

## HERMENEUTICAL PSYCHOLOGY OF THE EMOTIONS

**A**LTHO Maurice Maeterlinck has been termed "the Belgian Shakespeare," there is a very striking difference between the methods of presentation of subject by these authors. With Shakespeare it is always the objective which interests and holds the spectator; with Maeterlinck it is the subjectives which gripe. Probably the reason that so many disputes have arisen as to Maeterlinck's value and claims as a genius can be attributed to this very fact. One is so astonished by the absence of action, as that term is understood in common parlance, that he hastily refuses to admit his claims as a Dramatist. It is true, "one may get a certain pleasure from the perception or contemplation of an object without feeling any admiration," as William McDougall has so well phrased it.

Let us consider for an instant the Tent Scene in *Richard the Third*, where the eve before battle Richard has that terrible nightmare in which the subconscious, taking advantage of the absence of the personality, as is the case in natural sleep, runs riot through the wearied brain, and presents all the crimes which Richard has committed and which lay heavy upon his guilty conscience. Says M. Henri Bergson, "Every feeling, however simple it may be, contains virtually within it the whole past and present of the being experiencing it." A fine actor can make