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All The World of Shakespeare Is Requisite

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All The World of Shakespeare Is Requisite

The human experience of levels, work and people in literature and drama with
commentary by

Kenneth Craddock

“Upon what meat does this our Caesar feed,
That he is grown so great?”

- William Shakespeare,
Julius Caesar, I, ii.

It has been said that poets and artists sense more about human nature than the rest of us. If requisite organization theory is valid, then we should be able to find references to these concepts in artistic works. Have the poets and artists captured it and depicted it, holding up its mirror to us? Indeed, they have. Here is a short collection of these works, mostly from Shakespeare, Arthur Conan Doyle, etc.

(Another “All the World” file has been developed – with popular movies. It is particularly good for “newbies” fresh to this theory. Do see it.)

Consultants and Academics

This collection is a boon to explaining requisite concepts to those unaware of them. If you are a consultant or professor who needs examples to illustrate this theory, be sure to start with the plays that were popular in secondary school. Everyone had to read the plays or act in them. They will be remembered. Ask people if they remember “such-and-such” a play and use that to start the explanation of the theory. However, do NOT rely on your own aging memory – read or see the plays again. Videos are available from the public or college library. The BBC has produced a complete set of all the plays. (Some are good and some are awful.)

These selections can be used as conversation starters, ice-breakers, and useful to consultants when meeting potential clients for the first time. The descriptions and notes I have provided highlight the relevant details and discussion points for each play and scene. These were and are popular hits. Zillions of people have seen recent movie versions of them - British, American, Japanese – an international list.

Jaques and Brown may have “discovered” Requisite Theory but, like the New World, it was always there. Shakespeare, for one, saw it very clearly. Individual scenes can be powerful additions to underscore specific points in presentations and training sessions during project implementations.

Shakespeare - with the texts of the scenes – follows. But to begin, for the uninitiated --

Newbies

If you have never been exposed to this set of concepts before, I would suggest viewing several key plays in the following order. See my notes on them below. This list starts with straightforward presentations of key aspects of the theory and quickly moves to more subtle and complex ones.

Julius Caesar
Macbeth
Antony and Cleopatra
King Lear

Well, there it is.

On with the scenes

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SHAKESPEARE

In Elizabethan times poetry had a different function. It was to entertain by telling an exciting tale, but it also provided the evening's lesson, one of uplift and moral insight. Shakespeare was good at it.

Just about everyone in the English-speaking world is required to study Shakespeare in secondary school. The standard fare usually includes - *Romeo and Juliet*, *Julius Caesar*, *Hamlet*, and *Macbeth*. Also, *Othello*, *Richard III*, and/or *Henry V* often get tossed in. This set of plays is partly based on recent popular movie versions. High school kids would rather see the movie version than read it. (After all, the plays were meant to be seen.) The BBC has issued a complete set of Shakespeare's plays as TV productions. Several are quite good. (Several also are quite awful.)

I found examples of "time-horizon" described by Shakespeare in *Hamlet* (IV, iv) and in *Henry IV, Part 2* (Lord Bardolph, I, iii). On the concerns from outshining one's boss, see Ventidius re Antony (*A&C*, III, i). On the danger to a subordinate of being more competent than the boss, see *Macbeth* re Banquo (III, i). On the comparative effect of different levels of complexity of information processing, see the Soothsayer re Anthony and Octavius Caesar (*A&C*, II, iii), and Laertes re Hamlet (*Hamlet*, I, iii).

And lots more:

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* MACBETH *

Viewed as a whole, Macbeth is an example of a man filled with more ambition than capability. He is a brave, victorious and able general. His ambition, along with that of Lady Macbeth, drives them to treachery. They grasp the crown, but without the means to set legitimate policy, goals and vision for Scotland. They also do not have the capability to govern. They begin to destroy those most capable, most likely to threaten them, and purge the kingdom of suspected enemies. This turns to tyranny and paranoia. The descent destroys Lady Macbeth. Macbeth reverts back to the warrior he once was, puts harness on his back and fights. Brave? Yes. But for what? (The BBC version is good. Do not see the Orson Wells version.)

If you are more capable than your boss bad things will happen to you. People can hear this 100 times but most people experience it initially as a frustrating situation. They really grasp it when they see Macbeth plotting to murder his subordinate General Banquo -- because Banquo is more capable than Macbeth. Macbeth is vicious, snarly and hateful. Then he hires two Murderers to do the job. This scene should drive home the point that this really is a Dangerous situation for the subordinate. It is NOT just a Frustrating situation.

Macbeth, III, i.

MACBETH (to Attendant – about the Murderers who are waiting in attendance.)
Bring them before us.

Exit Attendant. Macbeth is alone. He turns and sits on the throne.

To be thus is nothing;
But to be safely thus.--Our fears in Banquo
Stick deep; and in his royalty of nature
Reigns that which would be fear'd: 'tis much he dares;
And, to that dauntless temper of his mind,
He hath a wisdom that doth guide his valour
To act in safety. There is none but he
Whose being I do fear: and, under him,
My Genius is rebuked; as, it is said,
Mark Antony's was by Caesar. He chid the sisters
When first they put the name of king upon me,
And bade them speak to him: then prophet-like
They hail'd him father to a line of kings:
Upon my head they placed a fruitless crown,
And put a barren sceptre in my gripe,
Thence to be wrench'd with an unlineal hand,
No son of mine succeeding. If 't be so,
For Banquo's issue have I filed my mind;
For them the gracious Duncan have I murder'd;
Put rancours in the vessel of my peace
Only for them; and mine eternal jewel
Given to the common enemy of man,
To make them kings, the seed of Banquo kings!
Rather than so, come fate into the list.
And champion me to the utterance! Who's there!

Re-enter Attendant, with two Murderers

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*** OTHELLO ***

Iago gives several reasons in the play why he hates the Othello. So many in fact that critics say he has no reason, only his own evil, for motivation. But here is his first motive – he has been passed over for promotion. Cassio got the nod – an arithmetician, one who can calculate the trajectories of artillery shells accurately. A staff officer - analyst of the newest technology. {Side Note: Cassio calculators took the company name from this character.} Iago, as an experienced soldier and does not respect Cassio because he lacks

battlefield line experience. Iago already plots his deceptive revenge on Othello. This is referred to as the “Daws” speech. The play opens -

Othello, I, i. A Street in Venice.

Enter RODERIGO and IAGO

RODERIGO

Tush! never tell me; I take it much unkindly
That thou, Iago, who hast had my purse
As if the strings were thine, shouldst know of this.

IAGO

'Sblood, but you will not hear me:
If ever I did dream of such a matter, Abhor me.

RODERIGO

Thou told'st me thou didst hold him in thy hate.

IAGO

Despise me, if I do not. Three great ones of the city,
In personal suit to make me his lieutenant,
Off-capp'd to him: and, by the faith of man,
I know my price, I am worth no worse a place:
But he; as loving his own pride and purposes,
Evades them, with a bombast circumstance
Horribly stuff'd with epithets of war;
And, in conclusion,
Nonsuits my mediators; for, 'Certes,' says he,
'I have already chose my officer.'

And what was he?

Forsooth, a great arithmetician,
One Michael Cassio, a Florentine,
A fellow almost damn'd in a fair wife;
That never set a squadron in the field,
Nor the division of a battle knows
More than a spinster; unless the bookish theoric,
Wherein the toged consuls can propose
As masterly as he: **mere prattle, without practise,**
Is all his soldiership. But he, sir, had the election:
And I, of whom his eyes had seen the proof
At Rhodes, at Cyprus and on other grounds
Christian and heathen, must be be-lee'd and calm'd
By debtor and creditor: this counter-caster,
He, in good time, must his lieutenant be,
And I--God bless the mark!--his Moorship's ancient.

RODERIGO

By heaven, I rather would have been his hangman.

IAGO

Why, there's no remedy; 'tis the curse of service,
Preferment goes by letter and affection,
And not by old gradation, where each second
Stood heir to the first. Now, sir, be judge yourself,
Whether I in any just term am affined
To love the Moor.

RODERIGO

I would not follow him then.

IAGO

O, sir, content you;

I follow him to serve my turn upon him:

We cannot all be masters, nor all masters

Cannot be truly follow'd. You shall mark

Many a duteous and knee-crooking knave,

That, doting on his own obsequious bondage,

Wears out his time, much like his master's ass,

For nought but provender, and when he's old, cashier'd:

Whip me such honest knaves. Others there are

Who, trimm'd in forms and visages of duty,

Keep yet their hearts attending on themselves,

And, throwing but shows of service on their lords,

Do well thrive by them and when they have lined

their coats

Do themselves homage: these fellows have some soul;

And such a one do I profess myself. For, sir,

It is as sure as you are Roderigo,

Were I the Moor, I would not be Iago:

In following him, I follow but myself;

Heaven is my judge, not I for love and duty,

But seeming so, for my peculiar end:

For when my outward action doth demonstrate

The native act and figure of my heart

In compliment extern, 'tis not long after

But I will wear my heart upon my sleeve

For daws to peck at: I am not what I am.

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*** TROILUS and CRESSIDA ***

Ulysses speaks to Agamemnon, king of the Greeks. Some critics think he is speaking truth to power. More likely he is trying to get authority to care. But Agamemnon doesn't care. He just doesn't. This shows in the lack of discipline and respect among the Greeks. ('Degree' means rank, layer, musical scale, hierarchy, etc.)

Troilus and Cressida, I, iii.

ULYSSES

Troy, yet upon his basis, had been down,
And the great Hector's sword had lack'd a master,
But for these instances.
The specialty of rule hath been neglected:
And, look, how many Grecian tents do stand
Hollow upon this plain, so many hollow factions.
When that the general is not like the hive
To whom the foragers shall all repair,
What honey is expected? **Degree being vizarded,**
The unworthiest shows as fairly in the mask.
The heavens themselves, the planets and this centre
Observe degree, priority and place,
Insisture, course, proportion, season, form,
Office and custom, in all line of order;
And therefore is the glorious planet Sol
In noble eminence enthroned and sphered
Amidst the other; whose medicinable eye
Corrects the ill aspects of planets evil,
And posts, like the commandment of a king,
Sans cheque to good and bad: but when the planets
In evil mixture to disorder wander,
What plagues and what portents! what mutiny!
What raging of the sea! shaking of earth!
Commotion in the winds! frights, changes, horrors,
Divert and crack, rend and deracinate
The unity and married calm of states
Quite from their fixure! **O, when degree is shaken,**
Which is the ladder to all high designs,
Then enterprise is sick! How could communities,
Degrees in schools and brotherhoods in cities,
Peaceful commerce from dividable shores,
The primogenitive and due of birth,
Prerogative of age, crowns, sceptres, laurels,
But by degree, stand in authentic place?
Take but degree away, untune that string,
And, hark, what discord follows! each thing meets
In mere oppugnancy: the bounded waters
Should lift their bosoms higher than the shores
And make a sop of all this solid globe:
Strength should be lord of imbecility,
And the rude son should strike his father dead:
Force should be right; or rather, right and wrong,
Between whose endless jar justice resides,
Should lose their names, and so should justice too.

Then every thing includes itself in power,
Power into will, will into appetite;
And appetite, an universal wolf,
So doubly seconded with will and power,
Must make perforce an universal prey,
And last eat up himself. Great Agamemnon,
This chaos, when degree is suffocate,
Follows the choking.

**And this neglection of degree it is
That by a pace goes backward, with a purpose
It hath to climb.** The general's disdain'd
By him one step below, he by the next,
That next by him beneath; so every step,
Exempl'd by the first pace that is sick
Of his superior, grows to an envious fever
Of pale and bloodless emulation:
And 'tis this fever that keeps Troy on foot,
Not her own sinews. To end a tale of length,
Troy in our weakness stands, not in her strength.

Ulysses avoids confronting Agamemnon by pointing the blame at those below, who fail to show respect. The description holds, though Ulysses is over-cautious in speaking truth even to this rumpled and disrespected power.

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*** JULIUS CAESAR ***

Viewed as a whole, this play shows a capable ruler, Caesar, surrounded by his Senate chums who think they should be the rulers. They dress up their jealousies as concern for the Roman Republic. Historically, by this point it was a hollow shell, destroyed by Senatorial privilege, status, posturing and squandering. Brutus in his garden talks himself into believing Caesar might become a tyrant and decides to kill him to prevent that. After the assassination, these Senators have no plan to deal with the population nor to deal with the Triumvirate of Antony, Octavius, and Lepidus. They have 'honor' and 'nobility' but perhaps not even integrity. Cassius is forced to act the soldier and fails utterly. Brutus' battlefield strategy is ridiculously flawed. (Recent forensic research indicates Caesar may have forced the issue, forcing the Senators to kill him and thereby undermining their ability to continue to block the emergence of the Roman Empire. By his own death, Caesar won.) (The BBC version is fine. The Marlon Brando movie version is excellent.)

This is the second scene of the play, *Julius Caesar*. Caesar and Mark Antony have gone into the Coliseum. Cassius detains Brutus just outside to have a word with him about Caesar.

Julius Caesar (Cassius & Brutus), I, ii.

Shout. Flourish (from inside the Coliseum)

BRUTUS

Another general shout!
I do believe that these applauses are
For some new honours that are heap'd on Caesar.

CASSIUS

Why, man, he doth bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonourable graves.
Men at some time are masters of their fates:
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.
Brutus and Caesar: what should be in that 'Caesar'?
Why should that name be sounded more than yours?
Write them together, yours is as fair a name;
Sound them, it doth become the mouth as well;
Weigh them, it is as heavy; conjure with 'em,
Brutus will start a spirit as soon as Caesar.
Now, in the names of all the gods at once,
**Upon what meat doth this our Caesar feed,
That he is grown so great?** Age, thou art shamed!
Rome, thou hast lost the breed of noble bloods!
When went there by an age, since the great flood,
But it was famed with more than with one man?
When could they say till now, that talk'd of Rome,
That her wide walls encompass'd but one man?
Now is it Rome indeed and room enough,
When there is in it but one only man.
O, you and I have heard our fathers say,
There was a Brutus once [in 509 B.C.] that would have brook'd
The eternal devil to keep his state in Rome
As easily as a king.

BRUTUS

That you do love me, I am nothing jealous;
What you would work me to, I have some aim:
How I have thought of this and of these times,
I shall recount hereafter; for this present,
I would not, so with love I might entreat you,
Be any further moved. What you have said
I will consider; what you have to say
I will with patience hear, and find a time
Both meet to hear and answer such high things.
Till then, my noble friend, chew upon this:
Brutus had rather be a villager

Than to repute himself a son of Rome
Under these hard conditions as this time
Is like to lay upon us.

CASSIUS

I am glad that my weak words
Have struck but thus much show of fire from Brutus.

BRUTUS

The games are done and Caesar is returning.

People exit from the Coliseum. What is not clear from the play is that all three of these men were school mates. Caesar has grown in stature, accomplished much, and acquired power far beyond his former chums. What is their reaction? Envy, jealousy and fear.

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This scene directly follows the one above. Julius Caesar and Antony exit the Coliseum. Caesar is tired and embarrassed, having had an epileptic fit in public view. He sees Cassius and Brutus and realizes immediately what's afoot. He calls to Antony.

Julius Caesar, I, ii.

CAESAR

Antonius!

ANTONY

Caesar?

CAESAR

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

ANTONY

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

CAESAR

Would he were fatter! But I fear him not:
Yet if my name were liable to fear,
I do not know the man I should avoid
So soon as that spare Cassius. **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 moved to smile at any thing.

**Such men as he be never at heart's ease
Whiles they behold a greater than themselves,**
And therefore are they very dangerous.
I rather tell thee what is to be fear'd
Than what I fear; for always I am Caesar.

Caesar's assessment of Cassius is dead on. He knows Cassius well. Caesar offers several curious insights. "He looks/ Quite through the deeds of men." Cassius is not impressed with accomplishments or strengths. He looks at the person, as a psychologist does, and seeks weaknesses. His spirit and joy are shriveled. He is deeply cynical and jealous of anyone greater than himself. He is a leveler. He accomplishes nothing by himself but only indirectly through others – yet he is no leader. In truth he is a "petty man."

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*** HAMLET ***

Shakespeare's conception of the growth of human mental powers is quite clear and startlingly close to this theory. Take a look at the play *Hamlet* -

Hamlet, I, iii.

(Laertes warns Ophelia not to credit Hamlet's advances.)

LAERTES

For Hamlet and the trifling of his favour, 5
Hold it a fashion and a toy in blood, ... No more.

OPHELIA

No more but so?

LAERTES

Think it no more; 10
For nature, crescent, does not grow alone
In thews and bulk, but, **as this temple waxes,**
The inward service of the mind and soul
Grows wide withal.

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Hamlet, IV, iv.

(Hamlet, having sworn to revenge his father's murder, kills Polonius by accident and is sent to England for it. On the journey to the ship he pauses to view with shame the army of Fortinbras as it marches across Denmark to attack Poland.)

HAMLET

I'll be with you straight go a little before.

Exeunt all except HAMLET

How all occasions do inform against me,
And spur my dull revenge! What is a man,
If his chief good and market of his time
Be but to sleep and feed? a beast, no more.
**Sure, he that made us with such large discourse,
Looking before and after, gave us not
That capability and god-like reason
To fust in us unused.** Now, whether it be
Bestial oblivion, or some craven scruple
Of thinking too precisely on the event,
A thought which, quarter'd, hath but one part wisdom
And ever three parts coward, I do not know
Why yet I live to say 'This thing's to do;'
Sith I have cause and will and strength and means
To do't. Examples gross as earth exhort me:

Shakespeare's descriptions are clear enough: "grows wide withal" and "such large discourse/ Looking before and after." He sees the mind's scope and temporal dimensions. He sees the wisdom - and the cowardice - in analysis paralysis.

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* ANTONY and CLEOPATRA *

Viewed as a whole, the struggle between Antony and Octavius Caesar is between a stratum six capable captain who is tired of the power jousting and a cold-blooded stratum seven Empire builder. Antony has retired to Cleopatra, who wants him for his power. She can not let him retire. As his power wanes, hers waxes. But she is not a warrior and has a lesser level of capability. Mark the impact on Antony's loyal lieutenant, Enobarbus. (The BBC version suffers from miscasting. See the RSC 1975 version.)

Mark Antony has left Cleopatra and come to Rome from Egypt to make peace with Octavius Caesar in the face of a potential rebellion. They are two of the three triumvirs, partners in ruling the Roman Empire. Though equals, they yet remain rivals. Antony has agreed to marry Octavius' sister to publicly patch up their differences. (This is the scene Macbeth alluded to.)

Antony & Cleopatra, II, iii.

Antony & the Soothsayer (in Rome):

Enter Soothsayer.

MARK ANTONY

Now, sirrah; you do wish yourself in Egypt?

Soothsayer

Would I had never come from thence, nor you Thither!

MARK ANTONY

If you can, your reason?

Soothsayer

I see it in

My motion [*imagination*], have it not in my tongue: but yet

Hie you to Egypt again.

MARK ANTONY

Say to me,

Whose fortunes shall rise higher, Caesar's or mine?

Soothsayer

Caesar's.

Therefore, O Antony, stay not by his side:

Thy daemon, that's thy spirit which keeps thee, is

Noble, courageous high, unmatchable,

Where Caesar's is not; **but, near him, thy angel**

Becomes a fear'd, as being o'erpower'd: therefore

Make space enough between you.

MARK ANTONY

Speak this no more.

Soothsayer

To none but thee; no more, but when to thee.

If thou dost play with him at any game,

Thou art sure to lose; and, of that natural luck,

He beats thee 'gainst the odds: **thy lustre thickens,**

When he shines by: I say again, thy spirit

Is all afraid to govern thee near him;

But, he away, 'tis noble.

MARK ANTONY

Get thee gone:

Say to Ventidius I would speak with him:

Exit Soothsayer

He shall to Parthia.

Be it art or hap,

He hath spoken true: the very dice obey him;

And in our sports **my better cunning faints**

Under his chance: if we draw lots, he speeds;

His cocks do win the battle still of mine,
When it is all to nought; and his quails ever
Beat mine, inhoop'd, at odds. I will to Egypt:
And though I make this marriage for my peace, *
I' the east my pleasure lies. **

* (to Octavia, Caesar's sister).

** (He's off to Cleopatra in Egypt).

We see here the impact on Antony of the differing levels of capability between Antony and Caesar. Caesar has the higher level of capability and it shows through in the games and betting. His cunning is the higher. At a more subtle level, Antony is intimidated by Caesar, "thy lustre thickens,/ When he shines by." Antony decides to take the Soothsayer's advice and "Make space enough between you." In the end this did not work, for Caesar sensed he had the edge and later advanced down the Ionian Sea.

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Antony sent Ventidius to Parthia where he was victorious. Silius urges him to pursue and roll up his triumph into a grand victory over the whole region. Ventidius demurs for fear of outshining Antony. He cites the fate of Sossius who did exactly that and lost Antony's favor. Antony, while a great captain, was jealous of his fame and position.

Antony & Cleopatra, III, i.

(A Plain in Syria [near Parthia]. Silius and Ventidius.)

SILIUS

Noble Ventidius,
Whilst yet with Parthian blood thy sword is warm,
The fugitive Parthians follow; spur through Media,
Mesopotamia, and the shelters whither
The routed fly: so thy grand captain Antony
Shall set thee on triumphant chariots and
Put garlands on thy head.

VENTIDIUS

O Silius, Silius,
I have done enough; a lower place, note well,
May make too great an act: for learn this, Silius;
Better to leave undone, than by our deed

Acquire too high a fame when him we serve's away.
Caesar and Antony have ever won
More in their officer than person: Sossius,
One of my place in Syria, his lieutenant,
For quick accumulation of renown,
Which he achieved by the minute, lost his favour.
Who does i' the wars more than his captain can
Becomes his captain's captain: and ambition,
The soldier's virtue, rather makes choice of loss,
Than gain which darkens him.
I could do more to do Antonius good,
But 'twould offend him; and in his offence
Should my performance perish.

Thus, bureaucratic considerations were at work in ancient Rome, not just today.

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Octavius Caesar has suddenly left Rome with his army and advanced down the Ionian Sea toward Actium. Rumors in Rome have been mocking both Antony and Cleopatra. She is still Queen of Egypt and is deeply offended. She has her own navy. But her SKEs were not gained on the battlefield. Her skills, knowledge and experience are from the bedroom. She puts on her armor and her helmet. Enobarbus, Antony's deputy, confronts her. She persists. What are Antony's men to do? What can they do against her hold over Antony?

Antony & Cleopatra, III, vii (in Egypt).

ENOBARBUS

Your presence needs must puzzle Antony;
Take from his heart, take from his brain,
from's time,
What should not then be spared. He is already
Traduced for levity; and 'tis said in Rome
That Photinus an eunuch and your maids
Manage this war.

CLEOPATRA

Sink Rome, and their tongues rot
That speak against us! A charge we bear i' the war,
And, as the president of my kingdom, will
Appear there for a man. Speak not against it:
I will not stay behind.

ENOBARBUS

Nay, I have done.

Here comes the emperor.

Enter MARK ANTONY and CANIDIUS

MARK ANTONY

Is it not strange, Canidius,

That from Tarentum and Brundisium

He could so quickly cut the Ionian sea,

And take in Tornyne? You have heard on't, sweet?

CLEOPATRA

Celerity is never more admired

Than by the negligent.

MARK ANTONY

A good rebuke,

Which might have well becomeed the best of men,

To taunt at slackness. Canidius, we

Will fight with him by sea.

CLEOPATRA

By sea! what else?

CANIDIUS

Why will my lord do so?

MARK ANTONY

For that he dares us to't.

ENOBARBUS

So hath my lord dared him to single fight. {mano a mano}

CANIDIUS

Ay, and to wage this battle at Pharsalia.

Where Caesar fought with Pompey: but these offers,

Which serve not for his vantage, be shakes off;

And so should you.

ENOBARBUS

Your ships are not well mann'd;

Your mariners are muleters, reapers, people

Ingross'd by swift impress; in Caesar's fleet

Are those that often have 'gainst Pompey fought:

Their ships are yare; yours, heavy: no disgrace

Shall fall you for refusing him at sea,

Being prepared for land.

MARK ANTONY

By sea, by sea.

ENOBARBUS

Most worthy sir, you therein throw away
The absolute soldiership you have by land;
Distract your army, which doth most consist
Of war-mark'd footmen; **leave unexecuted**
Your own renowned knowledge; quite forego
The way which promises assurance; and
Give up yourself merely to chance and hazard,
From firm security.

MARK ANTONY

I'll fight at sea.

CLEOPATRA

I have sixty sails, Caesar none better.

MARK ANTONY

Our overplus of shipping will we burn;
And, with the rest full-mann'd, from the head of Actium
Beat the approaching Caesar. But if we fail,
We then can do't at land.

Enter a Messenger

Thy business?

Messenger

The news is true, my lord; he is descried;
Caesar has taken Toryne.

MARK ANTONY

Can he be there in person? 'tis impossible;
Strange that power should be. Canidius,
Our nineteen legions thou shalt hold by land,
And our twelve thousand horse. We'll to our ship:
Away, my Thetis!

Enter a Soldier

How now, worthy soldier?

Soldier

O noble emperor, do not fight by sea;
Trust not to rotten planks: do you misdoubt
This sword and these my wounds? Let the Egyptians
And the Phoenicians go a-ducking; we
Have used to conquer, standing on the earth,
And fighting foot to foot.

MARK ANTONY

Well, well: away!

Exeunt MARK ANTONY, QUEEN CLEOPATRA, and ENOBARBUS

Soldier

By Hercules, I think I am i' the right.

CANIDIUS

Soldier, thou art: **but his whole action grows**

Not in the power on't: so our leader's led,

And we are women's men.

Cleopatra knows nothing of war, yet has an iron grip over Antony, the leader of the army. She knows nothing of naval warfare but has convinced Antony she knows what she is doing. Her ships are Nile River merchantmen, not military fleet ships nor truly seaworthy. The contortions over power can be so personal and so manipulative as to blind the leader to reality, to the external threat, and to arrogance. Have the pleasures of the East already seduced Antony away from himself as soldier? Is he already retired? Is he gone stale in the saddle?

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This scene with Octavius Caesar immediately follows the one above:

Antony & Cleopatra, III, viii. A Plain near Actium.

Enter OCTAVIUS CAESAR, and TAURUS, with his army, marching

OCTAVIUS CAESAR

Taurus!

TAURUS

My lord?

OCTAVIUS CAESAR

Strike not by land; keep whole: provoke not battle,

Till we have done at sea. Do not exceed

The prescript of this scroll: our fortune lies

Upon this jump.

Exeunt

Caesar calculated Antony could not free himself from the ensnarements of Cleopatra fast enough to think straight and he was right. His battle plan perfectly anticipated Antony's flawed deployment. Things went blew. In the upshot, Cleopatra panicked at the roar of battle and fled toward Egypt, dragging Antony in pursuit. The Egyptian navy disintegrated and Caesar won the day. Without their commander, half of Antony's stunned army joined Caesar. The other half retreated toward Egypt to face defeat there. The Soothsayer had been right.

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*** RICHARD II ***

The Gardener compares the administration of *Richard II* to that of an overgrown and burdened garden. Unproductive, unpruned branches garland off in all directions, weighing down the trees and the King. A well-tended, well-weeded, well-pruned, orderly garden is best. Bolingbrook, in revolt against the King, has trimmed off some of the king's excess branches – and put them to death. He has captured King Richard and will now depose him.

The Queen and her Ladies have been chatting and, hearing the Gardeners approach, hide themselves.

Richard II, Act III, iv.

A Garden in the Palace.

QUEEN and Ladies sense the approach of the Gardeners and retire. The Gardeners enter.

Gardener

Go, bind thou up yon dangling apricocks,
Which, like unruly children, make their sire
Stoop with oppression of their prodigal weight:
Give some supportance to the bending twigs.
Go thou, and like an executioner,
Cut off the heads of too fast growing sprays,
That look too lofty in our commonwealth:
All must be even in our government.
**You thus employ'd, I will go root away
The noisome weeds, which without profit suck
The soil's fertility from wholesome flowers.**

Servant

Why should we in the compass of a pale
Keep law and form and due proportion,
Showing, as in a model, our firm estate,
When our sea-walled garden, the whole land,
Is full of weeds, her fairest flowers choked up,
Her fruit-trees all upturned, her hedges ruin'd,
Her knots disorder'd and her wholesome herbs
Swarming with caterpillars?

Gardener

Hold thy peace:

He that hath suffer'd this disorder'd spring

Hath now himself met with the fall of leaf:

The weeds which his broad-spreading leaves did shelter,

That seem'd in eating him to hold him up,

Are pluck'd up root and all by Bolingbroke,

I mean the Earl of Wiltshire, Bushy, Green.

Servant

What, are they dead?

Gardener

They are; and Bolingbroke

Hath seized the wasteful king. **O, what pity is it**

That he had not so trimm'd and dress'd his land

As we this garden! We at time of year

Do wound the bark, the skin of our fruit-trees,

Lest, being over-proud in sap and blood,

With too much riches it confound itself:

Had he done so to great and growing men,

They might have lived to bear and he to taste

Their fruits of duty: **superfluous branches**

We lop away, that bearing boughs may live:

Had he done so, himself had borne the crown,

Which waste of idle hours hath quite thrown down.

Servant

What, think you then the king shall be deposed?

Gardener

Depress'd he is already, and deposed

'Tis doubt he will be: letters came last night

To a dear friend of the good Duke of York's,

That tell black tidings.

QUEEN

O, I am press'd to death through want of speaking!

Coming forward

Thou, old Adam's likeness, set to dress this garden,

How dares thy harsh rude tongue sound this displeasing news?

What Eve, what serpent, hath suggested thee

To make a second fall of cursed man?

Why dost thou say King Richard is deposed?

Darest thou, thou little better thing than earth,

Divine his downfall? Say, where, when, and how,

Camest thou by this ill tidings? speak, thou wretch.

Gardener

Pardon me, madam: little joy have I
To breathe this news; yet what I say is true.
King Richard, he is in the mighty hold
Of Bolingbroke: their fortunes both are weigh'd:
In your lord's scale is nothing but himself,
And some few vanities that make him light;
But in the balance of great Bolingbroke,
Besides himself, are all the English peers,
And with that odds he weighs King Richard down.
Post you to London, and you will find it so;
I speak no more than every one doth know.

Compare Richard's situation with that of Antony in the embrace of Cleopatra. Cleopatra is like the "noisome weeds" who add nothing to Antony's fighting capacity, distract him and get in the way.

The Gardener's speech is also similar in prudence to Lord Bardolph's in Henry IV, part II. (See below.)

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*** HENRY IV, Part 2 ***

A Whole Task (I, iii.)

(Lord Bardolph warns the conspirators against proceeding to confront the King Henry IV without first assaying the actual support they will get from others.)

HASTINGS

But, by your leave, it never yet did hurt
To lay down likelihoods and forms of hope.

LORD BARDOLPH

Yes, if this present quality of war,
Indeed the instant action: a cause on foot
Lives so in hope as in an early spring
We see the appearing buds; which to prove fruit,
Hope gives not so much warrant as despair
That frosts will bite them. **When we mean to build,**
We first survey the plot, then draw the model;
And when we see the figure of the house,
Then must we rate the cost of the erection;
Which if we find outweighs ability,
What do we then but draw anew the model
In fewer offices, or at last desist

To build at all? Much more, in this great work,
 Which is almost to pluck a kingdom down
 And set another up, should we survey
 The plot of situation and the model,
 Consent upon a sure foundation,
 Question surveyors, know our own estate,
 How able such a work to undergo,
 To weigh against his opposite; **or else**
We fortify in paper and in figures,
Using the names of men instead of men:
 Like one that draws the model of a house
 Beyond his power to build it; who, half through,
 Gives o'er and leaves his part-created cost
 A naked subject to the weeping clouds
 And waste for churlish winter's tyranny.

How many projects look good and profitable in the plan but fail because they were
 “Using the names of men instead of men”?

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Henry IV, Part 2, V, ii. (authority)

(At the death of King Henry IV, The Lord Chief Justice must face the new king a wastrel son, known as Prince Hal, who once he sent to jail for mockery and rowdiness, but now is crowned Henry V. Suddenly, the tables are turned - Lord Chief Justice now must defend himself and his actions in his role.)

KING HENRY V

No!
 How might a prince of my great hopes forget
 So great indignities you laid upon me?
 What! rate, rebuke, and roughly send to prison
 The immediate heir of England! Was this easy?
 May this be wash'd in Lethe, and forgotten?

Lord Chief-Justice

I then did use the person of your father;
 The image of his power lay then in me:
 And, in the administration of his law,
 Whiles I was busy for the commonwealth,
Your highness pleased to forget my place,
The majesty and power of law and justice,
The image of the king whom I presented,

**And struck me in my very seat of judgment;
Whereon, as an offender to your father,
I gave bold way to my authority
And did commit you.** If the deed were ill,
Be you contented, wearing now the garland,
To have a son set your decrees at nought,
To pluck down justice from your awful bench,
To trip the course of law and blunt the sword
That guards the peace and safety of your person;
Nay, more, to spurn at your most royal image
And mock your workings in a second body.
Question your royal thoughts, make the case yours;
Be now the father and propose a son,
Hear your own dignity so much profaned,
See your most dreadful laws so loosely slighted,
Behold yourself so by a son disdain'd;
And then imagine me taking your part
And in your power soft silencing your son:
After this cold considerance, sentence me;
And, as you are a king, speak in your state
What I have done that misbecame my place,
My person, or my liege's sovereignty.

Indeed, the Lord Chief Justice had a clear delegation of authority from Henry IV and boldly demands young King Hal “speak in your state” - openly – where he stepped out of his assigned role. He dares Hal to call him to account for malfeasance. Hal has a problem. As prince, he was the cut-up. As king, the tables are turned for him too. He takes the hint: don’t mess with someone with a higher level of capability than you in public even if you are the King. A dumb move. The Lord Chief Justice kept his office.

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*** HENRY V ***

Williams and Bates are camp soldiers. King Henry V in disguise wanders among the campfires seeking to find the temper of his troops before the next day’s battle. He quickly finds it. His troops are terrified, blame him for their plight, and are dispirited. The scene ends with the men fighting amongst themselves and then scattering, mad with terror.

Henry V, IV, i. (In an English army camp in France near Agincourt. Night.)

KING HENRY V

(Hal wears a cloak he has borrowed from Sir Thomas Erpingham. The hood is up.)

Enter three soldiers, JOHN BATES, ALEXANDER COURT, and MICHAEL WILLIAMS

COURT

Brother John Bates, is not that the morning which breaks yonder?

BATES

I think it be: but we have no great cause to desire the approach of day.

WILLIAMS

We see yonder the beginning of the day, but I think we shall never see the end of it. Who goes there?

KING HENRY V

A friend.

WILLIAMS

Under what captain serve you?

KING HENRY V

Under Sir Thomas Erpingham.

WILLIAMS

A good old commander and a most kind gentleman: I pray you, what thinks he of our estate?

KING HENRY V

Even as men wrecked upon a sand, that look to be washed off the next tide.

BATES

He hath not told his thought to the king?

KING HENRY V

No; nor it is not meet he should. For, though I speak it to you, I think the king is but a man, as I am: the violet smells to him as it doth to me: the element shows to him as it doth to me; all his senses have but human conditions: his ceremonies laid by, in his nakedness he appears but a man; and though his affections are higher mounted than ours, yet, when they stoop, they stoop with the like wing. Therefore when he sees reason of fears, as we do, his fears, out of doubt, be of the same relish as ours are: yet, in reason, no man should possess him with any appearance of fear, lest he, by showing it, should dishearten his army.

BATES

He may show what outward courage he will; but I believe, as cold a night as 'tis, he could wish himself in Thames up to the neck; and so I would he were, and I by him, at all adventures, so we were quit here.

How eager are these men to be led by Hal into battle? They are going to have to face the French in the morning. What should Hal do?

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The next morning Hal gives a speech that rouses his men to fight, gives them a purpose and makes them nearly invincible and indestructible. How does he make this leap? How does he figure out what they need to hear to face overwhelming odds of five to one with insouciance? This speech is often considered a rhetorical device by Shakespeare but it was based on the historical speech actually given by Hal at Agincourt. What level of CIP is required for Hal to make this leap?

Henry V, IV, iii. **Agincourt: We Few**

WESTMORELAND

O that we now had here
But one ten thousand of those men in England
That do no work to-day!

KING HENRY V

What's he that wishes so?
My cousin Westmoreland? No, my fair cousin:
If we are mark'd to die, we are enow {enough}
To do our country loss; and if to live,
The fewer men, the greater share of honour.
God's will! I pray thee, wish not one man more.
By Jove, I am not covetous for gold,
Nor care I who doth feed upon my cost;
It yearns me not if men my garments wear;
Such outward things dwell not in my desires:
But if it be a sin to covet honour,
I am the most offending soul alive.
No, faith, my coz, wish not a man from England:
God's peace! I would not lose so great an honour
As one man more, methinks, would share from me
For the best hope I have. O, do not wish one more!
Rather proclaim it, Westmoreland, through my host,
That he which hath no stomach to this fight,
Let him depart; his passport shall be made
And crowns for convoy put into his purse:
We would not die in that man's company
That fears his fellowship to die with us.
This day is called the feast of Crispian:
He that outlives this day, and comes safe home,
Will stand a tip-toe when the day is named,
And rouse him at the name of Crispian.

**He that shall live this day, and see old age,
Will yearly on the vigil feast his neighbours,
And say 'To-morrow is Saint Crispian:'
Then will he strip his sleeve and show his scars.
And say 'These wounds I had on Crispin's day.'**
Old men forget: yet all shall be forgot,
But he'll remember with advantages
What feats he did that day: then shall our names.
Familiar in his mouth as household words
Harry the king, Bedford and Exeter,
Warwick and Talbot, Salisbury and Gloucester,
Be in their flowing cups freshly remember'd.
This story shall the good man teach his son;
**And Crispin Crispian shall ne'er go by,
From this day to the ending of the world,
But we in it shall be remember'd;
We few, we happy few, we band of brothers;**
For he to-day that sheds his blood with me
Shall be my brother; be he ne'er so vile,
This day shall gentle his condition:
**And gentlemen in England now a-bed
Shall think themselves accursed they were not here,
And hold their manhoods cheap whiles any speaks
That fought with us upon Saint Crispin's day.**

Re-enter SALISBURY

SALISBURY

My sovereign lord, bestow yourself with speed:
The French are bravely in their battles [formations] set,
And will with all expedience charge on us.

KING HENRY V

All things are ready, if our minds be so.

WESTMORELAND

Perish the man whose mind is backward now!

KING HENRY V

Thou dost not wish more help from England, coz?

WESTMORELAND

God's will! my liege, would you and I alone,
Without more help, could fight this royal battle!

KING HENRY V

Why, now thou hast unwish'd five thousand men;
Which likes me better than to wish us one.
You know your places: God be with you all!

And the tiny English army crushes the French.

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*** KING LEAR ***

Viewed as a whole, King Lear is about the loss of capability. Lear is not mad. He is senile. The capability that once was there, its echo, still holds respect and loyalty. Even now, the presence, the persona, the stride, the commanding voice that once bespoke 'here is a king' remain. But the capability is gone. He lacks judgment. He makes foolish decisions. First among them is his decision, based on flattery, to divide the kingdom. The result will be civil war. Kent sees it and calls it, but Lear will not step aside with Kent to hear him out. Later, after he is banished, Kent returns to try to help the old man. He is loyal to the form of a formerly capable king. But he can not pull it off. No one can and the whirlwind becomes a hurricane. (No one in this play appears to be capable at the level the kingship requires, even at the end.) (The BBC version is quite good.)

Succession:

King Lear – I, i. This scene has several parts and none bode well. Lear enters and announces he is going to retire and divide up his kingdom amongst his three daughters. Then he veers a little off course and sets up a contest among the three sisters -- an incentive system. He baits them, "Which ... doth love us most?" Ah! Love him? Most? This imperial CEO wants his butt kissed one last time. Let's humour the old sot.

Sennet. Enter KING LEAR, CORNWALL, ALBANY, GONERIL, REGAN, CORDELIA, and Attendants

KING LEAR

Attend the lords of France and Burgundy, Gloucester.

GLOUCESTER

I shall, my liege.

Exeunt GLOUCESTER and EDMUND (leaving Kent onstage).

KING LEAR

Meantime we shall express our darker purpose.
Give me the map there. Know that we have divided
In three our kingdom: and 'tis our fast intent
To shake all cares and business from our age;
Conferring them on younger strengths, while we
Unburthen'd crawl toward death. Our son of Cornwall,
And you, our no less loving son of Albany,
We have this hour a constant will to publish
Our daughters' several dowers, that future strife

May be prevented now. The princes, France and Burgundy,
Great rivals in our youngest daughter's love,
Long in our court have made their amorous sojourn,
And here are to be answer'd. Tell me, my daughters,--
Since now we will divest us both of rule,
Interest of territory, cares of state,--

Which of you shall we say doth love us most?

That we our largest bounty may extend

Where nature doth with merit challenge. Goneril,
Our eldest-born, speak first.

GONERIL

Sir, I love you more than words can wield the matter;

Where is the competence the successor will need in order to rule? Every disaster in this play stems from this folly. Lear gets the agony he deserves and England gets civil war.

King Lear – I, i. Lear fires Kent (lines 120-188). After Lear changed the succession script, Cordelia refused to cooperate, and everything came unstuck. She gets zip as her dowry. Lear divides the kingdom between his other two daughters. Kent can't get Lear off-stage to whisper in his ear to stop and there is no time left. He has to confront Lear on-stage and in full view of everyone. Thus, Kent's effort to block the course of events and prevent the tragedy becomes a challenge to Lear's authority. Kent creates an impossible situation. Kent is so loyal he throws himself in the path of the oncoming train. He sacrifices his career and future.

KING LEAR

Cornwall and Albany,
With my two daughters' dowers digest this third:
Let pride, which she calls plainness, marry her.
I do invest you jointly with my power,
Pre-eminence, and all the large effects
That troop with majesty. Ourself, by monthly course,
With reservation of an hundred knights,
By you to be sustain'd, shall our abode
Make with you by due turns. Only we still retain
The name, and all the additions to a king;
The sway, revenue, execution of the rest,
Beloved sons, be yours: which to confirm,
This coronet part betwixt you.

Giving the crown

KENT

Royal Lear,
Whom I have ever honour'd as my king,
Loved as my father, as my master follow'd,
As my great patron thought on in my prayers,--

KING LEAR

The bow is bent and drawn, make from the shaft.

KENT

Let it fall rather, though the fork invade
The region of my heart: be Kent unmannerly,
When Lear is mad. What wilt thou do, old man?
Think'st thou that duty shall have dread to speak,
When power to flattery bows? To plainness honour's bound,
When majesty stoops to folly. Reverse thy doom;
And, in thy best consideration, cheque
This hideous rashness: answer my life my judgment,
Thy youngest daughter does not love thee least;
Nor are those empty-hearted whose low sound
Reverbs no hollowness.

KING LEAR

Kent, on thy life, no more.

KENT

My life I never held but as a pawn
To wage against thy enemies; nor fear to lose it,
Thy safety being the motive.

KING LEAR

Out of my sight!

KENT

See better, Lear; and let me still remain
The true blank of thine eye.

KING LEAR

Now, by Apollo,--

KENT

Now, by Apollo, king,
Thou swear'st thy gods in vain.

KING LEAR

O, vassal! miscreant!

Laying his hand on his sword

ALBANY CORNWALL

Dear sir, forbear.

KENT

Do:
Kill thy physician, and the fee bestow
Upon thy foul disease. Revoke thy doom;

Or, whilst I can vent clamour from my throat,
I'll tell thee thou dost evil.

KING LEAR

Hear me, recreant!
On thine allegiance, hear me!
Since thou hast sought to make us break our vow,
Which we durst never yet, and with strain'd pride
To come between our sentence and our power,
Which nor our nature nor our place can bear,
Our potency made good, take thy reward.
Five days we do allot thee, for provision
To shield thee from diseases of the world;
And on the sixth to turn thy hated back
Upon our kingdom: if, on the tenth day following,
Thy banish'd trunk be found in our dominions,
The moment is thy death. Away! by Jupiter,
This shall not be revoked.

KENT

Fare thee well, king: sith thus thou wilt appear,
Freedom lives hence, and banishment is here.

To CORDELIA

The gods to their dear shelter take thee, maid,
That justly think'st, and hast most rightly said!

To REGAN and GONERIL

And your large speeches may your deeds approve,
That good effects may spring from words of love.
Thus Kent, O princes, bids you all adieu;
He'll shape his old course in a country new.

Exit Kent.

But Lear did not seek advice from his most trusted advisors before he made his arrangements. From the reactions of the others onstage we can assume he has no trusted advisors there – except Kent. CEOs all say they would fire him. But – Kent is right. Lear is senile. A hurricane is being set in motion. What should a CEO do when faced by a Kent? Is there anything else Kent could have tried?

Kent, loyal Kent, gets mere survival as his reward and at the end the bleak chance to try to create order after the hellish chaos has run its course.

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OTHER LITERATURE:

Sherlock Holmes

And now we come to Sir Arthur Conan Doyle's cognitive creations - Sherlock Holmes, Dr. Watson, and Moriarty. Doyle is said to have modeled Holmes after a medical professor he admired for his acute observation and powerful deductive reasoning during diagnoses. But deductive reasoning alone is not what we are after. We are after the complexity of information processing capability - the ability to handle levels of complexity, the number of variables, and rate of change among the variables. We are also after the ability to plan and execute complex tasks.

Here, I must disappoint. I do not count myself among the Baker Street Irregulars. I must beg those cognoscenti to advise me. Not every Holmes story will suit our purposes but quite a few do. From my poor and scattered readings, I recall how Holmes deduced the solution to the mystery of the "Hound of the Baskervilles" and at some risk to himself set about inserting himself into the local scene so he could get the factual proof. (Can we deduce his level of CIP from the successful resolution of this story?)

In another story Holmes disguised himself as an old man to test Moriarty's level of intelligence. He knocked at the door of a house where Moriarty was staying and asked him face to face for directions to a distant address. Without hesitation, Moriarty rattled off the elaborate and complex directions to get to that locale. Holmes watched his face. Not a bad test for serial level (S3). Moriarty passed with flying colors. Holmes trundled away having seen Moriarty's mind in action and aware of his speed of processing and his formidable intelligence.

Dr. Watson is a curious creation. (He almost appears to be an early version of Colonel Blimp.) His power of observation is quite comprehensive but his deductive capacity is weak, or rather, weaker than Holmes's. Comfortable common sense rather than brilliance. Reliable and steady. A good fellow. He knows who he is and accepts it. He can summarize the known facts of a case in a cumulative way. He is a medical doctor but no Harley Street specialist. Smart enough to recognize Holmes's superior faculties yet not be intimidated by them nor resentful of them. The contrast between Holmes and Dr. Watson may reveal the relative differences in their CIPs. (One stratum or two?) I welcome any and all help from the Irregulars. Perhaps we could convene over a pipe and a glass of madeira?

On a side note, among the similarities between Holmes and Dr. Watson were their very compatible temperaments and comfortable habits. If one were to spend a quiet evening with them at Baker Street or at one of the clubs, one might very well come away thinking they had a great number of similarities – even capability level. Holmes of course was a bit more energetic, pacing about and all that, but this would not be visible if he wasn't aroused. How would a personnel selection officer after spending such an evening with the two of them choose between them if he or she judged on personality?

* * *

John D. MacDonald

MacDonald, John D., 1967, *The Only Girl in the Game*, Fawcett Mass Market Paperback, New York, NY (reprint 1988). The main character is the manager of a large hotel. This is a very well managed organization. The woman he loves gets murdered in the hotel. He wants to find the murderer. He knows for sure there are people who know things, but no one will talk. Then he starts to mismanage deliberately. He disqualifies and confuses subordinate managers. Then he sits to wait. Frustration boils. People start pouring into his office with gossip laden with clues. A most interesting story of management-induced paranoiagenia. What can we know from the manager's work level? (Minimum of III?) At what stratum is the manager operating as a detective? Thanks to Harald Solaas. Amazon: has 15 used copies (\$1-\$10) as of 11 Feb 2006. Strandbooks: nix.

* * *

A CIP PUZZLE

We often struggle to determine the level of complexity of information processing (CIP). Here is a short poem that clearly demonstrates the crux of the issue:

O civili, si ergo,
Fortibus es in ero!
O nobili, deis trux.
Vatis enim, causan dux.

This is by Anonymous. Thanks to Thomas F. Gilbert for this delightful curiosity from his book, *Human Competence* (1977:111). If you are so moved, go ahead and translate it. Give yourself five minutes. Bet you can't do it. (Don't peek at the answer until you have given it a solid try.)

Here's the translation:

O see, Willie! See 'er go!
Forty buses in a row.
Oh No, Billie, they is trucks.
What is in 'em? Cows and ducks.

The deeper meaning? Stratum I strikes back. It all depends on how we look at things as Gilbert points out. It all depends. Contingency theory has its uses. Cicero anyone?

* * *

MISCELLANEOUS / NOTES:

Presentation at GO Conference in Toronto, August 2005

This was the sequence of scenes discussed in the presentation Wednesday evening in Toronto.

Macbeth on Banquo. (Act III, sc. i)
Antony and the Soothsayer on Octavius Caesar. (Act II, sc. iii, A&C)
Ulysses to Agamemnon on degree. (Act I, sc. iii, T&C)
Spitfire / The First of the Few. (Vickers buys Supermarine.)
On Any Sunday. (The half-time break.)
Cassius and Brutus on Julius Caesar. (Act I, JC)
Julius Caesar and Antony on Cassius. (Act I, JC)
O Pioneers! (lunch and Ivar.)

A discussion of the growth curves and their impact on R.O. romance and marriage was also conducted (see that essay as well.)

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Some useful (RO-related) quotes collected online by **Andrew Matthews** for his monthly newsletters at: <http://www.inspirational-quotes.org/management-quotes.html>

“One of the true tests of leadership is the ability to recognize a problem before it becomes an emergency,” - Arnold Glasow.

“The best executive is the one who has sense enough to pick good men to do what he wants done, and self-restraint enough to keep from meddling with them while they do it,” - Theodore Roosevelt, U.S. President

“There’s just three things I ever say. If anything goes bad, then I did it. If anything goes semi-good, then *we* did it. If anything goes really good, then *you* did it. That’s all it takes to get people to win football games for you,” - Paul ‘Bear’ Bryant, U.S. College Football Coach. This is a leader taking accountability for results.

“A good leader inspires others with confidence in him; a great leader inspires them with confidence in themselves,” - Walter Lippman, U.S. columnist and essayist.

“The greatest good you can do for another is not just share your riches, but reveal to them their own,” - Benjamin Disraeli, British Prime Minister.

“Every man who takes office . . . either grows or swells, and when I give a man an office, I watch him carefully to see whether he is swelling or growing,” - Woodrow Wilson, U.S. President

“The final test of a leader is that he leaves behind him in other men the conviction and the will to carry on,” - Walter Lippman, U.S. columnist and essayist.

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A Few Literature Selections

Other writers also have covered these topics: Robert Frost (*The Road Not Taken*), John Stuart Mill (*On Liberty*, Chapter 5, para. 23), and Rudyard Kipling (*The Mary Gloster*). [Do not quote Frost! Too expensive!]

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But there are other things that determine success in life than just cognitive capability:

“I returned, and saw under the sun, that the race is not to the swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, nor yet favour to men of skill; but time and chance happeneth to them all.”

The Bible, Ecclesiastes 9:11, King James Version, 1611

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People of advancing age and high mode grow frustrated because they can see far beyond their deaths. The tasks they have set for themselves already loom far into the future:

“I can’t die! I have too many books to write.”

- Stephen Jay Gould, 1982, Paleontologist.

“I can’t die! I have too many books to write.”

- Gerard K. O’Neill, 1984, Astronomer.

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OUR PURPOSE

The Global Organization Design Society is a not-for-profit corporation registered in Ontario, Canada to promote the following objective:

The establishment and operation of a world-wide society of academics, business users and consultants interested in science-based management to improve organizational effectiveness for the purposes of:

Promoting among existing users increased awareness, understanding and skilled knowledge in applying concepts of Levels of Work Complexity, Levels of Human Capability, Accountability, and other concepts included in Requisite Organization and/or Stratified Systems Theory.

Promoting among potential users of the methods, appreciation of the variety of uses and benefits of science-based management, and access to resources.

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