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Spiritual Judgment, Spiritual Power

“When he was surrounded by lies, he believed everything; surrounded by the truth, he can believe nothing” (Gibson, 1). In William Shakespeare’s play, King Lear, the possession of absolute power has shielded the main character, King Lear, from reality. Throughout the entire play, the ironies of appearance and the elusiveness of truth run rampant. The deceiving nature of emotions, virtues, and appearances stems from King Lear because ^{he} leads his family and his friends as well as the state and his way of seeing the world is warped. It has kept him in a world of fantasy like a royal command performance in which everyone is forced to act a part. For example in the First Act, King Lear divides his kingdom among his three daughters, and the divisions of land were predicated upon how well each daughter could flatter him with their effusive, feigned love. He believes the flowery professions from Goneril and Regan who later betray him and try to kill him, and he sees no merit in Cordelia’s profession when she says she loves him as a daughter should love her father. King Lear loves to play God, and he does not know what it is like to live without power. Because he is ignorant of real life, he imagines that what is natural is what is obedient to his will. He puts himself above nature. In the Third Act, King Lear appears standing in a heath wildly addressing a raging storm. In that barren wasteland with the storm crashing down upon him, King Lear is dispossessed, banished, and reduced to beggary. The image of King Lear in such a precarious, maddened, and downcast state is ironic in that he is the King. The act is structured so the scenes alternate between Gloucester’s castle and the heath. At Gloucester’s castle, Edmund, Cornwall, Regan, and Goneril have convened to carry out their violent misdeeds and propagate their collusion. In the heath, King Lear seeks shelter from the violent storm. The betterment of King Lear through suffering suggests that temporal judgment is illusory. The decline of the ambitious characters through their success suggests that pursuit of worldly temptations leads to corruption. In the Third Act, the ironic