A VIEW OF MAN IN MEASURE FOR MEASURE
AS SEEN THROUGH THE IMAGERY

A Thesis
Presented to
The School of Graduate Studies
Drake University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts in English

by
Barbara Hamlin Fors
August 1969
A VIEW OF MAN IN MEASURE FOR MEASURE
AS SEEN THROUGH THE IMAGERY

by

Barbara Hamlin Fors

Approved by Committee:

Charles K. Canno
Chairman

E. I. May

Earle L. Camfield
Dean of the School of Graduate Studies
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>II. INTELLECTUAL BACKGROUND</td>
<td>8</td>
</tr>
<tr>
<td>III. THE ANIMAL IMAGERY: MAN REDUCED TO THE BESTIAL</td>
<td>33</td>
</tr>
<tr>
<td>IV. THE USURY IMAGERY: MAN REDUCED TO A COMMODITY</td>
<td>48</td>
</tr>
<tr>
<td>V. THE VESSEL IMAGERY: MAN REDUCED TO A LIMITED BEING</td>
<td>68</td>
</tr>
<tr>
<td>VI. CONCLUSION</td>
<td>84</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>93</td>
</tr>
<tr>
<td>APPENDIX</td>
<td>96</td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION

In recent years the study of imagery in Shakespeare's works has become increasingly important. Although other approaches such as the textual, the historical, the psychological, and the dramatic are possible, one development of refined technique of reading and critical analysis has brought to light the importance of imagery in Shakespeare's work. This approach makes a detailed study of his actual poetic technique, and throws light into the complexities that form the drama. It is one method that gets to the central ideas of the drama revealing depths of understanding that might otherwise be unobtainable.

Measure for Measure was written within the same period as the great tragedies and although its imagery is not as artistically woven as that of the great tragedies, the imagery functions in the same manner, offering an excellent means whereby the drama may be examined. Tremendous numbers of studies have been completed on Shakespeare and on the imagery in his great tragedies, but the drama Measure for Measure has relatively little written about its imagery. A close examination of sets of images is one way to better understand the drama.
It is the purpose of this study to present a comprehensive view of man as seen through the animal, usury and vessel imagery of *Measure for Measure* within the frame of the intellectual background of the Elizabethan age.

Since the imagery of this drama then has not been thoroughly examined by major writers, it affords a fertile area for study that brings clarity and understanding to this complex drama with its ancient problems that are still so much a part of the modern world.

Many sets of images exist in the drama, but this study has been limited to three--animal, usury and vessel. They are complex, interrelated, and together present one way of obtaining the view of man found in the drama.

It is first necessary to establish the intellectual background of the Elizabethan period. Within the frame of that background the three sets of images can be better understood. Although the sets are not mutually exclusive, each one was examined separately so that the full complexity of that set could be seen and then applied to the drama as a whole. The order in which they were examined was important as each set gained clarification from the ideas of the one that preceded it. The animal imagery reduced man to the bestial level, the usury imagery reduced him to a commodity and the vessel imagery reduced him to a limited being.
Although it is a relatively new approach for the study of Shakespearian drama, since the 1930's imagery has become an increasingly popular and important one. The main pioneering work in imagery was done by Caroline Spurgeon and Wolfgang Clemen. Miss Spurgeon's seminal work, Shakespeare's Imagery and What It Tells Us, presents her ideas. She believes that images form patterns in which ideas or groups of ideas are associated and constantly repeated. She also believes it is possible to choose any one idea of an image group and the other ideas associated with it will cluster around it.\(^1\) Her method is statistical and attempts to tell more about the "man" Shakespeare than about his works. She attempts to categorize images, placing them under specific headings. Her work was a good starting point for the study of imagery; however, she did not allow for the fact that the images are not mutually exclusive and therefore cannot always be placed in only one category. Her work was closely followed by that of Wolfgang Clemen in his book, The Development of Shakespeare's Imagery. He proceeded from the point where Miss Spurgeon stopped. His method is organic and attempts to reveal the "art" of Shakespeare. He believes

one should not isolate images; they must remain an integral and related part of the context of the drama. He does believe, however, that one can examine parts of the whole to get a better total picture.

Only one thing really exists: the play as a whole, as a totality. Everything else is simply an aspect which we detach from the whole in order to facilitate our investigation and make it feasible. . . . It is only by means of the individual study of such isolated aspects that the total development can become tangible and clear to us.1

In his study he explores the development of the imagery used by Shakespeare from his early period of writing to the middle period, on to the period of the great tragedies and finally to the romances of the last period. Perhaps the most important idea in his book as it applies to this study is the idea of how imagery functions. Wolfgang Clemen argues that imagery gives an organic unity to the drama and he explains its function in the following manner:

A study of the imagery in Shakespeare's tragedies helps us to appreciate them as an organism in which all the parts are interrelated and mutually attuned. . . . All details are closely connected, as in a finely meshed web; they are mutually dependent and point ahead or hark back. It is amazing to observe what part the imagery plays in helping to make the dramatic texture coherent as well as intricate. The same motif which was touched upon in the first act through the imagery is taken up again in the second; it undergoes a fuller execution and expansion, perhaps in the third or fourth. . . . This unity of

atmosphere and mood is no less a "dramatic unity" than the classical dramatic unities. And the imagery of a tragedy plays an important part not only in creating a dramatic unity of the atmosphere but also in binding the separate elements of the play together into a real organic structure.¹

Mr. Clemen does not discuss Measure for Measure specifically nor does he dwell on another idea important to this study, the idea of "wordplay."

The idea of wordplay is a more modern way of attempting to reach the meaning of a Shakespearian drama. In Mary Mahood's book, Shakespeare's Wordplay, she has stated that wordplay is a subtle dramatic effect that results from punning. She believes that modern Shakespearian critics recognize wordplay as a major poetic device that can take the reader to the central experience of the drama. Its effect is comparable to that of recurrent or clustered images.² Again, there was not a specific selection on Measure for Measure, and in fact, it is only briefly mentioned at all. However, the fact that wordplay is an integral part of the drama, and that it functions much like imagery was important to this study.

¹Ibid., pp. 104-105.

Each of these three in his own way investigated the imagery or wordplay of certain Shakespearian dramas, but Measure for Measure was not among them. Therefore the examination of imagery in this drama will throw new light on both the drama and the view of man presented in it.

The method used for this study is eclectic, combining that of Spurgeon, Clemen, and Mahood. However it goes a step farther and uses the findings from the examination of the image groups to present the view of man as seen in Measure for Measure.

First the play was carefully read and reread to find words or word groups that were associated. Then the words were placed under broader headings. Finally three of these more complex categories, the animal, usury, and vessel groups, were chosen because of their complexity and close relationship to each other. Separate images in each group were examined and placed under topics or headings within the individual category. In each instance the images were limited through the definition of the major category—the animal ones to specific animal names, the usury ones to the usury-lechery group or the usury-coin group, and the vessel ones to specific containers. The animal group revealed the state of license existing at the opening of the drama and man's reduction to the bestial level. The usury category,
serving as a transition between the animal and vessel images, revealed the exploitation of man and reduced him to a salable commodity. The usury-lechery images brought out the bestial aspects of man and the usury-coin images compared man to money. In this category man's virtue was tested enabling him to arrive at a point of self-knowledge—that he was indeed a frail vessel, a limited being. The vessel imagery reduced man to a limited being. It ranged from the world as a container for man, to the houses or places that contained him, and finally to man himself as a container of ideas and of life. By applying the findings from these examinations to the ideas of the drama, the writer found a view of man emerging. Some aspect of that view was found in each separate category. But since each set was not mutually exclusive, but an integral part of the drama as a whole, the result was not a series of separate pictures but one comprehensive view of man presented in the frame of the intellectual background of the time. The intellectual background will be established in the next chapter and the ideas from it will subsequently be related to the individual categories of animal, usury, and vessel images that are to be discussed individually in that order. From these three separate examinations of imagery the composite view of man takes form.
CHAPTER II

INTELLECTUAL BACKGROUND

To perceive a general view of man through the animal, usury and vessel imagery of *Measure for Measure*, one should be familiar with the generally accepted view of the nature of man in Shakespeare's day and the place of the ruler within that view. The Elizabethans retained or clung to the ancient belief that man has two sides to his nature. He is a creature of reason, but he is also a creature of irrational drives and impulses. According to this belief there is within him a constantly raging battle between these two sides. If you picture man and his world this way, it becomes the ruler's duty to rule in accordance with certain established principles, making it possible for man to control his impulses through his reason so that justice prevails.

The allegorical battle between the two sides of man's nature was not, of course, invented by the Elizabethans but went back ultimately to Plato. Actually, Plato divided the soul into three parts, splitting the irrational side into what he called the passions and the appetite. In so describing man in Book IV of his *Republic*, Plato wrote not only of the organization of the individual soul, but of the correspondence between this individual soul and the state.
Plato discerned, that is, a reciprocal influence between man and the state. Because of this close relationship the well-ordered state could educate men to become well-ordered and virtuous citizens. Plato speaks of the necessity of proper education and its effects.

Also, I said, the State, if once started well, moves with accumulating force like a wheel. For good nurture and education implant good constitutions, and these good constitutions taking root in a good education improve more and more, and this improvement affects the breed in man as in other animals.1

Emphasizing the need for this education to be strict rather than permissive, Plato warns that "if amusements become lawless, and the youths themselves become lawless, they can never grow up into well-conducted and virtuous citizens."2

Man must have temperance and must be able to master himself. If he is his own master there is a harmony within him; if not, he is unprincipled and filled with chaos. The dualism of man can result in a type of self-slavery if not properly directed. Plato explains the meaning of one's being "master of himself" as the ordering or controlling of certain desires.3

The meaning is, I believe, that in the human soul there is a better and also a worse principle; and when the better has the worse under control, then a man is said to be master of himself; and this is a term of praise; but when, owing to evil education or association, the better principle, which is also the smaller, is overwhelmed by the greater mass of the worse—in this case he is blamed and is called the slave of self and unprincipled.4

---

2Ibid., p. 135.
3Ibid., p. 134.
Man has both passion and reason. If they can reach a point of harmony or what Plato calls temperance, then desire can be controlled.

And these two, thus nurtured and educated, and having learned truly to know their own functions, will rule over the concupiscent, which in each of us is the largest part of the soul and by nature most insatiable of gain; over this they will keep guard, lest, waxing great and strong with the fulness of bodily pleasure, as they are termed, the concupiscent soul, not longer confined to her sphere, should attempt to enslave and rule those who are not her natural-born subjects, and overturn the whole life of man.1

Only when man reaches this point of temperance is he able to control himself. The control, in fact, must be self imposed because it depends upon man's knowledge of himself. No other remedy will be just or effective. Thus Plato asserts that unless man "give up eating and drinking and wenching and idling, neither drug nor cautery nor spell nor amulet nor any other remedy will avail."2 Self control or temperance leads to the all important condition that Plato called "justice." Justice is defined as that state in which all parts, members, or faculties operate in the manner in which they are intended in complete harmony with one another. Justice then begins as a condition of the inner man and in turn is reflected in the conduct or behavior of the outer man. When the soul is at peace with itself, the outer man can act in a just and orderly manner.

1Ibid., p. 161. 2Ibid., p. 137.
... For the just man does not permit the several elements within him to interfere with one another, or any of them to do the work of others;—he sets in order his own inner life, and is his own master and his own law, and at peace with himself; ... when he has bound all these together, and is no longer many, but has become one entirely temperate and perfectly adjusted nature, then he proceeds to act, if he has to act, whether in a matter of property, or in the treatment of the body, or in some affair of politics or private business; always thinking and calling that which preserves and co-operates with this harmonious condition, just and good action, and the knowledge which presides over it, wisdom, and that which at any time impairs this condition, he will call unjust action, and the opinion which presides over it ignorance.

Whether the individual be citizen or ruler, these facts apply. When he achieves self-knowledge and applies self-control to remedy his faults, he then can act wisely and justly.

A correspondence exists between man and the State. By applying this view of man to the state the reciprocal influence between the two can be seen. Asserting that "the same principles which exist in the State exist also in the individual,"1 and that "from the individual they pass into the State,"2 Plato established a plane of correspondence. The plane is between the body politic or the state and the microcosm or man.

In this manner Plato described the harmonious condition of the individual soul when reason ruled the inferior

1Ibid., pp. 163-64.  
2Ibid., p. 160.  
3Ibid., p. 151.
faculties of passion and appetite and the corresponding condition of the state as a whole when governed justly. This is not the place to trace the history of this idea from Plato's time to Shakespeare's. Suffice it to say that the Platonic concept of temperance and justice had become part of the conventional wisdom of the Elizabethan period. Consequently Elizabethan writers could assume that their readers would be familiar with allusions to Platonic ideas of order.

The seminal modern work summarizing these assumptions of the Elizabethans about man and his world is A. O. Lovejoy's *The Great Chain of Being*. Lovejoy's book has shaped the thinking about the intellectual background of the Elizabethan period for writers such as E. M. W. Tillyard, Theodore Spencer, and Norman N. Holland. All these writers have shown in detail how the Elizabethans viewed man, that unique creature possessing both reason and passion, as occupying a critical position on the chain of being between the angels and the animals. They have demonstrated, moreover, how the individual man was regarded as he was in Plato's *Republic* as a microcosm of the state. E. M. W. Tillyard summarizes Arthur Lovejoy's metaphor of the Great Chain of Being.

---

1This book gives a detailed and complex explanation of the origins of the idea, and explanation of the idea of the "chain," and its effect on writings during the time its influence was felt.
This metaphor served to express the unimaginable plenitude of God's creation, its unaltering order, and its ultimate unity. The chain stretched from the foot of God's throne to the meanest of inanimate objects. Every speck of creation was a link in the chain, and every link except those at the two extremities was simultaneously bigger and smaller than another: there could be no gap.  

A knowledge and understanding of the Chain of Being is critical for several reasons. First, it helps establish a language of correspondences between man, the state, and the universe. Secondly, it establishes a world of order; and man, centrally located in that order between the angels and the animals, is in a critical position. He is the link between the changing sublunary world—the world containing man, animals, plants, and minerals—and the higher unchanging world of ether—the world containing God, the angels and the spheres. Through the Chain one may glimpse the structure of the universe.

To the Elizabethans the word "Nature" denoted the structure of the universe as a whole, conceived of as "an order or hierarchy like a chain or ladder of musical scale" on which "everything in and of the universe, from God at the top to the lowest stone at the bottom, every single created thing in the universe has its place." God is at the top

---


and His love "flows through and sustains and holds together this whole system."1 God's love radiates through the universe and all of His created things return His love. Immediately below God are nine orders of angels characterized by "intelligence" who, according to the old Ptolemaic theory, cause the planets and stars to move around the fixed and centrally located earth.2

Man, next in line in this hierarchy of order, occupies the position between the angels and the animals. Man does not have the "intelligence" or knowledge of the angels, but he alone has the next best thing--reason, the ability to think things out.3 The animals are below man in the chain. They lack reason, but the animals holding the highest position in the chain have memory, hearing, motion, and touch or sense, while the lowest animals have only touch or sense. Below the animals are plants which have only existence and growth, and below the plants the minerals or stones which have only "existence in space and time."4

Norman Holland specifies three things to remember about this Chain. "It represents a belief in the rightness

1Ibid., p. 34.  
2Ibid., p. 35.  
3Ibid., pp. 35-6.  
4Ibid., p. 36.
of order, it binds together fact and value, and it leads to a language which is primarily one of comparison and analogy. Order is right. Everything in both Nature and society has a place in this ordered hierarchy. So long as each creature acts in accordance with his predetermined position in this order, things go well; but if anything is wrenched out of place, chaos results. According to this belief, as Norman Holland reminds us, the first wrong was the fall of Adam, and subsequently any time a son rebels against a father or a subject against a King or the body falls into disease because one part of it is diseased, the original chaos or confusion exists once again. Rebellion followed by confusion then can be seen as an archetypal pattern. It can be deduced that order is right and disorder leads to chaos; that existence in a proper position in the chain designates place or value; and that a series of correspondence produces a variety of ways to describe someone or something because of the parallels among the angelic, planetary and human orders.

Man, the central link in the chain, has a hierarchy or order also. It begins with the political hierarchy or nobility in descending order from Emperor to King, Duke,

---

1Ibid., p. 38. 2Ibid., p. 36.
Marquis, Earl, Viscount, Baron, Baronet, Knight, Esquire, and gentleman. Below these ranks of nobility come professions and trades, then ordinary citizens such as peasants and fishermen, then the lowest creatures, the beggars and last of all an almost subhuman creature, the fool. Logically, then, man is important because he possesses reason and because he is in an intermediary position between angel and animal. It logically follows also that if the ruler is at the top of the human hierarchy, he is closer to God and must accept more responsibility. The ruler is appointed by God. All his subjects are to serve him, and he is to serve God. God has given man authority to rule, but he is to rule justly and with reason and within the established laws of ordered Nature. What is the law of nature or natural law? Danby says for one in the modern age "natural law is structure already decided on and laid down."¹ For the Elizabethans natural law was a pattern that could be realized. You were more yourself when you obeyed the law, and reason was what dictated the obeying. Rebellion against this law was "rebellion against one's self, loss of all nature, lapse into chaos."² Accordingly, natural law was following the

²Ibid.
established order through use of man's reason. Man follows a pattern of behavior adjusting himself to a point which he feels is acceptable. Danby calls this situation "custom," a pattern of conformity that makes man "feel right" and professes in an outer expression that which man has as an inner belief.\(^1\) Man may have different forms of government and one of these forms is Kingship. Custom and tradition seem to verify Kingship as the only proper government for England. The king must act as a servant of the law of Nature, carrying out its precepts. The place of the king in the hierarchy is as firmly established as the order of the heavens.\(^2\)

The place of the ruler is established by his position in the Great Chain of Being, but his role must also be examined. The homilies, sermons given during the Elizabethan period, offer insight into the role of the ruler. The "Sermon of Obedience" from the Homilies of the Church of England discloses how obedience is related to the patterned scheme of creation.

Almighty God hath created and appointed all things, in heaven, earth, and waters, in a most excellent and perfect order. In heaven he hath appointed distinct orders and states of archangels and angels. In the earth he hath assigned kings, princes, with other governors under them, all in good and necessary order.

\(\ldots\) Every degree of people, in their vocation, calling, and office, hath appointed to them their duty and order. \(\ldots\) So that in all things is to be lauded and praised the goodly order of God: without the which no house, no city, no commonwealth can continue and endure

\(^1\)Ibid.

Commenting about this sermon and in particular about this passage, Reese says

This passage contains none the less the substance of Tudor thinking and belief upon the subject of order in the state, the divine sanctions of government, the duty of obedience—and the terrible consequences of disobedience.  

God has appointed all things which in turn praise God. The ruler serves God; his subjects serve him to the glory of God. If all are not obedient, chaos ensues. Miss Elizabeth Pope also helps to clarify the role of the ruler. Deriving his authority from God, the King, although not divine, is like an image of God, acting as God's substitute, "Ruling, Judging, and Punishing in God's stead, and so deserving God's name here on earth." In the King's capacity as God's substitute he receives four privileges—sanctity of person, sovereignty of power, the right to


enforce the law, and the privilege of using extraordinary means. The King, not only realizing his authorities and privileges, but also, governing himself and realizing his life is the pattern for his subjects, must define his inescapable duties and perform them. His highest and most important duty is to administer justice. The King as God's chosen administrator of justice must uphold justice and remain within the ordered bounds of the laws of Nature. He is the center of the state or realm, equivalent to the sun in the universe, or the heart in the body of man. The Elizabethan audience was well aware of the conventional pattern of ordered Nature, the factors that may violate this pattern, and the results of that violation. The violation was occurring. Theodore Spencer confirms the domino effect of this violation which "was being felt everywhere at the end of the sixteenth century, ... a violation which when it occurred in any one part, was felt throughout the whole structure."4

One view of the nature of man in the Renaissance, then, was optimistic or idealistic. It was the view as

1Ibid., pp. 71-2.  
2Ibid., pp. 72-4.  
3Spencer, op. cit., p. 18.  
4Ibid., p. 50.
seen in ordered Nature or the idea of the "Great Chain of Being." Summing up this optimistic view, Spencer says:

Thus the whole universe, which was made for man, found in man its reflection and its epitome; man was the center of the ideal picture which optimistic theory delighted to portray. Nature's order was shown in the elements, in the stars, in the hierarchy of souls, in the ranks of society. Everything in the world was part of the same unified scheme, and the body and soul of man, each a reflection of the other, and both an image of the universal plan, were the culmination and the final end of God's design. "Homo est perfectio et finis omnium creaturarum in mundo."--man is the perfection and the end of all the creatures in the world.1

There is a place for everything in this ordered universe, and for harmony to exist everything must be in its allocated place. Man occupies a central position in this hierarchy with the king or ruler at the top. The ruler's place, his behavior, and his responsibilities are all a part of the conventional pattern. The pattern is all inclusive giving not only the order, but how the order can be violated and the culminating result of this violation--chaos. Man is a moral and responsible being capable of using reason and fulfilling his place in the ordered universe.

Such was the optimistic theory of which the Eliz­abethans were aware--a theory where man was moral, responsible, the perfection in God's design, a creature to be

1Ibid., p. 20.
compared to the angels. But they were also aware of other ideas of the time, ones that conflicted with and threatened those of the ordered universe. The conflicting ideas were in more than one area, but mainly they centered around man. Man, although sinful and in a wretched state, was still important. He was, in fact, so important that God in the human shape of Christ came to earth to set things right. Christ brought with Him the doctrines of grace and redemption, presumably through which sinful man could once again be restored to his original position before the Fall. The conflict between naturally good and sinful but redeemable man could therefore be solved. Doubt, however, was entering in other areas. The cosmological, natural, and political order of the Chain of Being was being questioned. Copernicus questioned the cosmological order, Montaigne the natural order, and Machiavelli the political order.¹ These questions presented new ideas and new ways of thinking that were diametrically opposed to the optimistic view. The earth was not the center of the universe. It revolved around the sun. Man was not so much like the angels as he was like the animals. Man was basically evil, born through original sin. If the ruler were evil, his subjects could revolt against him. These questions, doubts, and deviations from the

¹ibid., p. 29.
hitherto accepted norms helped to form a pessimistic theory.

Because the intellectual history of Europe is long and complicated and entire books have been written about it,\(^1\) only a brief résumé for background purposes can be given at this time. Montaigne, the Reformers and Machiavelli played significant parts in the formation of a pessimistic theory. One must necessarily be basically familiar with their views of man, views that were vital forces in establishing the pessimistic outlook that countered and attempted to undermine the optimistic theory of an ordered universe.

The optimistic theory, then, was countered by a pessimistic theory, one that was embodied in the attacks against an ordered universe and naturally good man. Indicative of this pessimistic or skeptical group were Montaigne, the Reformers, and Machiavelli. Skeptical Montaigne's ideas were only speculations, but they clashed with those of ordered nature and offered only a glimmer of hope for man.

\(^1\) Most references are to Spencer as a main source. But see also especially Haydn, Danby, and Randall who summarize main ideas from Montaigne's *Essais* and Machiavelli's *The Prince* and *The Discourses* and other ideas that correspond to those used in the text of this paper.
Describing man as insignificant, frail, vulnerable, ignorant and feeble, Montaigne stresses the insignificance of man who knows nothing of Nature, Reason, or the soul and is much more like the beasts than the angels. Only through confession to God and faith will man have any revelation and arrive at any understanding.¹ Spencer hints at the tremendous effect Montaigne's ideas had upon the Elizabethans who had comfortably accepted both the theory of order and the reverberations that violation of such a theory could cause. He says that Montaigne "by destroying the psychological order, destroys everything else," and that "a human being who is indistinguishable from animals is not a human being who can comprehend the order of the universe or discover any Laws of Nature in society."² Little hope is expressed; it is a pessimistic view.

The Reformers viewed man not as naturally good, but born through original sin and in need of God's redemptive power. Calvin believed man's fall was "intellectual as well as moral" and although the natural gift of reason was not completely destroyed, it was weakened.³ Man's will was also weakened and his animal passions often controlled him.

¹Spencer, op. cit., pp. 32-40. ²Ibid., p. 40.
³Ibid., p. 23.
rather than his reason. Only divine grace and atonement give strength and hope. Both Montaigne and the Reformers saw man as sinful, but through grace he might be redeemed.

The pessimistic theory of man was presented most forcefully by Machiavelli. Many Elizabethans preferred to think of order as the norm and disorder as the exception, but they could have found the opposite view in The Prince of Machiavelli, who rejected the idealistic picture of man in an ordered universe, believing rather that disorder was man's natural state. Being more practical, more realistic and less speculative than Montaigne, Machiavelli saw man as morally evil and therefore incapable of good action. He treated men as they are, not as they should be.

1Ibid., p. 24.
3A controversial issue exists as to whether the Elizabethans had access to The Prince, but present beliefs state they were at least familiar with Machiavelli's ideas through the writings of Gentillic's Anti-Machiavel. He listed the qualities of Machiavelli's Prince (see p. 18 of this study) then distorted them to their worst to create the Machiavellian villain. For a complete explanation see The Prince and The Discourses, The Modern Library, pp. xxxix-xl.

5Ibid., pp. 21-2. 6Spencer, op. cit., p. 41.
and believed "the real truth of things concerned practical matters and practical necessities; it had no bearing on morals or ideals." If Machiavelli were correct, man in society could no longer reflect the order of the cosmos or of created beings. He denied God's government of the world in his attack on the political order. Through the destruction of this one area, the destruction of the entire ordered hierarchy was implied. 

According to the optimistic theory in which man is considered a moral and responsible person, the prince has the obligation to obey moral laws and rule by reason, using force only when necessary to keep peace or maintain harmony. But Machiavelli established new rules for the prince in which the realistic idea that the ends justify the means was dominant. Using a parable, he emphasizes in a famous passage that the prince must know how to use both his human and animal natures.

You must know, then, that there are two methods of fighting, the one by law, the other by force: the first method is that of men, the second of beasts, but as the first method is often insufficient, one must have recourse to the second. It is therefore necessary for a prince to know well how to use both the beast and the man... the one without the other is not durable.

---

1Ibid., pp. 43-4.
2Ibid., pp. 44-5.
The prince, therefore, must realize that men are more naturally inclined to behave as beasts, that is, in accordance with their passions and appetites rather than in accordance with reason or law. As Machiavelli suggests, the prince must not only know the functions of animalistic man, but must be able to imitate them.

A prince being thus obliged to know well how to act as a beast, must imitate the fox and the lion, for the lion cannot protect himself from traps, and the fox cannot defend himself from wolves. One must therefore be a fox to recognize traps, and a lion to frighten wolves... therefore a prudent ruler ought not to keep faith when by doing so it would be against his interest... If men were all good, this precept would not be a good one, but as they are bad, and would not observe their faith with you, so you are not bound to keep faith with them.¹

If man is evil or depraved, he must be dealt with in a manner appropriate to his nature. It is the ruler's responsibility to be cognizant of this fact and to rule accordingly. The prince may be, and in fact should be when necessary, a feignor or deceiver. In action and in words "he should seem to be all mercy, faith, integrity, humanity, and religion."² Machiavelli says it is not necessary for the prince to possess all these qualities, but very necessary to seem to possess them. According to Haydn, the idea that the prince must deceive and that he must rather

¹Ibid. ²Ibid., p. 65.
simulate than possess these virtues is one that leaves Machiavelli's theories open to attack.\(^1\) The ruler especially must always be aware of "appearance." He must be practical and he must be able to reach whatever goals are necessary by any means necessary.

Machiavelli's ideas are definitely part of the pessimistic viewpoint of man in the Renaissance, found also, although with different emphasis, in the writings both of Montaigne and the Reformers. The Elizabethans utilized Machiavelli's ideas but often selected only the ones they desired and discarded the others, or they drew ideas out of his context and manipulated them as they desired.\(^2\) Elizabethans had the tendency to equate Machiavellianism with villainy. The darker implications about man from Machiavelli as well as his advice to the prince about having to be deceitful, lie, and combine the qualities of fox and lion, were the ones they tended to emphasize, ignoring the objective of the book--to teach the prince how to rule and make the state secure. He thought a strong, ruthless prince could bring about this condition of security. Elizabethans were not interested in political theory, but in the villainous character they inferred from The Prince.

\(^1\)Haydn, op. cit., p. 443.

\(^2\)Tillyard, Shakespeare's History Plays, p. 22.
It can be assumed then that the Shakespearian audience would have been aware of two opposing views of man—one idealistic and one realistic. They would be capable of recognizing the allusions to either view, and it would be plausible for them to relate these views to the characters, the plot, or the theme of the drama.

How then does this intellectual background apply to Measure for Measure? If the commonplace battle between Reason and Passion were as "peculiarly vehement in the age of Elizabeth" as Tillyard said, it follows that the Elizabethans must have been keenly aware of conflict, a people that recognized conflict and enjoyed it. Since conflict is the result of interplay between opposing forces, the two opposing views of nature and the two opposing sides of man—reason and passion—by definition must be in conflict. According to Tillyard,

The Elizabethans were interested in the nature of man with a fierceness rarely paralleled in other ages; and that fierceness delighted in exposing all the contradictions in man's composition. In particular by picturing man's position between beast and angel with all possible emphasis they gave a new intensity to the old conflict.2

---

1Tillyard, The Elizabethan World Picture, p. 69.
2Ibid., p. 70.
In Measure for Measure both the optimistic view of the nature of man and the pessimistic view can be recognized. The view of man in Measure for Measure is directly presented by the plot of the drama and it is indirectly presented through the correspondences operating in the drama. The correspondences between macrocosm, body politic, and microcosm had a double function. They expressed the idea of order that the Elizabethans longed for, and they served "as a fixed pattern before which the fierce variety of real life could be transacted and to which it could be referred."¹ When Plato stressed strictness rather than permissiveness in educating the people to be well-ordered and virtuous, he also stressed the result of such education. A principled people will reflect a condition of harmony both in themselves and in the state. An unprincipled group will reflect chaos. The sub-plot characters of Measure for Measure reflect the chaos of the state through the bestial actions and disease found in the brothel area. The main plot characters, particularly Angelo, reveal the war between passion and reason. Obedience and the consequences of disobedience are also evident throughout the play, most dramatically presented by the Claudio-Juliet situation.

¹Ibid., p. 92.
Both man and the state are in need of remedy, but that remedy must be both effective and just. It is the ruler's duty to establish harmony and to administer justice. Angelo as the ruler seems to present the conflict incarnate. He becomes the vessel of law in the Duke's absence, assuming all responsibilities of the ruler. Angelo as the human microcosm corresponds to the state or macrocosm. The conflicts within man are the conflicts within the state. The battle between reason and passion rages as does the conflict between ruling according to ordered nature or ruling according to Machiavellian principles which presume man to be bestial and evil. Angelo must find his place in this world, and to find it he must know himself. This search for self-knowledge is a main theme of the drama.

One way to realize not only the conflict of the drama but also the theme is by examining the imagery of the drama. The examination of three main categories of imagery will be done in detail in the following three chapters. To better understand the complexity of these images and the subtleties of the ideas contained within them, one must understand some of the beliefs and conflicts existing in the Elizabethan period. The intellectual background, revealing the conflict of the times, serves than as a frame of reference whereby the animal, usury, and vessel imagery of Measure for Measure will be analyzed.
In order that the central action of the drama may be clear in the mind of the reader before the specific examinations of the animal, usury, and vessel images are made, a brief summary follows. At the opening of the drama, Duke Vincentio is preparing to leave the city of Vienna. While he is gone, Angelo, his deputy, will take his place as ruler. Conditions in the city are terrible. A state of license exists and has existed for fourteen years because the Duke has allowed the people too much freedom. Angelo attempts to correct the situation. To set an example for the people he arrests Claudio for the sin of fornication and the repercussions from the arrest create the central conflict of the drama. Claudio's sister Isabella comes from the convent to ask Angelo to be merciful and spare her brother's life. Because he abhors the weakness in men that allows them to let their appetites rule their actions, Angelo is without mercy. He considers himself better than others, not a slave to passion; but he is tempted for the first time by an overwhelming lust for Isabella which he paradoxically attributes to her goodness. Although disgusted with the knowledge that he too has passion, he does not seek to control his lust, but uses his position and power in an attempt to seduce Isabella. She is told if she gives up her chastity to Angelo, her brother may live. The condition for
his reprieve is totally abhorrent to her.

Meanwhile the Duke, disguised as a friar, has not left the city but remains as an "onlooker." As the friar he is able to confer with Claudio, Isabella, and Mariana who was once betrothed to Angelo. Through the disguised Duke's manipulation Isabella arranges a time and place to meet Angelo. However, at the disguised Duke's suggestion, Mariana takes Isabella's place, consummating her betrothal to Angelo and elevating their relationship into marriage under civil law. (See note p. 49) At the close of the drama people are punished and rewarded according to their behavior. Claudio's life is spared, and there is the suggestion that order will once again be restored. The examination of the animal, usury, and vessel images will often refer to the main aspects of this summary.
CHAPTER III

THE ANIMAL IMAGERY: MAN REDUCED TO THE BESTIAL

Imagery may serve various purposes in different literary contexts. In *Measure for Measure* the animal, usury and vessel imagery serves to present a comprehensive view of man that includes the struggle between passion and reason, that shows the reduction of man to a lower level of existence when passion rules, and that shows the balance man achieves when he attempts successfully to control passion with his reason. This imagery, consequently, may best be examined and the view of man revealed within the frame of the intellectual background which establishes man's position in the universe and the ruler's relation to the commonwealth.

Continually man has an inner struggle between passion and reason. In *Measure for Measure* man is depicted as he is ruled by his passion; he is depicted as he attempts to control passion; and he is depicted as he reaches a point of revelation that enables him to see the most successful means of control. When passion is allowed to dominate, as has been seen, man is reduced from his central position in the ordered universe. Specifically in *Measure for Measure*, this reduction is suggested frequently through the animal imagery.
A character may act like an animal, be treated like an animal, or be referred to in animalistic terms. Man also is occasionally reduced to the level of a "commodity" or "thing" through the usury imagery. There is both the "use" of money for returns or interest and the "use" of people to gain money. Women especially become a "salable" commodity.

Finally, through the vessel imagery man is shown to be a limited being. Women are "frail" and can be used for profit. Men have frailities that are chiefly revealed through sexual excesses. There is, however, a point where man realizes his limitations, and it is at this point that he can arrive at an answer to a main problem of the play: how to control himself and make himself into a temperate being, one in whom all parts are in harmony.

Being interrelated, these three sets of images, through connotation and wordplay, present a comprehensive view of man. Although it is possible to place the selected images for investigation in one or another of the three categories, there are times when the same image can logically be placed under more than one heading. The categories are not mutually exclusive. It can be concluded, then, that the ideas involved in the images are also often interrelated. For the purpose of this study each group needs to be examined separately, but it must be remembered that each does not
necessarily function separately but as a part of the unified whole trying together the ideas of the drama.

Shakespeare in this play has drawn from both the optimistic and pessimistic views of man that were discussed in the last chapter. Man has the ability to use his reason to control passion if he will only do so. In the ruler this ability becomes especially necessary if there is to be a healthy and ordered condition in the state. Man can also let his passion rule him. If he does, he is not in harmony with himself and his unhappiness, troubles and unhealthy condition will be reflected in the problems and corruption within the state. Since each person or thing has a fixed place in ordered nature, any violation of that place causes disorder or chaos. The chaos or corruption presented in Measure for Measure is not something that develops within the time limits of the drama. The violation has occurred long before the opening of the action of the drama. Man is not in his ordered place seeking to know more of and to reflect God's love. He is in disorder, out of place, behaving more like the animals than like the Creator. The chain has been broken and the result of that break and the degraded state of man can be seen through the animal imagery.
The opening picture is pessimistic. Unless control is established it is easy for frail man to fall victim to his passions. Man is reproductive, he is creative, and he shares certain tendencies with the animals. In animals these tendencies do not need to be checked, but in man they do need to be restrained if he is not to lose his humanity. If man's reason does not subdue these emotional, appetitive tendencies, it is the ruler's place to effectively impose restrictions from the outside that will control them without destroying them. The ruler in the Vienna of Measure for Measure has not accepted his responsibilities. The citizens are slaves to their appetites. It must be assumed that the Duke has created the chaos through his permissiveness. Neglecting his duties and his responsibilities, he has not enforced the law, and his laxity and ineffectiveness for the past fourteen years have given the people free rein, allowing their animal tendencies to dominate their reason. Because of this violation a state of license exists at the beginning of the drama. The animal imagery then will perform two main functions in the drama. It reveals the existing state of license, and it reduces man to the bestial level.

A key passage denoting the neglect of law enforcement and the condition of license is the Duke's speech to Friar Thomas.
We have strict statutes and most biting laws,
The needful bits and curbs to headstrong jades,
Which for this fourteen years we have let slip;
Even like an o'er-grown lion in a cave
That goes not out for prey.¹ (I, iii, 19-23)

The Duke has ignored "use" and "liberty" for many years.
The disregard of evil as Lucio explains it has enabled
license to "long run by the hideous law as mice by lions"
(I, iv, 63-64). By using animal names or actions to reveal
these facts, Shakespeare seems to suggest that certain human
actions are not always distinguishable from animal actions.
However, a change is coming. The Duke is to withdraw tem­
porarily and in his absence Angelo, the new deputy for the
Duke, will take his place, accepting all the responsibilities
of the ruler. When Angelo takes over the government of
Vienna, his approach to law and order is in opposition to
the Duke's. The once neglected law is strongly enforced by
Angelo. His rigid enforcement causes the people to consider
if he is using them to rise to a place of eminence: "Of
whether that the body public be/ A horse whereon the governor
doth ride" (I, ii, 148-49). It is possible people can be
used in the same manner as animals. The animal imagery helps
to set forth the condition within the state. Because of the

¹William Shakespeare, Measure for Measure, ed. J. W.
Lever, Arden edition (London: Methuen and Company, Ltd.,
1965). All quotations and all references to footnotes in
this study are from this edition.
laxity of law enforcement over a period of fourteen years, a state of license now exists. It can then be concluded that laxity leads to license rather than to control, and that ignoring evil does not create better conditions; they only become worse. It remains to be seen what effect the opposite attempt of overly severe enforcement will have.

The second main function of the animal imagery, that of reducing man to the bestial, is accomplished in three main ways—through the coarse jokes and bawdy comments of the play, through terms that refer to man as a beast or animal, and through terms that reduce man's treatment to that of an animal.

The bawdy language, which changes as the drama progresses, is mostly associated with the lower characters of the drama. Most of these come at times when characters are speaking to or about sub-plot characters. The bawdy references are mainly centered around Juliet's pregnancy, parts of the body, or the idea of sexual excess. Pompey jokes about Juliet's pregnancy saying Claudio's offense is "Groping for trouts in a peculiar river," (I, ii, 83). Lucio establishes his own animal tendencies—". . . 'tis my familiar sin,/ With maids to seem the lapwing, and to jest/ Tongue far from heart..." (I, iv, 31-33)—suggesting that his intent is to deceive maids like the "lapwing" deceives birds of prey. The bawdy is introduced early in Act I and
continues throughout the play. As it continues it changes, and although it incorporates the traits of animals or animal actions, the references change from specific animal names to words that allude to sex or to sexual excess. Escalus tells Pompey, "Troth, and your bum is the greatest thing; so that, in the beastliest sense, you are Pompey/ the Great" (II, i, 214-16). Lucio says the Duke "would eat mutton on Fridays" (III, ii, 175), mutton being a slang term for prostitutes. The animal images help to establish a tone of bawdy that runs through the play. The images change during the play from specific animal names to animal actions centered around sexual excess, but their general function remains the same.

The animal imagery also reduces man to an animal state by describing him or his actions with words that refer to him as a "beast" or some type of animal or by words that reduce his treatment to that of an animal. What is the effect on man when his animal nature dominates? It consumes and destroys him. Claudio describes it well.

Our natures do pursue,
Like rats that ravin down their proper bane,
A thirsty evil; and when we drink, we die.
(I, ii, 120-22)

Man's evils make him both predator and prey, destroyer and destroyed. Being aware of his double role does not necessarily help him, but it is a starting place. Angelo
attempts to enforce the law and control passion and in so doing not only releases his own passions, but also describes them in animalistic terms and attempts to force them on Isabella. Being aware of his passions and of his inner conflict, he has reached a point of knowledge, but he makes no attempt to control his passions.

I have begun,
And now I give my sensual race the rein:
Fit thy consent to my sharp appetite. . . .

(II, iv, 158-60)

Isabella tells her brother of this situation describing Angelo's actions as those of a bird of prey. Angelo outwardly attacks evil "As falcon doth the fowl" (III, i, 91), but inwardly is filled with evil himself. The appearance is one thing, the reality another. Claudio's life is to be destroyed. When he attempts to save it at the expense or destruction of Isabella's virginity, he becomes a destroyer and a "beast" (III, i, 135). Either specific animal names or words that refer to man's evil, his excesses, or animal tendencies describe his actions and reduce him to an animal state. Man not only acts like an animal but also is treated like an animal. Pompey suggests there is only one way to eliminate sexual excess in Vienna. "Does your worship mean to geld and splay all the youth of the city?" (II, i, 227-28). The image has bawdy overtones coupled with a possible, but extreme means of controlling excess, a means used with animals.
The society of Vienna is one where people "buy and sell men and women like beasts" (III, i, 2) and where they are able to feed and clothe themselves by means of the "abominable and beastly touches" (III, ii, 23) of prostitution. Through actions like those of animals and the treatment of man like an animal, man is reduced to the state of the bestial.

When it appears that man cannot achieve control from within, inevitably the attempt is made to enforce it from without. The shrill cry for law and order is heard. Therefore a relation between the animal imagery and law develops. The animal imagery has introduced the idea of laxity or license. Another view of the law revealed through animal imagery is overly severe enforcement. The law is not effective at either of these two extremes. Although man may act like an animal, it is not always possible to use animal treatment to control his actions. The "gelding and splaying" is too severe and although undoubtedly effective in one way, would be totally destructive to man in another way. Whipping may be severe, but it will not stop the trade of prostitution as Pompey so aptly concludes. "Whip me? No, no, let carman ship his jade: The valiant heart's not whipt out of his trade" (II, i, 252-53). Pompey expresses a personal view but also a view of man in general. It is interesting to note that the "severity" of treatment against the
license that exists is revealed chiefly through Pompey, one of the characters who feeds and clothes himself from prostitution. He knows extreme outside control is not the answer. The severe type of law enforcement begins with ideas related to the treatment of animals, a treatment not acceptable for human beings. It moves from a state of the plausible to a state of the ridiculous. Lucio reveals the situation and its futility when he says of Angelo: "Sparrows must not built in his house eaves, because they are lecherous" (III, ii, 169-70). His comment raises certain questions. How far must the law go to achieve justice? What is justice? Do you temper it with money? At what point does outside control imposed on man become ridiculous? Two conclusions can be drawn. Laxity is not successful; neither is overly severe punishment nor restrictions which can lead to a point of the ridiculous.

Since neither complete freedom nor extreme control is effective to control the animal side of man, some median between these two extremes must be found. The animal imagery is finally used to suggest where such a median can be found. These images center around the idea of "knowledge." The "knowledge" theme begins in Act I and continues as a major theme throughout the drama. When Claudio mentions the "rats that ravine" (i, ii, 120), he reveals the effect of the animal
nature in man controlling man's actions. Perhaps even more important is the fact that he has attained a point of "knowledge" where he is able to realize this fact. Claudio is aware! When Lucio comprehends he is the "lapwing" (I, iv, 32), he has gained knowledge of his own actions. When Isabella reflects on how Angelo uses the law to serve his own appetite, she has reached a point of knowledge where she understands a fact about man in general and about Angelo specifically, a point Angelo must also ultimately reach.

O perilous mouths,
That bear in them one and the self-same tongue
Either of condemnation or approof,
Bidding the law make curtsey to their will,
Hooking both right and wrong to th' appetite,
To follow as it draws! (II, iv, 171-76)

Pompey is referred to as a "rude Beast" (III, ii, 32) in Act III, and the Duke realizes Pompey needs both correction and instruction. The first point in the search for knowledge has been reached. Man has gained information about himself. By Act V the knowledge theme reaches its culmination. The final events of the drama present answers or truths about identity, punishment, and rewards. The people of the drama are aware or have "knowledge" of these facts. The Duke adds to their knowledge by commenting about the situation of license in Vienna, how he has observed it, and why it existed. The Machiavellian ideas are brought back to mind as the disguised Duke asks, "Come you to seek the
lamb here of the fox?" (V, i, 296). The disguised Duke has seen much and learned much, especially about the ineffectiveness of the law.

My business in this state
Made me a looker-on here in Vienna,
Where I have seen corruption boil and bubble
Till it o'errun the stew: laws for all faults,
But faults so countenanced that the strong statues
Stand like the forfeits in a barber's shop,
As much in mock as mark. (V, i, 314-20)

And by the end of the drama justice is somewhat tempered with mercy, and there is a suggestion that perhaps the animal nature of man can be controlled through marriage. Characters understand or learn about themselves, about the law, and about the nature of the society in which they function. The ultimate knowledge gained is that the animal side of man, or his appetite, must be controlled. If it is not, man is reduced to an animal. If the control comes from outside the person, it may be either too lax or too severe. Neither situation is successful. Man must learn to understand himself, desire control, and realize it is through self-control that the animal nature can be contained. This view is a view of man in general; it is also a view of man in specific. It is true of the macrocosm and of the microcosm.

The animal imagery of Measure for Measure has revealed the reduction of man to the state of an animal. But it also
reveals that man is at a point where he can through his own efforts control himself and rise again to his central position in an ordered universe. There is a pattern used to reveal these facts. First a state of license exists. Then the animal nature of man, which is given free rein through no control, is exposed through the bawdy talk of the drama, through the animal actions of man, and through the animalistic treatment of man. At this point some of the characters such as Claudio, Lucio, and Angelo realize a need for control. But they also realize that extreme outside control is not effective. It is at this point that man realizes he is reduced to an animal, that his animal nature dominates him, that this condition comes from lack of control, and that he needs some set of principles or convictions to live by. He is at a point of appreciating the Socratic maxim "know thyself." He realizes he must accept responsibility for his actions, and he searches for a way to attain this self control.

The animal imagery then is concerned with the creative or sexual side of man. The creative nature of man must not be given free rein or man becomes an animal. It cannot be completely suppressed as Angelo attempts to do or it bursts forth unexpectedly. Man's virtue must be tried and found strong, and it will only be found strong so long as
man understands virtue. It is not possible to escape the reality of virtue in the cloister. When man realizes he has an animal nature, he has taken the first step toward controlling it. When he realizes why it must be controlled, that there must be certain rules in a society and these rules must be obeyed, he has taken the second step. When he realizes that those laws can be obeyed only when he accepts his responsibility and exercises self-control, he has reached a point of knowledge.

Man is bestial when he does not use reason to control his darker side or when he applies the methods used with animals to humans. The flourishing of prostitution to bring money and to satisfy the appetite of man shows the decay that moves from the microcosm to the macrocosm when man is not controlled. It follows, then, that the usury imagery, the next to be examined, is closely connected to the view of man as a beast.

Men and women can be "used" in the manner of animals, bought and sold as if they were commodities. If man is treated like an animal, the treatment undoubtedly is in concurrence with his behavior. The usury images present two ways of viewing man. One is a pessimistic outlook where man, who in a condition of chaos and corruption because of sexual excess, is more bestial than human, ruled by his appetites rather than his reason. Another, more optimistic, makes an analogy between man and money. Man desires the testing of his
virtue that he may see himself as he is, and from that point of self realization he must decide how to "use" his knowledge—whether to allow his creative sexual instincts to keep him in the category of a salable commodity or whether to execute self-control to raise himself to his natural, central position on the Chain of Being.
CHAPTER IV

THE USURY IMAGERY: MAN REDUCED TO A COMMODITY

When man does not use his reason to govern himself, his baser nature gains control. As long as he strives to maintain his central position on the Great Chain of Being, he remains in harmony with nature and himself. When he attempts to move from his pre-ordained place, he violates the pattern of ordered nature introducing chaos that spreads from him as an individual throughout the state in the manner of a contagious disease. The break in the chain is caused most frequently by man not using his reason and thereby falling prey to his appetites. The corruption or decay within the individual infects one person after another. The only way to prevent the disease from starting is by individual self-control. Man must control his creative sexual instincts, and he must control them without destroying them, without repressing them completely, or without perverting them. The animal imagery showed a relation between man and the law. Man must impose self-control. The law alone is not effective. Without restraint his animal nature dominates revealing his bestial side. The uncontrolled creative instincts can also reduce man to a commodity. He can be spoken of in terms of money and he can be used for illegal monetary gain. The usury imagery in Measure for Measure reveals man in the capacity of a salable commodity.
Since the function of the usury images is an important aspect of this chapter, a brief review is needed. Various critics have discussed the function of imagery. They have arrived at a diversity of functions. As seen in Chapter I, Clemen described them as a structural device with all parts interrelated and with the ability to cluster. Harbage concludes that the function of imagery is varied. It can act as a unifying agent, foreshadow, lend atmosphere, underscore themes and differentiate speakers. The images cannot be isolated from the entire play. The image pattern must remain integral to the play to be artistically significant. Morozov categorizes imagery and uses it as a device to individualize characters. He concludes that there are definite laws governing the images used by characters and the image pattern can be used for psychological characterization. In general, the critics seem to suggest that the images interrelate and attune all parts of the play.

At this point it is also necessary to define the term usury. Eric Partridge in his book Shakespeare's Bawdy defines usury as sexual indulgence. One definition


in the O.E.D. defines it as the practice of lending money at a rate of interest that is excessive or unlawfully high. Both definitions apply to this drama, but the outward emphasis is on the first because through the imagery associated with sexual indulgence the corruption of the state is revealed. However, money is connected with both definitions. In each case it is both spent and collected and in each case there is a certain end result. Money lending results in the collection of interest. Lechery, the exploitation of a human being with or without an exchange of money, often results in issue. The state of license existing as the drama opens, although seen at all class levels of society in Vienna, is primarily in the "stews" or brothel areas where prostitution is flourishing. These brothels are the outer expression of the inner "disease" or "corruption" that results from a break in the Chain of Being. According to the definitions, then, usury can be connected with both money and sexual excess.

The usury images in Measure for Measure fall into two main categories. Again the images are not always exclusive of each other, but they can logically be placed in these two divisions for a closer, more thorough examination. One group revolves around lechery. The other group revolves around "coin" imagery. Both help to establish the comprehensive view of man. Those concerned with lechery reveal
man as a salable commodity bought and sold to satisfy bestial appetites. Those concerned with the coin imagery also reveal man as a salable commodity because he is spoken of in terms of the "coin" or money. Still, while reducing man to the level or status of a salable commodity, it suggests some tangible or finite means of measuring or evaluating the individual that he may occasionally find desirable. At best the desire to be measured or tested, as the value of money is tested and counted, may be at least a tentative step towards self-knowledge. In Angelo's case the testing is a desirable step, but the knowledge is a sorrowful realization. The coin imagery then reduces man to a commodity but at least points direction towards the testing of the individual.

The usury imagery connected with lechery, habitual or frequent fornication without marriage, is closely associated with the previously discussed animal imagery because it reveals man as a slave to his appetites. Usury is a sin and by law is forbidden. However, the law has allowed "use" and "liberty" to flourish until finally the Duke's deputy Angelo, severely punishing those who participate in this sin, attempts through fear to control lechery. It is to Angelo a "filthy vice" and can no more be pardoned than murder. As he speaks on a second occasion to Isabella, already
realizing his sexual attraction to her, he attempts to give his viewpoints, but at the same time temper her for his proposition that is to come. Isabella is pleading for the life of her brother who has been convicted of fornication in what Lucio bawdily calls a game of "tick-tack" (I, ii, 10). Angelo expresses his feelings about lechery.

Ha? Fie, these filthy vices! It were as good
To pardon him that hath from nature stolen
A man already made, as to remit
Their saucy sweetness that do coin heaven's image
In stamps that are forbid. (II, iv, 42-9)

Although the passage contains the coin image, it is primarily concerned with the "saucy sweetness" or lascivious pleasure of forbidden sex and the coining of "heaven's image/ In stamps forbid" which refers to the engendering, conception, and reproduction—procreation. Claudio, Isabella's brother, has gotten his betrothed Juliet pregnant. The expected child is the outward proof of the hidden sin of Claudio and Juliet. Using Claudio as an example to the people of the brothel area that their occupations connected with prostitution are illegal and punishable by the law, Angelo sentences him to prison and to death. It is ironic that Claudio's sin hinges on a point of law between church and
state about marriage contracts. It is even more ironic
that the only condition under which Angelo will consider
excusing Claudio's crime is that Isabella give herself to
him to be "used" in the sin of fornication. Angelo attempts
to enforce the law and to control usury, but as soon as he
himself is tempted he cannot control his own lust. When
Isabella reports the condition of reprieve to Claudio, he
first becomes irate, then reflecting upon his imminent
death in his famous speech beginning "Death is a fearful
thing," asks her to consider the proposition after all. Her
reply is in the vein of Angelo's tirades against lechery.

O fie, fie, fie!
Thy sin's not accidental, but a trade;
Mercy to thee would prove itself a bawd; (III, i, 47-9)

Two types of betrothals existed. The de praesenti
was valid, binding legally, but sinful and forbidden in the
eyes of the church. Everything was presumed to be complete
and consummated in substance, but not in ceremony. There-
fore the couple had the right of sexual union in the eyes
of the state, but not in the eyes of the church. The
de futuro gave no right of sexual union. Nothing was pre-
sumed to be completed or consummated either in substance or
ceremony. However, if the couple had carnal intercourse, the
engagement was converted into an irregular marriage. For
further information see Ernest Schanzier, "The Marriage-Con-
tracts in Measure for Measure," Shakespeare Survey, ed.
Allardyce Nicol, XIII (Cambridge, England: Cambridge at the
University Press, 1960), pp. 81-90. See also S. Nagarajan,
"Measure for Measure and Elizabethan Betrothals," Shakespeare
Quarterly, XIV (Spring, 1963), 115-19.
This passage, found in Act III which contains most of the images concerned with lechery, reveals Isabella's anger and hurt, but even more important it shows a clustering of usury and usury-related imagery. The "fle" reveals Isabella's inner feelings toward something she abhors. The "sin" is the usury. "Trade" not only suggests that the sin is frequent and has become a habit, but also connects sin with the commercial activity of prostitution. "Bawd" is another word for prostitute. Buying and selling of human flesh in the trade of prostitution places man in the category of a salable commodity.

As Elbow remarks to the disguised Duke and to Pompey, there seems to be no remedy for lechery, but there does seem to be a result--issue or procreation.

May, if there be no remedy for it, but that you will needs buy and sell men and women like beasts, we shall have all the world drink brown and white bastard. (III, ii, 1-4)

Men and women are being sold because man is letting his passion dominate his reason. Pompey quickly replies to Elbow and the Duke that there were two usuries, money lending and lechery, and the one most pleasant to man, lechery, has been the brunt of Angelo's attack against sin.

'Twas never merry world since, of two usuries, the merriest was put down, and the worser allowed by order of law. . . . (III, ii, 6-8)
After these brief but rather bawdy exchanges between Elbow, Pompey and the Duke, the Duke rebukes Pompey asking him to stop for a moment, to consider his occupation, to realize how filthy it is, and to mend his ways.

Fie, sirrah, a bawd, a wicked bawd;  
The evil that thou causest to be done,  
That is thy means to live. Do thou but think  
What 'tis to cram a maw or clothe a back  
From such a filthy vice. Say to thyself,  
From their abominable and beastly touches  
I drink, I eat, array myself, and live.  
Canst thou believe thy living is a life,  
So stinkingly depending? (III, 11, 18-26)

Pompey makes his living by using people. It is through prostitution he eats, drinks, and clothes himself. It is because of his participation in this vice that he is sent to prison. When the law is rigidly enforced, another result of lechery besides procreation is imprisonment. Of course, imprisonment in the sixteenth century was still a custom. Misuse necessitates the confinement of the individual when self-control is not operating. There are references to one person being imprisoned for usury in the primary sense of charging more than 10 per cent interest. In the absence of self-control the misuse of people is going to have to lead to an incarceration or enclosing of the individual away from society, which is an example of the futility of attempting to eliminate vice through arbitrary imposition of the law or
control from without. But this will be discussed in detail in the following chapter.

Primarily the usury imagery concerned with lechery is revealed at times of emotional stress—Angelo's meeting with Isabella, Isabella's discussion with Claudio, and the Duke's reaction to both Pompey's occupation and his bawdy comments. These images not only imply lechery is a filthy vice and a sin, but also that those who indulge in lechery are contaminated by it and eventually are punished. When man's bestial side is given free rein, his corruption spreads and breaks forth in the bawdy world of the stews. At one point in Act III there is a hint that it is necessary for man to see himself as he is in this bawdy world and to question if what he is, is what he wants to be.

Man is a beast and is treated like a beast when he lowers himself from his appointed spot in the Chain of Being. In this lowered state he indulges in the sinful vice of lechery that leads to procreation or imprisonment. His comments are bawdy and add to his degraded condition representative of the chaos that ensues from violation and disobedience. It is the buying and selling, the usury, of human flesh to indulge the sexual appetites of man that reduces him to a salable commodity.
While most of the usury imagery points up the sinful activity of buying and selling human beings as if they were commodities, there is one type of "buying" in the play that is legal. At the end of the drama the Duke tells Mariana that Angelo's possessions will be confiscated and the money from them given to her "to buy you a better husband" (V, i, 423). Because the buying of a husband by means of a dowry is acceptable by law, the buying is not considered a sin. It is a lawful means by which Mariana can improve her lot in life. She is "using" money to gain something besides sensual pleasure. As long as one buys or gains money within the accepted bounds of the law, the gain is not sinful. Gaining something for the "self" need not always be prohibited by society. The human situation is ambiguous. The imagery brings home this ambiguity. In the same manner people can be "used" in other ways than those of lechery. The coin imagery explores a different type of usury, one at times associated with lechery, but mainly one that compares the testing of man's virtue to the minting of metal into coins.

The coin imagery, to be sure, also reduces man to a commodity by viewing him in terms of the minting of coins, but by doing so shows us that it may occasionally be helpful for the individual to think of himself as a measurable entity. Certain characteristics establish the worth or value of a man
just as they do the obvious worth or value of the coin.
The images in this category will help clarify man's desire
to test his value, his place, and his virtue in his endeavor
to arrive at that critical point of self-knowledge. By
applying the reciprocal correspondence between man and the
state, it is possible to conclude that the testing of one
is applicable to the testing of the other.

Among the main words that occur in this set of images
are the following: "coin," "figure," "fine issues," "metal,"
"prints," "assay," "creditor," and "stamp." These words help
to develop an association between money and man, both of which
are made of a substance that can easily be imprinted or shaped
into a specific design. The "metal" of which the coin is made
can be tested and evaluated as can the "mettle" or character
of man. This coin imagery comparing man to money is intro-
duced early in the opening scene of the play immediately
alerting the reader's attention. But in the course of the
first two acts the meaning undergoes a gradual change. It
moves from an objective consideration of man's worth through
his identification as a frail and limited creature to a sub-
jective revelation of his own true nature. By Act III the
coin images all but disappear, and the images linking lechery
to usury become prominent. The coin imagery has served its
immediate purpose by the end of Act II, and in the remaining
acts the emphasis is on the consequences of inadequacy of self-knowledge without self-control.

The development in meaning of the coin imagery in early acts of the play can be readily traced. In the beginning of the drama the Duke has sent an attendant for Angelo and continues his discussion with Escalus.

Duke. What figure of us, think you, he will bear?
For you must know, we have with special soul
Elected him our absence to supply;
Lent him our terror, drest him with our love,
And given his deputation all the organs
Of our own power. What think you of it?

Esc. If any in Vienna be of worth
To undergo such ample grace and honour,
It is Lord Angelo. (I, i, 16-24)

Angelo is to be made a deputy during the Duke's absence, and the Duke clearly states the reason. Angelo will be tested and through his testing, knowledge will be gained that will be "usable" not only to the microcosm Angelo, but also to the Duke and the macrocosm of the state.

When Angelo arrives the Duke speaks to him saying

    Spirits are not finely touch'd
    But to fine issues: nor nature never lends
    The smallest scruple of her excellence
    But, like a thrifty goddess, she determines
    Herself the glory of a creditor,
    Both thanks and use. (I, i, 35-40)

"Finely touched," "fine issues," "lends," "scruple,"
"thrifty goddess," "creditor," "thanks," "use," are all words associated with coin imagery. Clemen's belief about
the clustering quality of images is evident in this passage. The fact that the images cluster so quickly in the drama suggests their importance. The idea of procreation is in "touched" and "issue." Also presented is the idea of usury for the return of interest on loaned money. The word "use" suggests that Angelo will be used, perhaps as a pawn of the state. Since he will wear the robes of the office of the Duke, he must act in accordance with the established laws that apply to a ruler. But, as the Duke says, if nothing is given or loaned without return, then Angelo must expect some interest or payment later for his privilege of serving as a ruler. That interest could logically be the price he has to pay to gain self-knowledge and the knowledge he gives to the state. The coin imagery is reiterated as Angelo asks the Duke to test him more thoroughly before giving him the power of the ruler.

Now, good my lord,
Let there be some more test made of my metal,
Before so noble and so great a figure
Be stamp'd upon it. (I, i, 47-50)

Explaining that the circumstances of Angelo's appointment are not without thought, but a "leaven'd and prepared choice" (I, i, 51), the Duke prepares to leave. Angelo is now the vessel of the law beginning his role as a pawn of the state to be watched and to be tried as metal for fine coins. The wordplay on metal is important. Metal for coins must be of
the highest caliber, and in direct proportion the mettle, the quality of the character, of the ruler must be exemplary. Angelo directly asks for a test of his character to be made before he assumes office. Indirectly, he appears to be seeking an answer to the question: What is man's worth?

Man's worth in the monetary sense is only hinted at by the amount of yearly income. Pompey recalls that Master Froth is "a man of fourscore pound a year" (II, i, 122), and later Escalus seeks the truth of the statement by directly asking Froth: "Are you of fourscore pounds a year?" (II, i, 192). It is implied that with an income of only fourscore pounds a man's "worth" is not enough to allow him to participate in lechery. This measure of man's worth in coin or money reduces him to monetary terms and presents him as a salable commodity. However, the reverse side of the question must also be implied. Providing man has enough money, it appears his nature is such that he then will indulge in lechery. Hence man's frailty is brought into focus. He is not frail because he has money. But because he is frail, his appetite often rules his reason, and money is used to provide satisfaction for sexual desires.

As Isabella speaks to Angelo and pleads for her brother's life, she continues the coin imagery incorporating
the frailty aspect with it. She speaks specifically of the frailty of women and how they are used for profit because of this frailty.

**Men their creation mar**

In profiting by them. Nay, call us ten times frail; For we are soft as our complexions are, And credulous to false prints. (II, iv, 126-29)

The coin imagery is still present in words such as "complexion" and "prints." Complexion apparently refers to the mettle/metal pun established earlier. Since "print," according to Partridge, can mean to conceive and produce a child in the likeness of the father, then "false prints" must therefore imply that the union by which the child was conceived was sinful or unlawful. "Profiting" suggests the usury or lechery involved in the topic of discussion between Angelo and Isabella—namely the fornication charge against Claudio. The imagery is turning more and more toward the idea of procreation and lechery. Perhaps as man gains knowledge of his worth, he finds it is not much in the monetary sense. As he begins to realize what he is, he sees his "frailty." That frailty is directly connected with testing himself and his "mettle." Because he is frail and does not use his reason to control his evil side, he often becomes a slave to passion.

It is, however, extremely important that he be tested. Until the test the true nature of the man is not known.
Angelo's blood, which was thought to be "snow-broth" (I, iv, 58), turns to fire when he is attracted to Isabella and it is at this point his virtue or mettle is tested. He has apparently suppressed his passions, which now burst forth in a perverted manner. The Duke has "used" Angelo to gain knowledge about man in general. In the same process Angelo has gained self-knowledge, realizing he too is human and prone to passion and that suppression is not an effective control. Angelo has been used by the Duke. Now he uses the law and the power with which he has been invested in the attempt to force his attentions on Isabella. She sees the animal side of him, and her reaction has already been discussed in the lechery group of images. Angelo has attempted to use the law for self-gratification. It was during this attempt that the virtue of both Isabella and Angelo was tested. Later, as the Duke attempts to explain this situation to Claudio, he includes the testing of virtue in the purposes of Angelo.

Angelo had never the purpose to corrupt her; only he hath made an assay of her virtue, to practice his judgment with the disposition of natures. (III, i, 160-63)

Virtue, female chastity in this instance, if it is to be true virtue, must be tried and proven just as metal must be tried or tempered. Virtue is the quality of the metal. If virtue is not present, one falls victim to his animal
nature and becomes corrupt. The "assay" is the test of the coin and also of Isabella's virtue. She appears to recognize the nature of people. They are frail. Angelo also reaches this point of knowledge; however, he finds the frailty not only in others but also in himself. He has appetites and seeks to satisfy them in an act of fornication. He fails the test of virtue, but he gains knowledge about himself and about human nature in general.

In conclusion two things should be noticed specifically about the usury imagery—how it functions and what it relates about the view of man.

The usury images function mainly through word play and the clustering of groups of words that are interrelated. Each of these interrelated words has a meaning of its own and at the same time implies other meanings or ideas. This wordplay and clustering is especially evident in the coin imagery. Because of their early introduction in the first scene and because of their force or strength, it can be assumed they must be important, and they direct immediate attention to the ideas associated with them. They follow a pattern from testing, to knowledge, to use of this knowledge. There is a point where man must look at himself and make the decision either to control his passions so that he may become ordered, and healthy, and gain his pre-determined place in
nature, or to let his appetites rule his reason and exist in a condition of chaos and disease in an unhealthy state. In an ordered state it is the ruler's duty to guide his people and set good examples before them. The Duke has not fulfilled his duties. To right this wrong he "uses" Angelo to gain knowledge and set an example for his subjects. The imagery functions in a manner that makes the reader aware of these circumstances.

What then do these images specifically relate about the view of man? Man has the desire to be tested so that he may know his worth. During this test he finds he is a frail vessel, easily falling into the pattern of lechery. But once man gets a glimpse of his nature, as the Duke does of the nature of Pompey and his companions, then it is possible for him to help others "see" what they are. When man realizes what he is, he can then make the decision either to continue to behave like a beast or to use his reason to impose self-control. Neither suppression of sexual desire nor strong law enforcement is successful in controlling man. Suppressed emotions may burst forth when man's virtue is tested. A good example is Angelo's torrent of overwhelming desire for Isabella. He uses all of his available means to satisfy his appetite. Strict laws send people to prison or designate the death penalty, but lechery still continues.
Too much liberty or freedom is unsuccessful also. It leads to prison for those who cannot administer self-control, or it leads to the perversion and disease found in the brothel area.

Usury is a sin. When man indulges in this sin, as seen in the lechery images, it is outwardly revealed in unlawful issue as in the examples of Juliet and Claudio and Kate Kcepdown and Lucio. It is also seen in the flourishing brothel area which serves as an overt expression of sin. Because of the sin, the disease, and the general corruption found in the lechery images, it can be presumed they reflect the chaos in man and in the state that results from violating the natural order. The expression of usury through the stamp-coin images also has an outward sign and an inward or hidden aspect. Through the coin imagery man becomes a malleable metal whereby the coin can be minted. He can be shaped and formed in variety of likenesses. What shape or disposition, what "mettle" or character he will take will be his decision. The "stamp" on the coin is the outward sign. Virtue, the quality of the metal, is the hidden sign. It must be tried and tested to see if it is true metal. The coin is man, the metal man's virtue or character. As the man is tested, in reality the state is
tested; the result for one corresponds to the result for the other. There is a need for testing to find man's worth, a need for self-knowledge, a need to apply self-control so that the frail vessel man can attain his rightful place in nature and serve as an example of order rather than of chaos. The "vessel" aspect of human life is to be examined in the next chapter.
CHAPTER V

THE VESSEL IMAGERY: MAN REDUCED TO A LIMITED BEING

Man is a limited being. There are established rules he must follow, and if he deviates from a stipulated pattern, he must be able to accept the consequences of his actions whatever they may be. Being limited by space, time, and human nature, he must identify the boundaries of his outside world and also of his inner self. To be able to identify the boundaries of the outside world, man establishes rules of laws. The laws must be reasonable and just. As suggested in the image of the Great Chain of Being, these rules designated by the ruler are the reflections of God's love and are established for the benefit of man to help him maintain his central position in ordered nature. To be able to establish the boundaries within himself, man must first realize what he is, a creature composed of both reason and passion. Continually man has an inner struggle between passion and reason, a struggle to reach a mean where, through reason, he can maintain self-control. He must realize he has both godlike and animalistic tendencies, that he is, in essence, a frail creature, a limited being, seeking his place in the
ordered universe. In this examination one has seen by means of one of the major types of imagery in the play how man is reduced to the bestial level when he permits his passion to reign over his reason. Through the usury imagery man has been reduced to a commodity. One set of such images, exploiting the language of lechery, pictured him being bought and sold like commodities. But he also was "used" in another way through the coin images. He desired testing, was tested, and he saw himself as he was—a frail being, one who contained both reason and passion. Man is contained within his world—the world of ordered nature and the world of Measure for Measure. The vessel imagery presents a comprehensive view of man, the limited being, attempting to find his place in this world.

At this point it is necessary to clarify how the word "vessel" is used in this study. One definition is a container for holding something—such as a bowl, a bed, a ship, a grave, or a house. Another, mainly Biblical in nature, is a person thought of as being a receiver or repository of the spirit. It follows then that the body can contain or maintain a variety of things or ideas that may later be taken or revealed to others. Once again the categories used in this study are not mutually exclusive of each other, but serve as a means whereby ideas associated
with vessel imagery may be more clearly presented.

Although women are most often associated with vessel imagery, "the experience of the body as a vessel is universally human and not limited to woman."¹ In Measure for Measure the imagery will apply to both male and female, giving a picture of the human being in his world. An examination of the vessel images raises three questions—what is man like? what is his world like? and what is his place in that world?

What is man like? At the beginning of the drama the Duke establishes Angelo as the vessel of the law.

In our remove, be thou at full ourself.
Mortality and mercy in Vienna
Live in thy tongue, and heart. (I, i, 43-5)

The "be thou at full ourself" implies a container, something that can be filled. And within him, Angelo, serving as deputy for the absent Duke, contains the power and authority of the ruler which ranges from the gift of life to the punishment by death. Angelo, as representative of the law, through the correspondence of the Great Chain of Being then becomes a representative of man in general. The coin

images discussed in Chapter IV revealed Angelo as a person who was tested and realized his frailty, the basic frailty of man. This frailty is associated with the body-vessel particularly at the conclusion of Act II and at the beginning of Act III. An exchange between Angelo and Isabella as she pleads for her brother Claudio's life helps to confirm this frailty or weakness of man.¹

Ang. We are all frail.
Isb. Else let my brother die,
     If not a feodary but only he
     Owe and succeed thy weakness.
Ang. Nay, women are frail too.
Isb. Ay, as the glasses where they view themselves,
     Which are as easy broke as they make forms.
     Women?—Help, heaven! Men their creation mar
     In profiting by them. Nay, call us ten times frail;
     For we are soft as our complexions are,
     And credulous to false prints. (II, iv, 120-29)

Both Angelo and Isabella agree that people in general are frail. Isabella particularly notes the frailty of women. Women are like mirrors or "glasses" (1, 24) and "easily broken" (1, 25). Their frailty is the reason that they so easily fall from virtue. Like fine china which is spoiled by cracks or mars, women are often ruined by believing men who seek to profane them by violating their virginity. Later as Isabella leaves Claudio's cell, the Duke speaks to her and

¹See the footnotes of the Arden edition for a detailed explanation, pp. 61-2. Here the editor stresses the idea of "frail" meaning susceptible and the association between "glass" and virginity.
again directly ascribes frailty to Angelo: "but that
frailty hath examples for this falling, I should wonder
at Angelo" (III, i, 185-86). Angelo in other words is not
the only one to fall into temptation; the pattern is a
recurring one but Angelo in particular is a representative
element of the frailty in Measure for Measure. His frailty
is also indirectly implied when the Duke tells Isabella about
the "perished vessel" (III, i, 217), the ship containing
Mariana's dowry. Although Angelo had been betrothed to
Mariana, he would not marry her without the dowry. Just
as the ship perished at sea when wracked by the storm, man
in his weakness can fall when wracked by the storms of
temptation. Claudio serves as yet another example of human
frailty. He was weak, yielded to temptation, and was sent
to prison. His frailties were concerned with passion and
with holding on to the "many deceiving promises of life"
(III, ii, 239-40). The Duke disguised as the friar in his
speech beginning "be absolute for death" attempted to prepare
him for death. But as was seen in the following scene, man's
frailty in the face of death, as well as in the face of
temptation, is not overcome by moral platitudes.

The vessel imagery conveys not only man's frailty
when confronted with nature and death, but also his deepest
feelings about his nature. Words such as "cave," "grave,"
"bend," "bowels," and "maw" all suggest deep places or dark
places contained within the earth or within man. They are "contained within" yet are themselves containers also.

Perhaps there is something deep within man that causes him to act as he does. Perhaps there may be some reaction or feeling even in the grave. Claudio thinks of the grave as a "cold obstruction" (III, i, 118) where "sensible warm motion" (1, 119) is lost. But Isabella says her "father's grave/ Did utter forth a voice" (III, i, 85-6) that agreed with Claudio's first reaction of anger to Angelo's desire for Isabella. She also concludes that Angelo "appears" to be one way, but in reality: "His filth within being cast, he would appear/ A pond as deep as hell" (III, i, 92-3). It appears his evil is deeply ingrained in him. In preparation for death, the Duke tells Claudio that his own "bowels" curse him for not ending life sooner (III, i, 29-32).

Rebuking Pompey, the Duke tells him he crams his "maw" and clothes his back from the filthy vice of prostitution (III, ii, 20-22). The grave, pond, bowels and stomach are all containers or vessels either within man or within the earth. All of these images imply a strong reaction against the physical, bestial side of man, a reaction that is one of disgust and repulsion. It can be assumed then that from deep within man there are paradoxical feelings about frailty. One feeling is sorrow that man can no longer experience sense or passion when he dies and is in the grave; the other is disgust
with man when he falls to the level of the bestial.

However, the reaction to frailty does not always reveal itself in the same manner. Through the examination of animal imagery it was found that the bawdy language revealed both the atmosphere of the play and the animal appetites of man. The bawdy language containing vessel imagery suggests meanings ranging from fertility through lechery to disease. The exchange between Escalus, Elbow, Pompey and Froth about Mistress Elbow (II, i, 87-112) is full of this kind of language. She is "great with child," "great bellied," and desires "stewed prunes" from a "fruit dish." All of these vessel images are associated with the ideas of fertility and procreation. The scene the men are recalling took place in a brothel, and the fact that the "dishes" are "not china dishes, but very good/ dishes," implies the women are not of the highest caliber. They represent the brothel area, one of weakness and sin and disease. When Pompey says Mistress Overdone "is herself in the tub"¹ (III, ii, 54-5), it is a bawdy comment revealing one cure for venereal disease. Lucio, frequently associated with the bawdy exchanges of the drama, often uses vessel

¹See footnote in Arden edition, p. 85.
images to express his ideas. He slanders the Duke as he comments unknowingly to the Duke in disguise.

Who, not the Duke? Yes your beggar of fifty; and his use was to put a ducat in her clack-dish; the Duke had crotchets in him. (III, ii, 122-24)

The implications are that the clack dish is more than a wooden bowl, that perhaps the Duke is lecherous. In the same vein of bawdiness, Lucio offers an explanation of why Claudio was sent to prison: "Why? For filling a bottle with a tun-dish" (III, ii, 166). The vessel imagery used in the bawdy language of the drama applies to all levels of society from the Duke at the highest level down to Mistress Overdone. It expresses the frailty of man which results in procreation or disease. So far the vessel imagery has established man as a frail creature who has feeling deep within him. Certain vessel words that relate to things within the earth or within man suggest that he reacts with strong emotional responses to the weaknesses he sees in himself or in others. But the vessel imagery, particularly that of a bawdy nature, not only reveals what man is like, but his view of the world as well.

What is this world like? It is one where authority attempts to establish law and order through strict decrees which are not successful. It is a world where law and order were ignored for fourteen years, resulting in a state of license. And because license has gone unpunished for so long,
it is a world of sin and temptation. The vessel images describing this world are ones associated with procreation. They range from the feeling of temptation to the place of conception to the unborn child. Claudio tells Lucio that he is in prison for fornication or getting possession of Julietta's "bed" (I, ii, 135). He asks Lucio to inform his sister Isabella of the situation so that she might plead for his life. The passage where Lucio gives her this message teems with sexual allusions and includes specific vessel images in words such as "womb" and "embrac'd."

Your brother and his lover have embrac'd; As those that feed grow full, as blossoming time That from the seedness the bare fallow brings To teeming poison, even so her plenteous womb Expresseth his full tillth and husbandry. (I, iv, 40-44)

Isabella asks immediately if the person with child is Juliet. Later the Duke asks Juliet if she repents of "the sin you carry" (II, iii, 19) implying both the idea of sin and the woman as the vessel that contains the unborn child. The child is the result of the sin that took place in the "bed."
The world of sin and temptation is again revealed when Angelo tries to justify his desire for Isabella.¹

Having waste ground enough, Shall I desire to raze the sanctuary And pitch our evils there? O fie, fie, fie! (II, ii, 170-72)

¹This entire soliloquy has a complex clustering of images that are fully explained in the footnotes to the Arden edition, pp. 49-51.
The sharp contrast between the prostitutes (waste ground) and Isabella (sanctuary) is seen as well as Angelo's disgust with himself that echoes in the word "fié." That he should fall to temptation and desire the sanctified vessel of Isabella's body for foul uses when there are already foul people, the waste ground prostitutes, who though readily available, have never tempted him, is a startling revelation. He has discovered something about his nature, is deeply disgusted with the discovery, and yet he cannot control his desire. Later Isabella plots with the Duke to arrange a place of temptation for Angelo, the "bed."

Haste you speedily to Angelo; if for this night he entreat you to his bed, give him promise of satisfaction. (III, i, 262-64)

Man is tempted, his virtue tried. If his reason does not control his passion, the sin of fornication is committed, resulting in issue. Woman is the vessel desired for this act, the vessel that contains the man and the seed during the act, and the vessel that reveals the sin of the act through procreation.

The outer expression of this world of sin and temptation is the flourishing brothel area of Vienna. The houses are identified by various names: "common houses" (II, i, 143), "hot houses," "ill houses" (II, i, 66), "dwellings" (II, i, 244), and "stews" (V, i, 317). No matter what
the name, they are the containers of the prostitutes or bawds of the drama. The bawds are the containers or receptacles for the passions of man and also the containers of disease. These houses are a part of the world of Measure for Measure and also of the world of sin and temptation, reflecting the chaos and corruption of the macrocosm.

Once man knows what he is and what his world is like, he must ask what his place is in this world. Man must adjust to his world and find a way to live in it, but he must also try to put it in order. As long as man has both reason and passion, temptation will exist. His virtue will always be tried. How then can be prepare himself as a frail creature to meet this temptation? Measure for Measure, through the vessel imagery, implies some answer. The "cloister" or "convent" is one possibility. However, it is not acceptable according to the discoveries made from the examination of usury imagery. The convent is a vessel symbolic of purity, away from the real world of sin and temptation. It is a place where virtue is not tested.

Through Angelo as representative man one has discovered that virtue cannot be called true virtue until it is tested and proven. Through him also it was discovered that the suppression of emotion does not prepare one with the strength
to resist temptation once it appears. Claudio serves as another vessel to help answer the question. If man succumbs to sin, he is punished. Claudio is sent to prison, but prison or even threat of death does not stop lechery. The prison, a container or vessel for man who has sinned, is mentioned throughout the drama. Sinful man who has failed to contain his passions must be contained then in the prison. The ultimate container, of course, in which man is held is the world itself. The only release from this container is death. Thus the Duke falsely tells Isabella when she asks if Claudio has received his pardon that Angelo "hath releas'ed him Isabel,—from the world" (IV, iii, 114). That is, Angelo has put Claudio to death. Nevertheless, existence in this ultimate container (before the final release) can be made meaningful—perhaps only be made meaningful—if man will first contain himself by controlling his actions with his reason.

How is it possible for man to reach a balance between reason and passion and to act in a God-like manner in his ordered place in the universe? Two other vessel images suggest an answer—the "garden" and the "palace." Four speeches contain imagery about or relating to the garden. As the Duke suggested, Isabella has met with Angelo and arranged the time and place for the destined meeting. In return for the use of her body, Angelo will release her
brother. Both Angelo and Isabella violate this agreement.

Isabella describes the meeting place to the Duke.

He hath a garden circummur'd with brick,
Whose western side is with a vineyard back'd
And to that vineyard is a planched gate,
That makes his opening with this bigger key.
This other doth command a little door
Which from the vineyard to the garden leads;
There have I made my promise
Upon the heavy middle of the night
To call upon him. (IV, i, 26-36)

The description of the garden, which contains a house where the two will meet, is highly charged with sexual images. It is a description appropriate to the would-be seduction of Isabella. The garden is enclosed by a brick wall. However there is a vineyard on one side which may be entered by use of a "bigger key." Once you have passed through the vineyard, another key gives entrance through a little door that leads into the "garden." It is within the garden that the two will keep their promise. The meeting takes place and the lovemaking ensues, but the woman is Mariana, not Isabella. It is Mariana who declared that she has been the vessel for Angelo's love: "I had him in mine arms/ With all th'effect of love" (V, i, 97-98). She has consummated the once broken betrothal-marriage between her and Angelo and now faces him with the truth of the situation.

This is that face, thou cruel Angelo,
Which once thou swor'st was worth the looking on:
This is the hand which, with a vow'd contract,
Was fast belock'd in thine: this is the body
That took away the match from Isabel
And did supply thee at thy garden-house,
In her imagin'd person. (V, i, 206-12)

The phrase "at thy garden-house" may be significant. In this speech "garden-house" is hyphenated and implies the house with the garden, the place of meeting. "At thy" implies "where" and "whose" house. Then as Mariana becomes more specific, she says: "But Tuesday night last gone, in's garden house,/ He knew me as a wife" (V, i, 228-29). "In's garden house" suggests not the house literally but relates back to the sexual images of the garden. "In" the metaphorical house of the metaphorical "garden" Angelo has met with Mariana and she now has become his "wife."

Angelo has had release of his passions, not through a sinful act of fornication as he had expected, but through the lawful relationship of husband and wife. A discovery or point of knowledge has been reached. Neither the convent nor the prison is an effective means of controlling passion. However, passion has a natural outlet through the lawful institution of marriage. Although there is nothing to definitely prove the ideas associated with the word "garden," it does connote ideas of Eden, happiness, and order before the fall. Perhaps man finds a mean or balance and his place in his world through marriage (related in the play to the garden), where chastity can be lost and passion can be
satisfied in an honorable and lawful way.

The palace, mentioned only at the end of the drama, is a vessel image suggesting control. In the last speech of the drama, the Duke seems to balance everything and put things in their proper places. He concludes the speech with

So bring us to our palace, where we'll show What's yet behind that's meet you all should know.

(V, i, 535-36)

for the first time the ruler is in his place. He previously gave Angelo his responsibilities, but now he accepts them himself. He has used Angelo as an example whereby the people could see themselves. And because Angelo reaches a point of self-knowledge, coming to terms with his weaknesses, it can be presumed that he reflects a truth about man and his world in general. The palace, the place where the law operates, is a symbol of control. Once the Duke has returned to the palace, it can be presumed order has been or is to be restored in the state and in the individual. As the garden is the image then of the mean between abstinence and licentiousness within the individual, the palace is, at the level of the state, the image of the mean between, on the one hand, a rigid, arbitrary enforcement of law, both spiritual and civil (symbolized by convent and prison), and on the other hand lax permissiveness that courts anarchy (symbolized by the brothel).
Man is a limited being, but he holds within himself the means of control. Although the palace is the place where the laws originate, the laws are no good without enforcement from within as well as from without. The enforcement, that is, must be ordered and maintained by the ruler, but his laws are not effective until man through understanding them is willing to impose them upon himself. Man must know himself, desire control, and through reason impose self control. Once he has reached this point, he will be able to order his life and find his place in his world.
CHAPTER VI

CONCLUSION

The principal study conducted in this thesis consisted of an examination of three main sets of images. These three are not the only ones in the drama, nor the only ones that could be used to present a view of man. However, the three are interrelated and through connotation and wordplay do reveal a comprehensive view of man in the frame of the intellectual background of the Elizabethan period. According to this background when man does not act with reason, he is lowered from his central, preordained position on the Chain of Being. The animal, usury and vessel images present man in a reduced state. From these images and the resulting reductions certain conclusions may be drawn.

The examination of animal images showed that a character might act like an animal, be treated like an animal, or be referred to as an animal and thus be reduced to the bestial level. This reduction was possible because man is physical as well as spiritual and consequently shares certain instincts with the animals. He must restrain these tendencies or he will lose his humanity.

The animal imagery accomplishes two main functions. It reveals the existing state of license that has ensued for
fourteen years, and it reduces man to the bestial level through the coarse jokes and bawdy language of the drama, through terms that refer to a man as a beast or animal, and through terms that reduce man's treatment to that of an animal.

Once it had reduced man to the bestial level, it raised the question of how man's passions and appetites might be successfully controlled. The conclusions were that neither complete freedom nor extreme control imposed by law was effective. However, the animal imagery as well as the other types suggest another way to achieve control. The imagery, while depicting the weaknesses of man, leads one to consider the possibility of self-control through self-knowledge. Characters learn about themselves, about the law, and about the nature of their society. They reach the point of knowledge where they realize man must control his creative instincts without destroying them, without repressing them completely, or without perverting them. The law alone is not effective in regulating the sexual instincts. Only when man accepts his responsibilities and executes self-control can his creative sexual nature be contained. Although the imagery revealed these facts early in the examination, man, within the world of the drama, had to arrive at the point of knowledge where he understood them and applied them to himself.
The usury images fell into two main categories centering around lechery and the coining or minting of money. Through them man was reduced to a salable commodity. The lechery group was closely connected to the animal imagery, and the coin group closely related to imagery presenting man as a vessel. Therefore this set of images functioned as a transition between the other two groups.

When men and women were bought and sold like commodities and sexual excess was allowed to exist uncontrolled, the result was chaos, confusion, corruption and disease. The outward expression of the inner corruption and disease was seen in illicit procreation and in prostitution. Laxity led to the sexual excess and corruption found in the people and in the state. Usury was allowed even though it was an evil which led to the buying and selling of men and women as commodities which in turn resulted in sinful gain of money and unlawful issue. But when Angelo becomes deputy the law is enforced and the unlawful use of one human being by another, fornication, results in punishment. However, usury was not always presented as bad or evil in the drama. If money, such as a dowry, was "used" within the bounds of the law to help people, rather than to pacify their sensual desires, the use was considered legitimate.
In the other set of images considered under this category, the coin-usury images, man is spoken of in terms of money and an analogy was developed whereby his virtue or mettle was tested as was the metal for fine coins. The testing of man's value or worth, his place, and his virtue followed a certain pattern. First he desired to be tested. From the testing he arrived at a point of knowledge where he saw himself as he was. And from that awareness of what he was, he proceeded to "use" the knowledge either to indulge his passions or to control them. The functioning of the images in this usury group through connotation and wordplay helped reinforce this view of man as a creature falling to a lower level but also capable of knowing himself sufficiently to recover his rightful place.

The vessel imagery reduced man to a limited being who either followed the established rules of his world or received the consequences of his actions. The word "vessel" as used in the study referred mainly to a container. That container ranged from houses to utensils to man himself. Three specific questions in connection with this group of images were asked and answered—what is man like? what is his world like? and what is his place in that world? Man once again is revealed as a creature of both reason and passion and extremely frail. He is a frail vessel, easily
chipped, marred or broken if he is allowed to "fall" victim to his appetites. Deep within man there exists paradoxical feelings about his frailty. He is alternately sorrowful and disgusted. He feels sorrow that sensuality will cease to exist after the vessel of his body cracks. He feels disgust that when these feelings are not controlled they cause the vessel to be filled with corruption. Not only is man's body a frail vessel containing his passions and appetites and limiting his being, but the world he lives in is a vessel containing him. This outer vessel--man's world--is one where law is often either too lax or too strict and in either case it is one of sin and temptation. The symbol of this outer vessel of sin and temptation--the world of the play--is yet another vessel, the flourishing brothels that contain sin and disease. Angelo, the vessel of the law, discovered this world and the fact that he too could fall to temptation. Although he was disgusted at the discovery, he could not control his lust for Isabella. Angelo as representative man discovered for himself personally and for man collectively what he was like, what his world was like, that temptation would always exist, and that virtue would always be tried. Man could not find his place in his world by escaping to the unreal world of the convent or cloister, nor could he control his emotions by suppressing them completely or by being imprisoned. The law
could be helpful, but not through threats or extreme measures. The answer to the problem of control was within man. He must know and understand himself and his world, and he must desire control. Finally, he must impose that control upon himself. Once done, he could find order and harmony in his life which would be reflected in the order and harmony of his world. Man has reached the point of self-knowledge where he finally understands himself. Perhaps this idea of self-knowledge is the great insight in the play that the imagery helps us to discover.

The vessel imagery undoubtedly gives the most comprehensive picture of man because he is one of the vessels. The imagery reduced him to a limited being, but it also suggested how he could establish harmony within himself and ultimately within his world.

Certain discoveries made while examining the imagery of Measure for Measure are beyond the limits of this work but might be subjects for further study. It was interesting to notice that in Act IV there was a marked decline in the number of images as well as a change in the way in which they were used. In Act IV there are no animal images. There was also a decline in the number of usury images in Act IV. Pompey in scene iii does mention money, but the speech mainly sums up much of the evil of the lower characters. The only
group of the three that had any development at all in Act IV was the vessel imagery. Five examples were found, all containers and all closely related: "garden," "garden house," "secret holds," "Mariana's house," and "belly."

These vessel images were discussed in detail in the previous chapter and led to the possible conclusion that through marriage man might be able to both satisfy and control his sexual creative instincts. The use of or lack of imagery in Act IV could constitute a study of its own.

The sexual allusions, the wordplay that reveals these allusions, and the bawdy language of the drama could provide enough material for a separate study also. Since it is so closely related to the view of man examined in this study, it has been discussed in each group of images, but a complete examination was impossible.

The vessel images used in this thesis were limited to containers for man, ones used to describe his tendencies or man himself. Another area for vessel study could be the appearance-reality theme as revealed through some parts of the human anatomy that could be considered vessels. The aspects of eyes, nose, mouth, heart—organs or openings of the body—might serve as material for a limited but special study of what man appears to be and what in reality he is.

For instance, Lucio tells Isabella it is his custom with maidsens "to jest/ Tongue far from heart" (I, iv, 32-3).
The tongue would be a vessel of speech; the heart a container of truth. His words are insincere, not from the heart. The appearance and the reality are quite different.

To return to the subject of this essay: What then is the comprehensive view of man as presented by the three sets of images that have been described? The three sets of images are closely associated with frailty, sexual indulgence and fertility. They suggest a cyclical pattern that occurs in the earth, in man, and in the state or universe. Seeds are planted in the earth. They must change form, sprout, bloom and eventually die, but in the process produce seeds for new life. Seeds are planted within woman. They must change form, become embryo, be born, mature and eventually die. An ordered universe exists, but when someone or something violates that order, contagion is begun that spreads throughout the individual and on into the state until it decays and falls. From within that decaying state new leaders must be born, mature, accept their responsibilities and set right the chaos. Man falls victim to passion and is reduced from his pre-determined place in the universe. He must see himself as he is and impose self-control to rise again to a place of order and harmony. Everything goes through the cyclical process of life-death-rebirth or harmony-violation-chaos-recovery of control-harmony. These
images reveal the reduction of man, but they also reveal the process by which he can retain his central position. Passion cannot be controlled by unrealistic or idealistic means, neither can it be controlled by overly strict laws. It is a part of man's nature and must be reckoned with. The vessel imagery presents an ideal means of control and release through the lawful institution of marriage. But man must make the decision to marry. Control cannot come from law or isolation alone, only from within man himself.

The method used in this study to find a view of man limits and ignores many important features of the drama. However, it does show one or teach one something about Shakespeare's meticulous use of language. Superficially considered, the images might seem to be indiscriminately placed in the drama, or they might appear to be flowery language that continuously flowed from the pen of a genius. This study shows that through careful examination, it is possible to see the intricate network of images that cluster in patterns that have direct bearing on crucial issues or central meanings of the play. Shakespeare wrote with unity, coherency, complexity, and intricacy. He exercised great control. That control can be seen from the integrated pattern of images just below the surface of the drama.
BIBLIOGRAPHY
BIBLIOGRAPHY

A. BOOKS


APPENDIX

The following is a list of images of animal, usury and vessel categories in Measure for Measure. It was impossible to include a reference to each in the study, but this appendix gives some idea of the total number.

ANIMAL

I, ii, 13
I, ii, 120
I, ii, 149
I, iii, 22
I, iv, 32
I, iv, 64
II, i, 2
II, i, 215
II, i, 227
II, i, 252-3
II, ii, 109-11
II, ii, 121
II, ii, 24
II, iv, 16-17

USURY

I, i, 8
I, i, 16
I, i, 27
I, i, 36-40
I, i, 48
I, i, 49
I, i, 56
I, ii, 45
I, ii, 47
I, ii, 171
I, iii, 181
I, iv, 62
II, i, 127
II, i, 192

II, iv, 159
II, iv, 175
II, iv, 78
III, i, 80
III, i, 91
III, i, 135
III, ii, 2
III, ii, 9
III, ii, 23
III, ii, 24
III, ii, 32
III, ii, 44
III, ii, 105

III, ii, 111
III, ii, 169
III, ii, 175
III, ii, 268
IV, iii, 161

V, i, 30
V, i, 290
V, i, 296
V, i, 331
V, i, 352
V, i, 499
V, i, 515

III, ii, 40
III, ii, 146
III, ii, 150
II, iv, 45
II, iv, 48
II, iv, 79
II, iv, 86
II, iv, 101
II, iv, 129
III, i, 138
III, i, 148
III, i, 161-63
III, i, 217

III, i, 258
III, ii, 2
III, ii, 6-7
III, ii, 22
III, ii, 73
III, ii, 123
III, ii, 221
III, ii, 222
IV, iii, 5
IV, iii, 7

V, i, 390
V, i, 423