

## Notes to Pages 74–86

136. See Melcher, *Shaker Adventure*, and Schroeder, “Shaker Celibacy.”  
137. Murry’s anti-Catholic analysis of *Measure for Measure* is entitled “Shakespeare: The Redemption of Generation.”

### Chapter Three

1. Swinburne, *Spousals*, sigs. M2v–M3r.
2. *Basilicon Doron*, 2:61, quoted in Schanzer, *Problem Plays*, p. 122, with reference to 1.1.29–36.
3. Some interpreters argue that in this passage, which is said to be a late addition to the Gospel, Jesus writes down the sins of those who have accused the adulteress. Others claim that he distinguishes between judging (*krinein*) and sentencing (*katakrinein*), or between verdict and punishment. (For these views, see R. E. Brown, *John*, commentary on John 8:6.) If Jesus were merely distinguishing between judging and sentencing, he could not be charged with making sin more palatable insofar as, according to his doctrine, a guilty person might go unpunished. However, it seems to me that the distinction between judging and sentencing relies on the distinction between intent or thought and act, which Jesus casts into doubt in the Sermon on the Mount.
4. Schlegel, *Lectures on Dramatic Art*, p. 386. Even psychoanalytical and anthropological critics of *Measure for Measure*, who might be expected to notice the informing significance of incest in the play, have been misled by Schlegel to consider only the theme of justice versus mercy. The psychoanalyst Ernest Jones, for example, unquestioningly accepts Masson’s Schlegelian thesis that *Measure for Measure* is mainly about “mutual forgiveness and mercy” (Masson, *Shakespeare Personally*, p. 133); he discusses incest in *Hamlet* and *Julius Caesar* but fails even to mark the incest theme in *Measure for Measure*, although he notes that the plays were probably written in sequence (Jones, *Hamlet and Oedipus*, p. 121).
5. About the time *Measure for Measure* was being written, the name of Shakespeare’s troupe was changed to “The King’s Players.”
6. Does it make a difference that Angelo’s teacher and initiator is a woman rather than a man, say, Escalus? Dom Gregoire Lemercier, Prior of the Monastery of Sainte-Marie-de-la-Resurrection, thinks that a woman doctor can make a special contribution to the psychoanalysis of celibate males: “Freud’s central vision traces all life and love back to their sexual origins, rediscovering the great Biblical intuitions from Genesis through the Prophets to the Song of Songs. This made it imperative for us not to be influenced by considerations of prudery in sexual matters. This was a particularly difficult endeavor for monks, whose religious commitment takes the precise form of a rejection of the biological realities of sex. For this reason, we chose a woman analyst for the initial period of analysis of new recruits, thus putting them, from the outset, face to face with their unknown.” (Lemercier, “Freud in the Cloister,” p. 34.)
7. *Ibid.* Cf. Luther’s interpretation of those who are eunuchs for God (Matt. 19:12) in his “Estate of Marriage,” LW, 45:18–20.
8. M. Evdokimov, a Russian Orthodox author, writes, “The asceticism of the desert Fathers was an immense psychoanalysis, followed by a psychosynthesis of the universal human spirit” (quoted in Lemercier, “Freud in the Cloister,” p. 34).

9. See, e.g., Durham, “What art thou, Angelo?” or Lever, introduction to *MM*, p. 94.

10. Plato, *Republic*, 359b–360b and 612b; discussed in Shell, *Economy*, chap. 1.

11. “Magistratus virum indicat” (Erasmus; from Tilley, *Dictionary of Proverbs*, A402).

12. For Aristotle on temperance or moderation, see Aristotle, *Nicomachean Ethics*, 3. For James I on temperance, see his *Basilicon Doron*, quoted in Pope, “Renaissance Background,” in Geckle, ed., *Interpretations*, p. 62.

13. Cf. Milward, *Religious Background*, p. 34.

14. Adequation of desire with act can lead to perfect libertinism as well as to perfect temperance. *The Revelation of AntiChriste*—“a staple on lists of forbidden books” during the Reformation (Saffady, “Fears of Sexual License,” p. 63)—claims that “the people of Christ doth nothing because it is commanded but because it is pleasant and acceptable to them” (in Wilkins, ed., *Concilia Magnae*, 3: 729). Such an adequation of desire and act can lead to either libertinism or temperance.

15. James I, *Basilicon Doron*, quoted in Pope, “Renaissance Background,” in Geckle, ed., *Interpretations*, p. 62.

16. James I, *Political Works*, p. 5; cf. Goldberg, “James I and the Theater of Conscience.”

17. See Schanzer, “Marriage Contracts,” in *MM*, ed. Soellner and Bertsche, p. 112.

18. Cf. Skura, *Psychoanalytic Process* (p. 252), on “the curious resemblance between his behavior and that of his subjects.”

19. Pope, “Renaissance Background,” in Geckle, ed., *Interpretations*, p. 62.

20. In the *Apology*, Plato’s Socrates explains the Delphic oracle’s claim that Socrates is the wisest man in the world by remarking that he is aware of his own ignorance: “I do not think that I know what I do not know” (Plato, *Apology*, 21d).

21. Mackay, however, argues that the Duke falls in love with Isabella gradually—step by step—beginning in Act 4 (“*MM*,” pp. 109–13).

22. Battenhouse, “*MM* and Atonement,” p. 1052.

23. For these two definitions of satisfaction, see the O.E.D.

24. Cf. Cook, “Metaphysical Poetry,” pp. 124–25.

25. “Covent” and “convent” meant not only “monachal institution” but also “brothel.” (Cf. the name “Covent Garden” and similar ambiguities in “nunnery.”)

26. Schanzer, “Marriage Contracts” (in *MM*, ed. Soellner and Bertsche, p. 246), points out that Shakespeare has made the Duke both “the ideal ruler” and, in his failure to enforce the law, “the exemplar of one kind of misrule.” In seeing this as a matter of mere “dramatic economy,” however, Schanzer fails to consider how the play enlightens us about the reasons the Duke neglected the law, reasons that should influence our opinion of his omniscience and benevolence.

27. Pope (“Renaissance Background,” in Geckle, ed., *Interpretations*, p. 66) says that Vincentio here “frankly describes his laxity as a ‘vice,’” but the lines also indicate one possible reason for that laxity—his own vice of lust.