

MIND AND BOOK

(Ia)

Thoughts proceed in a concatenation: one thought gives rise to another; and that to still another, and thus thoughts can assume unlikely proportions. In King Richard II, King Richard muses upon the vagaries of thoughts. In Act V, Richard surrenders his crown to Bolingbroke and is sent to the dungeon of the Pomfret castle. He is alone there and so cannot compare himself with the people of the wide world outside. Yet, he is determined to fill the dungeon with a population of thoughts: "My brain I'll prove the female to my soul,/ My soul the father; and these beget/ A generation of still-breeding thoughts/ And these same thoughts people this little world". This is possible because thinking is a non-stop process. Richard says:

For no thoughts is contended.

(King Richard II, V,v,11)

Again, a few lines afterwards, he says that thoughts that weave around some ambition, are very powerful and so they can work wonders — impossibilities are made possibilities:

Thoughts tending to ambition, they do plot
Unlikely wonders: how these vain weak nails
May tear a passage through the flinty ribs
Of this hard world, my ragged prison walls;
And, for they cannot, die in their own pride.

(King Richard II, V,v, 18-22)

Not only this, even if the mind is hot otherwise, there shall be wonders woven by it as well. In A Midsummer Night's Dream, Bottom and other Athenian workmen arrange, to celebrate the marriage between Theseus and Hippolyta, for the performance of a play in a wood where Lysander and Hermia, and Demetrius and Helena, come. Helena loves Demetrius who loves Hermia. In the wood, the fairy King Oberon orders Puck to squeeze magic juice in Lysander's eye, and when this is done, Lysander falls in love with Helena. Thus some complications arise. However, in the end, the complications are cleared and hearing all about all, Theseus comments that lovers, lunatics and poets are, in a way, all equal, because each of them has a seething brain and no cool reason, and so they see what is not there and do not see what is there. Theseus says:

Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend
More than cool reason reason ever comprehends.

The lunatic, the lover, and the poet,
Are of imagination all compact.

One sees more devils than vast hell can hold;
That is the madman. The lover, all as frantic,
Sees Helen's beauty in a brow of Egypt.
The poet's eye, in a fine frenzy rolling,

Doth glance from heaven to earth, from earth
to heaven;

And as imagination bodies forth

The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name.

Such tricks hath strong imagination
That, if it would but apprehend some joy,
It comprehends some bringer of that joy;
Or in the night, imagining some fear,
How easy is a bush suppos'd a bear?

(A Midsummer Night's Dream, V, 1, 4-22)

Hippolyta agrees with Theseus and adds:

But all the story of the night told over,
And all their minds transfigur'd so together,
More witnesseth than fancy's images,
And grows to something of great constancy,
But howsoever strange and admirable.

(A Midsummer Night's Dream, V, 1, 23-27)

Shakespeare believes that the mind sometimes shows
a very high and long retentive capacity. Old, old things
also mind can recall. This is evident in Act I, Sc. 11,
of the Tempest:

Prospero.

..... Canst thou remember
A time before we came unto this cell?
I do not think thou canst; for then thou wast not
Out ten years old.

Miranda.

Certainly, sir, I can.

Prospero.

By what? By any other house, or person?
Of any thing the image, tell me, that
Hath kept with thy remembrance?

Miranda.

'Tis far off,

And rather like a dream than an assurance
That my remembrance warrants. Had I not
Four, or five, women once, that tended me?

Prospero.

Thou hadst, and more, Miranda.

(Tempest, I, ii, 38-48)

Antonio has usurped the throne of Prospero and has expelled him to an island with his baby daughter Miranda. Twelve years after, Miranda recalls her former life. These twelve years have, to some extent, obfuscated the clear memory of Miranda. In Cymbeline, Cymbeline, the king of Britain, also knows that time erases the surface of memory. Cymbeline's daughter, Imogen, has secretly married Posthumus, but

Cymbeline's second wife wants Imogen to marry her son, Cloten, and so recently she persuaded Cymbeline to banish Posthumus. In Act II, Sc.iii, Cloten reports to Cymbeline :
"I have assail'd her with music, but she vouchsafes no notice". At this Cymbeline says:

The exile of her minion is too new;
She hath not yet forgot him; some more time
Must wear the print of his remembrance out,

(Cymbeline, II,iii, 41-43)

That time not only clouds memory, but also alters vows and decrees even of kings, and blunts the sharp edges of intents, is again the theme of the Sonnet no. 115 :

But reckoning Time, whose million'd accidents
Creep in 'twist vows and change decrees of kings,
Tan sacred beauty, blunt the sharp'st intents
Divert strong minds to th' course of alt'ring
things _____

(Sonnet, no. 115, 5-8)

In King Henry VIII, the king says that once the mind is vitiated, it forms a vicious circle of corruption. Even a high ranking and excellent man can be corrupted, and he can, then, sweep down to the bottom of corruption. The mind has such an immense power of controlling the course of a

man's life. In the first Act, King Henry tries and executes Buckingham. Queen Katharine is very sorry at this : "I am sorry that the Duke of Buckingham/ Is run in your displeasure". But Henry defends himself by accusing Buckingham of corruption :

.....
..... the mind growing once corrupt,
They turn to vicious forms, ten times more ugly
Than ever they were fair.

(King Henry, VIII, I,11, 116-118)

(Ib)

The controversy over the nature of the mind has not yet been over. Philosophers and psychologists alike have been searching for a common consensual opinion regarding the ontological status of the mind, but, however, in vain. Attempts have been made for reductive interpretations of the mind. But the "reductive interpretation of our belief about the mind has proved an even more refractory undertaking" (I). However, whatever may be the ontological status of the mind, what Richard means when he says that "no thought is contended" has a fibre of truth in it. William James, in his The Principles of Psychology, described mind as a "stream of thought" in which "no state once gone can recur and be identical with what it was before". (II). James, in the same work, continued : "A permanently existing 'idea'

or 'Vorstellung' which makes its appearance before the footlights of consciousness at periodical intervals, is as mythological an entity as the Jack of Spades". (III). James' this idea of an ever-flowing and ceaselessly active mind occurs again in Aveling : "Thus, Aveling says, 'Thought is perpetually in process of becoming, in which process it passes beyond itself. It is unstable" (IV). Richard also has the idea of a mind permanently in a flux. What more he means is only this that this ceaseless activity of the mind is due to some kind of insatiety in it, which, however, we cannot prove.

For the fact of the high imaginative power of mind, we do not have to go to the psychologist; every one can well discover the truth of it within himself, if he is not a moron or an imbecile. Poets, lovers and those who are moon-struck are examples. Rousseau said that "The world of reality has its limits; the world of imagination is boundless". (V), and Napoleon, realising the power of imagination, said that "Imagination rules the world". (VI). Imagination is so powerful a phenomenon that even reason cannot contain it. Aristotle very cunningly compared the relation between reason and imagination. According to Lord Bacon, Aristotle held that "reason hath over the imagination that commandment which a magistrate hath over a free citizen who may

come also to rule in his turn". (VII). And if imagination has so immense a power, King Richard is not far from truth when he says that "Thoughts tending to ambition, they do plot/ Unlikely wonders".

The retentive power of mind depends upon the individual concerned, the process of learning, and the material to be learned (to speak in the terminology of psychology). However, without going into the details of the psychology of memory, we can certainly say that the retentive ability of certain individuals can be simply astonishing. William James quoted Locke : " 'The memory of some men, it is true, is very tenacious, even to a miracle". (VIII). It is no wonder, therefore, that Miranda recalls her experiences while she was hardly three years old, after about twelve years.

But, still, memory diminishes with the passage of time. This is a simple psychological truth. Again, time can certainly "Divert strong minds to th' courses of alt'ring things ——" because "Time, whose million'd accidents/ Creep in" And, for the identical reason, King Henry VIII is quite right in assuming that mind has got immense power in directing the course of a man's life, and that if mind itself becomes corrupted, people become "vicious forms" and "ten times more ugly/ Than ever they were fair".

(2a)

Shakespeare has some stray comments to make regarding the nature of mind.

In The Tempest, Prospero believes that when the mind is troubled, a little walking will still it. In Act IV, Sc. 1, Caliban hatches a conspiracy to take the life of Prospero, for which Ferdinand and Miranda are anxious. However, Prospero tells Ferdinand that all these are mere conjurations, spells, and then releases, and gives Miranda to him. Worked up, Prospero tells Ferdinand that he will take a stroll for relaxation :

..... a turn or two I'll walk
To still my beating mind.

(The Tempest, IV,1, 162-163)

The degree of rationality is highly correlated with sex-difference. Women are less rational, Lucetta says in The Two Gentlemen of Verona, than men. In Act I, Sc. 11, of the play, Julia asks her waiting-woman Lucetta which among Aglamour, Meroutie and Proteus would be the best man to fall in love with, and Lucetta chooses Proteus. And then
Julia. Your reason?

Lucretia. I have no other but a woman's reason : I think him so, because I think him so.

(The Two Gentlemen of Verona, I,ii,82-84)

Lucretia here certainly means to say that women are less rational than men.

Doubts often act as traitors by dissuading one from the execution of some intention by making him afraid of attempting the execution. In Measure of Measure, Angello condemns Claudio to death penalty for doing violence to the chastity of Juliet. Lucio urges Isabella to soften Angello with her fair grace. Isabella doubts she has that power:

Isabella. My power, alas, I doubt !

Lucio. Our doubts are traitors,
And make us loose the good we oft might win
By fearing to attempt.

(Measure of Measure, I,iv, 77-79)

(2b)

Prospero says : "... a turn or two I'll walk/ To still my beating mind". But how can mere walking still the mind, if it be not otherwise cooled? Lucretia's contention is that women's ratiocination is of a different nature from that of men's. If she means this, she is certainly

not very far from truth. Rationality involves several 'faculties' or factors, in some of which men excel, and in others women. Paul Lafitte summarizes the point when he says : "In a word, there are equivalent faculties, but they are not the same; the woman's mind is more concrete, the man's more abstract". (1). But should she mean to say that women are less rational than the man folk, it is not yet possible to say how far she is correct.

Doubts certainly delay the execution of an action. And if the action be good, Lucio is justified in saying that "doubts are traitors". Yet, doubts also may profitably caution us.

(3a)

What happens when rationality (wisdom) and instinct (blood) have a duel? Who wins? In Much Ado About Nothing, Leonato tells us that in such a swashbuckling, in ninety cases out of an hundred, particularly in youngsters, the instinct wins victory. In the play, Claudio falls in love with Hero, daughter to Leonato, but Hero loves Benedick. In Act II, Sc. iii, Don Pedro wonders that Hero should be so silly in loving Benedick, and Leonato quips:

O my lord, wisdom and blood comb ating in so tender a
body,

We have ten proofs to one that blood hath the victory.

(Much Ado About Nothing, II,iii, 150-152)

Leonato seems to say that blood is more powerful than reason. But, blood sometimes, obeys the dictates of poisonous conceits. In Othello, after sowing the seeds of jealousy in Othello, Iago manages to get the ominous handkerchief. The compassionate Emilia requests Iago to give her back the handkerchief for conveying it to Desdemona; but Iago would not, for, he is after planting some poisonous conceit in the Moor; and withal, he knows the prognosis of this prodromal act of villainy :

Dangerous conceits are in their nature poisons
Which at the first are scarce found to distaste
But, with a little act upon the blood,
Burns like the mines of sulphur.

(Othello, III,iii, 330-333)

These excesses are possible for mind to create because mind has the faculty of fancying. What cannot be had in reality or what is not real, mind can create in its fancy. Cleopatra tells in Antony and Cleopatra. In the play, after Antony kills himself on hearing the news of Cleopatra's

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death, Cleopatra mourns her lover's death and asks Dolabella:
"Think you there was or might be such a man/ As this I
dreamt of?" In her remembrances of Antony, she says:

Nature wants stuff
To vie strange forms with a fancy;

(Antony and Cleopatra, V.ii, 97-98)

Reason or rationality is the most vital thing of
mind. But if this rationality be impulsive, i.e., blind,
it may lead one to great dangers. Therefore, Cressida, in
Troilus and Cressida, says that blind fear is better and
safer than blind reason. Troilus and Cressida love each
other but due to circumstances they remain separated for
some time. When there occurs a truce between the Trojan
and the Greek camps, the Greeks feast the Trojans. Troilus
takes this opportunity of meeting Cressida, but Cressida
"espies" some "curious dog" in their love affairs. Troilus
knows, this is caused by her blind fear. Cressida agrees
and says:

Blind fear, that seeing reason leads, finds
safer footing than blind reason stumbling without
fear. To fear the worst oft cures the worse.

(Troilus and Cressida, III.ii, 63-70)

In Cymbeline, Arviragus says that mind's principal
attribute of rationality is suspended when one falls in

love. Being convinced of her unchastity, Posthumus plans Imogen's murder, but she is saved of the murderous design and takes the shelter of Belarius who is nurturing her two brothers, Guiderius and Arviragus, in male clothes and lives with them in a cave. Arviragus loves Imogen for some unknown reasons, and he confesses this to Belarius:

I love this youth, and I have heard you say
Love's reason's without reason.

(Cymbeline, IV, 11, 21-22)

(3b)

Whether instinct will prevail upon rationality, or the other way round, depends upon the individual concerned. It may be generally true that instinct will win victory in a combat between the two, but how far Leonato is correct in saying that in ninety per cent cases, instinct will prevail over rationality is debatable. The statistic is certainly not absolute. Again, in the case of a duel between love, which grows out of instinct, on the one hand, and reason, on the other, as Arviragus says, love generally wins. But we must not forget that we are speaking of the generality of such cases.

However, what about the conflict between will and reason? In many cases, as Iysander says, certainly "The will of man is by his reason sway'd" but here also we cannot rule out almost the same number of exceptions. Again, there

may be conceits which are dangerous, because poisonous, ———
conceit which if take roots into the botton of the mind,
may make the person see the "like mass of sulphur". Here
Iago is as reasonable as Cleopatra when she says that mind,
if needs be, may create a surrogate reality in fancy. Day-
dreaming and derelictic or artistic thinking are examples
of this phenomenon. Lastly, Cressida justly says that when
reason becomes blind or clouded, the individual has only
whim to depend upon.

(4a)

Shakespeare has some knowledge of the mind-body
relation. Henry, in King Henry V, says that if the mind
is activated, the body becomes activated too. Henry has a
design to win the French crown and so marches towards
Calais. But he is intercepted at Agincourt by the French.
The old king is infuriated and says:

And when the mind is quick'ned, out of doubt
The organs, though defunct and dead before,
Break up their drowsy grave and newly move
with casted slough and fresh legerity.

(King Henry V, IV,1, 20-23)

King Henry means to say that mind can sometimes energise
the body. Again, the strength and facility of the mind

depends upon a certain condition of the body, for example, as the Ghost in Hamlet says, when the body is weakest, the mind can contrive conceits the most. In Act III, Sc. iv, Hamlet is talking with his mother, the Queen, when the Ghost of his father appears to what his intent of taking revenge. Hamlet's mother is mentally overworked and she is showing signs of amangement in her face. The Ghost has some favour for her and asks Hamlet:

O, step between her and her fighting soul !
Conceit in weakest bodies strongest works.

(Hamlet, III, iv, 113-114)

And this is corroborated when, in Act IV, Sc. v of the same play, Hamlet's mother, the Queen, says in her aside:

To my sick soul, as sin's true nature is,
Each toy seems prologue to some great amiss.

(Hamlet, IV, v, 17-18)

The mind-body interactionism is again spoken of by Lear in King Lear. Lear is misbehaved by Regan and arrives at a house near Gloucester's castle. The King cannot understand why Regan departed from the house and why his messenger is not returned. He is enraged and seeks a meeting with Cornwall, husband of Regan. Lear is about to reprimand Gloucester for his not turning up but steps short:

No, but not yet. May be he is not well.
Infirmity doth still neglect all office
Whereto our health is bound, we are not ourselves
To suffer with the body.

(King Lear, II, iv, 103-107)

In Othello, Iago beautifully compares the relation between mind and body. He compares body with a garden and mind with the gardener. "what the gardener will sow, he will reap afterwards. He means to say that body is governed and guided by the will that mind. In the same breath, moreover, he says that our rationality and sensuality are normally equiposed, balanced. Had it been otherwise, Iago adds, "the blood and baseness of our natures would conduct us to preposterous conclusions". Roderigo, the gulled Venetian gentleman is in love with Desdemona and Iago, outwardly, is trying to dissuade him from his love of Desdemona.

Roderigo says, he cannot but love her — "it is not in my virtue to amend it". At this Iago says that virtue is but a fig; it is mind which does everything:

Our bodies are our gardens to the which our wills
are gardeners; so that if we will plant nettles or
sow lettuce, set hyssop and weed thyme, supply it
with one gender of herbs or distract it with many,
either to have it sterile with idleness or carur'd

with industry — why, the power and corrigible authority of this lies in our wills. If the balance of our lives had not one scale of reason to poise another of sensuality, the blood and baseness of our nature would conduct us to most preposterous conclusions.

(Othello, I, iii, 323-330)

And, yet, mind and body may not always go hand in hand. This happens when one is very much shocked mentally, after losing, say, some invaluable treasure. In Antony and Cleopatra, Antony is away for the battle of Actium and Cleopatra cannot bear with this separation :

The soul and body rive not more in parting
Than greatness going off.

(Antony and Cleopatra, IV, xiii, 5-6)

In mental shock, Cleopatra means to say, mind and body work not in unison. Not only this, when mind is disturbed, body cannot function perfectly; for example, eye perceives not well. In Venus and Adonis, Venus is mourning the death of Adonis. She is so much perturbed that she perceives the dead Adonis wrongly :

His face seems twice, each several limb is doubled;
For oft the eye mistakes, the brain being troubled.

(Venus and Adonis, 167-168)

Shakespeare again takes up the theme of the relation between mind and body in The Rape of Lucrece. Brutus consoles Collatine on the wrong done to his wife, Lucrece, saying that in such circumstances, self-torture is childish and "such humour [of self-torturing] from weak minds proceeds :

Such childish humour from weak minds proceeds.

(The Rape of Lucrece, 1825)

And before that, in the same poem, when Tarquin pounced upon Lucrece, she was very much afraid and had "quick-shifting antics, ugly in her eyes". The poet explains the presence of these antics thus:

Such shadows are the weak brain's forgeries.

(The Rape of Lucrece, 460)

The power of mind over body is once again revealed in what Lewis says in King John. King Philip of France and the Duke of Austria plan to invade England, but, however, a treaty is made between France and England, and King John of England gives his niece Blanch in marriage to the Dauphin. War again breaks out between England and France on the instigation of Pandulph, the Cardinal. The Cardinal manages to convince the Dauphin — "For England go; I will whet on the King". And Lewis, the Dauphin convincingly and candidly responds:

Strong reasons make strong actions.

Let us go!

(King John, III,iv, 182-183)

Lastly, Ulysses, in Troilus and Cressida, has a wonderful psychology to tell about. He says that things in motion are more easily perceived than those which are not. Paris' son Priam has carried off Helen, wife of the Greek Menelaus, and this is the cause of the Greek siege of Troy. Priam's eldest son, Hector, offers single combat but the Greek hero Achilles is non-chalant. To move him, Ulysses tells him that even the ponderous Ajax is ready to fight ——— Ajax is on the movement in contrast to Achilles' immobility. Ajax, for his agility is perceived by all the Greek and so why should Achilles not move? Ulysses' instigating argument runs thus :

That all the Greeks begin to worship Ajax,
Since things in motion sooner catch the eye
Than what stirs not. The cry went once on thee,

(Troilus and Cressida, III,iii, 182-184)

(4b)

Since the days of Descartes, there has been much debate on the relationship between mind and body. Melvin H. Marx and William A. Hillix have summarized the most important theories of the relation between mind and body,

as follows: (a) Cartesian Interactionism of Descartes (1641), according to which mind and body interact; (b) Psycho-physical Parallelism of Spinoza (1665), according to which mind and body are two independent entities having perfectly correlated process; (c) Occasionalism of Malebranche (1675), according to which mental and bodily processes are correlated by the intervention of God; (d) Materialism of Democritus (400 B.C.), according to which mind and body are two facets of one and the same physical reality; (e) Subjective Idealism of Berkeley (1710) which is similar to that of Democritus, but the reality, according to it, is spiritual; (f) Phenomenalism of Hume (1740), according to which both mind and body are non-existent; (g) Double-aspect view of Russell (1915) which is similar to that of Berkeley but the reality, according to it, is sense-data; and (h) Epiphenomenalism of Hobbes (1658) which assumes mind to be a non-causal by-product of body. (X).

However, the most among all these theories believe that mind and body interact and influence each other. The King, in King Henry V, is, therefore, right when he says that while mind is "quick'ned", organs too "Break up their drowey grave" and is quickened. Aristotle also said that mind has immense power over body : "For it was well said by Aristotle, 'that the mind hath over the body that commandment, which the lord hath over the bondmen". (XI).

The immense power of mind over body can be observed also in hypnotism : "... the whole body can be made rigid and stretched between two chairs where it will support the weight of the hypnotist [normally an impossible phenomenon]". (XII).

So mind has a dominance over body. But this is only half the story; body also can dominate mind to a great extent. This we can observe in ourselves when we get sick. Mind then becomes weak, unenergetic and, may be, sick. Therefore, when mind suffers, body cannot remain unaffected and vice versa.

Regarding physique and emotion, I.A. Ratcliffe wrote : "It is not (or should not be) a question of debating whether the physical or the emotional factor is the more important in any given situation or reaction. What is much more important is to appreciate that these two factors can never be entirely separated. Each must interact with the other in every situation of life". (XIII). Plessner is rather more outspoken on this point : "Plessner believes that all higher creatures are organised in such a way that their minds are necessarily instrumental to their bodies". (XIV). Drumond and Mellone, in their Elements of Psychology, also wrote : "The supposition that mind acts on matter [body] and matter on mind presents no difficulty; it is indeed an obvious fact : at the command of the will

the limbs move; when the body is healthy and satisfied the mind is content; when it is starved the spirits stop". (XV). Giovanni, in Ford's 'Tis Pity She's A Whore (II,v), says the same thing :

It is a principle which you have taught,
When I was yet your scholar, that the frame
And composition of the mind doth follow
The frame and composition of the body:

Therefore, we can be certain about the interaction between mind and body, albeit "no one knows such about the laws governing the supposed workings of the mind, while the postulated interactions between the workings of the mind and the movements of the hand are acknowledged to be completely mysterious". (XVI).

The Ghost in Hamlet says : "Conceit in weakest bodies strongest works" and the queen in the same play says that to the "sick soul" "Each toy seems prologue to some great miserie". For want of sufficient evidence, we cannot prove or disprove these contentions of the Ghost and the Queen. But, nevertheless, we can say that probably the Ghost and the Queen are not far from truth. Cleopatra is quite right when she says that "greatness going off", mind and body "rive". It is a truth in psychiatry that when the basic personality factors are threatened, the individual inclines towards some kind of derangement ---- the mind and

the body tend to "rive", get apart. Again, right perception certainly depends upon the normalcy of the brain. So, if there is any trouble in the brain, we may have wrong perceptions. The influence of mind is also present in the execution of an act by body. Naturally, when mind is determined on stronger reasons, the execution of an act should be more imposing. The Dauphin, so, rightly says that "strong reasons make strong actions". And, lastly, it is a common psychology that a thing in motion will be perceived earlier than one in rest. Norman L. Munn, et al wrote : "Also, a moving or an apparently moving object is more attention-getting than a stationary one, other things being equal". (XVII). Ulysses, therefore, utilizes a very true psychological argument as a ploy to inspire Achilles to action.

What are the marks of a "weak mind and an able body?" Falstaff is short-listing these in 2 King Henry IV. Here by the weakness of mind is to be meant the dullness of it. In Act II, Sc. iv of the play, Falstaff is talking with Doll Tearsheet about Poins whose "wit's as thick as Tewksbury mustard" as Falstaff says. But Doll does not understand why, then, the Prince loves him. Falstaff says:

Because their [sic] legs are both of a bigness,
and 'a plays at quoits well, and eats conger and
fennel, and drinks off candles' ends for flap-
dragons, and rides the wild mare with the boys, and

jumps upon join'd--stools, and swears with a good grace, and wears his boots very smooth, like unto the sign of the Leg, and breeds no bate with telling of discreet stories; and such other gambol faculties 'a has, that show a weak mind and an able body, for the which the Prince admits him.

(King Henry IV. II,iv, 234-242)

(5b)

When Falstaff says of "a weak mind and an able body" he, probably, refers to what Kretschmer, in his Physique and Character, called endomorphic physique with viscerotonic temperament. Endomorphic physique exhibits such "Main characteristics : 'round, soft, fat', compact body structure with strongly pronounced digestive and respiratory organs, bones relatively fragile". (XVIII) and their viscerotonic temperaments are related to "visceral comforts, such as eating, joviality, and relaxation". (XIX). Such type of persons are, like the mesomorphic-somatotonic, less intellectual than the ectomorphic-cerebrotonic (Poins' "wit" is as thick as the Tewkesbury mustard). Falstaff's description of the physique and character of Poins well tally with the endomorphic-viscerotonic personality of Kretschmer.

(6a)

Shakespeare has a fair knowledge of criminal ^{psychology} and forensics. In Julius Caesar, Cassius is hatching a conspiracy to murder Caesar, because he is jealous of Caesar and because he is afraid of his dictatorship. Julius Caesar (I,ii) is somehow prying into the evil design of Cassius. Ironically (for Casca is an enemy too), he asks Casca to arrange for a company of well-intending men and he teaches Casca how to select the good from the mass. Caesar says:

Let me have men about me that are fat;
 Sleek-headed men, and such as sleep o' night.
 Yond Cassius has a lean and hungry look;
 He thinks too much. Such men are dangerous.

(Julius Caesar, I, ii, 192-195)

But, to Antony, Caesar's fear seems baseless:

Fear him not, Caesar, he's not dangerous;
 He is a noble Roman, and well given.

(Julius Caesar, I, ii, 196-197)

And, yet, Caesar is afraid of Cassius. He elaborates his reasons:

would he were father !

 He reads much,
 He is a great observer, and he looks

Quite through the deeds of men. He loves no plays,
As thou dost, Antony; he hears no music.
Seldom he smiles, and smiles in such a sort
As if he mock'd himself, and scorn'd his spirit
That could be mov'd to smile at anything.
Such men as he be never at heart's ease
While they behold a greater than themselves,
And therefore are they very dangerous.

(Julius Caesar, I, 11, 198-210)

Lastly, Shakespeare shows his acquaintance with the phenomena of the abnormal mind and its cure, in Macbeth. Lady Macbeth is tormented by her own self for the murder of Duncan. She has got the obsessive-compulsive washing mania. In act V, sc. 1, the Doctor of Physic tells the waiting-gentlewoman that Lady Macbeth's troubles are due to some "unnatural deeds" and she must have expressed the secret of her troubles unawares to herself. He advises her to seek the help of the "divine", rather than the physician and keep her away from all annoyances:

Unnatural deeds

Do breed unnatural troubles; infected minds
To their deaf pillows will discharge their secrets.
More needs she the divine than the physician.

(Macbeth, V, 11, 69-72)

(8b)

regarding what Caesar says about criminal psychology, we can simply say that there may be some marks of criminality on the persons of those who are prone to commit crimes. The psychologist-physiologist Gall and the Italian criminologist Lombroso found a high co-efficient of correlation between proneness to criminality and some facial configurations: "Gall, brilliant eighteenth century neuroanatomist concluded that the shape and size of the skull and superficial protuberances revealed important facts regarding the individual's temperament; and Cesare Lombroso, a nineteenth-century Italian Anthropologist, maintained that there was correlation between criminality and facial configuration". (XX). But all psychologists do not attest to this view: "Lombroso's theory that criminal types identified on the basis of physiognomy ... has been discredited". (XXI). However, that abnormality show signs of the cause of their diseases is an uncontested psychiatric fact. The Doctor of Physic, in Macbeth, therefore, is quite right when he says that "infected minds/ To their deaf pillows will discharge their secrets", but he betrays his medieval mentality when he says that Lady Macbeth needs a "divine", probably meaning thereby shamans, etc., and not a modern alienist.

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