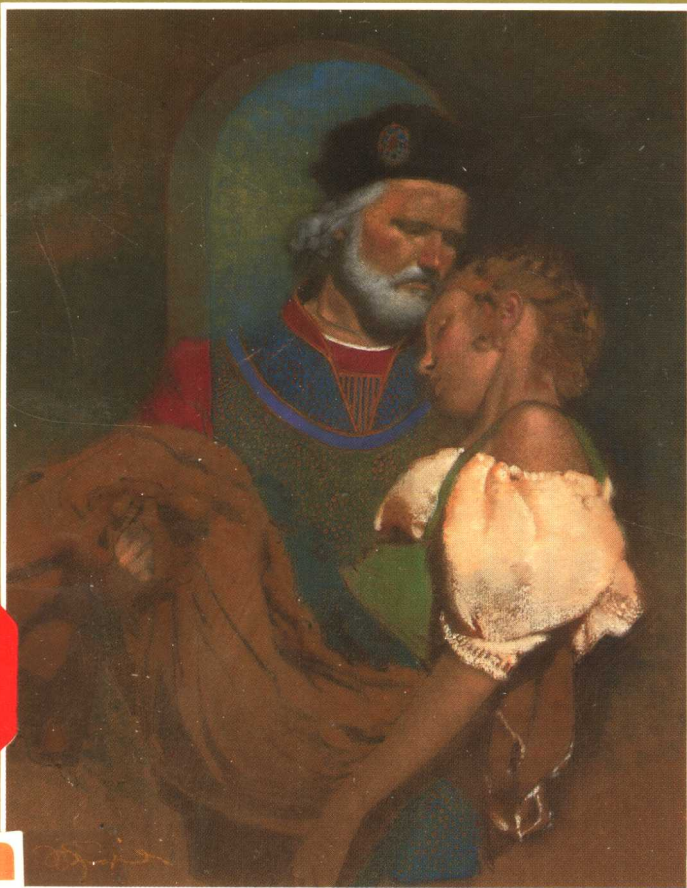


# Shakespeare

## KING LEAR



EDITED BY DAVID BEVINGTON  
WITH A FOREWORD BY JOSEPH PAPP



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# William Shakespeare

## KING LEAR

Edited by  
David Bevington

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With a Foreword by  
Joseph Papp



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**WILLIAM SHAKESPEARE** was born in Stratford-upon-Avon in April, 1564, and his birth is traditionally celebrated on April 23. The facts of his life, known from surviving documents, are sparse. He was one of eight children born to John Shakespeare, a merchant of some standing in his community. William probably went to the King's New School in Stratford, but he had no university education. In November 1582, at the age of eighteen, he married Anne Hathaway, eight years his senior, who was pregnant with their first child, Susanna. She was born on May 26, 1583. Twins, a boy, Hamnet (who would die at age eleven), and a girl, Judith, were born in 1585. By 1592 Shakespeare had gone to London, working as an actor and already known as a playwright. A rival dramatist, Robert Greene, referred to him as "an upstart crow, beautified with our feathers." Shakespeare became a principal shareholder and playwright of the successful acting troupe the Lord Chamberlain's men (later, under James I, called the King's men). In 1599 the Lord Chamberlain's men built and occupied the Globe Theatre in Southwark near the Thames River. Here many of Shakespeare's plays were performed by the most famous actors of his time, including Richard Burbage, Will Kempe, and Robert Armin. In addition to his 37 plays, Shakespeare had a hand in others, including *Sir Thomas More* and *The Two Noble Kinsmen*, and he wrote poems, including *Venus and Adonis* and *The Rape of Lucrece*. His 154 sonnets were published, probably without his authorization, in 1609. In 1611 or 1612 he gave up his lodgings in London and devoted more and more of his time to retirement in Stratford, though he continued writing such plays as *The Tempest* and *Henry VIII* until about 1613. He died on April 23, 1616, and was buried in Holy Trinity Church, Stratford. No collected edition of his plays was published during his lifetime, but in 1623 two members of his acting company, John Heminges and Henry Condell, published the great collection now called the First Folio.

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## Foreword

It's hard to imagine, but Shakespeare wrote all of his plays with a quill pen, a goose feather whose hard end had to be sharpened frequently. How many times did he scrape the dull end to a point with his knife, dip it into the inkwell, and bring up, dripping wet, those wonderful words and ideas that are known all over the world?

In the age of word processors, typewriters, and ballpoint pens, we have almost forgotten the meaning of the word "blot." Yet when I went to school, in the 1930s, my classmates and I knew all too well what an inkblot from the metal-tipped pens we used would do to a nice clean page of a test paper, and we groaned whenever a splotch fell across the sheet. Most of us finished the school day with ink-stained fingers; those who were less careful also went home with ink-stained shirts, which were almost impossible to get clean.

When I think about how long it took me to write the simplest composition with a metal-tipped pen and ink, I can only marvel at how many plays Shakespeare scratched out with his goose-feather quill pen, year after year. Imagine him walking down one of the narrow cobblestoned streets of London, or perhaps drinking a pint of beer in his local alehouse. Suddenly his mind catches fire with an idea, or a sentence, or a previously elusive phrase. He is burning with impatience to write it down—but because he doesn't have a ballpoint pen or even a pencil in his pocket, he has to keep the idea in his head until he can get to his quill and parchment.

He rushes back to his lodgings on Silver Street, ignoring the vendors hawking brooms, the coaches clattering by, the piteous wails of beggars and prisoners. Bounding up the stairs, he snatches his quill and starts to write furiously, not even bothering to light a candle against the dusk. "To be, or not to be," he scrawls, "that is the—." But the quill point has gone dull, the letters have fattened out illegibly, and in the middle of writing one of the most famous passages in the history of dramatic literature, Shakespeare has to stop to sharpen his pen.

Taking a deep breath, he lights a candle now that it's dark, sits down, and begins again. By the time the candle has burned out and the noisy apprentices of his French Huguenot landlord have quieted down, Shakespeare has finished Act 3 of *Hamlet* with scarcely a blot.

Early the next morning, he hurries through the fog of a London summer morning to the rooms of his colleague Richard Burbage, the actor for whom the role of Hamlet is being written. He finds Burbage asleep and snoring loudly, sprawled across his straw mattress. Not only had the actor performed in *Henry V* the previous afternoon, but he had then gone out carousing all night with some friends who had come to the performance.

Shakespeare shakes his friend awake, until, bleary-eyed, Burbage sits up in his bed. "Dammit, Will," he grumbles, "can't you let an honest man sleep?" But the playwright, his eyes shining and the words tumbling out of his mouth, says, "Shut up and listen—tell me what you think of *this*!"

He begins to read to the still half-asleep Burbage, pacing around the room as he speaks. "... Whether 'tis nobler in the mind to suffer the slings and arrows of outrageous fortune—"

Burbage interrupts, suddenly wide awake, "That's excellent, very good, 'the slings and arrows of outrageous fortune,' yes, I think it will work quite well. . . ." He takes the parchment from Shakespeare and murmurs the lines to himself, slowly at first but with growing excitement.

The sun is just coming up, and the words of one of Shakespeare's most famous soliloquies are being uttered for the first time by the first actor ever to bring Hamlet to life. It must have been an exhilarating moment.

Shakespeare wrote most of his plays to be performed live by the actor Richard Burbage and the rest of the Lord Chamberlain's men (later the King's men). Today, however, our first encounter with the plays is usually in the form of the printed word. And there is no question that reading Shakespeare for the first time isn't easy. His plays aren't comic books or magazines or the dime-store detective novels I read when I was young. A lot of his sentences are complex. Many of his words are no longer used in our everyday

speech. His profound thoughts are often condensed into poetry, which is not as straightforward as prose.

Yet when you hear the words spoken aloud, a lot of the language may strike you as unexpectedly modern. For Shakespeare's plays, like any dramatic work, weren't really meant to be read; they were meant to be spoken, seen, and performed. It's amazing how lines that are so troublesome in print can flow so naturally and easily when spoken.

I think it was precisely this music that first fascinated me. When I was growing up, Shakespeare was a stranger to me. I had no particular interest in him, for I was from a different cultural tradition. It never occurred to me that his plays might be more than just something to "get through" in school, like science or math or the physical education requirement we had to fulfill. My passions then were movies, radio, and vaudeville—certainly not Elizabethan drama.

I was, however, fascinated by words and language. Because I grew up in a home where Yiddish was spoken, and English was only a second language, I was acutely sensitive to the musical sounds of different languages and had an ear for lilt and cadence and rhythm in the spoken word. And so I loved reciting poems and speeches even as a very young child. In first grade I learned lots of short nature verses—"Who has seen the wind?" one of them began. My first foray into drama was playing the role of Scrooge in Charles Dickens's *A Christmas Carol* when I was eight years old. I liked summoning all the scorn and coldness I possessed and putting them into the words, "Bah, humbug!"

From there I moved on to longer and more famous poems and other works by writers of the 1930s. Then, in junior high school, I made my first acquaintance with Shakespeare through his play *Julius Caesar*. Our teacher, Miss McKay, assigned the class a passage to memorize from the opening scene of the play, the one that begins "Wherefore rejoice? What conquest brings he home?" The passage seemed so wonderfully theatrical and alive to me, and the experience of memorizing and reciting it was so much fun, that I went on to memorize another speech from the play on my own.

I chose Mark Antony's address to the crowd in Act 3,



scene 2, which struck me then as incredibly high drama. Even today, when I speak the words, I feel the same thrill I did that first time. There is the strong and athletic Antony descending from the raised pulpit where he has been speaking, right into the midst of a crowded Roman square. Holding the torn and bloody cloak of the murdered Julius Caesar in his hand, he begins to speak to the people of Rome:

If you have tears, prepare to shed them now.  
You all do know this mantle. I remember  
The first time ever Caesar put it on;  
'Twas on a summer's evening in his tent,  
That day he overcame the Nervii.  
Look, in this place ran Cassius' dagger through.  
See what a rent the envious Casca made.  
Through this the well-belovèd Brutus stabbed,  
And as he plucked his cursèd steel away,  
Mark how the blood of Caesar followed it,  
As rushing out of doors to be resolved  
If Brutus so unkindly knocked or no;  
For Brutus, as you know, was Caesar's angel.  
Judge, O you gods, how dearly Caesar loved him!  
This was the most unkindest cut of all . . .

I'm not sure now that I even knew Shakespeare had written a lot of other plays, or that he was considered "timeless," "universal," or "classic"—but I knew a good speech when I heard one, and I found the splendid rhythms of Antony's rhetoric as exciting as anything I'd ever come across.

Fifty years later, I still feel that way. Hearing good actors speak Shakespeare gracefully and naturally is a wonderful experience, unlike any other I know. There's a satisfying fullness to the spoken word that the printed page just can't convey. This is why seeing the plays of Shakespeare performed live in a theater is the best way to appreciate them. If you can't do that, listening to sound recordings or watching film versions of the plays is the next best thing.

But if you do start with the printed word, use the play as a script. Be an actor yourself and say the lines out loud. Don't worry too much at first about words you don't immediately understand. Look them up in the footnotes or a dictionary,

but don't spend too much time on this. It is more profitable (and fun) to get the sense of a passage and sing it out. Speak naturally, almost as if you were talking to a friend, but be sure to enunciate the words properly. You'll be surprised at how much you understand simply by speaking the speech "trippingly on the tongue," as Hamlet advises the Players.

You might start, as I once did, with a speech from *Julius Caesar*, in which the tribune (city official) Marullus scolds the commoners for transferring their loyalties so quickly from the defeated and murdered general Pompey to the newly victorious Julius Caesar:

Wherefore rejoice? What conquest brings he home?  
What tributaries follow him to Rome  
To grace in captive bonds his chariot wheels?  
You blocks, you stones, you worse than senseless  
things!

O you hard hearts, you cruel men of Rome,  
Knew you not Pompey? Many a time and oft  
Have you climbed up to walls and battlements,  
To towers and windows, yea, to chimney tops,  
Your infants in your arms, and there have sat  
The livelong day, with patient expectation,  
To see great Pompey pass the streets of Rome.

With the exception of one or two words like "wherefore" (which means "why," not "where"), "tributaries" (which means "captives"), and "patient expectation" (which means patient waiting), the meaning and emotions of this speech can be easily understood.

From here you can go on to dialogues or other more challenging scenes. Although you may stumble over unaccustomed phrases or unfamiliar words at first, and even fall flat when you're crossing some particularly rocky passages, pick yourself up and stay with it. Remember that it takes time to feel at home with anything new. Soon you'll come to recognize Shakespeare's unique sense of humor and way of saying things as easily as you recognize a friend's laughter.

And then it will just be a matter of choosing which one of Shakespeare's plays you want to tackle next. As a true fan of his, you'll find that you're constantly learning from his plays. It's a journey of discovery that you can continue for

the rest of your life. For no matter how many times you read or see a particular play, there will always be something new there that you won't have noticed before.

Why do so many thousands of people get hooked on Shakespeare and develop a habit that lasts a lifetime? What can he really say to us today, in a world filled with inventions and problems he never could have imagined? And how do you get past his special language and difficult sentence structure to understand him?

The best way to answer these questions is to go see a live production. You might not know much about Shakespeare, or much about the theater, but when you watch actors performing one of his plays on the stage, it will soon become clear to you why people get so excited about a playwright who lived hundreds of years ago.

For the story—what's happening in the play—is the most accessible part of Shakespeare. In *A Midsummer Night's Dream*, for example, you can immediately understand the situation: a girl is chasing a guy who's chasing a girl who's chasing another guy. No wonder *A Midsummer Night's Dream* is one of the most popular of Shakespeare's plays: it's about one of the world's most popular pastimes—falling in love.

But the course of true love never did run smooth, as the young suitor Lysander says. Often in Shakespeare's comedies the girl whom the guy loves doesn't love him back, or she loves him but he loves someone else. In *The Two Gentlemen of Verona*, Julia loves Proteus, Proteus loves Sylvia, and Sylvia loves Valentine, who is Proteus's best friend. In the end, of course, true love prevails, but not without lots of complications along the way.

For in all of his plays—comedies, histories, and tragedies—Shakespeare is showing you human nature. His characters act and react in the most extraordinary ways—and sometimes in the most incomprehensible ways. People are always trying to find motivations for what a character does. They ask, "Why does Iago want to destroy Othello?"

The answer, to me, is very simple—because that's the way Iago is. That's just his nature. Shakespeare doesn't explain his characters; he sets them in motion—and away they go. He doesn't worry about whether they're likable or not. He's

interested in interesting people, and his most fascinating characters are those who are unpredictable. If you lean back in your chair early on in one of his plays, thinking you've figured out what Iago or Shylock (in *The Merchant of Venice*) is up to, don't be too sure—because that great judge of human nature, Shakespeare, will surprise you every time.

He is just as wily in the way he structures a play. In *Macbeth*, a comic scene is suddenly introduced just after the bloodiest and most treacherous slaughter imaginable, of a guest and king by his host and subject, when in comes a drunk porter who has to go to the bathroom. Shakespeare is tickling your emotions by bringing a stand-up comic on-stage right on the heels of a savage murder.

It has taken me thirty years to understand even some of these things, and so I'm not suggesting that Shakespeare is immediately understandable. I've gotten to know him not through theory but through practice, the practice of the *living* Shakespeare—the playwright of the theater.

Of course the plays are a great achievement of dramatic literature, and they should be studied and analyzed in schools and universities. But you must always remember, when reading all the words *about* the playwright and his plays, that *Shakespeare's* words came first and that in the end there is nothing greater than a single actor on the stage speaking the lines of Shakespeare.

Everything important that I know about Shakespeare comes from the practical business of producing and directing his plays in the theater. The task of classifying, criticizing, and editing Shakespeare's printed works I happily leave to others. For me, his plays really do live on the stage, not on the page. That is what he wrote them for and that is how they are best appreciated.

Although Shakespeare lived and wrote hundreds of years ago, his name rolls off my tongue as if he were my brother. As a producer and director, I feel that there is a professional relationship between us that spans the centuries. As a human being, I feel that Shakespeare has enriched my understanding of life immeasurably. I hope you'll let him do the same for you.

Once it gets past the hurdle of the opening scene, *King Lear* moves quickly and inexorably to "the promised end." But the first scene poses a real problem, because everything in it seems so arbitrary. Why has Lear decided to divide his kingdom? Why are his daughters Goneril and Regan playing up to him? Why is the youngest, Cordelia, so stiff-necked? We watch perplexed as this super-egotist of a king disowns his youngest daughter, banishes his most loyal supporter, Kent, and stomps around the stage in a childish rage that no one can appease. We feel a sense of imminent doom as we see Lear so consumed with the sense of his own power that he fails to realize the terrible consequences of giving it away.

Blinded by his anger, he can't see properly and so proceeds headlong on his disastrous course. Aside from his inability to judge his daughters accurately, Lear is also not wise enough to know that once he's abdicated his power, he can never get it back. For him to imagine that he can hold on to the trappings of power—his one hundred knights, for example—after he has given away its substance is terribly naive and unworldly. Shakespeare gives Lear the Fool to remind him constantly of the terrible mistake he made in giving everything away. "Dost thou call me fool, boy?" Lear asks; "All thy other titles thou hast given away; that thou wast born with," the Fool replies. Indeed, as the Fool observes, Lear is the real fool of the play.

*King Lear* is a play about the problem of getting older but not wiser. Lear is obviously a poor judge of character. He has had a life of luxury, protected from poverty and unaware of the injustice in the world. The play charts his journey from the heights of wealth and power to the point where he has neither and is set naked against nature, an old man stripped of everything but his shaky wits and his aging body.

An important part of Lear's fantastic journey is his learning firsthand about the world he has never known, the world of hunger and corruption. I am reminded of an improvisation I created at Florida State University around a concept of Lear that introduced the King as a jovial fat man. As this improvisation progressed, it became clear to me that *Lear* is essentially a play about hunger, old age,

madness, and dying. In the scene where Lear meets the blinded Gloucester on the heath (4.6), the unseeing lord begs to kiss Lear's hand. Lear replies, "Let me wipe it first; it smells of mortality." In fact, the entire play smells of mortality; it is the quintessential play about old age and death.

JOSEPH PAPP

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## Introduction

In *King Lear*, Shakespeare pushes to its limit the hypothesis of a malign or at least indifferent universe in which man's life is meaningless and brutal. Few plays other than *Hamlet* and *Macbeth* approach *King Lear* in evoking the wretchedness of human existence, and even they cannot match the devastating spectacle of Gloucester blinded or Cordelia dead in Lear's arms. The responses of the chief characters are correspondingly searing. "Is man no more than this?" rages Lear. "Unaccommodated man is no more but such a poor, bare, forked animal as thou art" (3.4.101-107). Life he calls a "great stage of fools," an endless torment: "the first time that we smell the air / We wawl and cry" (4.6.183, 179-180). Gloucester's despair takes the form of accusing the gods of gleeful malice toward humanity: "As flies to wanton boys are we to the gods; / They kill us for their sport" (4.1.36-37). Gloucester's ministering son Edgar can offer him no greater consolation than stoic resolve: "Men must endure / Their going hence, even as their coming hither; / Ripeness is all" (5.2.9-11). These statements need not be read as choric expressions of meaning for the play as a whole, but they do attest to the depth of suffering. In no other Shakespearean play does injustice appear to triumph so ferociously, for so long, and with such impunity. Will the heavens countenance this reign of injustice on earth? Retribution is late in coming and is not certainly the work of the heavens themselves. For, at the last, we must confront the wanton death of the innocent Cordelia, a death no longer willed even by the villain who arranged her execution. "Is this the promised end?" (5.3.268), asks Kent, stressing the unparalleled horror of the catastrophe.

Throughout its earlier history, the ancient story of King Lear had always ended happily. In the popular folktale of Cinderella, to which the legend of Lear's daughters bears a significant resemblance, the youngest and virtuous daughter triumphs over her two older wicked sisters and is married to her princely wooer. Geoffrey of Monmouth's *Historia Regum Britanniae* (c. 1136), the earliest known version of the Lear story, records that after Lear is overthrown

by his sons-in-law (more than by his daughters), he is restored to his throne by the intervention of the French King and is allowed to enjoy his kingdom and Cordelia's love until his natural death. (Cordelia, as his successor, is later dethroned and murdered by her wicked nephews, but that is another story.) Sixteenth-century Tudor versions of the Lear story with which Shakespeare was familiar—John Higgins's account in *The First Part of the Mirror for Magistrates* (1574), Raphael Holinshed's *Chronicles* (1587), Edmund Spenser's *The Faerie Queene*, 2.10.27–32, and a play called *The True Chronicle History of King Leir* (by 1594, published 1605)—all retain the happy ending. The tragic pattern may have been suggested instead by Shakespeare's probable source for the Gloucester-Edgar-Edmund plot, Sir Philip Sidney's *Arcadia*, 2.10, in which the Paphlagonian King is the victim of filial ingratitude and deceit.

Yet even Shakespeare's authority was not sufficient to put down the craving for a happy resolution. Nahum Tate's adaptation (1681), which banished the Fool as indecorous for a tragedy and united Edgar and Cordelia in marriage, placing Lear once again on his throne, held the English stage for about 150 years. One of Shakespeare's editors, Dr. Samuel Johnson, evidently spoke for most eighteenth-century audiences when he confessed that he could not bring himself to read Shakespeare's text. Cordelia's slaughter violated that age's longing for "poetic justice." Her death implied a wanton universe and so counseled philosophic despair. Today, Shakespeare's relentless honesty and refusal to accept easy answers convince us that he was right to defy the conventions of his source, though no doubt we too distort the play to conform with our supposed toughness of vision.

Shakespeare evidently wrote *King Lear* some time before it was performed at court in December of 1606, probably in 1605 and certainly no earlier than 1603–1604; Edgar's speeches as Tom o' Bedlam contain references to Samuel Harsnett's *Declaration of Egregious Popish Impostures*, which was registered for publication in March of 1603. Thus *King Lear* was probably written between *Othello* (c. 1603–1604) and *Macbeth* (c. 1606–1607), when Shakespeare was at the height of his tragic power.

When we look at the play in formal terms, we are apt to be



struck first by its complex double plot. Nowhere else in Shakespearean tragedy do we find anything approaching the rich orchestration of the double plotting in *King Lear*. The links and parallels between the two plots are established on a narrative level early in the play and continue to the end. King Lear misjudges his children and disinherits his loving daughter Cordelia in favor of her duplicitous sisters, whereas Gloucester falls prey to Edmund's deceptions and disinherits his loyal son Edgar; Lear is turned out into the storm by his false daughters, while Gloucester is branded as a traitor by Edmund and deprived of his eyesight; Lear in his madness realizes his fault against Cordelia, while the blind Gloucester "sees" at last the truth about Edgar; both fathers are cared for by their loving children and are belatedly reconciled to them, but die broken-hearted. As recent criticism has noted, these narrative parallels are not especially significant in themselves; we are moved not by the mere repetition of event but by the enlargement of tragic vision that results from the counterpointing of two such actions. When we see juxtaposed to each other two scenes of trial, Lear's mad arraignment of the absent Goneril and Regan and then the cruel imposition of the mere "form of justice" on the pinioned Gloucester (3.6 and 3.7), we begin to measure the extent to which justice and injustice are inverted by cruelty. When at last the two old men come together, during the storm scenes and especially at Dover, the sad comfort they derive from sharing the wreckage of their lives calls forth piercing eloquence against the stench of mortality. The sight is "most pitiful in the meanest wretch, / Past speaking of in a king" (4.6.204-205).

The play's double structure suggests another duality central to *King Lear*, an opposition of parable and realism, in which "divided and distinguished worlds" are bound together for instructive contrast. (These terms are Maynard Mack's, in his *King Lear in Our Time*, 1965.) To a remarkable degree, this play derives its story from folklore and legend, with many of the wondrous and implausible circumstances of popular romance. A prose rendition might almost begin, "Once upon a time there was a king who had three daughters. . . ." Yet Shakespeare arouses romantic expectation only to crush it by aborting the conven-