**The Pleasures of the Imagination**

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Avia Pieridum peragro loca, nullius ante

Trita solo; juvat integros accedere fonteis;

Atque haurire:—3

I travel unpathed haunts of the Pierides,

Trodden by step of none before. I joy

To come on undefiled fountains there,

To drain them deep.

—Lucretius, De reum Natura, I, 926-8

OUR sight is the most perfect and most delightful of all our senses. It fills the mind with the largest variety of ideas, converses with its objects at the greatest distance, and continues the longest in action without being tired or satiated with its proper enjoyments. The sense of feeling can indeed give us a notion of extension, shape, and all other ideas that enter at the eye, except colours; but at the same time it is very much straitened and confined in its operations, to the number, bulk, and distance of its particular objects. Our sight seems designed to supply all these defects, and may be considered as a more delicate and diffusive kind of touch, that spreads itself over an infinite multitude of bodies, comprehends the largest figures, and brings into our reach some of the most remote parts of the universe.

It is this sense which furnishes the imagination with its ideas; so that by the pleasures of the imagination, or fancy, (which I shall use promiscuously), I here mean such as arise from visible objects , either when we have them actually in our view, or when we call up their ideas into our minds by paintings, statues, descriptions, or any the like occasion. We cannot, indeed, have a single image in the fancy that did not make its first entrance through the sight ; but we have the power of retaining, altering, and compounding those images, which we have once received, into all the varieties of picture and vision that are most agreeable to the imagination ; for by this faculty a man in a dungeon is capable of entertaining himself with scenes and landscapes more beautiful than any that can be found in the whole compass of nature.

There are few words in the English language which are employed in a more loose and uncircumscribed sense than those of the fancy and the imagination. I therefore thought it necessary to fix and determine the notion of these two words, as I intend to make use of them in the thread of my following speculations, that the reader may conceive rightly what is the subject which I proceed upon. I must therefore desire him to remember, that by the pleasures of the imagination, I mean only such pleasures as arise originally from sight, and that I divide these pleasures into two kinds my design being first of all to discourse of those primary pleasures of the imagination, which entirely proceed from such objects as are before our eyes; and in the next place to speak of those secondary pleasures of the imagination which flow from the ideas of visible objects, when the objects are not actually before the eye, but are called up into our memories, or formed into agreeable visions of things that are either absent or fictitious.

The pleasures of the imagination, taken in their full extent, are not so gross as those of sense, nor so refined as those of the understanding. The last are, indeed, more preferable, because they are founded on some new knowledge or improvement in the mind of man; yet it must be confessed, that those of the imagination are as great and as transporting as the other. A beautiful prospect delights the soul, as much as a demonstration; and a description in Homer has charmed more readers than a chapter in Aristotle. Besides, the pleasures of the imagination have this advantage above those of the understanding, that they are more obvious, and more easy to be acquired. It is but opening the eye, and the scene enters. The colours paint themselves on the fancy, with very little attention of thought or application of mind in the beholder. We are struck, we know not how, with the symmetry of anything we see, and immediately assent to the beauty of an object, without inquiring into the particular causes and occasions of it.

A man of polite imagination is let into a great many pleasures, that the vulgar are not capable of receiving. He can converse with a picture, and find an agreeable companion in a statue. He meets with a secret refreshment in a description, and often feels a greater satisfaction in the prospect of fields and meadows, than another does in the possession. It gives him, indeed, a kind of property in everything he sees, and makes the most rude, uncultivated parts of nature administer to his pleasures: so that he looks upon the world, as it were in another light, and discovers in it a multitude of charms, that conceal themselves from the generality of mankind.

There are, indeed, but very few who know how to be idle and innocent, or have a relish of any pleasures that are not criminal: every diversion they take is at the expense of some one virtue or another, and their very first step out of business is into vice or folly. A man should endeavour, therefore, to make the sphere of his innocent pleasures as wide as possible, that he may retire into them with safety, and find in them such a satisfaction as a wise man would not blush to take. Of this nature are those of the imagination, which do not require such a bent of thought as is necessary to our more serious employments, nor, at the same time, suffer the mind to sink into that negligence and remissness, which are apt to accompany our more sensual delights, but, like a gentle exercise to the faculties, awaken them from sloth and idleness, without putting them upon any labour or difficulty.

We might here add, that the pleasures of the fancy are more conducive to health, than those of the understanding, which are worked out by dint of thinking, and attended with too violent a labour of the brain. Delightful scenes, whether in nature, painting, or poetry, have a kindly influence on the body, as well as the mind, and not only serve to clear and brighten the imagination, but are able to disperse grief and melancholy, and to set the animal spirits in pleasing and agreeable motions. For this reason Sir Francis Bacon, in his Essay upon Health, has not thought it improper to prescribe to his reader a poem or a prospect, where he particularly dissuades him from knotty and subtile disquisitions, and advises him to pursue studies that fill the mind with splendid and illustrious objects, as histories, fables, and contemplations of nature.

**Questions:**

**1. How does Addison distinguish among the pleasures of the imagination,**

**the pleasures of the senses, and the pleasures of the understanding?**

**2. Clarify Addison’s distinction among pleasures of the imagination, of**

**sense, and of the understanding. Which of these is the most refined and**

**which the least refined?**

**3. Describe the salutary effects mentioned by Addison of the imaginative**

**pleasures ultimately arising from the perception of light and color.**

**4. What qualities of objects in the world does Addison discus which occasion the pleasures of the imagination?**

**5. What two main kinds of beauty does Addison describe and what is their**

**origins?**

**6. What does he think is a final cause of æsthetic pleasure? Why does he**

**think the Supreme Being created mankind with the capacity for experiencing pleasures of the imagination?**

**7. How does Addison relate the beauty of art to the beauty of nature? Why**

**does he think the artistic beauty inferior to that of nature even though**

**natural beauty embodies æsthetic principles?**

**She Stoops to Conquer**

**BOOK - Oliver Goldsmith CATEGORY - Play**

**NUMBER OF ACTS - 5 FIRST PRODUCED -1773**

**GENRES - Comedy, Parody, Satire SETTINGS - Period, Multiple Settings**

**TIME & PLACE - England, 1770s**

**IDEAL FOR - College/University, Professional Theatre, Regional Theatre**

**CASTING NOTES**

**Mostly Male Cast - Includes Adult, Young Adult, Mature Adult Characters**

**SYNOPSIS**

One of the eighteenth-century’s most enduring comedies, She Stoops to Conquer takes a comedic, often farcical, look at the behavior and marital expectations of the upper classes in England at this time. The play centers around the desire of Hardcastle, a wealthy landowner in the country, for his daughter, Kate Hardcastle, to marry the well-educated Charles Marlow. Together with Marlow’s father, Sir Charles Marlow, they arrange for the younger Marlow to visit the Hardcastle’s house and court Kate. However Kate is less than impressed when she finds out that, despite his otherwise strong, respectable character, Charles is extremely shy and reserved around ladies. She therefore vows to herself that she could never marry him. Before Charles and his friend, George Hastings, can arrive at the house, they are waylaid by Mr. Hardcastle’s stepson at the local alehouse. A mischievous joker, Tony Lumpkin persuades them that the Hardcastle’s house is, in fact, the local inn. Thus, when Marlow and Hastings arrive, Marlow treats the Hardcastle family with impudence and disrespect, falsely believing them to be servants there. In order to get to the bottom of his true character, Kate disguises herself as a maid and comedy ensues as Marlow makes love to the “maid” and disregards her father. Meanwhile, George Hastings is thrilled to find his true love, Constance Neville, living at the Hardcastle’s house. Through the scheming of Mrs. Hardcastle, she is due to marry Tony, despite their mutual dislike of each other. Finding a way to get out of his marriage, Tony helps Constance to retrieve her inheritance and gets his mother out of the way, dumping her in a local horsepond! Finally, as Marlow’s father arrives, all is put to right and Charles Marlow is mortified by his behavior. Forgiven by all, the two couples find happiness with each other, and Tony successfully gains his rightful inheritance without an unwanted engagement.

It was first produced in London in 1773, and was a massive success. It was reputed to have created an applause that was yet unseen in the London theatre, and almost immediately entered the repertory of respectable companies. Within a decade, it had traveled both throughout the European continent and to the United States.

This was particularly significant considering the lack of success Goldsmith had with his previous comedy, The Good-Natured Man. This play, which explores similar themes within the same "well-made play" frame, performed very poorly when first produced. There are many reasons for this: where She Stoops to Conquer feels natural, The Good-Natured Man can seem stagey and forced; the complicated plot is far less accessible than in She Stoops to Conquer; and the deliberate exploration of the conventions of "sentimental comedy" are less sharp in the earlier work.

However, what perhaps influenced Goldsmith most about its failure was the audience reaction to a scene of "low" behavior, in which the hero is accosted by buffoonish bailiffs. The near-universal disdain for the scene led it be cut from future performances, while the work of a colleague, Hugh Kelly's False Delicacy, was immensely popular. Owing to his jealous nature and disdain for genteel comedy, Goldsmith seems to have sworn he would avenge his loss with a hit play that skewered the very problems that he blamed for the failure of The Good-Natured Man. As time has proved, he accomplished his goal with She Stoops to Conquer.

Finally, the play is often published with a sub-title, as She Stoops to Conquer, or the Mistakes of a Night. The sub-title was originally its working title, but perhaps due to evoking too strongly Shakespeare's A Midsummer Night's Dream, Goldsmith re-titled the play.

**Sir Charles Marlow**

The father of Young Marlow and friend of Hardcastle. A respectable and aristocratic fellow from the town who believes his son is of very modest character.

**Marlow**

Ostensibly the hero of a play. A respectable fellow who comes to Hardcastle's home to meet Kate Hardcastle. Possessed of a strange contradictory character, wherein he is mortified to speak to any "modest" woman, but is lively and excitable in conversation with barmaids or other low-class women.

**Hardcastle**

The patriarch of the Hardcastle family, and owner of the estate where the play is set. He despises the ways of the town, and is dedicated to the simplicity of country life and old-fashioned traditions.

**Hastings**

Friend of Marlow's, and lover of Constance Neville. A decent fellow who is willing to marry Constance even without her money.

**Tony Lumpkin**

Son of Mrs. Hardcastle from an earlier marriage, and known for his free-wheeling ways of drinking and tomfoolery. Loves to play practical jokes. Proves to be good-natured and kind despite his superficial disdain for everyone. His mother wants him to marry Constance but he is set against the idea.

**Diggory**

Hardcastle's head servant.

**Mrs. Hardcastle**

Matriarch of the Hardcastle family, most notable for her pronounced vanity. She coddles her son Tony, and wants him to marry her niece, Constance Neville.

**Kate Hardcastle**

Called "Miss Hardcastle" in the play. The heroine of the play, she is able to balance the "refined simplicity" of country life with the love of life associated with the town. She pretends to be a barmaid in order to judge her suitor Marlow's true character.

**Constance Neville**

Called "Miss Neville" in the play. Niece of Mrs. Hardcastle, an orphan whose only inheritance is a set of jewels in the care of her aunt. Her aunt wishes her to marry Tony Lumpkin, but Constance wants to marry Hastings.

**Maid**

Kate's servant. The woman who tells her that Marlow believed Kate to be a barmaid, which leads Kate towards her plan to stoop and conquer.

**Landlord**

Landlord of the Three Pigeons, who welcomes Marlow and Hastings, and helps Tony to play his trick on them.

**Jeremy**

Marlow's drunken servant. His drunken impertinence offends Hardcastle, which leads Hardcastle to order Marlow to leave.

Class

While the play is not explicitly a tract on class, the theme is central to it. The decisions the characters make and their perspectives on one another, are all largely based on what class they are a part of. Where Tony openly loves low-class people like the drunks in the Three Pigeons, Marlow must hide his love of low-class women from his father and “society.” His dynamic relationship with Kate (and the way he treats her) is defined by who he thinks she is at the time – from high-class Kate to a poor barmaid to a woman from good family but with no fortune. Hastings’ and Marlow’s reaction to Hardcastle is also a great example of the importance of class—they find him impudent and absurd, because they believe him to be of low class, but his behavior would be perfectly reasonable and expected from a member of the upper class, as he truly is.

Money

One of the factors that keeps the play pragmatic even when it veers close to contrivance and sentiment is the unavoidable importance of money. While some of the characters, like Marlow and Hardcastle, are mostly unconcerned with questions of money, there are several characters whose lives are largely defined by a lack of access to it. Constance cannot run away with Hastings because she worries about a life without her inheritance. When Marlow thinks Kate is a poor relation of the Hardcastles, he cannot get himself to propose because of her lack of dowry. And Tony seems to live a life unconcerned with wealth, although the implicit truth is that his dalliances are facilitated by having access to wealth.

Behavior/Appearance

One of the elements Goldsmith most skewers in his play's satirical moments is the aristocratic emphasis on behavior as a gauge of character. Even though we today believe that one's behavior – in terms of “low” versus “high” class behavior – does not necessarily indicate who someone is, many characters in the play are often blinded to a character's behavior because of an assumption. For instance, Marlow and Hastings treat Hardcastle cruelly because they think him the landlord of an inn, and are confused by his behavior, which seems forward. The same behavior would have seemed appropriately high-class if they hadn't been fooled by Tony. Throughout the play, characters (especially Marlow) assume they understand someone's behavior when what truly guides them is their assumption of the other character's class.

Moderation

Throughout the play runs a conflict between the refined attitudes of town and the simple behaviors of the country. The importance of this theme is underscored by the fact that it is the crux of the opening disagreement between Hardcastle and his wife. Where country characters like Hardcastle see town manners as pretentious, town characters like Marlow see country manners as bumpkinish. The best course of action is proposed through Kate, who is praised by Marlow as having a "refined simplicity." Having lived in town, she is able to appreciate the values of both sides of life and can find happiness in appreciating the contradictions that exist between them.

Contradiction

Most characters in the play want others to be simple to understand. This in many ways mirrors the expectations of an audience that Goldsmith wishes to mock. Where his characters are initially presented as comic types, he spends time throughout the play complicating them all by showing their contradictions. Most clear are the contradictions within Marlow, who is both refined and base. The final happy ending comes when the two oldest men – Hardcastle and Sir Charles – decide to accept the contradictions in their children. In a sense, this theme helps to understand Goldsmith's purpose in the play, reminding us that all people are worthy of being mocked because of their silly, base natures, and no one is above reproach.

Comedy

Though it is only explicitly referred to in the prologue, an understanding of Goldsmith's play in context shows his desire to reintroduce his audience to the “laughing comedy” that derived from a long history of comedy that mocks human vice. This type of comedy stands in contrast to the then-popular “sentimental comedy” that praised virtues and reinforced bourgeois mentality. Understanding Goldsmith's love of the former helps to clarify several elements of the play: the low scene in the Three Pigeons; the mockery of baseness in even the most high-bred characters; and the celebration of absurdity as a fact of human life.

Deceit/Trickery

Much of this play's comedy comes from the trickery played by various characters. The most important deceits come from Tony, including his lie about Hardcastle's home and his scheme of driving his mother and Constance around in circles. However, deceit also touches to the center of the play's more major themes. In a sense, the only reason anyone learns anything about their deep assumptions about class and behavior is because they are duped into seeing characters in different ways. This truth is most clear with Marlow and his shifting perspective on Kate, but it also is true for the Hardcastles and Sir Charles, who are able to see the contradictions in others because of what trickery engenders.

**She Stoops to Conquer Summary and Analysis of Prologue**

Summary

The prologue is attributed to David Garrick, Esq., a popular actor of his day. The basic premise of the prologue is that the comic arts are passing away, and that Dr. Goldsmith might prove the doctor, and She Stoops to Conquer the medicine, that will cease its death.

At the play's opening, Mr. Woodward enters and speaks a prologue. Woodward, a celebrated actor of his day and one who had turned down the role of Tony Lumpkin in the play's initial production, is drying his eyes as though he has been crying.

In verse, Woodward laments to the audience that "the Comic muse, long sick, is now a-dying!" As an actor trained in comedy, he intuits that his own career will pass away along with comedy itself, since he "can as soon speak Greek as sentiments!" Unable to tell moralistic, sentimental stories, he fears for the fate of himself and his brethren.

He attempts to tell a moral poem beginning with "All is gold that glitters," but performs poorly and stops himself. He offers one final hope for his problem – "a doctor [has come] this night to show his skill," perhaps to make the audience laugh through his five "draughts" of medicine (paralleling the five acts of the play). He urges the audience to accept the doctor's comic medicine willingly, to laugh heartily, and stresses that should the doctor's goal not be achieved, then they can hold it against him and deny him his fee.

Analysis

Though not written by Goldsmith, the play's prologue is useful in the way it provides insight into Goldsmith's purpose in the play. Obviously, the most explicit purpose is to make the audience laugh. The speaker – Mr. Woodward, who would have been portrayed by a different actor – comes out in mourning, already having been crying, which in a way poses a challenge to the play. If we, as actors and audience, are in a state of sadness, can the play lift our spirits?

However, most relevant is the state of affairs sculpted here. The prologue mirrors the trend in theatre that writers like Goldsmith were desperately trying to change. At the time of She Stoops to Conquer, popular theatre comedy was separated into what was commonly termed "sentimental comedy" and "laughing comedy." The former was concerned with bourgeois (middle-class) morality and with praising virtue. The latter, which dated back to the Greeks and Romans and through Shakespeare, was more willing to engage in “low” humor for the sake of mocking vice.

Woodward suggests that a certain class of actor (and by extension, then, audience and writer) were dying out as sentimental comedy became more popular. So Goldsmith's play has an extra purpose: it must rejuvenate the joy taken in “laughing comedy,” which could be willing to be more stupid, to dramatize base characters and characteristics, and to mock even the characters who profess to be moral.

1. **Explain the meaning and significance of the title She Stoops to Conquer.**

Even without reading the play, the irony of the title is obvious, since the "she" in question is lowering herself in order to prove herself superior. In context of the play, the title could be argued to refer both to Kate's plan to trap Marlow and to Goldsmith's purpose of using “low comedy” to convince his audience to embrace it. The former is a good description of the irony of Kate's plan: in order to convince herself she is a worthy match for Marlow, she has to first convince him she is of a low class. However, the title also describes Goldsmith's purpose: he wishes to convince an audience to embrace this “low” or “laughing” comedy, and by indulging in it, he might convince them that it is superior to “sentimental” comedy. Regardless of which description one uses, the irony of the title expresses Goldsmith's view of humanity: while we pretend to be of impeachable high class, we all have a “low,” base side that we should celebrate rather than try to ignore.

2. **How is Kate an example of moderation? Explain how her personality stands as the way of life Goldsmith most recommends.**

The play is organized into a series of conflicting philosophies: high-bred aristocrats vs. low-bred common folk; city life vs. country life; wealth vs. poverty, etc. Much of the absurdity that fuels Goldsmith's comedy comes from exploiting the way most people engage in contradictions even when they pretend to be examples of virtue. The best example is Marlow, and his bizarre contradictory attitudes towards women depending on their class. Kate stands at the center of most of these, and as such is the best depiction of Goldsmith's message. As a country girl who has spent time in town, she is an example of what Marlow calls "refined simplicity," and knowing as much as she does about humanity, is able to also enjoy and be amused by the contradictions rather than disgusted by them (as most of the elder characters are).

3. **In what ways is Tony Lumpkin a hero in the play? Use historical/social detail to explain why this heroism is unconventional**.

Tony Lumpkin would traditionally have been considered nothing but comic relief. Consider most Shakespeare plays, where the poor, common characters might have wisdom, but are primarily used to comedic effect, and are rarely engaged in the main plots. Tony is presented this way initially in She Stoops to Conquer, but we quickly see that there is a great wisdom to his lifestyle, which prizes enjoyment of life over heavy considerations of it. When his parents discuss the way to live in Act I, Tony takes off quickly for the Three Pigeons, where he sings a song that expresses a desire for true life rather than the hypocrisy of overly-educated or overly-religious lifestyles. Tony perhaps has more agency than any other character in the play, setting in motion the confusions that ultimately allow everyone to be happy. The message, of which Tony is the best representative, is that by engaging in the confusions and contradictions of human nature, we can find our best happiness.

4**. For a comedy, She Stoops to Conquer has a serious vein of commentary of class. Explain.**

In a traditional sentimental comedy, money would ultimately be shown to be irrelevant in the face of true love, so as to stress the characters’ virtue. Of course, the characters would have almost all been high-bred and money not a serious issue in their lives. In this play, there are characters, like Tony or Constance, who really do need money if they want a strong future. Even in what is perhaps the most cliché romantic subplot – that between Constance and Hastings – money becomes an inescapable force, and in the end they turn to the virtue of asking Hardcastle's permission not because of some innate virtue, but because they acknowledge that they will need money. In another way, Marlow's class contradictions are certainly meant to be amusing, but there is a serious criticism in the way that a class system has led him to despise what he enjoys. He considers himself inferior for his love of unpretentious women, and assumes that he ought to love a “modest” woman. Part of the lesson Kate teaches him is that the substance of a person is what matters, and not the way one gauges her behavior as high or low class.

5. How does the device of dramatic irony facilitate the play's major themes and comedy?

The play is a masterpiece of dramatic irony, which is a device where the audience has information and knowledge that the characters do not. From the moment Tony plays the practical joke on Marlow and Hastings, the audience learns secrets that will grow more complicated and hence create confusion that leads to hilarious situations. The best example is perhaps the way Marlow and Hastings treat Hardcastle, because they think him a landlord. Because we understand the details of the confusions, we understand the jokes whereas the characters only grow more offended. However, the behavior wrought by the dramatic irony reveals much of Goldsmith's view on humanity and class. The same example listed above is funny, but also shows the cruelty that comes from a rich man's entitlement. Throughout the play, much of the class commentary derives from the behaviors people show when they don’t' realize they are being judged. Kate exploits this to try and find out what kind of person Marlow actually is.

6. **In what ways are the characters of the play comic archetypes? How does Goldsmith deepen these stock characters?**

At the beginning of the play, it seems as though all the characters fall into traditional comic patterns. Hardcastle is the old curmudgeon who hates modern life, Mrs. Hardcastle a vain old lady, the young men are handsome heroes, Kate is the pretty young heroine, and Tony is the comic drunkard. Very quickly, Goldsmith explores the depth of class, money and human contradictions by putting those qualities in broader contexts. Hardcastle turns out to be not entirely incorrect about the impertinence of the young (which he discovers because of Tony's trick), but turns out to be forgiving. Mrs. Hardcastle is frankly never deepened, and stays who she is throughout. Hastings remains a valiant young man, but Marlow is obviously full of absurd contradictions very much connected to the very aristocratic virtue that seems to define him in the beginning. And Kate, of course, is perhaps the deepest and fullest character of all, not a simple heroine to be won by the young man.

**7. Does the play's ending undercut Goldsmith's attempt to write a "low" and not "sentimental" comedy? Explain.**

Mrs. Hardcastle perhaps speaks to Goldsmith's own concern over the ending when she remarks that "this is all but the whining end of a modern novel." It is clear from both the prologue and his "Essay on the Theatre" that he wishes to write a play that mocks vice rather than praises virtue. And yet the ending of the play finds not only all the characters ending up happy, but happy because of very clear-cut lessons. In a way, even the most grievous characters (like Marlow, whose contradictions lead him to some rather unsavory behavior) are forgiven for their vices. However, one can argue that Goldsmith provides an entertaining end for his audience while not diving fully into the conventions. For one, Constance and Hastings's realization about the necessity of money adds a pragmatic reality to the otherwise sentimental end. Further, the play's end does not suggest that the absurd contradictions of humanity will go away, which could lead to the belief that such problems will never go away, even if the play wraps up nicely within its five acts.

**8. Define what "town" and "country" mean in the context of this play, using characters as examples.**

There is a strong conflict between town and country set up from the very opening of the play, when Mr. and Mrs. Hardcastle argue about the virtues and vices of town and country. The town is associated with several elements: wealth and pretension, education, style, and in the broadest sense, living life for itself. The country is associated with simplicity and a slower, more considered way of life. The characters who come from town are certainly to be admired, and would be by Goldsmith's audience. And yet they are shown to have serious faults, particularly in terms of their pretensions and cruelty towards Hardcastle when they think he is a landlord and not their host. Likewise, while the theatre audience at the time would probably consider the country characters to be overly simple, there is a great kindness revealed in the way Hardcastle is willing to forgive everyone despite how he is treated. The best character overall is Kate, who shows a moderation in her way to find "refined simplicity" by embracing the best of both worlds.

**Explain how much of Goldsmith's comedy relies on his ability to set-up a joke**.

Most of the comedy in She Stoops to Conquer comes from the deep dramatic irony wherein characters do not realize quite who one another are. However, for the audience to clearly understand all the complications, Goldsmith has to set up the details of the jokes to come. He does this masterfully in Act I. For instance, it is set up that the old Hardcastle home resembles an inn, important so that we believe Marlow and Hastings could believe as much. Further, the strange behavior whereby Kate dresses plainly in the evenings is important so as to understand Marlow's confusion over her class standing. Throughout the play, elements are introduced, or "set-up," so that our expectations can be manipulated later. The use of the jewels, of Tony and his mother's relationship, and of who is lying to whom are all examples of set-ups that produce great comic dividends.

Q6 **How can one make a Freudian analysis of this play?**

Though it is folly to suggest an explicitly Freudian intent in this play (since it was written so much earlier than Freud's day), the same could be said about Oedipus Rex or Hamlet, both of which stand as seminal texts in Freud's theories. There are definitely Freudian undercurrents in the Oedipal complex suggested as existing between Tony and Mrs. Hardcastle, and more implicitly between Marlow and his mother. The former is expressed in Tony's professed hatred of his mother, though it is a hatred that makes him insistent on constantly waging war with her. If he truly despised her, he could simply blow her off, but he takes too much pleasure in wickedly tormenting her through his tricks and behavior. Many characters remark on how they spoil one another, which parallels a sort of destructive romantic relationship, all of which can be interpreted through a Freudian lens. In terms of Marlow, his strange behavior can be linked to a self-hatred, an inability to appreciate his own love of "immodest" woman and inability to speak to "modest" woman whom he feels he ought to appreciate. At one point, he mentions that his mother was the only "modest" woman he could ever speak to, which could suggest that their relationship has polluted him somewhat, led him to compare other women to her and hence to grow into a bumbler when attempting to woo them romantically.