Aspects of jealousy as treated by Shakespeare.

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ASPECTS OF JEALOUSY AS TREATED BY SHAKESPEARE

by

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# ASPECTS OF JEALOUSY AS TREATED BY SHAKESPEARE

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Chapter 1

Jealousy-An Age-Old Theme

"Jealousy is as cruel as the grave: The coals thereof are the coals of fire, which hath a most vehement flame."

Canticle of Canticles, VIII, 6.
Jealousy, An Age-Old Theme

Among the tangled skeins of sundry themes interwoven within the stories of past and present day literature, there is one predominant theme that is outstanding and clearly traceable though treated under various aspects. It is the age-old theme of jealousy. Scanning the literature of the ages, one sees jealous figures enraged and merciless in seeking revenge, the fruition of the seeds of jealousy, for 

"Jealousy is as cruel as the grave:
The coals thereof are the coals of fire, which hath a most vehement flame." 1

Tradition depicts one consequence of jealousy unbridled, when it relates that among the Ancients, Xerxes' wife, Amestris cut off a part of Masistes' body and fed it to the ravenous dogs because she found her husband's coat in the house of Masistes. Another example is evidenced when Medea, jealous because her husband, Jason, renounced her for a higher station in life which would result from his marriage with a Queen, murdered her own two little boys as a means of punishing her husband. In the eighteenth century the Frenchman, Racine, presented the classical Phaedra tortured by her fits of jealousy. She, in love with Hippolytus, her stepson, was about to defend him to her husband when Theseus told her of his son's deep love for the young Arica. Phaedra's anger and jealousy then led her to maintain silence and watch Hippolytus go into exile where he met his death on his runaway horses. Griefstricken, Phaedra took poison, and it was only when she was dying that she real-

ized that her unreasonable jealousy had caused the whole disaster.

Several of the Elizabethan dramatists, too, blended the theme of jealousy into their plays. For example, Ben Jonson in *Everyman in His Humour* satirized jealousy in a humorous way. The reader sees something of the ridiculous in the figure Kiteley, who continually doubts and suspects everyone whom he meets.

Through Bassanes in *The Broken Heart* 1 John Ford presented some interesting views on jealousy. Bassanes, unwarrantedly jealous of his wife, Penthea, tormented himself to an almost frenzied state of mind. He made everyone else miserable until he realized his unjust suspicions, and exclaims fervently:

"Let him want truth who credits not her vows! Much wrong I did her, but her brother infinite; Rumor will voice me the contempt of manhood, Should I run on thus. Someway I must try to outdo art, and jealousy decry!"

Eventually Bassanes learned that humility and calm patience alone are the remedies for jealous natures.

William Wycherley of the Restoration gives his views on the subject in *The Country Wife*. His ideas come through that "villainous" character Horner. We first notice the devil plotting with two of his friends, Dorilant and Harcourt, to annoy Mr Pinchwife:

"Let us torment this jealous rogue a little."2

Shortly afterwards Horner says:

---

1 John Ford. *The Broken Heart*, III, ii, 200-205
"A foolish rival and a jealous husband assist their rivals' designs for they are sure to make their women hate them, and this hatred is the first step to their love of another man." 1

Bartholo, in Beaumarchais' Barber of Seville, is portrayed as the cautious, jealous, guardian-lover of Rosina. He is described as having a "genius for jealousy."

Goldoni, Italian author of the eighteenth century (1707-93) through the medium of Mirandolina in The Mistress of the Inn, says: 2

"The surest sign of love is jealousy, and the man who isn't jealous, isn't in love. If the cavalier loved me, he couldn't bear that I should be another's, but he will bear it and you shall see."

Of course, such a mention of jealousy is not tragic, as the entire comedy treats in a light vein Mirandolina's attempts to draw the cavalier's affections toward her.

Sharing somewhat the same views as Mirandolina is Antoinette, the young wife in the social drama of Augier and Sandeau, The Son-in-Law of M. Poirier. Antoinette, too, seems to link very closely love and jealousy as she says: 3

"Take care! There is another side. I am jealous, I warn you. If there is only one man in the world whom I can love, I must have all his love. The day I discover that this is not so, I shall make no complaint or reproach, but the link will be broken. At once my husband will become a stranger to me—I shall consider myself a widow."

It is hoped, then, that through this suggestive sketch of dramas treating of jealousy we may realize that such a theme is ageless. We should realize also that while in most cases

jealousy produces sad and tragic results occasionally it is pacified and the sufferings of its victims assuaged before serious consequences develop.

If we are willing to accept the premise that literature represents the thinking, the experiences, and the emotions of the age from which it comes, then we can conclusively state that jealousy is a veteran actor on life's stage. We need not wonder, therefore, that so prolific a writer and so observant a man as was William Shakespeare would embody so popular a theme throughout many of his plays. It is our purpose to show that Shakespeare used jealousy as a theme, major or incidental, in his plays, and to present different aspects of jealousy as treated by the Shakespeare. For an insight into his particular method we are going to examine such varying dramas as Pericles, Prince of Tyre, King Richard the Third, The Tempest, King Lear, Much Ado About Nothing, As You Like It, The Merry Wives of Windsor, Antony and Cleopatra, Twelfth Night, Two Gentlemen of Verona, Cymbeline, A Winter's Tale and Othello.
Chapter 2

"A Hellish Torture"

Jealousy: "...'tis a monster
Begot upon itself, born on itself."

Shakespeare. Othello, III, 1111, 159
JEALOUSY, "A HALLILISH TORTURE"

Before proceeding with an examination of Shakespeare, it will be well to clarify the term "jealousy" more fully. It is assumed that from the previous chapter we learned that jealousy may deprive one of all reason and rationality; it can be quite a violent passion; and as a rule, it is associated with love of a man and woman, sex-jealousy. With this general conception of the term we turn to see what one critic has to say concerning it.

Miss Lily Campbell in her Shakespeare's Heroes: Slaves of Passion defines jealousy thus:¹

"It arises often from love; has something of the grief of fear that comes from seeing another in possession of that which we would possess for ourselves, or from fearing that another may possess it. It is this curious mingling of love and hatred with grief or fear that we see in jealousy."

apparently then Miss Campbell conceives jealousy as being closely related to love. But if we observe the definition closely we will perceive that it does not limit "love;" in fact, these predenominated terms could refer to anything else as well as love. For example, "...from seeing another in possession of that which we would possess ourselves" may in reality, refer to ambition, talent, power, authority, pleasure, property, and honor.

In this connection of love and jealousy it is interesting to study the definition presented by Robert Burton (1577-1640) in Anatomy of Melancholy, Part III:²

1. L. Campbell. Shakespeare's Heroes: Slaves of Passion, 149-150
"Jealousy belongs to married men, in respect to their own wives; to whose estate, as no sweetness, pleasure, happiness, can be compared in the world, if they would live quietly and lovingly together; so if they disagree or be jealous, those bitter pills of sorrow and grief, disastrous mischiefs, mischances, tortures are not to be separated from them. A most violent passion it is when it takes place, in unspeakable torment, a hellish torture, an infernal plague."

Burton further quotes from Juan Vives (1492-1540) an Italian writer of the Renaissance:

"Jealousy begets unquietness in the mind night and day; he hunts for every word he hears, every whisper, and amplifies it to himself with a most unjust calumny of others; he misinterprets everything said or done and most apt to mistake or misconstrue, he pries into every corner, follows close, observes to an hair. He proceeds, for the most part, if he is not otherwise relieved from suspicion to hatred; from hatred to frenzy, madness, injury, murder, and despair."

According to Burton, then, jealousy is a passion of love, and when it occurs there is much grief and misery for all involved. Proof of this fact has already been cited from certain literary examples.

"Jealousy" in the philosophy of the Renaissance was not one of the simple or elementary passions but a derivative or compounded passion. It was a species of envy, which was in turn a species of hatred. Hatred is opposed to love; envy is opposed to mercy and thus produces pain and grief. Therefore, jealousy grows out of love, hatred, envy. Or still to quote the notable
critic, Miss Campbell:

"It is the curious mingling of love and hatred with grief or fear which we see in jealousy."

But since jealousy is a kind of envy as Burton cites, it is necessary to make an examination of the nature of envy. According to the French Academy, there are four kinds of envy:

1. That envy which we feel because the profit of others is so great as to hurt our own.
2. That envy which we feel because the welfare or profit of another has not happened to us.
3. That envy which makes us feel ourselves hurt when others receive any good.
4. That envy which makes us unwilling any other should have a good which we desire or which we have wished for and could not get.

As we study these various types of envy standardized by the French Academy, we may come to the conclusion that these types have commonly been called "jealousy." For the purposes of this paper we can conclude after such premises that basically jealousy and envy are the same thing. The only difference between the two is seen in the effect on the respective victims. People are jealous of what is their own; they are envious of what is another's. Jealousy fears to lose what it has; envy is pained at seeing what another has. Jealousy may be a noble passion when it is rivalry sharpened by fear. For example, a nation is jealous of its liberties; subjects are jealous of their

2. Miss Campbell points out that this information accredited to the French Academy is an adaptation of Aristotle's Rhetorica, 1387.
rights; courtiers are envious of those in favor. Envy, then, is jealousy in its baseness, with the worst and most violent passions in its train.

Now that various other conceptions of jealousy have been observed, it seems appropriate to formulate a modern working definition of the term for the purposes of this thesis. It is interesting to note two things especially about the word "jealousy." First, it was originally a form of "zealous" and denoted ardent rivalry. Jealousy may be defined as a certain troubled state of mind which results from belief, fear, or suspicion that the good which one desire to gain or keep for oneself has been or may be diverted to another. It is a resentful attitude of one person towards another because of suspected or known rivalry in love or affection or in respect to success or advantage. In the first instance, one's fears of being displaced in the love or good will of someone dear, lead to distrust the faithfulness of husband, wife, or lover. In the second instance, there is fear of losing some desired benefit through the rivalry of another, which fear results in ill feelings towards another because of advantage or superiority. The second revelatory point about jealousy is that it is derived from the Greek word meaning, "to boil" or "ferment." Strong jealousy proves to be a violent passion, "a hellish torture. It produces unquietness of mind night and day, amplifies everything, observes to an hair, leads to hate, frenzy, madness, injury, murder, and despair." 1

However, to be coldly objective and impartial in our treatment of the theme, we must include another important definition of jealousy and "the natural effects and concomitants of this passion." For this we turn to S. T. Coleridge's analytical definition as he states:

"Jealousy...is a vice of the mind, a culpable despicable tendency."

Coleridge then very systematically lists the "natural effects and concomitants of this passion" as:

1. Excitability by the most inadequate causes. Eagerness to snatch at proofs.

2. Grossness of conception, and a disposition to degrade the object of it. Sensual fancies and images...huddling...paling.

3. Shame of his own feelings exhibited in moodiness and soliloquy.

4. And yet from the violence of the passion forced to utter itself, and, therefore, catching occasion to ease the mind by ambiguities, equivoces, talking to those who cannot and who are known not to be able to understand what is said--a soliloquy in the mask of dialogue. Hence confused, broken manner, fragmentary, in the dialogue....

5. The dread of vulgar ridicule, as distinct from the high sense of honor...and out of this, selfish vindictiveness...a mistaken sense of duty."

Having discussed the various aspects of jealousy as treated and considered by critics, let us proceed with an inquiry of Shakespeare's usage of the term.

1. T. M. Raysor: Coleridge's Shakespearean Criticism, 122-123
Chapter 3

Jealousy's Reflection

Show the evils of jealousy
That he who is or has been jealous
May see his error in a glass:
That he who is not, may learn
To detest it, avoid it himself
And dispossess others who are
Otherwise affected with it.

Anonymous
Jealousy's Reflection

William Shakespeare, a keen observer and a student of human nature, portrayed his characters vividly and realistically. He had the enviable ability of adapting his people to any specific period and of placing them into and removing them with the sanest plausibility from complex and seemingly hopeless situations. Characters were depicted with their predominant traits having an important bearing on their subsequent actions, their downfall or their triumph. Therefore we can be virtually assured that Shakespeare would portray jealous characters, and in his plays he has shown jealousy from its mildest to its most violent form. It is interesting to observe how well his characters fall into the conception of jealousy described thus far. For example:

1. Jealousy resulting from rivalry in success or advantage:
   A. When the profit of others hurts us:
      1. Dionyz--Pericles, Prince of Tyre
   B. When the good fortune of another has not befallen us:
      1. Richard--King Richard the Third
      2. Caliban--The Tempest
      3. Edmund--King Lear
      4. John--Much Ado About Nothing
   C. When someone else receives a good we wished for and could not get:
      1. Oliver--As You Like It
   D. When others receive any good:
      1. Iago and Roderigo--Othello

II Rivalry in love:
   1. Goneril and Regan--King Lear
   2. Proteus--Two Gentlemen of Verona
   3. Ford--Merry Wives of Windsor
   4. Posthumus--Cymbeline
   5. Leontes--The Winter's Tale
   6. Othello--Othello

1. Cf. Note 2. Pg. 10
This, then, is one possible grouping of Shakespeare's plays with which we shall deal. We realize that such a classification is quite subjective and hence arbitrary, but it is intended merely as a device to facilitate the progress of the thesis.

So far, then, it may be said that the Shakespeare was conventional, at least, in his understanding of the term jealousy. But the problem is: Was he conventional in his portrayal of jealousy? Just how did he depict his jealous characters? It is the purpose of this paper to analyze the more important jealous characters, obviously not all, in order to discover just how Shakespeare did characterize them when they were afflicted with one aspect of the jealous disease. The plan is to devote a chapter to examples of each type, or one aspect of, jealousy, and to reserve the major chapter to Shakespeare's masterpiece on the theme, Othello.
Chapter 4

THE JEALOUS GUARDIAN

O jealousy,
Thou ugliest fiend of hell! thy deadly
venom
Preys on my vitals, turns the healthful hue
Of my fresh cheek to haggard, swallowed, And drinks my spirits up!

More, Hannah. David and Goliath, Pt.V.
(1745-1833)
THE JEALOUS GUARDIAN

Various examples of the existence of jealousy throughout the ages have been discussed, and now we are ready to begin a discussion of Shakespeare's use of such a theme. Our plan is to begin with a minor play which makes a slight mention of one aspect of jealousy and to continue with plays that treat of jealousy more intensely until we reach the height of portrayal of the theme in Othello. The preliminary chapters then, beginning with a discussion of the jealousy of Queen Dionyza, should prepare the readers for what is to follow.

William Shakespeare pointed out in *The Comedy of Errors*, "the venom clamours of a jealous woman poisons more deadly than a mad-dog's tooth." We can immediately understand such a statement in observing Dionyza, the wicked guardian in *Pericles, Prince of Tyre*. She is a victim of that type of jealousy which we feel when the profit of another hurts us, seemingly or actually. According to the plot, the Prince of Tyre risked self-starvation to supply the people of famine-stricken Tharsus with his own food. In so doing, Pericles, however, found it necessary to leave Tharsus. He entrusted his little daughter, Marina, to the guardianship of the rulers of the city: Cleon and Dionyza. Since Pericles had rescued their land, these two considered it a dutiful pleasure to reciprocate his extraordinary favor. To Pericles' troubled mind came Dionyza's reassuring words concerning his child:

"I have one myself"

---

1. *Comedy of Errors*, V. I, 69-70
2. *Pericles, Prince of Tyre*, III, iii, 32-34
Who shall not be more dear to my respect
Than yours, my Lord."

But as little Marina grew, she excelled the Tharsen princess.1

"..................By Cleon train'd
In music, letters; who hath gain'd
Of education all the grace,
Which makes her both the heart and place
Of general wonder..................

........Hath Cleon one daughter
Hight Philoten; and it is said
........she would ever with Marina be
Be't when she weaved the silk
With fingers long, small white as milk;
Or when we would with sharp needle wound
The cambric, which she made more sound
By hurting it; or when to the lute
She sang, and made the night-bird mute
That still records with moan..........
Still this Philoten contends in skill
With absolute Marina. So with the
Dove of Paphos might the crow
Vie feathers white."

Dionyza could not endure to see Marina outstrip her own
child so far and to win all the love and admiration due her own
Philoten. Hence, envy, "jealousy in its baseness," reared its
venomous head. There is no definite visible action on her part
to assure us of her envy, but we learn from the chorus that she
is jealous when we hear:2

"......That Cleon's wife
With envy rare..........

Insanely jealous of Marina's talents, the wicked Queen order-
ed little Marina put to death; but even the would-be murderer
loved the child and did not wish to see her harmed. Thus the
innocent victim was allowed to escape secretly and after many

1. Ibid. IV Chorus, 7-10; 15,16; 18, 20-27; 29-33
2. Ibid. IV Chorus, 37.
was eventually reunited with her father who had assumed that his daughter had died a natural death. But evil will come to light, and so did the atrocious deed of Dionyza. Hearing of the cruel attempt upon Marina's life, the people of Tharsus determined to avenge the daughter of their beloved benefactor, Pericles, and set fire to the place of Cleon, burning him and his wife to death. ¹

"For wicked Cleon and his wife,  
When fame had spread their cursed deed,  
the honor'd name of Pericles  
to rage the city turned  
that him and his they in his palace burned.  
The Gods for murder seemed so  
content to punish them...  
Although not done, but meant.  
In the portrayal of Dionyza, we see a mature and regal woman who is so mentally weak, plus being devoid of spirituality, that she permits her jealousy of a little, innocent child to lead her to bitter envy, agony, and hatred. Without realizing what her own fate may be if her plan should go astray, Dionyza plots to have her child ward killed. And why? So that her own daughter may be popular in the eyes of the populace. She lacks the foresight to realize that even with the removal of Pericles' daughter, Philoten will really not be any more gifted than she is at present.  

Eventually, as we have seen, Dionyza, for her jealousy and resulting evil intentions, is punished. The effects of her jealousy result not only in her own death and that of Cleon but also in the conflagration of the entire royal palace.  

¹. Pericles, Prince of Tyre. V., iii, 95-100
Chapter 5

SHADOWS IN THE SUN

Jealousy is the greatest evil of all and the one which excites the least pity in the persons who occasion it.

La Rochefoucauld. Maxims, 503.
SHADOWS IN THE SUN

In this chapter are treated those Shakespearen characters, who because of some twist of fate in nature, are not so well-off socially as their fellow-beings and who because of such misfortune, are envious of mankind. The characters to whom I refer are Kind Richard III, Caliban (The Tempest), Don John (Much Ado About Nothing), Edmund (King Lear), and Oliver (As You Like It). As a contrast to these prenominated figures, Philip Faulconbridge (King John) is also treated. At this instance I would like to acknowledge King Richard as the source of my title.¹

From King Richard's very first speech in the play, we learn of his bitterness and envy, the cause of his melancholy brooding, and are forewarned of his plan to do evil because he has received what he considered harsh treatment in life. However, he so ably controls himself outwardly, that his victims are not aware of his direful objectives. As a matter of fact, even we are made aware of a certain semblance of pity for him when the deep wells of his inward resentment burst forth in the words:²

"But I, that am not shaped for sportive tricks,
Nor made to court an amorous looking-glass;
I, that am rudely stamp'd, and want love's majesty
To strut before a wanton ambling nymph;
I, that am curtailed of this fair proportion,
Cheated of feature by dissembling nature
Deformed, unfinished, sent before my time,
Into this breathing world, scare half made up,
And that so lamely and unfashionable
That dogs bark at me, as I halt by them;

¹. King Richard the Third. I, i. 26
². Ibid. I, i, 9-40. passim
I have no delight to pass away the time,
Unless to see my shadow in the sun
And descant on my own deformity:
And, therefore, since I cannot prove a lover,

I am determined to prove a villain,
And hate the idle pleasures of these days.
Plots have I laid, inductions dangerous
By drunken prophecies, libels, and dreams
To set my brother Clarence and the King
In deadly hate the one against the other;
And if King Edward be as true and just
As I am subtle, false, and treacherous,
This day should Clarence closely be mew'd up
About a prophecy, which says that G
Of Edward's heirs the murderer shall be."

T. M. Rayson states that "cruelty is less the prominent
trait than pride, to which a sense of personal deformity gave a
deadly venom." From the outset then, bolstered by the foregoing
comment, we see that Richard has scorn and contempt growing out
of envy for other human beings because they have something which
he lacks. Unlike him, they have well-formed bodies and the
ability to dance, sing, and enjoy a normal life; while, as he
so vehemently states, he is so ugly and deformed that even the
dogs exhibit fear of him. To compensate for his physical handi-
cap, he declares that he will be as utterly wicked and cruel as
possible.

First he so manipulates the bitter hatred of Anne, whose
Henry the Sixth he has just slaughtered, that he is able to talk
her into marrying him, though he does not love her and he merely
wants to hurt her as part of his scheme to avenge himself on
humanity. Of this we are quite certain as we hear Richard

"I'll have her, but I'll not keep her long.
What! I, that kill'd her husband and his father,
To take her in her heart's extremest hate,
With curses in her mouth; tears in her eyes,
......................................................
And I no friends to back my suit withal
But the plain devil and dissembling looks,
And yet to win her, all the world to nothing!
......................................................
And will she yet abase her eyes on me,
......................................................
That halt and am misshapen thus?

In these words we can almost taste the bitter irony as Richard gloats over his success with Ann, and we feel that he is even more impudent and further prompted to act now because of this first success. Commenting on this passage, T.M. Raysor claims:

"The inferiority of his person made the hero seek consolation and compensation in the superiority of his intellect; he thus endeavoured to counterbalance his deficiency. The striking feature is portrayed most admirably by Shakespeare, who represents Richard bringing forward his very defects and deformities as matters of boast."

Further evidence of our villain's cruelty is seen in the word picture given us by Queen Elizabeth:

My Lord of Gloucester, I have too long borne
Your blunt upbraiding and your bitter scoffs.
By heaven, I will acquaint his majesty
Of those gross taunts that oft I have endured.
I had rather be a country servant maid
Then be a great queen with this condition,
To be so belted, scorned, and stormed at."

1. Ibid., I, ii, 230-251, passim.
3. King Richard the Third, I, iii, 100-109
And from old Queen Margaret\(^1\) we further learn that Richard has caused her grief and sorrow already and that she too hates him.

> A husband and a son thou owest me.
> And thou a kingdom... all your allegiance.
> This sorrow that I have, by right is yours.
> And all the pleasures you usurp are mine.
> Long mayest thou live to wail thy children's death
> And see another, as I see thee now,
> Decked in thy rights as thou art stalled in mine."

But in spite of the hatred which these women bear toward Richard his cunning evil is not too apparent to the royal household. His cruel deeds are performed by hired assassins so that the culpability is not obviously his. Cleverly and incredibly he so lies that he leads everyone to believe that he is pure and that his deeds are instigated by someone else.\(^2\)

> "I do the wrong," he says, "and first begin to brawl.
> The secret mischiefs that I set abroad
> I lay unto the grievous charge of others.
> And thus I clothe my naked villainies
> With odd old ends stolen forth of holy writ,
> And seem a saint when most I play the devil."  

And "play the devil" is exactly what Richard does. Again in his own words we find a summary of his heinous deeds.\(^3\)

> "The son of Clarence have I pent up close,
> His daughter have I meanly matched in marriage,
> The sons of Edward sleep in Abraham's bosom,
> And Anne my wife hath bid the world good night."

> It is only with his last plan that Richard meets failure.

> "Now, for I know that Britain Richmond aims
> at young Elizabeth, my brother's daughter
> And by that knot looks proudly on the crown
> To her go I, a jolly, thriving wooer."

Until this last thought, Richard has destroyed everyone who has

1. Ibid., I, iii, 170-205.\textit{passim}
2. Ibid., I, iii, 325-330
3. Ibid., IV, iii, 35-45
in any way thwarted him in his avowed goal of making others unhappy, and of becoming King Richard the Third. This last merely to satisfy his ego. But the Earl of Richmond is too strong for Richard. The two go into open combat and Richard begins to weaken—physically and mentally as well. On the night before his battle with Henry, the Earl of Richmond, he is mentally tortured as he dreams that there appear before him the ghosts of all the people whom he has murdered: Prince Edward, Henry the Sixth, Clarence, Lord Hastings, the two young princes, Ann, Bucingham—all promised him his just desert, defeat. We get the first inkling that Richard's conscience begins to torment him, though he makes no mention of penitence, when starting out of his dream of ghosts, he exclaims: ¹

"Give me another horse! Bind up my wounds! Have mercy, Jesus! Soft! I did but dream. O coward conscience, how dost thou affliict me! Cold fearful drops stand on my trembling flesh. What does fear? Myself? There's none else by. Richard loves Richard: that is, I am I. I am a villain. Yet I lie; I am not. My conscience has a thousand several tongues, And every tongue brings in a several tale, And every tale condemns me for a villain. No creature loves me, and if I die No soul shall pity me."

Then it is really a wicked, conscience-stricken villain who is wounded on the battlefield by the Earl of Richmond. It is a man whose bitter envy of mankind has driven him inexorably to promote grievous grief for others and whose jealousy has been so deeply rooted within him that he finds it impossible to serious-

¹ Richard the Third. V, iii, 178-200. passim
ly repent, even in the face of death.

Reminding us of King Richard in his deformity is the savage and deformed slave Caliban, one of Prospero's servants in THE TEMPEST. Like Richard with his envious nature of normal mankind is Caliban with envy and hatred for Prospero, his master.

T. M. Raysor briefly sums up Caliban "as an original and caricature of Jacobinism...addicted to sneering and contempt for the merits of others...a villain. Vanity, envy and malice...certain accompaniments. Too prudent to praise itself, it fed its concentrated egotism by sarcasm and lowering others."

Caliban, however, is a far simpler character, we find, when we attempt to analyze his envy, than the complex Richard. Furthermore it is to be remembered that Caliban is subhuman. It is at the same time interesting to note, then, that even in the subhuman Shakespeare has presented the motive, though not so subtly as in the rational creature, man.

Caliban forever curses Prospero and once has even tried to seduce his daughter, Miranda. 2

"You taught me language," says Caliban to Prospero, "and my profit on 't, is, I know how to curse. The red plague rid you For learning me your language!"

O ho, O ho! would't had been done!
Thou didst prevent me; I had people'd else
This isle with Calibans."

Caliban then is not only envious of Prospero, he actually hates him because he feels that the Prince magician has cheated

2. The Tempest. I, ii, 349-365
him of the island. Furthermore, he (Caliban) is willing to lick Stephano's feet forever if he will only do harm to Prospero so that he will no longer have to serve him.

Though Caliban is like Richard in one respect, he is quite different in another. As we may expect from what has already been indicated, Richard was genuinely envious of everyone else because everyone else could be a lover and could really enjoy life, while he could find no honest place in the sun; and in his own words, his intentions are "to prove a villain and hate the idle pleasures of these days," an intention which he earnestly lived up to until his death. Caliban, in contrast, is ugly by nature, but his major grievance seems to be his master who he thinks has robbed him of his own island. It is only through Caliban's envy and hatred of Prospero that we sense his bitterness of humanity. But then we cannot be virtually certain of it, for Prospero and his daughter Miranda are the only human beings seen thus far by him. Later, of course, Stephano and Trinculo appear and are mistaken for gods. The savage slave commissions Stephano and Trinculo to murder Prospero; but since the master of the isle is a magician, naturally the villains are thwarted.

In the final scene of the play comes the action in which we are shown that Caliban's envy is less intense than that of Richard, for Caliban repents and is pardoned, or is it that he is awed to repentance by Prospero's magic? The latter advises
him: "As you look to have my pardon, trim it handsomely."

And Caliban replies: "Ay, that I will! And I'll be wise hereafter, and seek for grace."

We know that Richard never condescends to such contrition, even though in the midst of his defeat he yells frantically, "A horse! a horse! My kingdom for a horse!" not out of generosity but because he wants to flee the wrath of his enemy.

Unlike Richard the Third and Caliban, Don John and Edmund do not suffer physical deformity, but their misfortune may be considered worse, or at any rate, just as bad. For they are both bastard sons and each has a brother whose legality and rights they each envy. As a result, they are both pitilessly cruel and are ultimately punished, though in different degrees.

Don John, as we eventually learn, is the bastard brother of Prince Pedro of Arragon in Much Ado About Nothing. Perhaps to most of us, that word "bastard" has a certain amount of unpleasantness about it the moment we hear it. Therefore we may surmise that John's illegitimacy caused his envy and discontent. From his own words, although he has said, "I am not one of many words," we can deduce that he is a morose, sullen, ill-conditioned rascal:

"I cannot hide what I am: 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; and tend on no man's business: laugh when I am merry, and claw no man in his humour."

The unalterable fact that his brother is the rightful heir to

1. Much Ado About Nothing. I, iii, 10-19
to everything may have created within him that innate malice which seems to make the joys of others a pain, and the pain of others a joy, to him. Most of all, he hates Don Pedro and contrives to find mediums through which to hurt him. Categorically, it seems, John envies everyone who is not illegitimate. He plans to hurt his brother through interfering with Claudio's marriage, and this would naturally afford him a thrust at Claudio, also. He assigns as his reason for blasting Claudio's happiness that "the young start-up hath all the glory of my overthrow;" and then he adds, "If I can cross him, anyway, I bless myself every-way." Such language seems to prove that John suffers from the disease, jealousy.

Jealousy leads one to all types of lies and intrigues against another. Such may be expected of John since he is the unquestionable victim of jealousy. On the night before Claudio's wedding, John succeeds in arousing in Claudio jealousy, and even, perhaps, hatred of his bride-to-be. Mark Van Doren claims that "Benedick had likened Claudio, jealous of Don Pedro, to a poor hurt fowl creeping into sedges." Claudio asks of John concerning Hero, "disloyal?" to which John replies that Hero is wicked and unfaithful. He paints a black picture of her and promises Claudio evidences of her infidelity even on the night before the wedding. John later points out to Claudio there in the shadows the actions of Borachio and Margaret, Hero's waiting woman whom the husband-to-be- erroneously believes to be Hero. The next day, embittered

1. Much Ado About Nothing. I, iii, 66-71
2. M. V. Doren. Shakespeare, 144
Claudio embarrasses Hero and all the attendants at the nuptial ceremony when he refuses to go through with the wedding saying to Leonato, Hero's father:

"There, Leonato, take her back again:
Give not this rotten orange to your friend;
She's but the sim and semblance of her honour.
Behold now like a maid she blushes here!

But she is none:
She knows the heat of a luxurious bed;
Her blush is guiltiness, not modesty.

But virtue eventually triumphs and evil is punished. John is, therefore, finally brought to confession and reveals all. He flees, but soon is recaptured by armed men and promised his due punishment:

"Think not till tomorrow," says Benedict. "I'll devise thee brave punishments for him."

With all this, however, it must be noted that John's confession is merely reported; it is not a major issue on the stage. On the whole, the character of John is treated superficially which is just what we would expect since the play is on a light and romantic theme. John as a jealous villain earnestly and successfully seeking harmful revenge would ruin the play.

Quite similar to John's role is that of Edmund in King Lear. Edmund is the bastard brother of Edgar, son of the Duke of Gloucester. He, too, dislikes his legitimate brother and vows to annex his inheritance. Mark Van Doren states that "Edmund is Iago with a club and stilts."

2. Ibid. Act. IV, iv, 130
But Edmund differs from John in that Edmund is more Machiavellian and hence darkens the tragic theme. As through John's speeches, so through Edmund's we conclude that he is a villain; but unlike John's utterances, Edmund's assure us that his hatred and resulting revengeful jealousy arise from his illegitimacy. He leaves no uncertainty in our minds when we hear the soliloquy: 1

"Thou, Nature, art my goddess; to thy law
My services are bound. Wherefore should
I stand in the plague of custom, and permit
The curiosity of nations to deprive me,
For that I am some twelve or fourteen moonshines
Lagg of a brother? Why bastard? Wherefore base?
When my dimensions are as well compact
My mind as generous, and my shape as true
As honest madam's issue? Why brand they us with base? with baseness? bastardy? base? base?"

It then becomes obvious why Edmund is so bitter, and we learn further in the same speech that he plans to harm his legitimate brother, as he continues with:

"Well then, Legitimate Edgar,
I must have your land.
Our father's love is to the bastard Edmund
As to the legitimate.
Fine word--legitimate!
Well, my legitimate, if this letter speed,
And my invention thrive,
Edmund the base
Shall stop the legitimate. I grow. I prosper
Now, gods, stand up for bastards."

Resenting Edgar's legal rights, Edmund determines to establish himself through treachery. He convinces his father, Duke of Gloucester, that Edgar plans treason and tyranny by writing a false letter presumably from his brother Edgar to himself. Thus he gains the trust and respect of his father who unwittingly

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1. King Lear. I, ii, 1-20
falls into his bastard-son's cunning snares. The Duke then asks him to reveal Edgar's villainy and assures him of a suitable recompense. Edmund goes to Edgar pretending that the latter has fallen into the bad graces of the Duke through false gossip and hypocritically implores him to hide. This move of course throws further suspicion on Edgar.

Edmund is so bitter in his jealousy of his legitimate brother that he becomes cold and heartless in betraying him. He sends Edgar armed to his apartment under the false assumption that someone has mislead the Duke as to Edgar's loyalty. Edmund later joins the innocent and artless Edgar and contrives to simulate a duelling scene with his brother when he hears the Duke approaching. The Bastard then cleverly bids Edgar to flee and after the ingenuous youth has fled, Edmund pretends he has been wounded in the defense of the Duke, adding that Edgar had just tried to persuade him to murder their father. The Duke, now fully convinced of his son's treachery becomes irresolute in his determination to avenge himself.

Thus Edmund does not stop with ruining his brother, but he also determines to destroy his father. Accordingly he brands the Duke a traitor and is directly responsible that Goneril and Regan pluck out poor Gloucester's eyes. Ironically, the sightless old man pitifully calls out for:

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"......................my son Edmund.
   Edmund, unkindle all the sparks of nature to quit the horrid act."
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1. Ibid., III, vii, 25.
We can well visualize the pathetic consternation and hurt surprise of the bleeding Duke when Regan coldly assures him that it was actually Edmund who betrayed him.

Nevertheless, it is at this stage that Edmund has a reversal of fate and his evils press heavily upon his guilt laden conscience. Gloucester, fully aware of Edmund's false accusations forgives Edgar and restores him to his proper rank. But Edmund, who knows no mercy for anyone, continues his devilish plans. He has harmed an innocent brother and a credulous but loving father. Now he plots against Goneril and Regan.  

To both these sisters have I sworn my love; Each jealous of the other, as the stung are of the adder. Which of them shall I take? Both? One? Or neither? Neither can be enjoyed, if both remain alive. To take the widow exasperates, makes mad her sister Goneril. And hardly shall I carry out my side, her husband being alive. Now, then, we'll use his countenance for the battle, which being done, Let her who would be rid of him devise his speedy taking off. As for the mercy which he intends for Lear and Cordelia--the battle done, and they within our power, shall never see his pardon; for my state stands on me to defend, not to debate."

In addition, we note his intentions to destroy Lear and his youngest daughter Cordelia whom he has caused to be imprisoned. He sends a guard to the prison with a note dooming them both.

The pendulum of fate swings back when Edgar pronounces Edmund a traitor. In the ensuing sword fight, Edmund falls and confesses. However, in his dying words there appears to be at least a semblance of regret for his villainy as he gasps out

1. Ibid., V. 1, 55-70
the words:

"I pant for life. Some good I mean to do, despite of mine own nature. Quickly send to the castle; for my writ ison the life of Lear and on Cordelia. Nay send in time."

Edmund has permitted his envy to lead him to torture the life of everyone with whom he comes into contact, and eventually to his own destruction. Even when he wishes to do a good, a final good deed, he is too late.

It is extremely interesting to note that T. M. Raysor seems to consider Edmund's character as vindicated by the provocation arising out of his illegitimacy when he writes:

"Edmund...hears his mother and the circumstances of his birth spoken of with a most degrading and licentious levity--described as a wanton by her own paramour, and the remembrance of the animal sting, the low criminal gratifications connected with her wantonness and prostituted beauty assigned as the reason why 'the whoreson must be acknowledged.' This, and the consciousness of its notoriety--the gnawing conviction that every show of respect is an effort of courtesy which recalls while it represses a contrary feeling--this is the very trickling flow of wormwood and gall into the wounds of pride, the corrosive virus which inoculates pride with a venom not its own, with ENVY, hatred, a lust of that power which in its blaze of radiance would hide the dark spots on his disk with pangs of shame personally undeserved and therefore felt as wrongs, and a blind ferment of vindicative workings towards the occasions and

1. Ibid. V, iii, 243-247.
2. T. M. Raysor. Coleridge's Shakespearean Criticism, Vol II, 217
causes, especially towards a brother whose stainless birth and lawful honors were the constant remembrancers of his debasement, and were ever in the way to prevent all chance of its being unknown or overlooked and forgotten."

Here I think it well to note Shakespeare's departure from his usual treatment of Bastards. In the historical play, King John, we have the literary pleasure of meeting an exceptionally fine and lovable character, Philip Faulconbridge, the Bastard, illegitimate son of King Richard the Lion-hearted, a "good blunt fellow" a "madcap" who is "perfect Richard" with even a "Trick of Coeur-de-Lion's face." Philip is an honest, bluff foil to the (in my opinion) cowardly, evasive, and somewhat disgusting King John and is a thorough Englishman.¹

"This England never did, nor never shall
Lie at the proud foot of a conqueror,
But when it first did help to wound itself.
Now her princes are come home again
Come the three corners of the world in arms,
And we shall shock them. Nought shall make us rue.
If England to itself do rest but true."

The above was spoken sincerely and patriotically after the crown of England passed to John's son, Henry, after an honorable peace between the French and the English. There certainly is no malice, envy or jealousy embodied within his words at any stage of the play. Philip is held in honor and esteem and the late King Richard Coeur-de-Lion whimsically and affectionately conferred the title and name of "Sir Richard Plantagenet" on the bluff Philip Faulconbridge who later became popularly known as "The Bastard Faulconbridge." The Bastard in this play is really an agent of
good. He neither murders, maims nor plots harm against anyone. The only one that is abhorrent to him is "that smooth-faced gentleman, tickling Commodity."

Appointed as a leader of a military expedition against France, "the Bastard Faulconbridge," does kill the Duke of Austria near Angiers, but this is about the extent of his violence, as he valiantly leads his forces to victory over the French.

Although as a contrast we pointed out that Faulconbridge was utterly devoid of jealousy, we find a certain aspect of jealousy in Oliver, the older brother of Orlando in As You Like It. Oliver is commissioned by his dying father, Sir Rowland de Boys, to take care of his youngest brother, Orlando. It is obvious at the outset of the play that Oliver is envious of his brother when we hear him exclaim:

"Never schooled and yet learned; full of noble device; of all sorts enchantingly beloved.
And indeed so much in the heart of the world, and especially of my own people, who best know him, that I am altogether misprised."

His unquestionable rights as guardian of Orlando give him an unsuspected opportunity to harm his brother. First, he sends the youth to court as a wrestler, hoping that he will be killed in a match with the court wrestler as Orlando is obviously young and inexperienced. Failing in this attempt to maim or kill his brother, Oliver burns the bedchamber but again is unsuccessful. But in spite of Oliver's jealousy and intended wicked deeds, no real harm comes to him because his victim is portrayed as modest.

1. As You Like It. I, 1, 140-143
kind, and gentle, and through such a nature must come forgiveness. Therefore, it is not surprising to us, that later in the play, when Orlando sees his envious brother in grave danger he forgets in an instant Oliver’s cruelty and snatches him from the certainty of death and thus effects his reformation:¹

"I do not shame to tell you what I was, since my conversion so sweetly tastes, being the thing I am."

Like John in the previous play, Oliver, though we may believe him to be a jealous character, cannot prove a dyed-in-the-wool revengeful villain because too much emphasis on his evil nature will detract from the interest of the play as a light and airy out-of-door love play.

Of the various types of jealousy examined thus far, we discover that Richard, Caliban, John, Edmund and Oliver are all troubled by a kind of envy—Sickness. Each is envious of other people because each lacks what others have. It has been observed that Richard hates his deformity; Caliban is spiteful of Prospero; John and Edmund hate being bastards and envy the rights of their legitimate brothers; Oliver merely envies the social success of his brother. Let us now observe the fate of these beings: Richard and Edmund are perhaps the most bitter of all and hesitate at nothing in achieving their objectives; John may be considered nearly as wicked though his chief purpose is to torture and torment his victims, not apparently to murder them; Caliban’s primary purpose is to escape Prospero’s control; Oliver

¹. As You Like It. IV, iii, 135-138
is merely interested in getting his brother out of the way of his own glory and success. It is clear then that the fate of these men rests on their degree of envy or jealousy and their role in a given type of play. The cruelest and most resolute in their evil ways, Edmund and Richard are villains of tragedies and meet their ultimate deaths. This is poetic justice. John, Oliver, and Caliban are less important characters in plays based on light, airy romantic themes. John is only promised punishment; Oliver is forgiven and converted to righteous paths, and Caliban likewise is forgiven.
Chapter 6

Jealous Husbands

"It is jealousy's peculiar nature, To swell small things to great,
May, out of naught,
To conjure much; and then
To lose the reason
Amid the hideous phantoms it has
Formed."

Young, Edward. The Revenge, III, I.
JEALOUS HUSBANDS

We are no doubt willing to accept a general statement that at least everyone is potentially jealous of that which he posses-
sesses and therefore we should agree that there is normally a
certain amount of jealousy in a man for his wife and in a wife
for her husband. Accordingly, with the acceptance of these two
premises, we are ready to delve into Shakespeare to observe just
how he treated jealousy in the marital state. Our Shakespearean
heroes to be discussed in this connection are Ford (Merry Wives
of Windsor), Posthumus (Cymbeline), and Leontes (A Winter’s
Tale). Each of these men presents a picture of the jealous hus-
band. Ford is a character in a farcical comedy; Posthumus, in a
romantic tale; and Leontes, in a tragic-comedy.

Harley Granville-Barker\(^1\) classified Posthumus and Leontes
as "exemplars of the jealous husband" and we may suspect that
the characterization of these three jealous husbands will be
quite different since they appear in different types of plays.
To substantiate our thought we have only to examine the char-
acters themselves.

In Shakespeare’s creation of Ford, I believe that he has
presented one of Ben Jonson’s humour characters. (We recall that
Ben Jonson, contemporary of Shakespeare, initiated what is known
as humour characters who possess and exhibit one outstanding
feature. For example: In The Alchemist,\(^2\) we see Sir Epicure
Hammon the representative of avarice and lust and in Volpone or

\(^{1}\) H. Granville-Barker. Prefaces to Shakespeare. Vol. I. Page 523
\(^{2}\) Tatlock and Martin. Representative English Plays
The Fox, we have Mosca depicting a parasite and Volpone is portrayed as a cunning man—a fox.) Even if Ford is a humour character, he does not represent Jonson's satirical and moralizing aim. Nor is the play as a whole a humour comedy. Ford's particular "humour" is jealousy and he needs only the practical jokes and tricks of his friends to bring it to the surface. He dislikes to think that his wife is making a cuckold of him, and this would seem only natural. But he accepts his friends' words and sets about to inaugurate a plan to detect Falstaff and Mrs. Ford.

"Well, I will look further in to 't, and I have a disguise to sound Falstaff; if I find her honest, I lose not my labor; if she be otherwise, 'tis labor well bestowed."

It is amusing to note how Ford is foiled by his own clever deception, for though he really discovers that Falstaff does see Mrs. Ford, he, as Mr. Brooke can only wait for Falstaff to bring her to him. Misery loves company; so Ford is solaced when he thinks of his friend, Mr. Page, and how he, too, is being duped?

"See the hell of having a false woman! Page is an ass, a secure ass. He will trust his wife; he will not be jealous. I would rather trust............. than my wife with herself. I will prevent this thing, detect my wife, be revenged on Falstaff, and laugh at Page."

We smile again in the final scene as Ford reveals his identity and pronounces Falstaff "a cuckoldy knave." Even with such a superficial glance as this at Ford we note that his jealousy

1. Tatlock and Martin, Representative English Plays
2. Merry Wives of Windsor, II, i, 245-248
3. Ibid., II, ii, 295-300
has been played up in a humorous manner and that it has proven harmless.

Let us examine Posthumus. This jealous husband in Cymbeline shows himself to act thoughtlessly and at times, foolishly, but ennobles himself through his repentance before the final curtain of the play. Through the trickery of the Italian Iachimo, Posthumus is led to believe that his wife is unfaithful to him. Lest we think that Posthumus was too credible, let us keep in mind that he was deceived by an exceptionally clever man, Iachimo.

H. Granville-Barker commenting on the character of Iachimo writes in this vein: 1 "He is wicked for the pure pleasure of it, for the sake of the sport; there could hardly be a more hazardous speculation than the adventure in seduction into which he incontinently plunges. At the bottom of the business is his vanity. The very first note struck from him.....is that of grudging ENVY which vanity can breed. He is speaking of Posthumus:

'Believe it, sir, I have seen him in Britain: He was then of a crescent note; expected to prove so worthy as since he hath been allowed the name of: but I could then have looked on him without the help of admiration, though the catalogue of his endowments had been tabled by his side and I to peruse him by items!"

Posthumus wagers that Imogen is entirely true and faithful to him. He has given her a gold bracelet which if Iachimo can get from her will prove that she is not true. But by foul play, the Italian steals the bracelet, and innocent of this fact, Posthumus becomes furious with the tormenting pangs of jealousy.

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At first, he does not allow himself to believe the worst:¹.

"Once more let me behold it. Is it that which I left her?...........................
May be she plucked it off to send it to me....

But Iachimo's subtle suggestion that Imogen could have sent the bracelet in a letter rather than by him as messenger convinces him, as he moans:²

"Let there be no honor
Where there is beauty; truth, where
Semblance; love
Where there's another man! The
vows of a woman
Of no more bondage be to where
they are made
Than they are to their virtues,
which is nothing!
O, above measure false!"

Now all his faith is gone and only murderous thoughts remain:³

"O that I had her, to tear her limbmeal!
I'll go to the court and do it before her father. I'll do something."

He orders Imogen put to death immediately, but disguised as a boy she escapes and becomes involved in a war between the Romans and the Britains.

As soon as Posthumus receives the counterfeit news of his order having been executed, his memory begins to be panged for his rashness. Revenge gives way entirely to pity and remorse. At once, he forgets the wrongs he imagined he had suffered, in the real punishment which he has caused to be inflicted. Deeply hurt and weary of life, he enlists in the army levied against Britain. Deeply repentant he feels that by taking this step

1. Cymbeline, II, iv, 99-103
2. Ibid. II, iv, 107-111
3. Ibid. II, iv, 147-149
he can partly atone for the grievous penalty inflicted on his wife.

"I am brought hither
Among the Italian gentry, and to fight
Against my lady's kingdom; 'tis enough,
that Britain, I've killed thy mistress.
Peace! I'll give no wound to thee!
...So I'll die for thy Imogen! Even for
whom my life is, every breath, every death.
And thus, unknown, Pitied, not hated
to the face of peril myself I'll dedicate."

Posthumus has enough of revenge: no more of it does he want. He can easier pardon even Iachimo's crime than he can condone his own. Thus, when the reformed Iachino sinks on his knees and begs him:

"take that life which I so often owe."

Posthumus replies,

"Kneel not to me: the power that I have on you is to spare you; the malice toward you to forgive you; live,
and deal with others better."

Therefore, in spite of all his obvious shortcomings, Posthumus proves quite noble and is rewarded for his nobility by regaining his beloved Imogen and the favor of her father, Cymbeline.

A comment about the improbability of such a wager proves interesting at this point. H. Granville-Barker writes, "It is (the wager made by Posthumus relative to the fidelity of his wife) we may say, if we take a detached view of the business, a thing no man in his senses would ever be brought to do. Better be not too sure of that; is there any conceivable folly
that some man has not at some time committed?"

In *The Winter's Tale* jealousy nearly wrecks the life of Leontes, King of Sicilia. He causes grief and misery to himself as well as to those associated with him. Because his Queen Hermione alone is able to persuade their regal friend and guest Polixenes, to prolong his visit with them, Leontes grows insanely jealous. His first aside, after he has commanded Hermione to urge his guest a still longer stay and she has done so by placing her hand in that of Polixenes, reveals to us his fast developing jealousy:

"Too hot, too hot!
To mingle friendship far is mingling bloods.
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, but
To be paddling palms and pinching fingers,
As now they are, and making practised smiles,
As in a looking-glass, and then to sigh, as 'twere
The mort o' the deer; O, that is entertainment
My bosom likes not, nor my brows!"

Commenting on this passage, Mark Van Doren states: It is a mind in which images of his betrayal work like maggots, swarming and increasing with every moment of his thought. The good Camillo's denial that Hermione can be false bring on a fury of evidence, all of it perversely imagined; and there is more of it now than there was a few minutes past:

"Is whispering nothing?
Is leaving cheek to cheek? Is meeting noses?
Kissing with inside lip? stopping the career of laughter with a sigh?--a note infallible
Of breaking honesty;--horsing foot on foot?"

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Skulking in corners? wishing clocks more swift?
Hours, minutes? noon, midnight? and all eyes
Blind with the pin-and-web but theirs, theirs only
That would unseen be wicked? Is this nothing
Why, then the world and all that's in it is nothing;
The covering; sky is nothing; Bohemia nothing;
My wife is nothing; nor nothing have these nothing,
If this be nothing!"

Later in his conversation with his little son, we are somewhat startled to observe the extent that jealousy dominates him as now he even doubts the legitimacy of his own son.¹

"Hamilius, art thou my boy..." 
Way, that ay bewock. What, hast
saunche's thy nose?
They say it is a copy out of mine.
Come, captain, We must be neat; not neat,
but cleanly, captain:
And yet the steer, the heifer and the calf
Are all called neat......Still virgalling
Upon his palm!...Now now, you wanton calf!
Art thou my calf?²

Jealousy obviously is poisoning this man's entire nature. The playwright himself further illustrates a change in Leontes by the very verse form he adopts while the character speaks. We see, from this speech to his son, more breaks in the lines. In other words, it is the common prose of the troubled and anxious man.

Insanely jealous, Leontes attempts to poison Polixenes, and thrusts his wife into prison where she gives birth to a baby girl. So very furious is the father, that in frantic frenzy he orders the baby lost and climaxes his madness by bringing his wife to stand trial. Truly "Leontes....drank the spider."²

Meanwhile in the midst of the turmoil, his son dies of grief and fear. Now there is no heir to the throne. But Leontes is so

1. The Winter's Tale, I, 1, 113-27
2. Mark Van Doren. Shakespeare, Page 119
blinded by his jealous rage that he fails to note this in spite of having been warned of it before, until after he hears of the death of his wife. Then having no longer a reason for vengeance, this "artist of jealousy...the expert in self-hurt"\(^1\) relaxes sufficiently to think. It is then that he recalls the words of the Delphic Oracle that "...a jealous tyrant...the king shall live without an heir if that which is lost is not found." To be sure then, jealousy has caused this man to lose the love of all those that were dearest to him. All alone now, reflecting on the mistakes he has made, he begins to repent for the wickedness and extreme cruelty which he has caused inflicted on his wife.

"Leontes is less admirable than anybody, but the disease of his suspicion (jealousy) is...an absolute crime, and he will never be able to expiate it without the help of grace; sixteen years of 'saint-like sorrow' will not teach him how to forget a fit of jealousy so extreme, so baseless, as to have needed the oracle of Delphi for its correction."\(^2\)

From that moment of repentance he begins to taste the joys of happiness once again. He discovers his daughter whom years ago he had cast off. She has married a prince, thereby giving Leontes an heir. Together the reformed father and his newly-found daughter learn that the Queen is not really dead and once again they all partake of the peace and love and happiness which had previously prevailed. Perhaps the most surprising scene is at the very end of the play when the statue of the dead

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1. Mark Van Doren. *Shakespeare*, Page 317
2. Ibid. Page 318
queen comes to life and Hermione descends to embrace her penitent husband and to bless her restored daughter. Now Leontes is at peace.

Mark Van Doren comments ¹ that "Leontes had done what no words, even Shakespeare's words, could utterly undo. Mamillius and Antigones lost their lives, an oracle had been blasphemed, a wife had been slandered, love had been defiled. The griefs of Pericles had been fate's doing, and those of Posthumus had been an Italian fiend's. Those of Leontes had been his own, and the reward he merited was a muted joy."

This picture of Leontes as a jealous husband proves very interesting. There is no doubt that his jealousy seems to blossom suddenly and as though it was something really unprovided for in his general disposition. Subjectively there seems to be no justification for his outrageous conduct unless we assume that there is a latent jealousy in him which is unshackled as soon as Hermione causes the least suspicion in him. That, after all, is, I think, just what is to be expected since Leontes represents to a certain degree any husband who feels that someone else will too easily comply with his wife's wishes or that his wife might compromise herself to their desires. Impartially, it must be observed that Polixenes has made an unusually long visit, having passed "nine changes of the wat'ry star," at the home of his royal friends. Although Hermione evidently possesses irresistible charms of femininity, we find no real evidence of an "affair" between Polixenes and the Queen.

¹ Mark Van Doren. Shakespeare, Page 321
It seems rather pointless in the first place that Leontes keeps insisting that the King of Bohemia prolong his visit and then becomes jealous of his wife merely because the guest accepts her extended invitation after so many pleas from them both. As a conjecture, we may state that it was possibly a test for the royal guest and the wife of the king. For Leontes does again appear a little disturbed on seeing that her influence on Polixenes proves stronger than his.

Leon. "Is he won yet?"
Herm. "He'll stay, My Lord..."
Leon. "Why, that was when three crabbed months had sour'd themselves to death, Ere I could make thee open thy white hand, And clap thyself my love: then didst thou utter, "I'm yours forever."

In these words, there would seem to be a kind of suppressed bitterness as if in her long reluctance doubt has been planted within him as to whether her heart was truly in her consent.

Like any other husband, he suspects her all the more vehemently now because he has never actually suspected her previously. To us, looking at him objectively, he becomes at once an object of pity, of hatred, and of scorn, as he, in his unreasonable jealous rage, loses all self-control, and indeed acts as one truly insane. According to Mark Van Doren, "Leontes infects the whole of the first three acts with the angry sore of his obsession. There is no more jealous man in literature. Once being jealous Othello could go mad, but the jealousy of Leontes is madness from the start, and it has a curious way of feeding

1. Mark Van Doren. Shakespeare. Pages 313-314
on itself so that the delusion which inspires it is worse than irresistible; it is nothing less than the condition of its victims life, and the expression of it gives him in some perverse way a horrible pleasure."

Be that as it may, when Leontes begins to repent, our attitude towards him changes. We begin to sympathize with him and to hope that he can find the happiness which he has so foolishly thrown away. He really deserves our admiration because of first, his generosity of friendship, if we accept it as genuine, and second, because though his jealousy does apparently drive him to frenzied madness, he does finally feel, and feel very profoundly, the spirit of repentance and thus re-establishes the peace and happiness of his home.

(If we can be permitted to moralize in a thesis of this sort, we can state that Leontes and Posthumus should be beacon lights to guide jealous husbands through the vaporous and blinding fog of jealousy.)

Before we leave this man Leontes, an "exemplar of the jealous husband repentant," 1 a final word from another prominent critic, T. M. Parrott, who, in comparing Leontes' case with that of Othello comments: 2 "While Othello's anguish springs in great part from the loss of his ideal, the jealousy of Leontes is purely selfish; there is no thought in him of the pity of it. He suffers like Othello: 'nor night nor day no rest,' he cries; but his one hope to cure his anguish is by the torture of the Queen."
Chapter 7

Othello and Company

"Trifles light as air
Are to the jealous confirmations strong
As proofs of holy writ."

Shakespeare. *Othello*. III, iii, 322
OTHELLO AND COMPANY

Thus far, then, we have examined Shakespeare's treatment of the different aspects of jealousy from the unreasonable jealousy of a guardian for a ward, through the cruel and meditated envy of man for man, and finally through the general universal idea of the sex-jealousy in love. We now come to the great dramatist's masterpiece on the theme, Othello.

Othello embodies all of the various types of jealousy represented in the other dramas, with, of course, the obvious exception of jealousy of the guardian for the protege. "In Othello," writes Miss Campbell, 1 "jealousy, compounded of hatred which is envy and of grief that must be associated with envy, in all its phases is pictured.

"The envious jealousy of Roderigo; the envy of Iago which has possessed his reason and converted his very judgment and his will to its uses; the jealousy of Othello which centers about his honor but includes his pleasures and sense of ownership—all are presented.

"Jealousy again has resulted in fury and rage and finally in murder. And it has again caused the innocent to suffer as well as the guilty."

To verify the evidence of Miss Campbell's words we have only to examine the play and its characters. But before so doing I believe that comments from other critics in explanation of Othello's character may do much to clarify our understanding of

1. L. B. Campbell. Shakespeare's Heroes. Page 174
the drama. According to E. B. Stoll in his article, "Othello the Man," 1 "Othello by nature is not jealous but noble and lovable, becoming jealous out of necessity: that is, through the convention of believing a villain for the sake of the play. To further this end he is made neither stupid on the one hand, nor reliable on the other; and neither suspicious, nor improperly trustful--if so, he would fall short of our full sympathy and weaken the situation."

Mark Van Doren 2 strikes a somewhat different vein as he claims, "Othello is a great and fearful man; one who generates his own tragic atmosphere as he goes; and one therefore to whom nothing that happens is utterly accidental."

William Hazlitt sums it up 3 by: "the tender nature of the Moor is noble, confiding and generous; but his blood is of the most inflammable kind; and being once roused by a sense of his wrongs, he is stopped by no consideration of remorse or pity till he has given vent to all the dictates of his race and despair. It is in working his noble nature up to this extremity through rapid but gradual transitions, in raising passion to its height from the smallest beginnings and in spite of all obstacles, in painting the expiring conflict between love and hatred, tenderness and resentment, jealousy and remorse, in unfolding the strength and the weaknesses of our nature, in uniting sublimity of thought with the anguish of the keenest woe, in putting in motion the various impulses that agitate this our mortal being,

1. Shakespearean Ass'n Bulletin, Vol X. No. 3
2. Mark Van Doren. Shakespeare, Page 215
and at last blending them in that noble tide of deep and sustained passion, impetuous but majestic, that 'flows on to the Propontic, and knows no ebb' that Shakespeare has shown the mastery of his genius and his power over the human heart."

We have already mentioned S. T. Coleridge's characteristics of a jealous person in Chapter 2, "A Hellish Torture," and realize quite well that Coleridge insists on the "predisposition to suspicion" (which he rightly declares is wanting in Othello) as essential. We shall treat further of Coleridge's analysis as the occasion demands during the progress of the thesis.

H. Granville-Barker enlightens us relative to Othello's character so that we may better understand his subsequent actions as he comments: "...It follows that the fatal flaw in the hero's character must be one which will develop swiftly and catastrophically too. The story has provided in sexual jealousy about the only one which will.

"Of vanity, envy, self-seeking and distrust, which are the seeds of jealousy in general, Othello, it is insisted from the very beginning, is notably free, so free that he will not readily remark them in others—in Iago, for instance, in whom they so richly abound. And he has never yet cared enough for a woman to be jealous of her; that also is made clear. It is a nature, then, taught by no earlier minor failings of this kind to resist a gross attack on it, should that come.

"But sexual jealousy, once given rein, is a passion like

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1. H. Granville-Barker, Prefaces to Shakespeare, Vol. II. P. 112-13
no other. It is pathological, a moral lesion, a monomania. Facts
and reason become its playthings. Othello does at first put up
feeble intellectual resistance, in a single soliloquy he
struggles a little with himself; but, after this, every defense
is swept away, and the poison rages in him unchecked."

On the other hand, let us look at another member of "Othello
and Company, "Iago, a "viper," and "inhuman dog" of cold, egotistic
intellectual powers of evil, who is subjectively at least, the
most Machiavellian villain of all ages. Hazlitt claims that
"the character of Iago is one of the supererogations of Shakes-
peare's genius. Some persons, more nice than wise, have thought
this whole character unnatural, because his villany seems to be
without a sufficient motive." Speculating on Iago's motives
Mr. Doren observes that "Iago's jealousy of the Moor may have
one far root in Emilia, but the near root and the deep one is
in himself: in the fury he feels before one who is guileless.

'The Moor is of a free and open nature
That thinks men honest that but seem to be so.""

Be that it may, it is obvious that Iago represents a culmi-
nation of a certain kind of development beginning in Richard the
Third. Like Richard, Iago is egotistic, twists virtue to his
own uses, and glorifies the will. He possesses delight in in-
trigue and avowal of evil, of lust, and general wickedness. He
cleverly manipulates Roderigo who Mark Van Doren calls "a sick
fool 'whom love hath turn'd almost the wrong side out.'"
He uses Roderigo as a cat's paw for his rough and risky work. To the world he apparently appears honest and merry-mannered, "A man of honesty and trust." But we know Iago from the very first utterance emanating from his lips: "I hate the Moor." Thus we realize that while Iago is jealous, jealousy is apparently but one phase of his envy, and in his heart is real hatred.

H. Granville-Barker gives us his critical analysis of Iago in these biting words: "Iago... a common fellow, foul-minded and coarse-tongued, a braggart decrying in others the qualities he himself lacks, bitterly envious, pettily spiteful, morbidly vain. He has abounding vitality, a glib tongue and a remarkable faculty of adapting himself to his company, as we see when the cynical swagger who so impresses Roderigo—that portentous 'I am what I am' and the like—turns to sober soldierly modesty with Othello. Since Iago in the course of the play will attitudinize much and variously, and not only before his victims but to himself, will exhibit such skill and a seemingly all but supernatural cunning, Shakespeare, for a start, gives us this unvarnished view of him, of the self, at any rate, that he shows to Roderigo, whom he despises too much to care to cheat of anything but money."

It is on the theme of outspoken hate that the drama opens. Iago bitterly envies and despises one Michael Cassio to whom Othello has given the position of lieutenant, an honor to which Iago has looked forward. In view of this slight, Iago loathes Othello because of his choice. Roderigo is envious of Othello.

on the other hand, because the Moor has obtained possession of
the girl whom he could not win. Therefore, we may assume from
the outset that there will be two envious foes plotting to harm
the "gentle-natured" hero.

There is discord from another angle, likewise. The father
of Desdemona, Brabantio, is opposed to the match between his
lovely daughter and the black Moor. But the two are in love and
in the midst of the tidings of war, they marry in spite of Bra-
abantio's sincere grief over the nuptials. To skeptics who doubt
whether the love of Desdemona and Othello was genuine, read the
words of Desdemona as she sighs: ¹

"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's.
I saw Othello's visage in his mind
And to his honors and to his valiant parts
Did I my soul and fortunes consecrate."

and Othello rejoins: ²

"She loved me for the dangers I had passed,
And I loved her that she did pity them."

In contrast to this noble love, we see the intemperate over-
fond love of Roderigo. Writing of Roderigo, Granville-Barker ³
says that "He goes to the devil with his eyes open, yet blindly.
His poor mind is no better than a sounding board for Iago's
sophistries. Yet he takes each step downward most advisedly, and
even in admitting his folly he persists in it. He is an incorrig-
able fool."

¹. Othello, i, III, 249-255
². Ibid. 167-168
³. H. Granville-Barker, Prefaces to Shakespeare, Vol II, p. 137
He is willing to secure his love by foul means and most shamefully. His passion controls his will, even though his judgment opposes it. To him Iago explains his conception of love, and since his words also explain him as an artist in villainy, they are of importance. According to Iago, love is only a "lust of the blood and a permission of the will." The only love he himself really knows is self-love. To Roderigo's talk of virtue he exclaims:

"Virtue? a fig! 'Tis in ourselves that we are thus or thus. Our bodies are our gardens, to which our wills are gardeners."

Thus we have critic-bolstered definitions, a way, of the villain, and the original theme of envious hatred ends the act with Iago's confession of his and Roderigo's attitude towards the Moor:

"Let us be conjunctive in our revenge against him. If thou canst cuckold him, thou dost thyself a pleasure, me a sport."

Iago's final soliloquy reveals his evil. He makes Roderigo his weapon and uses him to effect his purpose. Moreover, Iago is full of hate and envy and jealousy by habit. He constantly feeds his passion. To oust the newly-appointed lieutenant Cassio, and to effect a double purpose he plots to make the Moor believe that Cassio is too familiar with Desdemona, and to take advantage of "the free and open nature" of Othello, who can be easily deceived because he thinks men honest if they seem to be so.

1. Othello, I, iii, 315
2. Ibid. 373-374
As the second act opens we find Othello enjoying the peace and quiet of his life after the din, turmoil and confusion of the recent war. We know that soon his peace is to be shattered by the "inhuman dog" who will lead his victims one by one to passion and subsequently to self-destruction. At once Iago reveals his innate wickedness. First, we observe him watching Cassio greet Desdemona and concluding that "with as little as web as this will I ensnare as great a fly as Cassio." Next, he arouses deep jealousy in the "overfond fool" Roderigo by telling him that Desdemona loves Othello "too violently" and by slyly insinuating that he is friendly to Cassio. Iago's hatred of Othello demands revenge so that he may make Othello feel the same gnawing pangs of jealousy which are tormenting and slowly destroying him. For this purpose, "the frigidly speculating" Iago plans to use Cassio, but thinking of Cassio, makes him coldly jealous and he hopes that he may yet be able to defeat Cassio also. The rest of the act is occupied with the fulfillment of his plan to "harry the distraught Othello until he actually collapses at his feet in a fit, then to rally the unlucky cuckold and condescendingly urge him to "be a man": As a matter of fact he does indeed put the Moor into "a jealousy so strong that judgment cannot cure." The initial step in Iago's success is the anger which arises in Othello, the beginning of the ultimate harvest of evil seeds which he has implanted in the mind and heart of Othello, and which starts the Moor's downfall. We see the "acid of Iago's guile eating into Othello's heart," when Othello.

1. H. Granville-Barker, Prefaces to Shakespeare, Vol 1. p. 108
2. Ibid. p. 109
3. Ibid. 515
arouses the passion as he exclaims: "My blood begins my safer guides to rule, and passion...assays to lead the way." Then the "passionless Iago" arouses each victim to violent passion; then prepares for his final diabolical plot which will touch even Desdemona and "turn her virtue into pitch" to Othello's "green" sight.

In the third act, Iago's insidious plots are quickly executed. He, in Othello's company, silently rejoices as Othello observes Desdemona and Cassio together. Momentarily, however, Desdemona wins Othello to an avowal of their mutual love.

Then as Iago starts his subtle suggestion of evil—mere repetition of small, innocuous words, but words monumental in significance—as he confesses that his jealousy often "shapes faults that are not," we notice his employment of different tactics. Now he earnestly begins his attack against Othello by casting aspersions against his good name. In other words, one of the causes of jealousy mentioned in an earlier chapter is appropriately chosen here to arouse passion in this man. As has been previously stated, "jealousy comes in respect of a man's reputation and honor." At this point we should recall also that actually Othello is an alien Moor, for Iago makes this fact a focal point in creating jealousy in this man who innocently disclaims all possibility of being jealous, despising jealousy in his soul. Othello says of himself, "one not easily jealous, but, being wrought, Perplexed in the extreme."

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1. H. Granville-Barker, Prefaces to Shakespeare, Vol. 1, p. 108
Although Othello earnestly contends that he does not become jealous easily, Iago persistently maintains that Desdemona is of a different race and nation. She deceived her father to marry Othello; therefore, according to the clever deceiver Iago, she is innately deceitful; why, why then, can not she dupe Othello as well? We can easily imagine that Brabantio's words: 1

"Look to her, Moor, if thou hast eyes to see; She has deceived her father, and may thee."

are painfully recalled by Othello.

The green-eyed monster is beginning to show its effects as Othello is left alone. He is gripped by the jealousy of property theme, as he dreads to lose that which he has to someone else. Later we find him torturing himself with the thought of Cassio's kisses on Desdemona's lips, and again he reiterates the property idea as he soliloquizes on being robbed: 2

"I am abused and my relief must be To loath her. O curse of marriage, that We can call these delicate creatures Ours, and not their appetites! I had Rather be a toad and live upon the Vapour of a dunceon than keep a Corner in the thing I love for another's use." 3

From now on, A. C. Bradley 3 tells us that Othello has become a slave of jealousy: "Such a jealousy as Othello's converts human nature into chaos, and liberates the beast in man; and it does this in relation to one of the most intense and also the most ideal of human feelings. What spectacle can be more painful than of this feeling turned into a tortured mixture of longing and

1. Othello, 1. iii, 397-3
2. Ibid. III iii, 386-390
3. A. C. Bradley, Shakespearean Tragedy, p. 178
loathing, the 'golden purity' of passion split by poison into consciousness in naked grossness, and he writhing inarticulate before it but powerless to deny it entrance and eventually finding relief only in a bestial thirst for blood? This is what we have to witness in one who was indeed 'great of heart' and no less pure and tender than he was great. And this, with what it leads to, the blow to Desdemona, and the scene where she is treated as the inmate of a brothel, a scene far more painful than the murder, is another cause of the special effect of this tragedy."

As he bids farewell to his peace of mind, to contentment, to war, and his occupation, he demands that Iago prove his love disloyal; as he threatens Iago and begs further proof at the same time, we tremble that he will become insane in his discussion of honor, this time Desdemona's.¹

"Her name, that was as fresh
As Dian's visage, is now begrimed
And black as mine own face. If there
Be cords, or knives, poisons, or fire,
Or suffocating streams, I'll not endure it."

Iago, at this point, speaks truly as he observes (with diabolical nonchalance) to Othello: "I see, sir, you are eaten up with passion." For Othello now lives in a world of chaos because of his blinding jealousy. Now we see jealousy in its relationship with anger which demands revenge. When Iago tells the Moor of Cassio's dream, his vehement exclamation is: "I'll tear her all to pieces." Relative to the handkerchief which Iago claims he saw "Cassio wipe his beard with, "Othello most passionately and

¹. Othello, III, ii, 386-390
bitterly rages:

"O that the slave had forty thousand lives! One is too poor, too weak for my revenge. Now do I see 'tis true. Look here, Iago. All my fond love thus do I blow to heaven. Arise, black vengeance, from the hollow Hell! Yield up, O love, thy crown and hearted throne To tyrannous hate!"

At once he determines that Cassio must not live three days longer and that Desdemona, that "fair devil" will be the victim of "swift means of death." At the same instant, almost in the same breath, he utters words of pure satisfaction to Iago: "Now art thou my lieutenant." 2

E. E. Stoll, commenting on the above passage and its aftermath says: "It is all very well to repeat that Othello is naïve, simple, unanalytical, accustomed only to impulse and action; but a child or a savage, we in turn must repeat, has common sense. No one short of an idiot or a 'criminal born' would think Iago's lies about the dream and the stolen handkerchief cause for falling straightway to one's knees and swearing to kill one's wife. Without inquiry, without weighing the evidence or the motives of the slanderer, without leaving the stage or even drawing back a bit from the brink of the terrible moment--sure, if we put convention aside, either the Moor was jealously eager for her death, or, if any one ever did, he allowed 'that capability and godlike reason to fust in him unused!'"

Scene four marks the height of the tragedy. As Emilia and Desdemona converse, we hear Desdemona affirm her faith in her

1. Othello, III. iii, 442-450
2. Ibid. iii, 478
husband. When Emilia inquires as to whether Othello is jealous, Desdemona says simply and sincerely: ¹

"Who he? I think the sun where
He was born drew all such humours from him."

Previously she had strongly averred that her "noble Moor is true of mind and made of no such baseness as jealous creatures are." But now Othello's hurt, angry and formidably accusing appearance startles her. She is surprised and frightened at his actions. "To smooth down that unwarranted commotion over the mislaid handkerchief she does slightly economize the facts,"² by her childish duplicity about the whereabouts of her handkerchief. This brings Othello so such a wild feverish pitch of jealousy that even Emilia sense that he is uncontrollably jealous. But Desdemona quite calmly, innocuously suggests that she never saw her lord this way before. Cassio enters the scene and puzzles over Othello's unusual behavior. The heartless Iago, cleverly extolling the usual serenity of Othello, evinces great surprise at such vehement anger. Desdemone now reveals to us her gentle, sweet and innocent nature when she expresses her honest belief that affairs of state have worried her noble husband so that he has become unduly cross. Emilia, with "her incurious, tolerant, pedestrian mind"³ senses that Desdemona is naively misled in her judgment and that Othello is now dangerously jealous of his wife. "The coarse-grained, conscienceless, light-minded Emilia"⁴ now warns her lovable mistress that:⁵

1. Othello, III, iv. 129-30
2. W. Granville-Barker, Prefaces to Shakespeare, Vol 1, p.123
3. Ibid. p. 127
"Jealous souls will not be answered so;
They are not ever jealous for the cause;
But jealous because they are jealous."

Othello's jealousy blindly dments him. We are convinced of this throughout the fourth act. Regarding this particular act, Arthur Colby Sprague writes: 1 "The fourth act of Othello has suffered greatly at the hand of the actors. Among the scenes 'left out' or 'barbarously mangled' in Addison's time was 'that which confirms Othello's jealousy when he sees the handkerchief in Cassio's hand.' 'Othello's trance' which had once, we are told given 'great satisfaction' had also gone by the board." (Although I realize that Mr. Sprague is actually deploiring certain omissions by actors and playwrights in staging the play, nevertheless in it there is a strong confirmation of Othello's jealousy.) Again Iago continues his relentless pricking of Othello's frayed nerves as he implies Desdemona's unfaithfulness to Othello. As a result, we observe in Othello's speeches now, the same indications of jealousy which we pointed out in connection with Leontes. There are more pauses in his speeches, more breaks, more incoherence--an indication of the more commonplace prose of the ordinary, emotionally insecure creature. Note his words--almost a jargon: 2

"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 hang'd for his labour--first to be hang'd 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 shakes

1. Arthur Colby Sprague, Shakespeare and the Actors, p.203
2. Othello, IV, i, 34-45
me thus.--Pish! Noses, ears, and lips? Is't possible?--
Confess?--handkerchief--O Devil!

Othello falls into a trance. It is obvious from the practically
incoherent words that his noble mind must be weakening. He him-
self somewhat later while speaking of Cassio to Iago implies
that he is going mad:

"Dost thou hear, Iago?
I will be found most cunning in my patience;
But (dost thou hear?) most bloody."

Just prior to this we learn from the heartless Iago that
Othello is now subject to frequent fits of epilepsy.

Still later from Locovico we are further convinced of the
definite and obvious change which has come over the Moor. Lod-
ovico wonders:

"Is this the noble Moor whom our full Senate
Call all in all sufficient? Is this the nature
Whom passion could not shake? whose solid virtue
The shot of accident nor dart of chance
Could neither graze nor pierce?"

Thus Iago's harvest of poisonous seeds have borne fruition.

Cassio must die, and his position as Othello's lieutenant is to
be given to the master-villain Iago who certainly must have felt
rather smug to know that his heartless schemes have at last
materialized to his own advantage. Then the calamities strike.

Othello, in grief stricken rage, strangles Desdemona between
the sheets and afterwards mortally wounds himself, believing
that his dire deeds are truly justified in the eyes of God.

Nearer the close of the drama, we learn that Brabantio has died
of grief over the marriage to Desdemona to Othello; Roderigo has

1. Othello, IV, ii 90-93
2. Ibid. 275-280
met death as a punishment for his endeavor to prove Desdemona unfaithful. Othello has murdered his wife in a last attempt to avenge his own jealous honor; and he, in his grief, has taken his own life, the life of "one that lov'd not wisely, but too well; of one easily jealous, but being wrought, Perplex'd in the extreme." Iago remains to face his punishment as Lodovico excoriates him with:

"O Spartan dog,
More fell than anguish, hunger or the seal
Look on the tragic loading of this bed;
This is thy work. The object poisons sight;
.................................To you, Lord Governor
Remains the censure of this hellish villain;
The time, the place, the torture."

Othello would have been avenged upon Iago but believed that death was too good for him. Thus, may we not agree with Miss Campoell as she concludes:

"Jealousy again has resulted in fury and rage and finally in murder. And it has once more caused the innocent to suffer as well as the guilty."

This then is the story of Othello. There now remains for us the problem of Coleridge's contention that "There is no pre-disposition to suspicion which I take to be an essential term in the definition of the word. [Jealousy] Desdemona very truly told Emilia that Othello was not jealous, that is, of a jealous habit, and he says so as truly of himself. Iago's suggestions you see, are quite new to him; they do not correspond with anything of a like nature previously in his mind. If Desdemona had, in fact, been guilty, no one would have thought of calling

1. Othello, V. II, 361-67
2. L.B. Campbell, Shakespeare's Heroes. p. 174
3. T.M. Rayaor, Coleridge's Shakespearean Criticism, Vol II, 351
Othello's conduct that of a jealous man. He could not act otherwise than he did with the lights he had; whereas jealousy cannot be strictly right. See how utterly unlike Othello is to Leontes, in The Winter's Tale, or even to Leonatus, in Cymbeline! The jealousy of the first proceeds from an evident trifle, and something like hatred is mingled with it; and the conduct of Leonatus in accepting the wager and exposing his wife to the trial, denotes a jealous temper already formed.

Coleridge also contends in "Selections from Table-Talk" 1835, quoted by T. M. Raysor that "Jealousy does not strike me as the point in his passion; I take it rather an agony that the creature, whom he had believed angelic, with whom he had garnered up his heart, and whom he could not help still loving, should be proved impure and worthless. It was the struggle NOT to love her. It was a moral indignation and regret that virtue should so fall: "But yet the pity of it, Iago! O Iago! the pity of it, Iago!" In addition to this, his honor was compromised. There is no ferocity in Othello; his mind is majestic and composed. He deliberately determines to die; and speaks his last speech with a view of showing his attachment to the Venetian State, though it had superseded him."

T. M. Raysor claims that Coleridge's definition "is so narrow that it hampers him in describing Othello's agony of soul. It was moral indignation and offended honor, Coleridge said truly. But was it not also jealousy?"

2. Ibid. Vol. I. Intro. 57
E.E. Stoll offers almost irrefragable evidence to offset Coleridge's theory and he does so very analytically: "Many critics... have followed Coleridge in denying that his passion is jealousy; others... have contended that it is nothing else. Still others take the jealousy for granted... others content themselves with saying that Othello's is not the ordinary sort. To deny that he is jealous in the end (whatever he was at first) is mere word-splitting. Coleridge's difficulty lay, however, not in the word or in the passion as here we have it, but without his being aware, in the convention, which, amid his philosophical prepossessions, he could not comprehend. He insists on the "predisposition to suspicion" as essential; and yet does not see that, in the temptation scene and after, he is an altered, a different man, suspicious as a Turk. As such, he quite fills the bill of jealousy as drawn up--to prove that he did not fill it--by Coleridge himself:

1. "An eagerness to snatch at proofs."--As in the case of the dream and the handkerchief as well as in his intent and gaping wonder at Iago's mysterious allusions in the beginning. When the dream is told Othello cries out at once, "O monstrous! monstrous!" as if he had never dreamed or been lied to before. Iago faint-heartedly pooh-poohs the dream, but Othello is quick to answer him:

But this denoted a foregone conclusion;
'Tis a shrewd doubt, though it be but a dream.
And when he hears of the handkerchief he is at once for blood.

If it be that....
O that the slave had forty thousand lives!

2. "A grossness of conception and disposition to degrade the object of his passion by sensual fancies and images."--As, in his words, "lie with her and on her,"

1. E.E. Stoll, Othello: An Historical and Comparative Study, p. 9-10
"lips and noses," "goats and monkeys," and we need not further particularize.

3. "Catching occasions to ease the mind by ambiguities, equivoces, by talking to those who cannot, and who are known not to be able to, understand what is said to them."--As in his remarks about the pain in his forehead, and the handkerchief being too little, and in the various flings and innuendoes by which he carries out the fiction of his visit to Desdemona's bed-chamber as to a house of ill fame, Emilia being the bawd.

4. "A dread of vulgar ridicule."--As in his continual allusions of his being cuckolded, "a fixed figure for the time of scorn to point his slow unmoving finger at."

5. And a "spirit of selfish vindictiveness."--As in the outcries for blood, his vows to tear her to pieces, to chop her into messes, and to throw Cassio's nose to the dogs.

"The only other characteristics indicated by Coleridge (and which I have noted in Chapter Two of this thesis) are the "solitary moodiness" and the "confused, broken, and fragmentary manner of dialogue. As for this last, a jerky or spasmodic utterance is peculiar to the Elizabethan comic jealous man 'hornmad' as are Master Ford, Kutely in Every Man in his Humour, to the serious, though hardly tragic, characters Posthumus and Leontes.

"So that all Coleridge's distinctions come to is, that Othello, as he himself says, is "not easily jealous," and that he is not, in the freaks of his fancy, a vulgar cuckold. Indeed it is possible that once when he asks for the handkerchief, he too, shows, like Posthumus and Leontes, something of the comic figure's spasmodic and frantic utterance, comic though he is not. And in every other way he fills the bill, for Coleridge's description is quite in keeping with the "humour" as exemplified on the Elizabethan stage."

1. Merry Wives of Windsor, II, ii, 327; III, iii, 167ff
The entire drama really centered around just one dominant emotion. R. G. Moulton sums it up very well with: "The leading personages are, in character, variations of a single passion, jealousy, and their position in the play is exactly determined by their relation to this passion. Othello represents jealousy in a trust nature. Iago's is the jealousy of a nature that believes in nothing; in his soliloquies he lets it appear that he suspects both Othello and Cassio to sex-relations with his wife, and this obviously baseless jealousy is part of Iago's motive of action, as the jealousy of others is mainly the instrument with which he works. In Roderigo we have the ordinary jealousy of love intrigue utilized by the skill of Iago. Finally, Cassio and Desdemona are pronounced in the play by the absence of the passion. Such are the varieties of form, positive and negative, which jealousy assumes in these various characters, and they thus blend themselves into a character group around jealousy as the central viewpoint."

"Some fierce thing replete with too much rage
Whose strength's abundance weakens his own heart."

Shakespeare, Sonnet 23. 1-3.

Such a "fierce thing" made weak by his own strength is Othello. He is a free and lordly creature, "noble and lovable by nature." He looks on men with a gaze too large and royal to suspect them of malignity and fraud. Yet he yields all this apparently innocent simplicity and grandeur to demean himself

1. R. G. Moulton, Shakespeare as a Dramatic Artist. p. 286
by suspecting, above all the other characters, his own wife and mainly because of the testimony and subtle devices of one who certainly was not as endearing to him as was Desdemona. For one supposedly not jealous by nature, Othello would seem to act out of character. But Snider\(^1\) endeavors to explain this seeming in-

congruity when he states: "In Othello's character, as evidence of Shakespeare's knowledge of human nature, we see a sort of antithetic movement. A soul without jealousy is thrown into a course which converts it to a type of jealousy itself; a spirit noble, gentle, forebearing, becomes most vindictive and bloody; the civilized man relapses to savagery." Therefore, largely because of the violent change in Othello's character, the play becomes "plainly none other than a bloody farce, without salt or savour."\(^2\)

A quotation from the noted critic H. Granville-Barker\(^1\) will appropriately close this chapter: "Othello's...is a story of blindness and folly, of a man run mad. As the play is planned, evil works all but unquestioned in him until it is too late. Of battle between good and evil, his soul the background, even of a clarifying consciousness of the evil at work in him, there is nothing. Not until the man's deed is done, does 'he that was Othello' wake to sanity again; his heights of his 'soul's content' there is no depth of savagery to which man cannot fall. Yet, in face of the irrevocable deed savage and man are one."

2. R.G. Moulton, *Shakespeare as a Dramatic Artist*, p. 8
3. H. Granville-Barker, *Prefaces to Shakespeare*, Vol 1, p. 120-21
Chapter 8

CONVENTIONAL?
CONVENTIONAL?

Now that we have examined Shakespeare's most important plays dealing with the jealousy theme and have found evidence of its existence in literature of different ages, we may arrive at a solution to our problem: Was Shakespeare conventional in his portrayal of jealousy?

First let us review the ground which we covered along the way. In the classical tales we saw much suffering because of jealousy's presence. Phaedra introduced a new view to us. Having caused the death of the one for whom she bore jealousy, she poisoned herself mortally. And still another aftermath of the disease was observed from our survey of Bassanes in John Ford's Elizabethan play The Broken Heart. Through him we learned that jealousy may be cured through humility and calm patience.

Then as general characteristics of jealousy, we drew the following conclusions from observance of the examples of plays: jealousy produces unhappy results; it is sometimes treated jocularly; sometimes it is calmed and the sufferings of its victims eased. Therefore Shakespeare's conventionality or non-conventionality will depend largely on whether his jealous characters fit into the prenominated categories. Let us briefly summarize each of his jealous characters.

Dionyza was envious of little Princess Marina and heartlessly ordered her killed. For her attempt she and her husband were destroyed by their subjects.

Richard III bore scorn, contempt, and envy towards humanity. His jealousy was so deeply rooted that he failed to repent
even in the face of death.

Caliban was envious of his master Prospero because he felt that the latter had possession of an island which he would like to consider his own. Caliban repented and was pardoned.

John and Edmund were envy-sick because of the illegitimacy of their births. The difference in the final outcome of each was seen in the types of plays in which they appeared.

Oliver, a character in a light, airy love play, displayed envy which did not have serious consequences. He was also forgiven.

While it is true that Duke Orsino, Goneril and Regan, and Proteus have not been previously discussed as jealous figures, the reason was that enough can be said of them by way of summary to explain them.

King Lear's "dog-hearted daughthers" who have "hearts of wolves" both fell in love with Edmund, the Bastard. Regan had civil advantage over her sister in the affair, since she, Regan, was a widow; so, jealous, Goneril killed Regan and then was a suicide.

In Twelfth Night Olivia, whom Duke Orsino loved, saw Sebastian, Viola's twin brother, and thinking him to be Viola, who was disguised as a man (Caesario, the Duke's page), talked him into marrying her. The Duke, believing that his page had been unfaithful to him, became envious and was about to doom Viola to instant death when the twin, Sebastian, appeared and cleared up the trying situation.

1. M.V. Doren, Shakespeare, p. 238
In *Two Gentlemen of Verona* Proteus, a dear friend of Valentine, became jealous of him because of his requited love for Sylvia. Valentine, ignorant of this fact, entrusted Proteus with the secret that he and Sylvia were about to elope. Naturally, Proteus, feeling as he did, revealed the clandestine plans to her father the Duke, who banished Valentine from the city.

In the final scene however, Proteus, a traitor to both love and friendship, becomes ashamed of his actions and is readily forgiven by Valentine who proves the sincerity of his forgiveness by turning to Proteus with the generous words: "All that was mine in Silvia I give thee." Proteus however is united with Julia whom he had deserted.

Ford's jealousy was the object of humor and ridicule. Naturally then, being a humorous character, he caused injury to no one as a result of his jealousy displays.

Posthumus and Leontes were different. Each of them nearly caused tragic results because of his jealousy. Repentance saved both and restored them to their former happiness. It was this fervent spirit of contrite repentance that caused H. Granville-Barker to label them with "exemplars of the jealous husband repentant."

Roderigo, jealous of Othello because the latter had won the woman of his (Roderigo's desire, willingly yielded to Iago's scheme to injure Othello. As a result, he was killed.

Iago was envious of Cassio for receiving a position as Othello's lieutenant. In revenge, he plotted the downfall of 1. H. Granville-Barker, Prefaces to Shakespeare, Vol. 1, p. 528
both Cassio and Othello. Furthermore he unwarrantedly suspected these two noblemen of false play with his wife. This resulted in dire scheming on his part. Iago's penalty-to face unspeakable torture.

Othello, gullible victim of Iago's plot, became inordinately jealous of his wife Desdemona. Eventually his jealousy became so uncontrollable that he murdered his wife without giving her a chance to explain. He realizes that he has fallen prey to that "demi-devil" and repents. Too late however, and he stabs himself.

"O fool! fool! fool!"

It is clear then that Shakespeare presented various results according to the degree or intensity of jealousy which the characters exhibited. For example, if they were portrayed as exceedingly jealous and never expressed a desire to repent, were devoid of remorse or pangs of conscience, they suffered severely along with their victims. This is clearly manifest in the tragedies. However, if the jealous individuals expressed sorrow or contriteness, amended their ways, tried to atone for the injuries resulting from their jealous outbreaks, they were forgiven their transgressions. In certain instances, the jealous figures held no prominent or important role and hence caused little affliction. Therefore, we should conclude that since the exhibitors of jealous tendencies in Shakespeare's plays were presented quite similarly as those in plays which have been preserved for us throughout the ages, then William Shakespeare was conventional in the portrayal and presentation of his unique jealous char-
-acters.

Subjectively, it seems unfair to the great Shakespeare to label him with the prosaic and limiting "conventional." Especially is this true when we examine the play Othello. Where else in literature are we likely to find such a clever intermixture of jealousies leading up to one main jealousy? Here at least Shakespeare has proved himself infinitely above the conventional in the face of his myriad pattern. The whole play on the tragic theme of jealousy represents a symphony of jealous characters all centering around the main jealousy of Othello.

Miss Campbell fittingly closes this thesis with: "Again Shakespeare has pictured a passion in all its associations. Here jealousy, which is compounded of the hatred which is envy and of grief that must be associated with envy, is pictured in all its phases. The variants of love are shown; the variants of envy are likewise depicted. Again the passion studied is shown in the different people of different races.

"The envious jealousy of Roderigo, the envy of Iago which has possessed his reason and converted his very judgment and his will to its uses; the jealousy of Othello which centres about his honour but includes his pleasure and his passion and his sense of property as ministering causes—all these are pictured. And again passion has wrought its deadly work: drink has ministered to passion and caused disaster; passion has resulted in epilepsy and then in fury and rage and finally in murder. And passion has again caused the innocent to suffer with the guilty."

1. L. B. Campbell, Shakespeare's Tragic Heroes, p. 174
ABSTRACT
ABSTRACT

Jealousy as an emotion with its various degrees of intensity proves to be no unique or novel theme in literature. Its existence is found in such ancient Greek and Roman stories as those of Masistes, Phaedra, and Medea where the emotion is a violent one and the consequences resulting in murder and often suicides. Then moving along through the centuries we examine such plays as Jonson's *Everyman in His Humour*, Ford's *Broken Heart*, Wycherley's *Country Wife*, Beaumarchais' *Barber of Seville*, Goldoni's *Mistress of the Inn*, Augier and Sandea's *Son-in-Law* of M. Poirier. Some of these plays portray jealousy in its milder forms where it is forgiven or treated jocularly with no serious consequences as its aftermath. Others show the more serious and grave aspect of this strong and violent emotion.

That William Shakespeare treated so popular and yet so complicated a theme is not particularly revelatory. As a matter of fact, by virtue of his being a master dramatist, we expected the usage of such a theme and were not disappointed. He did portray jealousy, and his superb treatment of the idea proved to us that his conceptions of the emotion were similar to those of other authors who were his predecessors as well as those who followed him.

The principal notions involved in the definition originated with Robert Burton (1577-1640) in his sixteenth century analysis of the emotion: that taken seriously, jealousy proves a "hellish torture," but when accepted in a light vein, it may be calmed with no particularly distressing consequences.
Shakespeare, the Immortal Bard, portrayed the emotion both as violent and serious, and as mild and humorous. According to his conception likewise, the impending results of jealousy depend to a great extent on the person in which they are embodied. For example, jealousy caused serious and bitter unhappiness in the tragedies Richard the Third, King Lear and Othello; it was considered jestful in The Merry Wives of Windsor; the mental torments and distress were assuaged as the jealousy calmed in Cymbeline and The Winter's Tale; in the plays, As You Like It and Much Ado About Nothing, jealousy and its penalties were not particularly emphasized primarily because these were light and airy love plays.

The opinions of erudite critics of Shakespearean drama were cited to bolster our thesis. We enumerated S. T. Coleridge's list of characteristics which he claimed a jealous person should possess in order to be properly classified as such. We depended primarily upon E. E. Stoll to prove that Othello actually fits into the category of a jealous person.
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-CAST-

Rodrigo, a Venetian Gentleman  Kurt Richards
Iago, Ancient to Othello  Wesley Addy
Brabantio, Desdemona's father  Joseph Holland
Servant to Brabantio  Joseph Magannis
Soldier  William Cobb
Soldier  Paul Lewis
Othello, a noble Moor  Canada Lee
Cassio, Lieutenant to Othello  Ernest Graves
Duke of Venice  Roderich Winchell
Lodovico, a Senator and Envoy to the Duke  David White
Second Senator  George Kyron
Desdemona, daughter to Brabantio  Claire Luce
Montezino  Bernard Kates
First Gentleman of Cyprus  Howard Price
Second Gentleman of Cyprus  George Kyron
Servant at the Castle  Richard E. Davis
Emilia, wife to Iago  Lorraine MacMartin
Bianca, mistress to Cassio  Constance Moorehead

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ERNEST GRAVES (Cassio) a graduate of the Chicago Art Institute's Goodman Theatre. Mr. Graves began his professional career with two seasons of producing and directing his own summer stock company in Elkhart Lake, Wisconsin, after which he made his first Broadway appearance in the Maurice Evans-Judith Anderson production of "Macbeth". Then followed The Russian People for the Theatre Guild; the role of Enshaw in "Men in Shadows" for Max Gordon; Marchbanks in a road company of "Candida" with Elissa Landi, the pre-Broadway production of Paul Robeson's "Othello", in which he played Cassio; and the role of Tony on tour with Fred and Carol Stone in "You Can't Take It with You". After three years as a navigator in the Naval Air Corps, he returned to Broadway to be featured as Christian in Jose Ferrer's "Cyrano de Bergerac" and as Ben in "Eastward in Eden". He has just completed a fourteen week tour with Helen MacKellar in "The Glass Menagerie," in which he played the part of the son, Tom.

Mr. Graves has also appeared in such productions as "Theatre Guild on the Air", Kraft Televison Theatre, "Ave Maria Hour", "Backstage Wife", "Famous Jury Trials", etc.

WESLEY ADDY (Iago) was born in Omaha, Nebraska, and is a graduate of the University of California. There are probably few theatre goers in this country who do not realize that Wesley Addy has a background in Shakespearean roles as impressive as his own ability to perform them with consummate skill but there are always little details about a noted actor's background that get lost in the shuffle. For instance it might be interesting to learn that Mr. Addy's first professional theatre experience took place not far from here in a summer stock company at Martha's Vineyard.

The passing of seasons has privileged audiences to see him in a number of important roles since then in a number of important productions including "Famine" with Orson Welles, the Leslie Howard production of "Hamlet", the Maurice Evans

notable productions of "Richard II", "Hamlet", and "Henry IV". To this list should be added the Laurence Olivier-Vivien Leigh production of "Romeo and Juliet", and the Margaret Webster production of "Twelfth Night" which starred Helen Hayes. Four and a half years of serving with the 63rd infantry Division Artillery in the recent war interrupted Wesley Addy's theatre career but as soon as he returned to civilian life he again became importantly active in such productions as Katharine Cornell's "Antigone", and "Candida", the notable Lilian Hellman play "Another Part of the Forest".

LILLIAN GISH
in the delightful Noel Coward comedy
"THE MARQUISE"
CLAIRE LUCE (Desdemona) started her theatre career with the Russian Ballet, which eventually led to her becoming the première danseuse for the great Ziegfeld Follies. Her first straight dramatic role was in the London production of "Burlesque" the same play which Bert Lahr appeared in at this theatre two summers ago. Miss Luce then returned to New York after a fabulously long run of "Burlesque." to star in a production of a play entitled "Scarlet Pagen" and "Gay Divorcee" with Fred Astaire. The latter production took Claire Luce back to London again where she remained for some time to do several plays, musical revues and pictures. A long distance telephone call from New York brought her back to this country again to star in "Of Mice and Men" the noted Steinbeck play of a few seasons ago. After the play had completed a successful run in this country it was taken to London and Miss Luce went back there with it.

At the time the war broke out Miss Luce was still playing in the London production of the play and remained there to entertain the troops of our armed forces and those of our allies.

Theatre records report that Claire Luce's first Shakespearean role was Katherine in "The Taming of the Shrew." It should be noted here that Miss Luce's Desdemona in this production here of "Othello" is her first Shakespearean role in this country despite her numerous roles in the plays of the Bard she has played abroad. In England Miss Luce also played the roles of the French Princess in Henry V, Nora in Ibsen's "A Doll's House" and Elvira in a U.S.O. production of Noel Coward's "Blithe Spirit." In 1945 she started work at the Stratford On Avon Theatre in England. She was the first American actress of note to play at this famous theatre and her wide range of roles there included Cleopatra in "Anthony and Cleopatra," Beatrice in the comedy "Much Ado About Nothing," Viola in "Twelfth Night," Mrs. Ford in "Merry Wives of Windsor," and many others. Miss Luce then went to London to play the role of Mary Queen of Scots in a play entitled "The Golden Eagle," and Becky Sharp in "Vanity Fair." Last season New Yorkers were happy to have Miss Luce back with them again as the star of "Portrait in Black" and also to enjoy her in her own new version of "Camille." Oil Painting is Claire Luce's hobby and she is rightfully proud of the fact that she has sold the only three canvases she has ever exhibited. A few seasons ago Claire Luce starred in our production of "Anna Christie."
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**WHO'S WHO...**

CANADA LEE (Othello)—Was born in New York city and began his stage career about twelve years ago. Since that time he has become firmly established as one of the greatest personalities of our time for his unceasing work in the Negro theatre, his brilliant performances on stage and screen and radio and because of his own remarkable personality in every day life.

It is interesting to note that Boston first played host to Canada Lee at the Mechanics building some years ago where he was wearing down the ring canvas for the Junior national Championship fighting prize. Since that time he has fought four world championships.

A few seasons ago Canada Lee played Banquo in the Orson Welles' production of "Macbeth" and his electric performance as Caliban in the Margaret Webster production of "The Tempest" which Boston was privileged to see is theatre history. Saroyan's plays "Talking to You" and "Across the Board Tomorrow Morning" are among the plays that must be included in Canada Lee's list of performances along with "Anna Lucasta" (which he appeared in briefly for the benefit of the Negro Theatre and then bowed out after it became a hit so that some other actor might have a job). Few who saw Mr. Lee's performance in "Native Son" will forget that evening in the theatre and his more recent work in "The Duchess of Malfi" and "On Whitman Avenue" (which he co-produced with Mark Marvin) have added even more credit to his career.

Canada Lee has not neglected the radio world in the slightest having had as many programs as he has ideas a minute including his own Disk Jockey program which has just terminated for the season much to the sorrow of the multitudes that like their music high, wide and handsome.

With an eye to the near future Canada Lee has bought the Saroyan script of "Jim Dandy" which he plans to produce this coming fall in association with Mark Marvin. Good news is that if he does produce the play he will definitely appear in it himself.

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