Othello and Emilia Galotti: A Comparative Study

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by

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It is but natural that in considering the foremost representatives of the Teutonic drama one should at once think of Lessing as the name in all German literature to be placed beside that of our own Shakespeare, the acknowledged master of dramatic art in modern times. Not that Lessing's dramatic work surpassed the products of his great successors Goethe and Schiller as Shakespeare's dramas surpassed any earlier or later attempt in English literature, but that besides being the producer of the first German drama of note and as the father of dramatic literature in Germany standing for much that Shakespeare stands for in ours, he had done much of eminent importance to Germany and of universal value in the way of formulating and interpreting the principles of dramatic art to which Shakespeare gave practical expression in his dramas.
To Germany this work of formulating and propagating the Shakespearean theories of the drama was even of greater value than the dramatic work that Lessing produced. It brought about the breaking away of the German drama from French models and the return to a deeper interpretation of Aristotle. To his criticism of the drama, appearing chiefly in his "Hamburgische Dramaturgie," we owe to a large extent the later development of the true German drama. In view of all this, of his distinguished and peculiar position in the literary history of Germany, of the high excellence of his dramatic productions and their representative German spirit and art,—a study of one of his dramas in connection with one of Shakespeare may be interesting not only for the insight thus obtained into the methods of two great artists and their relation to each other, but also for the idea such a comparative study of representative men of two nations may give of the two literatures and especially
of the drama, its technique, and its significance
and use as interpreted by the Tontonie people.

Perhaps there is no dramatic work
of Recanini that seems more truly in the
spirit of Shakespeare than his great tragedy
of Emilia Galotti. In many important
features it suggests the play of Othello and
the two dramas are similar enough in
dramatic development to make the com-
parison of the two an interesting and
profitable one. That Recanini was an admirer
of the Shakespearean plays we know from
his own statement but that he premeditatively
or even consciously modeled his Emilia
Galotti upon Othello it is unnecessary to
assume nor is it within the purpose
of this paper to attempt to prove.

It is frequently observed that a great
writer need not be a great inventor; that great
writers are often great simply because of their
quickness in recognizing the value of the
material at hand. Shakespeare, we know, originated
very few of the stories of his plays, and in perhaps no other case more than that of Othello has the acco
se accusation of plagiarism. The story of the Moor of Venice had been published in Sicily by Tirabos
by an Italian novelist half a century before Shakespeare's play of Othello appeared in England. The Italian
writer furnishes practically all the details of the story:
A fair Venetian woman attracted by the excellent qualities of a Moor falls in love with him and marries him notwithstanding the attempt of her relatives to dissuade her. From this point things go happily, however, until the Moor receives a commission which forces him to set sail at once from Venice. He is pleased at the honor this conferred upon him but dislikes to leave his gentle wife. At her earnest request he finally decides to allow her to go with him. All would have been well again, had not a certain en
sign of the Moor, a handsome but cold-hearted man also accompanied them. His wife is a friend of Desdemona, the Moor's fair wife, it is called. This ensign convinces a
mad love for Desdemona, but unable to win any recognition from her, he immediately gave himself over to an ardent hate and resolved to take revenge upon her. An opportunity suggests itself when the Moor cashiers a captain for striking and wounding a soldier on guard and Desdemona, believing the punishment too severe, with purely human interest appeals to her husband in the captain's behalf. The ensign takes occasion to throw suspicion upon Desdemona and make false accusations to the Moor concerning her. To increase the Moor's misgivings, he steals a handkerchief of Desdemona's and causes the Moor to find it on the captain's bed. The former is thoroughly incensed by this time and together with the ensign plots the captain's and Desdemona's death. The ensign attacks and wounds the captain in the dark and kills Desdemona with a stocking filled with sand. To conceal their crime, the Moor and the ensign pull down the ceiling over Desdemona's body to
make it appear that she was killed by accident. The Moor, however, at once became frantic with remorse and degraded the enemy and drove him from him. The en
sign takes revenge by revealing the Moor's crime to the captain, who makes accusations to the authorities. The Moor is ar
rested, tortured, and banished and later killed by Serdenonoi's relatives.

This brief review of Ricaldi Cincio's novel shows that Shakespeare was greatly indebted to the Italian writer for his material, yet one would scarcely wish to read the famous drama if one's acquaintance with the Italian novel were one's only introduction to the play. The story seems to fester on the sensational and to recommend itself to one's attention rather for its novelty than for any moral interest that it contains: the characters have nothing in common with the ordinary reader and excite little sympathy or interest. It is, moreover, stiffly,
told. There is free play of fancy in the combination of the details of the narrative, but little use of imagination in the presentation of the characters. We see no delineation or thoughtful appreciation of character. The figures of the novel are introduced to us by the aid merely of a few descriptive adjectives.

Shakespeare has not troubled himself to change very materially any of the details of the story, but he has recreated and breathed life and character into the nameless, colorless figures of the Italian novel. Desdemona, whom we can hardly have patience enough with to pity when we see her in Othello's story, we learn to love in "Ithello" as a woman's strong, gentle character, human in its tragic weakness, faultless in its nobility. And then, the launy hero — his longer life merely the means by which through the dramatic Shakespeare, our most noble Othello, one of the most completely conceived characters of fiction. Again, the enigmatic, uncommon brute, in whom so humanity
appealed to our human sense to awaken sympathy, whom not even the monstrosity of his villainy could recommend to our interest, appealed before me no less a villain but a man still— with such splendid powers that we stand agast at the boldness with which he spurns the restraining influences of faith, love, and honour and watch with awful interest the demonise power that force him along his horrid course. The lesser characters of the drama are practically nothing to the novel.

In a similar way Lessing is also indebted for the story of his Emilia Galotti to an earlier writer. The old Roman story of Virginia was his first inspiration. The use, however, that he has made of this material, i.e., as with Shakespeare in the case of Othello, entirely different from the use originally made of it. The political interest of the story is entirely removed. Lessing deemed the complication with state affairs unnecessary to the tragic
value of the deed. He believed the father's high regard for the virtue of his daughter motive enough to cause him, in order to preserve it, to take her life. And upon this idealistic conception he based his play. At first thought, therefore, it might seem that Lessing has departed further from his original than Shakespeare. Lessing has, moreover, moved the characters wholly out of the old environments. Emilia is not the Virginia of Roman literature; she is a girl of Lessing's own nationality, placed, however, not in Germany, but at the court of an Italian prince in the time of Louis XIV. Both plays have thus an Italian setting, but neither can be said to show any distinctively Italian characters or scenes. Shakespeare's characters, although supposed to represent certain nationalities, have no distinctively national characteristics. Desdemona might as well be thought of as an English girl.
as a Venetian, and Othello is intelligible without a study of the peculiarities of that Mauritian nature. Probably out of political reasons, Lessing deemed it prudent not to place the scene of his drama in Germany. He did not wish to appear to make an attack upon German Princes or to imply that Germany had such counsellors as Marinelli. Yet the character which he wished to represent as the tragic hero was most truly German in spirit and sentiment, a German biedermeier of the clancland type, and it is a German's idea of marriage that underlies the plot.

Lessing does not make it clear that we are to consider Emilie and her father as foreigners at the court of the Italian prince. The idea is, on the contrary, that the Salotti home is in the country, and, in order that the daughter may have the advantages of a respectable culture, at the insistence request of the mother.
Outside of setting Leering can hardly be said to owe less to the Roman Virgins than Shakespeare to the Italian novel. As we have seen, it is merely the basis of the tragic action that Leering makes use of in his play; moreover, he has not only taken this out of its former relation but has modified it quite materially, having removed from it all political or civil interest. But Shak.

The father had permitted another and daughter to come to the city to partake of the gaieties of court life. It was only on account of difference of natural devotion that the father entertains so nearly a dislike of the princes. Odoardo knows the prince as a renowned, pleasure-loving man, lacking in the staple virtues of true manhood, that Odoardo himself with strictness lived and believed in. The fact that he contested the prince's rights to Sabionetti was merely accidental as far as he was concerned. Therefore it is not clear that he was intended to represent his hero and heroine as Germans, but they are German in spirit.
spire, on the other hand, has not merely modified the tragic motive but has practically supplanted the motive of the novel by one of another kind, one far more refined and noble. The hero of the Shakespeare drama is actuated by a motive very similar to that of Essex's hero. Under the beguiling influence of that foul demon, transformed into an angel of light, Othello, who we know to be, like Othello, the strictest in morals and the most innocent of vice, impurity and untruth, is made to believe in the falsehood of his own true wife and to fancy that he must take things into his own hands and vindicate his honor. Under this horrid illusion thinking himself the administrator of justice he consults out the life of the one dearest to him on earth in order to expiate the supposed outrage against his own honor to prevent a continuation of crime.

[O. Act V, Sc. II, ll. 6 and 20-22] Edoardo and
Othello both are moved to their horrid act by a highly ideal conception of the sanctity of the marriage bond and the inviolability of their own honor and that of those dearest to them. In the story of Virginia, Virginia was actuated to take the life of her daughter by a desire to save her honor and freedom which were attacked by Affrim Claudine, but she doubtless saw moreover in such a deed not only the only means of rescuing her daughter from disgrace and shame, but also a way of rousing the people to active revolt against the tyrannical government of the lightly deceived and thus a means of freeing the people from the hated rule of the oligarchists. As a Roman father he had the right of life and death over his daughter; and as a father he owed her protection, and the only protection possible appeared to be death from his own hand; as a patriot
he owed his country protection although protection of his country demanded the sacrifice of his own daughter. His action results as he anticipated. The deed is followed by a popular uprising which results in the overthrow of the despotism. His honor is vindicated and he is esteemed by his Roman compatriots as a hero of heroes.

No such duplicity of motives enters into the act of Otho. He is indifferent to the praise or the condemnation of the people; he sees only the ruin of his daughter—his daughter's own half confession of weakness [See E. G. Act V, Sc. 7, Emilia's longest speech] intensifies his fear for her and in the agony of the moment he can see no sure escape for her other than the one she suggests. He sinks the ruse lest the storm scatter it, and trembles when he sees the storm is really broken. Brought, however, before that licentious agist, upon
whose head must be not only the blood
of Aegisthias, he is ready to answer for
his share of the crime not only before
the earthly court of justice but likewise
before the awful Tribunal of Justice Eternal.

Othello, blinded by that ambassador
of Satan to believe a lie and made to feel
himself the executor of justice, seems
to take a mad pleasure in the exalted
ness of his assumed office. Angry
beyond measure he commits the deed
in a fit of torturing madness—but
angry with that kind of anger
that is softened and tempered by love
until it is more than half sorrow,
not like the cruel, hot-tempered Moor
of Cinthio's novel, whose anger converts
him into a heartless, bloodthirsty
wretch, who murders with the coldness
of a professional executioner. The
deed done, the Othello of the Tragedy
is again unlike the Moor of the
novel. The latter is represented as becoming frantic with remorse over his hybrid crime and with the loss of her who had been his life and happiness, receiving in this unhappy state of mind what the author understands to be his just recompense of reward. That the Moor learns of the entire innocence of his wife, however, which in justice ought to be added to complete his just misery, the author does not state, although he seems to think that he has made a sufficiently miserable end to such an underserving brute. Othello, on the other hand, after the deed is done, is as a candle with the light gone out; it remains but the wreck of the manhood that he once was—more sane, if anything, than before the act of murder, but in a sad calm that is many lines more fitious than his fire.
moral raging, a calm that fills our hearts with acheing. Still, after he judged her in his own private court of justice, put her to the test and found her guilty—though he called in only false gods and himself as witnesses—and executed the penalty of death upon her, still he cannot cease to regret that the fearful knowledge ever came to him and took away his very best and dearest in life.

"Had she been true,
If heaven would make me such another world
Of one entire and perfect chrysolite,
I'd not have sold her for it."

Odoardo, horrified at first sight at his monstrous crime, is upheld by the confidence that his deed has really rescued his innocent daughter and that he bears the lesser responsibility for the crime. Still, however, it allowed but for a moment the satisfaction of contemplating his crime as an act.
to which justice forced him; the testimony of Emilia quickly reveals how easily he has been led astray and how fearfully mistaken he has been; sacrificed his priceless pearl. He had doubly erred. He saw all clearly at last. Yet he would not be understood to be what he was not—an ordinary infatuated, excitable man who gave himself over to jealousy, whose suspicious nature believed to find every act prompted by unfeigned motives, untruth and infidelity. He was

"one not easily jealous, but being wronged,
Replied in the extreme,
and nought he did,
in hate, but all in honor.
Yet he himself would "nothing estimate"
and self-condemned he executes upon
himself the sentence of death.
In Othello there is not the rash.
ing to make a villain of a respectable man that we feel in Cinthio's Moor of Venice. Even apart from Shakespeare's fuller delineation of character by which he shows the character of the Moor noble while Cinthio merely describes it as such, and his consequently greater success in presenting his character before us; the fact stands that Shakespeare does not exhibit such extremes of virtue and vice in the Moor as does Cinthio. It does not permit Othello to sink to great depths of degradation as does the Italian nove
elist; he does not permit Othello to lose all the manhood of his nature: it is not, after all, the more vulgar
passion of jealousy alone that arouses the indignation of the hero; possibly it would be difficult for any hero to preserve himself free from any feeling of jealousy when he was put under so severe a test, but Othello
was more deeply stirred than he could be by a mere feeling of anger at seeing something shared and enjoyed by another, which was rightfully his own. His moral code was simple but fixed. He loved the truth, reverenced purity and regarded it his sacred duty to preserve his honor inviolable by a punctilious observance of both. His varied life had not been one that had given experience in dealing with matters of fact things of daily life, experience in dealing with men, with the wrongs and sins of overtly evil-minded men. It had prepared him for "feats of blood and battle," for "most disastrous changes," for "moving accidents by flood and field," for "hairbreadth escapes," but experience in "entice back and distrustfully. Rough quarrels, rocks, and hills whose head. But heaven did not prepare him to meet the cunning
and treachery of deceitful men. Therefore Othello was vulnerable in just the point in which Iago attacked; but this weakness merely permitted Iago to attack him; it did not give him chance completely to overthrow Othello's manhood. This Othello is as different from Cinthio's Moor as Leseing's Odvardo is from the Roman Virginie—in another way, to be sure; but both are original. The similarity between the tragic motives of the two plays has now been pointed out, both being, as we have found, the desire to protect the honor of the characters involved. It is this which constitutes the strongest similarity between the plays in point of subject matter.

It is also notable that the relations between the leading personages are of a kind. According Aristotle's famous dictum, tragic events
can not occur between indifferent persons. In the tragedies which we are studying the tragic events disturb the most sacred relations of the home: the relation of father and child and husband and wife. In both cases the perpetrating of the deed acts upon full knowledge of the identity of the victim; with this difference only: Othello knows the innocence of Emilia and acts not from any idea that she deserves death; Othello, on the other hand, although he undertakes the deed with the full knowledge of upon whom he administers death, acts under the mistaken idea that his victim is guilty and merits the death which he inflicts. In both cases, the hero is driven to the tragic deed through the machinations of a villain wishing to attain the ruin of the noblest husband of the girl
who is sacrificed. In Emilia Galotti the attack of the villain is not made against the leading personage of the play, that is, the tragic hero. In Othello the villain is seeking the overthrow of the hero himself, and the wife in whom the hero's all is sunk is the convenient means by which the villainous purpose is accomplished. In each play the girl seems a wholly indifferent person to the villain who is willing to use or to sacrifice her to attain his end. In Cinthio's novel the villain is at first motivated to the ruin of the Moor by love of Desdemona with whom he has become passionately enamoured; but Shakespeare does not make use of this feature in his play.

I do not agree with those who find in Iago's motives in plotting Othello's ruin an in-
This detail of the Italian story reminds me of the jest played by the prince in Enidio Datiotti, where the prince ingredient of jealousy because of a personal passion for Deedemonia. A jealousy he had, I grant, but not a jealousy of love — he knew no love, and this inherent lack was not even replaced by a coherent sensual passion. Iago was jealous, and jealous, too, of Othello; he may even have been jealous because Othello had won a wife whose sweet charms, rare beauty, and brilliant mind even Iago could not fail to feel but this jealousy was prompted by no desire to possess Deedemonia. He was practically indifferent to Deedemonia, as he was to any woman, in fact. If to the mere all things are fierce, the reverse is equally true and no especially applicable in this case. Moreover, we are most jealous
as the instigator together with Marinelli, the abominable planner and executor, take the part played by Iago alone in Othello. The prince, though sensual and courteous, is not represented as at heart a bad-intentioned man, but of him who foresees what we want for ourselves. Therefore if we admit that Iago had no desire for Desdemona, as we surely must admit, it seems to me when we consider what contemptible opinions he had of women in general and in particular, we can certainly find here no grounds for his jealousy; his own expressions, however, give no sufficient clue as to what were the real cause of his jealousy, although a more extended study of his temperament and character may be necessary to explain the extent to which the passion carried him.
controlled by his passion which soon makes him insensible to all but it he quickly reaches a point where the sacrifice of an innocent person is nothing to him as long as that person stands in the way of the satisfaction of his passion. The dave of the novel is unscrupulous from the beginning, a term known for whom the gallows would be none too good at any point in his career. Shakespeare chose to use just such a kind of villain in his drama, for it was not a part of his purpose in this particular play, as it seemed to be living's in the portrayal of the prince to represent the gradual development, from first inception, of villany in a man who gives himself over to self-indulgence. Villany he shows here in its developed form and along side the character of a noble man
played upon by villainy's fingers. He mingled light and darkness only that he may at the end sound the call, "Let there be light!" and the light may ascend out of the darkness and those that have sat in darkness may perceive the light.

So much may be said of the material of the play. But what of its dramatic value? We condemned the barrenness of the Italian narrative and were almost ready to turn our backs on a tale so fanciful and untrue. But what shall be said of Othello? What is more natural than the sweet, simple courtship of Othello and Desdemona of which we get but a delightful glimpse in the drama? But the whole story can be supplied from that glimpse! A Moor in Venice forthbut unassuming virtues have by his manly valor won confidence and esteem and, as a mark of their position
of trust and honor in the state. Even the venerable old senator Brabantio welcomes him as a frequent guest in his home. Many a pleasant hour does the Moor spend for him with stories of "brill and battle," and Desdemona, busy about her household duties, steals ever more often a moment from her work to listen "with greedy ear" to the wondrous tales her father's friend relates. The Moor himself at length observes from time to time the eager but timid interest with which the girl tries to catch all that she may of the conversation. On a time, by chance, he finds his friend Brabantio not at home and Desdemona alone about her work. He harries for the pure pleasure of talking with her, secretly hoping that she will ask him to tell his story and defying shifting the conversation to give her opportunity to ask him to tell her all his story. The request came as expected, "a
prayer of earnest heart that he would
all his pilgrimage dilate,
Whereof they feared she had something heard.
But not intuitively,
came to naturally and sincerely that he re-
sponded with more enthusiasm than usual.
What a pleasure to relate his story to such
a listener! And what wonder that her naive
remark at the end of his
"had a friend that loved her,
he should but teach him how to tell his story.
And that would woo her"
emboldened him to speak, who otherwise
would never have ventured to have thought
himself acceptable. He saw her love, and
his own, now uncheck'd, flowed out to
meet it. As wooing so simple was perfectly
in keeping with his natural frankness
and modesty, just as such a love as
hers, instead of being strange and
"against all rules of nature" as it appeared
to her obtuse father, was perfectly in keeping.
with the simple, sympathetic, earnest heart of Iseut of Jutsum, which, untrammeled by a
coarser sense, perceived and responded to only qualities of soul. What is often
referred to, in the lines above cited, as the boldness of Iseut of Jutsum, a quality
that is as foreign to her modest character as a similar boldness on the
part of Othello in making a proposal
without such a hint would be to her,
be a slanderous failure to appreciate
her character. Othello, indeed, refers to her
remark as a hint and for him it was
a hint, that is, it was a revelation
to him which led him to think that
she would not be offended by a pro-
posal from him; but she did not in-
tend it as a hint or think that it
might be construed as such. In her
innocent enthusiasm over his ad-
ventures the words came to her and
she spoke them impulsively before
she realized that they might carry more meaning than in calmer mood she would care to divulge. Even Othello understands perfectly that it is a wholly unintentional self-betrayal on the part of Desdemona; although he refers to it as a "hint," what it was in reality to him. That the proposal, on account of Othello's natural unobtrusiveness and small esteem of self, as well as the external barriers of difference in "nature, years, country, credit, everything," would have probably never taken place without this alleged boldness of Desdemona does not make her any the more responsible to the charge. The discovery of Desdemona's love was enough for Othello, but he had no reason to think that it would be for Brabantio. Anything else, or anything that concerned himself alone he would have doubtless been willing to have yielded.
wife to the wishes of his friend, but for the sake of Desdemona he contested the right of Brabantio to tyrannize over his daughter, and Othello did not need to be told that the old senator would oppose to the bitterest end the marriage of his daughter to a worthy Moor. He knew that Brabantio could be won over by no argument, and "rude in speech and little bush with the soft phrase of peace" he shrunk from any such fruitless parleying. But one course remained open to him, if he did not wish to cause a general outbreak and commotion only finally to be separated from Desdemona; quietly to take his bride and boldly face her consequences. And Othello takes Desdemona to himself. Brabantio, roused by that villain already on the warpath against the Moor, has longer no mind for state affairs, but almost insane with the slanderous
tidings that Iago through the mouth of Rodrigo delivered to him, he makes out into the darkness to bring to punishment the shameless Moor. But taken aback by the testimony of Isadorna herself in gentle dignity confirming the words of Othello, her acknowledge husband, and convinced, even against his will, of the sordid means and sordid motives of Othello, he relents, forced by his own declaration to yield the combat, a defeated, grief-stricken man: others may now to affairs of state; he betakes himself quietly to his deserted home.

Iago is defeated; the newly wedded pair return to their conjugal happiness, their union recognized and approved by the state. But jia lone Iago is not satisfied with defeat: the frustration of his scheme simply arouses his villainy to new bitterness.

How gladly would he draw the curtains now and shut out the painful
Scene which follow! But not so; already we see the forces in action which must undermine and fell what now stands so nobly and grandly — forces dark and threatening, forces of evil lurking and subtle. Iago, the embodiment of omniscient evil which is ever ready to attack where its claws may find a hold, is there to turn the scrimmage of the good Othello to his ruin. Who has not gloated in self-righteousness? who has not trusted in his own strength? and who can see the imminent destruction of mighty Othello and not be moved with pity and fear? It is no ordinary passion that stirs Othello's soul; for it is no ordinary soul that thrills with that passion. He knows not the fitful storms that disturb the spirits of common men. Greatness marked every quality of his noble character. But is the mighty is fallen! Once being wrought he was 'perplexed in the extreme,' all the depths of his jealous nature vibrating with the shock, and he
know not the reach of his greatness.

Laying aside the more difficult questions that the character of Odoardo presents as tragic hero of the play of Emilia Galotti, one can not but be impressed by the sweet homely beauty and truth of the characters and scenes of the play. The conception of the character of Emilia is especially sympathetic and true. She is not made to appear too saintly; her devotion is not inconsistent with the weakness which she shows in accepting her mother's easy-going policy of a judicious use of deception instead of open and strict honesty; she had felt herself thoroughly sincere in her devotion, before the trial came she did not know that she could be so easily found vulnerable.

Many who today believe themselves perfectly sincere are yet to experience trials which may prove them weak. Must we necessarily discredit their present professions of sincerity? They are sincere now
as far as their knowledge of sincerity goes. If fuller light may come and they may not live up to it. It is not an unnatural inconsistency in Emilia's character that she is saintly devout one minute and the next under the influence of a great temptation she is consenting to what her better nature tells her is a compromise with truth; it is human. It is so much easier and pleasanter to withhold the truth from her betrothed, and the very fact that her first impulse is to go to him with the whole story is proof of the natural nobility of her character. When, however, the Tempter invokes her companions with "Honor thy father and thy mother," she is quite ready to renounce responsibility in that way. It is no new

The question of Emilia's relations to the prince has called forth much interesting discussion. It is not necessary that we settle the
story; on the contrary so old and familiar that every reader's thoughts are directed homeward and he is filled with pity and fear. Although but a trifle it seemed to Claudia and a matter of probable insignificance to question in order to appreciate Emilia's part in the play; whatever her feelings toward the prince were, it was her evident desire to be true to the count. It seems reasonable to suppose that the simple little girl had much of her mother's fondness for rank and royalty together with her father's high ideals of love and honor and manhood, and that the attentions of the prince quite overcame her so that she no longer felt sure of herself; she did not wish to renounce the true Africane but she felt a drawing to the prince which she dared not acknowledge even to herself and knew not the meaning of, and she feared his power over her. Such a conception of the girl makes clear her readiness to accept her mother's advice to keep the affair secret from Africane.
Emilia, it was no small matter at stake. Not only was Emilia doing injustice to Appiani who had a right to know what Emilia withheld from him, but she was defying the eternal law of truth which at one time or another will execute its certain punishment upon those disregarding its sovereignty. Not Emilia alone fell victim to its remorseless law. Desdemona, we remember, by a free open confession in regard to the handkerchief, might have prevented the horrid tragedy. The magnitude of this action, in both plane, with its inevitably fatal consequences and its noble victim equals, if not transcends, in great tragic and her father—a matter which it would have been very hard for her to speak of—and makes her character all the more lovable that she was at first brave enough to think of making a clean breast of it all to Appiani.
significance, that of the main action itself. From this standpoint the calamity of Emilia Galotti is wholly satisfactory; a noble victim is sacrificed, but the supremacy of truth is asserted. From this point of view the manner of the death of Emilia is not a matter of moment. For all practical purposes Emilia is dead from the time of Appiani's death when she realizes her great guilt, just as Othello ceases to exist from the time that he learns I Teddemon's innocence: the end comes as a relief.

Must we look at the play from the other point of view, the motivating of the calamity? In lies clear and the result less satisfactory: Olof's lacks the strength of character that we admire in Emilia; his ideals are lofty but he yields too weakly to the enticing of his
enemies, and we are not content with a tragic hero whose ruin we can attribute only to his lack of virtue and courage.

Not only the persons of the heroes and heroines have our poets vested with greatness. Marinelli and Dago have something splendid in their villainy. The brilliance of their schemes and the keenness with which they execute them lead one almost to believe them possessed of supernatural powers of evil. They plot the ruin of noble Afeiani and noble Othello and Afeiani and Othello lie ruined at their feet. Ruined; yes! But is it triumph that we read in Marinelli's "Weh mir!" words that even involuntarily to escape his life? Is it triumph that closes the mouth of Dago, which even the torment of Italiano can never force open?
Our poets have not presented the triumph of evil over good: on the contrary, goodness is justified and evil condemned; while the prince's passion and selfishness leads him ever farther into crime until it proves his own destruction. Emilia's purity and strength of character leads her out of the mire into which she stumbled and exalts her in the end.

The plays of Othello and Emilia Galotti have a general similarity of dramatic structure. Both fallinder that close where the first half of the action is given over into the hands of the counterplay, the hero's

In this case, of course, I am considering the tragic characters as the heroes, which it must be thought, as the dramatists intended. No one can doubt that Othello was meant to be the chief personage
being represented as in comparative guilt, although we soon see forces at work
of Shakespeare's drama, since it is in him that our interest centers. A little more
hesitancy we might have as to the play of Emilia Galotti. The title character
at once suggests itself as probably the one conceived by the author to be the chief character, but there are
other objections to this view than Lessing's own direct statement to the contrary.
It is well to keep in mind that Lessing's original plan was to represent a father
having so high esteem of honor that in order to preserve his daughter's
condemned he was willing to take her life. In such a conception as this the
father is naturally the character of chief interest. Odoardo, moreover, as
the one who undertakes active opposition, as the one who reacts, the one
which are conspiring to bring him out of this quiet. The counterplay is in whom the struggle takes place, must be regarded as the hero of the play. Emilia is the comparatively passive victim. The action of the counterplay, however, it is true, is not directed against Othello with malice aforethought, at least, as it is in the other play against Othello. No personal feelings on the part of the Prince toward Othello, notwithstanding that he does cherish a hearty dislike for the outspoken colonel, actuate his attack upon the Galotti family. His passion for the daughter not only renders any other motive unnecessary but absolutely removes the possibility of her entertaining any other. In Othello the conspiracy of the counterplay is directed toward Othello himself, his ruin involving merely incidentally the eac...
set in action by passions which have lain dormant sometime in the hearts of the chief actors on the side of the aggression, office of Desdemona. In Emilia Galotti, the impelling force of the Prince, in whose interest the conspiracy is conceived although he is only indirectly responsible for the form it takes, so far as may be impersonal in its aim; that is, his action is directed rather against existing circumstances or impending events than against any particular person: Agrippini whom the prince’s action is intended most to affect, is even a more indifferent person to the prince than is Edoardo; in fact I find no passage in the play which indicates that Vetori is sensitive of even a jealous hatred of Agrippini. Agrippini appears to him but an external hindrance to the enjoyment of his passion.
the passion of love on the one hand and
the passion of hate on the other, and
these passions are brought to a head
in both cases by a wedding. In

It may be noted here that the Iago of the
novel is represented as actuated chiefly
by his infatuation for Desdemona.
Shakespeare, however, does not make much
of this motive, although he permits Iago
to allege his love for Desdemona as
partly his motive [Act II, Sc. I, l.278],
but only half sincerely. Shakespeare would
give to Iago no such mollifying feature
the foul egoistic Iago has no room in
his corrupt heart for love of any kind;
even the thought of conceiving him as a
father was rejected by Shakespeare, as has
been justly observed, because with paltry
nilly we always associate the idea of ten-
derness and Shakespeare would remove every
suggestion of such a quality in his villain.
one case, however, the wedding, or rather the announcement of it, is the exciting force and is the immediate cause of the action, while, in the other it furnishes opportunity for the counterplay to act; but this preliminary action does not belong to the main plot. The action is therefore more precipitate in the former, external though Iago alleges a love for Desdemona, it is by no means an actual motive for his attack upon the Moor: he makes no effort to obtain possession of Desdemona; nor can we believe that even if he had at first been actuated by a passion for Desdemona and seeing himself refused had turned from love to hate he would have taken the course he did, for his attack is plainly directed against Othello, not against Desdemona, though it includes her in its sweep; it is upon Othello that he practices his torture and Othello's suffering that gives him his highest delight.
things beyond the control of the counter-play, bringing affairs to a crisis and the tumult that precedes the climax being brought more suddenly to a height than in Othello, where no violent action precedes the climax, but where Iago's injection of poison given in gradually increased doses gradually increases the suffering until the writhing victim madly takes things into his own hands.

Edwars has only a vague sense of approaching trouble, life to the attack upon Aspiani and his fear is during this time wholly intuitive, while Othello is from the first directly affected by the action of the counter-players and once set upon is in a state of keenest suffering to the end of the play. For this reason Shakespeare's play is more faithful than Lessing's. Emilia, it is true, is, like Othello, more directly affected by the counter-play, therefore
having more foundation for her apprehensions than her father, but upon the assurances of her mother seems to yield them up as groundless. We are symp.
pathyizing spectators, therefore, suffer with Othello throughout four long acts, but
in Emilia Galotti where the action
is more hurried we do not enter fully
into the feelings of Odoardo or of Emilia
their fears seem exaggerated and we fail
to be convinced of approaching calam.
ity; it is only when the climax
is reached and we begin to see the
result of the action of the counter-
players that we appreciate the
painfulness of their situation.

The delicate work of introduction
is accomplished in Emilia Galotti by
a fine situation scene in which the
chief characters are presented in their
various relations; in Othello by a scene
at once full of action and intrigue, though
not, however, as we have seen, a part of the plot action proper. Iago has Poderegs alarm and arouses Brabauhlo simply as a part of his plan for the overthrow of Othello. Angered that the Moor has preferred Cassio before him and that he is forced to serve under him and jealous of the Moor's rise in power and honor, Iago determines to have satisfaction on the Moor. The ejection of Othello with Desdemona furnishes the first opportunity for attack. If he can arouse Brabantio's wrath against Othello and blot his hopes by a separation from Desdemona and bring him into disgrace before the state, his purposes is accomplished. Now had the affair not terminated as favorably for Othello, if Brabantio had not been convinced that Desdemona had voluntarily left her father's house to become the wife of the Moor, Iago would have had his satisfaction and the action would have had its end here.
Failing in this, however, he quickly matures a second plan, which is the plot proper of our drama. The first does not belong to the main action of the play and is in place in the drama only as it affords a convenient introduction inasmuch as it gives opportunity for the presentation of Othello in his manly purity before the Iago injected passion of deprecation has diseased his whole system. If Shakespeare had not seen that he could utilise even this first plan of Iago's to advantage, he would hardly be justified on grounds of unity of action, in introducing it into his play, since it does not lead up to the final catastrophe.

As it is, however, the act instead of violating the unity of the play, prepares the spectator in the most effective way for the appreciation of what follows. This act is virtually a character-sketch and a situation scene. Our sincerest admiration is...
awakened for the noble Othello and the
gentle Desdemona. Of Iago, the hero of
the first half of the play, who here takes
the lead, we have a very complete pic-
ture — his character, his relations to Othello,
and his motives and purposes are
made clear. We have also, on the one
hand, Othello’s declaration of faith in his
wife, and on the other Iago’s villainous
plot for overthrowing that faith, de-
grading Othello’s lieutenant Cassio
and securing his envied place.

This time a more fiendish attack
than before is planned against Othello.
Before, Iago expected to disturb only
the outward circumstances which would
permit Othello to enjoy his love; this
time he plots an attack on the love
itself, intending not merely to pre-
vent Othello from the enjoyment
of his love, but to turn that very love
into hatred and bitterness. This
time he will flame up his will in double fury. His plot involves, along with the ruin of Othello, the uniting of Cassio whose lieutenantship Iago would have bestowed upon himself.

What has been given in this first act is quite necessary for the spectator to know in order to understand the significance of the whole play. It is prerequisite that we know the character of Othello before it had been tampered with by Iago. We could omit the first act as far as the story of Othello's elopement with Desdemona and Brabantio's complaint against him is concerned, but we could hardly forgo the insight which this story gives us into the character of Othello, Desdemona and Iago.

In order to introduce this bit of narrative Shakespeare had to open
his story the night before the incidents of
the plot proper take place. A French
writer in the same case might have
obviated this difficulty by the awkward
but convenient circumlocution of
putting the story of the elopement into
the mouths of some character. And
why should not Shakespeare serve him-
self of some similar device? The
might at least thus save himself
the accusation of a violation of unity
of time and word off any waste of
words over his observance of the
unity of action. Shakespeare, however,
feared neither the first nor the second,
or he had greater regard for his drama
than to be willing to kill its spirit by
a conformity to arbitrary rules. For
this reason Shakespeare chose that even
his expositions should be dramatic.
As much advantage therefore as the
dramatic form has over other literary
forms in presenting life so much advan-

age has Shakespeare's method over
whatever other methods might be chosen.

It is filling moreover, that
the play which is so full of action
and intrigue should have an in-
roduction, which, being itself full
of action and intrigue, is suggestive
of the tone of the whole piece. To
see Iago meant to see Iago in action.
No scene or situation that had Iago
as an important figure could be
a passive one. The Iago of the drama
is tireless in the production of evil
and no representation of him could
be adequate which did not show
him actively engaged in the plotting
of evil. True without the first act
one would soon have a fair in-
troduction to this inherent character-
istic of his nature, but to know
that his action in the play is not
his first sin and more than all to see the hardness of heart and stubborn vil-
daining with which he goes about it is a more eloquent introduction to his
devilry in the scenes that follow than could otherwise be devised.

It is just the lights and shadows that Shakespeare put upon the scenes of
the act of the exposition that make the play profound of value to me. It is in
the light of the conception of Othello that we form on seeing him face the in-
sulting voices of Brabantio's men before the duke and the senate, that
Shakespeare wished us to interpret the
Othello of the last act. It is the gentle
dignity of Desdemona as she modestly
vindicates her husband in the presence
of the duke, her father, and the assem-
bled senate, that wins our love and
persuades us in the most effective way
for the play.
In view of the introduction of Othello, the introduction of Emilia Galotti is remarkably void of action. It is composed of fine exposition scenes. The first scene up to the introduction of the excelling force in the middle of the sixth scene is devoted to the presentation of the character of the prince, who, like Dago, has control of the first half of the play, and his relation to the other chief personages of the play, Emilia Galotti, Emilia Creina, Edoard, and Marinelli. With the important exception of Marinelli no other character of consequence appears in the first act; the exposition overlaps into the second act where we are formally introduced to the Galotti family. Creina, whose role, it is true, is but episodical, does not appear until the third scene of the fourth act. The character of the prince is strongly presented.
that of Marinelli; however, as shown here, hardly prepares us for the part that he takes in the play that follows. We do not learn to know the man as he really is; we are led to believe that the Fiercuz is the more heartless of the two. We recognize Marinelli as a schemer, but can only surmise that his purposes are more sinister than they seem, while we are ready to expect anything from the Fiercuz who, caring only for dispatch, would sign on sight the death warrant Camille Pataficienti to him, right away.

Of Odoardo we catch only fleeting glimpses in scenes II and IV of Act II. The attempt is made to put great emphasis on what Claudia calls his "ranke Traged" and on his home relations. He is represented as a domestic man who takes great comfort in his family and watches them with
a great deep jealous love that anxiously regards with suspicion every outside influence. In order to emphasize just this trait of character, the dramatist has rather forced an opportunity to present it. In other words, we can but feel that Odoardo is unreasonably exercised over his daughter going out alone and over her meeting with the prince, or if we believe his agitation probable we must suppose that he is overshadowed by some awful foreboding of what is about to take place, a restless uneasiness which frequently surprises us in real life but which we give credence to only when forced to in real life and consequently accept with great reluctance in fiction. The task that I am undertaking to do in writing Emilia Galotti was a monstrous one and it is remarkable not that he failed to create a wholly satisfactory
Othello, but that he succeeded so well in making a great effective tragedy.

Two scenes of the second act acquaint us with Emilia Galotti and we are quite prepared for the part that she takes in the play. She is presented in a somewhat less favorable light than Desdemona, but what weaknesses she shows are partly contingent upon lack of self-confidence and simple earnest faith in her mother.

The general difference between the two introductions is shown again in a comparison of the exciting force in the two plays. In Othello the exciting force occurring in the conversation of Iago and Rodrigo in the last scene of the first act, seems only a natural consequence of what has gone before and is developed gradually out of the relations between Iago and Othello. Iago has already sworn revenge upon Othello and the fact that his first plan of seeking satisfaction failed is no reason for his rethinking.
Westelinge like Rodrigo may faintly give up, but not Iago. Iago's whole course is the result of cool deliberation. The reverse is the case with the unstable prince. The sudden announcement of Emilia's pending marriage with Alcibiades rouses the prince from his passivity and he plunges forward into what he does not know, following without consideration where his impulsive lead. With such a hero for the first half of the play, it was necessary to supply the forethought and ability for management that he lacked in the person of one of his subordinates. Marinelli compares favorably with Iago. Both introductory sets close with the plan of the counterplay. Marinelli inwardly conceives his plot and only half revealing it to the prince, who is little concerned with the particulars so long as the result is assured, leaves him at once to put it into execution.
The prince lingers but is immediately seized with a resolution to see Emilia at the Dominicans. A short final scene, in which the impatient prince would sign unhesitatingly a death warrant, is added to show his state of mind. Iago, like Marinelli, makes no one his confidant, but makes sure of Rodrigo's aid. The plan of action laid, he leaves the stage and we await with ominous dread the rise of the curtain.

Both indifferent acts are sharply cut off from the rest of the play. The second act of Emilia Galotti shifts the scene from the prince's palace to the Galotti home. The second act of Othello opens at a seaport in Cyprus. The first scenes have much the same surfaces: they show the happy conditions which are about to be disturbed by Iago and Marinelli. They permit us a moment's pleasant contemplation of the
the happy meeting of husband and wife after a short separation on sea, now reunited for a quiet enjoyment of peace and home, and I a father's visit home to take a hasty leave in
upon the busy preparations for his daughter's wedding before going to his morning work. It is only a moment, however, for the counterplay is already in action.

Even as he looks upon the beautiful meeting between Othello and Desdemona, Iago is able to explain with devilish pleasure:

"O, you are well timed now!
But I'll set down the feégo that makes this
As honest as I am."

Then on the departure of Othello and Desdemona he holds conference with Rodrigo, plotting the slip that shall serve Cassio's downfall. This
is Iago's first real move in the action. From this on every moment
counts to his advantage. Scene iii finds Cassio on the watch amid the revelries of the celebration of Othello's victory over the Turks and his nephews. Iago appears and soon he sees Cassio too drunk to know himself. He himself pretends to be drinking to beat them all but in particular to keep sober. In the meantime, his noisy singing and calls for wine seem to indicate a drunken hilarity, but it is not a hilarity owing to strong drink but an exhilaration of spirits on seeing the distinction his own villainy is working. But a moment ago we saw noble Othello in the height of enjoyment, here we see in sharpest contrast his antitype in height of enjoyment: but one is a picture of light, the other of darkness; the one is uplifting, vivifying,
the other blazing. Nothing delights the devil so much as to make the good do evil. And this is why Dago is in the height of his glory as he loudly calls "Hold!" to the fighters he has set on.

According to Dago's prearranged program, Cassio is discharged by Othello and Dago is left as Cassio's poor counsellor. Dago knows how to seem to give comfort and in reality give the razor's poison, and Cassio, unwittingly, falls into the trap, persuaded by Dago to take the very course which must prove his ruin. With Cassio's final assurance that he will try the means that Dago suggests and seek to regain favor with Othello through his wife, Dago has his plot pretty well under way and at the end of the second act we are not far off from the climax.
Similarly in the second act of Emilia Galotti our attention is quickly turned from the happy scenes with which the act opens. As Odoardo and Claudia disappear into another room, we are forced to listen to the conspiracy of Marinelli's hired murderers. Odoardo is but barely gone, when Emilia rushes in in fright from the cathedral where the prince has accosted her. This agitated scene in which we see the counterfeiters already in action is followed by a second pretty family scene between mother and daughter and Affiani. The scene is introduced in order to present Affiani who appears here for the first time, and appears most favorably. But the agitation which we saw first in Odoardo and then in Emilia is repeated in Affiani. The next scene announces Marinelli and his proposition to
Appiani constitutes the second stage in the rising action. The action of this act, it may be noted, deals chiefly with Appiani, who is not of first-shade importance, but may rather be considered one of the secondary characters, just as the intrigue of the second act of Othello is directed toward Cassio, a character of second rank, although of course the action eventually affects and is intended to affect the chief characters.

In Othello where the plot takes more time for his play, the third act does not open so abruptly on the counter-play in full action as in Emilia Galotti. In the latter the third act opens with a scene between Marinelli and the prince in which Marinelli reports his conversation with Appiani and reveals his plan, and while they are still talking they hear the shouts of Marinelli's hired murderers. In the scene that follows Angelo reports the results.
of the plan and bids Marinelli make ready for Emilia who is being brought to the palace. The action moves rapidly to the climax. Emilia entering in the next scene in the company of Marinelli's hired servant. Marinelli receives her while the prince recovers himself sufficiently to trust himself again in her presence. The highest point is reached when just as Emilia learns to her great alarm that she is in the house of the prince the latter enters and she sees herself for the second time at his mercy and sinks before him. Already at the height of his success the prince shows weakness. His words to Emilia are sincere, however flattering they may seem or however much flattering would seem to fit an intriguer in the prince's position. Titians can not in the presence of the suffering Emilia execute his plan.
In his wild madness to possess her he had thought no course would be hard for him that would lead to this desired end, but in experience he finds that courage fails him, and without the stronger will of Marinelli whose action is undisturbed by the protestation of a heart or a conscience he would be unable to carry through his concerted project.

He leads her out and to Marinelli it left the more difficult charge of the mother who is already seeking for her daughter. Palliela brings Claudia in and the evening scene between her and Marinelli marks the beginning of the return movement. The sharp words of the mother quickly fell this and that together and led the net into which they have fallen. Marinelli's visit that morning to the count, the violent words which she overheard, their say, the
apparent attack by robbers, the last words of the dying count, the prince's meeting with Emilia at the temple, were a series of events of which it was not hard to discover the connection or the cause. Claudia pours out her wrath upon the perpetrator of her misfortunes who has no good means against such attacks. At the end of her violent accusations she hears the voice of Emilia in an adjoining room and rushes into the arms of her fainting daughter.

In Othello the act of the climax opens with an unimportant scene in which Cassio through Emilia seeks an interview with Desdemona in order to secure the latter's services in reinstating him in Othello's favor, and Iago superfluously offers to entertain Othello in the meanwhile. Then a short scene
between Othello and gentlemen as they departed from the castle, and then the long significant third scene opens with the unfortunate interviews between Cassio and Desdemona. According to Iago's plan, he and Othello appear on the scene just in time to see Cassio take the departure from Desdemona at which he,

"Ha! I like not that!

as if involuntarily retorted, start that fatal train of thoughts zigging through Othello's brain, never more to leave him. Slowly but with telling effect the heinous fiend strikes in his sordid suspicions and clenches each horrid, destructive thought with new evidence, all the time with great seeming of honesty and affection appearing continually to keep back, more than half his knowledge. Othello, who but a while ago was ready to
plate his life upon Desdemona's faith, feels his foundations begin to tremble - he steel himself against suspicion for a time, but even while denying that his faith in her has been shaken or his spirits dashed he feels that his peace of mind can never again be restored until he has positive proof of his wife's fidelity. The height of the action is reached: Othello has begun to doubt; the work of days may not be done but he has already set in motion the tragic force which is soon to sweep everything before it.

Days leave Othello to his painful meditations, Desdemona who has waited for him in vain cures with Emilia to discover why he has forgotten his invited guests. Desdemona observes that something is wrong with her husband, and teaching that he has
a headache offers to bind his head with her handkerchief, but Othello lets it drop and goes out with Desdemona. This gives Emilia opportunity to steal this handkerchief for her husband. She enters at once and receives it from her. Days can not have been gone half an hour but that is time enough for the throb of thoughts in Othello's aching head to set him raging. Therefore entering and finding Iago, he pronounces Iago in him with all the remembrance his mind can devise and clothe this most fearful scene with - a long interview with Iago in which the latter, still with that pretended unwillingness to be a commiserate, proceeds with to restrain the overreadiness of Othello to accept evidence, completes his lying testimony concerning Cassio and Desdemona, and Othello sincerely
vow revenge, Iago swears to devote himself to Othello's service, Othello coins missions him to make sure of Cassio's death; is ready to plan some means of death for. Serenades, and makes Iago his lieutenant.

This long carefully worked out scene with its slowly prepared climax and terrible conclusion greatly exceeds in painfulness and tragic impact the corresponding scene in Emilia Galotti. The length of the scene may have considerable to do with it; although we consider the two scenes in which Emilia appears, namely III and IV, which would doubtless be thrown into one scene in Shakespeare, as representing the third scene of Othello, we still have a comparatively short scene, the suffering victim is before us only a short time. Another point worthy of consideration is that Emilia is a comparatively silent sufferer; she
it too overcome with fright to give expression to her feelings. With all these things taken into consideration, however, we are still unable to account for the difference in the effectiveness of the two scenes without resorting again to the criticism that the calaminity of the scene of Emilia Stolotti does not appear so inevitable as the character seems to fear, as doubt the certainty of the result. Of course this is only saying in other words that the character has not our full sympathy. Both poets give something of relief in the scene that follows the climax, but it is a strangely different kind of relief. In Emilia Stolotti it is that scene between Claudius and Marinelli in which we have the pleasure of seeing Marinelli get something of his
deserts from the sharp tongue of Claudia. It is a relief to us just as it is to the mother: we wanted to say just such things to Marinelli ourselves. In Othello, the relief is of less marked nature: the scene between Desdemona, Emilia, and the clown, following the dreadful close of the third scene, the petty riot of the clown is unable to lighten; it seems only to heighten the futility of Desdemona's innocence; our minds are not distracted from the fictitious state she is in. In Emilia Galotti in our delight in seeing Marinelli outdone we can not help momentarily forgetting Emilia; while in Othello we are painfully aware of Desdemona's situation, the more so because she is so unconscious of it.

Moreover instead of facing to a scene in which the suffering characters of the
opposition are still before us, we remain in the presence of the counterplay; the fourth act opening with a scene between the prince and Marinelli, in which the prince demands explanation from Marinelli, only getting the satisfaction of being forced to acknowledge that his own interference, his own mistake, is what has spoiled the game, and are not brought again to the suffering players for its full scenes. In Othello from the point of the climax on, the two chief characters in second half are scarcely out of our sight. After the scene of the climax that follows one long varied scene which in Lessing's hand would have become four distinct scenes. It opens with the scene just spoken I between Desdemona and the clown. Then Othello enters and Desdemona again sees
the suit for Cassio; Othello asks for her handkerchief, Desdemona evades confessing that it is lost and refuses to talk, but if Cassio until Othello in a rage dismisses her and exits. Cassio whom Desdemona has sent for thinking to obtain a favorable reception for him from her husband arrives but in such a mood as Othello has left her she can not present Cassio and bids him wait awhile while she goes to find her husband. While Cassio is thus left alone, Bianca, his mistress, appear and he gives her Desdemona's handkerchief, which he owning to Iago's care has found in his room, to copy the work on it and this closes the scene.

The act of the return contains still some vigorous moves on the part of Iago, and Miss Woodbridge suggests that we consider the first scene as belonging properly to—
the act of the climat. Othello is active throughout the act but Othello is also.

The first scene opens with the third fatal conversation between Othello and Iago. The former reports having heard Cassio confess and Othello falls into his epileptic fit. While Othello is unconscious, Cassio enters but Iago tends him out till Othello has recovered. When Othello comes to, Iago promises to give him opportunity himself to hear Cassio make confession and removes Othello to a convenient place where he may overhear Cassio's conversation with Iago. Iago then talks with Cassio of Bianca. He effect on the deceived Othello is maddening and he resolves upon Desdemona's death. Lodovico brings orders from the Duke to Desdemona and attendants. Desdemona's unhappy remark about
Cassio brings Othello's wrath upon her and he strikes her in the presence of the whole company.

In the second scene Othello sends Emilia to learn what libelous she can add to that of her villainous husband. Believing that she is a lying accomplice to Desdemona's sin, he sends her away to bring Desdemona herself. She comes and he flings his unjust accusations at her but refuses to believe her honest denial, and leaves her stunned. Iago is called and gives his poor comfort. The women extenuate and Iago arranges with Rodrigo for Cassio's death. The last scene of the act between Emilia and Desdemona simply shows the latter's purity of character and vague melancholy forebodings of evil.

The act of the return in Emilia...
Balotti shows more weakness on the part of the count players. The chief
intriguer Marinelli, as does Iago in
the corresponding act of Othello, a
very prominent place; unlike Iago,
however, Marinelli's part seems to
be rather a loving one. In the
first scene where the Princess demands
an explanation from him, he holds
his own, forcing the prince to an
acknowledgment that without his
own interference, the impatient wish
to the temple, Marinelli's plan might
have been unsuspected. The second
scene announces the unexpected
arrival of the Countess Occina. Mar-
inelli is deputized to receive her and make
proper disposal of her. This task, however, proves
not an easy one and the prince, tired
of the delay, decides to use his skill and
hurrying out of the closet to which he
had taken refuge, he speaks a lucky
to the counters and excuses himself without even stopping. Marinelli, however, is not so easily released. Orsina demands explanation. Unwarily he goes too far, for Orsina on the way to the palace has met the carriage bearing the body of Graf Affricani, reported to have been shot by robbers, and having already heard of the episode of the Dominicans she only needs to know that his bride, Emilia Balotti, is now being attended by the Prince to see as clearly through the whole tragedy as Claudia herself had done. Marinelli is a second time silenced.

The following scene, the sixth of the act, introduces, for the first time since the fourth scene of the second act, the hero of the play, the leader of the return movement.
Our attention is also here directed, after a considerable submission, to the suffering characters of the opposition. Edoardo, meeting Orsina as she is going, is about to make his apology to her for entering so informally when she directs him to Marinelli and learning or surmising that it is the father remains out of curiosity. Edoardo wishes to go straight way to his wife and daughter, but Marinelli judges it more prudent to announce him to the prince. He attempts in vain, however, first to remove the countess and is finally obliged to go leaving Orsina alone with the father. As an only resort he whispers into the colonel's ear that Orsina is not in her right mind and her word therefore not to be trusted. That Marinelli should leave Orsina
alone with Edwards, especially after the scene just passed. It hardly consistent with the quick wit and cleverness which he has heretofore manifested in every emergency. But the two are left and Oreina assumes control of affairs to the end of the act. She tells the father all the horrid news, that his beloved count is dead, not only wounded, his daughter, "worse than dead," accosted by the prince at Mass in the morning, and now at noon in his procession at his pleasure seat. The maddened father finds himself wholly unarmed. Oreina, who has come provided, throws her dagger into his hand. Claudia rules and confirms the painful report of the countess. Edwards arranges to have Claudia return to the city, with Oreina. The movement in
the last scene is very rapid, and whatever may be said of the preceding scenes, their scenes in which we see the rising agitation of the father are painful in an extreme degree. Othello, although partly actuated by sympathetic regard for the father, is also moved by an intense desire for revenge and to this end the scene to feel a sort of fiendish glee in rousing the factions of the suffering father. The father quivers under her burning, hating words as if in physical torture.

The act of the catastrophe in Othello recapitulates with a deed motived by both sides of the action. For it has been Iago’s plan throughout to bring it about that the crimes he himself wished to commit to serve his own advantage should seem to be motived by some one else. Our once honest noble Othello
has been inveigled into accepting the responsibility. Rodrigo, with Zago not far removed, lies in wait for Cassio as he comes from Bianca's dwelling. Rodrigo misses his aim and receives a wound from Cassio. Zago, from behind wounds Cassio in the leg and disappears. Othello hears the cry of Cassio and believes the deed he has commissioned done and alliance himself for his own. The cries of Cassio and Rodrigo arouse Lodovico and Gratiano and apparently also Zago who comes with a light, state Rodrigo as the supposed villain who has wounded Cassio, lends his best help to Cassio and feigning throws suspicion on Bianca.

The fateful second scene, opening with those famous lines, beginning:

"If it be the cause, it is the cause, my soul," which assume almost too much grandeur and calmness, rises and sinks through
all its varied degrees and kinds of pain from the height of the imagined impersonator of Justice to the depths of the bloodthirsty savage who seeks revenge for a personal wrong, and where Justice had intended to act, Anger asserts itself, usurps the office, sits in judgment, and executes punishment.

The deed is done. Othello admits Emilia and soon sees the fury and fidelity of his wife as quickly and easily forced as he had thought it dispersed. Iago and others, roused by Emilia's cries, enter. Iago, who has up to this time shown no sign of weakening, is forced by Emilia to admit his villainous part in the terrible tragedy. Othello, perceiving how viciously he has been betrayed, makes a dash at Iago and he in retorting, in the hope of closing Emilia's
month, stabs her. The bitterness of the close of the scene is most piteous; we can now forget that the Othello whose hands have just stopped the breath of the fair Desdemona is, though now fallen into the practice of a damned slave, the Othello whom we have loved. Believing himself treacherous, love he had thought to retain honor by forswearing love, but finds both gone. The two had been his dearest possessions; at the loss of the one he had bid forever farewell to his occupation, to everything that gave interest to life; the loss of both unmanned him. For a moment he is permitted to see the pitiful agony of the man as he discovers that he has through his own act sacrificed both when he thought to save one. But one painful comfort remains to him, that he did all in honor and sought in hate.

The act of the Colonicly in Enide Galotti opens with a scene between Marinelli
and the Prince, in which Marinelli still appears master of the situation; the Prince, however, shows signs of increasing weakness. Both realize that they are near the end of their game.etti see nothing that offers a hopeful prospect; Marinelli is not yet ready to call the game lost... This is the way at least that he chooses to appear before the Prince and it is consistent with his strong-willed self-confident nature; we have, however, in the last act no opportunity for a closer insight into the man; unlike Dago, he appears in no monologue, speaks no aside, and does not reveal himself to the spectator further than is due to the character of the play. He says no word that indicates that he even reckons on the possibility of the failure of his plan; Dago, on the other hand, while just as vigorous in action
at the beginning of the final act as previously, is thoroughly aware that the success of his plan can not be guaranteed, and expresses this feeling in a soliloquy after the conversation with Rodrigo at the beginning of the act and in an aside at the end of the first scene. This fact does not, of course, prove a weakness of character in Dago not found in Marinelli; Marinelli notwithstanding the unforeseeable unforsightfulness of the prince had affairs more fully under his control than Dago has, until Cassio's mouth is stopped and Dago has full control over all the other important actors of the play, he can not be sure of his ground. Each of the intrigueurs, however, relies chiefly, if not wholly, upon his own genius to make the outcome favorable to himself. The notion of Marinelli, though nominally the gratification of his prince's wishes, has in
the course of the action changed from being, in the first part, the satisfaction of a personal revenge to being, after the death of Appiani, mere self-preservation. In the beginning scene of the fourth act Marinelli condemned the prince's interference in his garden and seemed to see in it possibly the ruin of the whole plan; here, however, he seems to feel no alarm over the affair, he seems to think either that Odoardo will not leave the opportunity to raise such an accusation, or that if he does they will be able to meet it. It is the prince here that is apparently alarmed at the prospect.

In both plays the opening scene of the fifth act is between counterplayers, after the close of that scene the hero of the play is introduced to us by a monologue and from that point on he is continuously before us. The purpose of this monologue is to show the
state of mind of the hero: in Othello it is an immediate forerunner to the calamity and serves to cause us to a recognition of the old Othello of the first act and to cause us perhaps not to sympathize with him, but at least to soften somewhat the harsh judgment that we have passed against him and to entertain a more appreciative conception of his point of view; in Emilia Galotti the soliloquy does not immediately precede the calamity but it serves a similar purpose as the one in Othello: while in Othello where our affection for the hero has just been laced to the very limit in the painful scene of the fourth act and our sympathy is all but ready to give place to impatient condemnation, we need something to restore the loving sympathy which we in the beginning of the play we accorded the hero; in Emilia Galotti the poet has not the
lack of reviving an interest that was once active, but rather of developing and enhancing one already present. Of the hero who does not appear for about the length of two acts and previous to that come before us only twice, we need a further exposition before we are ready to appreciate the catastrophe. This short soliloquy, while it does not enable us to anticipate the calamity, confirms our original impressions of the honest father and emphasizes the motive of the catastrophe. He, like Othello, would be no common murderer; he would not murder for revenge; neither he nor Othello recognized that as a just cause for taking the life of another. The hot blood of Claudio heated to boiling by the shameless assault of the prince, impelled him to acts of violence and incited by the maddened scenes, he believed himself ready for the deed.
but left alone with his better self,—the
impulses which had always hitherto domi-
nated his life gaining the ascendency,—
he stirs himself against yielding to
the passion of revenge. Othello had main-
tained the same high ideals. In the
elixirium of passion after the climax,
he too, craves revenge and vows to
give it; but bewitched by Iago, who
knew Othello's better moments would not
approve of such a motive, he is led to
look upon the deed which he is about
to commit as the execution of justice
and the only way in which to vindicate
his honor; and in the few calm
moments that precede his awakening
of Deedemonia, he considers the deed
not in the light of a gratification
of revenge, but of the satisfaction of justice.
He seems unconscious for the time of
any other forefeelings; a charitable
view of the case would hold that
he truly had no remembrance of the terrible threats of vengeance which he uttered while in the epileptic state and that he honestly believed himself actuated by no other motive than that of righting wrong and satisfying the claims of justice. Whoever believes the soliloquy sincere can scarcely escape this conclusion. The fact that afterwards Deirdre's position of denial of the charge he makes against her, pronounces her passion, does not affect the case and he may with perfect sincerity say:

"O furtive woman! thou dost move my heart And make me call what I intended to do A murder, which I thought a sacrifice."

Following the soliloquy of Edosardo is a scene between Edosardo and Marinelli. Marinelli, it will be remembered, had left Edosardo quite reluctantly, it seemed, to announce the father's presence to the prince and the inference would
naturally be, not that Marinelli simply wished to prepare the prince for the reception of the colonel because the two were not on agreeable terms, but rather that he thought it necessary to advise the prince as to his conduct toward the colonel. For no less urgent cause would Marinelli remove himself, leaving Odoardo with the countess. Since, however, Marinelli appears to have no special communication for the prince or advice to give him in the first scene of this act where he meets the prince, it may be supposed merely that he feared Odoardo would find the service with Emilia and that not knowing under what circumstances he might find them he thought it prudent to give the prince due warning of Odoardo’s arrival. There is just one objection to the latter view, and that is, if the announcement of Odoardo’s arrival were all that were necessary, why should Marinelli not have called a servant
to inform the Prince. We cannot be expected to suppose that there were no servants at hand — if such were the case, it should not be left to inference merely; we should be definitely told that such was the case. However this may be, Marinelli, on returning, does not bring any word from the Prince, but on the contrary, at the end of a dispute over whether Emilia shall be taken to Grassalla or return with her father, he says:

"Der Prinz entscheidet. Ich geh' und hole ihn." and again leaves Edwards in order to see the Prince.

On entering the room, Edwards, who has perhaps overheard the Prince and Marinelli talking, asks:

"War meine Tochter hier?"

His inquiry being naturally first of all for his daughter, but the conversation turns too quickly on the subject of what shall be done with the daughter and he becomes too excited on perceiving Marinelli's determination that he shall consult the Prince's wishes in the matter, that he does not make a second inquiry for the Prince.

The monologue that follows, the second mona
logue of Odoardo, is full of rising indignation over the high-handedness of the prince and his chamberlain, and Odoardo is again tempted to meet violence with violence, but calms himself once again as Marinelli returns with the prince. The attitude of the prince is conciliatory and Odoardo forces himself to assume a certain degree of civility. The prince chides Odoardo for sending his wife away with the countess instead of accepting his most willing hospitality and claims the favor of conducting Emilia to the city. Odoardo declines the favor saying that she shall not return to the city, that a cloister is the most fitting place for her in her condition. The prince, who has been unable to prepare himself against this feared outcome, can only hopelessly offer a weak protest at seeing so much beauty fade in a cloister, finally concluding, to the surprise of both Odoardo and Marinelli with the defeat confiding remark:

"Doch allerdings: dem Vater hat niemand eingeredet, Bringen Sie Ihre Tochter Galette, woheim Sie wollen." The prince observes that Odoardo and Marinelli
exchange glances and asks explanation. Marinelli thereupon hones himself to the help of his lying prince; the play which comes so near a close at this point continues to its tragic ending. Marinelli, daring to misinterpret before the father the last word of the dying count as reported by Claudia, represents himself as especially chosen by Affianzi to avenge his death and states that for that reason his friendship to Affianzi forces him to seek in the prince a judge and demand of him a thorough investigation of the murder and inasmuch as it was whispered that Affianzi was not killed by robbers but by a rival, in order to make a thorough investigation it would be necessary to retain Emilia herself and not only that but also the father and mother and furthermore, with such an investigation of the case could be made, not permit them to speak to one another. Odoardo is thoroughly awake to the cunning of the scheming counterplayers and he now that has well such difficulty held himself under check up to this point thrusts his hand quickly into the pocket into which he had put Oderia's dagger, but the flattering words of Prince, 'Fassen Sie sich,
lieber Galotti," bring him once again to his senses and he pulls out the hand safely. The prince adds to the distress of the father by saying that Emilia's confinement shall not be in a chamber but she shall be taken to the house of his chancellor, Trimaldi, where she shall be shown every mark of esteem. Odoardo, on the pretext of needing to explain to Emilia, who as yet knew not even of his father's death, why this separation from her father and mother was necessary, asks to be permitted to see her before he goes.

The following monologue preceding the scene of the calamity suggests the similar one of Othello. The greater precipitation of the play of Emilia Galotti is noticeable here. Othello had time for reflection, time calms to resolve upon his course of action. Odoardo suddenly finds himself hedged in by the enemies. He has little time to consider phases of defense, to temper passion with reason. What he does must be done forthwith. The opportunity for action is about to close. The thought that is uppermost in Odoardo's mind is the rescue of his daughter from dishonor. In the first monologue his anger at the affront of the prince gave the desire for revenge the ascendancy. The scene with Marcelli that follows it suggests the prince
further intentions of keeping Emilia under his eye and adds flame to Oedipus's passion, and the raging "Jünglingstanz mit grünen Haaren" would like to thrust his dagger into the rascal who falsifies to Jafreth to his conscience his daughter, but Oedipus calms the old boy. In the next scene things begin to take an even more serious turn. Real fear for his daughter mingle with the father's anger, he sees opening out for her nothing but a life of humiliation and dishonor, and in this last monologue he groans darkly about for a means of rescuing her from such a fate, of saving her honor—her honor in his mind the holiest possession of a human being. The thought of its being nullified maddens him. How gladly he would shield it from any impure touch! Why should he not spurn to remove her from all the bullying influences of this beclouded world to the purer almost sphere of the world beyond? "Warum nicht?"

An uninvited chuckle escapes the crazed man as he thinks how complete a victory for him, how complete a defeat for the prince. The sound stables him himself, but brings him to his senses but a minute. An almost
heinous delight seems to come over him at the thought of this frustrating the cunning of the prince. Then the thought whither Emilia were worthy, whether she really were the pure girl that he considered her to be gives a painful lesson to his train of thought. "Was she worthy of what he was about to do for her?" The last words echo in his ear and with horror he puts away from him the thought that had offered itself as a way of escape. No, he will leave it to the Furies that has permitted her inadvertently to fall into the abyss to rescue her. With this conclusion he is about to go when he sees Emilia coming. It is too late to retreat. Othello feels the compulsion of an inevitable destiny. Providence seems to have winked his hand.

To the scene that follows all the efforts of the past have been directed. In seven preceding scenes Othello has been constantly before us and all interest has been intently upon his action. For the final scene Lessing cleared the stage of all secondary characters and concentrated attention upon father and daughter. The scene of the calumny, although almost too ornate, is a beautiful one. The agitation of the father and the resolute calm of the daughter as they meet are equally touching. Emilia, with her mother's delicacy of perception,
She comprehended the whole: she need not be told of the
death of Appiani; that she service had planned her confine-
ment covered her no surprise; only for her father's sub-
mission to it is she unprepared. She had expected to
see every force of his being armed to resistance. And
yet while expecting deliverance from him, she would
not have him commit an act of violence against the impious
offenders, would not have him soil his hands with their blood.
She is not passionate. The inferious scheme of the intrigueurs
angers her; but she would never be carried away by that anger to an
extent that she would desire the death of the villains. She is of a
different a natural temperament from Orsina as Orsina's conduct is dif-
ferent from hers. She is naturally of a non-resistant, even-tempered
frame of mind, unused to giving way to passion, and with a natural
abhorrence of crime. Edward is of the same natural character; and
had the deed of the prince concerned him he did deeply or had
it concerned himself alone, he would doubtless not have been
seen by the maddened Orsina roused to a desire for blood.
This training and religion taught him to consider retribution
beyond the accountability of the individual man. In his normal un-
emphassioned state, he believed in a retributive Justice, a Goodini
and an Infinite-Judge who avenges wrong and makes the right to
conquer. Unlike Othello, he does not see in himself the tool of Destiny,
fated to be the divinely chosen executor of justice. It is only in moments of frenzy that the natural passion of anger gains the ascendency and thrusts faith into the background. It is owing to this struggle between the old man and the new man, as it were, of his nature, that the calamity is of just the sort that it is; the calamity is the result of an attempt to reconcile the two. The father, while saving himself from a complete yielding to the promptings of the first in a measure satisfied by a sort of retribution which frustrates the plans of the intrigues and deprives them in the most way of an enjoyment of the fruit of their plans, at the same time preserving the honor of his daughter inviolate.

Odoardo appears in a twofold embarrassment when he meets his daughter in Scene VII. He has just been passing through the horrid fancies of his third monologue; to meet her with his head still burdened with these thoughts put an unwonted strange ness between them; moreover, he has not before seen his daughter since her first meeting with the prince. Was she, perhaps, conceived some foolish sentiment for the worthless prince which she has concealed from her father? Is she the mere innocent girl that his ideal of her had caused him to believe
here to be? It is this agitation that Emilia sees, but
that she does not will full correctness interpret; she
could not think her father could doubt in her,
and she attributed his agitation partly to his despair
of help; she could not know — and it was too
hard a thing for her to know — that her father was
trying to steel himself for what seemed to him
the only means of rescue for his daughter. Odoardo
was surprised to see his daughter so calm;
the daughter whom he wished to believe Emilia to
be, he had fancied, must be in extreme
agitation; to him it seemed her composure must
signify indifference, must signify what he had wished not
to believe of her. How beautifully and naturally the poet
makes Emilia unconsciously clear away the doubts of her
father and reveal to him her strong, noble spirit — a
daughter after Odoardo's own heart! Odoardo seems
to fall in love anew with his daughter, he has only
just discovered her. The painful circumstances
of that painful day had revealed the heroic in her.
She, however, experiences a disappointment in her
father. She could not believe he would weakly sub-
im to the prince's demands, but as already said,
she contemplated no criminal attack on the life of the prince. For reply, when her father tells I how near he came to assassinating the prince and Marinelli:

"Um die Himmels willen nicht, mein Vater! Diese Liebe ist alles, was die Vaterhaft zu haben,

is indicative of nothing but the most perfectly sincere and natural shock and it evidence that she had intended no such resistance or even thought of such a way of escape. Just as her father had been unable to see other means of escape for his daughter from the toils of the prince than the death of one or the other, and deterred by complications of conscience, from the one, which could be noticed only by hatred and desire for revenge, felt himself driven to the other in order to save the honor of his child; just as Emilie, without conceiving the possibility of the one, in her perfectly longs for death to put an end to her struggle and save her honor. She has shown a strong spirit, as Claudia testified, but she feels herself not susceptible to the subtle influences with which the prince befuddles her senses and overpowers her. The struggle against them is a resolute one but a difficult one and she would so gladly give it over.
She begs the dagger from her father's hand. But Odoardo finds himself incapable of the monstrous deed: he had thought to have the heart to do, he has forgotten his intentions of but a moment ago and is now trying to restrain her from the very deed that he was about to do, with arguments quite the reverse of those that recently moved him.

Yet this is the very reason why the pleadings of his daughter stir him so deeply. Father and daughter are on the same footing: the father, who has himself suffered so intensely all through the scenes of this act can well appreciate the daughter's agony; it pains him beyond endurance to be appealed to in vain: impulsively he grants her request, but no sooner is the dagger in her hand than he snatches it away in horror just in time to prevent her from plunging it into her breast. The dagger denied, the joint mind feels the same fear: she puts her hand to her hair and finds the rose, giving opportunity for that cruel thrust that no wounds the sore heart of Odoardo.
"Unter mir dir! du gehörst nicht in das Haus einer — wie mein Vater will dass ich verleugne!
And then half bitterly she recalls the father who loved his daughter enough to be willing to take her life in order to save her honor, adding bitterly:

"Socher Väter gibt es keine mehr!"

Moved to the depths, Odoardo impulsively lifts the dagger and thrusts it to her heart. The horrid deed which in a moment of madness he had conceived as possible is suddenly become a grim reality before him.

"Gott, was hat mich getan!"

escapes from the horrified man. The fainting Emilia, sinking into that repose for which she had longed, gives him answer:

"Eine Rose gebrochen, die der Wind sie entblättert, lassen Sie mich küssen, diese äußerliche Hand."

And this was Lessing carefully arranged every detail of this scene of the calamity. He fully realized that in it lay the crucial point of his drama, that without the most skillful treatment his play would here fail
to hold the interest and sympathy of the spectator. The preceding monologue of Oedoardo, moreover, to the ordinary spectator must be rather repellent. Would the ordinary spectator rise to sympathy with the frenzied father or would he impatiently cry him down? Evidently relief was necessary at this point, the tension must be loosened. Had Seeing made Oedoardo proceed straightway from the scene of the monologue to the murder of Emilia, he would not have found a spectator who would have tolerated his hero. But even as we leave the tragic scene of the monologue, the dramatic renewal wins our love for Oedoardo, reinstating him in our favor in order to fit us for the catastrophe. He makes Oedoardo seemingly quite forget his rack purpose and finally commit the deed only in an impulsive, almost involuntary response to Emilia's appeals. The horror that attaches to the character of the father is thus defined by a pathos, and what would otherwise be only repulsive in its gruesomeness is now painful.
The closing scene of Enidie Gallotti does not, as does that of Othello, introduce all the characters who have any considerable part in the play; only the two chief characters of both parts of the play are seen in the last scene. The prince and Marinelli entering find Emilia in the arms of her father. In the presence of the prince all the emotions which stirred Odoardo during the preceding scenes return to him, but he maintains his self-control and meets the prince with a haughty, half defiant air. To the latter's question: "Was ist das? Ist Emilia nicht wohl?" he replies significantly: "Deh wohl! Deh wohl!" Exclamations of horror follow from the prince. Marinelli involuntarily ejaculates, "Weh mir!" for he realizes too well the frustration of his cunningly wrought plans.

"Trausamen Vater, was haben sie gethan!" the prince exclaims and Odoardo answers him in the words that Emilia has taught him: "Ein Riss gebrochen, die sie durch sie..."
entblätter. War es nicht so, meine Töchter?" he adds in appeal to his child in his arms and she, like the dying Desdemona, not wishing that her father should bear alone the guilt of the awful crime which must she realises look grim enough to the eyes of others, she replies

"Nicht Sie, meine Vater—Ich selbst—ich selbst." But Othello, like Othello, having done naught in Fale but all in honor, is willing to face the jeering  of his contemporaries, and turning to the prince, who, he firmly believes, must in the final settlement of all things answer for the life of Emilia, he surrenders himself into his hands as his earthly judge, but after that he says, he will await him before the Judge of all.

Lessing and Shakespeare both have seemed to wish to make their tasks easier by removing their characters, as we have noticed, somewhat away from the fonder of their ordinary readers and spectators, taking advantage of that principle that we are more ready to believe the unusual of that which is strange to us than of that which is familiar. We are not conscious of
course of being influenced by this device, and it is
doubtful if it does have any weight with us or change
in any appreciable way our feelings toward the plays.
As we have seen, we can hardly think of Othello
and Emilia as other than German, Othello and
Tindemona do not appeal to us as foreign; and yet
in that wider sense, in which distinctions of race and
nationality are lost in the universal type of common
humanity, the characters of both plays appeal to us as
twofold delineations of human nature. The characters
are such as can be read by the light of our personal
experience, and even that which transcends our ex-
perience is so carefully presented that we scarcely
realize where our sympathy is prompted by real expe-
rience and where by mere imagination. To say all this
is merely to repeat the truism that Shakespeare and
Lessing are great delineators of character.

Othello and Odoardo are unique characters
in fiction. There have been jealous husbands before, and
there have been jealous fathers. There have been heroes
who have loved honor and died for it. Husbands have
killed their wives and fathers their daughters. But we
have only one Othello and only one Odoardo. Only
Shakespeare has dared to attempt an Othello, noble, grand, even in his degradation, magnificent. And only Lessing has dared, in modern times, to create an Edwards, manly, honorable throughout.

No character in fiction has been more completely conceived than Othello. Yet the presentation of the character is not elaborate. Our acquaintance with the Moor comes about very naturally, but rapidly. Our attention is at once directed, in the very beginning of the play, toward the one about which it centers, but through the foul lives of the villain Iago. We recognize immediately that we can not breeze the words of Iago and picture the Moor accordingly, in a much more favorable light than the words of Iago would seem to admit of. Indeed, while slanderous his general Iago is made to pay him quite a tribute: "Another of his father, he admits, they have none to lead their business." From such introduction—a general alleged by his jealous officer whom he has failed to honor, to be selfish, partial, unjust, and unwise; dubbed "thick lips," "devil," described as a "knave of common hire,"
a gondolier, "a lascivious Moor" who has robbed a venerable old senator of his daughter— from such an introduction in the first scene we face to the second where we see Othello in person. Six words could hardly have been better chosen to introduce the true character of the Moor to us and answer the echo of those accusing voices of the first scene. The dog whom we have just heard growling now returns from the mischief he has beenplotting with Rodrigo to take up his other game of throwing "shame of service" on this lord. He is assuming the part of "honest dog" this time and pours out angry words against the poor defaced Rodrigo. With well-feigned sincerity he continued his tirade:

"Though in the trade of war I have slain men,
Yet do I hold it the very stuff of conscience
To do no contrived murder: I lack iniquity
Sometimes to do me service. Nine or ten times
I had thought to have struck him here under the ribs:
Othello's quiet response is full of that volume
to reveal to us the hero that is before us: "This bitter立志".
The words not only show me a disposition not easily provoked and not given to revenge—In itself a keynote to his character—but also show me that he is thorough, of honest, and sincere and perfectly sure of his ground—he has done nothing rashly or hastily or nothing which he wishes to retreat out of which he is unwilling to face the consequences. The speech thus reveals not only his mental coarseness of temperament but also his high sense of honor and respect. He was fully prepared against all that Rodrigo could stir up against him. He knew that he should have to meet the temporary anger of Don Alfonso, but knowing that he had the love of Olivia and of his wife he believed he had done no wrong and to be able to justify himself in what he had done. This second speech confirms the sincerity and honesty manifested by the first and shows in addition the simple modesty of the man. Up to this time he had kept silent in regard to his birth and rank, simply because there...
had been no special reason for making it known, but now if birth and rank will in the eyes of men seem to better his claim, he was willing to make known his lineage.

And thus we come to know Othello. True and the beautiful speeches of the council chamber before the duke and senators, which are hardly too beautiful although the modest general calls himself rude in speech and little blot with the soft phrases of peace. Present Othello as he was before Iago had played havoc with all the forces that preserved the equilibrium of his life, his faith, his love, his honor. Yet it is not hard to understand how so great a change come over him. A character such as his would naturally succumb to such attacks as Iago made. And indeed, Shakespeare prepares us for just this weakness in Othello’s nature. We learn early in the play that his experience has not fitted him for dealings with untrustworthy men; he has had struggles with the forces of nature rather than the wiles of men, and his very simple confidence in the false Dago
is evidence of this unsophisticatedness, though we must
never fail to much stress upon this point —
we must always remember that Dago was an
artist in villainy and not regard Othello as
futilely stupid because he was not clever
enough to see through Dago. After all, it was
not a great or marvelous change that came
over Othello. His standards do not change. He is
throughout the same honest loving man. It is
only that under the shadow of a fundamental
misconception he sees what he has believed
to be the very foundations of right disjointed and
rumbling. He sees where he thought to find the
sweetest harmony and rhythm confusion and
discord, all without that touch of upon his
life has suddenly become corrupt and
loathsome, yet he knows in his heart he
is pure, amid all this heretofore undis-
covered falseness he has lived honor, fought.
Is it for him to tolerate this condition? Is it
for honor to yield to dishonor? Or fealty and
nobility to give up the field? In the delirium
of epilepsy he cries for revenge, for blood to
satisfy his rising passion. But the spell passed and the true Othello back again; the thought that stirs him to action is that of righting wrong, of satisfying justice. And if his first wild thought be not clearly, need we long waver. pathy for him and say, 'This is not the Othello of the first act!' I believe with Coleridge and Turnbull that they who see Othello turn into a mere jealous madman have not half appreciated Othello's character. This Othello is wholly unsuceptible to the passion for jealousy under so great provocation, it is unthinkable, but a person who can not conceive of the possibility that any other passion should enter into his heart must find some difficulty in reconciling the two parts of the play. Ulrich properly analogizes his character when he says, 'That love and honor are the very foundation of his life.' He had not sacrificed his honor when love came into his life nor was he ready to give up his one remaining stay when love went out of his life.
In the character of Othello we find no strange extremes of action to reconcile. At no time in the play do we see Othello in perfect quiet, and the vague agitation which he seems to feel in the beginning of the play rises continually to the close. The lack of the fact, perhaps, seems at first thought equally difficult in the two; the deed of Othello, however, is more easily moved than that of Oedipus because the former may rest on the supposed guilt of his wife while the latter knows his daughter to be innocent and un deserving of death. Thus while Othello acts on the grounds of justice and honor, Oedipus commits the deed for the sake of the honor of his daughter in his despair believing it to be his only mean of rescuing her. I think therefore that it is feeling that has the more difficult task. Shakespeare has devoted much time to the scrutinizing of Othello's character. In Emilia Galotti which is a third shorter than Othello.
Seeing, strangely enough, does not introduce Othello till the second act, the first act directing attention toward the Prince, who is really of less interest in the play than Marinelli and toward Emilia who also does not appear in the first act and who is in any case second to her father in interest. Notwithstanding this, however, and the fact that our introduction to Othello in the second act is very brief, we are given in the play a very clear and in all complete conception of the chief personage of the play. What is given in the second act is quite sufficient to enable us to understand the Othello of the fourth and fifth acts. He is seen here only in the company of his wife, but his thoughts and their conversation centre upon the daughter whom he loves so heartily and so jealously. It is this love which has waked him so early and brought him to the house before business hours in order that he might secure himself that everything was in readiness for the happy wedding. The

1 Cf. note on p. 41.
dislike of the prince is a second feature to be emphasized, and finally the spirit which permeates his whole conversation with Claudio and which she is pleased to call his "true Ingines," the same that inspired Othello, a reverent unmixed love of family and honor.

The two heroes are greatly conceived. They answer to the famous dictum of Aristotle that requires that the tragic hero be a person of eminence. Both Othello and Odoardo are great by nature, and it is doubtful whether that sort of greatness that the philosopher means—in his day it had to be sought among persons of rank for they were the only persons whom the great issues of life touched and who could receive the common sympathy of the people; today the modest general of Moorish race and the simple home-loving colonel can, by virtue of the nobility character, hold our interest and sympathy, and the representation of their struggles purge our passions by pity and fear.
Shakespeare has enunciated no theory of the drama. We know his theory only by his written product. Othello, however, submits itself well to an analysis on Aristotelian principles. The character of the hero is strongly modified; the struggle is a fierce one, and its result follows as a natural outcome, an outcome inevitable to the character Othello who esteemed honor so highly, whose trust in mankind was so simple, so untaught, who, though of a certain modesty that prevents him from aspiring himself forward or preferring himself before others, is, in the well-chosen words of Turnbull, impiously self-reliant; in matters which concern him, which come under his control he feels himself the sole executor of justice. This impious self-reliance is the weakness that caused the noble Othello to fall. It is the perfect sincerity and conscientiousness of the character throughout that holds our sympathy all through the almost revolting scene of the fourth and fifth acts and
makes it end so tragic and so painful.

Lessing, unlike Shakespeare, has clearly set forth his dramatic theory. His expression of dissatisfaction over Emilia Galotti may be taken as evidence that this play did not, in his eyes, meet the requirements of his theory, and the play does present difficulties. The character of Emilia herself is much more satisfactory dramatically than that of Odorico and might, therefore be well regarded as truly the tragic character of the play, and therefore the chief personage, rather than Odorico. But as has already been shown [p. 41] there can be no doubt but that Lessing intended this father to be the chief interest. The question then arises, did he intend Odorico to appear to us as a tragic character. We can not recognize in the calamity that overtakes him any inevitable necessity, or a misfortune which he has brought upon himself by fault of his own; up to the time of the calamity he has been unblamable—all that we could possibly lay to his charge is
his stupidly in accepting seemingly without ques-
tion the death of his daughter as the only means
of escape for her. It is only with the greatest
difficulty that Lessing holds the sympathy
of the spectator for his hero at this point, and though
we rise to the emotions of the impassioned help-
less father who loved the honor of his daughter
above all earthly things, the sight of his misfortunes
can hardly awaken in us the pity and fear
which tragic action is said to awaken — our
interest in the character would probably be
described in Aristotelian language as phibic
theopie, incomming as our pity is unsugared
with fear for ourselves. Beautifully as the
character of Oedipus is delineated, it is
not in the true sense of the term a
strong tragic character.

However much Lessing may have
neglected to provide for the motion of the
calamity as far as the hero is concerned,
he seems to have carefully fixed the tragic
guilt of the heroine. We see Emilia the
victim of her weakness. She err on the opposite side from that Athill does. Her fault is too little reliance on the promptings of her own conscience. She is inclined to accept the opinions of others as to what is right concerning her, especially where the course advised is the easier to follow. She recognizes her guilt when she learns of the death of Appian.

"Und warum er tot ist! Warum!"

Had she told Appian of the impious offending of the prince in the morning, doubtless she herself would have been justly tried and Emilia would never have fallen into this power.

Up to this point she is responsible: a definite series of events appear to lead up to the inevitable result, the success of the counterplay. The weakness of the drama comes in the fact that Emilia's death does not appear to be the necessary end of the action. Both leading characters show a blamable lack of courage which is hardly consistent with the strength of character which they have previously shown. Odours has been represented as a man in whom we
could have confidence in whom we would expect to throw back soldiers with a strong hand; moreover, we demand of any man a certain strength and courage. As to Cicilia, although she is the "most resolute of her sex" and does show considerable strength of character in the presence of the prince, we are not surprised that her courage slackens and yields to despair, but of Odoardo we expect a more manly courage. His weakness of character in the tragic hero lessens the tragic effect and mars the magnitude of the action. For this reason the drama can rise to no such height of tragedy as Othello. It is hardly sufficient for the ends of tragedy that Odoardo kills his daughter out of passion or impulsively in a burst of feeling.

Standing before the painting of a real artist, we see neither paint nor canvas. We seem suddenly endowed with a spiritual vision. so deep, so refined, so significant, that transcends our natural sight as the spirit transcends body. And this
when we look upon these two plays: we see not with the ordinary sight of men, but with a keener, more perfect vision, we behold the hidden unity and awful inner connections of life, and perceive the infinite order and beauty of the Great Plan in which all is wisdom and goodness.