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THE THEME OF THE THREE CASKETS

I

Two scenes from Shakespeare, one from a comedy and the other from a tragedy, have lately given me occasion for posing and solving a small problem.

The first of these scenes is the suitors' choice between the three caskets in *The Merchant of Venice*. The fair and wise Portia is bound at her father's bidding to take as her husband only that one of her suitors who chooses the right casket from among the three before him. The three caskets are of gold, silver and lead: the right casket is the one that contains her portrait. Two suitors have already departed unsuccessful: they have chosen gold and silver. Bassanio, the third, decides in favour of lead; thereby he wins the bride, whose affection was already his before the trial of fortune. Each of the suitors gives reasons for his choice in a speech in which he praises the metal he prefers and depreciates the other two. The most difficult task thus falls to the share of the fortunate third suitor; what he finds to say in glorification of lead as against gold and silver is little and has a forced ring. If in psycho-analytic practice we were confronted with such a speech, we should suspect that there were concealed motives behind the unsatisfying reasons produced.

Shakespeare did not himself invent this oracle of the choice of a casket; he took it from a tale in the *Gesta Romanorum*,¹ in which a girl has to make the same choice to win the Emperor's son.² Here too the third metal, lead, is the bringer of fortune. It is not hard to guess that we have here an ancient theme, which requires to be interpreted, accounted for and traced back to its origin. A first conjecture as to the meaning of this choice between gold, silver and lead is quickly confirmed by a statement of Stucken's,³ who has made a study of the same material over a wide field. He writes: 'The identity of Portia's three suitors is clear from their choice: the Prince of Morocco chooses

¹ [A mediaeval collection of stories of unknown authorship.]

² Brandes (1896).

³ Stucken (1907, 655).

the gold casket—he is the sun; the Prince of Arragon chooses the silver casket—he is the moon; Bassanio chooses the leaden casket—he is the star youth.' In support of this explanation he cites an episode from the Estonian folk-epic 'Kalewipoeg', in which the three suitors appear undisguisedly as the sun, moon and star youths (the last being 'the Pole-star's eldest boy') and once again the bride falls to the lot of the third.

Thus our little problem has led us to an astral myth! The only pity is that with this explanation we are not at the end of the matter. The question is not exhausted, for we do not share the belief of some investigators that myths were read in the heavens and brought down to earth; we are more inclined to judge with Otto Rank¹ that they were projected on to the heavens after having arisen elsewhere under purely human conditions. It is in this human content that our interest lies.

Let us look once more at our material. In the Estonian epic, just as in the tale from the *Gesta Romanorum*, the subject is a girl choosing between three suitors; in the scene from *The Merchant of Venice* the subject is apparently the same, but at the same time something appears in it that is in the nature of an inversion of the theme: a *man* chooses between three—caskets. If what we were concerned with were a dream, it would occur to us at once that caskets are also women, symbols of what is essential in woman, and therefore of a woman herself—like coffers, boxes, cases, baskets, and so on.² If we boldly assume that there are symbolic substitutions of the same kind in myths as well, then the casket scene in *The Merchant of Venice* really becomes the inversion we suspected. With a wave of the wand, as though we were in a fairy tale, we have stripped the astral garment from our theme; and now we see that the theme is a human one, *a man's choice between three women*.

This same content, however, is to be found in another scene of Shakespeare's, in one of his most powerfully moving dramas; not the choice of a bride this time, yet linked by many hidden similarities to the choice of the casket in *The Merchant of Venice*. The old King Lear resolves to divide his kingdom while he is still alive among his three daughters, in proportion to the amount of love that each of them expresses for him. The two elder ones, Goneril and Regan, exhaust themselves in assevera-

¹ Rank (1909, 8 ff.).

² [See *The Interpretation of Dreams* (1900a), *Standard Ed.*, 5, 354.]

tions and laudations of their love for him; the third, Cordelia, refuses to do so. He should have recognized the unassuming, speechless love of his third daughter and rewarded it, but he does not recognize it. He disowns Cordelia, and divides the kingdom between the other two, to his own and the general ruin. Is not this once more the scene of a choice between three women, of whom the youngest is the best, the most excellent one?

There will at once occur to us other scenes from myths, fairy tales and literature, with the same situation as their content. The shepherd Paris has to choose between three goddesses, of whom he declares the third to be the most beautiful. Cinderella, again, is a youngest daughter, who is preferred by the prince to her two elder sisters. Psyche, in Apuleius's story, is the youngest and fairest of three sisters. Psyche is, on the one hand, revered as Aphrodite in human form; on the other, she is treated by that goddess as Cinderella was treated by her stepmother and is set the task of sorting a heap of mixed seeds, which she accomplishes with the help of small creatures (doves in the case of Cinderella, ants in the case of Psyche).¹ Anyone who cared to make a wider survey of the material would undoubtedly discover other versions of the same theme preserving the same essential features.

Let us be content with Cordelia, Aphrodite, Cinderella and Psyche. In all the stories the three women, of whom the third is the most excellent one, must surely be regarded as in some way alike if they are represented as sisters. (We must not be led astray by the fact that Lear's choice is between three *daughters*; this may mean nothing more than that he has to be represented as an old man. An old man cannot very well choose between three women in any other way. Thus they become his daughters.)

But who are these three sisters and why must the choice fall on the third? If we could answer this question, we should be in possession of the interpretation we are seeking. We have once already made use of an application of psycho-analytic technique, when we explained the three caskets symbolically as three women. If we have the courage to proceed in the same way, we

¹ I have to thank Dr. Otto Rank for calling my attention to these similarities. [Cf. a reference to this in Chapter XII of *Group Psychology* (1921c), *Standard Ed.*, 18, 136.]

shall be setting foot on a path which will lead us first to something unexpected and incomprehensible, but which will perhaps, by a devious route, bring us to a goal.

It must strike us that this excellent third woman has in several instances certain peculiar qualities besides her beauty. They are qualities that seem to be tending towards some kind of unity; we must certainly not expect to find them equally well marked in every example. Cordelia makes herself unrecognizable, inconspicuous like lead, she remains dumb, she 'loves and is silent'.¹ Cinderella hides so that she cannot be found. We may perhaps be allowed to equate concealment and dumbness. These would of course be only two instances out of the five we have picked out. But there is an intimation of the same thing to be found, curiously enough, in two other cases. We have decided to compare Cordelia, with her obstinate refusal, to lead. In Bassanio's short speech while he is choosing the casket, he says of lead (without in any way leading up to the remark):

'Thy paleness² moves me more than eloquence.'

That is to say: 'Thy plainness moves me more than the blatant nature of the other two.' Gold and silver are 'loud'; lead is dumb—in fact like Cordelia, who 'loves and is silent'.³

In the ancient Greek accounts of the Judgement of Paris, nothing is said of any such reticence on the part of Aphrodite. Each of the three goddesses speaks to the youth and tries to win him by promises. But, oddly enough, in a quite modern handling of the same scene this characteristic of the third one which has struck us makes its appearance again. In the libretto of Offenbach's *La Belle Hélène*, Paris, after telling of the solicitations of the other two goddesses, describes Aphrodite's behaviour in this competition for the beauty-prize:

La troisième, ah! la troisième . . .
La troisième ne dit rien.
Elle eut le prix tout de même . . .⁴

¹ [From an aside of Cordelia's, Act I, Scene 1.]

² 'Plainness' according to another reading.

³ In Schlegel's translation this allusion is quite lost; indeed, it is given the opposite meaning: 'Dein schlichtes Wesen spricht beredt mich an.' ['Thy plainness speaks to me with eloquence.']

⁴ [Literally: 'The third one, ah! the third one . . . the third one said nothing. She won the prize all the same.'—The quotation is from Act I, Scene 7, of Meilhac and Halévy's libretto. In the German version used by Freud 'the third one' 'blieb stumm'—'remained dumb'.]

If we decide to regard the peculiarities of our 'third one' as concentrated in her 'dumbness', then psycho-analysis will tell us that in dreams dumbness is a common representation of death.¹

More than ten years ago a highly intelligent man told me a dream which he wanted to use as evidence of the telepathic nature of dreams. In it he saw an absent friend from whom he had received no news for a very long time, and reproached him energetically for his silence. The friend made no reply. It afterwards turned out that he had met his death by suicide at about the time of the dream. Let us leave the problem of telepathy on one side:² there seems, however, not to be any doubt that here the dumbness in the dream represented death. Hiding and being unfindable—a thing which confronts the prince in the fairy tale of Cinderella three times, is another unmistakable symbol of death in dreams; so, too, is a marked pallor, of which the 'paleness' of the lead in one reading of Shakespeare's text is a reminder.³ It would be very much easier for us to transpose these interpretations from the language of dreams to the mode of expression used in the myth that is now under consideration if we could make it seem probable that dumbness must be interpreted as a sign of being dead in productions other than dreams.

At this point I will single out the ninth story in Grimm's *Fairy Tales*, which bears the title 'The Twelve Brothers'.⁴ A king and a queen have twelve children, all boys. The king declares that if the thirteenth child is a girl, the boys will have to die. In expectation of her birth he has twelve coffins made. With their mother's help the twelve sons take refuge in a hidden wood, and swear death to any girl they may meet. A girl is born, grows up, and learns one day from her mother that she has had twelve brothers. She decides to seek them out, and in the wood she finds the youngest; he recognizes her, but is anxious to hide her on account of the brothers' oath. The sister says: 'I will gladly die, if by so doing I can save my twelve brothers.' The brothers welcome her affectionately, however, and she stays with them and looks after their house for them. In a little garden

¹ In Stekel's *Sprache des Traumes*, too, dumbness is mentioned among the 'death' symbols (1911a, 351). [Cf. *The Interpretation of Dreams* (1900a), *Standard Ed.*, 5, 357.]

² [Cf. Freud's later paper on 'Dreams and Telepathy' (1922a).]

³ Stekel (1911a), loc. cit.

⁴ ['Die zwölf Brüder.' Grimm, 1918, 1, 42.]

beside the house grow twelve lilies. The girl picks them and gives one to each brother. At that moment the brothers are changed into ravens, and disappear, together with the house and garden. (Ravens are spirit-birds; the killing of the twelve brothers by their sister is represented by the picking of the flowers, just as it is at the beginning of the story by the coffins and the disappearance of the brothers.) The girl, who is once more ready to save her brothers from death, is now told that as a condition she must be dumb for seven years, and not speak a single word. She submits to the test, which brings her herself into mortal danger. She herself, that is, dies for her brothers, as she promised to do before she met them. By remaining dumb she succeeds at last in setting the ravens free.

In the story of 'The Six Swans'¹ the brothers who are changed into birds are set free in exactly the same way—they are restored to life by their sister's dumbness. The girl has made a firm resolve to free her brothers, 'even if it should cost her her life'; and once again (being the wife of the king) she risks her own life because she refuses to give up her dumbness in order to defend herself against evil accusations.

It would certainly be possible to collect further evidence from fairy tales that dumbness is to be understood as representing death. These indications would lead us to conclude that the third one of the sisters between whom the choice is made is a dead woman. But she may be something else as well—namely, Death itself, the Goddess of Death. Thanks to a displacement that is far from infrequent, the qualities that a deity imparts to men are ascribed to the deity himself. Such a displacement will surprise us least of all in relation to the Goddess of Death, since in modern versions and representations, which these stories would thus be forestalling, Death itself is nothing other than a dead man.

But if the third of the sisters is the Goddess of Death, the sisters are known to us. They are the Fates, the Moerae, the Parcae or the Norns, the third of whom is called Atropos, the inexorable.

II

We will for the time being put aside the task of inserting the interpretation that we have found into our myth, and listen to

¹ ['Die sechs Schwäne.' Grimm, 1918, 1, 217. (No. 49.)]

what the mythologists have to teach us about the role and origin of the Fates.¹

The earliest Greek mythology (in Homer) only knew a single *Moira*, personifying inevitable fate. The further development of this one Moera into a company of three (or less often two) sister-goddesses probably came about on the basis of other divine figures to which the Moerae were closely related—the Graces and the Horae [the Seasons].

The Horae were originally goddesses of the waters of the sky, dispensing rain and dew, and of the clouds from which rain falls; and, since the clouds were conceived of as something that has been spun, it came about that these goddesses were looked upon as spinners, an attribute that then became attached to the Moerae. In the sun-favoured Mediterranean lands it is the rain on which the fertility of the soil depends, and thus the Horae became vegetation goddesses. The beauty of flowers and the abundance of fruit was their doing, and they were accredited with a wealth of agreeable and charming traits. They became the divine representatives of the Seasons, and it is possibly owing to this connection that there were three of them, if the sacred nature of the number three is not a sufficient explanation. For the peoples of antiquity at first distinguished only three seasons: winter, spring and summer. Autumn was only added in late Graeco-Roman times, after which the Horae were often represented in art as four in number.

The Horae retained their relation to time. Later they presided over the times of day, as they did at first over the times of the year; and at last their name came to be merely a designation of the hours (*heure, ora*). The Norns of German mythology are akin to the Horae and the Moerae and exhibit this time-signification in their names.² It was inevitable, however, that a deeper view should come to be taken of the essential nature of these deities, and that their essence should be transposed on to the regularity with which the seasons change. The Horae thus became the guardians of natural law and of the divine Order which causes the same thing to recur in Nature in an unalterable sequence.

¹ What follows is taken from Roscher's lexicon [1884–1937], under the relevant headings.

² [Their names may be rendered: 'What was', 'What is', 'What shall be'.]

This discovery of Nature reacted on the conception of human life. The nature-myth changed into a human myth: the weather-goddesses became goddesses of Fate. But this aspect of the Horae found expression only in the Moerae, who watch over the necessary ordering of human life as inexorably as do the Horae over the regular order of nature. The ineluctable severity of Law and its relation to death and dissolution, which had been avoided in the charming figures of the Horae, were now stamped upon the Moerae, as though men had only perceived the full seriousness of natural law when they had to submit their own selves to it.

The names of the three spinners, too, have been significantly explained by mythologists. Lachesis, the name of the second, seems to denote 'the accidental that is included in the regularity of destiny'¹—or, as we should say, 'experience'; just as Atropos stands for 'the ineluctable'—Death. Clotho would then be left to mean the innate disposition with its fateful implications.

But now it is time to return to the theme which we are trying to interpret—the theme of the choice between three sisters. We shall be deeply disappointed to discover how unintelligible the situations under review become and what contradictions of their apparent content result, if we apply to them the interpretation that we have found. On our supposition the third of the sisters is the Goddess of Death, Death itself. But in the Judgement of Paris she is the Goddess of Love, in the tale of Apuleius she is someone comparable to the goddess for her beauty, in *The Merchant of Venice* she is the fairest and wisest of women, in *King Lear* she is the one loyal daughter. We may ask whether there can be a more complete contradiction. Perhaps, improbable though it may seem, there is a still more complete one lying close at hand. Indeed, there certainly is; since, whenever our theme occurs, the choice between the women is free, and yet it falls on death. For, after all, no one chooses death, and it is only by a fatality that one falls a victim to it.

However, contradictions of a certain kind—replacements by the precise opposite—offer no serious difficulty to the work of analytic interpretation. We shall not appeal here to the fact that contraries are so often represented by one and the same element in the modes of expression used by the unconscious, as for

¹ Roscher [*ibid.*], quoting Preller, ed. Robert (1894).

instance in dreams.¹ But we shall remember that there are motive forces in mental life which bring about replacement by the opposite in the form of what is known as reaction-formation; and it is precisely in the revelation of such hidden forces as these that we look for the reward of this enquiry. The Moerae were created as a result of a discovery that warned man that he too is a part of nature and therefore subject to the immutable law of death. Something in man was bound to struggle against this subjection, for it is only with extreme unwillingness that he gives up his claim to an exceptional position. Man, as we know, makes use of his imaginative activity in order to satisfy the wishes that reality does not satisfy. So his imagination rebelled against the recognition of the truth embodied in the myth of the Moerae, and constructed instead the myth derived from it, in which the Goddess of Death was replaced by the Goddess of Love and by what was equivalent to her in human shape. The third of the sisters was no longer Death; she was the fairest, best, most desirable and most lovable of women. Nor was this substitution in any way technically difficult: it was prepared for by an ancient ambivalence, it was carried out along a primaeval line of connection which could not long have been forgotten. The Goddess of Love herself, who now took the place of the Goddess of Death, had once been identical with her. Even the Greek Aphrodite had not wholly relinquished her connection with the underworld, although she had long surrendered her chthonic role to other divine figures, to Persephone, or to the tri-form Artemis-Hecate. The great Mother-goddesses of the oriental peoples, however, all seem to have been both creators and destroyers—both goddesses of life and fertility and goddesses of death. Thus the replacement by a wishful opposite in our theme harks back to a primaeval identity.

The same consideration answers the question how the feature of a choice came into the myth of the three sisters. Here again there has been a wishful reversal. Choice stands in the place of necessity, of destiny. In this way man overcomes death, which he has recognized intellectually. No greater triumph of wish-fulfilment is conceivable. A choice is made where in reality there is obedience to a compulsion; and what is chosen is not a figure of terror, but the fairest and most desirable of women.

On closer inspection we observe, to be sure, that the original

¹ [Cf. *The Interpretation of Dreams* (1900a), *Standard Ed.*, 4, 318.]

myth is not so thoroughly distorted that traces of it do not show through and betray its presence. The free choice between the three sisters is, properly speaking, no free choice, for it must necessarily fall on the third if every kind of evil is not to come about, as it does in *King Lear*. The fairest and best of women, who has taken the place of the Death-goddess, has kept certain characteristics that border on the uncanny, so that from them we have been able to guess at what lies beneath.¹

So far we have been following out the myth and its transformation, and it is to be hoped that we have correctly indicated the hidden causes of the transformation. We may now turn our interest to the way in which the dramatist has made use of the theme. We get an impression that a reduction of the theme to the original myth is being carried out in his work, so that we once more have a sense of the moving significance which had been weakened by the distortion. It is by means of this reduction of the distortion, this partial return to the original, that the dramatist achieves his more profound effect upon us.

To avoid misunderstandings, I should like to say that it is not my purpose to deny that *King Lear's* dramatic story is intended to inculcate two wise lessons: that one should not give up one's possessions and rights during one's lifetime, and that one must guard against accepting flattery at its face value. These and similar warnings are undoubtedly brought out by the play; but it seems to me quite impossible to explain the overpowering effect of *King Lear* from the impression that such a train of thought would produce, or to suppose that the dramatist's personal motives did not go beyond the intention of teaching these lessons. It is suggested, too, that his purpose was to present the

¹ The Psyche of Apuleius's story has kept many traits that remind us of her relation with death. Her wedding is celebrated like a funeral, she has to descend into the underworld, and afterwards she sinks into a death-like sleep (Otto Rank).—On the significance of Psyche as goddess of the spring and as 'Bride of Death', cf. Zinzow (1881).—In another of Grimm's Tales ('The Goose-girl at the Fountain' ['Die Gänsehirtin am Brunnen', 1918, 2, 300], No. 179) there is, as in 'Cinderella', an alternation between the beautiful and the ugly aspect of the third sister, in which one may no doubt see an indication of her double nature—before and after the substitution. This third daughter is repudiated by her father, after a test which is almost the same as the one in *King Lear*. Like her sisters, she has to declare how fond she is of their father, but can find no expression for her love but a comparison with salt. (Kindly communicated by Dr. Hanns Sachs.)

tragedy of ingratitude, the sting of which he may well have felt in his own heart, and that the effect of the play rests on the purely formal element of its artistic presentation; but this cannot, so it seems to me, take the place of the understanding brought to us by the explanation we have reached of the theme of the choice between the three sisters.

Lear is an old man. It is for this reason, as we have already said, that the three sisters appear as his daughters. The relationship of a father to his children, which might be a fruitful source of many dramatic situations, is not turned to further account in the play. But Lear is not only an old man: he is a dying man. In this way the extraordinary premiss of the division of his inheritance loses all its strangeness. But the doomed man is not willing to renounce the love of women; he insists on hearing how much he is loved. Let us now recall the moving final scene, one of the culminating points of tragedy in modern drama. Lear carries Cordelia's dead body on to the stage. Cordelia is Death. If we reverse the situation it becomes intelligible and familiar to us. She is the Death-goddess who, like the Valkyrie in German mythology, carries away the dead hero from the battlefield. Eternal wisdom, clothed in the primaeval myth, bids the old man renounce love, choose death and make friends with the necessity of dying.

The dramatist brings us nearer to the ancient theme by representing the man who makes the choice between the three sisters as aged and dying. The regressive revision which he has thus applied to the myth, distorted as it was by wishful transformation, allows us enough glimpses of its original meaning to enable us perhaps to reach as well a superficial allegorical interpretation of the three female figures in the theme. We might argue that what is represented here are the three inevitable relations that a man has with a woman—the woman who bears him, the woman who is his mate and the woman who destroys him; or that they are the three forms taken by the figure of the mother in the course of a man's life—the mother herself, the beloved one who is chosen after her pattern, and lastly the Mother Earth who receives him once more. But it is in vain that an old man yearns for the love of woman as he had it first from his mother; the third of the Fates alone, the silent Goddess of Death, will take him into her arms.