in me" (I.ii.306-307). The "Heaviness" rather enigmatically has the Renaissance sense of sorrow (or compassion) which would prevent sleep and rest and the sense of dulling of senses which would be a part of falling asleep. Elyot says, for example:

There is nothinge more enemie to lyfe,
the sorow, called also heuinesse, for it
exhausteth bothe naturall heate and moysture
of the bodie, . . . so doth heuiness annoye
the heart of a man.¹

The two senses of "Heaviness" fuse here with subtle and complex meaning.

Meanwhile, as commanded by Prospero, Ariel with songs and music lures Ferdinand to Prospero's cell to meet Miranda. Ferdinand finds that the music is sympathetically attuned to his sensibility and impels him to follow after it. It has worked upon him, soothing him in his grief (passion).² He recognizes a supernatural quality of the music and feels that it must belong to "Some god o' th' island"³ (I.ii.389):

This music crept by me upon the waters,
Allaying both their fury and my passion
With its sweet air. Thence I have followed it,
Or it hath drawn me rather. . . .
(I.ii.391-395)

¹Elyot, The Castell of Helth, p. 66^r.

²Music may be used to soothe "passions and perturbations of the mind"; see Burton, The Anatomy of Melancholy, pp. 367-374.

³Bliven, "The Occult Tradition in English Renaissance Drama," pp. 217-219, considers that "It is the demonology of the [ancient Jewish] Cabala that provides an insight into the nature-origin of Ariel" (p. 218) and that "Ariel is the lowest nature of divinity and the highest nature of man" (p. 217). Bliven sees Ariel as always ". . . bound to Prospero" in any of his magical performances.

Ariel's song, "'Full fathom five thy father lies!'" (I.ii. 397-403), depicts the magic he applies, for he repeats and makes use of the seeming fact of the shipwreck and drowning of Alonso to beguile Ferdinand's senses. Ferdinand thinks his Father is drowned, and Ariel's dirge-like song seems to be proof from Heaven that he has been:

The ditty does remember my drowned father.
This is no mortal business, nor no sound
That the earth owes.--I hear it now above me.
(I.ii.405-407)

As soon as Ferdinand approaches, Prospero awakens Miranda from her "unconsciousness"--figuratively, perhaps; of man as a prospective mate for her:

The fringed curtains of thine eye advance,
And say what thou seest yond.
(I.ii.408-409)

He wishes his daughter to become responsively aware of this noble Prince as "A goodly person" (I.ii.416) and he has planned to lead Ferdinand and Miranda to "a happy union."¹ He delights in finding the young couple showing their mutual admiration at their first sight of each other. Miranda calls Ferdinand "A thing divine" (I.ii.418) and Ferdinand calls her "the goddess" (I.ii.421). Prospero observes:

[Aside] It goes on, I see,
As my soul prompts it. Spirit, fine spirit! I'll
free thee [Ariel]
Within two days for this.
(I.ii.419-421)

¹See Traversi, Shakespeare: The Last Phase, p. 194; Traversi points out: "In the process of judgment, the meeting of Prospero's daughter with the son of Alonso provides a symbolic ground for reconciliation in the familiar Shakespearean manner."

He prudently protects his daughter:

[Aside] They are both in either's powers.
But this swift business
 I must uneasy make, lest too light winning
 Make the prize light. . . . (I.ii.450-452)

The "powers" in which Miranda and Ferdinand are held are the enchanting appeal of their nature, the very magic of the good and charming person of each of them. Their "powers" have been augmented by the preparation of Prospero and Ariel. Miranda has undoubtedly been soothed by the "good dullness" of her enforced sleep, and Ferdinand has been charmed by Ariel's music which ". . . crept by [him] upon the waters, / Allaying both their fury and [his] passion / With its sweet air" (I.ii.391-395). They are brought together in a state of harmony, Miranda out of the sight of Caliban and Ferdinand out of his grief for the supposed death of his Father. Prospero shows his watchfulness and purposely irritates Ferdinand by charging that he has ". . . put [himself] / Upon this island as a spy, to win it" (I.ii.454-455) and that he is a "traitor" (I.ii.460). With his magic power he transfixes the Prince so that he may not move or draw his sword. His spell upon Ferdinand may be a test of the faithfulness of the love of Ferdinand and Miranda for each other. Miranda proclaims that she desires no one other than Ferdinand:

My affections
 Are, then, most humble. I have no ambition
 To see a goodlier man. (I.ii.481-483)

Ferdinand consents to be imprisoned by Prospero if only he

may be able to see Miranda: "Might I but through my prison once a day / Behold this maid" (I.ii.490-491). Prospero feels joy in the success of his plot of feigning anger in order to promote and prove the love between Ferdinand and Miranda; he praises Ariel, "It works. . . . / Thou hast done well, fine Ariel!" (I.ii.493-494).

After Prospero is convinced of Miranda's devoted love for Ferdinand, he revives Ferdinand from the spell of immobility but dissolves the "vigor" of his "nerves" (I.ii.483-485);¹ Ferdinand finds that he is weak and his ". . . spirits, as in a dream, are all bound up" (I.ii.486). The sleep of both Miranda and Ferdinand is under the influence of Prospero's magic power and both of the young lovers are protected so that they may preserve their virtue and innocence. Also, by being prevented from using his sword, Ferdinand is kept from shedding blood and neither he nor Miranda has to experience any tragic consequences.

Ariel puts some of Alonso's royal courtiers into an involuntary sleep (II.i). When Alonso and his royal train are weighing their "sorrow" and loss in the storm against the "comfort" of their own survival (II.i.8-9), Ariel plays solemn music and charms them into sleep. The way the sleepers go to sleep is noteworthy. Gonzalo, the most

¹See Laurentius, A Discovrse of the Preservation of the Sight, p. 7, for a discussion of the function of the sinews and muscles; see, also, above, p. 176. Nerves and sinews are used synonymously in the Renaissance.

innocent, goes to sleep first.¹ Alonso grieves over his loss of his son Ferdinand and regrets having traveled to marry his daughter so far away from Naples. His sorrowful state as a parent deprived of the love and comfort of his children is comparable to the grief of Pericles, Cymbeline, Hermione, and Leontes. At first he envies his courtiers' ability to sleep:

What, all so soon asleep! I wish mine eyes
Would, with themselves, shut up my thoughts. I
find
They are inclined to do so.

(II.i.191-193)

Sebastian, Alonso's brother, and Antonio, Prospero's brother and the usurper-Duke of Milan, persuade the King to yield to his inclination to sleep, promising that they will guard and watch for his safety:

SEB[ASTIAN]. Please you, sir,
Do not omit the heavy offer of it.
It seldom visits sorrow. When it doth,
It is a comforter.
ANT[ONIO]. We two, my lord,
Will guard your person while you take your rest,
And watch your safety.

(II.i.193-198)

Alonso feels "Wondrous heavy" (II.i.198), and falls into an irresistible sleep. Sleep is a comforter to those who have

¹See John P. Cutts, "Music and the Supernatural in 'The Tempest': A Study in Interpretation," Music and Letters, XXXVI (October, 1958), 347-358. Cutts says that "No other play [of the time] . . . portrays such an extensive and unified treatment of music," p. 358. Knight, in The Shakespearian Tempest and to a lesser extent in others of his Shakespearian studies, develops what is perhaps the fullest most profound considerations of music functioning dramatically throughout the plays, particularly in relation to the "tempests" of life. The tempest-music oppositions coincide, it may be noted, with the sleeplessness-sleep oppositions.

care and sorrow;¹ therefore, Alonso, Gonzalo, and other sleeping courtiers are in a state oblivious to worries and sorrows. While the "... strange drowsiness possesses [all the rest of the company]" (II.i.199) and shuts their eyes and thoughts, Sebastian wonders at the "strange" sleep of the others, Antonio regards it as the natural "... quality o' the climate" (II.i.200). Sebastian finds himself not "... disposed to sleep" (II.i.202), and Antonio feels that his own "... spirits are nimble" (II.i.202).² The contrast of sleep and sleeplessness serves an important dramatic purpose: it isolates Sebastian and Antonio from the rest of the characters to expose their evil natures and their plan of usurpation of power and office. The sleeplessness indicates that their guilt makes them unable to obtain a temporary rest after the tempest. Like Iago³ or the jealous Leontes, Sebastian and Antonio have to keep themselves awake while they are occupied envi-

¹Coghan states that sleep "... driueth away sorrowe, ... it bringeth the whole man to good state and temperatur"; see The Haven of Health, p. 237. See, also, Elyot, The Castell of Helth, p. 66^r.

²See Traversi, Shakespeare: The Last Phase, p. 214. Traversi says: "The rejection of sleep, the cynic's refusal to accept assimilation into the dream which has been cast as its distinctive quality upon the island, is a step to more inhuman decisions."

³Ibid., p. 213. Traversi says that "Sebastian and Antonio, indeed, are the natural successors to Iago"; they even have the same grossness in their utterances with images, for example, of rotten lungs (II.i.47) "perfumed by a fen" (II.i.48). See, also, Knight, The Crown of Life, pp. 212-213. Knight compares Antonio's persuading Sebastian to murder the sleeping King Alonso with Lady Macbeth's instruction for Macbeth.

ously and maliciously in planning and scheming to disrupt the peace of others. All through this scene, images of sleep are employed frequently and functionally, mingling and interacting and investing the scene with particular emotional intensity and dramatic power. Sleep images express the difference between those who are innocent and good and those who are treacherous and evil. Gonzalo asks his companions not to laugh at him if he sleeps (II.i.188-189), and Antonio with mean intent urges "Go sleep, and hear us" (II.i.190). Kittredge explicates this speech as ". . . hear our laughter as your lullaby";¹ the "lullaby" could be inducement and accompaniment to the state of unconsciousness and helplessness of actual sleep and also to the sleep of death. Antonio believes that, because in sleep all the senses are normally dull and numb, Gonzalo cannot hear them. Yet ironically in the dramatic action, Gonzalo awakens from his dream of the conspiracy and prevents Antonio and Sebastian from murdering their King.

Antonio and Sebastian reveal themselves sleepless and separate from the rest of the sleeping company; their resistance to the charm that induces sleep corresponds with the unusual treachery in which they are engaged. Antonio takes the opportunity when everyone else is drooping in sleep and dulled of senses to plan the usurpation to remove

¹George Lyman Kittredge, ed., William Shakespeare: The Tempest, The New Kittredge Shakespeares, revised by Irving Ribner (2nd ed.; Waltham, Mass.: Blaisdell Publishing Company, 1966, c1939), p. 35.

the crown from Alonso; he urges Sebastian:

. . . The occasion speaks thee, and
My strong imagination sees a crown
Dropping upon thy head.

(II.i.207-209)

At first, the thought of usurpation is inconceivable, is mere "sleepy language," the ". . . phantasy or fancy . . . [which] is free"¹ in sleep, for Sebastian, but Antonio with adroit manipulation of images of sleep and waking persuades Sebastian that he must not miss the good opportunity to steal the crown:

SEB[ASTIAN]. What, art thou waking?

ANT[ONIO]. Do you not hear me speak?

SEB. I do, and surely.

It is a sleepy language, and thou speak'st
Out of thy sleep. What is it thou didst say?

This is a strange repose, to be asleep
With eyes wide-open--standing, speaking, moving,
And yet so fast asleep.

ANT. Noble Sebastian,

Thou let'st thy fortune sleep--die, rather--wink'st
Whiles thou art waking.

(II.i.209-217)

The dialogue continues² with significant meanings of sleep and sleeplessness interacting and mingling. When most of the characters sleep, Antonio's surprising suggestion of usurpation is "strange" and "heavy." Yet Sebastian soon senses that "There's meaning in [Antonio's] snores" (II.i.

¹See Camden, "Shakespeare on Sleep and Dreams," pp. 107-108.

²Traversi comments that ". . . the prevailing sleep-image" in this dialogue between Antonio and Sebastian depicts the character of the speaker, for Antonio considers that "To act is to be awake, to seize the chance for self-assertion which fortune has offered; to hesitate, on the other hand, is to 'wink', to sleep beneath the appearance of watchfulness." See Shakespeare: The Last Phase, pp. 215-216.

218) and understands Antonio's suggestion, ". . . What a sleep were this / For your [Sebastian's] advancement!" (II.i.267-268), by the association of Antonio's previous usurpation of the dukedom of Milan, "I remember / You did supplant your brother Prospero" (II.i.270-271). Antonio suggests that Alonso's sleep is already like death (II.i.282) and that it would be easy to put Alonso (and Gonzalo) to "the perpetual wink" (II.i.284-287). Quick in his sense of gain, Antonio admits that he feels no qualms of conscience:

. . . But I feel not
This deilty in my bosom. Twenty consciences,
That stand 'twixt me and Milan, candied be they,
And melt ere they molest! . . .
(II.i.277-280)

The state of Sebastian in his temptation is presented in language that suggests, figuratively, the abnormal states of lethargy¹ and the ". . . euill called Vigilans Sopor" or "watching Coma" which has ". . . partly such signes as appeare in the frenesie, & partly such as in the lethargie."² These mingle ingeniously, creating effects of aggravation and discomfort in enforced stagnancy. Sebastian admits that as brother to the King he is in a condition of sleep; he says, ". . . I am standing water" (II.i.221) and ". . . To ebb / Hereditary sloth instructs me" (II.i.222-223). He would be taught by Antonio ". . . to flow," to

¹See Barrough, The Methode of Phisicke, pp. 19-20.

²Ibid., p. 24.

rise in his fortune and "advancement" even to his brother's throne. Antonio speciously argues away all impediments to Sebastian's advancement and promises:

. . . Here lies your brother:
 No better than the earth he lies upon
 If he were that which now he's like, that's
 dead.
 Whom I, with this obedient steel, three inches
 of it,
 Can lay to bed forever (II.i.280-284)

As soon as Sebastian agrees with Antonio and is ready to commit the murder, nimble Ariel prevents them. Prospero foresees the danger and sends Ariel to save the sleepers' lives. Ariel awakens the sleepers with his song by which he breathes all the plans of the conspirators into the virtuous Gonzalo's ears:

"While you here do snoring lie,
 Open-eyed conspiracy
 His time doth take.
 If of life you keep a care,
 Shake off slumber, and beware.
 Awake, awake!" (II.i.300-305)

Ariel breathes the song-warning into the consciousness of the sleeping Gonzalo. He acts upon knowledge Prospero has "through his art" (II.i.297) and he seems to make Gonzalo the very voice and agent employed by the supernatural powers to cry out in his sleep: "Now, good angels / Preserve the King!" (II.i.306-307). It is proper for "good" and loyal Gonzalo to be the alarm to waken his King and companions to the danger and to keep alert: ". . . 'Tis best we stand upon our guard, / Or that we quit this place. Let's draw our weapons" (II.i.321-322). Curiously, however,

when Gonzalo is awake he does not seem to have any remembrance of the specific warning that made him cry out in his sleep in defence of his King. He asks, "What's the matter?" (II.i.309), and then explains to Alonso:

. . . I heard a humming;
And that a strange one too, which did awake me.
I shaked you, sir, and cried. As mine eyes
opened
I saw their weapons drawn.--There was a noise,
That's verily. . . .

(II.i.317-321)

Alonso has not heard anything. Antonio and Sebastian claim, falsely, to have heard the noise of wild beasts threatening their King; they in actuality have been worse than the most brutishly savage of beasts in their monstrous intent. The sleep of Alonso has put his life in danger, but it has allowed him some rest and surcease from grief for his loss of his son in the tempest. Therefore, the condition of sleep combines good and evil purposes and suggests that the potentialities of both security and danger for those who may be unguarded as they sleep and particularly for those who like Alonso and Gonzalo are irresistibly "locked" in sleep. In such a state, it is dangerous if a vicious opponent is lurking nearby and "watches" and waits for the opportunity to do harm. Though sleep is compared to death, sleep in life provides only temporary peace, whereas death provides eternal peace. Alonso and the courtiers who have been able to sleep have rested for a while, but when they are awakened, they have to resume the struggle of life with weapons drawn to defend and to protect themselves, for others present have their

swords drawn to attack the King and those loyal to him. Sebastian and Antonio, who have been awake and supposedly watchful, have been asleep to a sense of moral responsibility. They would forsake conscience and would engage in "open-eyed conspiracy" of murder in order to obtain the crown and benefit themselves. Their conspiracy is but a dreamful and restless sleep ". . . with eyes wide open," full of "sleepy language" at first. When Gonzalo's warning, "Preserve the King!" (II.i.307), awakens all the physically reposing sleepers, Sebastian and Antonio are snatched away from their "dream" of murdering the King. Willingly or unwillingly, they have to put on the air of loyal subjects, for they have promised to guard their King while he takes his rest (II.i.197); they make the excuse of having stood with swords drawn in order to secure the King in his repose against wild beasts (II.i.312). Sebastian and Antonio debase themselves to the condition of monstrous or mean creatures, for they in their conspiracy are as inhuman as any savage beasts could be.

At the same time, the credulous and base Caliban seems to have the same sort of wishful inhuman dream in his conspiracy against his master Prospero. Gullibly, with the dullest of sensitivity and perceptivity, he mistakes the drunkards Trinculo and Stephano for gods and worships them because Stephano has "celestial liquor" (II.ii.121). Ironically, he pleads for help from Stephano to avenge him on Prospero (III.ii.62), whom he accuses of having cheated him out of the island and of having assigned him hateful

chores; yet now he submits himself to Stephano and promises to serve him as the lord of the island. Caliban knows Prospero's superior wit and power and knows that the only chance to oppose him is when he is least alert or when he loses his senses in sleep. Ariel overhears the conspirators, however, and assails them with music of tabour and pipe. Because Ariel is invisible, the music frightens Stephano and Trinculo and makes them imagine terrors:

STE[PHANO]. What is this same?

TRIN[CULO]. This is the tune of our catch.
played by the picture of Nobody.

STE. If thou beest a man, show thyself in thy likeness. If thou beest a devil, take 't as thou list.

TRIN. Oh, forgive me my sins!

STE. He that dies pays all debts. I defy thee.
Mercy upon us!

(III.ii.134-141)

Base, monstrous, and mean as Caliban is, he nonetheless reveals a longing for natural harmony. Though resentfully mindful of his troublesome daily chores and his position as a slave subordinate to Prospero, Caliban is also aware of "the noises" of the isle; therefore, he longs for and delights in having natural music to lull him to sleep and to let him reach a state of comfort and obliviousness of being a slave. He reveals surprising sensuous receptivity as he tries to appease his drunkard companions:

Be not afeard. The isle is full of noises,
Sounds and sweet airs that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometime voices
That, if I then had waked after long sleep,
Will make me sleep again. And then, in dreaming,
The clouds methought would open and show riches
Ready to drop upon me, that when I waked,

I cried to dream again.

(III.ii.144-152)¹

In this speech, Caliban expresses his dream of comfort and harmony and depicts his craving for having a sensuously indulgent, pastoral, and idle living. Inasmuch as soothing enchantment in sleep in the setting of natural harmonies has been experienced by so low a creature as Caliban, this near-animal instinctive sensibility suggests clearly the necessity of soothing, restful sleep for all sentient, sensible beings. Sounds are harmonious ". . . that give delight and hurt not"; Caliban likes the music as it serves magically to charm and soothe him to sleep. In sleep he dreams of being able to be graced with paradisiacal "riches," so that he desires to dwell in sleep and dream longer or even to dream forever.

As Ariel's music frightens and wakens the drunkards to think upon their sins and to pray for merciful pardon, so also his "Solemn and strange music" (stage direction between III.iii.17 and 18) wakens wonder in Alonso and Gonzalo. Ariel and his fellow spirits present a banquet and dance as a dumb show ". . . a kind / Of excellent dumb discourse" (III.iii.38-39). When the banquet is suddenly and unceremoniously removed, Ariel appears as a harpy, a

¹See Chambers, Shakespeare: A Survey, pp. 313-315. See, also, Van Doren, Shakespeare, pp. 282-285, Knight, The Crown of Life, pp. 238-239, and Cutts, "Music and the Supernatural in 'The Tempest,'" p. 352.

shape of "half bird of prey, and half woman,"¹ and points out Alonso, Sebastian, and Antonio's guilt of usurping Prospero's Dukedom:

. . . you three
 From Milan did supplant good Prospero,
 Exposed unto the sea, which hath requit it,
 Him and his innocent child. For which foul deed
 The powers, delaying not forgetting, have
 Incensed the seas and shores--yea, all the
 creatures--
 Against your peace. Thee of thy son, Alonso,
 They have bereft, and do pronounce by me
 Lingering perdition--worse than any death
 Can be at once--shall step by step attend
 You and your ways. Whose wraths to guard you
 from--
 Which here, in this most desolate isle, else
 falls
 Upon your heads--is nothing but heart sorrow
 And a clear life ensuing.

(III.iii.69-82)

Ariel is Prospero's spokesman and agent, informed and empowered always by Prospero's "art" and "magic" in all that he performs. He declares himself one of the "ministers of Fate" (III.iii.61), of "Destiny" (III.iii.53), of "The powers"--or very gods--as he points out the guilty ones for retributory reckoning and pronounces the fateful condition to be suffered. He accuses them of being ". . . 'mongst men / . . . most unfit to live" (III.iii.57-58), so "unfit" that the "powers" of "Destiny" and sympathetic nature have in revulsion "belch[ed]" them up from the sea. He has made them mad and says that often in states of desperation such as theirs ". . . men hang and drown / Their proper selves" (III.iii.58-60).

¹Harrison, ed., Shakespeare: The Complete Works, p. 1492 (note)..

The meaning of kill themselves is denoted in ". . . men hang and drown / Their proper selves"; the meaning of losing their reason and sanity may also be suggested, particularly in the drowning of "Their proper selves." Prospero's later restoration of "their senses" so that ". . . they shall be themselves" (V.i.31-32) and contemporary medical theories of the effect of excesses of blood or vapours upon the brain support such a reading--at least, in retrospect.¹ Alonso does so decline in desperate grief and guilt that he feels impelled to drown himself. He is not to be allowed such relief, however, for the "powers" ". . . pronounce by [Ariel] / Linging perdition--worse than any death / . . . shall step by step attend [him]" (III.iii.76-79). His is to be the unrelieved suffering in despair of the utter spiritual damnation of the wicked all the days of his life and the eternity of his death unless by his own ". . . heart sorrow / And . . . clear life ensuing" (III.iii.81-82) he can be redeemed from the condition of ruin that he apprehends to be his lot.

Transfixed in guilty amazement, Alonso, Sebastian, and Antonio are as if in agonized expectation of the conse-

¹See discussion of the Elizabethan antithesis of "passions" and "reason" and its connexion of body humours and psychology in Lawrence Babb's The Elizabethan Malady: A Study of Melancholia in English Literature from 1580-1642 (East Lansing, [Mich.]: Michigan-State University Press, 1965, c1951), pp. 12-20. Babb discusses Elizabethan medical theories from Viues, Burton, Davies, and others, and he states that "Sometimes [the passions] compel one to act against his better judgment; At other times they confuse or blind the reason and win its assent" (p. 17).

quences of retributory justice. Prospero is satisfied with Ariel's having brought his enemies into his power:

. . . My high charms work,
And these mine enemies are all knit up
In their distractions. They now are in my power,
And in these fits I leave them . . .
(III.iii.88-91)

Alonso and his courtiers are left immobilized but conscious in the "fits" which combine guilt, fear, shame, wonder, and amazement. Gonzalo finds Alonso lost in astonishment, and Alonso admits his awful experience and desperate condition. Because the dream vision so terrifyingly reminds him of his guilt of deposing Prospero, he cannot apprehend the promise in the vision and in Ariel's speech; furthermore, he believes his son dead and wishes to follow him in death. Alonso cries out:

Oh, it is monstrous, monstrous!
Methought the billows spoke, and told me of it,
The winds did sing it to me, and the thunder,
That deep and dreadful organ pipe, pronounced
The name of Prosper. It did bass my trespass.
Therefore my son i' th' ooze is bedded, and
I'll seek him deeper than e'er plummet sounded,
And with him there lie mudded.
(III.iii.95-102)

It is as if all powers, natural and supernatural, join Prospero in judgement of Alonso and his fellows. Gonzalo realizes that they are in states of "ecstasy" in which they lack wholesome senses and reason; therefore, they need to be watched to be prevented from going into the extreme state of "savage madness":¹

¹See Campbell, Shakespeare's Tragic Heroes, pp. 84-92. Campbell discusses the relation between melancholy and various supernatural manifestations and states that Renaissance physicians believed that the reports of seeing

All three of them are desperate. Their great
 guilt,
 Like poison given to work a great time after,
 Now 'gins to bite the spirits. I do beseech you
 That are of suppler joints, follow them swiftly,
 And hinder them from what this ecstasy
 May now provoke them to.

(III.iii.104-109)

Thus Ariel with music and voice warns the royal criminals as well as the base drunkards; they are appalled, but they do apprehend their own guilt. Ariel's music leads the three into the extreme agony of desperate "ecstasy." The state Gonzalo describes in speaking of the "ecstasy" is a kind of madness--even if only a brief or momentary madness (and that different from the Brevis furor that Lily Bess Campbell alludes to¹). The length of its duration and the direness of its consequences depend upon Prospero's power and ultimate purpose and will. Particularly relevant to Gonzalo's fears for what may happen to the three in their "ecstasy" is Barrough's description of the desperate end to which the insane might be driven: "But if the choler do waxe grosse and doth pricke and pull the brain . . . it make them wood, wild and furious, and therefore they are the worst to

ghosts and spirits were most often ". . . the result of the effect of melancholic humours" which were passions of "the excess of the natural melancholy humour" or "the melancholy adust," p. 84. See, also, Elyot, The Castell of Helth, p. 64^v, for explanation of abnormal states that can result from cholerick or melancholic excesses. Particularly useful, also, are discussions in Laurentius, A Discovrse of the Preservacion of the Sight, p. 5; Lemnie, The Touchstone of Complexions, p. 147; and other Renaissance physicians.

¹Cf. reference to Brevis furor in relation to King Lear's wrath, p. 157, above.

cure."¹ At the same time, Prospero's transfixing Ferdinand and his "imprisoning" and "enslaving" him have been symbolically essential stages in the working out of his purpose and will for his daughter's lasting happiness. Prospero reveals to Ferdinand that the punishment and labour Ferdinand has undergone are tests of his love, and that now he is satisfied with Ferdinand's perseverance and grants him Miranda as the reward:

If I have too austerely punished you,
Your compensation makes amends. . . .
. All thy vexations
Were but my trials of thy love, and thou
Hast strangely stood the test. Here, afore
Heaven,
I ratify this my rich gift. . . .
(IV.i.1-8)

This test-and-reward of love suggests conditions of Renaissance pastoral romances and depicts Ferdinand as an ideal Prince whom Prospero chooses to be Miranda's husband. Prospero reminds Ferdinand of the importance of the sanctified ceremonies for his daughter's marriage and Ferdinand vows that what he wishes for is ". . . quiet days, fair issue, and long life / With such love as 'tis now" and that his honour will never melt into lust (IV.i.13-31); he insists: "The white cold virgin snow upon my heart / Abates the ardor of my liver" (IV.i.55-56). Prospero provides the young couple a dream vision of a heavenly marriage blessing. With the vision, Prospero blesses their union and reveals in dramatic actualization the blessed marriage state he sees

¹Barrough, The Methode of Phisicke, p. 34. .

for them.¹ Ferdinand is enraptured by the "most majestic vision" which is performed by the spirits at Prospero's command and he asks as a wishful dreamer who would dwell in the idyllic paradisiacal condition he has found in this place:

Let me live here ever.
So rare a wondered father and a wise
Makes this place Paradise.

(IV.i.122-124)

Prospero seems to be empathetically enraptured for the moment. Yet these spirits of the vision of harmonious music and graceful dance vanish when Prospero remembers the ". . . foul conspiracy / Of the beast Caliban and his confederates" (IV.i.139-141). Ferdinand notices that Prospero is "in some passion" (IV.i.143) when the harmonious vision vanishes. Miranda explains: "Never till this day / Saw I him touched with anger so distempered" (IV.i.144-145). Almost immediately, however, Prospero controls his passions and explains to the startled Ferdinand:

You do look, my son, in a movèd sort,
As if you were dismayed. Be cheerful, sir.
Our revels now are ended. These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air.

(IV.i.146-150)

He explains that life itself is a temporary transition like a dream full of sounds and actions, yet ends with melting

¹See Bushnell, "Natural Supernaturalism in The Tempest," p. 687; Bushnell suggests that these visions conducted by Prospero are ". . . symbols, projections of mental images." Ariel performs what Prospero has imaginatively, perhaps contemplatively conceived.

into insubstantial elements:

And, like the baseless fabric of this vision,
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself--
Yea, all which it inherit--shall dissolve
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep. . . . (IV.i.151-158)¹

The present living among fellow sentient beings is but a moment of awakening in an eternal sleep of peace. In this "little life" man labours and strives for living, but in the eternal sleep there may be no conflicts nor frustrations. Prospero admits presently that he is enraged by the thoughts of Caliban's base plot against his life, ". . . I am vexed. / Bear with my weakness, my old brain is troubled" (IV.i.158-159). He sends the young couple to "repose" in his "cell," while he will walk ". . . a turn or two," ". . . To still [his] beating mind" (IV.i.162-163). He would have Ferdinand and Miranda rest in balmy repose, unaware of imminent dangers, but he cannot rest himself, mindful as he is of these dangers. The exercise of walking the "turn or two" should relieve tensions or even weary him so that he may be able to sleep.² He is particularly concerned about

¹Marsh insists that this passage ". . . represents only part of the attitude toward life that the whole play shows. . . . It is a negation" (The Recurring Miracle, pp. 180-181). Goddard considers it as a much more positive statement; he says that in this passage ". . . Shakespeare best epitomizes his philosophy of life" (The Meaning of Shakespeare, II, 290-292).

²Renaissance physicians maintained that exercise was beneficial to health and could ease tensions and perturbations of mind; see, e.g., Elyot, The Castell of Helth, pp. 48^r-48^v, and Valentinus, Enchiridion Medicum, p. 35.

being able to have a calm and undisturbed mind so that he may proceed to successful conclusion of his business of bringing about retributory justice and reconciliatory harmonies. He regrets that he is unable to change Caliban's devilish nature:¹

A devil, a born devil, on whose nature
Nurture can never stick, on whom my pains,
Humanely taken, all, all lost, quite lost.
And as with age his body uglier grows,
So his mind cankers. . . .

(IV.i.188-192)

Traversi says that Caliban's ". . . evil is rooted in an animal nature which no amount of civilized attention can change. . . . his is the irreducible element of bestiality in unredeemed human nature:"2 Prospero with all his superhuman powers is undoubtedly unrelievedly perturbed that he cannot raise Caliban's base nature to a more acceptably human level. He must forever constrain him as he would a brutish and vicious animal. He dramatizes his sense that Caliban is a beast as he punishes him and his conspirators by sending spirits in the form of hounds to chase after the three brutish creatures.

Prospero, however, becomes benignly and compassionately disposed toward his enemies as he thinks of their suffer-

¹Traversi, Shakespeare: The Last Phase, p. 263. Goddard, in The Meaning of Shakespeare, II, 285, is almost alone among critics in seeing "a moral awakening" in Caliban and finding Prospero ". . . wrong in thinking that Caliban was impervious to education." Spencer, Shakespeare and the Nature of Man, p. 196, agrees that Caliban ". . . is unimprovable; he cannot be tamed by reason . . ." and Knight, The Shakespearian Tempest, p. 258, says: "All Shakespeare's intuition of the untamed beast in man is here crystallized in the person of Caliban."

²Traversi, Shakespeare: The Last Phase, p. 263.

ing distractedly in their guilt, remorse, and fear:

Though with their high wrongs I am struck to
 the quick,
 Yet with my nobler reason 'gainst my fury
 Do I take part. The rarer action is
 In virtue than in vengeance. They being penitent,
 The sole drift of my purpose doth extend
 Not a frown further. Go release them, Ariel.
 My charms I'll break, their senses I'll restore,
 And they shall be themselves.

(V.i.25-32)

The fury that Prospero chooses not to be impelled by must be seen as supernaturally and naturally allowable, even required, in the fulfillment of retributory justice. It must be remembered that "The powers [themselves], . . . / Incensed the seas and shores--yea, all the creatures-- / Against [Prospero's enemies]" (III.iii.73-75). Supernatural and natural "wrath" impels vengeance, yet in Prospero the impulse to empathetic and compassionate apprehension of their temporal and spiritual condition so much disinclines him to vengeful disposition and action that his ". . . purpose doth extend / Not a frown further" (V.i.29-30) than forgiveness and provision for redemption from their condition.¹ This would allow ultimate blessed peace and rest. Prospero's inclination, compulsion, and will to "take part" ". . . with [his] nobler reason 'gainst [his] fury" (V.i.26-27) is ". . . both most godly and most excellent," for, as Viues observes, "It is a token of a

¹Campbell, Shakespeare's Tragic Heroes, p. 24, notes that "More than all others [passions] did the passion of revenge lead to tragedy" but that, "like Prospero" in his compassion, man might make potential "tragedy . . . become comedy."

gentle and noble harte, to forgyue."¹ Viues says further that to be unforgiving is the token ". . . of a cruell, fierce, vnnaturall, and vyle stomacke, to retaine anger, whiche thing euen very nature sheweth in dombe beastes."² He urges that if anyone ". . . be discontent with any man . . . [he should] Let not the sonne go downe vpon [his] wroth. When [he] goth to bed, [he should] cast out of [his] mind, all debate, all angre, all displeasures, . . . that [his] minde being quiet and setled, [he] mayst addresse [him] selfe to a quiet slepe."³ Prospero has performed his "potent art" for good purpose.⁴ From the first, there is evidence that he inclines more toward reforming and reconciling his enemies than working retribution or vengeance. His purpose is to bring about harmonious relationships whether it be in his island or, in the future, in his Milan; he will create the condition to make possible harmonies that allow "quiet slepe." The "rough magic" which he has used to bring his enemies in their sense of guilt and desperate fear to be transfixed in the magic circle before him has literally been "rough" in manner and effect. Standing charmed (conscious but immobilized) before the still

¹Viues, An Introduction To vvysedome, pp. D.iiii^r-D.iiii^v.

²Ibid.

³Ibid., p. D.v^r.

⁴See Bushnell, "Natural Supernaturalism in The Tempest," pp. 688-689; Cutts, "Music and the Supernatural in 'The Tempest,'" pp. 356-357; and Bliven, "The Occult Tradition in English Renaissance Drama," pp. 224-226.

invisible Prospero, these sinners can expect awful judgement and dire punishment from Prospero. Because his purpose is to reconcile rather than to punish, Prospero requires "heavenly music"--a different kind of magic from the "rough magic" required for bringing about retributory justice. Renaissance physicians and Shakespeare's "doctors" following them have known well the power of music in soothing and healing the troubled or distracted mind. "Heavenly music," more than mere natural man-made music, should help to bring about the healing of man's wounded or corrupted nature. The "heavenly music" has its origin in Prospero's "nobler reason" that moves him to the "godly" but human impulse ". . . to forgyue" his enemies:

. . . But this rough magic
I here abjure, and when I have required
Some heavenly music--which even now I do--
To work mine end upon their senses, that
This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book.

(V.i.50-57)

References to the distracted state of Prospero's three enemies create the impression of madness. The particular physical and emotional manifestations of their state suggest mental and emotional derangement. Prospero, in speaking of how he will use the "heavenly music," makes clear the nature of their affliction; he says

A solemn air, and the best comforter
To an unsettled fancy, cure thy brains,
Now useless, boiled within thy skull! There
stand,
For you are spell-stopped.

(V.i.58-61)

Renaissance physicians agree that sleep is ". . . a rest and quietnes . . . which hapneth when the profitable vapours of the nourishment doe ascend vp into the braine, where they doe sweetly moysten . . . drawing inwards the heat and the spirits" to cool the body and make all ". . . faculties rest in sleepe."¹ They also agree upon the necessity of keeping the brain from being overheated.

Laurentius, for example, explains:

. . . if the braine were as hot as the heart, there would day by day arise trouble and sedition amidst the noblest powers of the soule: all the sences would be straying and wandring, all the motions would bee out of square, all our discourses mixed with rash headines, and our memories very flote and fugitiue, euen as betideth vnto franticke ones.²

Lemnie speaks of how too much heating of the body and especially the brain ". . . bryngeth the mynde into furious fits, phreneticke ragés, and braynesicke madnesse"³ Barrough explains:

[Mania, or Madness,] is caused of much bloud, flowing vp to the braine, sometime the bloud is temperate, and sometime only the aboundance of it doth hurt, sometime of sharpe and hote cholericke humours, or of a hote distempure of the braine.⁴

He says that sometimes when ". . . choler is mixed with the bloud, then the pricking and feruent mouing in the braine

¹Valentinus, Enchiridion Medicum, pp. 31-33.

²Laurentius, A Discovrse of the Preservation of the Sight, p. 5.

³Lemnie, The Touchstone of Complexions, p. 147.

⁴Barrough, The Methode of Phisicke, p. 34.

maketh them irefull, mouing, angry and bold."¹

As Prospero uses the comforting and curative powers of the music to work upon the senses and then upon the heart and brain, ". . . The charm [that transfixes the three] dissolves apace, / . . . / . . . so their rising senses / Begin to chase the ignorant fumes that mantle / Their clearer reason" (V.i.64-68). The fumes may well be considered in connexion with the excessively heated ("boiled") condition of the blood or vapours the three have been afflicted with in their guilty and fearful amazement. They have been brought to a moment that is like the last judgement; Prospero's curative and restorative powers are as potent as the powers he has used to bring them to their "spell-stopped" state. Prospero does not require the drastic "cures" recommended and used by the physicians: e.g., diets that ". . . engender no bloud," "letting of bloud," cutting of specific veins and arteries, repletions and purgings, use of "clisters," setting ". . . horseleaches round about the head, and especially the forepart of the head," use of sleep-inducing potions and an "Embrocation" made of special herbs, and other cures more or less violent than these.² He is ready to forgive them and be reconciled with them, ". . . They being penitent." Alonso in full and true remorse and repentance entreats Prospero to pardon him:

¹Barrough, The Methode of Phisicke, p. 34.

²Ibid., pp. 147-148. Barrough's suggestions for cures of different kinds of madness, or Insania and Fvore, are like those suggested by other Renaissance physicians.

. . . since I saw thee,
 The affliction of my mind amends, with which,
 I fear, a madness held me. This must crave--
 An if this be at all--a most strange story.
 Thy dukedom I resign, and do entreat
 Thou pardon me my wrongs.--But how should Prospero
 Be living and be here?

(V.i.114-120)

There is no convincing evidence that either Sebastian or Antonio undergoes any real reformation. They, like Caliban, must be constrained. Prospero warns them:

But you, my brace of lords, were I so minded,
 I here could pluck His Highness' frown upon you,
 And justify you traitors. At this time
 I will tell no tales.

(V.i.126-129)

Prospero allows them no grounds for hope that he may not at some future time expose their treasonous intent and action. They may hope to ward off such exposure by refraining from treachery, but there is no indication that their nature and condition could allow them any real and lasting peace and content--unless they too, like Alonso, could by ". . . heart sorrow / And a clear life ensuing" (III.iii.81-82) be saved from final damnation.

Alonso and his courtiers have considered the island a "fearful country" (V.i.106), and when Prospero becomes visible to them "spell-stopped" till now before him, they all wonder at his appearance so much ". . . That they devour their reason, and scarce think / Their eyes do offices of truth" (V.i.155-156). They are like dreamers barely awakened from dreams and can hardly believe their own senses. To console them in their amazement, Prospero presents to Alonso and his courtiers ". . . a wonder to content [them]" (V.i.

170)--the harmonious sight of Miranda and Ferdinand happily playing chess. Even the evil Sebastian marvels: "A most high miracle!" (V.i.177). As soon as Ferdinand sees Alonso, he kneels and prays for parental blessings. Miranda, marvelling to see so many goodly human beings, expresses admiration:

Oh, wonder!
How many goodly creatures are there here!
How beauteous mankind is! Oh, brave new world,
That has such people in 't!

(V.i.181-184)

The people whom she sees have either been purged of evil by Prospero or by threat constrained from evil and now allow clear-eyed but perhaps unequally deserved admiration. Miranda has been reared in pure virtue and love, and she engenders natural and spontaneous admiration in those who see her. Alonso, like Ferdinand (I.ii), regards her as "the goddess" who brings about the miraculous reunion of them all (V.i.187-188). Gonzalo summarizes the events of their last voyage and repeats the lost-and-found theme of romance. King Alonso has given his daughter Claribel away in marriage at Tunis, where she starts a new life (V.i.208-209), Prince Ferdinand has ". . . found a wife / Where he himself was lost" (V.i.210-211). Prospero loses, yet preserves his daughter "In this last tempest" (V.i.153), and he as well as Miranda anticipates joy and content in that her marriage with Prince Ferdinand promises the joy and serenity of blessed union. Meanwhile, the Shipmaster, Boatswain, and the mariners find themselves marvellously restored from their charmed sleep and find their ship safely harboured.

Even the base Caliban professes to have learned a lesson and promises to ". . . be wise hereafter, / And seek for grace" (V.i.294-295); whether he will do as he promises is immaterial, for he will be left behind, out of Prospero's world.

In his island contemplation Prospero has prepared himself to return to his proper office in his Milan; there with the powers of his wisdom and position he can constrain Antonio and Sebastian and even allow them the opportunity to earn their own redemption. Now, in order to insure further peace he promises to grant blessings to provide ". . . calm seas, auspicious gales, / And sail so expeditious" that the King's ship may catch up with the rest of the royal fleet and sail to Naples safely (V.i. 314-316). All his purposes are in the interest of producing the greatest possible personal and communal harmony and content. Prospero's apprehensions about his world are often seen in connexion with Shakespeare's own personal and artistic apprehensions. Spencer, for example, looks upon The Tempest and says:

In The Tempest whatever evil remains is impotent, and goodness returns to action. Here, as in all the last plays, there is a re-birth, a return to life, a heightened, almost symbolic awareness of normal humanity after it has been purged of evil--a blessed reality under the evil appearance. It is not merely a literal reality; The tragic period has intervened; the conflict has given the assurance a richer and deeper meaning is there . . . as the basis for the acceptance and the vision.¹

¹Spencer, Shakespeare and the Nature of Man, pp. 200-201.

Whether or not The Tempest can be considered a kind of conclusion of Shakespeare's career, ". . . a figure of coming to rest in work and art," the artistic experience-meaning of it is of such satisfying consummate realization that the effect of it is both the excitement and the rest that can be provided by aesthetic rightness.

CONCLUSION

From the first, there inheres in Shakespeare's plays a sense of need and yearning for a state of general well-being and harmony for man in his immediate and long-time condition. In the last plays the span of time is generally broader than in the earlier plays; the tempestuous strife in life is often more obvious. Prospero says, "Our little life / Is rounded with a sleep" (Tmp., IV.i.157-158); the rest and peace of sleep which recuperate man physically and spiritually and compensate for the struggle and labour of his present living is the content and serenity he seeks. Inasmuch as sleep is indispensable in the drama of human life and even death, the use of sleep literally and figuratively in creating the meaning and experience of man in such drama is significant. Thus, the tempest of Prospero's magic power epitomizes a turmoil during man's life time, and sleep under magic charm or under conditions conducive to restful sleep provides peace and protection and rest.

Sleep in all the plays--the earlier plays, history plays, major tragedies, and the later romance-comedies--is used to depict the dramatic human condition: undisturbed restful sleep coincides with a state of content and serenity; disturbed and troubled sleep coincides with a state of

chaotic disorder or general turbulence. The innocent character attains sleep and is protected in sleep, while the wicked or tormented one is often deprived of sleep. Violation of the bonds of humanity is often connected with the unwholesome senses as a sleeper's response or dreamer's action. "Madness" and unbalanced passions manifest an unwholesome mind and a state of being half asleep or even totally asleep. Sleep accompanied by music soothes, comforts, and appeases the disturbed mind and restores wholesomeness of body and mind and spirit, especially when it is associated with a condition of beneficence and love of man in his relation to his fellow man and to all mankind. The very nature of man's sleep illuminates the apprehensions and experiences of his serene satisfied condition and of his agonized tragic condition.

APPENDIX I

CHART OF SHAKESPEARE'S USE OF SLEEP

A chart of words containing the root "sleep" in Shakespeare's plays, rearranged according to the data from A Complete and Systematic Concordance to the Works of Shakespeare, by Marvin Spevack (6 vols.; Hildesheim: Georg Olms Verlagsbuchhandlung, 1968-1970).

PLAYS	SLEEP	SLEEPER	SLEEPERS	SLEEPEST	SLEEPING	SLEEPS	SLEEP'ST	SLEEPY	SLEPT
<u>Tmp.</u> ,	11		1			3		1	1
<u>TGV</u> ,	5								
<u>Wiv.</u> ,	5								
<u>MM</u> ,	6							1	1
<u>Err.</u> ,	4				1	1			1
<u>Ado.</u> ,	2				1	1			1
<u>LLL</u> ,	2								
<u>MND</u> ,	15		1		8	1			
<u>MV</u> ,	2					3			
<u>AYL</u> ,	5				2	1			1
<u>Shr.</u> ,	7								3
<u>AWW</u> ,	3					1		1	
<u>TN</u> ,	2				1				
<u>WT</u> ,	7				1			1	2
<u>Jn.</u> ,	2				1				1
<u>R2</u> ,	2			1	3				
<u>1H4</u> ,	8				1				1
<u>2H4</u> ,	12				3				
<u>H5</u> ,	4				1	1			
<u>1H6</u> ,	3				3				
<u>2H6</u> ,	5				3				
<u>3H6</u> ,	2								3
<u>R3</u> ,	18	1			4	1		1	2
<u>H8</u> ,	5				1	1			3
<u>Tro.</u> ,	5				2		2		2
<u>Cor.</u> ,	5							1	
<u>Tit.</u> ,	8					1			1
<u>Rom.</u> ,	12				1	2			
<u>Tim.</u> ,	1				1	1			1
<u>JC</u> ,	9						3	1	2
<u>Mac.</u> ,	26		1		2	1		2	2
<u>Ham.</u> ,	12				4	3			
<u>Lr.</u> ,	9			1		1			2
<u>Oth.</u> ,	6					1			1
<u>Ant.</u> ,	10		1			2			1
<u>Cym.</u> ,	8				1	2		1	4
<u>Per.</u> ,	5								
TOTAL	253	1	4	2	45	28	5	10	34

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all Phisitions, Chirurgions, Apothecaries, and
Midwiues, but for all other estates whatsoever.
The like whereof as yet in english hath not beene
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ABSTRACT

The thesis, "The Renaissance Sense of Sleep in Shakespeare's Plays, Together with Some Modern Critical Interpretations," examines Shakespeare's use of sleep in his plays.

Shakespeare uses sleep to denote physical action, the personalities of characters, and the dramatic situation and general condition of the drama and of those involved in the drama. He uses natural sleep for physical recuperation to indicate a character's previous action, such as a tiring journey or excessive drinking. He uses unnatural sleep induced by magic or supernatural power to control and determine dramatic development. He makes use of extensive meanings of the peace and serenity of sleep in the sense of the age old concept of the immortality of the soul, commonly held, also, by Renaissance writers who considered life and death as a state of peripheral transition in the infinity of eternal peace. In keeping with the sense of sleep as a lack of consciousness or awareness of reality, Shakespeare often depicts the state of dull sensibility as a sleep to reveal unnatural states, such as a character's "distracted mind" or "madness."

This thesis contains eight chapters: the first chapter deals with an overall general view of Shakespeare's

use of sleep, and the following seven chapters present detailed analyses of the use of sleep in selected major tragedies and romance-comedies.

Generally, Shakespeare presents the fortunate soul possessed of the serenity and peace of sleep and the unfortunate, sorrowful, or tormented soul wanting such serenity and peace. In his later plays, Shakespeare uses sleep more pervasively, extensively, and figuratively than in most of the early plays. He uses sleep to reveal the responsive awareness or unawareness of characters in their dramatic condition. He uses it to denote temporary or permanent peace that can be obtained by undergoing figuratively purgatorial sleep. In the final romance-comedies, he uses the unnatural sleep caused by the intervention of supernatural powers to render consolation and provide for the restoration of orderly peace and blissful harmony.

Shakespeare uses the concept, action, and consequences of sleep denotatively and connotatively, functionally and pervasively, in the dramatic development of the play itself.

This thesis, submitted in 1972 to the Department of English in the Faculty of Arts, of the University of Ottawa, Ottawa, Canada, in view of obtaining the degree of Doctor of Philosophy, contains xi and 348 pages.