Leadership and King Lear

Lauren P. Fitzgerald

*University of Richmond*

Follow this and additional works at: [https://scholarship.richmond.edu/honors-theses](https://scholarship.richmond.edu/honors-theses)

Part of the Leadership Studies Commons

**Recommended Citation**

[https://scholarship.richmond.edu/honors-theses/1116](https://scholarship.richmond.edu/honors-theses/1116)

This Thesis is brought to you for free and open access by the Student Research at UR Scholarship Repository. It has been accepted for inclusion in Honors Theses by an authorized administrator of UR Scholarship Repository. For more information, please contact scholarshiprepository@richmond.edu.
Leadership and King Lear

by

Lauren P. Fitzgerald

Senior Project
Jepson School of Leadership Studies
University of Richmond
Richmond, VA

April 1997
This past summer, I took part in the Community Problem Solving Seminar (COMPS). The non-profit where I chose to work was TheatreVirginia, and I worked in the departments of Development and Education while learning about the city of Richmond and urban problems in class. Before I began my work there, I did not understand the connection between theatre and community service. However, as the weeks progressed, the link between them became clear. I wrote the following in a thank-you note to the staff at the end of the summer:

...as I became more and more involved at TheatreVirginia, I began to realize that those who work in the arts may rightfully be called community servants, because they work to improve the quality of citizens' lives. By providing affordable and intelligent theatrical productions for the community and facilitating special programming, you help to expand the mind of patrons, both young and old. When I think about the potential which the “New Voices for the Theatre” program unlocked in those students before my very eyes, I am more optimistic about the future of my highly underrated generation.

During my time there I spent a great deal of time with students, not only helping them with their writing, but also attending theatrical productions with them. These students ranged in age from approximately 17-20 years - an interesting group to work with because they were so close in age to myself. As a project for COMPS, I researched the effects of drama programming on students and discovered that students who watch plays retain an extraordinary amount of information from them, and it is one of the most effective mediums for teaching new concepts.

With this research and experience as a stepping stone, I began to wonder what students could learn about leadership through literature and theatrical productions. I was not quite sure how to narrow this topic down until I was cast in King Lear this semester and recognized the leadership lessons inherent in the play. For my senior project, I have created a leadership case book on King Lear, using a revised format of
the "Hartwick Classic Leadership Cases" from The Hartwick Humanities in
Management Institute.

Last semester, I completed the course "Critical Approach to Shakespeare" with
Dr. Anthony Russell. We briefly touched on leadership-type themes, from which I
learned that my greatest challenge in this project deals with the language used in
critical works. In my elemental literature search, very few critics used the word
"leadership" or forms of the word to refer to what I intend to study. Several of the
articles and texts I located (from an MLA search) do refer to the concept of "leading"
within *King Lear*, but the definition of "leading" varies from text to text.

Therefore, it is appropriate to search first for where Shakespeare used forms of
the word "leadership" in the actual text of his plays. The instances in which forms of
the word "lead" are used specifically in *King Lear*, can be found in John Bartlett,
A.M.'s *A Complete Concordance or Verbal Index to the Words, Phrases, & Passages in
the Dramatic Works of Shakespeare*. First published in 1894, this reference book lists
all of the words Shakespeare has used in all of his works in alphabetical order. The
words "lead," "leader," and "leading" are listed; their occurrences in *King Lear* will be
explored in the first section of the casebook.

To aid us with the transition, we should also look at how scholars have
interpreted Shakespeare's use of these words. In *A Shakespeare Glossary* by C.T.
Onions, examples are given for the use of the words and a definition is suggested for
the context. There are entries for the words "lead" and "leading" and the following is
a summarization of these entries with the proposed definitions and examples:
EXCERPTS FROM A SHAKESPEARE GLOSSARY

lead (v.)
1. To carry, in All’s Well That Ends Well (4.3.266, "h’as led the drum before the English tragedians"); The Merchant of Venice (4.1.18, “thou but leadest this fashion of thy malice To the last hour of act”)

2. To take the first steps in (a dance with a person), in All’s Well That Ends Well (2.3.43, “he’s able to lead her a coranto”)

3. To go forward, in The Tempest (2.1.323, “Lead off this ground”)

variations:
lead away: To lead astray, seduce, in Sonnets (96.11, “How many gazers mightst thou lead away”)

lead on:
1. To conduct, in Coriolanus (1.2.15, “These three lead on this preparation Whither ‘tis bent”)

2. To entice or beguile into going to greater lengths, in The Merry Wives of Windsor (2.1.95, “let’s...lead him on with a fine-baited delay”)

leading (n.)
1. Command, in Henry V (4.3.131, “I beg The leading of the vaward”)

2. Direction, in Coriolanus (4.5.137, “The leading of thine own revenges”)

3. Leadership, generalship, in The First Part of King Henry IV (4.3.17, “men of such great leading as you are”)

Before we try to connect King Lear and leadership, we must first ask “What definition of leadership are we going to use for comparison?” and answer by looking at the definitions we have been using for the past few years. On the first day of
"Foundations of Leadership," we were all asked in our groups to compose a definition of the term. After much deliberation, my group proposed that:

"Leadership is an interactive process through which a relationship is formed that unites and facilitates the efforts of the group towards attaining a common goal."

This definition served as an impressive first step for our studies, because it introduces three concepts which are often included in definitions of leadership: its interactive nature, its categorization as a relationship, and a common goal. As we progressed in our studies, we learned that leadership is a process, not a position, and that by virtue of the fact that we were studying leadership, it may be developed through experience and education. There are a limitless number of definitions to be found, but Gary Yukl summed it all up by writing that “most definitions of leadership reflect the assumption that it involves a social influence process whereby intentional influence is exerted by one person over other people to structure the activities and relationships in a group or organization.” Since the definition of leadership which we work with in the Jepson School of Leadership Studies is significantly more extensive than the definitions given by Onions, we must now work with the existing literature addressing Shakespeare and our more specific realm of “leadership.”

“Shakespeare on Leadership: Timeless Wisdom for Daily Challenges” by Frederick Talbott, is a “quotebook” of sort, lifting section of Shakespeare’s text and interpreting them through the lenses of leadership. For example, Talbott takes a quote from Act III, Scene 2 of The Winter’s Tale - “All faults I make, when I shall come to know them, I do repent.” From this, he gleans the leadership lesson, “Apologize. And mean it.” Another example is from Richard III, Act IV, Scene 7: “I must have the patience to endure the load” which Talbott translates into “View the full dimension of
your path. Persevere.” The lessons which Talbott writes are interesting and sometimes insightful, but they do not relate to actual leadership and/or management theory. The quotes are also listed and interpreted outside of the context of the play, so they do not lend insight into the text itself.

The only other texts to be found by searching with the terms “Shakespeare” and “leadership” are the Hartwick Classic Leadership Cases themselves. I will be using a revised format of the Hartwick cases instead of the original format because a closer look at two of them reveals weaknesses in their structure and content. Two casebooks have already been published about works by William Shakespeare: Richard II and The Henriad. Note that there are two sections to the case; the first will be referred to as the “handbook,” the second half as the “teaching notes.”

The first major weakness of these publications is that they continually repeat themselves in the text. The introduction to the handbook covers the topics of the time period in which the text was written, biographical information about Shakespeare, background information about King Lear, and the play in context. All of this information is included in an “expanded” section in the teaching notes, but by closer examination, one realizes that the expanded section is simply a restatement of the introduction with a little embellishment. There are three sections of each book devoted to leadership: a summation in the handbook, a section entitled “Leadership in...” in the teaching notes, as well as an expanded section on the leadership theories also in the teaching notes. All of these sections contain the same information, they are only distinguished from one another by the order in which the text is arranged. Even those sections which are said to be expansions on the previous ones still do not appropriately cover the topic.

This brings us to the second weakness which is that the leadership issues are not addressed well enough in the Hartwick publications. They are not brushed over quite as carelessly as Talbott's writing, but the authors do not include enough concrete theory to flesh out the themes. For example, one of the leadership topics covered in the case/teaching notes for Richard II is "leadership style." The authors refer only to the scholar Pondy with a brief quotation from his work and a short paragraph which supposedly explains Richard's style. The Hartwick Humanities in Management Institute does not assume that their readers have any prior leadership training or background. Given this, they need to provide more detailed information.

Finally, I did not want to ignore the existing literature on King Lear because of the absence of the word leadership, so I searched through several critical works to find concepts which related to leadership studies, but didn't use the appropriate language. Because of the ambiguity surrounding the language, I will be heavily relying on my own interpretations of the play's text to flesh out these themes. Critical Essays on Shakespeare's King Lear, includes an article by Kathleen McLuskie entitled "The Patriarchal Bard: Feminist Criticism and King Lear" which addresses the challenge of non-traditional gender roles in the play. Both Maynard Mack's King Lear in Our Time and S.L. Goldberg's An Essay on King Lear include chapters which explore the themes of sight and perception. Lear's leadership traits are discussed in Lear's Self Discovery by Paul A. Jorgensen. Additionally, I used critical texts on Lear and general works on the Elizabethan period to write the introductory material.

The best way to describe my method is to list the sections of the case study in outline form and explain the research necessary for each. I have edited the format of

---

the case study to correct the problems I have identified and focus more on leadership
than on literature.

PART I
HANDBOOK

1. List of main/principal characters: Places the characters into "family tree" and
   explains their relationships.
2. Focus questions: Poses questions which the reader should think about in the course
   of the study, laden with leadership theories, concepts, issues, examples, etc.
3. Excerpts/summary of play: Display of passages from the play which are relevant to
   leadership studies. Sections relevant to the leadership theories are highlighted.
   Together they tell the story with short explanatory pieces to bridge the gaps.
4. Comparison to a modern day scenario: Story of a modern leader who is comparable
   to *King Lear*. Parallels are highlighted.
5. Basics of Leadership: Explores use of the variations of the word "lead" in the text
   and introduces the theories which will be explained further in the teaching
   notes. Poses discussion questions.

PART II
TEACHING NOTES

1. In-depth explanation of relevant theories
2. How to relate the classic case to the modern example
3. Additional discussion questions

The sections I have removed from the format of the original Hartwick
publications are those which are repeated in every book: the purpose of the teaching
notes, how to use the discussion questions and other general instructions. Although it
may not appear so, the actual information contained in the casebook I have created is
actually more in-depth and extensive than that in the Hartwick publications *in relation
to leadership*. The changes in the sections simply eliminate the instructions provided
by the Hartwick Institute, the repeated information identified in the preface, and some
of the background material on Shakespeare, the Elizabethan period and *King Lear* as a
play. Most of this text is repeated in all of the Hartwick cases of Shakespeare's work.
The most time-consuming and important part of this project was to comb through the text of *King Lear* and find passages which are appropriate to the leadership issues. To do so, I first read through the text several times, circling interesting quotes and possibilities. I then identified leadership theories which corresponded with these quotes and went through the text several more times with the concrete theories in mind. Because of the lack of serious study done on this subject before, I relied heavily on my own analytical literary skills for the majority of this paper. There were many leadership themes which I recognized which critical works did not touch on, so I applied my studies from English and Leadership Studies classes. The final project report is organized like an actual case study book, with the study being the first half and the teaching notes making up the second. I would like to continue to work on this project after the term is over, revise it to a perfected point so that I may send my work to The Hartwick Humanities in Management Institute for their consideration. This project not only meets the requirements for my senior project, but also combines my degrees of Leadership, English and Theatre Arts.
Principal Characters
in King Lear

LEAR, King of Britian

GONERIL
Lear's eldest daughter, married to
The Duke of ALBANY

REGAN
Lear's middle daughter, married to
The Duke of CORNWALL

CORDELIA
Lear's youngest daughter

The Earl of GLOUCESTER

EDGAR,
his elder son

EDMUND,
his bastard son

The King of FRANCE
The Duke of BURGUNDY
The Earl of KENT
FOOL, in Lear's service
OSWALD, Goneril's steward
CURAN, a courtier
A GENTLEMAN
An OLD MAN, Gloucester's tenant
A CAPTAIN
A HERALD
Knights, Gentlemen, Soldiers, Attendants, Messenger, Servants
As you move through the readings, please consider the following questions which will focus your thoughts on *King Lear* in relation to leadership studies:

1. Analyze the relationships between Gloucester and Edgar and between Lear and Kent. Who would you categorize as the leader in these relationships? Why?

2. What are Lear’s strengths and weaknesses as a leader? Why does he have the right to be the King of Britian? Should he be?

3. Think about the portrayal of women in *King Lear*. What does it say about women in power versus men?
Kent and Gloucester discuss the fact that the King is planning on dividing his kingdom. Gloucester introduces Kent to his “bastard” son Edmund.

Senet. Enter KING LEAR, CORNWALL, ALBANY, GONERIL, REGAN, CORDELIA, and Attendants

LEAR: Attend the lords of France and Burgundy, Gloucester.

GLOUCESTER: I shall, my lord.

LEAR: Meantime we shall express our darker purpose. Give me the map there. Know, that we have divided In three our kingdom, and ’tis our fast intent To shake all cares and business from our age, Conferring them on younger strengths while we Unburdened crawl toward death. Our son of Cornwall, And you, our no less loving son of Albany, We have at this hour a constant will to publish Our daughters’ several dowers, that future strife May be prevented now. The princes, France and Burgundy, Great rivals in our youngest daughter’s love, Long in our court have made their amorous sojourn, And here are to be answered. Tell me my daughters (Since now we will divest us both of rule, Interest of territory, cares of state),

Which of you shall we say doth love us most, That we our largest bounty may extend

Where nature doth with merit challenge? Goneril, Our eldest born, speak first.

{I,i,29-48}

[Goneril and Regan profess their “love” for their father and receive equal shares of the kingdom. Cordelia expresses her disdain for her sisters insincerity in asides.]

LEAR: Now, our joy, Although our last and least, to whose young love The vines of France and milk of Burgundy Strive to be interested, What can you say to draw A third more opulent than your sisters? Speak.

CORDELIA: Nothing, my lord.

LEAR: Nothing?

CORDELIA: Nothing.

LEAR: Nothing will come of nothing, speak again.

Nothing will come of nothing...

CORDELIA: Unhappy that I am, I cannot heave My heart into my mouth: I love your majesty According my bond, no more nor less.

LEAR: How, how, Cordelia? Mend you speech a little, Lest you may mar your fortunes.

CORDELIA: Good my lord,

You have begot me, bred me, loved me. I Return those duties back as are right fil, Obey you, love you, and most honour you. Why have my sisters husbands, if they say They love you all? Happily, when I shall wed, That lord whose hand must take my plight shall carry Half my love with him, half my care and duty. Sure, I shall never marry like my sisters.

LEAR: But goes thy heart with this?

CORDELIA: Ay, my good lord.

LEAR: So young, and so untender?

CORDELIA: So young, my lord, and true.

LEAR: Let it be so, thy truth then be thy dower.

For by the sacred radiance of the sun, The mysteries of Hecate and the night, By all the operations of the orbs From whom we do exist and cease to be, Here I disclaim all my paternal care, Propinquity and property of blood, And as a stranger to my heart and me Hold thee from this forever. The barbarous Scythian, Or he that makes his generation messes To gorge his appetite, shall to my bosom Be as well neighboured, pitied, and relieved, As thou my sometime daughter.

KENT: Good, my liege -

LEAR: Peace, Kent,

Come not between the dragon and his wrath.

I loved her most, and thought to set my rest On her kind nursery. Hence and avoid my sight I So be my grave my peace, as here I give Her father’s heart from her. Call France. Who stirs? Call Burgandy. - Cornwall and Albany, With my two daughters’ dowers digest the third. Let pride, which she calls plainness, marry her.

I do invest you jointly with my power, Pre-eminence and all the large effects That troop with majesty.

With reservation of an hundred knights
By you to be sustained, shall our abode
Make with you by due turn; only we shall retain The name and all th’addition to a king; the sway, Revenue, execution of the rest, Beloved sons, be yours; which to confirm This coronet part between you.

KENT: Royal Lear,

Whom I have ever honoured as my king,
Loved as my father, as my master followed,
As my great patron thought on in my prayers -

LEAR: The bow is bent and drawn, make from the shaft.

KENT: Let it fall rather, though the fork invade
The region of my heart. Be Kent unmanfully
When Lear is mad. What wouldst thou do, old man?
Think'st thou that duty shall have dread to speak
When power to flattery bows? To plainness honour's
bound,
When majesty falls to folly. Reserve thy state,
And in thy best consideration check
This hideous rashness. Answer my life, my judgement:
Thy youngest daughter does not love thee least,
Not are those empty-hearted whose low sounds
Reverb no hollowness.

LEAR: Kent, on thy life no more.

[Lear banishes Kent. The King of France takes Cordelia as his wife even though she has been disinherited without a dowry. Lear and his train leave, Cordelia bids farewell to her sisters, and Goneril and Regan are left to discuss the situation at hand.]

GONERIL: Sister, it is not little I have to say of what most nearly appertains to us both. I think our father will hence tonight.

REGAN: That's most certain, and with you; next month with us.

GONERIL: You see how full of changes his age is; the observation we have made of it hath not been little. He always love our sister most, and with what poor judgement he hath now cast her off appears too grossly.

REGAN: 'Tis the infirmity of his age; yet he hath ever but slenderly known himself.”

GONERIL: The best and soundest of his time hath been but rash; then must we look from his age to receive not alone the imperfections of long-engraffed condition, but therewithal the unruly waywardness that infirm and choleric years bring with them.

REGAN: Such unconstant starts are we like to have from him as this of Kent's banishment.

GONERIL: There is further compliment of leave-taking between France and him. Fray you, let us sit together. If our father carry authority with such disposition as he bears, this last surrender of his will but offend us.

REGAN: We shall further think of it.

GONERIL: We must do something, and i'th heat.

[The sisters exit and Edmund enters.]

EDMUND: 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 Lag 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?'

Who in the lusty stealth of nature take
More composition and fierce quality
Than doth within a dull, stale, tired bed
Go to th'creating a whole tribe of fops
Got 'tween a sleep and wak? 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!

[Gloucester enters and asks for the letter which Edmund has planted. He reads it and is tricked into thinking that Edgar wants to kill him. Gloucester leaves in disgust.]

EDMUND: This is the excellent foppery of the world, that when we are sick in fortune, often the surfeits of our own behavior, we guilty of our disasters the sun, the moon and stars;

as if we were villains on necessity, fools by heavenly compulsion, knaves, thieves, and treachers by spherical predominance, drunkards, liars, and adulterers by an enforced obedience of planetary influence; and all that we are evil in, by a divine thrusting on. An admirable evasion of whom master man, to lay his goatish disposition on the charge of a star! My father compounded with my mother under the Dragon's tail, and my nativity was under Ursa major, so that it follows, I am rough and lecherous. I should have been that I am had the maidenliest star in the firmament twinkled on my bastardizing.

Enter EDGAR

Pat: he comes, like the catastrophe of the old comedy. My cue is villainous melancholy, with a sign like Tom o'Bedlam. - O these eclipses do portend these divisions. Fa, sol, la, me.

[Edmund tells Edgar that Gloucester is furious and convinces him to flee. Edmund exits with satisfaction of his villainy. Goneril expresses her displeasure with Lear to her steward Oswald and departs to write her plans to Regan. Enter Kent in disguise.]

KENT: If but as well I other accents borrow
That can my speech defuse, my good intent
May carry through itself to that full issue
for which I razed my likeness. Now, banished Kent,
If thou canst serve where thou dost stand condemned, 
So may it come thy master, whom thou lov'st, 
Shall find thee full of labours.

Horns within. Enter LEAR, [Knights,] and Attendants.

LEAR: Let me not stay a jot for dinner. Go, get it ready. 

[Exit an Attendant.]

How now, what art thou? 
KENT: A man, sir. 
LEAR: What dost thou profess? What wouldst thou with us? 
KENT: I do profess to be no less than I seem, to serve him truly that would put me in trust, to love him that is honest, to converse with him that is wise and says little, to fear judgement, to fight when I cannot choose, and to eat no fish. 
LEAR: What art thou? 
KENT: A very honest-hearted fellow, and as poor as the king. 
LEAR: If thou be'st as poor for a subject as he's for a king, thou art poor enough. What wouldst thou? 
KENT: Service. 
LEAR: Who wouldst thou serve? 
KENT: You. 
LEAR: Dost thou know me, fellow? 

KENT: No, sir; but you have that in your countenance, which I would fain call master. 
LEAR: What’s that? 
KENT: Authority. 
LEAR: What services canst thou do? 
KENT: I can keep honest counsel, ride, run, mar a curious tale in telling it, and deliver a plain message bluntly. That which ordinary men are fit for, I am qualified in, and the best of me is diligence. 

[LEAR decides to keep the disguised Kent as a servant and the Fool enters the scene, poking fun at Lear and giving him words of “advice.”]

LEAR: This is nothing, fool. 
FOOL: Then ’tis like the breath of an unseed lawyer; you gave me nothing for’t. Can you make no use of nothing, nuncle? 
LEAR: Why, no, boy; nothing can be made out of nothing. 
FOOL [to Kent]: Prithee, tell him so much the rest of his land comes to; he will not believe a fool. 
LEAR: A bitter fool.

FOOL: Does thou know the difference, my boy, between a bitter fool and a sweet fool? 
LEAR: No, lad; teach me. 
FOOL: That lord that counsel'd thee 
To give away thy land, 
Come place him here by me, 
Do thou for him stand: 
The sweet and bitter fool 
Will presently appear; 
The one in motley here, 
The other found out there. 
LEAR: Dost thou call me fool, boy? 

All thy other titles thou hast given away; 
that thou wast born with.

KENT: This is not altogether fool, my lord. 
FOOL: No, faith, lords and great men will not let me, they would have part on’t: And ladies too, they will not let me have all fool to myself; they’ll be snatching. Give me an egg, nuncle, and I’ll give thee two crowns. 
LEAR: What two crowns shall they be? 
FOOL: Why, after I have cut the egg i’t he middle, and eat up the meat, the two crowns of the egg. When thou closest thy crown i’the middle, and gavest away both parts, thou bestest thy ass on thy back. Thou hadst little wit in thy bald crown, when thou gavest thy golden one away. 

{1.iv,100-126}

Goneril enters and expresses her extreme displeasure over the riotous behavior of Lear’s knights. To deal with the embarrassment of Goneril’s behavior before the court, Lear patronizes her. 

LEAR: Are you our daughter? 
GONERIL: I would you make use of your good wisdom, Wherof I know you are fraught, and put away These dispositions, which of late transport you From what you rightly are. 
FOOL: May not an ass know when the earl draws the horse? Whoop, Jug, I love thee! 
LEAR: 

Does any here know me? 
This is not Lear: 
Does Lear walk thus? speak thus? 
Where are his eyes? 

Either his notion weakens, his discernings 
Are lethargied - Ha! Waking? 'Tis not so! 
Who is it that can tell me who I am? 

1 Beginning of inserted text edited by Walter Schoen 
2 End of Schoen’s text
GONERIL: This admiration, sir, is much o'th'savour
Of other your new pranks. I do beseech you
To understand my purposes aright:
As you are old and reverend, should be wise,
Here do you keep a hundred knights and squires,
Men so disordered, so deboshed and bold,
That this our court, infected with their manner,
Shows like a riotous inn; epicurism and lust
Makes it more like a tavern or a brothel
Than a graced palace. The shame itself doth speak
For instant remedy.

Be then desired
By her, that else will take the thing she begs,
A little to disquantity your train,
And the remainders that shall still depend
To be such men as may besort your age,
Which know themselves and you.

[ILear works himself up into a fit of fury over Goneril's behavior and curses her that she may be sterile and tormented in her old age. Albany enters and tells Lear that his is ignore to the cause of Lear's rage. Lear ex.i...]

ALBANY: Now, gods that we adore, whereof comes this?
GONERIL: Never afflict yourself to know more of it,
But let his disposition have that scope
As dotage gives it.

[Enter LEAR]

LEAR: What, fifty of my followers at a clap?
Within a fortnight?
ALBANY: What's the matter, sir?
LEAR: I'll tell thee. 

GONERIL: Never afflic'thyself to know more of it,
But let his disposition have that scope
As dotage gives it.

[Enter LEAR]

LEAR: What, fifty of my followers at a clap?
Within a fortnight?
ALBANY: What's the matter, sir?
LEAR: I'll tell thee. 

I am ashamed
That thou hast power to shake my
manhood thus,
That these hot tears, which break from me perforce,
Should make thee worth them. Blast's and fogs upon thee!
Th'untented woundings of a father's curse
Pierce every sense about thee. Old fond eyes,
Beweep this cause again, I'll pluck ye out
And cast you with the waters that you loose
To temper clay. Ha! Let it be so.
I have another daughter,
Who I am sure is kind and comfortable.
When she shall hear this of thee, with her nails
She'll flay thy wolvish visage. Thou shalt find
That I'll resume the shape which thou dost think
I have cast off forever.

Exit

[Enter LEAR]

LEAR: Be my horses ready?
FOOL: Thy asses are gone about 'em. The reason why
the seven stars are no more than seven is a pretty reason.
LEAR: Because they are not eight.
FOOL: Yes, indeed, thou would'st make a good fool.
LEAR: To take't again perforce. Monster ingratitude!
FOOL: If thou wert my fool, nuncle, I'd have thee
beaten for being old before thy time.
LEAR: How's that?
FOOL: Thou shouldst not have been old till thou had'st
been wise.
LEAR:

O let me not be mad, not mad, sweet heaven!
Keep me in temper, I would not be mad.

[Enter LEAR]

LEAR: Be my horses ready?
FOOL: Thy asses are gone about 'em. The reason why
the seven stars are no more than seven is a pretty reason.
LEAR: Because they are not eight.
FOOL: Yes, indeed, thou would'st make a good fool.
LEAR: To take't again perforce. Monster ingratitude!
FOOL: If thou wert my fool, nuncle, I'd have thee
beaten for being old before thy time.
LEAR: How's that?
FOOL: Thou shouldst not have been old till thou had'st
been wise.
LEAR:
Enter CORNWALL, REGAN, and Attendants

CORNWALL: How now, my noble friend, since I came hither Which I can call but now, I have heard strange news.
REGAN: If it be true, all vengeance comes too short Which can pursue th'offender. How dost, my lord?
GLOUCESTER: O madam, my old heart is cracked, it's cracked.
REGAN: What, did my father's godson seek you life? He whom my father named, your Edgar?
GLOUCESTER: 0 lady, lady, shame would have it hid.
REGAN: Was he not companion with the riotous knights That tended upon my father?
GLOUCESTER: 0 know not madam; 'tis too bad, too bad.
EDMUND: Yes, madam, he was of that consort.
REGAN: No marvel, then, though he were ill affected. 'Tis they have put him on the old man's death, To have th'expense and waste of his revenues. I have this present evening from my sister Been well informed of them, and with such cautions, That if they come to sojourn at my house, I'll not be there.
CORNWALL: No I, assure thee, Regan.
EDMUND: I shat] serve you, sir, Truly, however else.

That sir which serves and seeks for gain And follows but for form,

KENT: Where learned you this, fool?
FOOL: Not i'th'stocks, fool.

[Edmund, Cornwall, and Regan enter to settle the dispute. Kent insults them and the Cornwalls order him to be put in the stocks until morning. Edgar disguises himself as a beggar to escape the hunt. Lear and Fool find Kent in the stocks and Kent tells them of his argument with the Cornwalls. Lear exits to find Gloucester.]

GENTLEMEN: Made you no more offense but what you speak of?
KENT: None.
Against my coming in. Thou better know'st
The offices of nature, bond of childhood,
Effects of courtesy, dues of gratitude.
Thy half o'th'kingdom hast thou not forgot
Wherein I thee endowed.

REGAN: Good sir, to th'purpose.

{II,v,150-174}

[Goneril enters and Lear begs her to leave and curses her once again. Cornwall admits to stocking Kent. Goneril and Regan advise Lear to dismiss half of his attendants.]

GONERIL: Why might not you, my lord, receive attendance
From those that she calls servants, or from mine.

REGAN: Why not, my lord? If then they chanced to slack ye,
We could control them. If you will come to me
(For now I spy a danger) I entreat you
To bring but five and twenty; to no more
Will I give place or notice.

LEAR: I gave you all.

REGAN: And in good time you gave it.

LEAR: Made you my guardians, my depositaries,
But kept a reservation to be followed
With such a number. What, must I come to you
With five and twenty? Regan, said you so?

REGAN: And speak't again, my lord. No more with me.

LEAR: Those wicked creatures yet do look well-favoured
When others are more wicked. Not being the worst
Stands in some rank of praise. [To Goneril] I'll go with thee;

Thy fifty yet doth double five and twenty,
And thou art twice her love.

GONERIL: Hear me, my lord:
What need you five and twenty? ten? or five?
To follow in a house where twice so many
Have a command to tend you?

REGAN: What need one?

LEAR: O reason not the need! Our basest beggars
Are in the poorest thing superfluous.
Allow not nature more than nature needs,
Man's life is cheap as beast's. Thou art a lady;
If only to go warm were gorgeous,
Why nature needs not what thou gorgeous wear'st,
Which scarcely keeps thee warm. But for true need -
You heavens, give me that patience, patience I need.
You see me here, you gods, a poor old man,
As full of grief as age, wretched in both;

If it be you that stirs these daughters' hearts

Against their father, fool me not so much
To bear it tamely. Touch me with noble anger,
And let not women's weapons, water drops,
Stain my man's cheeks.

No, you unnatural hags,
I will have such revenges on you both
That all the world shall - I will do such things -
What they are, yet I know not, but they shall be
The terrors of the earth! You think I'll weep;
No, I'll not weep,

Storm and tempest
I have full cause of weeping, but this heart
Shall break into a hundred thousand flaws
Or ere I'll weep. O fool, I shall go mad.

Exeunt | Lear, Gloucester, Kent, Gentlemen, and Fool!
CORNWALL: Let us withdraw; 'twill be a storm.
REGAN: This house is little. The old man and's people
Cannot be well bestowed.
GONERIL: 'Tis his own blame; hath put himself from rest
And must needs taste his folly.
REGAN: For his particular, I'll receive him gladly,
But not one follower.
GONERIL: So am I purposed.
Where is my lord of Gloucester?
CORNWALL: Followed the old man forth.

Enter GLOUCESTER

He is returned.

GLOUCESTER: The king is in high rage.
CORNWALL: Wither is he going?
GLOUCESTER: He calls to horse, but will I know not whither.
CORNWALL:

'Tis best to give him way; he leads himself.

GONERIL: My lord, entreat him by no means to stay.
GLOUCESTER: Alack, the night comes on, and the high winds
Do sorely ruffle; for many miles about
There's scarce a bush.

REGAN: O sir, to wilful men,
The injuries themselves procure
Must be their schoolmasters. Shut up your doors.
He is attended with a desperate train,
And what they may incense him to, being apt
To have his ear abused, wisdom bids fear.

CORNWALL: Shut up your doors, my lord; 'tis a wild night,
My Regan counsels well: come out o' th'storm.
Exeunt
{III,v,236-302}

[Lear faces the storm with the Fool by his side.]

LEAR: Blow, winds, and crack your cheeks! Rage, blow,
You cataracts and hurricanoes, spout
Till you have drenched our steeples, drowned the cocks!
You sulph'rous and thought-executing fires,
Vaunt-couriers of oak-cleaving thunderbolts,
Singe my white head; and thou all-shaking thunder,
Strike flat the thick rotundity o'th'world,
Crack nature's moulds, all germens spill at once
That makes ingrateful man.
FOOL: O nuncle, court holy water in a dry house is
better than this rain-water out o'door. Good nuncle, in,
ask thy daughters blessing. Here's a night pities neither
wise men nor fools.
LEAR: Rumble thy bellyful; spit, fire; spout rain!
Nor rain, wind, thunder, fire are my daughters.
I lax not you, you elements, with unkindness.
I never gave you kingdom, called you children.
You owe me no subscription.

Then let fall
Your horrible pleasure. Here I stand
Your slave,
A poor, infirm, weak, and despised old man;

But yet I call you servile ministers,
That will with two pernicious daughters join
Your high-engendered battles 'gainst a head
So old and white as this. O, ho! 'tis foul.
FOOL: He that has a house to put 's head in has a
good head piece.

The codpiece that will house
Before the head has any,
The head and he shall louse;
So beggars marry many.
The man that makes his toe
What he his heart should make,
Shall of a corn cry woe,
And turn his sleep to wake.

Kent enters and begs Lear to come in from the storm.
Gloucester tells Edmund that he will not stand for the
behavior of the Cornwalls and Edmund plots to side
with them. Lear, Kent, and the Fool re-enter.]

KENT: Good my lord, enter here.
LEAR: Prithee, go in thyself, seek thine own ease.
This tempest will not give me leave to ponder
On things would hurt me more; but I'll go in.
In, boy, go first. You houseless poverty -

Nay, get thee in; I'll pray, and then I'll sleep.

Too little care of this.

Take physic, pomp,
Expose thyself to feel what wretches feel,
That thou mayst shake the superflux to them
And show the heavens more just.

[Kent returns and Edgar enters in disguise. He takes
on the character of "Poor Tom," a madman and they do
not recognize him. Edgar advises Lear to avoid danger
and Lear takes a liking to him. Gloucester enters.]

KENT: Who's there? What is't you seek?
GLOUCESTER: What are you there? Your names?
EDGAR: Poor Tom, that eats the swimming frog, the
toad, the tadpole, the newt, and the water; that in
the fury of his heart, when the foul fiend rages, eats
cowdung for salads, swallows the old rat and the ditch­
dog, drinks the green mantle of the standing pool; who
is whipped from tithing to tithing, and stocked,
punished, and imprisoned; who hath had three suits to
his back, six shirts to his body,
Horse to ride, and weapon to wear;
But mice and rats and such small deer
Have been Tom's food for seven long year.

Beware my follower. Peace, Smulkin;
peace, thou fiend!

GLOUCESTER: What, hath your grace no better
company?
EDGAR: The Prince of Darkness is a gentleman.
Modo he's called, and Mahu.
GLOUCESTER: Go in with me. My duty cannot suffer
To obey in all your daughters' hard commands.
Though their injunction be to bar my doors
And let this tyrannous night take hold upon you,
Yet I have ventured to come seek you out
And bring you where both fire and food is ready.
LEAR: First let me talk with this philosopher.
What is the cause of thunder?
KENT: Good my lord, take his offer; go into th'house.
LEAR: I'll talk a word with this same learned Theban.
What is your study?
EDGAR: How to prevent the fiend, and kill vermin.
LEAR: Let me ask you one word in private.
KENT: Importune him once more to go, my lord.
His wits begin to unsettle.
Kent and Gloucester finally convince Lear to take shelter and Edgar accompanies them. Cornwall and Edmund decide to apprehend Gloucester. Kent and Gloucester entreat Lear to rest. Cornwall, Regan, Goneril, and Edmund plot together. Goneril and Edmund depart together and servants bring Gloucester to the Cornwall’s and bind him. Gloucester is forced to tell them that he sent the King to Dover.

REGAN: Wherefore to Dover?

GLOUCESTER: Because I would not see thy cruel nails Pluck out his poor old eyes, nor thy fierce sister In his anointed flesh stick boarish fangs. The sea, with such a storm as his bare head In hell-black night endured, would have buoyed up And quenched the stelled fires. Yet, poor old heart, he holp the heavens to rain. If wolves had at thy gate howled that stern time, Thou shouldst have said, ‘Good porter, turn the key: All cruels else subscribe.’ But I shall see That winged vengeance overtake such children.

CORNWALL: See’t shalt thou never. fellow, hold the chair.

GLOUCESTER: He that will think to live till he be old. Give me some help! - 0 cruel! 0 you gods!

REGAN: One side will mock another: th’other too.

CORNWALL: If you see vengeance

SERVANT: Hold your hand, my lord.

I have served you ever since I was a child, But better service have I never done you Than now to bid you hold.

REGAN: How now, dog?

SERVANT: If you did wear a beard upon your chin I’d shake it on this quarrel. What do you mean?

CORNWALL: My villain!

SERVANT: Nay then, come on, and take the chance of anger.

[They draw and fight]

REGAN: [To another Servant] Give me thy sword. A peasant stand up thus!

Kills him

SERVANT: O, I am slain. My lord, you have one eye left

To see some mischief on him. Oh! [He dies]

CORNWALL: Lest it see more, prevent it. Out, vile jelly!

[He puts out Gloucester’s other eye]

Where is thy luster now?

GLOUCESTER: All dark and comfortless.

Edmund, enkindle all the sparks of nature To quit this horrid act.

REGAN: Out treacherous villain!

Thou call’st on him that hates thee. It was he That made the overture of thy treasons to us, Who is too good to pity thee.

GLOUCESTER: O, my follies! Then Edgar was abused. Kind gods, forgive me that, and prosper him.

REGAN: Go thrust him out at gates, and let him smell His way to Dover.

Exit [a Servant] with Gloucester

How is’t, my lord? How look you?

CORNWALL: I have received a hurt. Follow me, lady.

[To Servants] Turn out that eyeless villain. Throw this slave Upon the dunghill. Regan, I bleed apace. Untimely comes this hurt. Give me your arm.

Exeunt

[Edgar enters still in disguise. Gloucester and his companion enter and Gloucester encourages the old man to leave and let him die in peace.]

OLD MAN: How now? Who’s there?

EDGAR: [Aside] O gods! Who is’t can say ‘I am at the worst’?

I am worst that e’er I was.

OLD MAN: ’Tis poor mad Tom.

EDGAR: [Aside] And worse I may be yet. The worst is not So long as we can say ’Tis is the worst.’

OLD MAN: Fellow, where goest?

GLOUCESTER: Is it a beggarman?

OLD MAN: Madman and beggar too.

GLOUCESTER: He has some reason, else he could not beg.

I’th’last night’s storm I such a fellow saw, Which made me think a man a worm. My son Came then into my mind, and yet my mind Was then scarce friends with him. I have heard more since. As flies to wanton boys are we to th’gods; They kill us for their sport.

EDGAR: [Aside] How should this be? Bad is the trade that must play fool to sorrow, Ang’ring itself and others. - Bless thee, master.

GLOUCESTER: Is that the naked fellow?

OLD MAN: Ay, my lord.

GLOUCESTER: Get thee away. If for my sake Thou wilt o’erteke us hence a mile or twain I’th’way toward Dover, do it for ancient love, And bring some covering for this naked soul, Which I’ll entreat to lead me.

OLD MAN: Alack, sir, he is mad.

GLOUCESTER: ’Tis the time’s plague when madmen lead the blind.

Do as I bid thee; or rather do thy pleasure. Above the rest, be gone.

OLD MAN: I’l bring him the best ‘parel that I have, Come on’t what will.

GLOUCESTER: Sirrah, naked fellow.
EDGAR: Poor Tom's a-cold. [Aside] I cannot daub it further.
GLOUCESTER: Come hither, fellow.
EDGAR: [Aside] And yet I must. Bless thy sweet eyes, they bleed.
GLOUCESTER: Knowst thou the way to Dover?
EDGAR: Both stile and gate, horseway and footpath. Poor Tom hath been scared out of his good wits. Bless thee, goodman's son, from the foul fiend.
GLOUCESTER: Here, take this purse, thou whom the heavens' plagues have humbled to all strokes. That I am wretched Makes thee the happier. Heavens deal so still. Let the superfluous and lust-dieted man That slaves your ordinance, that will not see Because he does not feel, feel your power quickly. So distribution should undo excess, And each man have enough. Dost thou know Dover?
EDGAR: Ay, master.
GLOUCESTER: There is a cliff whose high and bending head Looks fearfully in the confined deep. Bring me but to the very brim of it, And I'll repair the misery thou dost bear With something rich about me. From that place I shall no leading need.
EDGAR: Give me thy arm. Poor Tom shall lead thee.

Exeunt
{IV.ii,24-75}

[Goneril and Edmund enter. Oswald tells them of Albany's displeasure with the actions of the Cornwalls.]

GONERIL: [To Edmund] Then you shall go no further. It is the cowish terror of his spirit. That dares not undertake. He'll not feel wrongs Which tie him to an answer. Our wishes on the way May prove effects. Back, Edmund, to my brother. Hasten his musters and conduct his powers. I must change names at home and give the distaff Into my husband's hands. This trusty servant Shall pass between us. Ere long you are like to hear (If you dare venture in your own behalf) A mistress's command. Wear this; spare speech. Decline your head. This kiss, if it dust speak, Would stretch thy spirits up into the air. Conceive, and fare thee well.

EDMUND: Yours in the ranks of death.
GONERIL: My most dear Gloucester. Exit [Edmund]

Oh the difference of man and man. To thee a woman's services are due; My fool usurps my body.
OSWALD: Madam, here comes my lord. [Exit]

Enter ALBANY

GONERIL: I have been worth the whistle.
ALBANY: O Goneril, You are not worth the dust which the rude wind Blows in your face.

Milk-livered man,
That bear'st a cheek for blows, a head for wrongs; Who hast not in thy brows an eye discerning Thine honour from thy suffering -
ALBANY: See thyself, devil:

Proper deformity shows not in the fiend So horrid as in woman.

GONERIL: O vain fool!
{IV.iii.11-39}

[A Messenger enters and tells Albany and Goneril about Gloucester's eyes and the death of the servant. Goneril exits to answer the letter brought from her sister and Albany swears to revenge Gloucester's eyes. Cordelia enters with Gentlemen and Soldiers, telling of the madness of Lear and her concern for his well-being.]

CORDELIA: What can man's wisdom In the restoring of his bereaved sense? He that help him take all my outward worth. GENTLEMAN: There is means, madam. Our foster-nurse of nature is repose, The which he lacks. That to provoke in him Are many simples operative, whose power Will close the eye of anguish.

CORDELIA: All blest secrets, All you unpublished virtues of the earth, Spring with my tears; be aidant and remediate In the good man's distress. - Seek, seek for him,

Lest his ungoverned rage dissolve the life That wants the means to lead it.

{IV.iii.8-19}

[A Messenger delivers news that the British powers are advancing and Cordelia departs. Regan enters with Oswald and tries to seduce him in order to cut communication between Goneril and Edmund. Oswald departs with the letter and Regan exits. Gloucester and Edgar enter. Edmund leads him to think that they are at the cliffs of Dover. Gloucester bids Edgar to leave him to die and he jumps. Edgar returns with a different accent to pick his father off the ground.]

GLOUCESTER: But have I fall'n or no?
EDGAR: From the dread summit of this chalky bourn. Look up a-height: the shrill-gorged lark so far
Cannot be seen or heard; do but look up.

GLOUCESTER: Alack, I have no eyes. Is wretchedness deprived that benefit
To end itself by death? 'Twas yet some comfort
When misery could beguile the tyrant's rage
And frustrate his proud will.

EDGAR: Give me your arm.
Up; so. How is't? Feel you your legs? You stand.

GLOUCESTER: Too well, too well.

EDGAR: This is above all strangeness.
Upon the crown o'th'cliff what thin� was that
Which parted from you?

GLOUCESTER: A poor unfortunate beggar.

EDGAR: As I stood here below, methought his eyes
Were two full moons. He had a thousand noses,
Horns whelked and waved like the enraged sea.
It was some fiend. Therefore, thou happy father,
Think that the clearest
ds, who make them honours
Of men's impossibilities, have preserved thee.

GLOUCESTER: I do remember now. Henceforth I'll
bear
Affliction till it do cry out itself
'Enough, enough', and die. That thing you speak of,
I took it for a man. Often 'twould say
'The fiend, the fiend!' He led me to that place.

EDGAR: Bear free and patient thoughts.

LEAR: No, they cannot touch me for crying. I am the
king himself.

EDGAR: O thou side-piercing sight!

LEAR: Nature's above art in that respect.

There's your press-money. That fellow handles his bow
like a crow-keeper. Draw me a clothier's yard. Look,
look, a mouse! Peace, peace, this piece of toasted cheese
will do't. There's my gauntlet. I'll prove it on a giant.
Bring up the brown bills. O well flown bird: i'th'clout,
i'th'clout! Hewgh! Give the word.

EDGAR: Sweet marjoram.

LEAR: Pass.

GLOUCESTER: I know that voice.

LEAR: Ha! Goneril with a white beard? They
flattered me like a dog and told me I had the white
hairs in my beard ere the black ones were there. To say 'ay'
and 'no' to everything that I said 'ay' and 'no' to was no
good divinity. When the rain came to wet me once and
the wind to make me chatter, when the thunder would
not peace at my bidding, there I found 'em, there I smelt
'em out. Go to, they are not men o'th'ir words. They
told me I was everything; 'tis a lie, I am not age-proof.

GLOUCESTER: The trick of that voice I do well
remember. Is't not the king?

LEAR: Ay, every inch a king.
When I do stare, see how the subject quakes.
I pardon that man's life. What was thy cause?
Adultery?
Thou shalt not die. Die for adultery? No,
The wren goes to't, and the small gilded fly
Does lecher in my sight.
Let copulation thrive: for Gloucester's bastard son
Was kinder to his father than my daughters
Got 'tween the lawful sheets.
To't, luxury, pell-mell, for I lack soldiers.
Behold yon simp'ring dame,
Whose face between her forks presages snow,
That minces virtue, and does shake the head
To hear of pleasure's name.
The fitchew nor the soiled horse goes to't
With a more riotous appetite.

Down from the waist they're centaurs,
Though women all above.

But to the girdle do the gods inherit;
Beneath is all the fiend's.
There's hell, there's darkness, there is the sulphurous pit,
burning, scalding, stench, consumption. Fie, fie, fie;
pah, pahl Give me an ounce of civet, good apothecary,
sweeten my imagination: there's money for thee.

GLOUCESTER: O, let me kiss that hand!

LEAR: Let me wi

EDGAR: [Aside] I would not take this from report; it
is,
And my heart breaks at it.

LEAR: Read.

GLOUCESTER: What - with the case of eyes?

LEAR: O ho, are you there with me? No eyes in your
head, nor no money in your purse? Your eyes are in a
heavy case, your purse in a light; yet you see how this
world goes.

GLOUCESTER: I see it feelingly.

LEAR: What, art mad? A man may see how
this world goes with no eyes; look with thine ears.

See how yon justice rails upon yon simple thief. Hark in
thine ear: change places, and handy-dandy, which is the
justice, which is the thief? Thou hast seen a farmer's
dog bark at a beggar?

GLOUCESTER: Ay, sir.
LEAR: And the creature run from the cur? There thou mightst behold the great image of authority. A dog's obeyed in office.
Thou rascal beadle, hold thy bloody hand.
Why dost thou last that whore? Strip thy own back.
Thou hotly lusts to use her in that kind
For which thou whip'st her. The usurer hangs the cozenor.
Through tattered clothes great vices do appear:
Robes and furred gowns hide all. Plate sin with gold,
And the strong lance of justice hurtless breaks;
Arm it in rags, a pygmy's straw does pierce it.
Nor more, nor clipped, but so.

and Lear flees with them following. Oswald enters to offer his services and Lear signs the conspiring letter to Edmund from Gloucester. Edgar kills Oswald and finds the conspiring letter to Edmund from Gloucester and leaves him to battle. Alarm and battle.

Oswald and find Gloucester and Edgar fights with him. Edgar kills Oswald and finds the conspiring letter to Edmund from Goneril. Edgar leaves to find a safe haven for his father.

To be acknowledged, madam, is o'erpaid.
All my reports go with the modest truth,
Nor more, nor clipped, but so.

CORDELIA: O thou good Kent, how shall I live and work
To match thy goodness? My life will be too short,
And every measure fail me.

KENT:

To be acknowledged, madam, is o'erpaid.
All my reports go with the modest truth,
Nor more, nor clipped, but so.

CORDELIA: Be better suited:
These weeds are memories of those worser hours.
I prithee, put them off.
KENT: Pardon, dear madam.
Yet to be known shortens my made intent.
My boon I make it that you know me not

Till time and I think meet.
CORDELIA: Then be't so, my good lord. - How does the king?
GENTLEMAN: Madam, sleeps still.
CORDELIA: O you kind gods,
Cure this great breach in his abused nature;
Th'untuned and jarring sense O wind up
Of this child-changed father!
GENTLEMAN: So please your majesty,
That we may wake the king? He hath slept long.
CORDELIA: By governed by your knowledge, and proceed
I' th'sway of your own will. Is he arrayed?

{IV,vi,1-21}

[Gentleman bring Lear in asleep in a chair: He wakes and does not recognize his surroundings or anyone around him. He finally recognizes Cordelia and begs her forgiveness. The doctor tells Cordelia that the rage inside of Lear has been killed and they lead him away. Regan and Edmund enter and Regan tries to seduce him.

Albany and Goneril enter and Goneril realizes the situation between her sister and Edmund; she encourages them to forget their domestic disputes and combine their armies. Goneril, Regan, and Edmund exit and Edgar delivers a message to Albany telling him to sound the trumpet to summon him to fight. They exit. Edmund enters and tells the audience that he cannot decide between the sisters. Edgar re-enters with Gloucester and leaves him to battle. Alarm and battle. Edgar re-enters to retrieve Gloucester and tells him that Lear and Cordelia haven been captured.]
And fire us hence like foxes. Wipe thine eyes.
The goodyears shall devour them, flesh and fell,
Ere they shall make us weep. We'll see 'em starved first.
Come.

[Exit Lear and Cordelia, guarded]

EDMUND: Come hither, captain. Hark.
Take thou this note. Go follow them to prison.
One step I have advanced thee; if thou dost
As this instructs thee, thou dost make thy way
To noble fortunes. Know thou this: that men
Are as the time is; to be tender-minded
Does not become a sword. Thy great employment
Will not bear question: either say thou'lt do't,
Or thrive by other means.

CAPTAIN: I'll do't, my lord.
EDMUND: About it, and write 'happy' when th' hast
done.
Mark, I say, instantly, and carry so
As I have set it down.

Exit Captain

Flourish. Enter ALBANY, GONERIL, REGAN,
[Officers, Soldiers]

ALBANY: Sir, you have showed today your valiant
strain,
And fortune led you well. You have the captives
Who were the opposites of this day's strife.
I do require them of you, so to use them
As we shall find their merits and our safety
May equally determine.

EDMUND: Sir, I thought it fit
To send the old and miserable king
To some retention and appointed guard,
Whose age had charms in it, whose title more,
To pluck the common bosom on his side
And turn our impressed lances in our eyes
Which do command them. With him I sent the queen:
My reason all the same, and they are ready
Tomorrow, or at further space, t'appear
Where you shall hold your session.

ALBANY: Sir, by your patience,
I hold you as but a subject of this war,
Not as a brother.

GONERIL: Not so hot.
In his own grace he doth exalt himself
More than in your addition.

REGAN: In my rights,
By me invested he compeers the best.

ALBANY: That were the most if he should husband
you.

REGAN: Jesters do oft prove prophets.

GONERIL: Holla, holla!
That eye that told you so, looked but asquint.

REGAN: Lady, I am not well, else I should answer
From a full-flowing stomach. [To Edmund] General,
Take thou soldiers, prisoners, patrimony.

Dispose of them, of me; the walls is thine.
Witness the world that I create thee here
My lord and master.

GONERIL: Mean you to enjoy him?
ALBANY: The let-alone lies not in your good will.
EDMUND: Nor in thine, lord.
ALBANY: Half-blooded fellow, yea.
REGAN: [To Edmund] Let the drum strike, and prove
my title thine.

ALBANY: Stay yet, hear reason. Edmund, I arrest thee
On capital treason, and in thy attain
This gilded serpent. For your claim, fair sister,
I bar it in the interest of my wife.
'Tis she is subcontracted to this lord,
And I, her husband, contradict your banns.
If you will marry, make your love to me,
My lady is bespoke.

GONERIL: An interlude!
ALBANY: Thou art armed, Gloucester; let the trumpet
sound.

If none appear to prove upon thy person
Thy heinous, manifest, and many treasons,
There is my pledge!

[Throws down a glove]
I'll make it on thy heart,
Ere I taste bread, thou art in nothing less
Than I have here proclaimed thee.

REGAN: Sick, 0 sick!
GONERIL: [Aside] If not, Fil ne'er trust medicine.

EDMUND: There's my exchange!
[Throws down a glove]

That name me traitor, villain-like he lies.
Call by the trumpet: he that dares, approach;
On him, on you - who not? - I will maintain
My truth and honour firmly.

ALBANY: A herald, ho!

Enter a HERALD

Trust to thy single virtue, for thy soldiers,
All levied in my name, have in my name
Took their discharge.

REGAN: My sickness grows upon me.
ALBANY: She is not well. Convey her to my tent.

[Exit Regan, led by an Officer]

Come hither, herald. Let the trumpet sound,
And read out this.

A trumpet sound

HERALD: [Reads] 'If any man of quality or degree
within the lists of the army will maintain upon Edmund,
supposed Earl of Gloucester, that he is a manifold
traitor, let him appear by the third sound of the
trumpet. He is bold in his defence.'

First trumpet

Again.

Second trumpet

Again.

Third trumpet

Trumpet answers within. Enter EDGAR, armed
ALBANY: Ask him his purposes, why he appears
Upon this call o’th’ trumpet.

HERALD: What are you?

Your name, your quality, and why you answer
This present summons?

EDGAR: Know, my name is lost,
By treason’s tooth bare-gnawn and canker-bit.
Yet am I noble as the adversary
I come to cope.

ALBANY: Which is that adversary?

EDGAR: What’s he that speaks for Edmund, Earl of
Gloucester.

EDMUND: Himself. What sayst thou to him?

EDGAR: Draw thy sword,
That if my speech offend a noble heart
Thy arm may do thee justice. Here is mine.

Behold, it is the privilege of mine honour,
My oath, and my profession. I protest,
Maugre thy strength, place, youth, and eminence,
Despite thy victor-sword and fire-new fortune,
Thy valour and thy heart, thou art a traitor:
False to thy gods, thy brother, and thy father,
Conspirant ‘gainst this high illustrious prince,
And from th’extremest upward of thy head
To the descent and dust below thy foot,
A most toad-spotted traitor. Say thou no,
This sword, this arm, and my best spirits are bent
To prove upon thy heart, whereto I speak,
Thou lies!

EDMUND: In wisdom I should ask thy name,
But since thy outside looks fair and warlike,
And that thy tongue some say of breeding breathes,
What safe and nicely I might well delay
By rule of knighthood, I disdain and spurn.
Back do I toss these treasons to thy head,
With the hell-hated lie o’erwhelm thy heart,
Which, for they yet glance by and scarcely bruise,
This sword of mine shall give them instant way
Where they shall rest for ever. Trumpets, speak!

[Enter A GENTLEMAN with a bloody knife]

GENTLEMAN: Help, help, O help!

EDGAR: What kind of help?

ALBANY: What means this bloody knife?

GENTLEMAN: Tis hot, it smokes.

EDGAR: It came even from the heart of - O, she’s dead.

I am no less in blood than thou art,
Edmund.

If more, the more th’hast wronged me.

My name is Edgar, and thy father’s son.
The gods are just, and of our pleasant vices
Make instruments to plague us.
The dark and vicious place where thee he got
Cost him his eyes.

EDMUND: Th’hast spoken right; ‘tis true.
The wheel is come full circle; I am here.

ALBANY: Methought thy very gait did prophesy
A royal nobleness. I must embrace thee.

EDGAR: Let’s exchange charity,
I am no less in blood than thou art,
That hast this fortune on me? If thou’rt noble,
I do forgive thee.

EDGAR: Let’s exchange charity.

EDMUND: Ask me not what I know.

ALBANY: Methought thy very gait did prophesy
A royal nobleness. I must embrace thee.

EDMUND: Ask me not what I know.

ALBANY: Which is that adversary?

EDGAR: What’s he that speaks for Edmund, Earl of
Gloucester.

EDMUND: Himself. What sayst thou to him?

EDGAR: Draw thy sword,
That if my speech offend a noble heart
Thy arm may do thee justice. Here is mine.

Behold, it is the privilege of mine honour,
My oath, and my profession. I protest,
Maugre thy strength, place, youth, and eminence,
Despite thy victor-sword and fire-new fortune,
Thy valour and thy heart, thou art a traitor:
False to thy gods, thy brother, and thy father,
Conspirant ‘gainst this high illustrious prince,
And from th’extremest upward of thy head
To the descent and dust below thy foot,
A most toad-spotted traitor. Say thou no,
This sword, this arm, and my best spirits are bent
To prove upon thy heart, whereto I speak,
Thou lies!

EDMUND: In wisdom I should ask thy name,
But since thy outside looks fair and warlike,
And that thy tongue some say of breeding breathes,
What safe and nicely I might well delay
By rule of knighthood, I disdain and spurn.
Back do I toss these treasons to thy head,
With the hell-hated lie o’erwhelm thy heart,
Which, for they yet glance by and scarcely bruise,
This sword of mine shall give them instant way
Where they shall rest for ever. Trumpets, speak!

[Enter A GENTLEMAN with a bloody knife]

GENTLEMAN: Help, help, O help!

EDGAR: What kind of help?

ALBANY: What means this bloody knife?

GENTLEMAN: Tis hot, it smokes.

EDGAR: It came even from the heart of - O, she’s dead.

That hast this fortune on me? If thou’rt noble,
I do forgive thee.

EDGAR:

Led him, begged for him, saved him
from despair

ALBANY: Methought thy very gait did prophesy
A royal nobleness. I must embrace thee.

EDMUND: Ask me not what I know.

ALBANY: Which is that adversary?

EDGAR: What’s he that speaks for Edmund, Earl of
Gloucester.

EDMUND: Himself. What sayst thou to him?

EDGAR: Draw thy sword,
That if my speech offend a noble heart
Thy arm may do thee justice. Here is mine.

Behold, it is the privilege of mine honour,
My oath, and my profession. I protest,
Maugre thy strength, place, youth, and eminence,
Despite thy victor-sword and fire-new fortune,
Thy valour and thy heart, thou art a traitor:
False to thy gods, thy brother, and thy father,
Conspirant ‘gainst this high illustrious prince,
And from th’extremest upward of thy head
To the descent and dust below thy foot,
A most toad-spotted traitor. Say thou no,
This sword, this arm, and my best spirits are bent
To prove upon thy heart, whereto I speak,
Thou lies!

EDMUND: In wisdom I should ask thy name,
But since thy outside looks fair and warlike,
And that thy tongue some say of breeding breathes,
What safe and nicely I might well delay
By rule of knighthood, I disdain and spurn.
Back do I toss these treasons to thy head,
With the hell-hated lie o’erwhelm thy heart,
Which, for they yet glance by and scarcely bruise,
This sword of mine shall give them instant way
Where they shall rest for ever. Trumpets, speak!

[Enter A GENTLEMAN with a bloody knife]

GENTLEMAN: Help, help, O help!

EDGAR: What kind of help?

ALBANY: What means this bloody knife?

GENTLEMAN: Tis hot, it smokes.

EDGAR: It came even from the heart of - O, she’s dead.

That hast this fortune on me? If thou’rt noble,
I do forgive thee.

EDGAR:

Led him, begged for him, saved him
from despair

ALBANY: Methought thy very gait did prophesy
A royal nobleness. I must embrace thee.

EDMUND: Ask me not what I know.

ALBANY: Which is that adversary?

EDGAR: What’s he that speaks for Edmund, Earl of
Gloucester.

EDMUND: Himself. What sayst thou to him?

EDGAR: Draw thy sword,
That if my speech offend a noble heart
Thy arm may do thee justice. Here is mine.

Behold, it is the privilege of mine honour,
My oath, and my profession. I protest,
Maugre thy strength, place, youth, and eminence,
Despite thy victor-sword and fire-new fortune,
Thy valour and thy heart, thou art a traitor:
False to thy gods, thy brother, and thy father,
Conspirant ‘gainst this high illustrious prince,
And from th’extremest upward of thy head
To the descent and dust below thy foot,
A most toad-spotted traitor. Say thou no,
This sword, this arm, and my best spirits are bent
To prove upon thy heart, whereto I speak,
Thou lies!

EDMUND: In wisdom I should ask thy name,
But since thy outside looks fair and warlike,
And that thy tongue some say of breeding breathes,
What safe and nicely I might well delay
By rule of knighthood, I disdain and spurn.
Back do I toss these treasons to thy head,
With the hell-hated lie o’erwhelm thy heart,
Which, for they yet glance by and scarcely bruise,
This sword of mine shall give them instant way
Where they shall rest for ever. Trumpets, speak!

[Enter A GENTLEMAN with a bloody knife]

GENTLEMAN: Help, help, O help!

EDGAR: What kind of help?

ALBANY: What means this bloody knife?

GENTLEMAN: Tis hot, it smokes.

EDGAR: It came even from the heart of - O, she’s dead.
GENTLEMAN: Your lady, sir, your lady; and her sister
By her is poisoned; she confesses it.
EDMUND: I was contracted to them both; all three
Now all three marry in a instant.
EDGAR: Here comes Kent.

Enter KENT [as himself]

ALBANY: Produce the bodies, be they alive or dead.
Goneril and Regan's bodies brought out
This judgement of the heavens, that makes us tremble,
Touche us not with pity. - O, is this he?
[To Kent] The time will not allow the compliment
Which very manners urges.
KENT: I am come
To bid my king and master aye good night.
Is he not here?
ALBANY: Great thing of us forgot!
Speak, Edmund; where's the king, and where's
Cordelia?
Sees! thou this object, Kent?
KENT: Alack, why thus?
EDMUND: Yet Edmund was beloved.
The one the other poisoned for my sake.
And after slew herself.
ALBANY: Even so. - Cover their faces.
EDMUND: I pant for life. Some good I mean to do,
Despite of mine own nature. Quickly send -
Be brief in it - to th'castle; for my writ
Is on the life of Lear and on Cordelia.
Nay, send in time.
ALBANY: Run, run, O run
EDGAR: To who, my lord? - Who has the office?
Send
Thy token of reprieve.
EDMUND: Well thought on. Take my sword. The
captain,
Give it the captain.
EDGAR: Haste thee for thy life.
[Exit an Officer]
EDMUND: He hath commission from thy wife and me
To hang Cordelia in the prison and
To lay the blame upon her own despair,
That she fordid herself.
ALBANY: The gods defend her. Bear him hence a
while.
[Edmund is borne off]

Enter LEAR with CORDELIA in his arms
[and the OFFICER following]

LEAR: How, howl, howl, howl! O, you are men of
stones.
Had I your tongues and eyes, I'd use them so,
That heaven's vault should crack. She's gone for ever.
I know when one is dead and when one lives.
She's dead as earth.
[He lays her down]
Lend me a looking-glass;
If that her breath will mist or stain the stone,

Why then she lives.
KENT: Is this the promised end?
EDGAR: Or image of that horror?
ALBANY: Fall and cease.
LEAR: This feather stirs, she lives: if it be so,
It is a chance which does redeem all sorrows
That ever I have felt.
KENT: O my good master!
LEAR: Prithee, away.
EDGAR: 'Tis noble Kent, your friend.
LEAR: A plague upon you murderers, traitors all.
I might have saved her; now she's gone for ever.
Cordelia, Cordelia, stay a little. Ha!
What is't thou sayest? -

Her voice was ever soft,
Gentle and low, an excellent thing in
woman.

I killed the slave that was a-hanging thee.
OFFICER: 'Tis true, my lord, he did.
LEAR: Did I not, fellow?
I have seen the day with my good biting falchion
I would have made them skip. I am old now,
And these same crosses spoil me. [To Kent] Who are
you?
Mine eyes are not o' th' best, I'll tell you straight.
KENT: If fortune brag of two she loved and hated,
One of them we behold.
LEAR: This' a dull sight. Are you not Kent?
KENT: The same,
Your servant Kent. Where is your servant Caius?
LEAR: He's a good fellow, I can tell you that.
He'll strike, and quickly too. He's dead and rotten.
KENT: No, my good lord, I am the very man -
LEAR: I'll see that straight.
KENT:

That from your first of difference and
decay
Have followed your sad steps.

LEAR: You are welcome hither.
KENT: Nor no man else. All's cheerless, dark, and
deadly.
Your eldest daughters have fordone themselves
And desperately are dead.
LEAR: Ay, so I think.
ALBANY: He knows not what he says, and vain is it
That we present us to him.

Enter a MESSENGER

EDGAR: Very bootless.
MESSENGER: Edmund is dead, my lord.
ALBANY: That's but a trifle here. You lords and noble friends, know our intent. What comfort to this great decay may come Shall be applied. For us, we will resign During the life of this old majesty To him our absolute power; [To Edgar and Kent] you, to your rights, With boot, and such addition as your honours Have more than merited. All friends shall taste The wages of their virtue, and all foes The cup of their deservings. O see, see! LEAR: And my poor fool is hanged. No, no, no, life? Why should a dog, a horse, a rat have life, And thou no breath at all? Thou’lt come no more, Never, never, never, never, never. Pray you, undo this button. Thank you, sir. Do you see this? Look on her! Look, her lips. Look there, look there. 


That would upon the rack of this tough world Stretch him out longer. 

EDGAR: He is gone indeed. KENT: The wonder is he hath endured so long.

He but usurped his life.

ALBANY: Bear them from hence. Our present business Is general woe. Friends of my soul, you twain Rule in this realm and the gored state sustain. KENT: I have a journey, sir, shortly to go: My master calls me; I must not say no. EDGAR: The weight of this sad time we must obey, Speak what we feel, not what we ought to say. The oldest hath borne most; we that are young Shall never see so much, nor live so long. 

[V.iii,1-300]
Making fun of Richard Nixon has become such a cliché of the American establishment that it caused some awkwardness when he died last week of complications from a stroke, at the age of 81. Preferring not to speak ill of the dead, a few worthies spoke briefly or not at all. Spiro Agnew, whose fall from grace in 1973 had been eclipsed by Nixon's own, had no comment. Neither did Archibald Cox, whom Nixon fired in the infamous Saturday night Massacre.

Yet along with the restrained murmuring came a surprising show of another sentiment that Nixon craved and never quite got enough of: respect.

Henry Kissinger, who had once called his former mentor "odd" and "unpleasant" praised Nixon's patriotism and his "coherent and purposeful" foreign policy. Bill Clinton, whose wife began her legal career as an assistant to the House committee that voted to impeach Nixon, expressed appreciation for Nixon's "wise counsel on so many occasions" and noted that "his country owes him a debt of gratitude." He agreed to speak at his funeral. Even George McGovern, plain-spoken as ever, said he was ready to let bygones be bygones. Watergate is "ancient history as far as I'm concerned," he said. "You can't hold a grudge forever."

Ronald Reagan summed up Nixon as a "complicated and fascinating man" - and no one disputed that.

Respectful eulogies will not erase the sordidness of Watergate. Nixon and his White House gang lied, cheated and obstructed justice, and they provoked the worst constitutional crisis since the Civil War. Americans can afford to be forgiving only because the Watergate plumbers were inept as well as corrupt, and they finally got caught. While the memory of Nixon strolling the beach in wingtips may be amusing, he was a divisive figure in national life - a manipulator and a polarizer.

Richard Nixon was never according to his cousin, the writer Jessamyn West, "a little boy you wanted to hug." His childhood was marred by poverty and the death of an older brother, and though he talked proudly of himself as a self-made man (and sentimentally about his saintly mother), he never shook his sense of being a scrappy outsider. Throughout his school years - at Fullerton High, at Whittier College and at Duke Law School - Nixon was painfully shy, fiercely proud of something of a stuffed shirt. Bryce Harlow, a speech writer and political advisor to Nixon, once speculated that "somebody...a sweetheart, a parent, a dear friend" must have hurt Nixon "so badly he never got over it and never trusted anybody again." His family was the exception to the rule. Pat and Richard Nixon were married in 1940 when he was a young attorney in Whittier and she was a slim, pretty teacher at Whittier High. They had two girls, Tricia and Julie, and the family was the anchor of Nixon's restless, turbulent life. But even he described himself as "an introvert in an extrovert's business." He rationalized his solitude in terms of his vocation: a vice president can't afford to have friends, a president can't let anybody get too close, a politician has no friends.

He compensated for his dour reticence with relentless ambition and he dealt with his sense of grievance by lashing out, at enemies, real or imagined.
By his own account, he prevailed through sheer doggedness and defiance. "What starts the process, really, are laughs and slights and snubs when you are a kid," he told Ken Clawson, a former Washington Post reporter and White House aide. "But if you are reasonably intelligent and if your anger is deep enough and strong enough, you learn you can change those attitudes by excellence, personal gut performance, while those who have everything are sitting on their fat butts." (At Duke Law School, he was mockingly referred to as "Iron Butt" by his less industrious classmates.)

Nixon's first campaign set the tone for his whole career. Tapped by a group of Republican business leaders, he got out of the navy in January 1946 and almost immediately declared his candidacy for Congress against Democrat Jerry Voorhis, a five-term incumbent. Nixon smeared Voorhis as a communist sympathizer, charging that Voorhis had been endorsed by a political-action committee of the CIO that included known communists. The charge was false, and Nixon, according to historian Stephen Ambrose, knew it. But Voorhis was never able to rebut it, and Nixon won easily in November. When the 80th Congress convened in January 1947, Nixon joined the Republican majority in the House as an eager freshman. To historian Ambrose, Nixon "was a McCarthyite before McCarthy... If he wasn't the first to use [Red-baiting tactics], he was at least among the first class."

His 1950 campaign for U.S. Senate, against Helen Gahagan Douglas, was no different. Nixon called her "the pink lady." She retaliated with a sobriquet that stuck, "Tricky Dick." The Alger Hiss case had already cemented his reputation as a ruthless Red-baiter and launched Nixon on the road to Republican stardom. Hiss was a State Department official who was investigated by the House Un-American Affairs Committee in 1948. HUAC, with Nixon leading the charge, tried to link Hiss to communist espionage cells operating in the United States during the 1930s. Hiss denied it, and Nixon produced a witness, Whittaker Chambers, who claimed to have met Hiss at cell meetings. Hiss denied knowing Chambers - but Nixon, in a tense showdown before the committee, forced Hiss to admit that he had lied. The case was clinched when Chambers led HUAC investigators to a hollowed-out pumpkin containing microfilmed copies of State Department papers, some in Hiss's handwriting.

Hiss was convinced of perjury. As one of the first victims of the Red Scare of the 1940s and '50s, he became a cause célèbre to frightened liberals.

But Nixon was on his way - and in 1952, as a 30-year-old freshman senator, he became Dwight Eisenhower's running mate. Nixon's relationship with Ike was never easy. Eisenhower could be as aloof and cold as his vice presidential nominee. Their troubles began during the 1952 campaign, when Nixon himself became the target of a smear campaign. The charge was that Republican fat cats had provided Nixon with an $18,000 slush fund to supplement his Senate salary, then $15,000 a year. Eisenhower's advisers urged him to drop Nixon from the ticket. The general dithered, and Nixon went on national television to defend himself and save his career.

This was the "Checker's" speech, a pathetic but eminently successful attempt to play on public sympathy. Checkers was a cocker spaniel given to the Nixon family by a Republican admirer in Texas - and Nixon, shamelessly copying Franklin Roosevelt's "little dog Fala" speech, refused to return the dog to its donor. The ploy triggered an avalanche of supportive mail for his candidacy and quickly became part of the Nixon legend. He stayed on the ticket with Eisenhower and he won handsomely in November. As a political event, the speech proved that television, still in its infancy, was an extremely potent weapon. It also proved that Nixon, still untested in national politics, was an agile and resourceful politician who could do much more than throw bean balls at junior diplomats and obscure congressmen.

Eight years of dutiful apprenticeship to Ike gave Nixon what he wanted in 1960: a crack at the presidency. His race against John Kennedy was a classic of the genre, pitting two immensely able young politicians in the tightest of election years.

Kennedy was everything Nixon was not - patrician, self-assured and charming.

But Nixon had used his time as vice president well, and he locked up the GOP nomination with the I.O.U.s he had amassed as Eisenhower's political point man. With the polls nearly even in the fall, Kennedy and Nixon agreed to a series of television debates that decided the election. Nixon may well have
won on substance - but from the start Kennedy, especially during the first debate, was the clear winner on style. Nixon, recovering from a minor infection and suffering from a slapdash job of makeup, looked gaunt, tense and unshaven. Kennedy appeared tanned and relaxed. Nixon fought back in the next three debates, but the damage was done - and in November, he lost by 119,000 votes nationwide.

He re-emerged two years later in the first of his many reincarnations, this time as a candidate for governor of California. The voters thought he was using the state as a platform for another presidential campaign and elected Democrat Pat Brown instead. The next day, Nixon called what became known as his "last press conference" and the rancor poured out. "As I leave the press, all I can say is this: for 16 years, ever since the Hiss case, you've had a lot of - a lot of fun," Nixon said. You've had the opportunity to attack me and I think I've given as good as I've taken... But as I leave you I want you to know - just think how much you're going to be missing. You won't have Nixon to kick around anymore..."

It was all there - the rage, the resentment, the hostility toward the press as a wing of "the liberal establishment." But Ambrose says that Nixon began to plot his next assault on the presidency within days of the last press conference - and that Nixon thought his best chance would come in 1968, no in 1964, when Kennedy was sure to run again. The tumultuous events of the next six years - Kennedy's assassination, America's deepening involvement in Vietnam, the civil-rights revolution and the rise of campus radicalism - proved Nixon wrong. But by 1968, history handed him a rich opportunity - the chance to run against a divided Democratic party and an opponent, Hubert Humphrey, who carried the dual burden of Lyndon Johnson's unpopularity and the miserable spectacle of the 1968 Chicago convention. Nixon was ready. He had spent 1964 and 1966 working for Republican candidates across the country, and he had assembled a campaign team that, unlike the one he had led in 1960 was well organized and lavishly financed.

He, and his advisers - including H.R. (Bob) Haldeman, John Mitchell and Maurice Stans, all Watergate names - planned and executed a campaign that almost completely bypassed the national news media with staged events on television. It was a masterpiece of strategy and packaging. Others, including Ronald Reagan, have clearly followed his example. Nixon took the high road, and Agnew, the obscure Maryland pol he picked as his running mate, catered to the growing anger of what came to be known as "the silent majority." Nixon had a deep sense of the fears and frustrations of ordinary Americans: he felt their resentment and clearly saw the potential of attacking the privileged kids who smoked pot, burned the flag and defied traditional sexual mores. As for Vietnam, Nixon promised that he had a secret plan to end the war.

He didn't, but it worked anyway - and on Election Day, he survived Humphrey's closing surge to win the presidency at last. Nixon said he hoped to be a president who would bridge the generation gap, and in his Inaugural promised to listen to "the heart and conscience" of America. He called on Americans to "lower our voices, muting the vehement argument and passionate dissent." This was the "new Nixon" - statesmanlike, reassuring and calm.

It was a deceptive facade, and it soon fractured.

But if Nixon was a divisive force at home, he did manage to mend ties with his biggest foreign nemesis: the communist world. He used his first term to lay the groundwork for the diplomatic achievements that will always be his monument. The first was to reopen relations with the People's Republic of China - a stunning coup when it was finally revealed in 1971. The second was the stabilizing the arms race and creating détente with the Soviet Union. The strategic-arms treaties with Nixon and Kissinger negotiated with Leonid Brezhnev were less than perfect. But they established the principle that the spiraling rivalry in the nuclear-weapons race could be controlled and created a precedent for agreements later negotiated by Jimmy Carter and Ronald Reagan.

Vietnam was different. Nixon knew the war was unwinnable, but he thought that an abrupt American pullout would have disastrous consequences for the United States around the world. Like Johnson before him, he used massive air power in an attempt to coerce the North Vietnamese into making concessions at the bargaining table. He kept secret his decision to bomb North Vietnamese forces into Cambodia because it was illegal - and although he steadily reduced the number of American troops in Vietnam and ultimately ended the draft, Johnson's nightmare slowly became his own.

And Vietnam let in a roundabout way to Watergate.
The connection between the war and the scandal that destroyed a president is ultimately a state of mind:

Nixon’s deep hostility toward prominent antiwar activists like Daniel Ellsberg, and the “bunker mentality” that pervaded the White House after the invasion of Cambodia and the shootings at Kent State. Nixon, in 1970 was a man besieged. He railed at his opponents in private and struck back at them in secret. The list of his abuses goes far beyond the “third-rate burglary” at the Democratic National Committee’s headquarters on June 17, 1972. It includes a pattern of illegal conduct that reaches back to 1969 and includes surveillance, bugging, break-ins, political dirty tricks, hush money, falsified records and the use of the FBI, CIA and the IRS for political purposes.

Nixon trampled George McGovern in the election of 1972. But the Watergate controversy was steadily unraveling, and so was his presidency. Despite his frantic efforts to block the investigations, Congress, Judge John Sirica and the U.S. Supreme Court pried open Nixon’s secrets for the nation to see. The White House tapes for March 21, 1973, for example, revealed the president of the United States discussing how to ensure that the Watergate burglars kept their silence. “Well, it sounds like a lot of money, a million dollars,” Nixon told John Dean. “Let me say that I think we could get that...”

Other tapes displayed his profanity, his pettiness and his malice.


He spent much of the next two years in self-imposed exile at San Clemente. His emotional state was fragile, and some who knew him did not expect him to survive.

“The atmosphere at San Clemente in August and September 1974 lurched between surrealism, fatalism and despair,” a British biographer, Jonathan Aitken, wrote in his 1993 study, “Nixon - A Life.” “One morning he called his senior staff together...[and] sat up in his chair as if he were presiding over a meeting of the Cabinet. ‘I’ve called you here to discuss an important topic,’ he announced, ‘and that is, what are we going to do about the economy this year?’” The delusional mood passed, but his health deteriorated. In October he underwent surgery at Long Beach Memorial Hospital to control a potentially fatal attack of phlebitis.

The good news, such as it was, came Gerald Ford’s decision to grant Nixon a pardon that September. The announcement touched off an explosion of indignation and may have cost Ford the 1976 election; his reasoning was that the country could not withstand the further polarization that a Nixon trial would create. Legally, Nixon’s acceptance of the pardon was an admission of guilt for unspecified crimes, and it was the only confession he ever made. His statement of contrition during a 1977 television interview with David Forst was carefully worded. “Under the circumstances, I would have to say that a reasonable person would call [it] a cover-up,” Nixon said. “I let the American people down, and I have to carry that burden with me for the rest of my life. My political life is over.”

But once again he had spoken prematurely. In 1978 Nixon emerged from his isolation with carefully planned appearances in Hyden, Ky. And Biloxi, Miss. He and Pat moved east, first to Manhattan and then to Saddle River, NJ. He began to write, and over the next 14 years produced eight books, including a memoir, “RN,” and several books on global strategy. Many of these works were best sellers. He traveled widely, courted journalists and gave advice on politics and policy to Ronald Reagan and other presidents. Nixon, incredibly enough, was back - and plainly enjoying himself. In 1990 he presided at the dedication of the $21 million Nixon Library at Yorba Linda, Calif. Ford, Reagan and George Bush attended. Nixon said he had “many memories, some of them good, some of them not so good.”

His impact on history, form the vantage point of 20 years, is surely no better than mixed. His accomplishments in domestic affairs, in the end, bordered on the negligible. His foreign-policy successes, now that Soviet communism is dead, seem as dated as the cold war. Watergate may yet be his monument, and it is evidence of a moral myopia that afflicted him all his life. “Virtue is not what lifts great leaders above others,” he wrote in 1982.
“The good and bad alike can be equally driven, equally determined, equally skilled, equally persuasive.

Leadership itself is morally neutral; it can be used for good or ill.” He was plainly convinced of that sad theory - and he was just as plainly wrong.

As shown in Newsweek, May 2, 1994.
Let’s start from the very beginning. Leadership. What definition are we using?

Where do we begin to look at leadership in relation to *King Lear*? Did Shakespeare write the language of leadership in himself? To begin with the last question, Shakespeare might not have had the benefit of leadership textbooks when writing his plays, but he did use the language. The following is a chronological list of variations of the word “lead” in the text of *King Lear*:  

A. “Tis best to give him way; he leads himself.” II,iv,301  
B. “Let’s follow the old earl, and get the Bedlam To lead him where he would” III,vii,104  
C. “Bring some covering for this naked soul, Who I’ll entreat to lead me” IV,i,47  
D. “Tis the times’ plague, when madmen lead the blind” IV,i,48  
E. “Give me thy arm: Poor Tom shall lead thee” IV,i,82  
F. “Lest his ungoverned rage dissolve the life That wants the means to lead it” IV,iv,20  
G. “Give me your hand, I’ll lead you to some biding” IV,vi,228  

“From that place I shall no leading need” IV,i,81  

From these quotes, we see that for the majority of times in *King Lear*, Shakespeare used the word “lead” to refer to one character physically “leading” or assisting another character who is unable to navigate his/her own movements. Quotes B, C, D, E, and G are dialogue spoken by either Gloucester or Edgar. We remember that Gloucester had his eyes poked out by Cornwall and Regan, so he is able to see his own way and needs someone to guide him. Quotes A and D are spoken in reference to Lear, who slowly goes insane throughout the play and lacks the mental capacity to find his own way. With these quotations as a starting point, we may begin with the

---

overarching issue of leadership as guidance. In fact, *Webster's New World Dictionary* defines the term “guide” as “1) to point out the way for; lead; 2) to direct the course of; control. In Shakespeare’s own words, Lear is unable to lead himself and Edgar takes part in leading Gloucester.

Before we look at the sub-issues involved, we must answer the question as to what definition of leadership we will be using. According to Gary Yukl, there are so many definitions that it's best to work with the conglomeration. In his text *Leadership in Organizations*, he writes “Leadership has been defined in terms of individual traits, behavior, influence over other people, interaction patterns, role relationships, occupation of an administrative position, and perception by others regarding legitimacy of influence.” This list of components covers each of the topics we will be looking at in relation to *King Lear*. The following is a list of the leadership issues we will be examining and the theory which corresponds with each. Additionally, a discussion question has been posed. (The analysis/relationship to the text has been included in the teaching notes. The discussion questions are posed here rather than at the end of the teaching notes.)

1. **Transactional Leadership:** In 1978, E.P. Hollander introduced this concept. It is basically a generalization of the social exchange theory categorizing the leader-follower relationship as an exchange of benefits. Hollander writes that one of the most important benefits that can be exchanged is social approval. The leader's benefits include the opportunity to influence and exercise authority. King Lear practiced transactional leadership in both his personal and public life because he

---

couldn't make the distinction between the two. Identify the highlighted quotes displaying this leadership style.

II. **Power/Authority**: In 1959, French and Raven formalized these terms. Power stemming from formal authority is called legitimate power. Authority includes the perceived right of the person in one position to influence the others' behavior. The agent (the leader) has a right to command, the target person (the follower) to obey. Acceptance of authority has a lot to do with the selection of the leader. This issue manifests itself in the relationships between both Lear and his children and Edmund and Edgar. Does leadership in *King Lear* really depend on legitimate power?

III. **Leadership Traits**: A study by S.A. Kirkpatrick and E.A. Locke of the University of Maryland identified six traits of a leader: drive, the desire to lead, honesty/integrity, knowledge of the business, cognitive ability and self-confidence. We will be looking at the latter two. Self-confidence is needed to overcome setbacks, take risks, and interact well with others. The followers' perception of the leader's self-confidence is crucial to the leader-follower relationship. This trait encompasses emotional stability; leaders need to remain even-tempered, centered, and composed in any and all situations. Cognitive ability is defined as the capacity to gather, integrate, and interpret information. It also touches on the often-identified trait of intelligence. Lear seemed to lack both of these traits, which may be synthesized into his lack of self-knowledge. Did Lear's sense of self and perception improve by the end of the play?

---

IV. **Vision/Locus of Control:**

A. According to J.A. Conger, one of the characteristics of a charismatic leader is the ability to “see beyond current realities.”

Because leadership is inherently future-oriented, followers benefit from leaders who map out the group’s actions. By communicating the way things should be, a leader can move the followers in that direction.

B. In 1966, J.B. Rotter developed an instrument to compare what he called internal versus external locus of control. People with an internal locus of control believe that destiny is controlled by forces such as abilities and skills; they control their own fate. Those with external locus believe that forces outside of themselves, such as luck or fate determine their lives.

These issues overlap in *King Lear* because Lear has such an exaggerated external locus of control that he is incapable of providing a vision. He felt as though the future was completely controlled by natural forces and there was nothing he could do to alter the course. How would you categorize the locus of control for Lear’s daughters?

V. **Servant Leadership:** In his ground-breaking essay “The Servant as Leader,” Robert Greenleaf coined this term. In his works, he encourages people to embrace the motto “serve, lead, and follow.” In order to be an effective leader, one must act as a member of the group and lead from the inside, rather than placing oneself above the group. By acting as a servant, one may more effectively play the role of teacher. Edgar and Kent took the roles of servant leaders so far that they felt it necessary to disguise themselves.

---

and conceal their identities from their former mentors. Could they have been effective if they had chosen to lead from the front?

VI. Gender Roles: In 1985, M. Loden maintained\footnote{Loden, M. Feminine leadership or how to succeed in business without being one of the boys. New York: Time Books, 1985.} that traditionally, men are seen to be competitive, supportive of hierarchical authority and high control for the leader. They are also perceived as generally unemotional. Women are most often perceived as being cooperative and collaborative leaders, supportive of low control for the leader, intuitive and empathetic. In 1981, A.G. Sargeant\footnote{Sargeant, A.G. The androgynous manager. New York: Amacom, 1981.} added that women and men in organizations behave stereotypically to some extent and a suggestion might be for each gender to adopt the strengths of the other in order to lead more effectively. Shakespeare plays on these stereotypes and switches the traditional roles, creating power-hungry women and weak-willed, emotional men. What does this trading of traits reveal about the strengths and weaknesses of gender roles?
1. Transactional Leadership

Selected Quotes

"Which of you shall we say doth love us most, That we our largest bounty may extend.”
{I,46-47}

"Nothing will come of nothing..."
{I,85}

"Thy fifty yet doth double five and twenty, And thou art twice her love."
{II,iv,252-253}

"Upon such sacrifices, my Cordelia, The gods themselves throw incense."
{V,iii,20-21}

Relevance of Theory

In 1978, E.P. Hollander introduced the concept of transactional leadership.¹ It is basically a generalization of the social exchange theory categorizing the leader-follower relationship as an exchange of benefits. Hollander writes that one of the most important benefits that can be exchanged is social approval. The leader's benefits include the opportunity to influence and exercise authority.

King Lear practiced transactional leadership in both his personal and public life. The nature of kingship combines the two - his daughters are his family, but because of the rules of succession to the throne, his daughters are also his political partners. By asking his daughters to profess their love for him in front of the court, Lear overstepped the fine boundaries of this relationship in a dangerous manner. He knew that Cordelia loved him the most; the text indicates that Cordelia was his favorite and that his other daughters did not touch him on a personal level. However, Goneril

and Regan put on the “show” of affection which Lear wanted the court to see. They professed false love in order to obtain land and the corresponding power. Cordelia was not willing to play Lear’s game out of respect, honesty, and genuine affection, but her actions embarrassed her father in front of his most important followers. For her punishment, she was given back exactly what Lear perceived that she had given him—nothing. Her banishment was based on the transactional principle by which Lear chose to conduct his affairs; not by his instincts or knowledge of the truth.

Later, when Goneril and Regan gang up on Lear, pushing him to dismiss a good number of his “train” or attendants, he fails to make the distinction between politics and emotions again. When Regan refuses to let Lear stay at her estate with a large number of attendants, Lear turns to Goneril. He figures that if Goneril will let him keep twice as many men, she must love him twice as much. Both James MacGregor Burns and Bernard Bass view transactional leadership as an exchange of awards for compliance. Although they specify that non-tangibles can be exchanged, Lear does himself wrong by classifying love as a reward or an incentive in this manner. The psychological contract between the leader and the follower must exist from both sides of the relationship. Although Lear hold a sense obligation between himself and his daughters, they reject the responsibility of the relationship.

“From this perspective, effective leadership exists when everyone perceives a fair exchange of benefits.” Lear’s warped sense of trading tangibles for non-tangibles prevents this from being an effective leadership situation. However, when Lear begs Cordelia for forgiveness in the fifth act, there is the promise that he may have recognized his mistakes. When Cordelia throws herself down at his feet, professing that she is willing to die with him, Lear tells her that such a sacrifice is worthy of

---

notice by the gods. This is a more appropriate reaction to a display of emotion, for he
is now matching her intangible love for him with the actions of the ever intangible
heavenly bodies. By recognizing that her love is not able to be traded for anything
tangible that he may possess, he acknowledges his mistake in banishing her and
corrects the injustice.

II. Power/authority

Selected Quotes

"I do invest you jointly with my power,
Pre-eminence and all the large effects
That troop with majesty."

{l.i,124-125}

"Our father's love is to the bastard Edmund
As to the legitimate: fine word, -- legitimate!"

{l.ii,17-18}

KENT: No, sir; but you have that in your
countenance, which I would fain call
master?
LEAR: What's that?
KENT: Authority.

{l.iv,24-27}

"All thy other titles thou hast given away;
that thou wast born with."

{l.iv}

"Nature's above art in that respect."

{l.iv,85}

"I hold you as but a subject of this
war,
Not as a brother."

{l.v.ii,54-55}

"I am no less in blood than thou art,
Edmund,
If more, the more th'ast wronged me."

{l.v.iii,157-158}

Relevant Theories

In 1959, French and Raven formalized the terms power and authority and their
relationship to one another. Power stemming from formal authority is called
legitimate power. Authority is based on the perceptions of the position which the
leader holds and includes the perceived right of the person in that position to influence

---

4 French, J.R.P. & Raven, B.H. "The bases of social power." In D. Cartwright (Ed.), Studies of Social
the others' behavior. The agent (the leader) has a right to command, the target person (the follower) to obey.

In this case, Lear wrestles with the title of King and the power which escapes him once he gives his crown away. This issue is so complex in this situation because Lear actually tells the court that he invests Albany and Cornwall with his power, preeminence, and everything that goes along with being the King, but doesn't accept it when he is no longer treated as though he possesses the power. If we look at it this way, it almost seems reasonable that Goneril and Regan treated Lear as they did; he resigned, therefore his involvement in the matters of the kingdom should have ended.

However, it seems as though there are members of the court who do not accept Lear's resignation as King well either. Kent even tells Lear that he emanates authority, which raises an important question: In the context of King Lear, are leaders born or made? The fool answers this by calling Lear a fool - this is the only title he possesses after giving up his crown. However, Lear responds in a different manner. “I am the king himself,” he screams in his mad state. “Nature’s above art in that respect.” According to the footnote for this quote in the edition of King Lear edited by Jay L. Halio, Lear is saying that a king is born, not made. This power struggle could only be effectively ended by Lear’s death. As long as he was alive, there was ambiguity surrounding the placement of the power.

There is a power struggle of a similar nature which takes place between the characters of Edmund and Edgar and the hostility created by this discrepancy is evident from the very beginning. Gloucester introduces Edmund to Kent as his “bastard son,” meaning that Edmund was born out of wedlock and therefore does not hold a title equal to his “legitimate” brother Edgar. In his first soliloquy, Edmund addresses this problem and vents his frustrations. Why should Edgar have all of the privileges when Edmund is just as intelligent, talented, and therefore worthy? It is the title which
separates them, not any rational reason. Edmund was labeled a bastard at birth and there is nothing he can do to change his situation besides resent Edgar for his birthright and try to gain power by deceptive means. However, his immoral actions do not get him far, for both Albany and Edgar see through his facade of innocence and honesty, leaving him to die without honor or legitimate authority. Edgar recognizes the problems resulting from the inequality of their relationship as Edmund lies on his deathbed. “I am no less in blood than thou art, Edmund, if more, the more th’ast wronged me” (V,iii,157-158). By stating this, Edmund may also be questioning whether leaders are born or made, and suggesting that legitimacy by birth causes multiple complications.

III. Leadership Traits

Selected Quotes

"'Tis the infirmity of his age; yet he hath ever but slenderly known himself." 
(1,i,284-285)

"Does any here know me? This is not Lear: Does Lear walk thus? speak thus? Where are his eyes?"
(1,iV,185-186)

"To be such men as may besort your age, Which know themselves and you."
(1,iV,206-207)

"Lest his ungoverned rage dissolve the life That wants the means to lead it."
(IV,iii,18-19)

Relevant Theories

In their study entitled “Leadership: Do Traits Matter,” S.A. Kirkpatrick and E.A. Locke of the University of Maryland identified six traits of a leader: drive, the desire to lead, honesty/integrity, knowledge of the business, cognitive ability and self confidence. Although all six are important, the latter two are the most relevant to our studies of King Lear.
Self-confidence is needed to overcome setbacks, take risks, and interact well with others. Being a leader is not an easy task and he/she must believe in his/herself in order to process information properly. Lear shows from the very beginning that he does not possess the confidence in himself necessary to fill his position because of the way he tries to prove himself in front of the court. If Lear truly had faith in himself and his relationships, he would never have asked his daughters to profess their love for him in public. Here is the root of his problems because the followers' perception of the leader's self-confidence is crucial to the leader-follower relationship. Goneril and Regan sensed the insecurity of their father and played upon it. It is difficult for followers to have respect for a leader who doesn't respect him/herself.

This trait of self-confidence also encompasses emotional stability. Leaders need to remain even-tempered, centered, and composed in any and all situations. It is obvious that Lear is lacking in this area. He flies into rage quite easily, set off by anything which threatens his power and his manhood. Without this stability, he is unable to resolve conflict and he poorly represents his kingdom. Ironically, Kirkpatrick and Locke write that researchers at the Center for Creative Leadership found that leaders are more likely to "derail" if they lack emotional stability. The term they use describes Lear's fall from power perfectly.

Cognitive ability is defined as the capacity to gather, integrate, and interpret information. It also touches on the often-identified trait of intelligence. Again, Lear did not prove himself to be perceptive in the reading of his daughters' loyalties. The information is always in front of him; he simply has trouble synthesizing it. As stated by Paul A. Jorgensen, "For Shakespeare's achievement in depicting Lear as a thinker, no better expression could be found than "a mighty irregular power of reasoning."

---

Followers look for good analytical skills in a leader and the absence of this trait may cause them to be skeptical and disrespectful of his/her rule.

These two traits may be combined in Shakespeare’s use of the question “Does Lear know himself?” Does Lear have the confidence and cognitive ability to turn the magnifying glass on himself and recognize his own strengths and weaknesses? Judging by the confusion which his reign and resignation created, the answer is no. Goneril and Regan seem to think that it is important not only for Lear to know himself, but for his followers to know him as well. When Lear asks the question of the court “Does any here know me?” no one answers. It is also difficult for a follower to respect and identify with a leader he/she does not understand. Shakespeare’s questioning of Lear’s self-knowledge extends only through the first act. We may find some comfort in Lear’s death by virtue of the fact that he seems to have discovered some of the answers along the way.

IV. Vision/Locus of Control

Selected Quotes

“...that when we are sick in fortune, often the surfeits of our own behavior, we guilty of our disasters the sun, the moon, and stars;”

\{I,ii,104-106\}

“O let me not be mad, not mad, sweet heaven! Keep me in temper, I would not be mad.”

\{I,v,37-38\}

“Then let fall Your horrible pleasure. Here I stand your slave, A poor, infirm, weak, and despised old man;”

\{III,ii,17-19\}

CORNWALL: Lest it see more, prevent it. Out, vile jelly! [He puts out Gloucester’s other eye] Where is thy luster now? GLOUCESTER: All dark and comfortless.

\{III,vii,82-84\}

“What, art mad? A man may see how this world goes with no eyes; look with thine ears.”

\{IV,v,144-145\}
Relevant Theories

According to J.A. Conger, one of the characteristics of a charismatic leader is the ability to “see beyond current realities.” Because leadership is inherently future-oriented, followers benefit from leaders who map out the group’s actions. By communicating the way things should be, a leader can move the followers in that direction.

In 1966, J.B. Rotter developed an instrument to compare what he called internal versus external locus of control. People with an internal locus of control believe that destiny is controlled by forces such as abilities and skills; they control their own fate. Those with external locus believe that forces outside of themselves, such as luck or fate determine their lives. In his opening soliloquy, Edmund pokes fun at those who feel as though their fate is controlled by natural forces and therefore possess no control over their lives. He says that people tend to display an external locus of control especially when things are going wrong; “that when we are sick in fortune, often the surfeits of our own behavior, we guilty of our disasters the sun, the moon, and stars; as if we were villains on necessity, fools by heavenly compulsion,” (1,i,104-107). Edmund recognizes the gravity of his own situation - nature has stacked the cards against him so he must use an internal locus of control and change the circumstances himself. Nature made him a bastard, by his own wit can gain him power.

The issues of vision and locus of control overlap in King Lear because Lear has such an exaggerated external locus of control that he is incapable of providing a vision. He felt as though the future was completely controlled by natural forces and there was nothing he could do to alter the course. Those who have the capability to fashion a vision must able have the ability to look into the future and feel in control of what is

coming next. Lear lives his life as though each new day is going to be a complete surprise. He does not plan, but instead begs the gods to spare him pain and guide him in the right direction. In two of the selected quotes above, Lear summons the heavens to give him patience and prevent him from losing his mind. “Here I stand your slave,” he screams into the air. One who is slave to natural forces and tendencies cannot effectively lead a group of people because he places the people in supernatural hands as well.

The term vision is used in the actual text of the play in reference to sight, specifically in the case of Gloucester whose eyes are poked out by Cornwall and Regan. It is interesting to note how the concept of vision is connected with power: Cornwall, Regan, and Goneril fear opposition from Gloucester in their dastardly plans. They know that Gloucester will side with Lear, and decide to capture him and prevent complications. Instead of killing him, Goneril first suggests that they pluck out his eyes. Once Cornwall pokes the first one out, Gloucester speaks of the revenges he will have on them and Cornwall screams to put the other eye out “lest it see more.” In his blinded state, Gloucester is merely a child, completely dependent on others for guidance. His state is not too far from Lear’s who depends on guidance from others not of this earth and is also unable to see his way by himself.

Literary critics of *King Lear* refer to vision in terms of Lear as his ability to recognize what is around him, similar to the way we discussed his character and the trait of cognitive ability. In *An Essay on King Lear*, S.L. Goldberg explores the metaphor of sight and makes the distinction between “seeing” and “acknowledging.”

When we ordinarily talk of ‘seeing’ we mean seeing an object, whether physical or mental: something we assume to exist before it is seen...To ‘acknowledge’ something, however, includes rather more: not merely a perception, but at the same time a decision of the mind, an ability,
indeed a willingness - which involves more than the intellect, of course - to assent to its reality.ª

By the end of the play, Lear recognizes Cordelia and acknowledges his mistakes by begging her forgiveness. His recognition of Gloucester is also accompanied by an astute observation which displays Lear's progress towards self-knowledge and accurate perception and assessment. "A man may see how this world goes with no eyes," he tells Gloucester. "Look with thine ears." By encouraging his friend to use all of his senses, Lear is acknowledging that it is possible to accurately perceive the world around oneself if ones takes the time and advantage of the resources.

V. Servant Leadership

Selected Quotes

"If thou canst serve where thou dost stand condemned, So may it come thy master, whom thou lov' st Shall find thee full of labours." {I,iv,6-7}

"Edmund, I hear that you have shown your father A child-like office." {II,i,104-105}

"That sir which serves and seeks for gain And follows but for form," {II,iv,71-72}

"Beware my follower. Peace, Smulkin; peace thou fiend!" {III,iv,125}

"Give me thy arm. Poor Tom shall lead thee." {IV,j,24-75}

"To be acknowledged, madam, is o'erpaid. All my reports go with the modest truth, Nor more, nor clipped, but so." {V,iii,5-6}

"Led him, begged for him, saved him from despair." {V,iii,182}

"That from your first of difference and decay Have followed your sad steps." {V,iii,262-263}

Relevant Theories

In his ground-breaking essay "The Servant as Leader," Robert Greenleaf coined the term servant leadership.¹⁰ In his works, he encourages people to embrace the

motto “serve, lead, and follow.” In order to be an effective leader, one must act as a member of the group and lead from the inside, rather than placing oneself above the group. By acting as a servant, one may more effectively play the role of teacher.

Kent took the role of servant leader because he saw no other way to get through to Lear. Shown by his banishment of Kent in the first scene, Lear was unable to take criticism when it is forced on him. Kent vehemently objects to Lear’s actions in front of the court and just as Cordelia did, embarrasses Lear publicly. Perhaps Kent’s decision to return in disguise as a poor serving man was motivated by his perceived success of the Fool. The Fool seems to be the most perceptive character in the entire play; he points out Lear’s strengths and weaknesses in a manner which Lear is able to accept. By poking fun at him, the Fool does not threaten Lear’s power. While Lear saw Kent’s objection to his behavior as an attempt to pull rank on him, he sees the Fool as a toy. However, as much as Lear does “play” with the Fool, he does listen to him, shown by his responses to the Fool’s chiding of him.

In *King Lear in Our Time*, Maynard Mack explores the relationship between ties of family and ties of service:

Families ties, which also come about by nature, cannot be dissolved by acts of will: in this lies the enormity of Lear’s action in the opening scene and of his elder daughters’ actions later. Service ties, however, being contractual, can be dissolved by acts of will, only the act must be ratified on both sides. Kent, refusing to dissolve his relation with his master, illustrates the crucial difference between the two types of affiliation.11

The difference, according to Mack, is that the service bond between Lear and Kent can be restored even though Kent is in disguise and therefore unrecognized. The bond between Edgar and Gloucester could not be restored until there was a mutual recognition and change of heart. This is exactly why it was so amazing for Edgar to play the role of servant leader for Gloucester. He was in danger at all times, because

---

Gloucester was seeking his life to protect his own, and yet Edgar stood by him. He kept his patience even with the knowledge that Gloucester thought that Edmund was serving him. (In the quotes from II,i, Cornwall remarks that Edmund has shown Gloucester a "child-like office" or filial service.)

As shown by the language and previously discussed, Edgar led Gloucester physically as well as emotionally and mentally. It was necessary at times for Edgar to mislead Gloucester, such as the incident at the "Cliffs of Dover," but he does so only to put his father back on the proper track. These tricks cannot be classified with the false service which Edmund, Goneril, and Regan show to their fathers.

VI. Gender Roles

Selected Quotes

"Be then desired
By her that else will take the thing she begs."
{I,iv,202-203}

"Milk-livered man,"
{IV,ii,33}

"Proper deformity shows not in the fiend
So horrid as in woman."
{IV,ii,37-38}

"Down from the waist they're centaurs,
Though women all above."
{IV,v,120-121}

"Her voice was ever soft,
Gentle and low, an excellent thing in woman -"
{V,iii,246-247}

"Milk-livered man,"
{IV,ii,33}

"Proper deformity shows not in the fiend
So horrid as in woman."
{IV,ii,37-38}

"Down from the waist they’re centaurs,
Though women all above."
{IV,v,120-121}

"Her voice was ever soft,
Gentle and low, an excellent thing in woman -"
{V,iii,246-247}

In 1985, M. Loden maintained\textsuperscript{12} that traditionally, men are seen to be competitive, supportive of hierarchical authority and high control for the leader. They are also perceived as generally unemotional. Women are most often perceived as being intuitive and empathetic; they show themselves to be cooperative and collaborative leaders, supportive of low control for the leader and high level of involvement from the followers. In 1981, A.G. Sargeant\textsuperscript{13} added that women and men in organizations behave stereotypically to some extent and a suggestion might be for each gender to adopt the strengths of the other in order to lead more effectively.

Shakespeare plays on these stereotypes throughout the play, first by creating the power-hungry characters of Goneril and Regan. According to feminist critic Kathleen McLuskie, "the narrative, language and dramatic organisation all define the sisters' resistance to their father in terms of their gender, sexuality and position within the family."\textsuperscript{14} Lear credits Goneril and Regan with no motivation for their evil acts other than their feminine nature. Shakespeare's generalizations about women in \textit{King Lear} are huge: "down from the waist they are centaurs, Though women all above," Lear screams in his maddened state. "Proper deformity shows not in the fiend So horrid as in woman," says Albany to Goneril as she plots against her father's life. It is as if the fact that they are women makes them inherently evil.

We must also refer back to the power issue here: Why are Goneril and Regan seen as evil? Because they are fighting for the power which Lear rightfully gave to them? They are being competitive and seek control - traits which are seen as normal when they are attributed to men. However, those who step outside of the gender roles in Shakespeare's time were seen as being ever more abnormal than they do today. It is

\textsuperscript{12} Loden, M. \textit{Feminine leadership or how to succeed in business without being one of the boys}. New York: Time Books, 1985.
\textsuperscript{13} Sargeant, A.G. \textit{The androgyrnous manager}. New York: Amacom, 1981.
interesting to note that there has been much speculation in literary criticism over the sexual orientation of Albany, the “milk-livered man.” Because his character is written as being intuitive and empathetic, he is often labeled as being gay.

Then what is said about Cordelia, who is a woman portrayed in a completely different light than her evil sisters? The most telling quote of the play is spoken by Lear as he holds the dying Cordelia in his arms: “Her voice was ever soft Gentle and low, an excellent thing in woman.” Earlier, Lear takes the side of Regan because he recognizes her “tender-hefted nature” and eyes which “comfort.” These are the “admirable” traits of a woman in King Lear. This is proven by the fact that Goneril and Regan destroy themselves at the end of the play while Cordelia is destroyed by the evil around her.
The best way to begin this discussion with the class is to explore the reasoning behind choosing Richard Nixon for comparison. From the viewpoint of the author, Nixon is one of the only figures in modern history whose legend important enough to even hold a candle to Lear's. Many scholars have written that *King Lear* is almost an impossible text to deal with because of the ambiguities, discrepancies, and general confusion in the work. Lear himself is a huge character to tackle; actors find him un-actable and scholars find him unthinkable. Nixon mirrors this complexity and mystery of character and the events surrounding his presidency are as confusing as Lear's fall from power.

The first important parallel between Lear and Nixon is their insecurity and need for power. Nixon craved the acceptance of the American people and when to any means in order to obtain it. In his campaigns for Congress, Nixon showed that he would stoop to any level to win, even if it meant tarnishing the names of innocent people. His "image" was especially important in relation to the press, for whom he effectively "posed" for until the emergence of the television campaigns. It was then that Nixon's self-conscious nature was revealed, pitted against John F. Kennedy who emanated the trait of self-confidence which both Nixon and Lear seemingly lacked. Like Lear, Nixon also had a temper and sometimes was unable to summon the power of emotional stability, especially when he felt his power slipping away.

His insecurity about holding onto the legitimate power eventually destroyed him both politically and personally. The key is that both Nixon and Lear did the destroying themselves. Two quotes from *King Lear* refer to his self-destruction: "'Tis best to give him way; he leads himself," Cornwall tells Goneril and Regan. On Lear's
deathbed, Kent proclaims "He but usurped his life." Both Lear and Nixon drew their own roads to failure, and they could have prevented all of the heartache and pain had they taken the time to recognize what was going on around them and gained control of the situations. Lear cries woefully in Act II, Scene ii, "O I have ta'en Too little care of this," when he sees the conditions of the kingdom and experiences life as an outcast. Had he been perceptive enough to recognize these conditions before, strife could have been prevented, as Nixon could have realized the immorality and halted the plans for the Watergate burglary.
If Lear had moved his locus of control externally, could he have been a charismatic leader?

Would the entire play have turned out differently if Lear had practiced transformational leadership?

In hindsight, does Lear deserve the same type of respect and credit which historians and public figures gave Nixon when he died?