"King Lear" is, taken as a whole, the mightiest work that Shakespeare produced. It is not only the most tragic among his tragedies, but, at the same time, the one in which his power of construction, his skill in dramatic condensation, achieve their greatest triumphs. In no other of his works do we find crowded together such a wealth of important characters and events. And how has the poet succeeded in interweaving all his motives, and in forming inwardly and outwardly a consistent unit out of all this abundance! And how from beginning to end is the execution maintained at the high level of the conception! How does the language of the poet rise to every situation, every mood!

There is nothing which has the power to thrill us to the innermost fibres of our being like that scene where the aged king, falling into madness, exposed to the fury of the elements upon the waste heath, bids these elements defiance, and
conjures them to wreak their vengeance upon a thankless, sinful humanity which his curse would destroy in the germ. I say there is nothing as thrilling as this scene, unless it be that other scene where the tragic suspense, having reached its utmost bounds, resolves itself in tears when Lear and Cordelia meet again.

"Lear" is also among all Shakespeare's tragedies the most profound. In no other work does the poet present the great world-mystery in such lofty symbols, with such remorseless truth. The world into which he introduces us is impelled by wild passion, rude pleasures, coldly calculating egoism. In the fate of its inhabitants is seen clearly the hand of Nemesis: the wicked fall victims to their own crimes; but is there not also revealed the rule of a benign Providence in the fortunes of Lear, and, above all, in the lot of Cordelia? Or do we, perhaps, rather receive the impression to
Shakespeare as Tragic Writer. 243

which Gloucester lends words when he says:

“As flies to wanton boys, are we to the gods—
They kill us for their sport.”

The poet does not deny a Providence,—he believes in a divine government of the world,—but he is content to worship in humility the mystery in which it enshrouds itself. He paints the world as he sees it, and it appears dark to him; but it is at night that the stars become visible.

“Nothing almost sees miracles but misery,” says Kent; but the miracle consists in this: that in misery human fortitude is best developed, that virtue, like a lovely lily, springs forth out of the common slough of depravity. Gloucester only learns to know in his wretchedness the true worth of man and of life, and Lear then first experiences what love means. The optimism which the poet does not renounce even in “Lear” is of a
purely ethical nature; he appeals to our conscience. In loud tones he preaches the duty of resigned endurance, of manly steadfastness, of strenuous moral conduct; he makes us feel how the Good, totally regardless of any outward success, is in itself a thing most real, to be striven for above all other things. He strengthens our faith in virtue and incites us to it in figures like that of Kent, and, above all, in the gracious and lofty figure of Cordelia; he animates us with hope in the eventual triumph of the good in this world in the fortunes of Edgar.

The picture of the world which Shakespeare presents to us is illuminated in one way in his tragedy, and in another in his comedy; the deeply religious spirit of the artist is apparent in both—a religiousness whose root and essence lie in his moral sense, and which, therefore, does not need to shut its eyes to unpleasant facts. Shakespeare loves life and is penetrated with a sense of its high worth, but yet,
like Schiller, he is convinced that life is not the highest good, and he knows that no one can be pronounced happy before his death. To him the best thing on earth is love—self-sacrificing, active; and he feels that it is infinite love which pervades and animates the universe.

With these earnest reflections, according with the earnestness of the time through which we are passing, let me conclude this series of lectures to which you have had the goodness to listen with such patience and such gratifying interest. I should consider myself happy did I dare to say that I had succeeded in bringing the great poet of whom I have been speaking somewhat closer to your understandings, and, above all, to your hearts.

THE END.
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