SHAKESPEARE AND THE NATURE OF ROMANCE

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Abstract of
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This study tries to establish the essential nature of the romance genre and to arrive at a fresh understanding of Shakespeare's *Pericles*, *Cymbeline*, *The Winter's Tale*, and *The Tempest*.

To begin with (Chapters I-II), the essential critical conceptions of romance are given, the special diversity of the romance genre is noted, and Homer's *Odyssey* is examined as a work which can provide us (along with the figure of Odysseus) with many of the essential ingredients and structural methods used throughout the literature of romance. The development of the romance form is then traced from Hellenistic romances (especially Heliodorus' *Aethiopica*), to the medieval romance of Malory's *Le Morte D'Arthur* and the continental renaissance romance of Ariosto's *Orlando Furioso* (Chapter III). The character of Pre-Shakespearean romance drama is then explored, with special focus given to Hughes' *The Misfortunes of Arthur*, Greene's *The History of Orlando Furioso*, and Day's *The Isle of Gulls* (Chapter IV).

The findings made about the nature of romance and the adaptation of romance to the stage are then applied in an examination of the source materials which Shakespeare used to create his dramatic romances and to discern how Shakespeare borrowed, transformed, or created anew in *Pericles*, *Cymbeline*, *The Winter's Tale* and *The Tempest* (Chapters V-VI). The essential structural coherence of romance and the importance of love both in the romance tradition and in Shakespearean romance is brought out by comparing Homer's and Shakespeare's romances (Chapter VII), an analysis which leads one to affirm that amid the luxuriant diversity of Shakespeare's romances the power of love serves as the principal binding force (Chapter VIII). In conclusion, the importance of the theme of change in Shakespearean romance is shown and an attempt is made to differentiate Shakespeare's romances from his comedies and tragedies (Chapter IX).
Tell me where is fancy bred,
Or in the heart or in the head,
How begot, how nourished?
    Reply, reply.

(The Merchant of Venice, III.ii, 63-66)
Shakespeare and the Nature of Romance

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vii. A corrupted branch of history (emphasis on eventful chronicle).

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Which was over conclusive?

Did the writers love more, or less?

maybe the term he needed was "story" - one with a log. critical heist.
I Definitions and Introduction

Romance is not an easy literary form to define. It is a wandering, inclusive form of literature, one of the most wide-ranging literary forms ever created. Works of romance characteristically occupy a "universal...neutral space" in literature, as W.H. Auden remarked, producing narratives "where all is need and change...improvisation...gaps and asymmetrical events."¹ In order to get our bearings in this study, it is necessary to begin by reviewing the different conceptions of romance which have developed since it became a topic of critical consideration. One may distinguish at least eleven different ideas of the principal function and essential nature of the genre of romance.

The first and most extensive conception of romance is to regard it as the basic spirit of all story telling, as W.P. Ker said, "one is inclined to take Romance as a name for the most subtle spirit of imagination, for the quintessence of poetry."² More recently this appraisal of the term has been repeated by W.H. Auden in his assessment of Shakespeare's The Tempest in his long poem "The Sea and the Mirror,"³ and by Kenneth Rexroth who classified romance as the beginning point for all prose fiction in western literature.⁴


really?

what? told?
A second conception of romance is to regard it as that form of literature in which the imagination, both of the author and of the audience, is most liberated, a "work of fiction in which the imagination is unrestricted, as opposed to realism, which faithfully depicts actual life." This definition of romance emphasizes it as the form of literature closest to the subconscious mind, while shading off into regarding it as an especially enchanting literature, one which is fantastic, sensational, possibly gloomy, somewhat prophetic and allegorical, often whimsical in structure - yet still producing a uniform vision. Two outstanding adherents of this definition would be Henry James in his preface to The American and Nathaniel Hawthorne in his preface to The House of the Seven Cables.

A third conception of romance, indebted as much to critical readings of medieval courtly romance as to Hellenistic romance, is to think of romance as primarily a work of literature which tells a tale of love and adventure; one especially in which the "idealising imagination exercised about sex." Thus in his Dictionary Dr. Johnson defined romance as a "tale of wild adventures in war and love," and in Shipley's Dictionary of World Literary Terms romance is


summarized as a "story of gallant love." It is from this definition that the word romance has acquired its modern, popular sense of a sentimental love adventure.

As a fourth possibility, others have claimed that romance is virtually synonymous with the quest genre. When read this way romance is understood as the genre of change, either gradual change (linking it with the idea of evolution) or sudden change (linking it with the idea of revolution). Counted among those who have thought of romance in terms of the quest genre are Thomas Mann, specifically throughout his novel *Joseph And His Brothers*, and Joseph Campbell in his study *The Hero With A Thousand Faces*.

Then there are the critical theories about romance which regard it primarily as an impure literary kind, as either an identifiable literary bastard whose parentage may be discovered by diligent investigation - or else an illegitimate production spawned upon

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12 *As by Altheira in his Literatur und Gesellschaft im ausgehenden Altertum* (Halle: 1948).


Mann's term in the original German is "der Roman der Seele". The German language makes the distinction between "Romanze" and "Roman". By "Romanze" is meant what in English would be called the "Ballad", from the Cid to Robin Hood, "eine kleine epische-lyrische Dichtung". By "Roman" is meant the wide range of writing in which in English is referred to as "romance", from the Lancelot romances of the middle ages through the writings of Novalis and the horror stories of Ludwig Tieck, thus loosely defined as "epische Dichtung in Prosa". For more on these definitions see: *Deutsches Literatur-Lexicon*, ed. Von Wilhem Kosch (Berlin: A.Francke AG,Verlag, Vol.I,1949,Vol.III,1956),Vol.I,p.85; Vol.III,pp.2293-2294,2298.

Not gonna soon to me to do this.
literature by almost every other literary or quasi-literary form.

Thus a fifth conception of romance is as literature's most syncretic genre, as suggested by Sir Walter Scott: romance is "like a compound metal, derived from various mines; it is like a substance in which one metal or another is alternately predominant...all of which are allowed to be accessory to form the full majesty" of the romance form.15 Reading romance in this way, it is then distinguished from other genres by its consistently odd medley of narrative materials — ranging from strange personal names to emotional discontinuity.16 With this definition romance is considered to be built of a "stock of...motifs...so large...so many accretions from history...classical epic and...mythology that almost any kind of fiction, from the pious apologue to the erotic novella, can find a place within its boundaries."17

A sixth way romance has been conceived is as a branch of epic literature gone awry, in which, despite many superficial resemblances with epic, the narrative lacks unity and characters are not well-defined. The story of a drawn-out love affair between a man and a woman, or of the widely and illogically scattered adventures of a hero or heroine, replace the strongly unifying central struggle characteristic of an epic. Ultimately linked with this definition of romance as a form of epic literature are the elements of tragedy which one may


16 Especially prominent here is the most influential work of modern scholarship on the Hellenistic romances, Erwin Rohde, Der griechische Roman und seine Vorläufer (Leipzig: Breitkopf und Härtel, 1914, 3rd ed., orig. pub.1876). In his analysis Rohde filters down the syncratic mixture argument until he calls romance a hybrid of the quest, or travel story and the erotic tale.

The author of 'The Hard Up County' had more first-hand experience of the subject than fancy or imagination.
find in many romances. Many of the early attempts of this century in English criticism to define romance approached it from this angle of regarding it as a form of epic.

A seventh conception of romance sees it as a corrupted branch of history, effected especially by scholasticism and antiquarianism. The characteristic stresses of romance on objective detail, narrative digressions, a convoluted story line, the inclusion of apparently desultory material, and the use of histrionics are read as distortions of an historical narrative style. For those scholars who understand romance this way and only trace the genre as far back as the early Middle Ages the first examples of the form are usually taken to be the "three romans d'antiquité, all composed in the period 1150-1165: Roman de Thèbes... Roman d'Enées... Roman de Troie." Scholars who understand romance as a type of corrupted history and trace it as far back as Classical Antiquity generally believe the first complete example of the form to be either the fanciful writings about the conquests of Alexander the Great by Callisthenes of Olynthus, commonly referred to as The Alexander Romance, or Xenophon's similarly fanciful account of Cyrus

18 Aristotle, as will be shown in the next chapter, noted the Odyssey's romance characteristics, yet defined the Odyssey in both tragic and comic terms.

19 Especially W.P.Ker's Epic and Romance (New York: Dover Publ., Inc., 1957, rpt. of 1908 ed.).


An eighth understanding of romance is as a form of comedy, to place it as an advanced link in the comic chain and accordingly regard it as the genre par excellence of psychological wish fulfillment. Two of the major contemporary proponents of this concept are Northrop Frye\textsuperscript{23} and Cyrus Hoy.\textsuperscript{24} In his \textit{Anatomy of Criticism} Frye goes so far as to homogenize the two genres by paralleling the fourth, fifth, and sixth phase of comedy and romance. He subsequently reads these advanced stages of the two forms as virtually identical representations of advanced stages in a "redeemed society" and an entrance into and through the "world of innocence and romance."\textsuperscript{25}

A ninth conception of romance is as a form of the fairy-tale genre, as a work which is designed to appeal to adults in the same naïve way that marvellous, abundantly fanciful, fable-like stories are designed for children. This is not a pejorative dismissal of romance, but rather another way of exalting the genre and setting it apart - just out of critical reach. In this way Una Ellis-Fermor reads Shakespeare's romances\textsuperscript{26} and J.R.R. Tolkien used the term of romance in his essay "On Fairy-Stories."\textsuperscript{27}

\textsuperscript{22} The Cyropaedia of Xenophon; Xenophon-Cyropaedia (London: William Heinemann, 1916), trans. by Walter Miller, 2 Vols.

This was the work which Sir Philip Sidney praised effusively in his \textit{Apology for Poetry} as "an absolute herorical poem". See: Sir Philip Sidney, \textit{An Apology for Poetry}, ed. G.Shepherd (Manchester: University Press, 1965. rpt.'73),p.103.

\textsuperscript{23} Northrop Frye, \textit{Anatomy of Criticism}, \textit{on. cit.}, pp.186-206


\textsuperscript{25} Northrop Frye, \textit{Anatomy of Criticism}, \textit{loc. cit.}, p.182.


but why does she do it
A tenth way of defining romance - this definition being a special product of twentieth century criticism - is reading it as that form of literature which most closely approximates myth and ritual. A work of romance may be interpreted as reflecting a particular myth and ritual, as with Northrop Frye's reading of The Tempest as an example of the "mythos of summer," and Carl Kerenyi's reading of the Hellenistic romances as the reflection of Egyptian mystery religions, or it may be interpreted in a more general sense, as with Colin Still's reading of The Tempest as a "compendium of the rites of the ancient pagan mystery religions."

Finally, as an eleventh way of defining the genre of romance there are the pejorative, value-judgment dismissals of romance as the most inconsequential form of literature - romance usually being dismissed in this way on moral or aesthetic grounds. Thus Isaac Disraeli in his Curiosities of Literature noted that, "it is not surprising that romances have been regarded as pernicious to good sense, morals, taste and literature." While Samuel Richardson in Pamela presented the reader with a moral castigation of romance through his heroine's dismissal of the form. A version of this negative definition is still with us today when the literature of fantasy and science fiction, one of the modern inheritors of the romance form, are dismissed as


begin
"mainly...fiction for juveniles, and pabulum for pulp magazines," or romance is spoken of as a name for the "insipidity of woman's magazine fiction." It should be noted, of course, that these definitions are overlapping and "grey-hemmed". They mutually inform one another and point to the many ingredients contained in single works of romance. The variety of ways in which romance has been defined suggests that the form itself is characterized by its many components, that in order to understand the literary genre of romance one must regard it as a distinct assortment of distinguishable literary types.

Romance is not a genre confined to one literary technique, such as prose or poetry, nor is it strictly confined to a set number of stylistic features, such as the use of irony or ornate diction. The generic identity of romance is far too diverse, too rich in contrast, to tie it down to a rigid set of ordering principles. It is the supreme example of a literary genre which achieves unity in multiplicity and full expression as a genre by utilizing a wide variety of literary forms. It is a literary multiverse, a world of many events which may appear unrelated and contradictory. This multitude of


But if romance—a story then it goes a
tay my fater back. — and stay does
not equal plot which my hove to be tight
and well-written structured. — So how write
a plot?
fictional experiences in a romance may seem to possess an "absence of order or of a single ruling power." It is a fragmented, jumbled world which never ceases to change and amaze, an apparently orderless and certainly diffuse collection of literary ingredients, but it provides the reader with characters who undergo dramatic progression, psychological development, and emotional fulfillment.

This is the first reason why romance is not an easy form to define. Critics have made repeated attempts to narrow the range of the problem "what is romance?" by trying to confine the genre of romance to certain historical periods. Most notable have been the attempts to define romance as a form which was born during the middle ages and either petered out into insipid works of escapism around the late eighteenth century or was subsequently transformed into the novel. But the genre of romance, like the two great genres of tragedy and comedy, is virtually as old as western civilization. Once again, it all goes back to the Greeks.

When searching for the nature of romance, and especially Shakespeare's use of romance, one is confronted with an extraordinary variety of characteristics, a variety which seems to cancel out any hope of ever discovering a single, distinct literary nature for romance. Romance is something of a many-headed monster against which hard-driving, frontal assaults have small chance of succeeding - like Odysseus' Scylla, it deserves to be dealt with cautiously and with

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37. OED, loc. cit.


C.S. Lewis claims that romance is neither characteristic of the Middle Ages nor is it an exclusive product of a single historical period. He notes that the "serie quality of some romances...the hard, laconic pathos of others - the mystery, the sense of the illimitable, the elusive reticence of the best romances stand apart from the habitual medieval taste." See: C.S. Lewis, *The Discarded Image*, op. cit., p.9.
respect. This is one reason why I have begun by listing the principal conceptions of the romance genre and why I will now go on to analyze the particularly influential and representative types of romance with regard to Shakespeare's last plays.

Genres, and especially the genre of romance, do not remain fixed. They change with the addition of new works to the genre. The works of romance which we will be examining, and whatever consistent elements which we will discover in these works, can only offer us an understanding of the direction which the romance genre always seems to take. It is one of the basic assumptions of this study that the most any romance, or any collection of romances, can offer us is a set of guide-lines for our understanding and not an absolute definition. There is no such thing as a genre tranché, a totally clear-cut literary kind, a pure genre. As long as a genre is vital, it remains larger than the sum of its parts.39

In what follows, I will begin by examining how and where romance conventions first take shape in western literature and then trace romance through those examples of the form which are responsible for transmitting a vision of life and a set of aesthetic conventions which will ultimately find expression in Shakespeare's last plays. At the centre of this study I will deal with the difficulties involved when narrative, or prose-fiction, romance is transformed into romance drama. The examination of how romance is adapted for the stage will focus on three non-Shakespearean examples of Elizabethan and Jacobean adaptation.


The Greek and English edition of Aristotle's Poetics used in this thesis has been S.H. Butcher's, as noted above.
What is learned from this analysis will be used in our examination of Shakespeare's last plays.

All non-Elizabethan romance material will be examined with an eye towards Shakespeare's use of romance. The special preoccupation of this study is the four romances of William Shakespeare: Pericles, Cymbeline, The Winter's Tale, and The Tempest. Shakespeare's works are naturally and profitably understood as part of the continuum of western literature. As G. Wilson Knight has said, "what is most important in Shakespeare's work is best compared not with his contemporaries, but with his peers across the centuries." By linking Shakespeare's romances with other works of romance I am doing little more than extending a method already used to link Classical Greek tragedy and Shakespearean tragedy. Perilous though it is, comparing literature across national and chronological boundaries can be genuinely illuminating; it offers a favourable means of developing literary significance, building upon earlier realizations, and renewing old tales with fresh readings.


41 See, for example: Lewis Campbell, Tragic Drama In Aeschylus, Sophocles, & Shakespeare (New York: Russell & Russell, Inc., 1934, rpt. '65).
II 

Classical Romance

The Odyssey as Romance

Here and there along the edges and in the footnotes of scholarship for at least the last century the vague realization has existed that there is "something about" Homer's Odyssey which is "like" the genre of romance. W.P.Ker at the turn of the century, in his work *Epic & Romance*, made passing remarks about "some notion of mystery and fantasy" contained in the *Odyssey* which makes it like a romance. F.J.D. Hoeniger, the editor of the Arden edition of Shakespeare's *Pericles*, noted in an appendix to his dissertation that there were certain shadowy resemblances between the romances of Shakespeare and Homer's *Odyssey*. W.B. Stanford noticed something peculiar was happening at the end of the *Odyssey* when he remarked that the Nekyia section (xxiv. 1-204), "has a richness of ornament, a redundancy of diction, which suggests a movement from epic towards romance." And Northrop Frye in his *Anatomy of Criticism* has referred obliquely to the *Odyssey* as a "romance of a hero escaping...from incredible perils and arriving in the nick of time to claim his bride and baffle the


43 F.J.D.Hoeniger, "The Function of Structure & Imagery in Shakespeare's Last Plays," Ph.D. Thesis submitted at the University of London, Bedford College, June 1954, See Appendix, p.304, "The Odyssey & Shakespeare's Last Plays." I came across Mr.Hoeniger's work after I had been working on my thesis "Shakespeare & The Nature of Romance" (inclusive of Homer's *Odyssey*) for more than two years. His appendix, although it is provocative, does little more than make some initial suggestions about the wandering theme and character arrangement.

villains, while claiming that the *Odyssey* is primarily important in western literature as the first example of the "epic of return." But the connection between the *Odyssey* and the genre of romance has yet to be analyzed in detail.

Aristotle was somewhat bewildered by the *Odyssey*. He stressed its narrative variety and its wide variety of character. He noted the *Odyssey*’s tragic affinities (esp. the existence of an opposite climax for the good and the evil), yet remarked on how the *Odyssey* contained as well elements more properly belonging to comedy. Though some modern scholars have referred to the *Odyssey* as a comedy, Aristotle himself emphasized that the analogous example to comedy was Homer’s now lost comic epic, the *Narrites*.

Critics were still having trouble with the *Odyssey* long after Aristotle. Longinus delineated the *Odyssey*’s unique character by stressing its inferiority to the *Iliad*. He noted that:

\[
\text{in the Odyssey one might liken Homer to a setting sun; the intensity is gone but there remains the greatness. Here the tone of those great lays of Ilium is no longer maintained... as when Ocean retires into himself, and is left only around his proper bounds, only the ebbings of his greatness are...}
\]


49 For Aristotle on the *Narrites*, See: Poetics IV.6. 1448 b 32-40. For his remarks on the *Odyssey*, See in addition: Poetics XXIV. 4. 1459 b 13-17 and XXIV. 10. 1460 a 34-38. In the Butcher ed. of the *Poetics* this would be, respectively, pp.16-17, pp.90-91, pp.96-97.
is the sample statistically significant - given the number of written responses - if not what does the magic number 100 prove?
left to view, and a wandering among the shadows of the fabulous and the incredible...fable prevails over action...great genius...is turned aside to trifling. 50

Both Aristotle and Longinus pointed out some of the *Odyssey*'s romance characteristics. Longinus stressed the narrative fluctuations, the fabulous wanderings, the fable-like tone of the *Odyssey*; Aristotle brought out its complexity and moral content, noted how the unlikelihood of many situations in the *Odyssey* was veiled by poetic charm. Odysseus' essential character, as well as the essential character of the whole poem, lies in a preoccupation with change and diversity — qualities which Aristotle and Longinus sensed by emphasizing the diversity of narrative riches to be found in the poem. 51

After analyzing more than a hundred prominent works of romance literature, ranging from the *Odyssey* to Shakespeare's last plays, and simultaneously noting those characteristics of the form which are cited most frequently in lexicons of literary terms 52 — one comes up with a list of thematic ingredients for romance which is remarkably like the *Odyssey*'s ingredients. The prominent motifs are the dramatic qualities of marvel, risk, and triumphant adventure; an emphasis on generation differences; an abundant use of pageantry; claims to historical relevancy; the wandering journey towards "home"; the essential piety of the main character; the idealized male-female relationship; the protagonists mental agility; an ever-present mingling


51 Aristotle stresses the narrative riches of the *Odyssey* esp. in the last two references made to the Poetics in fn.49, whereas Longinus stresses the narrative riches, of the *Odyssey* (in a pejorative fashion) in the reference just given, above, as well as throughout Ch.IX of *On The Sublime*.

52 A list of works analysed for this purpose, both works of literature and lexicons of literary terms, will be found in the bibliography to this thesis.
Assume it is the same Zeus — is it?
Could it be god, in the O be very
different.
of blessings and sorrows; the directing influence of a supernatural higher power; a distinguishing token or scar by which the hero or heroine will eventually be recognized; shipwreck or apparent loss; and magical wonders - all of which are bound within an interlacing narrative, ending when the disparate strands are drawn together in a final reunion scene.

Long lists make confusing explanations, and I have included the above "recipe" for romance, which was arrived at through inductive analysis, as no more than a means of setting out the prominent ingredients of the form. Since in many ways the Odyssey typifies the genre of romance, let us now turn to the Odyssey with an eye to distinguishing the arrangement of its literary pattern and the nature of its prominent characteristics.

The world of the Odyssey emphasizes a mingling of the gifts which Zeus bestows upon men from the urn of blessings and the urn of sorrows, rather than a preponderance of sorrows as in the Iliad. The Odyssey moves swiftly through the adventures of "peace"; the Iliad paradoxically, often stagnates in the excitement of war. In the Odyssey men are portrayed as dealing with women almost as exclusively as in the Iliad they are portrayed as dealing with men. The strife which exists among the Odyssey's different societies is rarely manifested in an all-out war. The poem's blessings and sorrows are manifested in rooms, courts, amid festivities, and on playing fields, rather than on the battleground of the Iliad.

Most actions happen in the Odyssey in terms of something fluid, be it Odysseus' struggles with sea monsters, sea nymphs and the sea god Poseidon, Telemachus' own indeterminate position in a leaderless household, Penelope's patient management of over a hundred volatile young men, or the Olympian gods in their regions of mist and clouds who occasionally come drifting down "over the water / ...over the
Toccas and Alies in the Ilead-sky?
dry boundless earth [and] abreast of the wind's blast" to visit mankind.53 The Odyssey takes place in a world, like that of Shakespeare's romances, where a good family must live in terms of strange, temporal "sea changes" which alternately threaten them, spare them, and in the end bring them home safely to shore. In the Odyssey ships occupy the centre of the picture. With a well-benched ship a man might make it back to his family or at least move on to another port. Accordingly, the world of the Odyssey is not a world for frontal assault, but rather for strategies of tacking and veering.

The craft of indirectness extends to the methods of warcraft and communication in the Odyssey. One of the work's crucial weapons is knowing how to use indirect speech. Odysseus, as the work's master craftsman in this respect, possesses a weapon with which he can feint, engage, disengage, and sometimes defend himself from death. Necessity, ἁνέσχη, forces a man into dreadful situations in both the Odyssey and the Iliad. But it is a more devious force in the Odyssey, where the clear plain of battle has disappeared and been replaced by a tortuous meandering. The driving passion needed on the plains of Troy to beat down one's adversary becomes the passion of endurance and restraint in the spacious, mazy world of the Odyssey.54

Odysseus' excellence in weaponry is with the bow, a weapon for a sly fighter. An excellent archer shoots from a distance calculated to give him both a clear target and a neat defence. The pilos-capped

53 Odyssey, i. 97-98. The Greek edition of the Odyssey used has been W.B.Stanford, ed. The Odyssey of Homer (London: Macmillan, 1974), Vol. I & II. The translation of the Odyssey quoted from throughout this thesis will be The Odyssey of Homer, trans. by Richmond Lattimore (New York: Harper & Row, 1965), and of the Iliad will be The Iliad of Homer, trans. by Richmond Lattimore (Chicago: The University of Chicago Press, 1951, pb.rpt.1967).

54 A good example of how the martial passions of the Iliad no longer rule the day in the Odyssey is offered at Od. xii. 111-126 when Circe responds with a combination of reprimand and shock to Odysseus' idea of fighting off the monster Scylla.
a well known Greek term?
Ithacan will win his way home eventually because of the craftiness with which he applies his verbal and martial arrows. And when he meets the one man better than he with a bow, Philoctetes, he will nevertheless beat him down with the archery-like weapon of words. Yet in the interstices of Odysseus' manoeuvrings and in the pattern of his changes the fundamental qualities of his identity are disclosed — that is, being a progenitor, being wily, being pious, and being a man who is always travelling onwards.

Odysseus is at all times the "man of many ways," polutrocos, the man of disguises, feints, and many roads. The fact that he is capable of acting in many ways emphasizes his superior mental agility. His spirit and intellect exist in a state of (concordia discors) which he can master and juggle at will. What is at the heart of his energetic ability to adapt is his essential indeterminacy. As far as Odysseus is concerned, nothing is certain until it has been measured and judged. The external world is fluid; it is fixed only by how one determines one's own passage through it. Thus, characteristically, he secretly measures and judges each member of his own family before he discloses himself to them.

Finally, Odysseus' desire to move on is integral to everything else he does; it is the one constant for which he forfeits immortality, divine brides and kingships. His desire to move on cannot be overstressed. The power of Odysseus' personal momentum has generated a continuing Odysseus legend for almost three thousand years. There is no other figure in western literature comparable to Odysseus — this
So?
wanderer who moves from century to century, language to language.

The man embodies the qualities of transience, irregularity, and resilience. W.B. Stanford, who has been studying and writing about the Odysseus legends for more than three decades, has summed up Odysseus' legend thus: "The final paradox, then, is that though he goes back so far into the earliest epoch of European civilization, he remains an emblem of things to come, more so than any other hero of antiquity."

Nikos Kazantzakis, who continued the legend of Odysseus in his The Odyssey - A Modern Sequel, ends his thirty-three thousand, three-hundred-thirty-three line epic on the great wanderer with Odysseus crying in his last breath: "Forward, my lads, sail on, for Death's breeze blows in a fair wind!"

The Odyssey is dominated by one great characteristic: the pressure to return. The power of this returning movement overrides the poem's conclusion. The goddess Athene and Zeus the father of gods will have to intervene to hold back Odysseus' furious momentum at the

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Other candidates for figures which have persisted in literature in ways comparable to Odysseus, would be Joseph, son of Jacob, as suggested by Thomas Mann in his Joseph & His Brothers (London: Secker & Warburg, 1970), Ch.1; Dionysus, See: C. Kerényi, Dionysus: Archetypal Image of Indestructible Life (Princeton: Princeton University Press, 1976), trans. from the German by R. Manheim; as well as Jesus Christ, Prometheus, Satan, and The Wandering Jew (Cartaphilus or Ahasuerus). Esp. useful on this theme is J. Campbell, The Hero With a Thousand Faces (Princeton: University Press, 1949, 2nd. ed. 1968).


Polyphonic may be crucial — but is his punishment moral — does 'Horror, insult, or hell — hardly, it's realism isn't it?"
end of the twenty-fourth book. When the Odyssey’s ending is reached, since all the props for the five day drama of return have been efficiently gathered together, everything falls neatly into place. But the ending of the Odyssey implies that the poem has no ending whatsoever. The poem is meant to imply continuance, since the story, the μύθος of Odysseus, is a quintessentially restless myth.58

As Aristotle noted by stressing the ethikē of the poem, the Odyssey contains a distinctly moralizing strain which Odysseus implements and which is conducive to his eventual triumph. Polyphemous receives Odysseus’ gruesome punishment because the Cyclops morally deserves what he gets. His cannibalism proves the bestiality of his race, the "lawless outrageous Cyclops...these people [who] have no institutions...each one is the law / for his own wives and children, and cares nothing about the others" (ix. 106-107; 112; 114-115); and thus he is punished like a thing, a beast.

Odysseus is propelled forward by moral need. He must return home and justly revenge himself upon the suitors, as Teiresias tells him in Hades (xi. 118). But when the floor of the Ithacan palace is finally shattered over with gore and all the suitors are dead, Odysseus will

58 I realize that I seem to dismiss an immense controversy, the argument about the Odyssey’s ending, in one blow. The scholarly debate about the Odyssey’s ending, which has been going on since the time of Zenodotus and Aristarchus, ascertains for me the enormous unrest within the ending.

Some of the outstanding reasons given for doubting the material after Od. xxiii. 295-296 as the Odyssey’s ending are: that there are at least a half-dozen words in this section which do not occur elsewhere in the Odyssey or in the Iliad; that there are at least a half-dozen "un-Homeric" forms of inflection; that this section was atheitized by the foremost critics of ancient Alexandria, and, finally, the most general criticism: "the ending which exists is faulty in artistry and...apart from other lines the last ten lines huddle up what is universally admitted to be a feeble, indeed a scamped, conclusion."

This seem to me to mean no-thig.
not rejoice over this action because, as he says, "It is not piety to glory so over slain men" (xxii. 412).

The question which we must now consider is what we may deduce about the form of romance from Homer's Odyssey. To begin with, the important people are never really lost in romance. There is always time for recovery, no matter how far-fetched that recovery may seem. This ability to retrieve those people and places which seem gone forever is due to what one reader has spoken of as the "vast contemporaneity" of the romance cosmos. Time is like space in romance, the limit is evanescent. For the Odyssey "time is elastic and transparent ...like the gods, the past has not yet vanished; it is far off, in the blessed isles or in Hades, mythically but geographically located... the auras of beginnings and the desolation of endings: all are enmeshed in the vast contemporaneity of the cosmos."^59

The episodic quality of romance adventures is complemented by the continual mixture of narrative strands in the story structure. Further levels of experience and understanding always show up behind what appears to be the primary narrative in the romance. Odysseus' many-faceted personality is a fine example of this multi-levelling. Cutting in at any point in the Odyssey, one is provided with further examples. Examining the beginning of the Odyssey, one finds that behind the story of Telemachus there is the story of Penelope; behind her problems there is, on the one hand, the problems of the suitors' kinsmen and, on the other hand, the problems of Odysseus with Calypso; behind Calypso there are the Olympians; and behind the Olympians there are the developing forces of fate, moira, necessity, ananke, and chance, tukhë.

The narrative multiplicity of romance, each tale bound within

Has the author ever visited a zoo?
His metaphor seems more than mere, would it not bring the zoo to a stop?
terms of its own continuity and defined by the separate character of its interaction with the surrounding tales, creates a dynamic and unresolved pattern. 60 One may break down these accounts in a more abstract fashion than by identifying the stories of specific characters. One may speak of the tales of animals, vegetative nature, men, semi-divine monstrosities, Olympian gods and other higher powers - no matter: the existence of interrelated layers of integral powers in romance creates an especially restless and imaginative world.

The best metaphor for the structure of romance in terms of the Odyssey and the later development of the form would be the interlacing pattern of fabric produced by a loom. The more intricate the cluster of tales, the richer the narrative weave. The separate tales are twisted around each other, woven adjacently, cut-off, bound together or complexly woven into one another. Homer strategically places a description of weaving both at the beginning and at the end of the Odyssey (Od.ii.93-110; Od. xxiv. 129-148) with the web of Penelope which is being woven and unwoven as a ruse to hold off the suitors.

This positioning of the story of Penelope's weaving trick is especially curious since, in the first instance, Penelope's trick is said to have been discovered after Odysseus had been away for three years. Whereas in the second instance the narrative contradictorily states that Odysseus arrived back in Ithaca on the very day the weaving was finished. 61

Perhaps the image of the weaving was too inviting for Homer, even

60 Which one discovers to be the manner of story structuring in medieval romance as well, especially in Malory and Ariosto. Thus, for instance, in Le Morte D'Arthur there is the incident of Bk. IV, ch.19 when Sir Marhaus, Sir Gawain, and Sir Uwain met three damsels and venture forth on their three separate but interlinking quests with them. See: Sir Thomas Malory, Le Morte D'Arthur (London: Penguin Books, 1969, rpt. 1976),p.148 ff.

if it did introduce a statistical inconsistency into the *Odyssey*, too
inviting as an imaginative reflection of the *Odyssey*'s own narrative
weaving. For Penelope's act of weaving may also be read as an image
of Homer's own devising of the interwoven tales of the *Odyssey*, his
"weaving / a web of narrative threads long and fine" (*Od*, ii. 94-95;
*Od*, xxiv. 129-130). The verb itself "to weave," ὑπαϊνεῖν, in the *Odyssey*
is also used in the sense of contriving, devising, or developing.

Odysseus explicitly names his wanderings as the crafty plotting which
has been woven (ὑπαϊνοιν) against him by the gods (*Od*, v. 356-357).
On another level Homer has been weaving the romance of the *Odyssey*,
passing the separate tales over and under each other, texturing,
twisting or binding the "threads long and fine" as his story demands.

What the total romance narrative therefore projects is a dis-
harmonious vision of life which is nevertheless ordered within an
artistic unity. One may read the romance plot itself as a metaphor,
a multi-dimensional image, of life's intricacy. Characters are subdued
and subjected by overpowering plot complexities, and thus the com-
plexity itself stands out in the dramatic foreground as one of the most
powerful impressions received by the audience from the romance
experience. Like so many other elements of the genre of romance this
interlacing aspect of the structure is tricky. But then the genre
may be typified by the great trickster Odysseus, who offers us an
excellent example of a binding thread for romance: the questing figure.
What, after all, do the Phaeceans have to do with the Lotus Eaters, or
the Sirens have to do with the Laestrygonians? One thread holds them
together: this man who has wandered through their presence. The quest
itself unifies romance. As far as the continuity of the romance
structure goes, the quest itself is fundamental.

Within the bounds of practical limits the romance narrative may
expand without end. Even the attempt to go back where one has once
been, to recover what has been lost, is a forward, expansive movement
heaven and lightly help so if electricity is unstable — how else do we read?

How about current as a

METAPHOR
in romance. Strictly speaking, there is no return in romance. The Odyssey's romance situation, especially, is endless. Homer's vision of romance implies the doom of perpetual restlessness. Here romance teaches one of wars, of peace which is only a pause in the struggle, of hard and mirthless times, of renewal as only one part of a greater process. The conventions of romance are conducive to an expansion of the story into a future time. Thus, rather mysteriously, the romance hero Odysseus prospers as the champion of future achievements, not simply as the champion of past achievements. Odysseus thrives because his actions are successive; he can move through the identities of warrior, wanderer, beggar, king.

Each scene is crowded with possibilities in a romance because the protagonist is an unstable, electric personality. Too much happens at once. The wanderer carries with him a memory of the past, a longing for the future (longed for with an intensity which makes it as familiar as the past), and is involved in the present in which these opposite forces converge and his current experiences accumulate. It is a bewildering situation, yet narratively exciting. Paradoxically, the path of romance is like the path of a whirlpool which seeks its end only to dissolve into a greater continuation.62 The narrative of the Odyssey itself moves in two directions at once: towards a climactic incident and towards a jumping-off point. It is centripetally oriented towards Odysseus' return to Ithaca and revenge upon the suitors, as well as being oriented towards Odysseus' drawing away from Ithaca again.

Thus there is something especially contradictory about Odysseus seeing himself as "The Ithacan." Odysseus returns to Ithaca as a

62 Cf. E. Vinaver, The Rise of Romance (Oxford: University Press, 1971), p.80: "a writer see[s] in his mind's eye endless possibilities of further growth. Hence the part assigned to unrealized movements, to themes projected into the future or into the past. There is no limit to what a romance might eventually receive within its orbit...everything we see or read about is part of a wider canvas, or a work still unwritten, or a design still unfulfilled."
stranger and for many Ithacans he is little more than a memory. In the assembly of townspeople after Odysseus has killed the suitors ("the best men of the Kephalenians," xxiv. 429) Epeithes, who speaks for "more than half" of the townspeople (xxiv. 463), refers to Odysseus as a nameless intruder into their community. "This man," Epeithes calls Odysseus, "he...him...he" (xxiv. 426-430), never giving Odysseus his name. There is a profound lack of reunion at the end of the Odyssey's twenty-fourth book. As Tennyson observed, Odysseus must wander on in order to remain alive, he "cannot rest from travel," he has "become a man / for always roaming with a hungry heart." As the romance wanderer, there is a special type of estrangement with regards to all things which Odysseus must suffer—and which is only resolved by movement.

Two things are suggested here about the Odyssey and about the genre of romance. First, considering romance as literature of self-discovery one must conclude that it is the traveller's way of self-discovery. Romance is about discovering oneself in opposition to surroundings which are foreign to oneself. The protagonist must always be moving on; what he is can never be where he is. Secondly, romance is the genre par excellence of narrative complexity—in the sense that it may contain virtually any number of narrative elements and still create a unified whole. A romance may even go in two directions at once, as with Odysseus' return to Ithaca and passage beyond Ithaca, and create a uniform story. The unifying principle is a kind of constant inconsistency, not in the sense of continually breaking down our knowledge of a character's personality, but in the sense that the narrative must be moving on as many narrative planes as possible; initially a disparate impression must be created. The complete work of romance will

eventually unify disunified action by first creating the impression of an actual multiverse, a "totality of things and forces which are disparate and lacking in ultimate unity," and then retrieve our sense of an ordered universe by recovering whomever or whatever was thought to be lost.

Homer in the Odyssey established the structural conventions of romance which will develop throughout Classical Literature, blossom again in the Hellenistic romances and in medieval romance, eventually be used by Shakespeare in his last plays. If one engages in a parallel reading of Pericles, Cymbeline, The Winter's Tale and The Tempest, Act by Act and scene by scene, and then sketches out a single, composite plot in broad outlines, one discovers Shakespeare has used the "ground rules" of romance as established by Homer.

One begins with a first act in which there is a sharp reversal of expectations, possibly a thoroughly unpleasant disruption of values. In each case the intensity may differ, but something is definitely being disrupted. Going into the second act, the various losers (who have lost, or are losing, home, family, or position) try to recuperate their losses engendered by the sharp reversal of Act one. Then, by Act three, at least three or four separate narrative strands are set going in the play. These strands are all eventually related to one another, and often mirror one another at a distance - yet they also have a self-sufficient quality.

With Pericles and The Winter's Tale, Act three is separated from Act four by the passing of a great amount of time, respectively fourteen and sixteen years. Act three is separated from Act four in Cymbeline by the final declaration and consolidation of war plans in Rome, in The Tempest by the stern reminder with Ariel's weird banquet that Antonio, Sebastian, and Alonso are "three men of sin"
In all cases, at this slightly more than half-way point in the plays' structure, there is a severe rupture. Something is taken away which cannot be replaced.

By Act four a maze of confusing interactions is fully at work and our attention is now fixed on the emotional and psychological tribulations of one figure or one consistent set of figures and the active attempt by some of the losers to try and redirect the course of their own fortune. Act five is a blossoming of utter amazement, by means of unexpected outcomes with the losers from Act one regaining, in some way, what they had previously lost. Basically, we have followed an emotional and psychological rhythm from utter depression to utter elation. Where Shakespeare differs most significantly from Homer in his use of romance is that he does not create in his romances a single, on-going figure like Odysseus (although one may trace a composite development of Odyssean themes throughout Shakespeare's romances). His plays all attempt to reach a firm conclusion, to arrange the disorder to our satisfaction, to create a multiverse of loss which becomes a universe of contentment.


It is interesting to note that The Tempest has inspired an extraordinary amount of artistic creations by poets or dramatists. For example: The Tempest, or The Enchanted Island by John Dryden and William Davenant (1667); Thomas Shadwell's operatic adaptation of the Dryden-Davenant version under the same name (1673); David Garrick's alteration with music by John Christopher Smith (1756); F.G. Waldron, The Virgin Queen (1797); Frederick Reynolds and Henry Rowley Bishop's "operatized" version based on John Philip Kemble's earlier version (1821); Beerbohm Tree's 1904 version, alternately titled The Girl From Prospero's Island; W.H. Auden, "The Sea and the Mirror," in For The Time Being (1944). For more, See: G.C.D. Odell, Shakespeare from Betterton to Irving (New York: Scribner's Sons, 1920); J.C. Trewin, Shakespeare on the English Stage 1900-1964 (London: Barrie & Rockliff, 1964).

For more on the composite development of Odyssean themes throughout Shakespeare's romances, see Chapter VIII of this study, "Odyssean Themes in Shakespearean Romance."
how few is a few - and frisky
established by --- Sidney perhaps,
Hellenistic Romance & Elizabethan Romance

The Odyssean experience was subsequently absorbed as one of the principal structural components in the narrative composition of the Hellenistic romances. In the last few decades the importance of these romances as a shaping influence in the development of Elizabethan romance, both prose romance and dramatic romance, has been firmly established. The Hellenistic romance which appears to have been the most popular in Elizabethan times, Heliodorus' *Aethiopica*, has long been noted for the number of characteristics which it shares with Homer's *Odyssey* - but no attempt has yet been made to link the *Odyssey*, the *Aethiopica*, and Elizabethan romance by way of analyzing the shared structure of the romance form.

The prominence of the *Aethiopica* in particular is attested to by references made to it by such a wide range of authors as the


Given his view he was very very mild.

(his name?)

There is evidence = we'd better look at it. We should do so.
(vituperative) Puritan Stephen Gosson,70 the dramatist Ben Jonson,71 Sir Philip Sidney in his Apology for Poetry,72 the poet, theologian and miscellanist Joseph Hall,73 and Shakespeare himself in a literary aside made by Duke Orsino in Twelfth Night.74 Added to this, there is evidence that at least three plays were produced, Cariclea (1572-73), The Queen of Ethiopia (1578) and The White Moore (c. 1594-c. 1629), all of which were derived from Heliodorus' Aethiopica.75

After Heliodorus' Aethiopica, the three most popular Hellenistic romances were Achilleus Tatius' Clitophon & Leucippe, first available in English in 1597,76 Longus' Daphnis & Chloe, available in English from 1587,77 and the anonymous Apollonius of Tyre, which reached the Elizabethans first through John Gower's Confessio Amantis and then


73 Joseph Hall, Viridemiarum (London: Prt. by J. Harison for R. Dexter, 1602), p.16 in "Lib. I" in which he pejoratively refers to Cariclea: "Be shee all soo tie-blacke.../ Shee's white as morrows milk."

74 William Shakespeare, Twelfth Night V. i. 111-114. Alexander Text.


How do we know?
through Laurence Twine's *The Patterne of Painefull Adventures* (1607). It is clear why the Hellenistic romances suited the Elizabethans' taste, why their literary character appealed to the English national character of the Elizabethan age. In the Hellenistic romances, beneficent, absolute monarchies all triumph in the end, either explicitly, as with Chariclea's father King Hydaspes in the *Aethiopica*, or by implication, as with Apollonius' handing out of rewards and punishments at the end of *Apollonius of Tyre*. Chariclea, especially, would have been a very attractive figure for an Elizabethan audience. She is both politically astute and marvellously feminine, sagacious, witty, attractive, cautious or aggressive as the occasion demands. In contemporary, Elizabethan eyes Chariclea might easily have been seen as "that idealized version of queenliness that was so powerful a factor in the Elizabethan imagination," which Edmund Spenser stressed in the figure of Gloriana, the Faerie Queene herself.

The Hellenistic romances are also a wonderful combination of the spicy and the delicately modest, the candid and the sullen, made up of narratives which oscillate sharply and continually between contrasts of good and evil. One moment all is violence, one moment all is peace. Their narrative temper is one of risk and excitement, vehement anxiety, love which is flowery and rich, despair which is totally black, an exultation perfectly mounted on the heights. The evil characters receive just punishment, those who are not hearty die off quickly, while those who are both resilient and virtuous prosper. The Hellenistic romances are naturally akin to the spirit of the Elizabethan world where, as Virginia Wolf noted, the rain falls vehemently or


But, as so often happen, what she noted is **WRONG**.

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produced = write on tape and there is some doubt as to whether he did
not at all, the sun blazes or there is total darkness.

The Hellenistic romances and Elizabethan drama also share the more particular similarity of being the popular form of literary entertainment of their day which were written in a cosmopolitan atmosphere by extremely well-read men who were directing their work towards as wide an audience as possible. The Hellenistic romances themselves are thoroughly syncretic works of art which attest to both a wide range of literary experience on their authors' part and an audience with a taste for eclectic literary mixtures. The Aethiopica's use of the Odyssey is not obtrusive, still, as Clara Reeve noted of Heliodorus, his "manners...are evidently imitative of Homer, and one should respect The Aethiopica on this account." Heliodorus possibly structured his Aethiopica along the lines of the Odyssey, still an immensely popular work in his own time, to insure the success of his own work by using a well-tested formula for literary success. Shakespeare was following a similar method of catering to an already well-established taste when he produced Pericles.

The Aethiopica itself is an over-rich clustering of characters

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82 Clara Reeve, The Progress of Romance (London: 1785), op. cit., p.32.

and incidents. In its approximately two hundred and eighty pages there are more than thirty-five important characters, the hero and heroine escape death at least eleven times, eight different men try to marry the heroine, in the first chapter the heroine is almost killed twice, major characters appear and disappear like leaves in the wind, and incident is piled upon accident which is piled upon coincidence until the narrative is a virtual whirligig of action and emotion.

The wide variety of the Aethiopica is held together by a consistent narrative pattern. Every one of the ten books which divides the Aethiopica ends with a "cliff-hanger" incident, with a crucial prophecy or at a remarkably high plateau of emotion and expectation. With the exception of the Aethiopica's last book, a chapter never ends by leaving you where you are, but always attempts to propell you forward into the next chapter. Heliodorus over-extends this procedure and the Aethiopica could easily have been drawn to a fitting conclusion in the ninth book (instead of the tenth) when the heroine finally meets her father.

In Homer's Odyssey the hero travels from the timeless land of the dead to the ageing land of the living, from conferences with the immortal gods to conversations with old shepherds. The Aethiopica

84 The English translation of Heliodorus' Aethiopica which I have used is: An Aethiopian History Written in Greek by Heliodorus, Englished by Thomas Underdowne (London: David Nutt Pub., The Tudor Trans., 1895, Vol. 5), ed. E. Henley.


85 The Odyssey's eclecticism extends through every level of the poem. Bronze and iron age weapons are mingled in the same battalion and words are mixed in the same sentence which are separated by centuries in terms of daily use. See: D. L. Page, History & The Homeric Iliad (Berkeley: University Press, 1959); Race & Stubbings, Companion to Homer (London: Macmillan & Co., Ltd., 1962).
continues to utilize this romance convention of eclecticism and contains an extremely wide range of literary forms and exotic motifs. The *Aethiopica* is both a travelogue with descriptions of Delphi, Egypt, Persian and Ethiopian customs and an individual quest, both a quasi-historical document relating tales of war and foreign domination and a tale of love and adventure, both an epic of return and a kind of fairy-tale of the snow-white Princess Chariclea unknowingly born of black parents and struggling to discover her true identity.

As an important influence on Elizabethan prose romance and dramatic romance, one can see how the *Aethiopica* would inspire an emulating author to include the wildest selection of elements in his romance work. 86

It is a common critical remark made about the Hellenistic romances which were most influential in Elizabethan and Jacobean England that they are, to one degree or another, panegyrics to moral


Missy the main point.

Squad was an inability to look at what is squashed?
purity and chastity. The heroes and heroines are to be taken as warriors of chastity, the argument goes, the "institution" which triumphs is "Pure Love," and the people who always receive the highest praise are the ideal couple upon whom the action centres. But this assessment overlooks at least half the entertainment value of these romances; their displays of eroticism and long, gentle, stimulatory expositions of the joys of sensual pleasure.

All of the Hellenistic romances, but most especially the Aethiopica and Achilleus Tatus' Clitophon & Leucippe, are laced with a vein of raw, non-sentimental sexuality (in sharp contrast to their chastity theme). Renaissance readers were not squeamish about noticing the erotic entertainment value in these romances. Montaigne spoke of the Aethiopica in particular as "a little too...wantonly set off, and too amorous, for an ecclesiastic and sacerdotal daughter." Shakespeare's use of the Hellenistic romances as one of his romance sources helps to explain why he chose to include such scenes as that of the Mytilene whore house in Pericles, Posthumus' soliloquy about the rutting boar in Cymbeline, and Leontes' half-crazed blatherings about spiders and ponds in The Winter's Tale.

Both erotic love and chaste love are basic components of the Aethiopica. The protagonists' central, private struggle is sexual: how to cope with seducers and how to behave sexually towards each other. The principal reason for the sexual conservatism of the hero and heroine, given by Chariclea herself, is that chastity serves as

88 See, for instance, Stephen Caselee's introduction to his translation of Achilleus Tatus' Clitophon & Leucippe: Achilleus Tatus-Clitophon & Leucippe, trans. by S. Caselee (London: Heinemann, 1917); or, more recently, Carol Gesner's summary of these four romances: C. Gesner, Shakespeare & The Greek Romances (Lexington, Ky.: U. of Kentucky Press, 1970), Ch.1.

Does not follow for the agent or the fact that...
a more powerful link between the unwed couple than sexual intercourse would prove to be, that chastity is a more-than-earthly and stronger-than-earthly bond. But the preservation of both the hero and heroine's chastity in the Aethiopica also creates many of the situations which give the Aethiopica its narrative momentum and create reader interest. To be blunt, one is continually forced into the position of wondering, "Will she lose it this time?" or "Will he lose control and give in now?" A sexual tension is established, increased, held suspended, and not resolved until the very last scene when Chairclea and Theagnes go off to be wed.

A state of romance indeterminacy is thus both heightened and directed in the Aethiopica by a strong mixture of young, idealistic love confronting seasoned, sensual pleasures – an element one found in the Odyssey only in Nausicaa's delicately expressed affection for Odysseus. The experience of preserving their chastity increases the occasions for risk, wiliness, turbulence, and a bewildering maze of events as Chariclea and Theagnes wander from Delphi to Ethiopia. Shakespeare will use a similar device with each young pair of lovers in his last plays.

The wanderings of Chariclea and Theagnes, as well as that of the

90 Thus at the end of Book IV in the Aethiopica Chariclea asserts that Theagnes "shall not fleshly have to doo with me...until I by mine own free will be content he shall marrie me. Other wise never." And then Theagnes takes a holy vow "by Apollo of Delphi, and Diana, by Venus her selfe, and all the Gods of Love, that he would do all things in such sort, as Cariclea would have him." Aethiopica. op. cit., p.117.

91 The Odyssey followed the same sexual tension technique with Penelope's sexual fidelity. This formula is followed as well in Clitophon and Leucippe, Daphnes & Chloe, Apollonius of Tyre. Eight men tried to marry Chariclea, while at least six try for Leucippe; Chloe escapes rape three times, escapes three abduction attempts; and Daphnes must preserve Chloe's chastity by buying-off her father in Daphnes & Chloe. Shakespeare will repeat this device of sexual chastity or fidelity in Pericles, Cymbeline, The Winter's Tale, and The Tempest.
important characters around them, are fortified by prophecy. Unlike the Odyssey, however, the use of higher powers does not suggest a metaphysical continuity. Their importance is, again, primarily as a narrative technique which draws the story forward, an ordering frame which has no life or attraction of its own. The force of prophecy enters into the genre of romance as an assurance that the protagonists are not lost in a meaningless labyrinth of events. Similarly, in The Winter's Tale, the fact that such a powerful guiding element as the Delphic oracle exists suggests a solution will eventually be found. The mystery of prophecy leaves the future open-ended and directed at the same time. Romance can be as much of a mystery, and not always a pleasant one, to the audience as it is to the participants. All four of the Hellenistic romances influential in Elizabethan literature dwell on a sense of mysterious, upsetting surprises. Shakespeare himself uses this romance technique throughout the last plays and in an especially disconcerting fashion in the statue scene at the end of The Winter's Tale. The origin of this romance technique goes back to the figure of Odysseus, shaping himself to his world, shaping his strategies on the principle of mysterious surprise.

The fact that Chariclea and Theagenes are forever trying to draw their strength from heavenly sources also amplifies their attempt to be better (both morally and spiritually) than ordinary men. Even before Chariclea discovers her royal parentage it is clear from her actions that she is an aristocratic or "upper class" human being. The protagonists' essential piety in the Aethiopica is also linked to their social standing: they are attempting to exist in conformity with the superior standards of an upper class, they are upholders rather than abrogators of the status quo. The romance thus neatly ends with their return to a place of high social standing which they have shown they deserve.

Along the way to their reinstatement one very prominent metaphor
emerges from their travels—the idea of a labyrinth, of the indirect way. The image and experience of amazing mazes is, however, part of all Hellenistic romances. You can never quite tell what will happen next, although you learn to expect something different (and probably disruptive) to happen at any moment. This goes back to a point made earlier, at the end of the section on the Odyssey, where it was noted that there is a special kind of alienation in romance which only movement resolves. People exist without their true identity and eventually discover their real identity by wandering towards what actually belongs to them. And, with the most subtle cases of this estrangement, such as Odysseus on Ithaca or Prospero with his family, people may arrive "back where they belong" and still find themselves strangers. Or, as the honest counsellor Gonzalo says: "all of us ourselves / When no man was his own" (T.i.212-213).

Two of the strong points of the genre of romance are illustrated here: the ability to get across to its audience an extreme awareness of change and alienation, and its importance as a "test of character" genre. One therefore naturally discovers in works of romance characters who have been powerfully effected by change. Especially prominent are the negative polútromos figures, the grotesque imitations of Odysseus, the wily and unscrupulous tricksters. This pattern begins in the Odyssey itself with the figure of Circe, shows through in the Aethiopica with Demaente, Thisbe, and Queen Arsace, and in Shakespeare's last plays is repeated in Iachimo, Dionyza, Autolycus and Antonio.

The alienating effect of the protagonists' experiences in the Aethiopica culminates in the last, extremely-disorienting, surprise

92 This is also the kind of figure Odysseus degenerated into in many of the post-Homeric versions of his myth, the solely polútromos, "rich in cunning" Odysseus.

Another way of placing this figure outside of the romance genre would be to consider the polútromos figure in the medieval Vice tradition.
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All New Signs see Sout hold
reunion scene. Chariclea and Theagnes thought they understood their position in life and then, by chance, their understanding was completely altered by the unexpected discovery of Chariclea's parents. Ironically, just like all the apparent chaos which goes on in romance, the final disorientation is a supreme act of orientation: the wanderer discovers his or her own identity. But the way leading to this identity is by no means humorous. The continuous, sobering agon, or contest, of life is a perpetual romance theme. In the world of romance it is impossible to avoid mortal trials. These trials do not kill the romance protagonists, but their comrades are regularly killed. Odysseus arrives home "late, in bad case, with the loss of all companions" (Od. ix. 534): The good fellowship in romance settles in finally only with the mysterium bonum of the stories ending, a scene of reconciliation beyond reason and expectation.

The Hellenistic romances altered the meaning of romance wandering and its place in the romance structure. For in the Hellenistic romances the use of an expandable Odyssean ending is transformed to the use of an expandable middle. The Odyssean experience is confined within the bounds of a firm setting-out and a permanent arrival. But the central part of the narrative is always open to new possibilities. The genre of romance has reassembled its priorities because all the wanderers come home to stay.

This development in the genre of romance means, ultimately, that the genre contains both the desire for permanent settlement and the desire for "always roaming with a hungry heart". But the roaming ceases with the eventual identity-giving discovery; Odyssean restlessness is stilled when Chariclea discovers her parents, regains her true heritage, and marries Theagnes. Or, for that matter, when Pericles recovers Marina and his wife, when Cymbeline recovers Imogen and his sons, when Leontes recovers Perdita and Hermione, and when
are like little theatres of the mind. And surprisingly, although the critical literature on this subject of theatrical borrowings in the Hellenistic romances (especially in the Aethiopica) goes back into the nineteenth century, not until recently in works such as Carol Gesner's Shakespeare and the Greek Romances has the attempt been made to draw out the inevitable theatrical relationship between Hellenistic prose romance and Elizabethan romance drama.

Let us now move on to medieval romance and see what happens to the form in Sir Thomas Malory's Le Morte D' Arthur and Ludovico Ariosto's Orlando Furioso.

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How clever of him? How did he manage it - or did publicity made you collaborate?
Artificial dissimulation?

How do we know - can you quit CRBL.
Medieval and Renaissance Romance:

Sir Thomas Malory's Le Morte D'Arthur
& Ludovico Ariosto's Orlando Furioso

Malorian Romance Conventions

In his work *A Preface To The Faerie Queene* Graham Hough establishes the importance of Sir Thomas Malory's *Le Morte D'Arthur* by noting the pervasive influence of Arthurian legends at the court of Elizabeth I and James I and Malory's responsibility regarding the dissemination of these legends. "French, British or Celtic in origin," he writes, "it is the Arthurian legend that is the real British mythology, and it is Malory who has established it." *Le Morte D'Arthur* was easily available and widely read in England from the time of Caxton's first printing in 1485 until the time of East's edition of 1634. "The book had as much success as Caxton could have expected," wrote J.J. Jusserand in his *The English Novel in the Time of Shakespeare* "it was constantly reprinted during the sixteenth century, and enchanted the contemporaries of Surrey, of Elizabeth, and of Shakespeare."

Malorian romance conventions share many similarities with Classical romance conventions. The long story of King Arthur and his fellowship of the Round Table is filled with marvel, risk, and


triumphant adventure, with the pageantry of individual battles and public tournaments, the magical wonders of Merlin, Dame Lynet, and the quest for the Sangrail. Distinguishing tokens also play their part, from the Fair Maiden of Astolat's "red sleeve...of scarlet, well embroidered with great pearls" (Ek.XVIII, ch.9, Vol.II, p.391)98 which Sir Launcelot wears at the Winchester tournament, to Queen Guenever and Sir Launcelot's exchange of rings (Ek.XX, ch.4, Vol.II, p.463) when Sir Launcelot is discovered in the queen's chamber by Sir Agravain and Sir Mordred. The importance of generation differences develops slowly but surely with, on the one hand, the plotting of Sir Mordred and his cohorts, and on the other hand with the story of Sir Launcelot's son, the austere Sir Galahad. Blessings and sorrows are intimately mingled in the personalities, conflicts, and achievements of King Arthur's fellowship.

Malory's knights and ladies are attractive because of both their good and evil actions, especially since some of the worst deeds in Le Morte D'Arthur (excluding Sir Mordred's) are justified by ideals of Arthurian chivalry. As Sir Gareth says of the Red Knight early on in Le Morte D'Arthur: "But insomuch all that he did was at a lady's request I blame him the less" (Ek.VII, ch.18, Vol.I, p.264). Likewise, the reader finds himself excusing many actions which he might

98 Since the Elizabethan edition of Malory was Caxton's version - available in Copland's edition of 1557, or East's edition of 1585 [approx]- all quotes will be taken from Caxton's text.
Her text is based on Caxton's version of 1485, with syntax unchanged, spelling modernized, archaic forms generally retained, and Caxton's spelling of proper nouns harmonized.
A scholarly modern edition of Malory's Le Morte D'Arthur, based on the Winchester ms. discovered in 1934 is E. Vinaver, ed. The Works of Sir Thomas Malory (Oxford: University Press, 1967). Vinaver's edition has been read but not quoted since the collating principle behind his edition of the Morte, unlike the Cowen edition, is that the Morte is essentially disunified.
Incorporated into the body of my text will be Book, chapter, Volume, and page number documentation from the Cowen edition.
How can he perform the #8欣呢？

Oh? Did they "欣" live?
otherwise regard as "criminal" because they follow the "faith and

In King Arthur we are presented with an essentially pious and just
protagonist who maintains a balance of social justice in savage times.
"For in those days there were but few folks that believed in God
perfectly," writes Malory, "for in those days the son spared not the
father no more than a stranger" (Bk. XIV, ch.6, Vol.II, p.283). Even
when the association of the Round Table begins to break up after Sir
Lamorak's assassination and when the quest for the Sangrail begins, one
wonders not so much at the tragedy of this dissolution - but that such
a bellicose group of men in such intemperate times could have remained
in harmony for as long as they did.

One force which helped to bind Arthur's fellowship was the great
knightly virtue of quick thinking, or mental agility, whether it be
exhibited in the many different combinations of strength and cunning
which make up knights of great prowess or in a particular instance, as
with Sir Tristram's Tramtrist-Tristran trick (Bk. VIII, ch.9, Vol.I,
p.317). Two additional romance conventions shared by Malorian romance
and Classical romance are idealized male-female relationships, which
play a dominant if somewhat ambiguous role in Le Morte D'Arthur, and

99 The all-forgiving chivalric code is also an integral part of
Ariosto's Orlando Furioso. See, for instance, Zerbins forgiveness
of Odoric on the grounds that the blame rests with Love, "and not
with Odoric or his evil deeds since the "force of strong affection
hath ere this / Distemper'd...and...overthrown / A wiser and a
staider head than his." Orlando Furioso, C.24, st. 34.
a romance story which is an "aristocratic" tale. Le Morte D'Arthur is a story about a privileged class; if one comes of royal stock it is natural to seek out high adventure. As Sir Percival says to his mother, "we come of kings' blood...and therefore...it is our kind to haunt arms and noble deeds" (Bk. XI, ch.10, Vol.II, p.206).

Then there are the more particular, specially Malorian romance conventions of Le Morte D'Arthur. In comparison with Classical romance, especially Hellenistic romance, one is struck by the difference between an "interior" form of romance (in Malorian romance) and an "exterior" form of romance (in Classical romance). Mallory's drama is played out in a more psychological, self-reflective fashion than the drama of Classical romance. The psychological elements build up slowly in Le Morte D'Arthur, but they are working at full force by the time the quest for the Sangrail begins. The knights who quest after the Sangrail are questing for their individual salvation. Their holy quest is a higher form of what they have already been doing by jousting in the forest, defending Arthurian ideals, and saving damsels in distress.

Most of them "found not the tenth part of adventures as (they were) wont to do" (Bk. XVI, ch.1, Vol.II, p.301) while searching for the Sangrail. But this is to be expected since they were after their

100 Although critical efforts have been made to distinguish "upper class" and "lower class" romance as two separate forms of romance, this way of making distinctions seems to me as arbitrary as regarding romance as an especially "heightened" form of literature. These are two qualities which may be used to categorize virtually any form of literature. I've noted the aristocratic or courtly qualities of the works of romance we'll be studying here to bring out an element in common with Shakespeare's romances. For more on class distinction in romance see: E. Auerbach, Mimesis (New York: Doubleday, Anchor Books, Inc., 1953, rpt.1957), Ch.6, pp.107-123, "The Knight Sets Forth"; or W.P. Ker, English Literature: Medieval (London: T. Butterworth Ltd., 1912, sixth imp. 1932), p.35. For the romance "heightening effect" see Northrop Frye, Anatomy of Criticism (Princeton: University Press, 1957, rpt. '71), pp.156-206; and Muriel Bradbrook's reference to it with regards to Malory in M.C. Bradbrook, Sir Thomas Malory (London: Longmans, Green & Co., 1958), p.12.
ultimate and absolute salvation in this quest; their outward search
fully signified an inward struggle. Thus in Le Morte D'Arthur the
landscape may become "soulscape", the narrator inserts moral and
ironic commentary by means of his own asides, character self-examination and the use of allegory. In neither Malory nor Ariosto is the use of allegory sustained or a coherent, unifying force binding the whole work. It is a whimsical or occasional technique. In Le Morte D'Arthur allegory is occasioned primarily by the Sangrai episode, in the Orlando Furioso the device will be toyed with in the first few cantos and then dismissed as a prominent force.101

In the Hellenistic romances psychological introspection did not develop beyond a heavy-handed use of prophetic dreams and outward signs (weeping, laughing, grimacing) of inward feelings. When characters delivered soliloquies they served to advance needed information to the reader about the story's development or else to underscore their emotional turmoil, expectation, jubilation (as with Chariclea's lament in Bk.V, ch.2 of the Aethiopica). Characters rarely analysed their own motivations or that of their surrounding company.
The stories moved forwards by a process of external action and reaction: someone was kidnapped, they tried to escape; somebody was lost, they searched for their way back home. The narrative development was not immensely subtle on the psychological level.

Odysseus' tale was a far more subtle example of external romance,

101 Heinrich Zimmer gives an excellent example of the kind of unifying metaphors which Malory was best with, when he identifies the Arthurian forest as the "phys...the unconscious...the antithesis of house and hearth...full of strange forms and whispering voices...contain[ing] the secret of the soul's adventure." See: Heinrich Zimmer, The King & The Corpse (Princeton: University Press, 1956),pp.197-98,182. For Malory and allegory see: C. Mooreman, "'The Tale of the Sangrail"'-Human Frailty" Ch.VI of Malory's Originality, A Critical Study of Le Morte D'Arthur, ed. R.N. Lamiensky (Baltimore: Johns Hopkins Press, 1964) For Ariosto and allegory see: Graham Hough, A Preface to the Faerie Queen, op. cit.
Nom - sens
because of his thoughtfulness and mental agility, but he was nevertheless profoundly influenced by external factors. Bruno Snell in his The Discovery of the Mind overworked the importance of externality with Homer's use of language, but he did make one sound point, that actions in the Odyssey "take their cue from the palpable aspects... mental and spiritual acts are due to...external factors...[Odysseus] is the open target of...forces which impinge on him, and penetrate his very core."102 Classical romance was preoccupied with the question of how something happened and what was going to happen next, rather than with deep analyses of meaning and motivation. The romances of Malory and Ariosto combine an active, fast-moving narrative with an occasional, powerful emphasis on psychological introspection.

Malory's Le Morte D'Arthur is also a fine example, with individual distinctions, of how romance is an especially interlaced and tissue-like genre, how a work of romance may be made up of an "intricate or interrelated number of things forming a web...a complicated mesh" of action.103 This device was used in romance from the time of the Odyssey with its separate and intertwining narrative threads following the actions of Odysseus, Telemachus, Penelope and the Olympian gods. The Hellenistic romances heightened the technique of interlacing to the point where it threatened to turn the story into an endless series of narrative diversions which existed for their own sake, without any sensible, dramatic, reinforcement of the main theme - a case of all


At the same time, and for similar reasons, Odysseus has been criticised as a character with no character development - a common complaint about romance personalities. See: Thomas Greene, The Descent From Heaven - A Study in Epic Continuity (New Haven: Yale University Press, 1963), pp.325-330.

detour and no main road. In Chapter II this intertwining method was referred to as the multiverse or woven, *umbral*, structure of the romance form. The proper term for this structuring device in Malory’s French medieval romance sources is *entrelacement*, meaning the state of being interlaced, in a figurative sense a chain, a web (*réseau*), or a fabric (*tissu*).

Malory’s structural use of romance interlacement works together well with his thematic concern for devious and indirect forces. The most outstanding example of this in *Le Morte D’Arthur* is his developing within his interlacing narrative the many complications which arise in a social system dependent upon the inconsistent and unpredictable force of love. Love is a force which may cause a son to kill his mother (as with Sir Gaheris, Bk.X, ch.24, Vol.III, pp.49-50) or create the purity of body and soul needed to perceive the highest spiritual mysteries (as with Sir Galahad). Knights are also praised in *Le Morte D’Arthur* for their ability to adapt to a world in which unexpected events may confront them at any moment, and thus a clear distinction is made between the "witty" knight and the "wild" or thoughtless knight (as in Bk.X, ch.36, Vol.II, p.72). In addition to this interaction between structural and thematic devices, the use of interlacement in *Le Morte D’Arthur* is used to continually renew the narrative, to give

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an air of ever-freshness to the work by constantly bringing in new characters and ideas. By the use of interlacement Malory builds up an accumulative narrative, a narrative which may pull in virtually anything which strikes the narrator's interest. Yet, even though the narrative ranges far and wide, Le Morte D'Arthur is perfectly justified and concluded by the tragic fulfillments of the last two books "which hammer home the essential unity of conception that has underlain the whole book." 105

In both Classical romance and Malorian romance the potent dynamic of the narrative intertwining is a sense of fluctuation, the narrator's strong sense of the indeterminacy of life. Among the Hellenistic romances most influential in the age of Shakespeare the Aethiopica stands out as being over-fond of this device and subsequently moves forward in a "forwards going backwards" fashion. 106 The romance of the Odyssey and Le Morte D'Arthur avoid this narrative delay because they are simultaneously ordered "on two planes - that of history...and that of the timeless mythological realm" 107 which help to draw the narrative forward. The narrative intertwining of the


106 Each book in the Aethiopica is a mounting wave of action which naturally leads onwards to the next book, but simultaneously digs up a residue of objects and incidents which the narrator is incapable of passing by without commenting on - as with King Hydaspes completely unnecessary visit to a well in Book IX, ch.21. The "forwards going backwards" action is also aggravated by the narrator's bare control over the Aethiopica's three narrative levels: the primary level of the present narrative, the tale of how Chariclea and Theages are travelling onward to Chariclea's discovery of her real parents; the secondary level of background stories which relates how the present narrative and its many characters have got where they are; and the third level of narrative digressions on any subject which may happen to take the narrator's fancy.

Odyssey and Le Morte D'Arthur is kept trim and tidy by a sense of historical continuity, the return of King Odysseus of Ithaca - the rise and fall of King Arthur of England, and by mythological justification, the "timeless pattern, the religious formula to which life shapes itself, inasmuch as its characteristics are a reproduction of the Unconscious."\(^{108}\) Shakespeare will work towards achieving this mixture in his last plays and will finally realize it in The Tempest, where both myth and a sense of historical realpolitik contribute to the play's success.

Northrop Frye has spoken of the middle part of Malory's intertwining narrative as an example of the virtually inexhaustible marvellous journey theme,\(^{109}\) but it may also be understood as an example of the Odyssean endless quest theme. A search for almost unachievable perfection, exemplified at first by the knights' development of their chivalric prowess and then concentrated in the quest for the Sangrail, dominates Malory's romance composition. A large proportion of the knights go on searching for adventure until they are killed in their search, while Sir Launcelot himself - the epitome of Arthurian knighthood - is recognized as the knight whose "heart and...courage [for adventure]...will never be done until [his] last day" (Bk.XVIII, ch.17, Vol.II, p.409).

But the quest for the Sangrail modifies all subsequent adventures in Le Morte D'Arthur. It is the achievable limit of all questing - a marriage of the soul to God. Once the Sangrail is introduced into Le Morte D'Arthur there can be no more winking the eye to moral indiscretions, while at the same time the Sangrail causes more to be expected of King Arthur's knights than they can produce. King Arthur


\(^{109}\) Northrop Frye, Anatomy of Criticism, op. cit., p.57.
realizes this when he calls the melancholy tournament in the meadow beside Winchester just before the Sangrail quest begins (bk.XIII, ch.6, Vol.II, p.246 f.). Malory frames this search for perfection in ironic terms, allowing the reader to decide the Sangrail's ultimate worth. After all, the quest for the Sangrail cuts the strength of the Round Table in half, both literally and figuratively (bk.XVII, ch.17, Vol.II, p.360), and the difference between the fellowship of the Round Table knights and the fellowship of the Sangrail knights is like that of fire to ice.

However, as the story of Sir Galahad develops a spirit of subservience to a greater power, signified by the Christian mysteries of the Sangrail, helps to order the wide-ranging actions in Le Morte D'Arthur. This spirit of "divine" guidance eventually helps to justify the horrible disasters of the work's last two books, although the terrible shadow that eventually "falls is the shadow of events impending in the real world, not a foreseeable downfall in terms of a supernaturally-approved system."110 Like the use of the Olympian gods in the Odyssey and of prophecy in the Hellenistic romances, Malory builds an extended frame of higher powers around his romance as an assurance that the protagonists are not lost in a meaningless labyrinth of events.111


111 This is not said in denial of Malory's religious intentions in Le Morte D'Arthur, but to point out his use of Christian ideals as a structural device. However, it does seem to me that Malory is playing down the religious aspect as much as possible in Le Morte D'Arthur—his own opinion leans in the direction of Sir Launcelot rather than Sir Galahad. This is particularly noticeable when one examines the whole issue of what he did and did not translate from his French romance sources. It becomes clearer that he is aiming for the same kind of pantheistic wholeness and atmosphere of spirituality which Shakespeare creates in his last plays. Generally, Malory can't write well enough to create this atmosphere, although there are some exceptions—such as King Arthur's death scene.
Along the way to the Sangrail and the Battle of Barham Down Le Morte D'Arthur skilfully provides emotional traps for its readers. On the immediate level the story occasionally indulges reader escapism, induces a sedative effect by convincing one that everything which is threatening is only nominally so. One reads along with a feeling of reassurance and excitement because one has been led to believe that the protagonists can always "skate full tilt towards the forbidden incoherence and then, in the last split second, on the shuddering edge of the... abyss, effect breath-taking turn." Although one knows the ending before one reaches it in Le Morte D'Arthur, the pattern of risk and narrow escape leads one to emotionally expect, beyond all possibility, a final escape. Perhaps this is one reason why Malory felt pressured to include the Rex Quondam Rexae Futurus idea along with Arthur's death. The psychological and emotional pressure, the sense of build-up and release in a romance, demands this possibility of an eventual "way out".

This aspect of romance has dark psychological overtones, since a realization of the gap between neat dreams and bitter realities (that is, one does not always stop at the lip of the pit) ultimately accentuates the darkness and pitfalls. A sense of this darkness in the bright romance pattern has been noted as an organic part of Shakespeare's romances since E.M.W. Tillyard's 1938 monograph on Shakespeare's last plays. In Malory, however, although the darker side of things may be forgotten momentarily in any one of a number of sub-plots, side-events, and passing glorious achievements, it may never go completely unnoticed because of the narrator's conscious


attachment to practical and straightforward elements. Although real dangers and hard, earthy elements are ingredients of Classical and Shakespearean romance, in Malory's *Le Morte D'Arthur* they come to the fore. No matter how much regalia, side-plotting and fast escapes Malory musters for his protagonists, they exist in sharp contrast to numerous, basic realities—such as human volatility, lust and destructiveness, the £20,000 it cost Guenever to locate Launcelot and Sir Dinadan's realistic joking. In his translating and rewriting *Le Morte D'Arthur* from its French sources Malory did a great deal towards "trying to turn the faerie world of the French medieval romances into something much more earthly and realistic."  

What is special about Shakespeare's use of these darker elements in romance is that when they come forward in his last plays they do not throw the lighter elements completely off-balance. In Shakespeare the satisfying romance "ideals" are positioned near the great disruptors of these ideals without one blocking off the other from the audience's point of view. As Northrop Frye said of Malory's use of Sir Dinadan, one may also say of Shakespeare's use of down-to-earth elements in his romance plays: they "provide a localized safety valve for realism, without allowing [the realism] to disrupt the conventions of romance." Shakespeare's use of the coarser elements of romance

114 A quality admirably evoked in a recent version of the Launcelot legend, Robert Bresson's 1974 movie *Lancelot du Lac*.  

115 C.S. Lewis, "The English Prose Morte," op. cit., p.12. The editor of Malory's complete works even went so far as to suggest that Malory's main concern is neither with morals nor chivalry, but a desire for "a world of comfortable realities." But I feel that these "comfortable realities"—by which I assume Vinaver means the sumptuous material wealth of the Arthurian chivalry—is balanced off with fantastic, fatalistic, glorious and mundane elements in *Le Morte D'Arthur*. Malory allows the reader to choose whichever "reality" of romance he or she may prefer, as Arthur's own knights decided upon their special quests. See: E. Vinaver, ed., Malory, *The Works*, op.cit., Vol.I,pp.lvii-xcix, Ch.III "The Writer's Progress".

helps to ground the far-fetched, extravagant elements in his last plays. Thus in *The Tempest* Miranda is counterposed to her potential rapist Caliban and brother Antonio does not change because of Prospero's forgiveness. In *The Winter's Tale* Autolycus' sudden good fortune is never completely deflated and Leontes' diseased mind, although improved by years of penance, is never satisfactorily explained as totally repaired. In *Cymbeline* the epiphany of Jupiter is balanced off in the same scene with the gaoler's griping about his tavern bills, while in *Pericles* the protagonist finds his chaste daughter stuck in the vile "stews" of Mytilene, managing to escape defilement by the daily use of her wits and musical ability.

A peculiar way in which Malory's *Le Morte D'Arthur* fits into the romance pattern as first established in Classical romance is that the story of King Arthur, Queen Guenever, and Sir Launcelot invites psychological interpretation as the story of an achieved, disrupted, and eventually reunited family. Arthur comes from a dark family, one which has produced Morgan le Fey and Margawse, while he himself commits incest and filicide - there is reason to look for a dark interpretation of Arthur's life story. *Le Morte D'Arthur*, revolving about the fickle Queen Guenever, constant King Arthur, and the strong, impetuous Sir Launcelot, reads on one level as a dark, Oedipal tale in which the son loves the mother without wishing to overthrow the father; but, inevitably, disaster follows for all.

Once Arthur has chosen Guenever to be his wife, Merlin "warned the king covertly that Guenever was not wholesome for him to take to wife, for he warned [Arthur] that Launcelot should love her, and she him again" (Ek.III, ch.1, Vol.I, pp.92-93). But Arthur would not accept Merlin's advice. Then when Sir Launcelot comes to King Arthur's court he achieves his "birth" and subsequent development there as King Arthur's greatest knight. Although the King and Queen have together produced no children, Sir Launcelot provides filial satis-
faction for the two; for King Arthur like a son who personifies his father's ideals, for Guenever like her loveable but naughty child who always asks forgiveness. And, in a manner which is "not wholesome," Sir Launcelot is also Queen Guenever's lover. Once this family is split there is only their reunion in death, prefigured in Sir Launcelot's "grovelling on the tomb of King Arthur and Queen Guenever" (Bk.XXI, ch.12, Vol.II, p.528). Their association was as deep and effective as a family bond, their disruption as severe, their final reunion as (equivalently) dark and tragic as any of Shakespeare's final family reunions are bright and joyous. In Le Morte D'Arthur Malory has turned the romance formula of joyous return on its head and consequently produced a reversal of the emotional and psychological romance rhythm from utter depression to utter elation.117

It was noted in the section on the Hellenistic romances that they were crucial in establishing the struggles of a guiltless, virtuous hero and heroine, with the focus mainly on the heroine, as a central romance convention which Elizabethan authors would make use of. This convention was also part of medieval romance - with certain sophisticated modifications on the concept of "virtue" - since the time

117 A romance pattern which Herman Melville was to repeat in Moby Dick, as Melville's romance narrative moves from Ishmael's exaltation of the sea and the joy of setting out on his wanderings to the final Job-like conclusion of "I alone have escaped to tell thee." The result is overwhelming, a special type of sombre romance, which is curiously in both cases something of a national epic as well. A small repetition of this sombre romance pattern is to be found in the anonymous Elizabethan romance drama Common Conditions as the romance moves from the initial joyous escape to the last scene in which the hero and heroine commit suicide.

of the *Roman de Thèbes*, the *Roman d'Éneas*, and the *Roman de Troie* (c.1150-1165). Malory offers his own version of this sentimental convention; but it is overshadowed by the importance of male fellowship. *Le Morte D'Arthur* is primarily a man's world, with the love of fair women providing men with encouragement and goals. It is questionable whether women are really important as fellow human beings in Malory or as a high form of trophies. Indeed, when one considers the greatest scenes of human communion in *Le Morte D'Arthur*, such as the scene between Sir Launcelot and Sir Galahad (Bk. XVII, ch.13, Vol.II, pp.351-353), there are no equivalent scenes between any man and woman in the whole of *Le Morte D'Arthur*.

In *Le Morte D'Arthur* the narrative emphasizes manly forms of entertainment, specifically military valor and gore, of which there is little similar trace either in Classical or Shakespearean romance. One is provided with nothing like the grisly tournament of Book VII in *Le Morte D'Arthur* where King Arthur's knights have such a grand time smashing, gashing, and smiting each other half to death. Even the *Odyssey*'s use of violence, of which there was a fair amount, was undercut because fighting was either exclusively an act of self-defence or national defence. The days of the *Iliad* were over; warriorhood was not sought as a virtue, it was maintained as a

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national necessity. A similar, though possibly more restrained attitude was shown towards violence in the Hellenistic romances, while in Shakespeare's last plays the fighting which is approved of is done either in self-defence (as when Pericles must fight through the tournament of Act II, scene ii to regain his aristocratic position) or in defence of one's country (as in Cymbeline in Act IV, scene ii when Guedirus kills Cloten).

Malory's stress on male fellowship is not duplicated either in Classical romance or in Shakespearean romance. In Homer's version of romance the virtue of comradeship is undercut by Odysseus' solitary nature and the unfinished character of his return home to Penelope; whereas in the Hellenistic romances it is obscured by the stress on sexual love, both chaste and unchaste. In Shakespeare's last plays a feeling of comradeship is translated into family feelings, especially of father for daughter. What comradeship might exist, such as that between Leontes and Polixenes in The Winter's Tale, is undercut by psychological disturbance, or, as that between Pericles and Helicanus in Pericles, is not given room to develop. The one example of comradeship in the last plays which is akin to that spirit

Manliness is a dominant theme as well in Orlando Furioso, although the virtues of manliness are extended to include women. The concept of manliness and comradeship in Orlando Furioso is more subtle and indirect than Malory's blunt idea of it. Virility has a very wide meaning in Orlando Furioso: it is a force of sexual prowess (as in the tale of the killer women), strength of arms (esp. with Ruggiero and Orlando), and political ability (for which Charlemagne and, on another level, Sobrino, stand as paradigms). See: Ludovico Ariosto, Orlando Furioso C.19, st.42 f. (for land of the killer women); C.45, st.61 f. (for battle between Ruggiero and his beloved Bradamant); C.31, st.51 f., C.38, st.80 f. (for Charlemagne's combination of hardness and political ability); C.40, st.34 f., C.41, st.61 f., C.42, st.18 (for examples of Sobrino's hardness and political ability). All quotations and references to Ludovico Ariosto's Orlando Furioso made throughout this thesis are taken from the Elizabethan translation by Sir John Harington. See: Orlando Furioso In English Heroical Verse by SR John Harington of Batha Knight. Now thirdly revised and amended with the Addition of the Authors Epigrams (London: G. Killer, 1634).
as it is expressed in Malory, is in *Cymbeline* with the fraternal
affection and allegiance of Guiderius for Arviragus, the sense of a
small band of fighting men with Lord Belarius, Guiderius, and
Arviragus. But, again, this is confined within family bounds, either
real or imaginary.

However, the aggressive values of Arthurian chivalry are also
genuine virtues. Although Malory's knights must display their worth
by fighting in defence of their ladies and their oaths, their fighting
also stabilizes the ideals which keep the society together. The
Arthurian romance world is a peculiarly fluid and volatile situation
of checks and balances. King Arthur and his Round Table imperfectly
impose a set of laws and values in an imperfect age of mankind. If
their method leans more towards brawn than brain at times, this is
because they are also something of an upper class police force. The
manly ideals of Arthurian chivalry are given more narrative attention
in Malory's *Le Morte D'Arthur* than the struggles of sexual love. Love
may serve to measure a man's strength, but a man must in the end be
stronger than his love – as Arthur's choice to punish Guenever shows.
In his romances Shakespeare chooses to give the narrative edge more
towards his lovers than his fighters, though a stern, moral corrective
is always present – be it in Pericles' conscience, Imogen's fidelity,
Hermione's punishment of Leontes, or Prospero's watchful, guiding
presence.

Ariostian Romance Conventions

No less than Queen Elizabeth herself established the prominence
of Ariosto's *Orlando Furioso* in the Elizabethan age, by giving her
royal command to Sir John Harington to translate the whole of the
*Orlando Furioso* (and not just the bawdy canto twenty-eight with which
he was entertaining the ladies of Elizabeth's court). Harington's complete translation of 1591 became one of the most widely read Italian renaissance masterpieces of the English renaissance, a translation which was "justly admired by Harington's contemporaries for its vividness, energy, and rhetorical conciseness." Unlike Malory's *La Morte D'Arthur* which we know had a pervasive influence in the English renaissance but is difficult to tie down to particular cases, Ariosto's *Orlando Furioso* offers an embarrassment of riches for the influence-hunting critic. The best known reference to Ariosto's romance is Edmund Spenser's mention of Ariosto in his dedicatory epistle to Raleigh in the *Faerie Queene*'s first edition of 1590 as one of his four great sources of inspiration along with Homer, Virgil, and Tasso. The *Orlando Furioso* in addition inspired Peter Beverly's *Ariodante* and *Genevra* (1566), Robert Greene's *The History of Orlando Furioso - One of the Twelve Peers of France* (1589), plus indirectly influenced Shakespeare's *Much Ado About Nothing* (1598-1600).

As related by J.J. Jusserand, see: J.J. Jusserand, *The English Novel in the Time of Shakespeare*, trans. E. Lee (London: E. Benn, Ltd., 1966, rpt. of Unwin 1690 ed.), p.79. Jusserand writes of the *Orlando Furioso*, the "influence such a publication...had in the diffusing of Italian tastes in England cannot be exaggerated...it was the best revelation...placed before the public of the art of the Renaissance."

The first publication of the *Orlando Furioso* was in 1517, the last publication during Ariosto's lifetime was in 1532. Harington's translation of the whole poem first appeared in 1591, with subsequent editions appearing in 1607 and 1634.

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1600) and, possibly, Othello (1603-04).123

There is a similar wealth of shared literary motifs between the
conventions of Classical romance and Ariosto's Orlando Furioso as
there is between Classical romance and Malory's Le Morte D'Arthur.
In its "succession of loves / As disordered as bits of a kaleidoscope"124
the Orlando Furioso displays many of the standard ingredients of
romance as well as adding new elements to the genre. To use Wellek
and Warren's description of a genre as a "handle" here: the outer
form of Ariosto's romance, the particular structure which we have come
to expect from romance, remains the same, whereas the inner form, the
specific tone and attitude towards the material involved, alters
considerably.125

Marvel, risk, triumphant adventure and magical wonders are
everywhere in the Orlando Furioso, all action taking place in a
context of knightly pageantry and highlighted by the special use of
personalized weapons. This is Ariosto's way of using the romance motif
of distinguishing characteristics, to give the important knights a
special sword (Orlando's Durincana, Rinaldo's Fueberta, Ruggiero's
Balisard) or a special horse (Rinaldo's Bayard, Brandimart's Batold,

123 See: The Revels History of Drama in English, Vol. III 1576-1613,
(Oxford: Clarendon Press, 1905), The History of Orlando Furioso
pp.223-265; C.T. Prouty, The Sources of Much ado about Nothing; (New
Haven: Yale U. Press, 1950); Geoffrey Bullough, The Narrative and
Dramatic Sources of Shakespeare (London: Routledge & Kegan Paul,
1957-1975) Vols. II and VII.

124 11.46-47 from Jorge Luis Borges' critical poem on the Orlando
Furioso, "Ariosto and the Arabs," in Jorge Luis Borges, A Personal

125 "genres should be conceived...as a grouping of literary works
based, theoretically, upon both outer form (specific meter or
structure) and also upon inner form (attitude, tone, purpose - more
crudely, subject and audience )." See: Wellek & Warren, Theory of
p.231.
Astofolo's Rabican, and Ruggiero's Frontino). This personal property, especially the swords, has the character of Odysseus' bow and Arthur's sword Excalibur. "The virtue of the weapon forged by the hero, or bestowed upon him by the gods, is a part of himself and a sign of his magic strength," wrote Heinrich Zimmer about this romance motif. Thus Orlando, as the principal hero of the Carolingian legends, possesses the sword Durindana which had once been Hector of Troy's own weapon, while Rinaldo wields the infamous Fuberta and Ruggiero uses the sword made by the sorceress Falerina, Balisard. A special "weapon" which corresponds to the special majesty of the individual protagonist will be used only once by Shakespeare in his last plays, but with great effect, with Prospero's magical staff and book.

The claims to historical relevancy, an emphasis on generation differences, and the essential piety of the main character are all present in the Orlando Furioso in the network of considerations surrounding the Carolingian legends, the generation of Charlemagne's supporting knights and the figure of Charlemagne himself as the good, wise King of France and the Holy Roman Empire. The unspoken but understood historical fact setting-off the whole of the Orlando Furioso is the knowledge that these stories are about one glorious period of the European past, a glory which died out in the lifetime


127 In one case, Ariosto actually uses the device of a book of magical formulas as a protective weapon for one of his heroes — with the magic book which Logistilla gives the English duke Astolfo (C.15, st. 9 f.) and with which he eventually wins entrance into the enchanted palace (C.22, st. 14 f.).

As noted previously, all quotations and references made to Ludovico's Orlando Furioso will be taken from the Elizabethan translation by Sir John Harrington. This translation has been read and checked against a modern translation: Ludovico Ariosto - Orlando Furioso, an English prose translation by Guido Waldman (London: Oxford University Press, 1974).
of Charlemagne's successor Louis of Aquitaine. The emphasis on
generations in the Orlando Furioso is similar to the way this
ingredient was used in the Odyssey and the Aethiopica, in which the
younger generation participates in the glories of the older generation.
Unlike Le Morte D'Arthur the glory does not visibly die out in the
younger generation while at the same time the older, established
nobility sullies themselves. Charlemagne is upheld by the strength
of his family, especially those two bulwarks of his empire in the
Orlando Furioso: his nephews Orlando and Rinaldo.

A mingling of blessings and sorrows is certainly present in the
Orlando Furioso, with Orlando's horrible stretch of madness (C.23,
st.85 f. - C.39, st.55), the death of Orlando's most faithful friend
Brandimart (C.41, st.65 - C.42, st.18), the faulty nobility of King
Agramant (C.40, st.34 f.) being counterposed to Orlando's recovery
(C.39, st.55 f.), the miraculous healing of Oliver's mortal wound
(C.43, sts.182-183) and the conversion of Sobrino and Ruggiero
(C.431 sts.183-186; C.411 sts.47 f.). Unlike Malory, Ariosto obscures
the sorrows and highlights the joys in his narrative interweaving.
His romance gradually and thoroughly develops a story of victory,
reconciliation, and conversion of Christian forces over pagan forces,
of light triumphing over darkness. With the work's last canto we are
provided with a family reunion for an ending as Charlemagne gathers
his family together for the wedding of his niece Bradamant to the
converted infidel Ruggiero. The mood of this reunion started to
develop a few cantos earlier when Guidone Selvaggio discovered his
half-brother Rinaldo (C.31, st.27 f.) and Marfisa and Ruggiero
discovered that they were brother and sister (C.36, st.58 f.). The
Orlando Furioso ends when the lost are recovered, when all the
resilient wanderers have come home.

128 For more on the claims to historical relevancy in the Orlando
Furioso see the standard work on the Italian poetry of Ariosto's
Idealized male-female relationships play a dominant, and less ambiguous role, in the Orlando Furioso than they did in Malory's Le Morte D'Arthur. Ariosto's use of a frame of directing higher powers is far more daring than Malory's use of the Sangrail. In the Orlando Furioso everything from the Christian God and His angels, Scatter-brained Oblivion, Sloth, Slumber, Proteus, Tritons, sea-sprites and St. John the Apostle are called in to help orient the work from a point outside the immediate range of action. And we have again a romance as an "aristocratic" tale with the fact of a person's chivalry being a natural outcome of their being a superior human being, as noted in the lofty spirit and chivalrous attitude of Gradasso, King of Sericana, while listening to Rinaldo (C.31, st.83 f.).

Idealized relationships are integral, in both the Orlando Furioso and Malory's Le Morte D'Arthur, to the need for a knight to display his love for his lady. As Launcelot said to Arthur on two occasions, for his lady's sake a knight must "play his pageant" (L.M.D.A, Ek.X, ch.74, Vol.II, p.156; Ek.X, ch.79, Vol.II, p.167). The difference between Malory and Ariosto's use of the theme of a lover having to prove his love and the Classical use of the same romance theme, is that with Malory and Ariosto love is tested before it is acquired whereas in Classical romance love is tested after the lover acquires his or her beloved. In both the Odyssey and the Aethionica the wandering trials prove the lovers worthy of what they already possess: Penelope and Odysseus belong to each other long before they undergo their trials for each other's sake; Chariclea and Theagnes undergo their sufferings for love after their elopement from Delphi, neither having to go through a display of worth at the time of their meeting in Delphi. The pattern in Le Morte D'Arthur and Orlando Furioso is indebted to Christian ideals, proving one's self worthy of an earthly, sentimental love deriving from the Christian
idea of suffering as a means to redemption. 129

The value of dissimulation and craftiness also works into Ariosto's understanding of the chivalric code, though in a more complicated way than in Malory since Ariosto's powerful use of irony extends the range of his preoccupation with indirect, effective manoeuvres. The craft of indirectness and a stress on mental agility includes methods of warcraft, statecraft, the art of social intercourse, loving, hating - and the very creation of the Orlando Furioso. The battle of Paris and the manner in which it is fought and won (Michael's use of Discord in the Saracen camp, C.26, st.87 f., Rinaldo's devastating night attack, C.31, st.43 f.), the prominent role given to Agramant's wise counsellor King Sobrino (esp. C.40, st.34f.), Charlemagne's use of diplomacy (esp. C.38, st.64f., C.38, st.80f.), the premium placed on the chivalrous skills of disguise and tactical feints (as when Bradamant confronts Brunello, C.4, st.1f.), the round-about way in which Ruggiero wins Bradamant or Isabel succeeds in eluding rape and being true to Zerbin (esp. C.45, st.67f.; C.46, st.5f; C.28, st.91f; C.29, st.3f.) - all illustrate the positive narrative stress on craftiness and mental agility. Added to this, the irony which "bathes" the Orlando Furioso, as Benedetto Croce pointed out, 130 through Ariosto's use of understatement, hyperbole, contrast, parody and pun, keeps the whole work in a state of literary concordia discord which has earned it a special reputation among European


romances for its illusiveness and sophistication.\textsuperscript{131}

Then there are the more particular, specially Ariostian romance conventions of the *Orlando Furioso*. The two female warriors Bradamant of Clairmont and Ruggiero's sister Marfisa occupy a prominent place in the *Orlando Furioso* and are totally without parallel in Malory's *Le Morte D'Arthur*. As "warrior damsels" they gallantly defend their personal virtue, "bathing their blade in blood up to the hilt, /
And with the same their enemies all they mangled" (C.19, st.56).

They both belong to the elite crew of Ariosto's warriors in the *Orlando Furioso* and gloriously triumph at the story's end as established, respected nobility. Bradamant and Marfisa would have appealed to an Elizabethan audience in the same way Chariclea of the *Aethiopica* would have been an attractive figure. They represent an active, politically influential type of woman who aggressively pursues and defends her ideals, while at the same time her participation in the story's adventures helps to give the work an air of gentility, softness and sentiment. For the age of Elizabeth the literary ideals personified by Ariosto's warrior-heroines would have taken on the relevancy of daily politics.

Bradamant and Marfisa's many actual duels in the *Orlando Furioso* help to bring out the theme of love's emotional and psychological violence - in which a woman can be as expert as a man, if not better. Thus on one occasion, Ariosto likens Marfisa to Homer's Penthesilea (C.26, st.59) and evokes the meaning of the Penthesilea-Achilleus tragedy as an analogy for the sexual struggles in the *Orlando Furioso*.

\textsuperscript{131} It is not solely Ariosto's use of irony which distinguishes him from other writers of romance, but his combined use of irony and lyricism - a point I shall take up under the heading of the romance conventions which are peculiar to the *Orlando Furioso*.

Also, Ariosto was not unprecedented in his use of irony in a chivalric romance situation. Chrétien de Troyes uses it to a virtually absurd degree in his *Lancelot*. See: Chrétien de Troyes, *Arthurian Romances* (London: J.M. Dent & Sons Ltd., 1914, rpt. 1968), pp 270-359.
Men and women joust in many ways in the Orlando Furioso, and the full ambiguity of military battle between the sexes is brought out in the combat between Bradamant and her future husband Ruggiero in canto forty-five. Charlemagne and all his lords note midway through this battle, when it appears neither fighter is completely victorious, that: "Each man esteems this match for her most fit, / Each man allows, each man commendeth it" (C.45, st.78).

Another special quality of the Orlando Furioso is Ariosto's double use of recreation. For the Orlando Furioso is recreative in both senses of the word: Ariosto makes a great effort to create an enjoyable story, and, at the same time, the enjoyment is created by invigorating old tales with fresh tellings, by re-creating, by going over again the pleasurable accounts of the Charlemagne legends and the struggles of Christianity against the followers of "Macon...of foolish superstition" (C.40, st.12). As the Odyssey was strongly indebted to earlier myth, and Hellenistic romance was greatly indebted to the literary creations of the Greek past - so Ariosto recreates a traditional body of literature while simultaneously offering his own, fresh interpretations. Some critics, notably Jacob Burckhardt, have criticised the extent of Ariosto's "simply reproducing a familiar circle of figures, and even, when it suits Him...making use of the details left him by his predecessors," citing this as a special failing of the Orlando Furioso. But Ariosto


133 See: R. Carpenter, Folk Tale, Fiction & Saga in the Homeric Epics (Berkeley: University Press, 1953).


is following here a traditional romance technique, indeed, one of the
great strengths of the genre.

The double use of recreation pertains to all the romances
considered in this study: they all come at the end of a tradition, are
dealing with knowledgeable audiences, and derive their entertainment
value, as Gower says at the beginning of Pericles, as "restoratives" —
as a reawakening of old and cherished values, as an efficacious
refreshment intended to produce in the audience a new awareness of old
values. Orlando Furioso accomplishes this task in terms of Italian
medieval and renaissance ideals, as Homer did in terms of cherished
Ionian ideals, as Heliodorus in terms of Hellenistic ideals, and
Malory in terms of English medieval ideals. The same effect is produced, "To sing a song that old was sung /
...To glad your ear...please your eyes...to be read...for
restoratives" (Pericles, pr. 1,4,8).

Along these lines, if one were tempted to read the Orlando
Furioso as a secondary or derived epic (an interpretation suggested by
Burckhardt's reading, among others) — since the Orlando Furioso is both
a continuation of Boiardo's Orlando Innamorato and claims strong links
with Turgin's Life of Charlemagne — this reading would be erroneous
because of the work's romance character. The idea of secondary or
derived epic suggests a poem weakened by its distance from the well-
springs of primitive culture — to which the Orlando Furioso bears little
or no relationship. The Orlando Furioso is preeminently a sophisticat-
ed work which retells old tales for an audience with a developed
taste and an urbane wit, those who savour what is already known and
derive pleasure from penetrating more deeply into both the familiar,
foundling tales of their own culture and an awareness of contemporary
cultural affairs. See: Jacob Burckhardt, The Civilization of The
Renaissance In Italy, op. cit., p.198.
indeed have been one reason why modern critics have allied Ariosto to the 20th century genre of science fiction\textsuperscript{138}. Ariosto has two ways of moving out of the present time of the work’s protagonists and into the present time of his narration: by means of his own narrative asides, his draw-out comments on story or character development (as in the introductory stanzas of each canto); or by means of future prophecies occurring within the actual story of the Orlando Furioso itself. The Mantuan sorceress Melissa is especially prominent in this process (as when she shows Bradamant her glorious line of descendants, C.3, st.26f.), as are the prophetic murals of Merlin in Tristan's castle (C.33, st.3f) and Cassandra's prophetic embroidery in the wedding pavilion which Melissa flew from Byzantium to Paris for the wedding of Bradamant and Ruggiero (C.46, st.63 f.).

A reverse effect is achieved, moving out of the present time of the work's protagonists and back into a past time, whenever a tale within a tale is related in the Orlando Furioso (as with Isabel, C.13, st.3 f.). There were foreshadowings of this technique, this literary attempt to capture all aspects of time, in the Odyssey, the Aethiopica, and Le Morte D'Arthur. But neither Homer, Heliodorus, nor Malory risked extended temporal leaps from the time of their story's telling forward into their own time, and then back again into the time of their story's telling as an integral part of their narrative rhythm. The closest they get to this is the use of a few extended conjunction clauses, the inclusion of anachronistic material, or the use of tale-telling within their own romances.

The expansiveness continues in the Orlando Furioso on the geographic level as the book's adventures range throughout every area of

the known world - and beyond, with Astolfo's adventures in hell, heaven, and on the moon (C.34, st.4 f., 49f., 68f.). We have met a similar expansiveness before in romance, with Odysseus' wanderings from Troy to Circe's Aiaia, into Hades and back to Ithaca; and Chariclea's wanderings from Delphi (the "navel of the world"139) to one of the furthermost corners of the known world, Ethiopia. Ariosto's romance expansiveness is special, however, in that the involvement of his far-ranging characters is unified by the world-wide value system of chivalry. There is a narrative consistency in the Orlando Furioso, whether the action is taking place in Damascus or Paris, because of the common chivalric values held by all true knights - whether they be from Cathay, Damascus, The Indies, Ethiopia, North Africa, Europe, Norway or Iceland.140

Ariosto claims that the wide range of wandering in his story is a natural consequence of his primary subject matter: love. Love is a form of wandering, a cause of vagrancy and loss. Because of love, says Ariosto:

all are mad in sort, all go astray,
As in a wilderness where men do seek,
And more and more in seeking lose their way. (C.39, st.2)

Ariosto underlines here one of the guiding principles for the romance genre which has been true about it ever since the Odyssey: narrative disorder is characteristic of a plot which is tracing the path of love between the sexes. And romance, as a genre dominated by love, is thus a genre of roaming, of love's labyrinth. Indeed, it would be more appropriate if the genre of romance was not named "romance," originating in the medieval Latin word romance and meaning "in the

139 Or the "omphalos" as it was commonly called.

140 All of which countries are represented by knights in the Orlando Furioso.
Roman manner" or "in the Romanic tongue," but "roamance," thus linked to the concept of roaming which is a natural property of the genre. 141

In Ariosto's Orlando Furioso and Malory's Le Morte D'Arthur one is presented with tales of parted and reunited lovers mixed in with any number and kind of other incidents. In both romances a love of adventure is equally important, and at times more important, than emotional involvement between the sexes. Each work does, however, set two lovers apart as the "ideal couple" (Ruggiero and Bradamant in Orlando Furioso, Launcelot and Guenever in Le Morte D'Arthur), who will eventually marry and establish families or else provide stories which allow of figurative interpretation as "family stories". The marriage feast for Bradamant and Ruggiero which concludes the Orlando Furioso is a return "home". The marriage signifies the reconciliation of a prodigal infidel, Ruggiero, with the true religion, the establishment of social justice and peace for Bulgaria, with Ruggiero as its new king, the union of the houses of Clairmont and Mongrama, and the commencement for Bradamant of the line of "those that should be her posterity, / That should in force and deeds of arms be great" (C.13, st.48). The plot of the Orlando Furioso thus traces out a wandering journey towards "home", which ends by creating a state of felicitous harmony both in the temporal and spiritual realm, a state which Ariosto himself (whether truly or feigning is hard to tell) paled at the prospect of ever achieving, of "fear[Ine] in this wide Ocean /of the Orlando Furioso7 to be lost" (C.46, st.1).

Ariosto's expansiveness has always been a stumbling block for readers and critics. His characters wander so far and wide that it

seems, as Borges noted, we are reading about a time when "the whole of Europe got lost." Back in the 17th century Thomas Rymer spoke of Ariosto as a writer who "blindly rambles on marvellous Adventures," and in whose work, "all is fanciful and chimerical without any foundation in truth; his Poem the Orlando Furioso is perfect Fairy-Land." Contemporary English and American critics have spoken about the Orlando Furioso less harshly, although they have complained that it contains parts which bear no relation to the whole. Ariosto himself is perhaps at fault here since he playfully leads the reader astray at one point in his romance by telling us about a canto to "Turn ov'r the leaf, and let this tale alone" (C.28, st.2). This also shows us another affirmation of the multiverse nature of the romance form, which inspires pejorative dismissal by critics because of its apparent formlessness. Ariosto responds to this awareness of apparent disorder in the romance genre, but certainly does not give in to disorderliness in the creation of his work.

The Orlando Furioso is a tightly ordered whole and Ariosto uses a number of special techniques to bind its expansiveness — one of which is his narrative tempo and the restless, childlike vigour of his main characters with his story whipping furiously along at top-speed towards the wedding in the last canto. Faster than Homer, Heliodorus or Malory, Ariosto's narrative is always "on the go" with a fresh

142 from his poem "Ariosto and the Arabs", in J.L. Borges, A Personal Anthology, op. cit.


joust, sea battle, confrontation between the armies of God and Mahomet, or one of his own witty and speculative asides which help to whet the reader's appetite for forthcoming adventures and expand the meaning of events with ironic or lyrical highlights.

The important characters in the Orlando Furioso, do not have much psychological depth, but this can be attributed to the work's tempo. Most of their actions have a rather dreamy, thoughtless spontaneity about them, as when Angelica falls in love with Medor (C.19, st.14f) or Orlando goes mad (C.23, st.91 f.). Characters generally do not think through their actions or spend much time premeditating. Like the actions of Chariclea in the Aethiopica, one action immediately causes another action, with thoughtful, intellectual speculation being little more than a catalogue of woes and joys. They are, first of all, hot-tempered, impetuous characters who live a life of action rather than thought - although this does not preclude the possibility of Ariosto giving their actions greater psychological resonance (as Shakespeare did with that formidable man of action, Othello). Instead, Ariosto chose to stream-line the narrative by sticking as close as possible to what is done and what happens, to reserve deeper speculation for his thoughtful introductions to each canto. It is a sensible form of construction, since the juggling of adventures requires Ariosto to give more attention to the ways and means of their adventures rather than the whys and wherefores. Also, the less said about what happens - the more time for dishing out adventures.

Ariosto also strives to keep the wide-range of his action in check in the Orlando Furioso by establishing constant points of reference, certain fixed geographical points from which all action either emanates or towards which it is directed. The point of reference for all the far-flung adventuring in the Orlando Furioso is Paris. Not only do a large number of the cantos actually take place in Paris, but many of the distant adventures are related to this situation, as
when Rinaldo goes to Scotland...to summon aid for Charlemagne."\(^{145}\)

Fixed geographical points are a necessary ingredient of all romance influential in the age of Shakespeare, but the necessity becomes especially clear in the confusing assortment of tales which comprises the Orlando Furioso.

In the Odyssey Homer divided his fixed points between Troy and Ithaca. The war fury that brought down Troy continues in Odysseus' advance towards home, while Ithaca provides Odysseus with a continual point of reference for his meanderings. The Aethiopica followed a similar division of fixed points with the role allotted to Delphi, from where Chariclea escaped with Theagnes and to which Calasiris relates in his long retelling of the lovers' meeting and elopement, as well as to Ethiopia, towards which Chariclea and Theagnes are slowly and dangerously finding their way. With Malory's Le Morte D'Arthur the fixed point is concentrated in one place: King Arthur's Camelot. All important action both emanates from and is directed towards the association of Arthur's Round Table at Camelot. Even when one has a long digression in another realm, as in the story of Sir Tristam in Cornwall in the eighth book, what happens in this digression is directed back towards the court of King Arthur.\(^{146}\)

In Shakespeare's last plays he establishes fixed points in a number of ways. Pericles suggests a narrative design along the lines

\(^{145}\) As Graham Hough notes, see G.Hough, A Preface to the Faerie Queene, op. cit., p.26. In cantos 2,14-17,26,31,36,38-39,44,46 action takes place in Paris, while Rinaldo's actions in Scotland (2,4,5,10) constantly refer back to Paris.

\(^{146}\) Thus after the rough battle between Sir Palomedes and Sir Tristram, La Deale Isoud sends Sir Palomides back "unto the court of King Arthur," where she tells him to "there recommend me unto Queen Guenever, and tell her that I send her word...there be within this land but four lovers...Sir Launcelot du Lake and Queen Guenever, and Sir Tristram de Liones and Queen Isoud" (Bk.VIII, ch.31, Vol.I,p.359).
of a classical model with our hero originally emanating from one place, Tyre, while most of his life is spent in exile wandering outwards towards other goals, respectively, Pentapolis, Mytilene, and Ephesus. Tharsus must be omitted here because it is not a place, unlike the other three, which serves to give Pericles' life direction, which is the purpose of a fixed point. Ultimately Tharsus is a place of extreme disorientation for Pericles. With Cymbeline Shakespeare uses the romance model of fixed points as used by Malory and Ariosto, with all action both emanating from and being directed back towards one place, King Cymbeline's court. The Winter’s Tale follows the same procedure, with all action both emanating from and being directed back towards Sicilia and the court of Leontes. However, The Tempest returns to the classical model, with the play's action chiefly spent in exile from where the protagonists both emanate from and are directed towards. Shakespeare goes beyond the classical model, however, because the promised "Ithaca" or "Ethiopia" of The Tempest, Milan, is never reached - only promised. The meaning of Milan as a fixed point in The Tempest is thus strangely fluid, set only in the distant, although approachable, future. It is a fixed point remarkably in harmony with the unfixed qualities of the romance genre.

Ariosto's use of a wandering plot is intended to give pleasure both to the reader and the story's protagonists. At times a love of adventure and seeking out another exotic experience is of more interest to a hero than the attraction of his beloved, as with the pleasure Ruggiero takes in discovering the world from the back of a hippocryph even "tho with speed to turne he thought it meete, / Because his Bradamant did so desire" (C.10, st.60). Shakespeare could have been writing a description of Ariosto's narrative development in the Orlando Furioso when he had Jupiter say to Posthumus Leonatus in Cymbeline: "Whom best I love I cross; to make my gift / The more
delayed, delighted" (Cym., V.iv,101-102). For this is what Ariosto
does with his protagonists in the Orlando Furioso: Orlando undergoes
madness and the loss of his most faithful companion Brandimart,
Ruggiero wanders throughout the world suffering enslavement, imprison-
ment, grave wounds, and near drowning, Bradamant suffers enchantment
in Atlas' palace, anxiety and jealousy over Marfisa, and is almost
forced to marry Prince Leo - but they all eventually achieve great
joy. The use of delaying techniques is at times painfully obvious in
the Orlando Furioso, the most outstanding example being at the end of
the last canto when Rodomont, King of Algiers, challenges Ruggiero to
a fight to the death directly before his marriage (C.46, st.85 f.).

Ariosto keeps giving different descriptions for his narrative
method in the Orlando Furioso. He alternately compares his work to
weaving a tapestry, or a "web...diverse...woven..." with many threads
(C.2, st.60) and valiant knights being "mixt like rich gemmes in faire
embroiderd gold" (C.39, st.17); to the art of making instrumental
music, of creating a series of fresh, pleasing harmonies for the
reader's enjoyment (C.8, st.24); to acts of sorcery, through the
figure of Melissa narrating the prophecy of Bradamant's descendants
and with the metaphor of Atlas' enchanted palace serving to illustrate
the whole story (C.3, st.26 f.; C.12, st.9); to cooking, when Ariosto
compares his art to "As when the tast with diverse meats is pleas'd"
(C.13, st.65); to singing, specifically in the work's proem (C.1, st.1);
to dreaming, as when Ariosto narrates the story of the giant Orrilo
(C.15, sts.62-66); to the art of painting, as when he compares his
works with the murals in the castle of Tristan (C.33, st.1); and
finally to sea-travel, with his comparison in the last canto between
his narrative and a long sea voyage (C.46, st.1).

147 Although this is a point which is brought out more clearly in the
Weaving, making instrumental music, sorcery, cocking, singing, 
dreaming, painting, sea-travel: almost a desperately wide variety of 
analogies for his narrative method. Ariosto has a hard time pinning 
down the nature of romance. And although he settles on no one 
metaphor as the true analogy for his narrative, the metaphor which 
reoccurs more often and more effectively than any other is the idea 
of interweaving narrative threads in the telling of the Orlando 
Furioso, of the romance act of upheino, of entrelacement. As he 
carefully explains to his readers after little more than a quarter 
of the Orlando Furioso has passed:

The friendly reader shall be lesse annoy'd, 
If with one matter long he be not cloy'd. 

With sundry threds a man had need to weave, 
To make so large a web as I intend. (C.13, st. 65-66)

Throughout the Orlando Furioso there are approximately one hun-
dred and thirty points of narrative diversion or interlacement, on an 
average of three a canto. The interlacing points are positioned at 
irregular intervals in the Orlando Furioso, thereby surprising the 
reader whenever they appear. Ariosto's usual method is to build up a 
tale until it is at a pitch of dramatic intensity, then switch 
(usually with a polite apology) to another story, using the same 
device here of "cliff-hanger" endings which was noted earlier for 
chapter endings in the Hellenistic romances. Sometimes when he turns 
back to an earlier story which he left "hanging," he will begin by 
elaborating on what was a subsidiary part of the earlier story, as 
with the return to Orlando in canto eleven and the immediate 
expansion of the story of the "hellish thing...[this] filthy, foul 
invention...a hargubush" (C.11, st. 22-23). Thus in the Orlando

148 By a "hargubush" Harington means a firearm. Cf. G.Waldman's 
Furioso we learn to expect the unexpected, yet the unexpected happening is never dulled by its place in a foreseeable pattern.

Two more devices which Ariosto uses to keep reader interest at a high level are the random introduction of a vast number of characters, a device which we have seen before in romance, and taking a refreshing pause at the beginning of each canto, a new device. A typical example of the first device would be in the thirty-sixth canto when Marfisa shows up to fight Bradamant, without an explanation as to where Marfisa came from (C.36, st.15). Ariosto's characters can be on the spot when their tale begins anew, appearing without apparent cause—though immediately spicing up the action with their fresh appearance. In his reflective introductions for each canto Ariosto often inserts his own opinions on one of the poem's major characters or themes, as if the characters or themes had a life apart from his narration. These introductions both distance the protagonists' adventures, frame them within Ariosto's cool observations, and help to involve the reader personally in the story whenever Ariosto takes a genuinely empathetic point of view of his characters' sufferings.

Many times throughout the Orlando Furioso Ariosto makes comments on the actions as if he were following events over which he had no control. "Now should I speak of Bradamant by right, / Whom erst I left in such a doleful plight," (C.13, st. 38) writes Ariosto, or again, "I doubt I do Rogero wrong, / To leave him swimming in the sea so long" (C.41, st.46). This is an artistic ruse to make us overlook the "stop and start" moment of entrelacement, to add to the romance narrative the appearance of spontaneous vitality, and to create a sense of urgency, of interest in another tale which the reader may have completely forgotten about.

It also leads to the creation of a helpful narrator role within the Orlando Furioso, one which Ariosto himself plays on to an extreme
degree. The helpful narrator role is also given to the Mantuan sorceress Melissa who helps virtuous, wandering knights on their way by providing them with information about future developments, and the sorceress Logistilla who helps wandering knights learn the art of self-reflection. Shakespeare's Prospero in The Tempest contains all three of these qualities: he acts out the part of an author, helps wanderers on their way, and tries to teach each wanderer the value of self-reflection. Whether Shakespeare did this in conscious imitation of Ariosto or not, it is hard to say. But the narrator figure plays a dominant enough role in his romances to justify some further, comparative analysis.

In his romances Shakespeare transforms the narrator figure, that is, the figure who directs the action or makes helpful commentary on the action from within the play, into progressively more sophisticated characters. In Pericles, Gower takes on this part, while Jupiter and the Soothsayer Philharmonus play it in Cymbeline. The judgement from the oracle of Delphi and the figure of Time as Chorus performs this function in The Winter's Tale, and the role is finally condensed back into one person again in Prospero in The Tempest. What we have with the romance narrator figure is something other than a directing frame of higher powers; we have the clear insertion of either the narrator himself or an authorial figure who is actually spinning out the romance

149 She is completely of Ariosto's invention, with no precursor in the Carolingian chansons de geste - thus underscoring Ariosto's concern with a helpful narrator role. See: G. Waldman translation of Orlando Furioso, op. cit., p.610.

150 Bullough's conclusion on the possible influence of Orlando Furioso on the romances is to note that Shakespeare "probably perused" it - but little more. Among other things, Bullough fails to note the possible creation of an Orlando figure in Cymbeline in the character of Posthumus Leonatus. See: G. Bullough, Narrative & Dramatic Sources of Shakespeare, Vol.VIII, op.cit., p.347.
before our eyes.\textsuperscript{151} The first prominent example of this in romance would be the Phaecian's blind poet Demodokos and then Odysseus himself narrating his own legends to the Phaecians. Naturally enough, the authorial romance figure (when he performs well enough) suggests that the romance author has created a portrait of himself. Thus the blind poet Demodokos has been read as Homer and Prospero has been read as Shakespeare, while nobody mistakes Phemios for Homer or Gower for Shakespeare.

The narrator, or authorial figure provides another form of control over the romance multiverse which the narrator administrates. Since he can bring in virtually anything into the narrative, he brings in a bit of himself. This serves as a necessary corrective to meandering tendencies and heightens the mysterious element in the story, heightens mystery without forfeiting narrative control. Heliodorus and Malory also make use of the narrator, or authorial figure — but nowhere near as prominently or successfully as Homer, Ariosto and Shakespeare.\textsuperscript{152} It admittedly must be a very difficult figure to use. How does an author control a literary self-consciousness which could undercut the strength of the whole narrative? How does he keep in imaginative suspension a force which itself is imaginative and yet is supposed to be directing the imagination? Ariosto accomplishes this

\textsuperscript{151} I therefore refrain from including the dumb shows in Pericles, since the authorial figure is actually telling the story with words as if he were reading out a narrative, or prose fiction, romance. The dumb show visualizes important events, in the case of Pericles in order to speed up the long and involved romance drama, as a dramatic shortening device. The authorial figure brings in an outside dimension, a level of understanding or control for the events of the romance which extends beyond anything the dumb shows in Pericles express.

\textsuperscript{152} In the Aethiopica this role is taken by Calasiris in his recounting of the story of Theagenes and Chariclea to Cnemon; in Le Morte D'Arthur it is taken by the quickly disappearing (from the narrative, that is) Merlin. Malory, of course, often steps into the narrative with his own comments and emendations which are characteristically brusque and honest.
feat by balancing a sense of irony off against a sense of lyricism in his own Orlando Furioso. This balance promotes a double perspective which keeps the romance multiverse in order while at the same time it helps to keep it wonderfully alive. Ariosto was correct in comparing the romance writer's art to sorcery, and the subsequent result in the Orlando Furioso is no less than spell-binding.
IV The Multiverse Transformed — Translating Romance Into Drama

The purpose of this chapter is to examine the precise difficulties involved when romance narrative, or prose fiction, is transformed into romance drama — and thereby link the influential and representative works of romance dealt with in the first few chapters with the analysis of Shakespeare's romances which will follow in the latter chapters of this study. Although there is a long history of critical work on the subject of adapting prose fiction to drama in the age of Shakespeare, very little of it deals with the special problems of adapting the genre of romance to the stage. The usual topics of concentration in critical studies are not the structural transformations which the genre of romance underwent when adapted for the Elizabethan-Jacobean theatre, but are general analyses of the romance motifs and themes which are utilized in plays that are strongly indebted to the structural techniques of classical drama or, alternatively, are analyses of the way in which the ingredients of romance paralleled native dramatic and cultural traditions.153

Plot, character, action, tension and language all work together to create the more or less credible whole with which a romance drama presents us. But what is curious, is that many of the best modern analyses of romance prose fiction or drama have dismissed or played down the importance of these basic structural elements when confronted with the romance multiverse. The usual laws tend to be "in suspension" when confronted with a work of romance, the argument goes. Thus we find claims that poetic force, strength of imagery, or visionary

patterns (to paraphrase G. Wilson Knight) unify romance drama. 154

A notable example here is a study produced at the beginning of this decade, Coppelia Kahn's "Structure and Meaning in Shakespeare's Pericles." 155 Although Ms. Kahn's main concern is Pericles, she offers an acute analysis of the problems involved when adapting romance to the stage. The dominating elements in the structural make-up of the romance genre, she argues, are its "multiplicity of unfocused incident, [The] suspension of logical causality, partially ... or in toto, and... the collapse of the natural laws of time and space." 156 Thus, she concludes, a well-adapted romance will succeed because of its use of imagery and not because of its action; for the action is simply too disparate in a romance play to serve as a binding force.

A number of structurally coordinating elements have been suggested already for romance narrative, or prose fiction, which may also be used in dramatic romance, and more coordinating elements will be spoken of in this and future chapters. But the real point here is that all successful Elizabethan and Jacobean dramas, whether they be romance, tragedy, or comedy, provide a real pattern of action and display out of which the "golden moments" of idea, poetry, and emotion may burst forth. Structural unity and dramatic success cannot be the result of one stylistic feature. It must not be assumed

154 These have been the arguments of the "Myth & Imagery" school of critics which have only quite recently lost their authoritative hold over Shakespeare's romances. Typical specimens are: G. Wilson Knight's The Crown of Life (London: Oxford University Press, 1947); Northrop Frye, A Natural Perspective: The Development of Shakespearean Comedy & Romance (New York: Barnes & Noble, 1965).


156 ibid., p. 49;78
that romance drama is a kind of disembodied, airy spirit of image and
verse which drifts across the stage and hypnotizes us into
experiencing form where there is actually only formlessness. The
multiple forces at work and the suspension of the mundane which is
characteristic of the romance genre in narrative, prose fiction, or
dramatic form must be dealt with as making up a single literary unit
which aims to produce the author's desired effects.

Once we realize that a romance drama must succeed or fail on the
basis of the same criteria used to judge other dramatic forms, the
next problem we must face is how to deal with the adaptive process
itself. Max Bluestone, in his recent work, From Story to Stage - The
Dramatic Adaptation of Prose Fiction in the Period of Shakespeare and
His Contemporaries, argues that there is a complexity which is almost
impossible to disentangle in the adaptive process used in Elizabethan
and Jacobean drama. When considering the problem of dramatic
adaptation for this period we have two choices, either to attempt a
quantitative measurement of the adaptive process or a qualitative
measurement. The first method means quantifying the

exact extent and variety of...relations between
prose fiction sources and plays: the increase and
decreases in the number of characters, the nomenclature
of characters and settings, the concealment or
revelation of sources, the retention or omission of
source scenes, verbal indebtedness to source language,
including especially relations between speech and
exposition in the two genres, and the presence of
inconsistencies admissible to adaptation.

The second method means trying to elucidate the highly elusive

157 Max Bluestone, From Story to Stage - The Dramatic Adaptation of
Prose Fiction in the Period of Shakespeare & His Contemporaries (The
Hague-Paris: Kouton, 1974). On this point of the virtually impossible to
trace complexity of the adaptive process, Geoffrey Bullough makes quite
the same argument in the "General Conclusion" essay, pp. 341-405,
Narrative & Dramatic Sources of Shakespeare, Vol. VIII (London:
Routledge & Kegan Paul).

158 ibid. pp. 11-12.
qualitative nature of an adaptation, what properties of romance are lost, transmitted, or transmuted when a dramatic adaptation is made of a narrative or prose fiction source. As judicious an application as possible of both methods will be attempted in the following analysis of Thomas Hughes' use of Malory's Le Morte D'Arthur and Geoffrey of Monmouth's History of the Kings of Britain in his romance drama The Misfortunes of Arthur (c.1588); Robert Greene's use of Ludovico Ariosto's Orlando Furioso in his drama The History of Orlando Furioso (c.1591); and John Day's use of Sir Philip Sidney's Arcadia in his romance drama The Isle of Gulls (1606).

These three adaptations have been chosen because together they represent the classical and medieval strains of romance which were most influential in Elizabethan and Jacobean drama; they span a period of almost twenty years in the history of the English stage; they each achieve an effective, distinctive reduction of their romance narrative or prose fiction sources; and each has been poorly covered by critical analysis. In particular, one may also make profitable comparisons between Thomas Hughes' The Misfortunes of Arthur and Shakespeare's Pericles. Both dramatic romances tightly order their source materials, include large portions of tragic elements, help the viewer onward whenever possible by means of pantomime and didactic comments, and treat the subject of love as an element in human life which is either nourishing and elevating or, if dealt with incorrectly, is harmful and degrading.

Robert Greene's The History of Orlando Furioso provides one with an example of a dramatic romance which, like Shakespeare's Cymbeline, 

For more on the critical work which has been done on these three plays see the listings attached to them in The Predecessors of Shakespeare - a survey & bibliography of recent studies in English Renaissance drama, ed. by T.P. Logan & D.S. Smith (Lincoln, Nebraska: University of Nebraska Press, 1973), pp.76-78,313-314. As of 1973 no critical material at all was listed for Isle of Gulls.
See E. Jones, *The Origins of Shakespeare*
includes large portions of quasi-historical elements and over-extends itself by attempting to include too wide a range of characters and actions. The mixture of ingredients in *The History of Orlando Furioso* includes, of course, the Orlando figure we have already encountered in Ariosto's romance - and whom Shakespeare will transform and attempt to use again in the character of Posthumus Leonatus in *Cymbeline*. Also, as in *Cymbeline*, the force of love in *The History of Orlando Furioso* is exhibited as a kind of temporary madness which an individual may experience for his own eventual improvement.

John Day's *The Isle of Gulls* is especially interesting for this study because Day adapted his source materials in a fashion similar to Shakespeare's adaptation of his source materials in *The Winter's Tale*: a few prominent figures and themes were extracted and then rearranged in order to create a radically altered romance plot. *The Isle of Gulls* and *The Winter's Tale* are consequently far more light-hearted and far less ponderous than their original prose fiction romance sources. The development of the love theme in both *The Isle of Gulls* and *The Winter's Tale* presents the audience with an incongruous mixture of different forms of love which the playwrights then attempt to harmonize in a final scene of reconciliation.

The similarities which are being suggested here between these respective plays and those of Shakespeare's are, however, primarily structural. The romance thematic developments in these plays are neither as entertaining nor as clearly stated and profound as in Shakespeare's romances - although *The History of Orlando Furioso* in particular offers some tremendously amusing passages. As I hope to show in the following pages, the art of writing romance drama was a very difficult one to perfect for these "pioneers" in the field. While the writers of pre-Shakespearean romance drama were creating their plays they were also simultaneously discovering how to create them.
Their medium of expression was also a medium of experiment and
discovery, creating works of drama which would serve as models upon
which the next generation of Elizabethan playwrights could build and
expand.

However, before we begin our analysis of these three plays by
Hughes, Greene, and Day, mention needs also to be made of the other
romance dramas which stand out as being of special interest with
regard to Shakespeare's romances, either because of their quality or
possible influence.

Three interesting examples of the evolving form of romance are
John Lyly's plays, Campaspe (pub. 1584), Galathea (wr. c. 1586; pr. 1589),
and Mother Bombie (wr. c. 1588; pr. 1594). All three plays show a
clear indebtedness to the Hellenistic romances and deal with the
problem of creating a romance drama in a different way. The subject
of Campaspe is Alexander the Great's brief love for a Theban captive
girl, and the play is consciously presented as one episode from
Alexander's adventurous life. Campaspe contains at least four
narrative strands: the story of Alexander and his love affair with
Campaspe, the story of Diogenes the Cynic, the story of Alexander's
warriors Clitus and Parmenio, and the tale of Athens' other
philosophers.

Abbreviations: "wr." = written; "pr." = performed; "pub." = pub-
lished - as used in J.E. Ruoff's Handbook of Elizabethan & Stuart Lit-
erature, op. cit.

In Campaspe the allusion is to the Chariclea-like fashion in which
the heroine refers to her virginity, and the Theban captive Timoclea's
immediate reference to her "brother Theages". In Galathea the descrip-
tion of Neptune's floods which begins the play is undoubtedly taken from
Clitoron & Leucippe. In Mother Bombie one of the protagonists compare
the play for "fantasticalness," with the story of "an Aethiopian, that
thinking of a faire picture, brought forth a faire lady, and yet no
bastard" - an obvious reference to the Aethionica. See: Campaspe, I.i.64-
65, 79-80; Galathea, I.i.28-34 (&Clitoron & Leucippe, IV.xiii); Mother
Bombie, I.i.26-28; and S.L. Wolff, The Greek Romances in Elizabethan Prose
Fiction, op. cit., p. 248, fn. 1.
When it appears that Alexander is getting too embroiled in his love for Campaspe to find a way to leave her, he declares this love of his is only soldier's leave, a little necessary recreation from his life of "so many assaults, bloody wounds, intolerable troubles...and doubt not but Alexander can, when he will, throw affection as far from him as cowardice." The play is momentarily catching Alexander the Great "on the run", in his infatuation for a girl he never even touches and whom he eventually gives to another man. Like many of the vignettes about lovers in the Aethiopica, Le Morte D'Arthur or Orlando Furioso, Campaspe offers a self-enclosed drama of emotion which is part of a much larger story.

Galathaea is about two shepherds, Tityrus and Melebus, who disguise their daughters, Galathaea and Phyllida, in order to prevent their being given up to the god Neptune as human sacrifices - with Venus ending the play by transforming one of the girls into a man. The diversity of Galathaea is framed by the higher power of the gods. When Venus steps in at the end and Neptune arrives in divine person ordering Diana to restore Cupid to Venus and thereby remove forever the need for virgin sacrifice - we have a romance ending with the gods playing the part of chief problem solvers. This method of creating a peaceful conclusion is structurally the same as Athene and Zeus' appearance at the end of the Odyssey.


163 But, of course, for Homer the gods were to some extent real, while for Lyly they are classical fictions. It is possible John Lyly went straight to the Odyssey itself for the device of romance ending by means of the intrusion of higher powers. He obviously knew part of the work in some way, judging by his references to it in Galathaea, III.iv.12, 25-27. The stories about Odysseus were not uncommon knowledge, for instance, there was a play by William Gager entitled Ulysses Redux, performed at Oxford on 6th February 1592. See: A. Harbage, Annals of English Drama 975-1700, op. cit., p.54.
The narrative strands in *Gallathea* at first appear to be unified only by the fact that the different actions are happening in the same place. It is an over intricate, topsy-turvy world where the place of characters is defined by emotional commitment, chance, and sheer vitality. Indeed, it is difficult to say what *Gallathea* could not include in its plot, "for I perceive there is nothing so easy for [it] to encompass as impossibilities." 164 Lyly is imitating the romance structuring of Achilles Tatius and, more specifically, borrowing from the hazy allegorical atmosphere of *Clitophon & Leucippe* by designing Diana as being like Queen Elizabeth, Diana's nymphs as Elizabeth's maids at court, and the pervading, disruptive influence of love as being like the emotional intrigues of the Queen's court. 165

The sex change motif which keeps the play going is an old romance device, and it is one which is also used by Chariclea in the *Aethiopica*. 166

The different stories which make up *Gallathea* also mark the end of one chapter in the life of its characters and the beginning of another. In it a populus is freed from the rite of human sacrifice, one of the girls undergoes the bizarre transformation from female to male, and the sailors pass through on their way homeward. The general dramatic emphasis of *Gallathea* is extremely transformational, emphasizing literal shape-changing, spiritual shape-changing (Diana's nymphs become Venus' wantons), play-acting within play-acting, and


166 The sex-change motif is repeated again in the anonymous Clyemon and Clymydes, and in Robert Greene's *James IV*. In the first case with Neronis, daughter to the Queen of the Strange Marshes, and in the second case with Dorothea, Queen of Scots.
even introducing a professional shape changer, the Alchemist of the second and third Act. The play suggests that Lyly was strongly aware of the protean nature of the romance genre by this stage in his career as a literary craftsman.

_Mother Bombie_ offers another dramatic excursion through a rumble-tumble series of events. This time shape changing in the form of illegitimate children forms the substance of the plot. Basically, the play is about two wealthy old men, Memphio and Stellio, who want to marry off their children, Accius and Silene, to one another. The abundance of plot complications, replete with the "quadrupartite with" of four intriguing servants, forces Lyly to anchor the play in an old prophetess, "a weather-beaten witch" (M.B.III.i.50) named Mother Bombie. The confused characters in the play make regular visits to Mother Bombie in order to ask advice about their future. Without Mother Bombie to stabilize the instability of adroit beguiling, sly characters, and intersecting trickery the play would fall apart.

As in Shakespeare's _Pericles_ and _The Tempest_ (with Gower and Prospero), a force which is helping to arrange the story shows through as part of the story - although it maintains a certain critical distance from the central narrative. Although Lyly no longer used gods or the semi-divine Alexander to coordinate the diverse phenomena of his romance-influenced plays, he still provided a device within the play which could perform the same grand part of coordinator. Once again he chose a device supported by agencies outside of the play, by the supernatural forces which Mother Bombie can summon to predict the future.

George Peele's *The Arraignment of Paris* (pr.c.1582; pb.1584) has alternately been categorized as a "pastoral mythological comedy of ideas" and as a play in which there is "hardly a touch of comedy." Actually the play may also be examined for its romance contents since it uses a device, the motif of trials and the rhetoric of judgement, which is widely used in other prose fiction and dramatic romances. The narrative is a very loose but very busy affair, with background frolics including rustic characters, country gods, Olympians, one Cyclops and three fates. The main plot is of course about the judgement of Paris - with the trial extended into two additional "retrials" as the action moves on to a trial with Apollo and Jove presiding, and then a final trial with Diana presenting Queen Elizabeth (for whom it was first performed) the golden apple of reward.

The dramatic strength of *The Arraignment of Paris* lies primarily in its sophisticated frolic, while the principal function of the play is to serve as an elaborate piece of flattery for Queen Elizabeth.

The didactic content is limited to posing the well-known, renaissance question of which is better: Juno (symbolising the active life), Pallas Athene (symbolising the contemplative life), or Aphrodite (symbolising voluptuousness). When Diana presents "Zabeta fayre" with the


172 *The Arraignment of Paris*, 1.1236, from the Prouty edn., op.cit. All references made to this play refer to the Prouty edition.
golden apple, Elizabeth is judged as being the woman who outdoes the three goddesses by combining in her person all the qualities which they symbolize. This device — the way in which the play expands into its audience173 — will subsequently be refined and made use of in Shakespeare's romance of The Tempest. The use of episodic romance structuring shows through here in the conclusion to The Arraignment of Paris, as Peele developed a play which can freely add dramatic incidents without harming dramatic effect. The conclusion then acts as one step towards something beyond the narrative, it is not simply an epilogue of apology which asks for praise and forgiveness; it is an explicit overflowing and engagement with the world outside of and beyond the play.

Peele's The Old Wife's Tale (wr.c.1592; pub.1595) is built as a tale-within-a-tale, the tale told by old Madge to the three lost servants Antick, Fantasticke, and Frolick about the lost Princess Delya who is rescued from her bewitched captivity by the sorcerer Sacrapant through the help of the wandering knight Eumenides. The Old Wife's Tale uses the romance pattern of amazing mazes, with even the central wandering figure Eumenides complaining that he exists in a "Laborinth" of events and can "dreme of no rest."174 Although some critics have claimed that it is a parody of the romance form,175 The Old Wife's Tale is nevertheless a wonderfully effective piece of romance entertainment. Once the tale of Delya, Sacrapant and

173 This device is also to be found in Elizabethan masques and in the pastoral playlet by Sir Philip Sidney The Lady of May (1578), as noted by Marion Jones in "The Court and the Dramatists," Stratford-upon-Studios 9, pp.169-195, esp. p.180.


Eumenides begins the audience finds itself - like the three lost servants - irresistibly drawn into the "otherwhere" of the central tale. Peele places his romance multiverse inside a secure, rational frame with the setting of old Madge's forest but marking the beginning and the ending place of the whole play. The extremely fanciful arrangement of events within Madge's tale, from Jack the grateful ghost to a young lover, named Erestus, who is transformed half into an old man and half into the "white Beare of Englands wood" (T.O.W.T., l.165), thus succeeds as a "delicate balance of diverse elements." What is lacking in The Old Wife's Tale is a serious vein, dramatic themes which the audience may regard as relating to the sober problems of life - the kind of sufferings Shakespeare will have his romance protagonists undergo.

It has been argued that Robert Greene's Friar Bacon and Friar Bungay (wr.c.1589; pub.1594) and The Scottish History of James IV (wr.c.1591; pub. 1598) embody the basic formula for Shakespeare's romances: the plays centre on the struggles of two lovers, a struggle which often borders on the tragic, attached to which are extraneous scenes or sub-plots of a less serious nature. But these plays also contribute towards the development of the dramatic romance structure by creating a special thematic mixture of the supernatural force of

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177 Before we leave Peele his attachment to traditional, classical literature should be noted. Peele had a thorough education in classical languages at Oxford, translated Euripides' Iphigenia into English, and showed a continual predilection for Greek myth in his writings. See: S.L. Wolff, op.cit.; and Vol.I The Life and Minor Works of George Peele (New Haven: Yale University Press, 1952), David Horne, editor of Vol.I.

magic and the natural force of human love. The combination of magic and love is prefigured in the character of Sacrapant the conjurer in The Old Wive's Tale who tries to coordinate the world about him for the sake of his love, yet fails. Although the "weather-beaten witch" in Mother Bombie is gifted with the use of prophecy, Lyly does not succeed in creating a thematic balance between the powers of love and prophecy. The dominant concern in Mother Bombie is that of love, with prophecy serving as a corollary theme.

Friar Bacon and Friar Bungay is "probably...the first English play in which a true double-plot (as opposed to a comic sub-plot) was employed," and the two plots deal, respectively, with the powers of magic and the powers of love. The source for Friar Bacon and Friar Bungay, the anonymous mid-sixteenth century prose romance The Famous Histories of Fryer Bacon, is built in episodic fashion, from which "an almost inevitable development would be [the]...judicious mixture...[ef] the double-plot which Greene produced." Although the powers of magic exist side by side in this play, they do not work smoothly together. Part of the reason for this is that Greene wishes to make a moral point about the ungodliness of magic, and thus in the end Bacon repents "for the follies of [his] youth / That magic's secret mysteries misled" (scene xvi, ll.36-37). Also, magic is not at the service of love in this play - the theme which wins out in the end when Lacy marries Margaret and Edward marries Elinor of Castile - but is, rather, a tool bought by the lusty, rich Prince Edward, the subject of a scholar's private research, or a source of entertainment for a royal

179 J.A. Lavin, in his critical introduction to his edition of Friar Bacon and Friar Bungay (London: Ernest Benn, Ltd., 1969), p.xxi. This is the edition used at all times.

180 ibid., pp.xiv-xvi.

181 ibid., p.xxii.
court. Magic and love make strange bedfellows in Friar Bacon and Friar Bungay and not until Shakespeare's *The Tempest* will the two forces be feasibly joined together in Prospero's "rough magic" (Tp. V.i.50).182

James IV multiplies the number of narrative strands by using an induction as its narrative point of entry, reflective frame, and narrative point of exit, and chorus interludes and dumb shows populated by dancing Antics and light-stepping Fairies. The audience's attention is also held by an indecisive mixture of sorrow and joy, the plight of Dorothea and Ida, the moral confusion of King James, and the devilry of the Scottish Lord Ateukin. The progress of love in *James IV* is linked with the supernatural Oberon, King of the Fairies, rather than with a human being who practices sorcery. The main cause of the action is the whimsical King James, with the plot focusing on his passionate self-indulgence and the maze of court intrigue which he fosters.

One character sums up the intricate villany of this world with:

0, what a trim world is this! My master lives
by cozening the king, I by flattering him,
Slipper, my fellow, by stealing, and I by
lying. Is not this a wily accord, gentlemen? 183

But the play is not a celebration of villany, it intends to illustrate a moral: that a king should beware of the poison of "injurious love" and "flattering tongues" (*J.IV*, V.iv.27-28), that the power of a virtuous love may eventually unite foes and reconcile differences, as well as redress social and private sufferings. In *James IV* Greene was certainly not profound in his exposition of these morals, as Norman

182 Greene as well had a special relation to classical literature, his prose works *Pandosto* and *Menaphon* are especially indebted to Longus, Heliodorus, and Achilleus Tatus. See: S.L. Wolff, op.cit.; and C.Gesner, *Shakespeare & the Greek Romances*, op.cit., pp.116-124.

183 The Scottish History of James the Fourth - Robert Greene, ed. Norman Sanders (London: Lethuen & Co. Ltd.,1970), IV.iii.22-25. This is the edition used at all times.
Sanders has noted, but he does succeed in prefiguring the "spirit of generosity...acceptance of traditional values...awareness of evil combined with a belief that...good ultimately triumphs, and a general movement away from misanthropy and towards celebration and peace," which Shakespeare will offer in his romance.

In addition to these plays by Lyly, Peele, and Greene, mention should also be made of a few superior anonymous romance plays, especially The Rare Triumphs of Love and Fortune (1582), Mucedorus (pr.c.1590; pub.1598), Clyomon & Clamydes (pr.1583; pub.1599), and Common Conditions (pr.1576; pub.1576). Love and Fortune and Mucedorus will be spoken of in greater detail in Chapter five of this study, with respect to their possible direct influence on Shakespeare's Cymbeline and The Winter's Tale. Love and Fortune contains a number of the structural motifs and thematic concerns, especially an articulated thematic struggle between the power of love and that of

184 N. Sanders, p.liv in his critical introduction to his edn. of James IV, op.cit.

185 ibid.

186 Other plays which stand out as being of secondary interest either because of their quality or possible influence on the later development of romance drama are: I Selimus, The Tragical History of Guy of Warwick, Fair Em, The Thracian Wonder, lady Bardalene (all anonymous), Barnabe Barnes' The Divil's Charter, John Day's The Travailes of Three English Brothers, Greene's Greene's Vision and The Finner of Wakefield, Thomas Heywood's The Fair Maid of the West (I & II), The Four Prentices of London, Peele's Edward I, Battle of Alcazar, Preston's Cambises.

For the variety of critical perspectives on romance which have developed from readings of these plays, see the bibliography on them in The Predecessors of Shakespeare, ed. T.P. Logan & D.S. Smith op.cit. Readings of these plays will confirm the interpretation that romance drama grew out of a wide diversity of ingredients, with the strong influence of hyper-imaginative, love and adventure, quest genre, epic, historical, comic, fairy-tale and folk elements.
fortune, which Shakespeare would use with greater "ethical depth", in *Cymbeline*. *Mucedorus* also contains its fair share of romance motifs which one may find in Shakespeare's *The Winter's Tale*: a parent recovering a lost child, coordinating higher powers (in this case the personified dramatic forces of Comedy and Envy), actions which are initiated and not followed through upon, and an accumulation of startling recognitions towards the play's end.

*Clyomon & Clamydes* is an awkward, turgid drama caught halfway between being a sombre dramatic treatise on the omnipotence of fortune and providing a great deal of light-minded entertainment. It contains a number of the romance elements already noted in these pre-Shakespearean dramas which we have been examining for romance contents. The apparent chaos of the play's events are framed by higher powers. Amid the whirl-y-burly are the still, unmoving centres of control: Providence (which makes a literal appearance), Alexander the Great, the King of Denmark, and the king of Swavia. There is the lost and found motif, the use of marvels (indeed, there is a "forest of marvels") and exotic devices, a plethora of adventures mingling blessings and sorrows, and the romance narrative pattern of departure and return.

The structural design of *Common Conditions* is singularly confusing. The anonymous playwright never seems to have made up his mind about which characters are really good or bad. The story sometimes appears to be little more than an energetic melee of pirates, ladies in distress, questing knights, a marvellously tricky fool, and a worthy old man cast out of court and country. However the critical


188 The edition of *Clyomon & Clamydes* used at all times has been: *Clyomon & Clamydes* (Paris: Houton, 1968), a critical edn., ed. by E.J. Littleton.
history of Common Conditions provides us with a fine example of the predictable unpredictability characteristic of the romance form, which justifies our considering it for a moment from this perspective.

Up until 1907 all of Common Conditions existed, with the exception of the play's last scene. Among Elizabethan specialists it became a foregone conclusion that the play must finish with a scene of reconciliation. This was in the days when romance was thought of as a version of fairy-tale serenity or as a fanciful dramatic toy with which Shakespeare amused himself at the end of his career. When the ending was found and read it disclosed, to the amazement of its readers, that Common Conditions concluded with the hero and heroine committing suicide, three important characters just disappearing, the story of two more important characters being left unfinished, and the story of the antagonist taking on new vitality. 189

All the Elizabethan scholar Tucker Brooke could say about this sudden turn of events, in his 1915 edition of Common Conditions, was to speak about: "this extraordinary Procrustean close of the play... there seems to be no reason why the writer should...have left the concluding speeches in the marvellous confusion in which they stand." 190

But the prologue to Common Conditions warned us:

skilfull heads, that sit in place to see, like­wise to heare,
What openly by Actours deeds in place shall straight appeares:
...therefore perpend /the play/ well,
For the acts in order follow, which the preface may not tell.

(C.C.Prol.1-4)

189 Metrea and Lamphedon commit suicide, Galiarbus, Sedmond and Clarisia disappear, the story of Nomides and Sabia is left unfinished, and the story of Leostines and Common Conditions takes on new vitality.


190 Tucker Brooke, ibid., p.xi.
How old was Ed old by.

And so said masse.
For an understanding of the structure of romance in pre-Shakespearean drama it is a key play, since *Common Conditions* is an example of a play in which, when the author came to the point of having to wind up the action, the romance genre in which the author was working demanded elements of surprise and continuation. The anonymous author went too far, but his excesses teach us a lesson about the difficulty of constructing a satisfactory romance drama.

Although Shakespeare learned how to create drama by emulating and outdoing his dramatic predecessors (especially by learning from the works of John Lyly)\(^{190b}\) - Shakespeare's main channel for romance drama was through his own comedies. The works which we have briefly looked at here were well worth considering, however, since they showed us much of the basic structure and essential themes and devices which Shakespeare would refine and harmonize in his dramatic romances. The use of startling recognitions, protean themes, magic and love, fortune and love, and an attempt to balance diverse elements and to control the dramatic vitality of romance by using external coordinating devices - to name only a few examples - will be romance ingredients used and harmonised by Shakespeare to the point where the mixture of Alonso, Gonzalo, Sebastian, Antonio, Adrian and Francisco "all enter the circle which Prospero had made" in *The Tempest*, "and there stand charm'd" (Tv.V.i. stage directions between 11.58 and 59).

Let us now turn to the three plays by Hughes, Greene, and Day mentioned earlier for a more detailed analysis of the precise difficulties involved in adapting and creating a romance drama.

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Thomas Hughes' *The Misfortunes of Arthur - The End of Romance*

The title-page of the first edition of Thomas Hughes' *The Misfortunes of Arthur* reports that the play consists of "CERTAINE DEWives

\(^{190b}\) As G.K. Hunter noted in his *John Lyly: the Humanist as Courtier* (London: 1962).
and shewes presented to her MAIESTIE by the Gentlemen of Grayes-Inne at her Highnesse Court in Greenwich, the twenty-eighth day of February in the thirtieth year of her MAIESTIES most happy Raigne. AT LONDON. Printed by Robert Robinson 1587.\textsuperscript{111} According to modern calendar years and using January 1st as the yearly point of division (instead of the Elizabethan division of March 1st), this dates The Misfortunes of Arthur as first having been performed in February 1588 and probably printed soon thereafter.\textsuperscript{192} The first performance of The Misfortunes of Arthur thus took place at a time in close proximity to two important contemporary political events: the decapitation of Mary Stuart, Queen of Scots on 8th February, 1587\textsuperscript{193A} and the defeat of the Spanish Armada in the summer of 1588.\textsuperscript{193B}

A fair amount of the research done by scholars on The Misfortunes of Arthur since 1925 has argued for the topicality of the play, arguing

\textsuperscript{191} This is taken from a reading of the title-page of the British Museum copy, B.M. catalogue number C.34.b.3.

\textsuperscript{192} This arrangement of dates is agreed upon by the four Elizabethan scholars E.H. Waller, G. Reese, W.A. Armstrong and E.K. Chambers. Alfred Harbage, however, dates the play as first having been performed in 1588, although first printed in either 1587 or 1588 (likewise according to modern calendar years and using January 1st as the point of division). Harbage gives 1587 as the undisputed date of the earliest text, as well as a bracketed "88" with an asterix attached (i.e. "\[1587\]) which I assume means an early text exists which Harbage speculated was printed in 1588 but which has an undated title page. For further details see, respectively, E.H. Waller, "A Possible Interpretation of The Misfortunes of Arthur," J.E.G.F. 24 (1925), pp.219-245; G. Reese, "Political Import of The Misfortunes of Arthur," R.E.S. 21 (1945), pp.51-91; W.A. Armstrong, "The Topicality of The Misfortunes of Arthur," H&Q 2 (1955), pp.371-373; W.A. Armstrong, "Elizabethan Themes in The Misfortunes of Arthur," R.E.S. 7 (1956), pp.238-249; E.K. Chambers, The Elizabethan Stage, Vol.III, op. cit., p.348; Alfred Harbage, Annals, op.cit., p.43.

\textsuperscript{193A} "Approximately a year after the execution," as Gertrude Reese noted in her article "Political Import of The Misfortunes of Arthur," op.cit., p.81.

\textsuperscript{193B} An event which would pose the " sternest test of Elizabeth's strength as a ruler," as W.A. Armstrong noted in "The Topicality of The Misfortunes of Arthur," op.cit., p.373.
that there is an intended association in The Misfortunes of Arthur either between Elizabeth and Arthur or between James VI of Scotland and Arthur, and that Mordred is intended to represent either Mary Stuart or Bothwell. The faults in action and characterization in The Misfortunes of Arthur thus have been attributed to Thomas Hughes' attempt to fuse well-known contemporary figures with literary personalities.

Certain passages in the opening lines of the play (esp.130-133) are doubtless "an illusion to the internal peace of Elizabeth's reign," and the whole play very possibly could be referring to the network of tragedy and celebration which surrounded Mary's execution in 1587, as well as containing an illusion in the theme of praise for King Arthur's realm to Elizabeth's hoped-for victory in the impending conflict with Spain. A relationship between these contemporary events and The Misfortunes of Arthur shows that the gentlemen players of Gray's Inn had constructed a drama fit for a queen, filled with instruction, entertainment and both timely and learned references.

Since The Misfortunes of Arthur was staged at court it probably took place in "the great chamber" at Greenwich, a room which Chambers also identified as "a banqueting house", on a raised stage with steps leading to it, in an open place before a background of three independent chambers or "houses". There were quite possibly

194 See the articles by E.H.Waller, G.Reese and W.A.Armstrong cited in footnote 192 for further details on the historical arguments surrounding The Misfortunes of Arthur.


197 E.K. Chambers, The Elizabethan Stage (Oxford: Clarendon Press, 1923), Vol.III, p.19, where plays had been performed at Greenwich since the time of Henry VIII.

colourful wall hangings around the stage area and a curtain may have been used. The scenic setting otherwise did "not diverge markedly from the interlude type...the properties used in the action [being] few and simple." 199

The Misfortunes of Arthur is typical of the kind of drama which the gentlemen of Grays Inn preferred, works of a classical nature such as Jocasta (1566) translated from the Greek and written by George Gascoyne and Francis Kinwelmerche, the "Comedy of Errors [1592] (like to Plautus his Menecmus," Francis Beaumont's lost masque of the Olympian gods, the Inner Temple and Gray's Inn Mask (20 Feb., 1613), and a masque entitled Ulysses and Circe (13 Jan., 1615) by William Browne. 200 To construct his The Misfortunes of Arthur Thomas Hughes used a wide range of classical and medieval sources. He was assisted in the making of this play by Francis Bacon, the famous statesman, philosopher, and essayist, who helped devise the Dumb Shows along with John Lancaster, of whom little is known, Christopher Yelverton, who wrote the epilogue to Gascoigne's 1566 translation of Jocasta, 201 and "other" (T.M.O.A., p.343). As a closing note of the quarto edition remarks, Francis Flower, John Lancaster, and one "Master Penruddock" (about all three of whom virtually nothing is known), "directed these proceedings at Court" (T.M.O.A., p.243). In addition, two alternate speeches were written for the ghost of

199 E.K.Chambers, ibid., pp.27,23.

200 E.K.Chambers, ibid., pp.320-321,233 and Vol. IV, p.56. Although Jocasta has on its title-page that it was translated from the Greek, modern scholarship has argued its immediate source was Lodovico Dolce's Giocasta - which ultimately derives from Euripides' Phoenissae. See: Giocasta - Jocasta: A Tragedie written in Greeke by Euripides, translated and directed into Acte by G. Gascoigne and Frances Kinwelmerche...1566 (London: Belles Lettres Series, 1906).

201 See: George Gascoigne, Giocasta - Jocasta: A Tragedie, op.cit.
Glorios by William Fulbecke, a writer on law and theology as well as being "one of the society of Gray's Inn" (T.M.O.A., p.340), and an Introduction by Nicholas Trotte, another member of Gray's Inn (T.M.O.A., p.255). Little is known about Thomas Hughes himself aside from his authorship of The Misfortunes of Arthur and the fact that, after matriculating and receiving his B.A. from Queen's College, Cambridge, he was elected a fellow of his college by 1576 - by which time he had become a member of the Society of Gray's Inn. 202

Although Hughes takes credit for having composed most of The Misfortunes of Arthur (T.M.O.A., p.259), the work has all the marks of being a composite, collaborative production made by a group of academic technicians whose specialty was law and theology. As far as we know, the play was only produced on the one occasion in 1587-88 and was then printed soon thereafter under the direct supervision of Thomas Hughes. The resulting text is unusually fine for the period, although only two original copies are preserved. 203 The fact that there is no record of The Misfortunes of Arthur having been produced more than once suggests that although it is a sober, morally upright and lucid work, it was a dramatic flop.

Thomas Hughes used both Sir Thomas Malory's version of King Arthur's downfall and Geoffrey of Monmouth's version to produce The

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The play is especially interesting as an adaptation of romance because Hughes' careful selections and rigid orderings of Arthurian romance material squeeze the dramatic vitality out of the romance legends which he uses. His strict divisions of arguments, Dumb Shows, Acts, scenes, and Choruses in The Misfortunes of Arthur condenses the story of Arthur's downfall into a coherent, but theatrically unsuccessful, drama. He extracted one incident—Mordred's betrayal and Arthur's fight to the death against Mordred—from the long and complicated romance legends as handed down by Sir Thomas Malory and Geoffrey of Monmouth, and attempted to transform this romance material into a tragedy.

Hughes' title, The Misfortunes of Arthur, suggests that he wished to link his play in the viewers' mind with Malory's Le Morte D'Arthur. Malory's version of Arthur's downfall in books twenty and twenty-one of Le Morte D'Arthur are of a much higher literary quality than Geoffrey of Monmouth's bare narrative of Arthur's downfall, and it would be to Hughes' advantage were his audience to view the Misfortunes as a development of Malory's Morte. Added to this, Hughes tries remarkably hard to create a "classic" by using Senecan structural principles, borrowing lines from Seneca's Thyestes (at least twenty-four times in the play), Aegamemnon (at least fifteen times), Hercules Oetaeus (at least nine times), Hercules turrens (at least twelve times), Troades (at least eleven times), Medea (at least six times), Hippolytus (at least fourteen times), Oedipus (at least six times), and


Octavia (at least seven times). In addition to these borrowings from Seneca, over three hundred lines in The Misfortunes of Arthur are borrowed directly from Lucan's Pharsalia, and there are at least eleven instances where material has been borrowed from Statius' Thebaid.

The dramatic structural principles of Seneca's tragedies are especially prominent in The Misfortunes of Arthur. Hughes builds his adaptation around a strictly ordered, five Act structure (with two to four scenes an Act). The whole play is framed by the appearance of Gorlois' ghost at the play's very beginning and end, telling the audience that what they witness in The Misfortunes of Arthur is his revenge. At the end of each Act a chorus appears (once in the middle; V.i./V.ii), which moralizes but generally does not participate in the action. An anonymous nuntius, or messenger figure, appears at strategic moments (T.M.O.A., II.i., p.280ff.; IV.ii., p.317ff.) to report violent happenings which have taken place off-stage. The dramatic focus is on the last stages of the Arthur-Mordred struggle. Character development is static, with the principal figures being stock characterizations of a noble king (Arthur), a dastardly villain (Mordred), and a beautiful, sinful queen (Guenever). The play has a consistently moralizing and didactic tone, with an overabundant use of bombast and epideictic (speech designed primarily for rhetorical


208 These places are noted as well by Grumbine, op.cit., on p.196f.
effect), introspective soliloquies. 209

Hughes' debt to Malory and Geoffrey of Monmouth lies primarily in his use of Malory's idea that Mordred is Arthur's child by incest (T.M.O.A., "The Argument of the Tragedy," p.260) and his adopting Geoffrey of Monmouth's version in which Sir Launcelot neither appears nor is mentioned. The other elements borrowed from Malory include the idea that the horrible division between Arthur and Mordred should serve as a lesson to the present time (T.M.O.A., 2nd Chorus, pp.296-297); 210 the sending of a peace delegation from Arthur to Mordred (T.M.O.A., II.iii., p.287 ff.); 211 Arthur's premonition of his death (T.M.O.A., II.iv., p.311); 212 Arthur receiving a mortal wound by Mordred's hand (T.M.O.A., IV.ii., p.324); 213 and the concept of Arthur living on as "The Once and Future King" (T.M.O.A., V.i., p.335). 214

The other elements which Hughes borrowed from Geoffrey of Monmouth's version of the tale includes the background of Arthur's victories over the Romans in Europe, especially against Lucius


Tiberius (T.M.O.A., II.i., pp. 280-281); Mordred's attack against Arthur is greatly strengthened by the Saxon leader Chelric (T.M.O.A., II.iv., p. 293 f.); and finally Cador, Guenever's guardian in Geoffrey's version but her father in Hughes' version, becomes Arthur's comrade-in-arms (T.M.O.A., III.i., p. 298 f.).

Belonging distinctly to Hughes' own version of the tale is Arthur's returning home not knowing about the trouble waiting in store for him in Britain (T.M.O.A., I.i., p. 264) and Guenever being deeply in love with Mordred (T.M.O.A., I.ii., p. 267), although deciding to take her religious vows as soon as she hears of Arthur's return to Britain (T.M.O.A., I.ii., p. 265 f.). In the first case King Arthur's misfortune is stressed by Hughes more than in either Malory or Geoffrey, since he comes back thinking he is the glorious victor. In the second case, Guenever is made into a much more premeditating, villainous woman than she is in the other versions. Hughes also has Gawain die in the last battle "in Cornwall fields" in his adaptation (T.M.O.A., IV.ii., p. 318, p. 321), while at the same time heightening the devastating effect of this last battle by having most of Britain's great men die at once.

The Misfortunes of Arthur tries to direct the reader's attention and comprehension by means of its Dumb Shows and Choruses. There are five Dumb Shows in the play, while the Chorus makes six appearances. A Dumb Show precedes each Act, the first Dumb Show (T.M.O.A., p. 261) narrating background material and foretelling the events of the

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217 ibid., cf. with IX, 9, p. 221.

following Act by means of pantomime and the manipulation of symbolic objects. Each of the five Dumb Shows helps to knit together the past and future events in a similar fashion, the main differences between the Dumb Shows being the intricacy or arcane quality of their symbolic objects. In The Misfortunes of Arthur these Dumb Shows are particularly outstanding as "stage device foreign to Seneca... designed to relieve...the tedium of much grave moralizing with a little of the spectacular." The "Arguments" preceding each Act and Dumb Show do not appear to have been intended as stage speeches, but as lines which Hughes added especially for the printed edition. Thus the Dumb Shows in The Misfortunes of Arthur provide the visual argument, or exposition of the important themes with pantomime and symbols, which helped the viewer along as silently as the workings of the imagination.

Whereas the Dumb Shows refresh the viewer's memory and preview the "coming attractions," the Chorus serves an almost exclusively didactic role in The Misfortunes of Arthur. The Chorus carefully directs audience comprehension by pointing to, in one instance, Coloris' importance as the initial cause of all the horrible events (T.M.O.A., pp.277-278) or commenting on the division between Arthur and Mordred as a lesson about the ruin of civil war which all Britons should be mindful of (T.M.O.A., p.312). In one instance, in Arthur's death scene, the Chorus actually joins into the play's actions; comes on stage with the characters gathered around the dying Arthur and praises

In view of the intricacy of some of the Dumb Shows in The Misfortunes of Arthur, E.K. Chamber's idea that the properties were kept "few and simple" (p.99 of this thesis) might be questioned.

Such as, for instance, the "Pyramis with a laurel wreath about it" in the fifth and last Dumb Show (Sir Francis Bacon's?), p.329.

him for his virtuous defense of the realm, damns Mordred for his "lust to rule" (T.M.O.A., V.i., esp. p.533). Like a Senecan Chorus, Hughes' Chorus "personifies the ideal spectator...to aid the audience to extract the proper moral from what they had just heard declaimed."^{222}

The abundance of Dumb Show and Chorus appearances almost submerges the play in direction signals. The viewer is told what to observe so consistently and rigidly that the actors and the plot appear to be little more than moral tableaux, as in Gorboduc (1561). One forgets one is being entertained, feels instead that one is receiving a kind of illustrated lecture on moral and political virtues. Hughes' possibly made the Dumb Shows and Choruses prominent because his source materials had so many characters and events. Therefore once he "reduced...The Misfortunes of Arthur...into tragical notes" (T.M.O.A., p.259)\(^{223}\) from this large amount of material, he intended to keep the reader's attention concentrated on a few important aspects. He was not going to allow any romance meandering of character and situation.

A word also needs to be said about the use which Hughes made of romance personalities. We have, in the figures of Arthur and Guenever in The Misfortunes of Arthur, a story of the returning hero, the nóstos or home-coming theme - in which the stay-at-home wife has grown impatient and vengeful, the returning husband has grown war-weary and mellow. The story of Arthur and Guenever in Hughes' version is a dark version of an "Ithacan" return, when, in the "hundreth months" (T.M.O.\(^{223}\)

\(^{222}\) H.C. Grumbine, op.cit., p.7. With respect to the function of the chorus in this play, one may note a similarity to the "Mirror for Magistrates" function of preaching to the Queen - a quality of Gorboduc as well. See: J.E. Neale, Queen Elizabeth I, op.cit., p.203; and David Bevington, Tudor Drama & Politics (Cambridge, Mass.: Harvard University Press, 1968), pp.153-155.

\(^{223}\) Hughes himself wrote this description of his intentions in T.M.O.A., in a note preceding the first Act. By "reduced" Hughes meant more than change into a smaller form, since in the 16th century the word also meant "to bring back" or simply "to convey". See: OED.
A (p. 307) after he left home to fight in foreign wars, the warrior-king returns to find his son sharing the Queen's bed and claiming the kingship. Upon his return to England Arthur confesses to two close friends that he is afraid he has now come to the end of his adventurous life. After all his successes abroad he has grown cautious at home; even the memories of the risks he has taken in the past scare him:

"Now mine oft'nest escapades do scare me most" (T.M.O.A., pp. 302-303).

A romance is a story of fresh hopes and possibilities, but after an unusually fortunate life Arthur's luck has run out.

Tragic elements have been noted as being part of the romance fabric since the Odyssey. The ending of a romance often depends upon what appears to be an irreversible tragic situation being suddenly reversed to a joyous situation. Thus at the end of the Odyssey Odysseus rides his household of the suitors and frees his wife from enforced marriage, his son from possible death; in the Aethiopica Chariclea and Theagnes are about to be burned alive when Chariclea's true identity is discovered and the couple instantly becomes the heirs designate; while in the Orlando Furioso Ruggiero is accused of treason and forced to fight Rodomont (who at an earlier point in the romance single-handedly fought off most of the city of Paris) - only to have Ruggiero kill Rodomont and then happily marry Bradamant.

Malory upsets this romance narrative pattern in Le Morte D'Arthur and ends his tale in the ruins of the romance world which he had so carefully constructed. The Misfortunes of Arthur tries to repeat the last devastating acts of Malory's story without evoking the romance sense of wonder and fairy-tale, of imaginative richness. Hughes' play is a form of literature which attempts to produce a tale of love and adventure, offer a syncretic blending of diverse sources, create a

Indeed, Aristotle's attempt to classify the Odyssey as a tragedy was unsuccessful, as has already been noted. See: Ch.II., pp. 13-14.
sense of epic grandeur and tragic depth and include an admixture of history and national myth. It is true to the second, fifth, sixth, seventh and tenth conceptions of romance as given in the introduction to this study. What Hughes serves up in his dramatic mixture is a romance which has lost its sparkle, a ripped-off piece of the Arthurian romance tapestry.

The culminating part of Hughes' play, Arthur's death scene, is transformed into a heavy-handed discussion of the meaning and worth of Arthur's Pyrrhic victory. Even the hope of regenerating Arthurian glory which Malory held out at the end of Le Morte D'Arthur with the "Once & Future King" idea is completely nullified in The Misfortunes of Arthur. After Arthur has received his mortal wound in The Misfortunes of Arthur and his men are carrying him off to die his last words are:

This only now I crave...
...let it soon be forgot
...where Arthur fell:
...let my death and parture rest obscure.

But let my carcass lurk; yea, let my death
Be aye unknown, so that in every coast
I still be feared, and look'd for every hour. (T.M.O.A.

All the magic atmosphere which Malory created surrounding Arthur's life and death is erased and replaced with practical politics and reasonable dramaturgy in Thomas Hughes' The Misfortunes of Arthur.

Robert Greene's The History of Orlando Furioso, One of The Twelve Peers of France - Romance as Sheer Confusion

W.W. Greg in his exhaustive textual analysis of Robert Greene's The History of Orlando Furioso reports that the Queen's Men acquired the play in autumn of 1591 and the "probability seems to be that they acted it on 26 December that year...[While later]...they...parted with...the manuscript of Orlando...[and it] passed into the hands of E. Alleyn, servant to the Lord Admiral, at the time acting with Lord
Strange's company." While Thomas Hughes' *The Misfortunes of Arthur* was essentially an academic play catering towards a learned, aristocratic audience and specifically attempting to provide Queen Elizabeth with political counselling, Greene's *The History of Orlando Furioso* was designed by Greene and produced by the Queen's Men and then by Strange's Men and the Admiral's Men to entertain a popular audience.

The succession of theatres in which *The History of Orlando Furioso* was shown begins with The Theatre, the oldest Elizabethan public theatre, then moves to The Curtain, The Rose and finally out to the "suburbs" of Elizabethan London to the Newington Butts theatre in Surrey. The lead comic role of the clown may have first been played by Samuel Rowley, while it almost certainly "contained a fat part for Alleyn ... [Indeed] a typical part... In the lead role of Orlando [who] is by turns a warrior, lover and lunatic, and furious in each disguise." The *History of Orlando Furioso* was even graced with a showing before Queen Elizabeth herself, the one problem with the play at the time when it was first produced being that this success went to Greene's head and he attempted to sell performing rights to two


229 As listed on the title-page: "As it was plaid before the Queenes Maiestie." See: *THE HISTORY OF Orlando Furioso One of the twelve Piers of France* (London: John Danter, 1594). B.M. number: C.34.c.33.
different companies at the same time. Edward Alleyn's part in the widespread popularity of The History of Orlando Furioso is especially important since the play may be seen as a vehicle for Alleyn, the lead part of Orlando is filled with the actor's qualities for which Alleyn is remembered, a "heavy and robustious" style, a "strutting and bellowing" type of acting which was admired during the 1590's in Elizabethan England "but afterwards was considered ludicrous." The History of Orlando Furioso is also a fine example of Elizabethan popular drama, as opposed to Elizabethan coterie or "private" drama - that style of drama played at the Blackfriar's or Whitefriar's theatre and typified by such works as John Day's The Isle of Gulls or Beaumont's The Knight of the Burning Pestle. As Alfred Harbage defined this distinction in Shakespeare and the Rival Traditions:

The terms 'public' and 'private' theatre are applicable in a number of ways. The one stage is wide as the world, the other narrow as the gardens of Cynthia or the chambers of the nouveau riche. The one repertory addresses itself to the interest of a community, the other to the preoccupations of a clique. The public plays emphasize action, the private ones attitudes; the public plays valiant or villainous deeds, the private ones clever or stupid schemes.

The History of Orlando Furioso appeals to a number of Elizabethan

230 W.W. Greg, Two Elizabethan Stage Abridgements, p.125.


234 Alfred Harbage, Shakespeare and The Rival Traditions (New York: Macmillen, 1952), p.86. One should note here that although contemporary scholarship agrees that Harbage's findings about the two kinds of Elizabethan theatre are basically sound, Harbage's arguments are perhaps oversimplified.
popular ideals and tastes: themes of courage and majesty, sword fighting, the value of a constant woman, "rough clownage and horseplay," and the popular ideals of "family solidarity" and a man of outstanding character who can overcome his sufferings.

The authorship of The History of Orlando Furioso is generally ascribed solely to Robert Greene, although at times the play shows the influence of George Peele's writings. As with Greene's earlier dramatic efforts in The Comicall Historie of Alphants King of Aragon (wr.1588; pub.1599), the style of the play is indebted to Marlowe — although lacking any of Marlowe's genuine sense of heroic grandeur. Greene's creation of The History of Orlando Furioso was timed to "cash in" on the current interest in Ariosto's Orlando Furioso, occasioned by the appearance of Harington's translation in the autumn of 1591. Minor details in The History of Orlando Furioso show that Greene made great use of Harington's translation, a respect which Harington did not return to Greene — referring to The History of

235 For more on courage as a popular ideal see: Harbage, ibid., pp.177-178.


237 For more on sword fighting as a popular taste see: W.W.Greg, op.cit., pp.294,346.

238 For more on the popular taste for clowning and horseplay see: W.W.Greg, ibid.p.134; Harbage, The Rival Traditions, pp.82-83.

239 For more on "family solidarity" as a popular ideal see: Harbage, ibid., p.252.

240 Harbage, ibid., pp.177-178.


Orlando Furioso with contempt as "Orlando Foolioso." Modern critical opinion has tended to agree more with Harington than with the Elizabethan public. The editor of Greene's complete works, J. Churton Collins, suggested that The History of Orlando Furioso has "no consistency in inconsistency, no chain of thought, nothing impaired but all dishevelled." But the success of Greene's The History of Orlando Furioso in its own time suggests that in its own way it is a successful play, for "in general the London playgoers of the age of Shakespeare were right about the plays. The number of their shillings supplies about the same 'preferential rating' that our volumes of criticism have since supplied." What therefore is there in this odd adaptation of Orlando Furioso which made Elizabethan audiences prefer it when modern critics shun it?

A general, initial impression which a careful reader will have of The History of Orlando Furioso is of a play which is successful primarily because of its riotous energy. In The History of Orlando Furioso Robert Greene created a theatrical imitation of sheer confusion. The History of Orlando Furioso appears as a kind of bizarre cabaret starring the Emperor of Africa, the Sultan of Egypt, the Kings of Cuba, Mexico, and "the Isles," various completely altered


246 By which it is completely unclear what Greene intends, possibly, since the action is taking place in Africa - the Canary Islands off the coast of Africa? See: The History of Orlando Furioso, I.I., p.225 T.H.O.O.F. will be the abbreviation used throughout this essay.
characters from Ariosto's *Orlando Furioso*, two clowns, a few satyrs, a fiddler named "Shan the Fiddeldero" *(T.H.O.O.F.,IV,ii.1.115)* – with the action ranging across the continent of Africa, "from seven-fold Nylus to Taprobany" *(T.H.O.O.F.,I.1.13)*. This energetic concoction of theatrical superlatives shifts its attention in hugger-mugger fashion from the siege of castles and the flight of great lords to the sudden, incredulous madness of the play's hero – and so erratically onwards – always changing narrative direction, never making its mind up about what it wants to emphasize, wildly producing all sorts of adventures, outrageous metaphors and outright marvels.

Greene's *The History of Orlando Furioso* is not the work of a first-class playwright and the intention here is not to try and justify weak dramaturgy by invoking the multiverse nature of romance. One should be aware, however, that the sense of confusion which Greene creates in *The History of Orlando Furioso*, this splatter of loosely connected incidents and lightly sketched, well-known figures from a famous story, does produce a pleasing effect. Whether he realized it or not, Greene was working in accordance with the nature of romance by emphasizing narrative multiplicity and plot irregularities in a play in which the principal concern is the resilience and rejuvenation of his two protagonists, Orlando and Angelica.

*The History of Orlando Furioso* is only faintly similar in plot development to Ariosto's *Orlando Furioso*. Its strength does not come from being an accurate reproduction of Ariosto's masterpiece. The play as a whole is roughly based upon the episode in the *Orlando Furioso* where Orlando goes mad when he discovers Angelica and Medor are lovers *(O.F., C. 23, st.100 f.)*. In Greene's version Orlando is still one of Charlemagne's great heroes who goes mad because of unrequited love, the sorceress Melissa makes a brief appearance as Orlando's healing enchantress, and Angelica is still pursued by many worthy knights and
a few passages are borrowed directly from the Orlando Furioso. 247

Like Ariosto's Orlando Furioso, Greene's The History of Orlando Furioso attempts to be a world-wide adventure story, beginning with an assembly of international leaders vying for Angelica's hand in marriage (T.H.O.O.F., I.i.1) and including a ridiculous intended invasion of Africa by Mexico (T.H.O.O.F., I.i.205-213; II.i.742-787).

The most outstanding departures from the original Orlando Furioso in Greene's The History of Orlando Furioso are Angelica becoming a pattern of fidelity equivalent to Shakespeare's Imogen in Cymbeline, 248 Medor becoming Angelica's servant, the chief villain of the story becoming Sacrapant, Marsilius becoming both Angelica's father and King of Africa, and Brandimart becoming one of Orlando's worst enemies. 249


248 There are a number of interesting similarities between the History of Orlando Furioso and Shakespeare's Cymbeline which have not been noticed by critics: 1) The character similarity between Angelica and Imogen; 2) Angelica and Imogen's exile in disguise; 3) The return appearance of the disguised hero who saves the life of the king, with Orlando and Posthumous Leonatus; 4) The character similarity between Angelica's Medor and Imogen's Pisanio.

249 Whereas the roles they play in the Orlando Furioso are: Angelica baits and uses men for her own ends throughout the work, until Cupid takes revenge on her and has her fall in love with Medor whom she eventually marries (O.F. C. 19, st.17 f.); Sacrapant is a minor, Saracen champion, thematically important as one of Angelica's many admirers (C. 1, st.38 f.); Marsilius is King of Spain and one of Agramant's allies, having nothing to do with Angelica, father of Fioriispina (C. 1, st.6 f.; C. 24, st.110 f.); Brandimart is Orlando's closest friend in the Orlando Furioso and eventually dies by his side in battle (C. 41, st.68 - C. 42, st.19).
Yet, *The History of Orlando Furioso* creates the impression of being a unified whole without following Hughes' method of straight-jacketing his materials with Senecan structural principles and then supporting the play from the inside with an assortment of translated passages from classical sources.

*The History of Orlando Furioso* borrows a sense of narrative urgency and dramatic energy from Ariosto's *Orlando Furioso*. The characters are preoccupied with action and adventure, and little room is given to psychological expansion. Whereas in the *Orlando Furioso* psychological resonance was supplied by Ariosto's narrative asides, Greene removes the narrative asides in his adaptation, keeps the story's liveliness, and subsequently removes the frame which gave the action greater meaning. He still keeps a sense of order, however, even though there is nobody present to explain character motivations, to pity Orlando or damn Angelica.

A key point which needs to be underlined about *The History of Orlando Furioso* is the way in which, as Muriel Bradbrook said of a similarly lively play, *The Old Wife's Tale*, "dramatic vitality... rules the disorder." The third Act of *The History of Orlando Furioso* illustrates this quality: Orlando enters on stage dressed like a madman and acting like one, talking to trees and relying on clowns for guidance. In the midst of an argument between Orlando and his clowns Angelica enters on stage in a most pathetic state, and is then captured by Rodamant and Brandamart who try to rape her. Meanwhile, Orlando has organized his clowns into an army outfitted with spits and dripping pans. Orlando discovers Rodamant and Brandamart in the act of trying to rape Angelica and kills Brandamart. But, sad to say, Orlando does not recognize Angelica and suddenly decides to knight her for her valorous action (for he thinks that she has killed Brandamart).

The third Act ends with Orlando calling for Angelica and the clowns taunting Orlando - by dressing one of their number (who has a beard) as a woman meant to resemble Angelica. Orlando then beats them off stage. All this action is condensed into approximately two hundred lines (T.H.O.O.F., III.i-ii.11.788-988). The audience impression is of observing a collection of figures moving about with such rapidity that they are virtually indistinct; but there is no question that they are one, observable phenomenon. Greene binds the diversity of his dramatic romance narrative not by lingering over the separate actions, but by engaging them in one exhilarating pace. The narrative confusion also serves a thematic purpose here: this is an Act about a mad, scatter-brained hero which itself is made up of a confusing jumble of events. Character depth is not achieved, but then there is no reason to believe that it is being sought after. However, audience sympathy for the mad Orlando and the wandering Angelica, dislike for the cowardly pair Rodamant and Brandamart, and a mixture of outrage and entertainment in reaction to the clowns is achieved. The total mixture is thoroughly charming in a naive and unsophisticated fashion, a remarkably unpretentious and effective kind of drama is created.

The apparent disorderliness of The History of Orlando Furioso also works to make it succeed, because a state of indeterminacy in a romance drama (if kept within limits, which Greene just barely does) is part of the natural rhythm of romance. By relating a tale of apparently disconnected events the romance playwright lays the ground-work for extraordinary surprises - those moments in the last scene of a romance when the totally unexpected happens, when the disparate threads connect. Greene in his The History of Orlando Furioso tries to create this effect by first of all radically altering the substance of a very well known story, adding new wonders and delights (such as the intended invasion of Africa by Mexico, the dance of satyrs about Orlando's return to sanity), and then returning to Ariosto's ending of Orlando's
recovery of his wits. Greene's editor maintained that although The History of Orlando Furioso "departed so widely...from the original narrative...it served no purpose."251 This is not the case, since Greene ultimately achieves his success by deviating from and then returning to his source, by reprogramming and revitalizing Ariosto's version (and Harington's translation) of Orlando's breakdown and recovery. His drama appeals both to those members of his audience who have a first-hand knowledge of Harington's "best seller", and to those among his audience who simply have been "primed" to be attracted to this tale of Orlando because of its fame.

When The History of Orlando Furioso ends with Orlando's return to sanity and the recovery of his beloved Angelica (unlike Orlando's complete loss of Angelica in the original version) we find ourselves genuinely pleased and surprised - along with King Marsilius who says:

I stand amazed, deep overdrencht with joy,
To heare and see this unexpected ende:
So will I rest content -

(T.H.O.O.F.,Y.11.1425-1427)

In a far more accomplished way, but by a similarly devious path, Shakespeare brings about similar dramatic results in his romances. Greene and Shakespeare share in their romances the ability to let their characters articulate the wonder which they, and we, experience when the play has ended. We hear this wonder in the Lord's message to King Leontes at the end of The Winter's Tale:

I speak amazedly, and it becomes
My marvel and my message.

(Wint.,V.i.187-188)

And in King Cymbeline's words at the end of Cymbeline:

Does the world go round?
...What's this?
...How now?
/So are/® all o'erjoyed
/So/® shall /all/® taste...comfort.

(Cym.,V.v.232,248,264,401,403)

A complete, initially confusing circuit is made through apparently total disruption and despair, the play ends when the protagonists return to the union of loved ones with which the play begins.

Another aspect of Greene's daring manner of composition which helps create a holistic sense in The History of Orlando Furioso is his use of references and quotations, which he employs unscrupulously to create the sense of a "totally imagined, idiosyncratic world which we can habit completely while we read" or watch the play. His entertaining medley of mismatched metaphors and fallacious analogies, his audacious use of Ovid, Horace, Strabo, Virgil, and Suetonius helps to create a unique "otherwhere" in The History of Orlando Furioso.

When Angelica speaks of the "Knot of Gordian at the Shrine of Love" (T.H.O.O.F.,II.i.458), or Orlando talks of the "theefe of Thessaly" (T.H.O.O.F.,I.ii.365), and Rodamant speaks of the "triple parted Regiment / That froward Saturne gave unto his Sonnes" (T.H.O.O.F.,I.i.46-47) - the fact that these references are completely of Greene's imaginings does not detract from their effect of helping to fill-out another totally altered scene from Ariosto's Orlando Furioso, of helping to create the unique world of The History of Orlando Furioso. One may discern a border-line between this "otherwhere" and total whimsy because Greene does not degenerate into the use of capricious vagaries for their own sake in The History of Orlando Furioso. His mixtures of metaphors and references reflect and fill-out a world in which the thematic emphasis is on a collection of disparate events which nevertheless eventually culminate in individual fulfilment for the protagonists.


Greene's play is a form of literature in which the "imagination is unrestricted, as opposed to realism, which faithfully depicts life." It offers a narrative of love and adventure, a syncretic blending of diverse materials, an attempt at achieving tragic depth, the use of quasi-historical material, comic scenes, and a fairy-tale appeal. It is true to the first, second, fifth, sixth, seventh, eighth and ninth conceptions of romance as given in the introduction to this study. But The History of Orlando Furioso is not a complex, difficult or brilliant work. It is light and quick, missing all the deeper notes which Ariosto struck in his Orlando Furioso. It lacks Ariosto's ironic wit, his lyricism and ability to grasp in verse the meaning of heroism. Greene's jeu d'esprit, his free-handed use of his source materials, of myth and legend, together help to create a sprightly and engaging drama. Orlando leaves Marsillius' court, wanders in madness, and returns in sanity, his journey is whole and wide-ranging, the odd little world of The History of Orlando Furioso is made complete.

John Day's The Isle of Gulls—Romance as Satire

John Day's The Isle of Gulls was first performed in the late winter of 1606, possibly in February. As both a satirical distortion of Sir Philip Sidney's Arcadia and a satirical assessment of James I and his immediate entourage the play received a lively reception when it was first performed and remained popular enough to be published twice during 1606. We know that its performance at the Second


Blackfriar's theatre caused something of a stir because in a letter Sir Thomas Hoby, a gentleman of the King's privy chamber, wrote in March 1606 to Sir Thomas Edmondes, Toby referred to the recent performance of *The Isle of Gulls*:

> At this time (c.15 Feb.) was much speech of a play in the Black Friars, where, in the 'Isle of Gulls', from the highest to the lowest, all men's parts were acted of two divers nations: as I understand sundry were committed to Bridewell. 256

It is uncertain whether Day himself (whom Ben Jonson later referred to as "but a base fellow" and a "Rogue"257) was jailed in Bridewell, and equally unclear why King James allowed the play to be performed and published - although the published version of *The Isle of Gulls* was clearly censored.258

*The Isle of Gulls* was first performed at the Second Blackfriar's theatre by the Children of the Revels as the third in a succession of plays performed there which involved the theatre and its playwrights in a great deal of trouble. It was preceded by Samuel Daniel's *Philotus* (1604), which the Privy Council suspected of referring sympathetically to the Earl of Essex, and by Chapman, Jonson, and Marston's *Eastward Ho!* (1605) which made pejorative references to King James' "thirty-pound knights."259 However, it was in the style of the...


258 Sidney R. Golding, "The Life & Work of John Day," Ph.D. Thesis, University of London, June, 1930, p.32; Chambers, *Elizabethan Stage*, loc. cit. Possibly one of the events which occasioned this satire on James and his entourage were the particularly riotous events stemming from the visit of his brother-in-law, Christian IV of Denmark, to London—such as the famous orgy at Theobalds in 1606 which was recorded by Harington. See: J.P. Kenyon, *The Stuarts* (London: Fontana, 1958, seventh impression 1971), pp.42-43.

Second Blackfriar's theatre and the Children of the Revels to attract their audiences by offering plays which would offend someone. As H.N. Hillebrand noted in his intensive analysis of the child actors of Shakespeare's time, although the "Queen's Revels doubtless attained skill often amounting to brilliancy...the rather unsavoury comedy of public satire was their peculiar property."260 "From the first... [they] were a boisterous set of imps," wrote G.B. Harrison in another description of the Children of the Revels, "and encouraged to be as impudent as possible by their patrons, managers and playwrights."261

The *Isle of Gulls* thus offers us a fine example of the coterie drama of the age of Shakespeare, a work designed to appeal to the "fashionable set and its hangers-on...the nouveau riche...the preoccupations of a clique."262 In the intimate and expensive surroundings of the Second Blackfriar's theatre Alfred Harbage's dictum about Elizabethan plays seems to hold remarkably true: "The Drama's laws the drama's patrons give."263 Even the Prologue to *The Isle of Gulls* admits that the play has been created "for fashion sake" (Prol.p.212),264 rather ironically, as we shall see.

It was very ambitious of John Day to attempt a reduction of Sidney's *Arcadia* into a play. The principal intentions and structural methods of Sidney's *Arcadia* do not lend themselves easily to adaptation. It is highly likely that Day used Sidney's 1593 version of the *Arcadia*,


263 *ibid.*, p.83. Harbage sets these words in italics.

264 Since the lines in the A.H. Bullen, R. Jeffer's edition of *The Isle of Gulls*, op. cit., are not numbered I will use Act, scene, and page number references.
the more labyrinthian version stitched together by the Countess of Pembroke after Sidney's death at Zutphen in 1586. A number of modern critics, most notably John Danby in his *Poets on Fortune's Hill*, have argued for the remarkable wholeness and compendiousness of Sidney's *Arcadia*, writing of the *Arcadia*'s "grand design," and that the many incidents contained within it were all "planned exempla, necessary parts of the map Sidney was constructing." Fulke Greville claimed that Sidney's overall intention in the *Arcadia* was to "turn the barren philosophy precepts into pregnant images of life," while Sidney himself in *An Apology for Poetry* claimed that a literary artist's goal was to make "feigning notable images of virtues, vices or what else, offered to the reader] with that delightful teaching, which must be the right describing note to know a poet by." Yet, with a certain amount of gentlemanly self-deprecation, Sidney stresses in his intro-

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265 We have at least three distinct forms of Sidney's *Arcadia* at our disposal for critical consideration. There is first of all the edition begun about 1577 and more or less completed by spring 1581. Then there is the *Arcadia* which is a revised fragment, at least five times over, of the first version (which is known as the Old *Arcadia*). Finally we have the *Arcadia* known as the New *Arcadia* which was published in 1593 and stitched together (with additions) by Sidney's sister. This last version was thought of as being the *Arcadia* from 1593 until 1907 (when the Old *Arcadia* was discovered by the London book dealer Bertram Dobell) and is the version of the *Arcadia* which Shakespeare and Day most probably read, from which Charles I prayed, and about which Milton complained.


duction the *Arcadia*s lack of structural coherency, comparing it to a spider's web, a deformed, anaemic child, and the glass and feathers of a haberdasher's shop (N.A., pp.3-4).269

It was wholly appropriate of Sidney to introduce his romance as a web of words and ideas, a gauzy, loose aggregate, and one recalls the earlier evaluation of romance as a form of entrelacement, a web (rêseau) or fabric (tissu). Modern analyses of the *Arcadia*s form and structure which attempt to categorize the work usually come to the conclusion that the *Arcadia* is a mixture of many narrative forms, a work which is a particularly visible conglomerate of other types of literature.270 But in the actual experience of reading the *Arcadia* one overlooks its irregularities and may receive a genuine pleasure from the work principally because of the work's moral continuity, because every incident in the *Arcadia* "is deliberately moralized... because it was written as a book intended for the instruction of virtue... in the art of government of princes and gentlemen, in prosperity and adversity limning out exact pictures of every posture of the mind."271

In contrast, however, John Day's *The Isle of Gulls* is nothing of the kind: it is an outright satire of many of the things which Sidney holds dear in his *Arcadia*. "Mucedorus of the popular repertory and


270 One critic, James E. Ruoff, even argues that the *Arcadia* is a discernable mixture of five different kinds of literature: 1. the Italian novella; 2. the late Greek romance; 3. the Spanish chivalric romance; 4. the pastoral romance; 5. the picaresque tale. See: James E. Ruoff, *Handbook of Elizabethan & Stuart Literature* (London: Macmillan, 1975) p.153.

Day's *The Isle of Gulls* of the select repertory both derive from Sidney's *Arcadia*. But *Mucedorus* is as idyllic as the source, while *The Isle of Gulls* debases the moral tone and the dignity of the characters in a fashion which is truly spectacular. Day extracted from the *Arcadia* those elements which he judged to be useful to produce the highest degree of entertainment, while leaving the serious moralizing behind. Yet, in so far as a good satire can expose the truth, Day's *The Isle of Gulls* does offer a certain kind of moral instruction. His main fault in *The Isle of Gulls* is not a lack of continuity, no one escapes his persistent ridicule; it is rather that he offers no virtuous alternative to the vices which he criticizes.

A close reading of *The Isle of Gulls* in comparison with Sir Philip Sidney's *Arcadia* shows that Day tried to transfer most of the plot from the *Arcadia* and not just a small section - as Hughes did with his Arthurian romance material and Greene did with *Orlando Furioso*. The main changes from the *Arcadia* are the removal of the oracle's dreadful prediction as the cause of King Basilius' country retreat (the aggressive courting of his two daughters and the King's plan to choose their future husbands takes its place), the addition of two more young courtiers to further complicate the love entanglements, the removal of the *Arcadia's* final, drawn-out trial scene (which is replaced by the King's swift judgement), and the total removal of the

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273 The drawn-out trial scene which ends the *Arcadia* is a technique which is virtually identical to the ending of *Achilles' Tatius Clitophon & Leucippe* and Heliodorus' *Aethiopica* - and one which Shakespeare will make use of at the ending of each of his romances in the form of scenes of judgement.
tragic figures Amphialus and Argalus. Yet, after one has carefully
tabulated the borrowed goods in Day's *The Isle of Gulls*, the
question still remains of how the playwright manipulated what he
borrowed, what was lost, gained or transmitted from the nature of
romance in his adaptation of Sidney's *Arcadia*. In order to find this
out we must consider in depth the character of Day's romance
adaptation.

The distinctive character of *The Isle of Gulls* as a work designed
to meet the tastes of a special audience shows forth immediately in
the Induction in which three Jacobean gallants confront a character
named "Prologue". A discussion follows in which the four characters
talk about what kind of play can satisfy an audience best. Each
merry gentleman wants a different manner of play. The first wants
"rayling and inventives...gall," and the second wants "bawdry and
scurrilous jests...a scene of venery that will make a man's spirrits
stand on theyr typ-toes and die his blood in deepe scarlet", while
the third wants noble sentiment and high style (Ind., pp.212-213).
Although the Prologue complains that he does not know how the play can
possibly satisfy all three gentlemen, the play manages to entertain in
accordance with their three preferences. And what we have here, as a
number of critics have suggested, is a very neat summary of
audience demands at the Second Blackfriars.

The Prologue's response to the gentleman's requests and the
ensuing action of the play which attempts to accommodate their different

274 As an example of what can be achieved by an item for item
comparison between source and adaptation, I've produced a comparative
"check-list" for *The Isle of Gulls* and the *Arcadia* which is attached
as"Appendix iii" to this thesis. See: pp.360-364.

275 This idea seems to have originated with H.N. Hillerbrand, The
Child Actors, *op. cit.*, p.194, and, among others, Harbage makes refer-
ence to it in Shakespeare & The Rival Traditions, *op. cit.*, p.83.
requests accomplishes at least three things. First of all, the Prologue's response is the play's first instance of gallery, albeit a mild one, as each haughty gentleman is beguiled into thinking that his individual desires are to be fulfilled without his realizing the literary shrewdness of having three distinct satisfactions come from one source. In other words, Day appears to be serving the individual wishes of some members of his audience, yet is in fact serving the wishes of the group. This instance of gallery gives us reason to believe that Day was not happy with his own adaptation since he mocks the audience he is pretending to serve in the Prologue. He will continue to mock his audience throughout the play by dealing ironically with four of his major characters, Julio, Lisander, Aminter, and Demetrius, whom he labels as "spruce-witted gallants" (T.I.O.G., I.iii. p.221).

Secondly, the Prologue's response suggests that the ensuing action of the play will attempt to accommodate at least three of the diverse modes in Sidney's Arcadia, from which, as the Prologue explains, the play is derived: "the argument beeing a little spring or Rivolet drawne fro the full streame of the right worthy Gentleman Sir Phillip Sydneys well knowne Archadea (T.I.O.G., pp.211-212). Thirdly, H.D. Hillebrand suggested that this attempt to encompass the tastes of three different types of spectators is also a direct reference to the three types of drama and dramatists whose work was usually shown at the Second Blackfriars during this period: the "critical" Jonson, the "bawdy" Chapman, and the "fustian loving" Marston.276

Day immediately gets down to business in The Isle of Gulls and begins his entertainment by producing some lampooning upon King James. A "breakdown" of the intimate details of the satire is rather compli-

cated, but to put it briefly: the arguments between Basilius and his wife Gynetia are meant to be a socio-political satire upon the domestic wranglings of King James I and Queen Anne (complicated by the sexual ambiguity of both the actors and the persona of the drama); the Lacedaemonians and the Arcadians are meant to represent the Scotch and the English; and the devious and corrupt character named Dametas refers to one of James' closest counsellors, possibly Sir Robert Carr, George Home Earl of Dunbar, or Lord Burleigh's son Robert. When the play was published Basilius and Gynetia were referred to as Duke and Duchess, but there is good reason to believe that in the original production they had the appellation of King and Queen.

Sidney's political criticism in the Arcadia is never this pointed or sensational. It is more a case of attempting to turn "barren Philosophy precepts...into pregnant images of life," as we already noted that Greville remarked. Yet if we followed Greville's point of view closely, then the Arcadia could almost be read as a kind of political manual and Day would be justified in turning it to his own use for satire. Political elements are certainly present in the Arcadia; the book after all deals with people of high political status and the initial situation of the retreat is motivated by a king breaking up his court and trying to avoid danger to his royal person. But the situation in Sidney's Arcadia is general, a political metaphor rather than a specific political reference or a political lampoon; and the political elements hold their place alongside non-political matters such as Platonic reflections on love and beauty.


John Day borrows the setting of a web of political intrigue from the Arcadia and transforms it into personal satires, although he does make a certain use of Sidney's understanding that the "chivalric and political events always parallel the action of love in Arcadia." Day uses the Arcadia's plot (and this is one of the positive elements in his satire) to write about a change-over in political power, from a regime of elder statesmen, "great men in love with their own doings" (T.I.O.G.,I,ii.,p.220), to young lords whose freshness will, at least for a while, rid an empire of its old parasites and fevers.

In The Isle of Gulls Basilius craftily sets up an elaborate contest, "to make tryall of certain experiments" (T.I.O.G.,I,i.,p.216), complete with an island fortress and trusted henchmen, to manoeuvre the reins of government into new hands. He challenges all interested princes to steal into this fortress and win his daughters. Whoever can do so will win the multiple prize of the crown and one of his daughters. The suitors' success will only be complete when it is capped by Duke Basilius' decision, amid the "impetuous concourse of unruly suitors" (T.I.O.G.,I,i.,p.216), as to who has proved himself to be the most worthy. Basilius arranges things this way "to the end that not affection but desart may prove victor" (T.I.O.G.I.ii,p.222). Not only will the courtiers who win his daughters have to perform well in the game of love, but they will have to parallel their actions in the craft of politics.

When Lisander and Demetrius almost do succeed they are praised for their "divinest Metaphysicall piece of invention" (T.I.O.G.,V.i.p.312), the word "invention" having both political and amorous overtones. That Lisander and Demetrius should have to achieve their

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goals through disguise is not a political contradiction, since the Duke speaks of his own regency as a costume in the curious phrase: "the reason that we have uncloth'd us of our princely government in Arcadia" (T.I.O.G.,I.i.,p.216) In contrast, Duke Basilius of the Arcadia is a "Prince of sufficient skill," who does not excel "in the virtues which get admiration; as depth of wisdome, height of courage and largenesse of magnificence" (N.A.,Bk.I.p.19). Sidney's Duke Basilius is really only a successful ruler because his people are well educated and love him zealously. Day creates an uneasy mixture when he makes his Basilius into both a shrewd politician and a dallying lover, though the reader tends to overlook this in the quick and merry business of the play.

The political side of The Isle of Gulls links it to the darker side of Sidney's Arcadia. Although Symons argued that Day "cannot conceive a villain," there are two genuine ones in the play, Dametas and Manasses. Dametas is pointed out as a villain in the Induction (T.I.O.G.,Ind.,p.212), his actions throughout the play confirm him as a villain to the Duke, and then Manasses out-does Dametas for unscrupulous actions at almost every step along the way. Among other things, Dametas is guilty of soliciting bribes and conspiring to regicide and rape (T.I.O.G.,I.iii.,iv,pp.221-232). Then in Manasses' euphoric state after receiving a huge bribe he claims to have counterfeited Dametas' "hand and seal," to have stolen his chain and picked his pockets, purchased farms from his gains, demolished churches, gathered wealth from the commons and reduced the whole country to beggary while Dametas has reduced only the court (T.I.O.G. III.i.p.274).

But Dametas is a self-righteous parasite and Manasses is a "conceited buffoon." Their combined activities are certainly immoral, but they are of the criminal status of "Court spyders" and "unnecessary worms," as Aminter and Julio refer to them (T.I.O.G., I. iii, p. 226). At worst Dametas could be seen as Basilius' quotidian "Ague," a "little hillock made great with others ruines" (T.I.O.G., I. i. p. 217; ii, p. 220). Although Basilius cannot brook criticism of Dametas, he is willing to pass over his own crown to a younger generation who think of Dametas as so much unnecessary baggage. The development of the action suggests that the Duke has secretly chosen to have his wasting fever removed by the tonic of a new regime.

Both Dametas and Manasses are malevolent pigmies, forces which corrode a state but do not represent a state bent upon evil, as does Sidney's Duchess Cecropia in the Arcadia. Moreover, there are none of the complications of evil smothering an essentially virtuous individual in The Isle of Gulls, as there is with Amphialus in Arcadia. The courtiers are neither specially virtuous nor vicious. They do not condone bribery, yet they work in terms of it. They may even sometimes work contrary to a negative force, as when Aminter and Julio, after their initial conference with Dametas, make a pact not to show violence to the Duke or his daughters, (T.I.O.G., I. iii., p. 227). But this line of action is also to their political advantage, as opposed to the messy procedures proposed by Dametas. Conflict with evil forces in The Isle of Gulls is in proportion to these evil forces, and nowhere do they reach the height or complexity of tragedy, noble intent and wasting self-dividing passion which exists in the Arcadia.

The humourous aspect of The Isle of Gulls is its overriding

characteristic and is distinguishable from Sidney's Arcadia by its farcical ribaldry. The compiler of an Elizabethan-Jacobean bawdy dictionary would have a field day in certain areas of the play, with references to "bad members," "serving man," "tayle," and "bush," (respectively: T.I.G.C.,I.iii.,pp.222-223;II.i.,p.233;II.i.p.235;III.i.p.280), along with other such tidbits as the salacious conversation between Hipolita and Violetta in Act II, scene iv. Bullen's remark about "an absence of robustness" in the play is certainly countered by this lusty ingredient.283

Here Day took his lead from an important but exceptional element within the Arcadia. The lustiness of the princesses' conversation in The Isle of Gulls bears a resemblance of mood to the scene in the Arcadia where Pyrocles watches the women bathing (N.A.,Bk.II,ch.11), as well perhaps to the heated moments of the seduction between Pamela and Musidorus (N.A.,Bk.III,p.27), and between Pyrocles and Philoclea (N.A.,Bk.III,pp.60-61). But when Sidney expresses the sensual qualities of man the fabric of his expression is always delicate and fine, be it the beauty of hair which gives "a delightful shew, with being sturd up and downe with the breath of a gentle winde" (N.A.,Bk.IV,p.169), or a "bellie...like Alabaster faire and sleeke, / But softe and supple satten like" (E.A., Bk.II,p.220). While Day gives cause for his audience to guffaw at a good, dirty joke, Sidney causes his audience to pause and wonder at flesh like "warne snow, moyst pearle, soft ivorie".(N.A., Bk.II,p.221).

Sidney's humour in the Arcadia is also concerned with the convolutions of lovers' games, the interlacing of emotional intention, practical pursuit and adventurous incident,284 as in The Isle of Gulls


Pyrocles and Musidorus court their respective princesses in an ornate dance of disguise and disclosure, bravado and trials of sincerity, meanwhile fooling the Duke and Duchess in order to stay close to their princesses. But in the Arcadia much of the young princes' humour is internal, as the revel of their passions confronts their reasoned, virtuous ideals for the first time in their lives. It is the old, human comedy of coming to maturity with preconceived notions about the facility with which one's actions will be virtuous, and then discovering there are problems in the heat of life which prepared, morally correct solutions do not comfortably fit.

This aspect of Sidney's romance is tender and not farcical, a tenderness which The Isle of Gulls' romp of gallery does not admit. Gallery does go on in the Arcadia, and in its romance hide-and-seek of characters there are moments of farce and whimsy; but the gallery is implemental disclosure and not cultivated as a good in itself, as is that aspect which is valued as a form of political cunning in The Isle of Gulls. One result of this inordinate emphasis on duping others is that Aminter, Julio, Lisander, and Demetrius are all two-dimensional figures, lovers and politicians. A third dimension of psychological resonance is never given time or place to develop. The kind of moral concerns which would animate internal reflections only occur tangentially to the lovers, and then only when related to questions of strategy.

However, in the portrayal of love between man and woman there is a skilful and sensitive overlapping between the two writers, because it is here that the thin, clear flame of John Day's wit can illuminate the emotion of these "gentle and petulant figures who come and go like figures in a masque, aimlessly enough, yet to measure, always with happy effect." Sidneyn's Arcadia glowed with the radiance

of refined sentiments and delicate verse. In the world of the Arcadia shepherds lament the loss of their "Urania" on a Greek sea shore during a spring sunset, "with a heavy kind of delight" (N.A., Bk.I, p.5). They retire "from among the clamorous multitude" and sing gentle, communal lamentations for their departed lord (N.A., Bk.IV, The Fourth Elogues, pp.137-144). Sidney's royal lovers praise "haire fine threads of finest gould / In curled knots mans thoughts to hold" (N.A., Bk.II, p.218). Thus when John Day writes:

the bashful moone,
That since her dalliance with Endimion
Durst never walke by day, is under saile,
In steede of sheets has spred her silver vaile;
Each gliding brooks and every bushy tree,
Being tipt with silver were her livery;
And the dim night to grace our amorous wars
Hath stuck nine spheres full of immortal stars:
In sted of pearsles, the way on which she treads
Is strawd with Christall deu and silver beades

(T.I.O.G., V.i.p.203)

he shows how well he can understand and emulate the fine spirit of Sidney's Arcadia.

But, to Day's misfortune, and probably to his discredit, the reader usually misses this quality in The Isle of Gulls because it is encompassed by the busy, bustling frame of the play's "domestical merriment" (T.I.O.G.,II.iii.,p.249). Added to this is the distraction of much bawdiness and the failure of providing the heroic background which Sidney's Pyrocles and Musidorus had, of a glorious past in Asia Minor, defending "many ladies from wrongs and disinherited persons restoring to their rights" (O.A.,Bk.I.,p.11.). Perhaps by using some Greek names for his characters Day thought, as did Roman poets before him, that he was adding to the stateliness of his speech and suggesting a glorious past, and thus "helping to lift the writing to a higher plane of literary art." 286 If this was Day's intention it only

succeeds obliquely. 287  

There are threads of delicacy in The Isle of Gulls, but, in Day's compromise to serve his audience and reflect the Arcadia as well, his audience wins with what is chiefly a mixture of political satire, "poetick rage / strik\[ing\] at abuse ore ope\[ning\] the vainne of sinne," and a tangle of ribald mirth (T.I.O.G., Ind., p.215). Whatever Day took from the Arcadia he transmuted for the purpose of creating an almost absolute case of gullery, where even the heroes are finally outwitted and a more politically astute Duke than Sidney's Basilius must decide the final outcome.  

The Isle of Gulls is quick to point out how easily people make fools of themselves. It is not a wonderous attitude which tempers the deceiving with pity, but a harsh criticism with little or no consolation, befitting the environment of a "Namelesse desart" in which it takes place (T.I.O.G., Ind., p.212). When the Duke and Duchess "lay plots to gull themselves" this is called a "silly conceit" (T.I.O.G., II.iii., p.253). When Dametas is fooled by Demetrius with the treasure trick, Demetrius remarks "how violently he devowers his bane and steals himself into the order of Gullerie" (T.I.O.G., III.i., p.279). At best, most people are seen as fools who might find a less foolish way of living.  

The Isle of Gulls, this little rivulet from the full stream of Sidney's Arcadia, filters out much of the Arcadia's mellifluence.  

287 It is revealing to examine the names Day chose. Pamela's strong nature is underlined with the aggressive name of the Amazon Queen Hipolita. Philoclea's delicacy is emphasized by a name, Violette, which would have a rare, exotic quality, since it did not become a general name in England until well into the middle of the 19th century. Pyrocles' warriorhood is emphasized with a name, Lisander, recalling the famous Spartan general and statesman Lysander. The name Manasses is one that became a favourite among Puritans, esp. after the Reformation in England, a fact which compliments Manasses' Puritan sermon satire, III.i.p.277. See: The Oxford Dictionary of English Names, compiled by R.G. Withycombe (Oxford: Clarendon Press,1945); The Oxford Classical Dictionary (Oxford: Clarendon Press,1970),ed. Hammond & Scullard, 2nd ed.
Yet it is also a work of literature which takes place in a fantasy world of love and adventure, which attempts to mix classical references, the plot of a contemporary "best seller", and present-day political references into scenes of biting comedy - and as such The Isle of Culls is true to the second, third, fifth, seventh and eighth conceptions of romance as given in the introduction to this study. But the absence of the Arcadian gentility of Sidney's romance cannot be overlooked. The presence of shepherds, a background of pastoral simplicity, the refreshing sense of being outside, of romance spaciousness, is sorely lacking in Bay's constrained lampoon. Manasses openly jests at stock conventions of the romance and pastoral tradition, much to the enjoyment of Lisander (T.I.O.G.,III.i.p.277). Demetrius is not even attired like a shepherd, as he was when he was the Musidorus of Arcadia, but as a woodsman (T.I.O.G.,II.i.p.232). John Day could bring back little of what he saw after he travelled into the romance world of Sidney's Arcadia.

Conclusion

A playwright may achieve overall dramatic unity in a number of ways. If he chooses to use one method in particular this does not exclude, of course, the possibility of utilizing other ways of ordering his characters, actions, themes and tensions. Usually, however, one method predominates - a drama has a central focus of some kind around which the story develops. At the beginning of the twentieth-century there was a lively scholarly debate about what makes up the basic "formulas" for dramatic unity to which action and tension, irony, character, idea, language and situation form the necessary complement. As a result of this debate three basic ideas of dramatic unity developed. Gustav Freytag suggested (i) that a playwright may achieve overall dramatic unity by developing and accentuating the
soul-process of his hero. Richard C. Moulton suggested (ii) that dramatic unity is achieved by means of the motivating force of plot events. While George Pierce Baker suggested (iii) that dramatic unity depended upon the emotional, incremental power of incident.

Applying these three conceptions to the adaptations of romance which we have studied in this chapter we find, to begin with, that none of the playwrights were capable of developing a sense of internal, psychological or emotional development (i) for their heroes. John Day offered in *The Isle of Gulls* the greatest emphasis on character; he had to create witty distortions of personalities in order to achieve the effect of satire. But his protagonists were kept too busy frolicking through their farcical, lampooning version of Sidney's *Arcadia* in order to achieve any character depth. They were not fully exploited as stage characters, as if they possessed the profundity of a unique fiction; but developed as comic reflections of the characters in Sidney's *Arcadia*, the type of person in the audience of the Second Blackfriar's, King James and his immediate entourage. Hughes' protagonists were preoccupied with reciting their lists of moral and political adages. Greene's characters were busy with their merry-go-round and awkward display of "Orlando Foolioso".

All of the authors exaggerated, parodied or otherwise distorted their romance sources. This manner of romance adaptation, especially as practised by Day and Greene, of building up an amazing network of


characters and action which refuses to be taken seriously (except when a political gibe is intended) first occurred in Classical literature with Petronius' *Satyricon*, Apuleius' *The Golden Ass*, and Lucian's *True History*. The end result of this manner of adaptation produces a kind of literary half-breed which one may fit into the category of romance but which also resembles the family of comedy. Hughes' play transformed his romance sources by cutting free one strand of the Arthurian romance literature, and then probably relying on the knowledge of his highly-educated audience to supply the missing information.

The motivating force of plot events (ii) was a crucial factor with all three plays. The playwrights were dealing with well-known stories and they could expect their audience to have these stories in mind as a corrective for what was left unexplained within the play itself. The build-up of emotional power (iii) in these plays was minimal and, depending upon the naïveté or sophistication of the audience, extraordinarily subjective. To give one's self over in emotional involvement to, say, Angelica in Greene's *The History of Orlando Furioso* or Day's Duke and Duchess in *The Isle of Gulls* requires almost total suspension of disbelief.

All three plays hold together by utilizing a certain arrangement

of romance conventions. They all highlight claims to historical
to historical releventy, generation differences, and a display of pageantry, while
the motifs of the wandering journey and an essentially pious main
character, and *The Isle of Gulls* and *The History of Orlando Furioso* share the experience of amazing plot convolutions. Greene alone
stresses an idealized male-female relationship with Orlando and
Angelica and includes magical powers, while Hughes brings in the
directing influence of higher powers in the outcome of Arthur's and
Mordred's fate, and Day stresses the mental agility of his young
gallants Lisander, Demetrius, Julio and Aminter.

These three plays suggest that a romance drama can bring in
virtually any element from a narrative, or prose fiction, source —
including a narrator, or authorial figure (as with Day's Prologue
and Hughes' use of the Chorus). The original story must be condensed
so that it can be dealt with in the shorter time allotted for a drama,
but this reduction for stage purposes may either follow the same,
basic story line (as with Day's *The Isle of Gulls*) or extract and
emphasize what the playwright judges to be of chief importance in his
source (as with Hughes' tragedy and Greene's gallimaufry). Dramatic
presentation may intensify what is otherwise dull material (as with
Day's *The Isle of Gulls*), and it must transform, or externalize,
narrative into action. In all three of the cases which we examined
we find that the source material was used somewhat capriciously in
order to present a certain interpretation or to provide the basic
material for another manner of story.

One basic difference between the narrative, or prose fiction,
source and its dramatic reproduction is, of course, a difference in
audience perception, the setting of a book of words being altered to
a theatrical experience. A script must be related to the gestures and
the manners of the actor who brings the words to life, a book is much more self-enclosed, undergoing a total "direction" from the author which is quite different from the independency of actor and stage movement. At this point our analyses of how the Arcadia, Le Morte D'Arthur, and Orlando Furioso were adapted must shade off into abstractions on the Elizabethan-Jacobean productions of The Isle of Gulls, The Misfortunes of Arthur, The History of Orlando Furioso — for which we lack the necessary documentation to judge rightly. What we may conclude, however, is that although these three plays failed to achieve the "mixed perfected brew"292 of the finest romances, their gropings towards the dramatic actualization of the form would be realized by Shakespeare in his last plays — to which we shall now turn.

V Shakespeare's Manner of Adaptation in His Romances -
The Original Character of His Romance Sources
& Their Dramatic Reproduction

In volume six and eight of his *Narrative & Dramatic Sources of Shakespeare* Geoffrey Bullough gives a fine listing of the numerous sources and analogues for Shakespeare's romance dramas. He confines his analyses to locating the exact materials which Shakespeare borrowed for his dramatic romances and refrains from speculating to any great extent on the relation between the romance nature of sources and their dramatic reproduction in Shakespeare's plays - a task which I intend to take up in this chapter by grounding my reflections in those works which Geoffrey Bullough judges to be most influential for Shakespeare's romances.

What this means is making a comparison between Shakespeare's *Pericles*, John Gower's version of the Apollonius of Tyre legend in his *Confessio Amentis*, and Laurence Twine's *The Pattern of Painfull Adventures*; comparing Shakespeare's *Cymbeline* with sections from the First Volume of Chronicles and *The Description and Historie of Scotland* by Raphael Holinshed, a part of Giovanni Boccaccio's *The Decameron*, the anonymous story *Frederyke of Jennen*, and the anonymous play *The Rare Triumphs of Love and Fortune*; comparing Shakespeare's *The Winter's Tale* with Robert Greene's *Pandosto, The Triumph of Time*, as well as with sections of Francis Sable's poems "The Fisherman's Tale" and "Flora's Fortune," and a section of Ovid's *Metamorphoses*; and finally comparing Shakespeare's *The Tempest* with the "Bermuda Pamphlets," a section of Ovid's *Metamorphoses*, a section of Montaigne's essay *Of The Cannibals*, Thomas' *Historie of Italie*, and the marine pastorals of the
The subject of Shakespeare's method of adaptation is a beehive of possibilities and uncertainties, and it is best to be careful when dealing with the subject by using the guideline provided by Bullough's painstaking research. In comparing Shakespeare's romances with his sources my objective will be to explore how he borrowed and developed thematic elements from his source material rather than provide a detailed accounting for each and every alteration which he made, to examine the dominant psychological and structural patterns in his source works which Shakespeare saw fit to use, neglect, or alter in his own dramatic romances.

Before we begin, however, a distinction should be noted between the two kinds of sources which Shakespeare used. There are, first of all, those sources which supplied Shakespeare with the "facts and figures" which he needed to construct his dramas: the names, incidents, and general character outlines which he would transform into a much higher form of literary art. Then, secondly, there are those works which provided Shakespeare with profound inspirational content, which we find effecting the tone and spirit of his romance adaptations and


294 My two deviations from the source material listed in Bullough's N&DEOS are with Montaigne's essay and Thomas' Historie of Italie which, although Bullough mentions, he takes little notice of. See: N&DEOS VIII, pp. 249-250.
which have "something both in matter and manner to commend them."295 His use of Holinshed in *Cymbeline* is an example of the first kind of source usage, wherein he transmitted the thoroughly dull sections of Holinshed and infused them with a narrative excitement and thematic depth which is lacking in the original. His use of Gower's *Confessio Amantis* is an example of the second kind of source usage, wherein he used a source work which could supply him with both basic literary components and genuinely inspirational content. We may now begin our analysis of the original character of his romance sources and their dramatic reproduction with these two distinguishable functions in mind.

**Shakespeare's Pericles**

There have been many attempts to explain the difference between the first two Acts of *Pericles* and the last three Acts. One of the arguments produced by modern scholarship is that Shakespeare did not write all of *Pericles*; part of it may have been written either by George Wilkins,296 William Rowley,297 Thomas Heywood,298 or John Day.299 Then there is the argument put forth by Edwards that the whole play was written by Shakespeare, the problem lies in the


299 For more on John Day's part in *Pericles* see: K. Muir, *Shakespeare as Collaborator*, op.cit.
differences between the two reporters and the three compositors who were responsible for the first published text of 1609. The problem of Pericles can be traced back in critical scholarship through the editions of Malone, Pope, Steevens, and Rowe — indeed possibly even to Heminges and Condell since they chose not to include Pericles in the First Folio. Yet, as J.C. Maxwell noted, "Pericles is the one play not in the First Folio which is now regularly included in collected editions." The principal reason for this is that Pericles does form one sensible, coherent dramatic unit which modern scholarship, however divided about Acts, scenes, collaboration and sources, has judged to be of "Shakespearean" quality. All of Pericles possesses the "same deep structure, which conveys a message about its timeless rhythm of separation, loss, and recovery." Certain critics of the last decade have shown that Pericles is most profitably understood if read as a whole and not in part. I shall therefore be examining the play of Pericles both in this essay and throughout this study as


304 For example, Phyllis Gorfain in her article in Shakespeare Survey, ibid., and in Douglas Peterson's Time, Tide, & Tempest: A Study of Shakespeare's Romances (San Marino, California: The Huntington Library, 1973), p. 60 f.

The great pioneer in the field of interpreting Pericles as one coherent work by Shakespeare is, of course, G. Wilson Knight, in his The Crown of Life (New York: Barnes & Noble, 1958 rpt.), esp. Ch. II "The Writing of Pericles" pp. 32-75.
a whole as the first complete romance by Shakespeare which announces the themes, conventions, and arguments set down in Pericles, Cymbeline, The Winter's Tale and The Tempest.

After examining a collation of the two best Latin manuscripts of Apollonius of Tyre one finds that the spirit of the original is strikingly similar to Shakespeare's version in Pericles, although Shakespeare's principal sources, the "Liber Octavus" section of John Gower's Confessio Amantis and Laurence Twine's The Pattern of Painfull Adventures, probably did not make direct use of the ancient Latin version. Gower's source for the story was probably Godfrey of Viterbo's Pantheon, while Twine appears to have gone directly to the Gesta Romanorum. Shakespeare's outstanding alterations from the original Latin version and Gower and Twine's version are: the

The Latin text which I examined was collated from manuscripts "A" and "P", edited by A. Riese in the Teubner series Historia Apollonii Hieros Tyri (Leipzig, 1893), and is still considered to be the best text of the early Latin version.

Scholarly opinion is divided about the exact authorship and date of the Hellenistic Apollonius of Tyre. E.H. Haight has argued on the basis of language and plot that it properly belongs to the same period as the writer Xenophon of Ephesus, specifically after his Ephesiaca which is currently dated soon after the end of the first century AD. Erwin Rohde suggested that Apollonius of Tyre is either a fifth or sixth century AD translation or a free adaptation from Greek into Latin of a Hellenistic romance. Ben Edwin Perry argued on the basis of "its abundant numismatic terminology" that Apollonius of Tyre can be dated confidently to the third century AD. Perry also claims that it is a unique Latin romance. See, respectively: Elizabeth Hazelton Haight, More Essays on Greek Romances (New York: Longmans, Green & Co., 1945); Erwin Rohde, Der griechische Roman und seine Vorlaufer (Leipzig: 1914); esp. pp.435-453; Ben Edwin Perry, The Ancient Romances (Berkeley & Los Angeles: University of California Press, 1967).

stressing of the lyrical theme of regeneration and recovery, the
transformation of the idea of fortune into the image of the sea, the
transformation of the Job-like interpretation of the Apollonius story
which one finds in Gower and Twine into a tale which is more secular
in spirit, the use of John Gower within Pericles as a chorus, the use
of dumb shows, and the employment of music as a dramatic complement.

Both Gower and Twine hold in check the romance diversity of the
Apollonius of Tyre legend by concentrating on the inception, creation,
separation and reunion of Apollonius' family. Unlike the Odyssey or
Ariosto's Orlando Furioso there are no tales-within-a-tale which
relate to tangential or extraneous matter. Everything which is
spoken of in Gower and Twine's version relates directly to the family
romance of Apollonius, his daughter and his wife. It is Twine's
style, however, to "fluff-out" his narrative with as much detail as
possible, whereas Gower cuts down to the bone of the Apollonius legend
and carries the tale along with a spare use of dialogue and only the
most essential details. 307

In some respects Pericles is virtually a play by John Gower. Not
only does the figure of Gower narrate the play, but the style and
spirit of Shakespeare's Pericles is remarkably like John Gower's
writing in the eighth book of the Confessio Amantis, a "kind of
narrative so spare, so direct, and so concentrated on the event." 308

In the Confessio Amantis Gower does not occupy himself with character
detail or psychological development, with rich metaphors or elaborate
scenes of social interaction; the emphasis is on what happens. The

307 Compare, for instance, Twine's over-lengthy description of
Lucina's body with Gower's description at the same point in the
Apollonius' narrative. See: G. Bullough, N&DOS, VI, pp.447-448; p.400.

often overlooked attractions of the *Confessio Amantis* rest with Gower's use of an effective, fast-moving narrative, a language which is perfectly simple and direct. With regard to his style, Gower is in a sense a kind of fourteenth century Hemingway.

One of the best examples of Gower's effective simplicity is the scene in the *Confessio Amantis* in which Apollonius of Tyre's wife gives birth to a child on board ship in the middle of a storm and then appears to die (*MADSOS*, VI, pp.396-398). Shakespeare's rendering of this scene in *Pericles*, Act one, scene one is a great compliment to and comment on Gower's artistry. Indeed, the commonplace critical remark about this scene in *Pericles*, that it is the beginning of a more subtle, less "crude" dramatic presentation in the drama, is quite possibly a misreading of what is happening in the artistic development of the play. As in Gower's *Confessio Amantis*, Shakespeare builds up to this lyrical high-point by means of a spare narration of events. The power and beauty of this scene attests to the direct influence of the tone and style of John Gower, as if Shakespeare had been following along with Gower's rendering of the tale in the *Confessio Amantis* and then was suddenly inspired by a perceptive imitation of John Gower's literary distinctiveness.

A shorter example of Gower's positive influence upon Shakespeare in *Pericles* shows in a number of explicit verbal echoes, echoes which we find are true to the same quality of effective simplicity. Thus towards the end of Gower's telling of the Apollonius of Tyre story in the *Confessio Amantis* Apollonius' daughter responds to him with these words after she has been struck by her as yet unknown father:

While Marina says to Pericles at virtually the same point in the same scene:

I am a maid,
My lord...
...my lord, if you did know my parentage
You would not do me violence.

As a result of Gower's influence on Shakespeare by way of the Confessio Amantis, Pericles stands out among Shakespeare's romances as a play which is "freer than any of them from certain types of tortuousness and over elaboration that occasionally interferes with our enjoyment of them." This straightforward quality of the play shows forth not only in the nature of the writing and the narrative development, but in the portrayal of Pericles himself. "In the other romances the principal figures must suffer a change of heart," as Donald Stauffer has noted, "Cymbeline must become aware of his own rash judgements and admit his blindness; Leontes must slough off jealously, even as Prospero renounces his isolated life of introspection." But this is not so with Pericles, who lives his life by remaining constant to his virtuous qualities.

Both the ethical and structural intentions of Twine's The Pattern of Painsful Adventures read as a poor imitation of Gower's version of the Apollonius of Tyre romance. If any difference sticks out, after the fact that Gower's version is in verse and Twine's version is prose fiction, it is primarily Twine's concentrating on the


sensuous and down-to-earth qualities of the Apollonius romance, a
certain attempt to gather details which Gower in his version chose to
overlook. Thus in that superb moment in the tale when Apollonius'
wife is brought back from "death" by the craft of the physician, this
miraculous restoration is obscured by the focus being given to the
financial reward which the physician receives for this action. "For
thou hast restored her unto life," says a fellow doctor, "and she
hath brought with her great summes of money" (NADSOS, VI,p.450). What
magic Twine captures from the Apollonius of Tyre romance seems purely
accidental. The importance of Twine's The Patterne of Painfull
Adventures when read at the same time as Gower's version is that it
reinforces and underlines the themes and devices which Gower uses to
greater effect.

In the introductory verses to Gower's version of the Apollonius
of Tyre romance the Confessor claims that the version about to be
related is meant to illustrate a moral point: the rewards of lawful
and unlawful love. Apollonius exemplifies the rewards of a life
lived honestly and true to love, whereas the incestuous king "the
great Antiochus" (NADSOS, VI,p.376), his daughter, plus Stranguilio
and Dionyse of Tharse (Shakespeare's Cleon and Dionyza of Tharsus)
illustrate the evils of unlawful, or unnatural love. Gower's moral
conclusion for the Apollonius romance is as clipped, naïve, and
direct as the romance style which characterizes his version of the tale:

Fortune though she be not stable,
Yet at sometime is favourable
To hem, that ben of love trewe,
But certes it is for to rewe,
To see love again kynde falle,
As thou might of tofore rede.  (NADSOS, VI,p.423)

Gower's telling of the Apollonius of Tyre legend articulates a
very strong awareness of the natural force of regeneration, a
regeneration which is guided by God's grace in response to the moral
worth of each individual. Yet the individuals caught up in the turbulence of loss and regeneration are not aware of their guidance until their romance draws to a close. Thus when Apollonius' wife appears to have died, Apollonius cries out:

Ah wife,  
My joys, my lust, and my desyre,  
My wealth, and my recoverie,  
Why shall I live, and thou shalt die.  

(M&DECS, VI, p. 397)

Like the lines which Pericles utters at the time of his wife's death in Shakespeare's version, "I...must cast thee, scarcely coffined, in the ooze" (Per. III, i. 57, 59), there is a profound tenderness in the moment of loss, a belief that the loss is forever, and an exposure of the protagonist's innermost soul. Neither Gower's or Twine's Apollonius nor Shakespeare's Pericles are aware that their greatest sorrows will eventually lead them to their greatest joys. As with the protagonist's in Homer's Odyssey, their protagonists undergo a pattern of existence in which "their moments of faintness are like downfalls into the underworld of existence, their moments of victory shall be like triumphs over matter." In both Gower's and Twine's version of the Apollonius romance the best people seem to die, then live on, separated from their kin, to be finally reunited in an intense scene of emotional and spiritual rebirth. The experience of apparent death leads life forward, death "does not wait at the end to arrest [Life]

...and to die is different from what anyone supposed, and luckier." 313

It is significant that Shakespeare chose the format of the Apollonius of Tyre romance on which to build his first romance, rather than the Aethiopica, Clitophon & Leucippe, or Daphnis & Chloe which all attempt to end their narrative with the neat love knot of the hero and heroine's marriage. Apollonius is married by at least half-way through the story in both Gower's and Twine's versions, and the muddle and chaos of Apollonius' life is not clarified in any way by the tangible expectation of love's fulfillment. Apollonius thinks his wife and child are dead; yet he travels onward. In many ways Shakespeare chose the most difficult Hellenistic romance to translate into a few hours of stage drama. The principal narrative dynamic in the story of Apollonius of Tyre is a constant agitation towards a nonapparent goal. The action takes place in a kind of intangible, indeterminate energy field. The eventual reunion is a total recovery of everything which was lost. An equivalent romance structuring in, say, Homer's Odyssey, would be if Homer had "killed off" Penelope, Telemachus, and the Kingdom of Ithaca - and Odysseus still travelled onward and eventually recovered Penelope, Telemachus, and Ithaca.

The narrative rhythm of Gower's and Twine's versions of the Apollonius of Tyre romance is built on successively rising and falling waves of action, each section capped-off with "cliff-hanger" incidents and a high plateau of emotional tension or release. Both authors counterbalance the extreme indeterminacy of action by defining their


Of course the theme of regeneration in romance literature is also one of those ideas which is so all-pervasive that Shakespeare could have received inspiration for this theme from any one of the Hellenistic prose romances, the Faerie Queene, the Orlando Furioso, Le Morte D'Arthur, or the Arcadia. What's important here is to note this thematic link between Gower, Twine, and Shakespeare - open as it must be to a number of external, inspirational reinforcements.
characters quickly and unambiguously. Apollonius of Tyre is virtuous, resilient, and bewildered, while his wife and daughter are both portrayed as attractive versions of the steadfast, morally righteous female. The fabric of character interplay is not severely disrupted by any sharp, unexpected character changes. Yet Apollonius and his family are not lifeless prototypes; what saves them from this—especially in Gower—is the narrative insistence on the individual integrity of their suffering. Like the character of Job in the Old Testament, the story of Apollonius' suffering is effective as literature because it is both examplary and individual.  

Another crucial element which gives coherence to the extreme mixture of characters and themes in Gower's and Twine's versions of the Apollonius romance and in Shakespeare's Pericles is the constant background of the sea. With the use of the sea we have another romance thematic element which goes back to Classical romance. Shakespeare, however, transforms the role of the sea as it is found in Gower and Twine (in whose versions the sea is an extension of God's will or a fleeting analogy to fortune's unpredictability) and makes it into an independent, symbolic metaphor which helps to give coherence to the structure of Pericles.

A particularly striking example of Shakespeare's employment of the sea as a powerful and consistent metaphor for fortune may be seen by comparing two passages from Gower's Confessio Amantis and Shakespeare's version of the Apollonius romance at that point in the tale when Apollonius—Pericles learns he is still being chased by the

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314 The Job legend is also an interesting example of a romance. The narrative development from desolation, through suffering, trial, confession and restoration may be read as a characteristic romance development. What principally distinguishes Job from the pattern of romance one finds in the Odyssey, is that Job is theocentric and the Odyssey is homocentric. Frye offers some further interesting speculations on reading the book of Job as a romance. See: N. Frye, Anatomy of Criticism, op. cit., p.189.
incestuous King Antiochus and he must flee his retreat in Tharse-Tharsus. In Gower's version the narrator comments on Apollonius' need to wander again with:

Fortune hath ever be muahle and male no while stonde stable.
For now it hieth, now it loweth,
Nowe stant upright, nowe overthroweth,
Nowe full of blisse, and nowe of bale,
As in the tellynge of my tale.

At this point in Pericles, Gower comments on Pericles' new problem by saying that he should act as advised and:

put forth to seas,
Where when men b een, there's seldom ease;
For now the wind begins to blow;
Thunder above and deeps below
Makes such unquiet that the ship
...is wreck'd and split;
And he...
By waves from coast to coast is toss'd.

Till fortune...
Threw him ashore, to give him glad.

It looks here as if Shakespeare had read between John Gower's lines in the Confessio Amantis and felt the heave and swell of the sea of fortune in such lines as "now it hieth, nowe it loweth, / Nowe stant upright, nowe overthroweth" and decided to develop what he sensed about the story by expanding upon the metaphor of the sea.

Shakespeare also alters the Apollonius of Tyre legend by attributing the good fortune which Apollonius and his family experience to their own personality, resilience and luck. Both Gower and Twine were careful to point out that their story illustrated the workings of God's

Parenthetically, this passage from Gower also serves to illustrate an artistic self-consciousness, an awareness of the romance as a story which Shakespeare also develops throughout his own romances. As Russell Peck noted, as a medieval poem of consolation Gower's Confessio Amantis has as one of its "primary subject...the narrator's Restless state of mind; the plot is his search for repose"—and subsequently one is aware of the whole work as a fictive consolation. See: John Gower, Confessio Amantis, ed. R.A. Peck, op.cit., p.xi.
grace and His true love. The eventual reunion between Apollonius and his family in Gower's *Confessio Amantis* is suggested to be a Christian miracle. As the narrator says at this point in Gower's version of the Apollonius romance: "For every man this tale hath tolde, / As for miracle, and weren glade" (*Morte D'Arthur*, VI, p. 419). Shakespeare secularizes this Christian spirit and suggests, in much the same tone as Gower spoke of miracles, that we are meant to read the play of *Pericles* not primarily as an affirmation of God's grace, but to "read it for restoratives...to glad [our] ear, and please [our] eyes...[For] the purchase is to make men glorious" (*Pericles* Chor. I, 8, 4, 9).

The different reading here of the Apollonius romance in Gower, Twine, and Shakespeare may be attributable to the difference between the sensibilities of medieval theocracy and renaissance humanism. Theatrically, with regards to Shakespeare's recreation of the old tale on the Jacobean stage, it alters the audience focus in the romance from God's achievements to man's achievements. Like Odysseus in the *Odyssey* and the different sets of protagonists in the Hellenistic prose romances, Ariosto's *Orlando Furioso*, and Robert Greene's *The History of Orlando Furioso*, the central wonder of *Pericles* is not the divine power who helps or hinders the protagonists but the glorious character of the troubled wanderers who can eventually find their way back home.

Shakespeare's use of John Gower as a chorus in *Pericles* condenses...
into one figure the functions of three different devices in the sources: the narrator or authorial figure who directs the action or makes helpful commentary on the action (Gower's "Confessor", Laurence Twine himself); the use of a source book as the credited origin of the story which is being narrated (the "chronike" in Gower, what Twine sights as the cause of his "labor and travel", MADSOS, VI,p.424); the use of directive asides at the "stop and start" moment of entrelacement (such as "Now lette we this person here / And speke of..." in Gower, or "Let us leave now a while this person...and let us looke backe unto..." in Twine, MADSOS, VI,p.409,450). Gower may appear to be an odd figure for Shakespeare to have used on the stage, but the source materials demand that the romance story be assisted with some kind of direct, narrative aid. There is also a precedent for the use of this device on the stage in the age of Shakespeare, when earlier in 1598-1600 the Admiral's Men used the late medieval poet John Skelton to provide choral commentary in The Downfall of Robert Earl of Huntingdon by Henry Chettle and Anthony Munday.

The "Confessor" in Gower begins by warning the reader that the Apollonius of Tyre story "is a long process to here" (MADSOS, VI,p.376) and subsequently does everything he can to smooth the way of the narrative, while Twine introduces the pattern of Apollonius' painful adventures with a chapter by chapter, incident by incident "Table"

A Romance device which John Barton used in his Stratford summer of 1974 production of Cymbeline by having the soothsayer Philharmonius act as if he were directing or reading the play to the audience out of a huge volume which was kept to the side of the stage. At the end of the performance the characters gathered around this volume as Philharmonius read to them the "Whenas a lion's whelp" prophecy from it. The director in this production thus used a romance device as old as Demodokos and Odysseus in the Odyssey to bind the wide-ranging romance narrative.

See: A.Herbage, Shakespeare & The Rival Traditions, op.cit.,p.84, who points out the earlier use of this device of a medieval poet narrating a drama in the age of Shakespeare.
Both authors show they were very much aware of the fact that they were dealing with the romance multiverse, and Shakespeare's use of dumb-shows in Pericles, in addition to his use of Gower, is ultimately traceable to this awareness in the sources—the dumb-shows being used as a way of "telescoping" or condensing the dramatic action.

In the attempt to adapt non-dramatic narrative to dramatic narrative in the age of Shakespeare, Pericles occupies an important place both because it is Shakespeare's first romance play and because Shakespeare relies so heavily upon the figure of John Gower to actually conduct the play as if he were relating a romance piece of his own from Confessio Amantis. Concerning Gower's role in Pericles one critic went so far as to suggest that the central story in Pericles is a kind of pantomime background for Gower's storytelling. There is no doubting, however, that the play is a drama—although as a drama it is a mixture of a one-man performance by a master storyteller and a legitimate theatrical presentation demanding play-actors and actresses. With Pericles Shakespeare is half of the time in the romance book and half of the time on the stage. It is a remarkable success, but also a somewhat abnormal production. In Pericles Shakespeare has not yet sharply delineated between the written romance and the performed romance. He is "hedging his bets" by using the techniques of both literary styles, and not until Cymbeline does he

319 It is worthwhile noting here that George Wilkin's The Painfull Adventures of Pericles Prince of Tyre (1608), a work which Bullough relegates to the status of an "analogue" for Pericles, which was apparently based on Pericles and trying to "casa in" on its popularity—had on its title page a woodcut of Gower and speaks of the play "as it was lately presented by the worthy and ancient Poet John Gower." See: Bullough, MDSOS, Vol.VI,p.492.

rely totally on theatrical techniques.

Another element in his sources which Shakespeare expanded upon to great effect in *Pericles*, and one which he would use again in *Cymbeline*, *The Winter's Tale*, and *The Tempest*, is associating the romance protagonists with music. In Gower's and Twine's versions Apollonius proves his worth in the court of his future father-in-law King Arctostates (Shakespeare's King Simonides) by playing upon the harp for the King and his court. Apollonius creates a music which Gower calls "celestial...as though that it an angell were" (*M&DOS*, VI, p. 389); and Twine speaks of Apollonius' playing as a music so excellent that the "kings guests confessed that in all their lives they never heard the like before" (*M&DOS*, VI, p. 438). Shakespeare associates *Pericles* very closely with heavenly music, though not of his own making; it is the "music of the spheres...the rarest sounds" (*Per*, V, i. 228, 230) with which Diana lulls him to sleep and which acts as an emotional, psychological bridge between his two reunions, with his daughter and with his wife. This is the music of tenderness and yearning, of epiphany and great good fortune, a music which will be evoked as well by Imogen and Hermione, Ariel and Prospero. When finally the dissonance and discord of their wandering life is stilled, there comes a pleasing sound, a sensation of melody and harmony in the life of the romance protagonists. This is a music which is both a dramatic complement to an atmosphere occasioned by a turn of plot and also a figuring forth in a barely graspable medium of what is deliciously sensed in the romance protagonists as they finally regain what was lost beyond hope. 321

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Shakespeare's Cymbeline

Cymbeline is indebted to more sources than any other Shakespearean romance, and accordingly Cymbeline has more widely separated narrative strands than Pericles, The Winter's Tale, or The Tempest. Although a variety of critics from Dr. Johnson to J.M. Nosworthy have remarked that Shakespeare tried to mix too many elements together in Cymbeline, lately the play's heterogeneity has received attention as one step in Shakespeare's own learning process concerning the making of dramatic romance. Thus Kenneth Muir has noted that the "confusion of genres [in Cymbeline] was deliberately designed [by Shakespeare] to assist the creation of an imaginary world in which the poet's new...methods could have unrestricted scope." In Cymbeline we may observe Shakespeare in the process of learning how to employ the multiverse of romance by weaving together three distinct narrative threads: the historical, the urbane, and a mixture of the heroic and the whimsical, these being the types of material which Shakespeare borrowed from, respectively, Holinshed's Chronicles; sections of Giovanni Boccaccio's Decameron and the anonymous story Frederyke of Jennen; Holinshed's The Description and Historie of Scotland plus the anonymous romance drama The Rare Triumphs of Love & Fortune.

Shakespeare's mixing of heterogeneous materials in Cymbeline


323 Kenneth Muir, Shakespeare's Sources, op. cit., p.240.

324 And possibly from a section of A Mirror for Magistrates, although, as Bullough notes, the material which may have come from the Mirror was also common knowledge, and because of this Bullough does not include the possibly influential material from the Mirror in his source book. See: N&DCOS, VIII, pp.8-9 for his summary of the problem.
suggests that he began to acquire while making Pericles a realization of the distinctive needs of a romance narrative pattern. Earlier he had followed closely the ancient legend of Apollonius of Tyre as received by Gower and Twine, but now with Cymbeline he chose to use a wider range of sources to create a more diffuse version of romance. Having become aware of the diversity which goes into the make-up of romance, he used more source materials for Cymbeline than he had with Pericles; this time with an eye to creating a work which both conformed to the established pattern and offered his audience a more ambitious rendering of dramatic romance.

As the basis for the Romano-British setting of Cymbeline Shakespeare rearranged Holinshed's account from The First Volume of Chronicles of the reign of King "Kymbeline or Cimbeline" (N.D.E.C.S., VIII, p.43) and his sons, as well as events from the life of King Kenneth of Scotland from Holinshed's The Description and Historie of Scotland. Shakespeare maintains the characters Kymbeline, Guiderius, and Arviragus, while adding Imogen, Cloten, and Posthumus Leonatus by way of an imaginative rearranging of material about King Mulmuicis Dunwallow. In addition, Shakespeare rearranged the story of a militant Scottish farmer and his sons to create the tale of the victory of Belarius and Cymbeline's sons against the Romans, and transferred the story of a Roman soldier, "one Hamo" (N.D.E.C.S., VIII, p.45), to Posthumus Leonatus' action of battling in disguise.

The materials which Shakespeare took from Holinshed are important more because of the narrative details which he used than because of any sense of romance pattern which these isolated sections contain. Unlike Gower's writing style in the Confessio Amantis, which rarely lacked vitality even though it may have been simple at times, Holinshed's writing style is muddled and dull. At best, Holinshed's style of writing has a kind of unemotional dignity about it; a style which would
have proved disastrous as stage entertainment. As J.P. Brockbank has phrased this issue of Shakespeare's possible use of Holinshed's narrative manner: what the "chronicle offered was portentous and had Shakespeare engaged with too profoundly he would have tested ...the responsiveness of the audience too severely." The use of Holinshed's writings for Shakespeare in Cymbeline is confined to being a repository of characters and plot outlines, a kind of literary storeroom from which he could gather his costumes and scenery.

The whole of Holinshed's Chronicles does, however, bear an interesting relationship to the genre of romance. By modern standards the Chronicles are by no means a strict documentation of fact, although Holinshed's scholarship is outstanding for its time. The narrative development in the Chronicles allows for a great deal of flexibility, digressions and plot convolutions, and thus the Chronicles are similar to the wide-ranging, anecdotal, and discursive Histories of Herodotus and the work of that "fellow-spirit... the French writers of romance". Geoffrey of Monmouth - two writers of history already noted in this study for their influence on Elizabethan romance. Shakespeare's continuous use of Holinshed throughout his professional career may have also influenced the construction of his romances. Along with other Tudor chroniclers and antiquaries, Holinshed's work, with its penchant for oddities and monstrosities rather than for policy or government, holds a place in literature

325 J.P.Brockbank, "History and Histrionics in Cymbeline," Shakespeare Survey II, 1958, pp.42-49, above quote p.46. Brockbank makes another interesting remark on Cymbeline & Holinshed, which is that Cymbeline's "preoccupation with natural and sophisticated man is something far more searching than anything the sources can suggest," p.45. I shall explore this point in the next chapter on Shakespeare's structuring of his romances.

"somewhere between [modern]...historians and...journalists"\textsuperscript{327} and close to the techniques of romance.\textsuperscript{328}

There are a number of ways in which Giovanni Boccaccio's story of Genevra, Barnado, and Ambrogiulo, Day II, Nov. 9 from the Decameron,\textsuperscript{329} is more important for the working out of Shakespeare's romance pattern in Cymbeline than the material from Holinshed's Chronicles and Historie of Scotland. Although Holinshed's material sets the stage for Cymbeline the wager-story is the principal conflict which animates the plot, leading as it does to the test of Imogen's purity and her fidelity to those whom she loves. Boccaccio's story of Genevra, Barnado, and Ambrogiulo is as convoluted a tale as Gower's story of Apollonius of Tyre. Genevra spends six "miserable and unfortunate" years in which she has "wandered through the world" (\textit{N&B&S}S, VIII, p. 61) and her husband Bernado (like Apollonius) suffers "beyond all compass of patient sufferance" (\textit{N&B&S}S, VIII, p. 56) once he thinks his wife is dead - although (unlike Apollonius) he is directly responsible for her murder and believes it was done in just punishment "of her treason to him" (\textit{N&B&S}S, VIII, p. 57).

When Ambrogiulo's malicious slander is made known to everyone through Genevra's cunning and fortune's favour, the first reaction which Boccaccio records is remarkably similar to the reaction noted by Gower and Twine at the end of their versions of the Apollonius of Tyre romance. The eventual unravelling and reconciliation is a marvel


almost beyond belief and the "Soldane" (Cymbeline's equivalent in Boccaccio, the figure who gives final judgement) is noted as:

having heard and seen so admirable an accident; was so amazed in his mind, that many times he was very doubtful, whether this was a dream, or an absolute relation of truth...

(M&DS0S, VIII, p. 62)

Likewise, Apollonius, upon discovering his wife, "was soudainly astonished; and...the strangeness of the chance appalled him much" (M&DS0S, VI, p. 473). In both cases Shakespeare borrowed from his sources the same direct emphasis on chance and astonishment.

Shakespeare extends motifs and themes from one romance source over to the next like a builder who uses similar building techniques to construct different houses.

More particularly, Boccaccio's story from the Decameron has a moral theme which Shakespeare borrowed for Cymbeline, that "shame succeedeth after ugly sinne, and the deceiver is trampled and trod, by such as himself hath deceived" (M&DS0S, VIII, p. 63). For in such a manner does Posthumus Leonatus experience guilt and does Iachimo receive his retribution in Cymbeline. Shakespeare utilized as well the structural basis of Boccaccio's story, that "accidents...awaite on treachery, and doe really make a just discovery thereof" (M&DS0S, VIII, pp. 50-51). Similarly, Bernardo (Shakespeare's Posthumus) describes his wife as Shakespeare created the character of Imogen: "younge, quicke, quaint, milde, and courteous...in woman-hoods she went beyond all other...In wisdom, modesty and discretion" (M&DS0S, VIII, p. 51). Or, as Iachimo describes Imogen in Cymbeline, a woman that can teach "the wide difference 'Twixt amorous and villainous" (Cym., V.v. 194-195).

Boccaccio is also of much greater importance for Shakespeare's Cymbeline than Frederike of Jenen because Shakespeare chose to use an Italian setting within Cymbeline for the making of the wager. This
is different from Boccaccio's Parisian setting (NABEOS, VIII, p. 51) but attributable to Boccaccio's Italian influence. Also the grisly elements of Boccaccio's wager-story, how the villain Ambrogiulo "was devoured to the bare bones, by Flies, Wasps, and Hornets" (NABEOS, VIII, p. 62) find expression in Shakespeare's use of the decapitated Cloten scene in Cymbeline. Finally one may note a special intensification by Shakespeare of a device which Boccaccio used. When Bernardo has his wife "murdered" he suffers guilt afterwards for the act, although the act itself was within the laws of the country. As Boccaccio says, he "was much blamed for such unkind cruelty to his wife; but her constant avouching of her treason to him (according then to the Countries custome) did clear him from all pursue of Law" (NABEOS, VIII, p. 57). But when Posthumus has his wife "murdered" it is a more intense and dramatically appealing action because it is an order by a renegade who has been formally ostracized from his country. He orders an action done outside of the law within a country in which he himself is branded as "basest thing" and "poison" to the King's blood (Cym. I. i. 125, 128).

The difference in quality between the anonymous wager-story Frederyke of Jennen, which Bullough also takes to be a source for Cymbeline, and the wager-story from Boccaccio's Decameron is equivalent to the difference in literary quality between Twine's version of the Apollonius of Tyre legend and Gower's version. "Boccaccio's

330 Although, of course, since Cymbeline was first produced in 1609-1610 and may possibly be the first play which Shakespeare wrote for the Blackfriar's theatre - this grisly aspect may also have been provoked by Shakespeare's wish to please a special audience who, as Harbage noted, delighted "in cruel punishment and scenes of humiliation." See: Alfred Harbage, Shakespeare & The Rival Traditions, op. cit., p. 177.

Ambrogiulo's torture will come up as an explicit borrowing later on in The Winter's Tale when Autolycus refers to the "wasp's nest" torture, Winter. IV. iv. 772 f.
version is the only one which displays anything approaching the same
order of genius as Shakespeare's.  

Shakespeare received less imaginative inspiration from the anonymous Frederyke of Jennen and its main importance, as with Twine's relation to Gower's work, was to expose the workings of the better, more subtle version by Boccaccio. More specifically, seven details are shared by Frederyke of Jennen and Cymbeline, whereas nine important details are shared by Boccaccio's wager-story and Cymbeline. Both Shakespeare and Boccaccio offer the reader a convincing romance of the lost and found love (unlike Frederyke of Jennen which reads like a thinly veiled illustration for a moral apothegm) and provide the genuine dramatic pleasure of villainous treachery and eventual punishment.

The anonymous romance drama The Rare Triumphs of Love and Fortune contains many of the thematic arguments and motifs common to both Classical and Shakespearean romance. The points of similarity between it and Cymbeline are both interesting and numerous enough to justify listing them and briefly explaining the story. To begin with:

(i) the heroine is called "Fidelia", anticipating Imogen's assumed name and true quality; (ii) the Olympian gods make lively, literal intervention onto the human stage; (iii) a princess and a young orphan who has been brought up at court have fallen in love; (iv) once the young man who loved the princess is banished, the ruler tries to marry her off to another fellow; (v) one of the main characters, Bomelio, is


332 See: N&DOS VIII, pp.18-19,16-17. I would add one important detail from Boccaccio which Bullough omits: Ambrogiulo's relationship and reliance upon the disguised Genevra (esp. on p.60, par.4) is remarkably similar to Imogen's relation to the Roman general Calus Lucius (esp. Cym V.v.97-103). I further disagree with two details which Bullough lists for Frederyke of Jennen. Detail ", (iv)", the wife having the little girl in bed with her, is inconsequential, and with detail ", (v)", I do not see the similarity since Shakespeare's image is not attributable to Frederyke.
an aged, noble knight who was wronged by the ruler and went off to live in a cave in the wilderness (like Shakespeare's Belarius), where he meets the exiled, young Princess; (vi) father and child (Bomelio and Hermione) have a typical romance lost-and-found scene; (vii) there is the specific similarity of the lines from Love & Fortune: "Peace after war is pleasant we find. / A joy deferr'd is sweeter to the mind" (Act IV, p.224), with the crucial lines from Cymbeline: "Whom best I love I cross; to make my gift, / The more delay'd, delighted" (Cym. V. iv. 101-102).

The different elements which together make up The Rare Triumphs of Love and Fortune offer the reader the pleasure of a miraculous little play. It begins with the Olympians debating about who is more powerful, Venus or Fortune. Pluto is very upset because Venus "blabs it abroad" (Act I, p.147) that she is the greatest of the divine powers. A contest ensues in which Venus and Fortune parade their triumphs, but this soon ends in wrangling over whether Venus or Fortune caused the notorious affair of Hero and Leander. Jove declares that Venus and Fortune will be allowed to exhibit their

333 The name "Hermione" was appropriated by Shakespeare from Love & Fortune and then attached to a different sex, the King's wife, in The Winter's Tale. For more, see: NADESOS, VIII, p.23.

334 The points of similarity (i) through (v) are noted as well by Bullough, (vi) and (vii) go unnoticed by Bullough. Bullough instead compares (vii) the reference from Cymbeline with the lines spoken by Fortune: "Thus for amends of this your late unrest, / By Love and Fortune ye shall all be blest." See: NADESOS, Vol.8, p.102.

Since Bullough condenses The Rare Triumphs of Love & Fortune (to the damage of the play), I have examined the whole play with regard to Cymbeline. All references made to Love & Fortune therefore refer to: The Rare Triumphs of Love & Fortune, pp.143-248 in A Select Collection of Old English Plays, ed. by W.C. Hazlitt (London: Reeves & Turner Ltd.; 1874), Vol.VI of "Edsley's Old English Plays". Another good edition, a photostat of the original, is: The rare triumphs of love & fortune (London: Oxford University Press, 1931) ed. H.W. Greg, The Malone Society. Love & Fortune has been attributed to Thomas Kyd by Chambers, Elizabethan Stage, op.cit., Vol.4, p.28, though few agree with this.
powers in a contest on earth. They pick out a subject, the contest begins, and Venus and Fortune alternately manipulate the affairs of the two families. The romance use of trials and the rhetoric of judgement is combined with the romance metaphor of the divine theatre.

The plot entanglements and disentanglements in Classical romance were alternately allowed and disallowed by love and fortune, with love and fortune mingling blessings and sorrows in the same manner as Venus and Fortune do in *The Rare Triumphs of Love & Fortune*. In Classical romance love lead the protagonists onwards to their longed-for goal and fortune lead them astray. Love provided the guidance and fortune provided the labyrinth of events. Reaching their goal, be it Ithaca, Ethiopia, Tyre, Mytilene, or Pentapolis, was an extraordinary triumph because their progress was marked by deadly peril. Their achievement was not only a personal triumph but also a celebration of the forces guiding human affairs. The anonymous drama *The Rare Triumphs of Love & Fortune* is a logical dramatic development from the devices and themes established by Classical romance.

The fifth act of *Love & Fortune* begins by spelling out a romance plot formula we know about from Classical romance. After a large number of characters have been blown hither and thither by Lady Venus and

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335 For instance, *Clitophon & Leucippe* begins with Clitophon in the temple of love paying homage to the power which saved him and the whole of the narrative is related from this point. Even when Classical romance pays homage to the divine powers which aid the protagonists, the human protagonists still remain the central subject of the story.

336 Like Lyly's *Gallathea*, *Love & Fortune* also has a specific link to Homer's *Odyssey*. In the fourth act the girl Fidelia draws on the example of Odysseus' return to Penelope in order to explain her feelings of long wandering and eventual return (p.225). Naturally enough she cites the story of the *Odyssey* which "must make us less ready to give way to the moment's fear or joy, less ready to despair and stop the quest," as W.F. Jackson Knight has said - see: W.F. Jackson Knight, *Many Minded Homer* (New York: Barnes & Noble,1963), p.169.

Dame Fortune, Mercury enters with a message from father Jove that Venus and Fortune must stop their squabble, one must be subject to the other since both of them have more than proved their abilities. The unrest among the humans has gone far enough, and if Venus and Fortune do not stop contesting, then their conflict might be taken for a general uproar among the gods. Mercury persuades Lady Venus and Dame Fortune to do as Jove wishes.

To set the stage for the romance, humans exhibit what playthings they are for the powers of love and fortune. Suddenly at one point the tables turn and love and fortune begin to work in concert in order that the struggling pair of lovers might prosper. Three elements from Classical romance are especially echoed in this plot formula. First, the force of versatility or cunning, Mercury, the deified force of polutropos, disentangles the entanglements of love and fortune, Mercury-Hermes, the helper of those who help themselves and one of Odysseus' special patrons, induces love and fortune to unite. Secondly, a higher power, in this case father Jove, mysteriously helps the protagonists out of their muddle and moves them onwards to their longed-for goal. Thirdly, the protagonists prosper only if love subjects itself to fortune, only if love moves in accordance with the waves of chance.

Thus the wide selection of materials which Shakespeare used to create Cymbeline each contributed their separate elements, were welded by Shakespeare into one dramatic whole which is characterised by its wide character and plot diversity. Whether or not Muir's previously noted assessment of the play as a "confusion of genres" is true, ultimately must depend upon Cymbeline's success as a theatrical production. The special attraction and dramatic challenge of this romance, and perhaps its special failing, is its tendency to wander far and wide, to try and entertain the reader with a kind of charter-
less voyage in which the protagonists somehow find their way home.

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Shakespeare's *The Winter's Tale*

Up until this point in the chapter small mention has been made of the influence of Hellenistic romances in the sources for Shakespeare's dramatic romances. In recent scholarship on Shakespearean romance much has been made of the Hellenistic influence on Shakespeare's romances, notably by Carol Gesner in her *Shakespeare and the Greek Romance* (1970), and by Hallett Smith in his *Shakespeare's Romances* (1972). But what


Of the two works, Ms. Gesner's is far the more original, breaking a great deal of new ground. Mr. Smith's work is essentially a summation of current critical opinions on the subject.

Ms. Gesner's concern is almost exclusively with the development and influence of Hellenistic romance, which she calls "Greek romance", in Shakespeare's works. She gives a reading of "Greek romance" as an inferior literary form when compared with Shakespeare's romances, and barely mentions the importance of Homer's *Odyssey* in the tradition. Many of the most important romance elements are attributable to Hellenistic romance, and that difference is measurable in terms of literary quality, and a "sense of miracle and transcendental wonder." See: pp. 84-90.

*Cymbeline* is read as a "complex embodiment of classic Greek romance properties rather than an adaptation of a specific Greek romance." Shakespeare's plot is "essentially that of the traditional pastoral plot derived from Longus," while the whole work is "clearly an example of the Heliodoran structural concept" - by which she means a "complicated arrangement of three separate threads." See: pp. 90-115. Yet this is a romance structural concept which the *Odyssey* began, with the three separate threads of Odysseus, Telemachus, and Penelope.

The Winter's Tale she finds to be a "conscious adaptation of Greek romance to the stage...a composite of several romances through secondary sources...mainly Heliodorus...Longus...and Chariton." See: pp. 116-125.

As for *The Tempest*, "only one Greek romance, Daphnis & Chloe, is obviously indicated, and it is a major thread in the complicated fabric of the play." See: 125-139.
this scholarship mainly serves to do is to single out isolated motifs and themes held in common (most of which actually begin with Homer's Odyssey), to argue that Shakespeare may have used the Hellenistic romances as primary sources of imaginative inspiration for his romances. Shakespeare probably derived most of his intellectual knowledge of romance from original medieval and renaissance English romances, indirectly through other men's writings (that is, by way of English, French, Latin or Italian translations of continental and Mediterranean romances), and through the fresh invention and reappearance of romance in the works of such knowledgeable contemporaries as John Lyly, George Peele, and Robert Greene. Added to which, there is a great amount of what Bullough calls "basically orthodox" romance materials in Shakespeare's romances which one may trace throughout the romance tradition. Since in the second chapter of this study we examined the Hellenistic works from which some of Shakespeare's source materials may have evolved, our examination of the nature of romance is thus best served at this point by studying the literary character of those works ascertained by Bullough to be Shakespeare's immediate romance sources.

Robert Greene's *Pandosto,* *The Triumph of Time,* the one work whose influence overshadows that of all others on *The Winter's Tale,* is a particularly skilful (though somewhat bizarre and grisly) romance about love and the chance happenings of time as directed by the power of fortune. Greene's romance counterbalances the wrathful and sexually neurotic temperament of King Pandosto of Bohemia (Shakespeare's *King Leontes of Sicilia*) with the gentle, loving temperament of his wife Queen Bellaria and his daughter Princess Fannia. *Shakespeare*

See: G. Bullough, *M&DCOS,* VIII, p.121, for instance there is the romance motif of the lost royal child reared by shepherds and the young prince disguised as a shepherd in order to woo a shepherdess - a motif which Bullough traces as far back as Herodotus.
rearranged and tidied up *Fandosto* when he adapted it for *The Winter's Tale*, most noticeably by removing the King's overt incest attempts on his daughter, by directing a thematic emphasis more effectively to time, by enlarging the emphasis on awe-inspiring events and reunion, and by altering the presentation of the rural festivities. Shakespeare also omitted from his adaptation of Greene's *Fandosto* Egistus' private awareness of jealousy (*NADSOC*, VIII, p.177, par.3; Egistus being Shakespeare's Polixenes) and the comic strand woven into Greene's *Fandosto* about the shepherd Porrus and his wife Mopsa (*NADSOC* VIII, p.174 f.; Porrus being Shakespeare's widowed Old Shepherd). Thus Shakespeare concentrated the experience of jealousy exclusively on Leontes in *The Winter's Tale* and avoided the vein of rough bawdiness developed in *Fandosto* when the shepherd's wife thinks that Paminia (Shakespeare's Perdita) "was some bastard...yet marvelling that her husband should be so wanton abroad, sith he was so quiet at home" (*NADSOC*, VIII, p.174).339

The economy of Shakespeare's adaptive imagination is especially visible in *The Winter's Tale*, where we see him combine with the romance motif of the reappearance of the wife and the daughter whom the royal husband had thought were dead, from Gower's and Twine's Apollonius of Tyre legend, elements from Greene's *Fandosto* (in which


340 John Lawlor claims that Shakespeare also intensified Leontes' isolation in *The Winter's Tale* from that of Pandoosto's in Greene's version. I must disagree with this, however, since Pandoosto's isolation is so extreme that he eventually commits suicide, whereas Leontes is reunited with his family. See: John Lawlor, "Fandosto & the Nature of Dramatic Romance", *Philological Quarterly*, xi, 1962, pp.96-113, esp. p.97.

Shakespeare's invention of the character of Autolycus will be brought up in "Chapter VIII - Odyssean Themes in Shakespeare's Romances", since the character of Autolycus is Odysseus' legendary grand-father and is thus more relevant to Chapter VIII.
the wife dies, but the daughter returns). As with the Apollonius of Tyre legend we also have in Pandosto a tale of kind and unkind love (in the sense of natural and unnatural), and, after the diverse transition-work done by Shakespeare with Cymbeline, he returned with The Winter's Tale and Pandosto, to the method of concentrating on a single romance legend. With The Winter's Tale Shakespeare is narrowing his use of source materials after overextending himself in Cymbeline. In one sense Cymbeline had been a step forward for Shakespeare because in it he worked to establish the diversity of his romance drama from diverse sources. Also in Cymbeline he freed his drama from the attachment to written narrative which showed through with Gower's presence in Pericles. Though there are some dramatic highpoints in Cymbeline, such as the epiphany of Jupiter (Cym.V.IV. 29-122) and the complex dénouement (Cym.V.V.1-483), the mixture of diverse elements is confusing for an audience — a confusion which seems at times to serve little purpose except to give Shakespeare an opportunity to learn how to make a dramatic romance. In The Winter's Tale, however, Shakespeare made a strategic retreat from trying to absorb too wide a range of sources within his dramatic romance and at the same time he gained ground in his ability to construct a coherent romance multiverse.

All the characters in Pandosto are victims of fortune. At one moment "Fortune envious of... happy success, willing to show some sign of her inconstancie, turned her wheele, and darkened...[the] bright sun of prosperitie, with the mistie clouds of mishap and misery," and in another moment "fortune smiling on [someone]... lent him [a] lucky gale of winde" (NAPESC.VIII, pp.157-158;191). Shakespeare alters Greene's emphasis on fortune by giving instead a dominant position to time in the figure of "Time, the Chorus" at the beginning of the fourth Act of The Winter's Tale, and also by weaving in a theme of
grace. In doing this Shakespeare enforces upon the audience the same feeling of an all-powerful ruler over men's actions which Greene tried to accomplish with fortune in Pandosto and wove into his romance a force which is both gentler and more unpredictable than fortune.

Shakespeare has been developing his own sense of time and fortune as two of the greatest forces governing mankind's prosperity in the world of his romances, as well as absorbing other romance writers' ideas about these forces. Pericles was acutely aware of time's omnipotence and said that:

Time's the king of men;
He's both their parent, and he is their grave,
And gives them what he will, not what they crave.  
(Per. II.iii.45-47)

And if we accept G. Wilson Knight's evaluation of Pericles, that "every line...serves a purpose in it [and]...whatever we think of certain parts, the whole...is unquestionably dominated by...Shakespeare's...mind," then these lines register Shakespeare's own lyrical-thematic concern for impressing upon his romance audience the power of time - for these lines are attributable to none of Shakespeare's sources. 

Likewise with the power of fortune in Shakespeare's romances, Prospero must manage well his use of time on that important afternoon when "strange, bountiful Fortune...hath [his] enemies / Brought to [his] shore" (Tnp. I.i.178-180). If one is to prosper in the world


342 Compare the equivalent sections in Gower, MADSOS, VI, pp.386-389; Twine, MADSOS, VI, pp.436-437; and even the analogue of George Wilkins' The Painfull Adventures of Pericles Prince of Tyre, MADSOS, Vol.6, pp.505-509, which all lack any similar mention to the power of time.

An argument might be made, however, that these lines could be linked to John Day, since the lines which directly precede these (Per. II,iii.37-44) closely parallel a passage in John Day's Humour Out of Breath - as F.D. Hoeniger notes in his ed. of Pericles, op. cit., p.60.
of Shakespeare's romances one must learn how to use time in terms of fortune's favour and disfavour. In his rendering of the Pandosto legend Greene emphasized fortune as favouring the brave and the beautiful and as guiding the morally superior people. Shakespeare emphasized time as sovereign over all things, revealer of all things, and as the distant yet intimate essence at the heart of the very business of romance.  

In addition to changing the emphasis from fortune to time in his version of the Pandosto legend, Shakespeare softened and enriched the narrative tone of the romance by developing human personalities — filling out the characters from his sources as he always did — and bringing out the idea of grace in connection with the storm-tossed wanderers. Although certain critics have tried to interpret Shakespeare's use of the idea of grace in The Winter's Tale as a distinctly Christian rendering of the Pandosto legend, Shakespeare's usage of the concept of grace in The Winter's Tale is, as in Pericles, primarily a concept which means that "which affords joy, pleasure, delight...good-will, loving-kindness, and mercy." By analogy this term may of course be applied to the New Testament concept of the

343 Shakespeare's use of time within his dramatic romance structures will be dealt with in greater detail in the next chapter.


345 Where, as Hallett Smith points out, the frequency of the occurrence of the term of grace is even greater. See: Hallett Smith, Shakespeare's Romances, op.cit., p.119.

346 As even the first meaning of "grace" is understood when it is employed by Biblical writers. See: The New Compact Bible Dictionary, ed. T.A. Bryant (Grand Rapids, Michigan: 1976 Pillar Books & Zondervan Publishing House), p.205.
kindness of the Christian God, just as it may by analogy be applied to any powerful experience of good-fortune or pleasing disposition.

"Grace" is a distinctly numinous concept and one which Shakespeare uses to knit together an agreeable but highly indeterminate story. Like the concept of moira in Classical Greek, the concept of fortune in renaissance England had about it a rigidity and a feeling of determination which Shakespeare wished to avoid in The Winter's Tale, wishing instead to evoke an atmosphere of "unpath'd waters, undream'd shores" (Wint. IV.iv.559), of boundless possibilities. Whereas "fortune" for the Elizabethans implied something already distributed and fixed, "grace" implied a force more indeterminate and fluid, more of a "sea-change" concept and keeping in character with the natural causation of most events in Shakespeare's romances.

A noticeable development in Shakespeare's use of his sources by the time he gets to making The Winter's Tale is his increasing concern with adapting awe-inspiring events and scenes of far-fetched reunions. Shakespeare's almost complete alteration of the ending of Pandosto to include the reappearance of Hermione by means of the semi-miraculous events of Act five, scene three of The Winter's Tale is equivalent in dramatic force and fancy (that is, a combination of awe and incredibility) to Shakespeare's use of Apollonius' dream-vision from the end of Gower's and Twine's romances and of Posthumus Leonatus' heavenly vision in Cymbeline. In all three cases Shakespeare helps to pull the action of his dramatic romances together by means of external,

347 Alexander Schmidt in his Shakespeare Lexicon gives the primary meaning of the Shakespearean use of the word "fortune" as being the "power supposed to distribute the loss of life according to her humour; the good or ill that befalls man," whereas the primary meaning of "grace" is "a goddess of beauty bestowing pleasingness; any excellence which conciliates love or makes well pleasing." See: A. Schmidt, Shakespeare Lexicon & Quotation Dictionary (New York: Dover Publ., 1971), Vol. I, pp.447,438.
a awe-inspiring intervention. Although Hermione is neither an angel from heaven nor an Olympian god, the initial effect of her reappearance is comparable, since the audience (with the exclusion of Paulina) senses in her reappearance the visible presence of a character they thought was dead.

Whereas from his adaptation of sources for Paricles Shakespeare derived four reunions (Apollonius with his wife, Apollonius with his daughter, Apollonius with his counsellor, Apollonius with his kingdom), and in Cymbeline he included four reunions (the husband and his wife, the royal father and his children, the king and the general, Britain and Rome) - with The Winter's Tale Shakespeare enlarges the emphasis to six reunions (the royal husband and wife, the royal father and daughter, the kings and their respective kingdoms of Sicilia and Bohemia, the king and his counsellor, the king's forgiveness by his court, and Paulina's remarriage with Camillo). In The Tempest Shakespeare will again offer a final gathering of reunion - with the suggestion that few of the reunions are genuine and there is no telling which of them will last.

The last change we have to note in Shakespeare's adaptation of Greene's Pandosto is the markedly different character of the "meeting of all the farmer's daughters in Sicily, whither Fawnia [Shakespeare's Ferdita] was also bidden as mistress of the feast" (MABSE, VIII, p. 177) in Pandosto as contrasted with Shakespeare's equivalent Act four, scene four in The Winter's Tale. In Pandosto this scene takes up approximately three sentences (MABSE, VIII, pp. 177-178) while in The Winter's Tale it takes up approximately five hundred and thirty five lines. Shakespeare develops this scene in order to enlarge upon a court and country theme and to set off the darkness of the first section of The Winter's Tale with a careful depiction of the beauties of "great creating nature" (Winter, IV, iv, 88). Thematically speaking, in
The Winter's Tale there first comes decay and death and then secondly comes nourishment and birth, while Pandosto moves from death, rescue, return and finally back to death again with Pandosto's incest attempt and suicide. Shakespeare creates a thematic balance in The Winter's Tale which is altogether unlike the alternately brooding, crude, cynical, comic, tragic and ultimately ludicrous version of the Pandosto legend offered by Robert Greene.

Shakespeare's use of Francis Sabie's poems "The Fisherman's Tale" and "Flora's Fortune" (MDSOS, VIII, pp. 207-213) - romance narrative poems based on Greene's Pandosto - and the Pygmalion story as found in Arthur Golding's translation of Ovid's Metamorphoses (MDSOS, VIII, pp. 232-233) show Shakespeare following, in the first instance, the same method of double-checking and reinforcing a superior romance with another writer's inferior interpretation of the legend and, in the second instance, show Shakespeare using a source work as little more than a kind of literary storeroom. Sabie's poems have no special literary qualities to recommend them, yet they must have been thematically interesting for Shakespeare since they weave together a stress on nature, love, and fortune as the governing forces in a romance of a high-born lover and a shepherdess who is actually a princess. In Sabie's poems the forces of love and fortune at first work contrary to one another and eventually work together to create a happy ending, as in The Rare Triumphs of Love & Fortune. Golding's translation from Ovid's Metamorphoses is a very fluent and beautiful piece of verse. It evokes the atmosphere of wonder and strangeness which Pygmalion experienced and brings out with great delicacy the transformation from "Ivorye" to "verie flesh" (MDSOS, VIII, p. 232) which the statue undergoes.

A final note needs to be added here regarding Shakespeare's sources for The Winter's Tale since, in addition to Greene, Sabie, and
Golding, Bullough lists Mucedorus and Sidney's Arcadia as having had a possible influence on The Winter's Tale. Yet in both cases their direct importance for The Winter's Tale is probably less than minimal. Bullough gives Mucedorus as a "possible source" and the Arcadia as an "analogue" primarily on the basis of the scenes in which the protagonists are chased by bears in these two works (NDLOS, VIII, pp. 204, 199-202). Yet the sport of bearbaiting was an integral part of the entertainment life on Bankside and Shakespeare could have been inspired to write these scenes simply as a result of trying to appeal to the tastes of his audience, as earlier he may have chosen to include the decapitated Cloten scene in Cymbeline to please a special audience who delighted "in cruel punishment and scenes of humiliation." 

The approximate similarity in character traits between the comic personality Mouse in Mucedorus and Autolycus in The Winter's Tale, and between Prince Mucedorus' lines that his "mind is grafted on a humbler stock" (NDLOS, VIII, p.204) and Polixenes' lines about marrying "a gentler scion to the wilder stock" (Wint.IV.iv.93) are two additional details worth noting, though of greater interest is a general similarity in structure between Mucedorus and all four of Shakespeare's romances. Since Shakespeare's company revived Mucedorus for performances beginning in 1607, the play itself was printed both in 1606 and 1610, it was performed on third February, 1611 at court, it was one of the most popular of all Elizabethan plays, and The Winter's Tale


349 A.Harbage, Shakespeare & The Rival Traditions, op.cit., p.177.

350 J.K.Nosworthy ed., Cymbeline, op.cit., p.xxv.

351 A.Harbage, Annals, op.cit., p. 54.
itself was probably first performed in the spring of 1611—there are good reasons to believe Mucedorus may have had a shaping influence on Shakespeare's ideas on how to construct a romance drama. Although the play is mainly a piece of romance buffoonery reminiscent of the popular drama of the 1570's and 1580's (such as the anonymous Clyomon & Clamydes) it is a good example of a play from which an attentive dramatist such as Shakespeare could extract many of the essential ingredients of a romance drama; a "main plot...filled with formidable opponents and obstacles...which separate its central figures (Prince Mucedorus and Princess Amadine), sending them in different directions, and revealing their parallel careers of adventure in alternative glimpses as the narrative moves from one protagonist to the other." 353

Sidney's Arcadia also possesses a certain similarity with all of Shakespeare's romances, especially in that both Sidney and Shakespeare create compendious romance works which are nevertheless bound by their moral continuity. 354 But for the moment this point will be put aside and it will be returned to in the conclusion of the chapter on Shakespeare's use of the romance structure. We must now turn to the romance in which Shakespeare used the least number of source works, 

The Tempest.

352 As we know from Simon Forman's report of having seen it on May 15, 1611. See: Shakespeare Encyclopaedia, ed. O.J. Campbell, op.cit., pp. 950-951.


354 A point made well by John Danby in Poets on Fortune's Hill, op. cit., esp. Ch. III "Sidney & the Late-Shakespearean Romance," pp. 74-107, although many of Danby's points concerning Shakespeare's moral continuity were anticipated by Donald A. Stauffer in his Shakespeare's World of Images - The Development Of His Moral Ideas, op.cit.
Since The Tempest is one of Shakespeare's three plays, along with Love's Labour Lost and A Midsummer Night's Dream, for which no main source has been discovered — there is not a great deal to be said about Shakespeare's conversion of source materials for use in The Tempest. General critical opinion now holds, as Stanley Wells has pointed out, that even though these three plays may "show the influence of Shakespeare's reading...in them the influence is local rather than pervasive." In short, The Tempest is Shakespeare's own play in a way that Pericles, Cymbeline, and The Winter's Tale were not — and our evaluations of source influences for The Tempest must be confined to speculations on contemporary analogues and a few instances of particular, isolated borrowings.

A brief, causal plot for The Tempest has been located in Thomas' Historie of Italie (pub. 1549 and 1561) in which is reported the story of one Prospero Adorno, Duke of Genoa, who was deposed by a rival family named the Fregosi and who was subsequently reinstated a year after his deposition. However as J.M. Nosworthy has shown, this historical record probably did little more than supply Shakespeare with a few basic incidents and names. Also from Italy comes the possible influence of the Commedia dell'Arte on The Tempest, specifically some of the scenari in the marine pastorals which K.M. Lea in her Italian Popular Comedy went so far as to call remarkably similar.

As Kenneth Muir has shown in his Shakespeare's Sources, op. cit. pp.255-257.


to some of the scenes in *The Tempest.* But, again, the variety of theatrical material in the body of works produced by the *Commedia dell'Arte* tradition is so large that the links between *The Tempest* and these marine pastorals is slightly better than tenuous — not to mention the fact that we have no proof that Shakespeare ever saw or studied the *Commedia dell'Arte.*

The influence of Ovid's *Metamorphoses* and Montaigne's *Of the Cannibals* appear to be confined, respectively, to Act five, scene one, lines 33–50, and Act two, scene one, lines 143–158, of *The Tempest.* In these respective sections Shakespeare wove into *The Tempest* material from Ovid's and Montaigne's writings which may be considered the *locus classicus* of their particular subject. The passage from Ovid's *Metamorphoses,* Book VII, lines 197–209, describes Medea's summoning of her magical powers in order to make Aeson, Jason's father, young again. The passage from Montaigne's *Of the Cannibals,* Book II, part one, lines 148–173 in the *Essays,* describes the conditions of an ideal primitive commonwealth from an essay which compares the wrong-doings of civilized man with those of "uncivilized" man. In both cases Shakespeare exploited his sources to articulate within *The Tempest* virtually commonplace ideas. The material which Shakespeare borrowed from Ovid's *Metamorphoses* was also used by Thomas Middleton


in his tragicomedy The Witch (wr.c.1610-1616), while "had the French essayist's work never fallen into the hands of Shakespeare," as Margaret Hodgen pointed out, "Gonzalo's speech might well have been written in the same vein," since a like-mindedness concerning this subject can be traced to no fewer than eight writers of the renaissance.

As commonly noted, Shakespeare is indebted in many of his writings to the work of Ovid and Montaigne, although his use of the Metamorphoses may have contributed directly to his sense of romance structuring. The Metamorphoses is written in a style of writing which C.S. Lewis identified as a "Polyphonic" narrative. It contains a wide variety of genres and literary tones, uses many different framing and linking devices, and is joined together by an underlying concern for the role of passion in the life of gods and men. The Metamorphoses is a unified compendium of ancient mythology which offered Shakespeare an example, as Malory's Le Morte D'Arthur or Ariosto's Orlando Furioso might have, of a work of literature built on the principal of diversity within unity. The Metamorphoses contains its own kind of multiverse of changing forms which could

And since the dates of the first performance of The Witch are uncertain it is not known if Shakespeare borrowed this idea from Middleton or vice versa. See: Thomas Middleton, Works, ed. A.H.Bullen (London: J.C. Nimmo, 1885-1886), Vol.V.,p.443.


As noted earlier in Chapter III of this study, see p.46,fn.104.
Finally we should note the possible influence of the voyager literature on Shakespeare. Geoffrey Bullough has summarized this issue by remarking that although "for Shakespeare romance was mainly of the Mediterranean" the experiences of English renaissance voyagers resemble some of the "material in the romance-literature which had influenced his recent [dramatic romances]" and Shakespeare may have turned to the writings about these experiences in order to add a dash of contemporary flavour to The Tempest. In the writings known as the "Bermuda Pamphlets", most especially in William Strachey's letter of 15 July, 1610, which was later reprinted in Purchas his Pilgrimes (1625) as A True Reportory of the Wracke and Redemption of Sir Thomas Gates, Knight, there are a number of narrative incidents which could have inspired parts of The Tempest. Tempests in strange climes, the experience of St. Elmo's fire, a shipwreck and a lucky discovery of an island which proved to be a bountiful wilderness which is "both the place of our safetie and meanes of our deliverance" (MADIOS, VIII, p. 280) - may all have proved to be provocative material for Shakespeare's adaptive imaginings. But the voyager's literature is essentially analogous literature of adventure and to study it with an eye to discerning explicit points of influence (in the same way that, say, Gower's Confessio Amantis influenced Pericles) "is desperate...

366 For more on the structure of Ovid's Metamorphoses see: Brooks Otis, Ovid As An Epic Poet (Cambridge: University Press, 1970, 2nd ed.).

incidentally, and the bulk of the play's narrative stuff can be better accounted for in other ways."

What is most interesting about *The Tempest* in terms of Shakespeare's sources and his adaptive methods is that he seems to have had complete confidence by this time in his own understanding of the nature of the romance genre. With *The Tempest* Shakespeare is using his source materials exclusively for "facts and figures"; there is no analogy to the relation which existed between Gower's writings and *Pericles*, Boccaccio's writings (he who was "the only one displaying anything approaching the same order of genius as Shakespeare's") and *Cymbeline*, or Greene's writings and *The Winter's Tale*. With *The Tempest* Shakespeare is using his source materials in the same manner in which he had previously used inferior adaptations of his principal sources to reinforce his understanding of romance themes and devices. With *The Tempest* he may have borrowed some details to give his romance a contemporary flavour or ground a scene with a classical reference, but one must conclude that the plot and conceptual structure remains his alone. *The Tempest* possesses an authenticity attributable to the full maturity of Shakespeare's mind and fancy and it is a romance which, as Alfred Harbage remarked, "Shakespeare himself is in...as he was in the great tragedies...[and in which] in his own oblique and unaggressive way [he] was communicating [some kind of] faith." This "faith" is an exposition of the romance pattern of art which interprets life as a multitude of forces - a pattern which we shall

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explore strictly in terms of Shakespeare's romances in the next chapter.

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Conclusion

The principal sources for Shakespeare's late dramatic romances - the Apollonius of Tyre legend, Holinshed's historical material, the wager-story, the anonymous drama of Lady Venus and Dame Fortune manipulating the affairs of mankind, the Pandosto legend, and the "Bermuda Pamphlets" - share many devices with Classical and medieval romance. All of this material contains large amounts of marvel, risk and triumphant adventure; deals with shipwreck or apparent loss, a wandering journey towards "home", and a final reunion scene; has a main character who is essentially pious and quick-thinking (Apollonius, Genevra, Fawnia, Sir Thomas Gates); mingles blessings and sorrows and makes claims to historical relevancy. Some of the source stories, most notably the wager-story and the "Bermuda Pamphlets", do not emphasize generation differences but Shakespeare wove the theme of generation differences into these sources when he adapted them into his romances.

In certain cases an emphasis on pageantry needed to be added or altered, thus Shakespeare changed the wager-story from a tale about merchants to a tale about royalty and changed the setting for Apollonius' triumph in the court of his future father-in-law from a feast and the singing after the feast to a tournament of knights and the great ball held after the tournament. Magical wonders and a directing influence of higher powers was often added to the original,

371 I am making this conclusion on the assumption that "every line, good or bad, serves a purpose /in Pericles/.../and/ that whatever we think of certain parts, the whole...is unquestionably dominated by a single mind; that mind is very clearly Shakespeare's," as G. Wilson Knight has said. See: The Crown of life, op.cit., p.75.
which was usually reshaped in order to add character depth to the protagonists - as with the changed emphasis from fortune to the sea in the Apollonius of Tyre legend to accentuate the personalities rather than the guiding powers. With his use of distinguishing tokens Shakespeare altered their narrative arrangement in the original so that they would have a greater effect in his plays, as with his alteration of Genevra's purse and girdle from the wager-story or the tokens of Fawnia's royal birth from the Pandosto legend.

Shakespeare's romances stress qualities of the romance genre which are either emphasized in his sources, notably the use of diversity and spectacle, the creation of a world of rapid loss and gain, or qualities which he added during the conversion of his sources, notably the precious texture of his language, the strong sense of a unique, yet familiar, world, and his use of the force of intuition to increase romance continuity. In forming his romances Shakespeare also enhanced the romance sense of fantasy and wonder which one finds in his sources, while at the same time fitting his romances to the stage without removing the narrative intricacy possessed by works not originally designed for the stage, without limiting the matrix of chance, fortune, and nature out of which the
Romance plot takes shape.372

Romance takes very well to a dramatic structure since it is a disparate form, a form which is sectioned into marvellously active and self-contained scenes. In a typical romance, from the Odyssey to the Pandosto legend, the wanderers spend much of their time leading their lives apart from one another - playing out their scenes of joy or sorrow in different countries or in sharply distinguished locations. While Penelope must deal with the suitors at court, Odysseus is excelling in the throwing of the discus among the Phaeclians. While King Pandosto is brooding on his throne, his Queen

372 And, as Howard Felperin has shown in his recent Shakespearean Romance (Princeton: University Press, 1972), since the romances were equally popular with the large popular and small private theatres A.H. Thorndike's old thesis that Shakespeare was accommodating his romance style to the private theatres with their upper-class audiences and at the same time copying the style of Beaumont and Fletcher now has little credulity. As this argument has developed since A.H. Thorndike's The Influence of Beaumont and Fletcher on Shakespeare (New York: 1901), to C.J. Sneyd's "Shakespeare and the Blackfriars Theatre," Shakespeare Survey I (Cambridge:1948), pp.38-50, to F.P. Wilson's Elizabethan and Jacobean (Oxford: 1945) pp.126-128, and finally down to Alfred Harbage's Shakespeare and the Rival Traditions (New York: 1952) and Felperin's work, op.cit., pp.268-269, the whole original thesis has virtually been turned on its head.

Harbage finally argued that Shakespeare's romances were probably more popular than aristocratic. Yet this three quarter of a century old critical brouhaha, interesting though it may be, would perhaps never have started had Ben Jonson's assessment of Shakespeare's romances as entertainments which cater too exclusively for lower-class tastes - calling them "stale / As the Shrieve's crusts, and nasty as his fishscrapes" - been taken seriously. See: Ben Jonson, The New Inne (Oxford: Clarendon Press, 1938) ed. C.H. Herford & P. & E. Simpson, 1.23 in the ode to "the just indignation" appended to The New Inne.

And, as Clifford Leech has noted, although there are some interesting mutual borrowings between Beaumont & Fletcher's Philaster (1610) Bondouc (c.1613) and Cymbeline (c.1609), and Beaumont & Fletcher's The Faithful Shephardess (c.1606) and The Tempest (c.1611) most of the borrowing is from Shakespeare to Beaumont and Fletcher, while Shakespeare's romances themselves "are essentially different in mood from the Beaumont and Fletcher tragicomadies." For more on Beaumont and Fletcher's relation to Shakespeare, see: Clifford Leech, the article "Fletcher, John" in A Shakespeare Encyclopaedia (London: Methuen, 1956) ed. O.J. Campbell & E.G. Quinn, pp.232-234; W.W. Appleton, Beaumont & Fletcher: A Critical Study (London: 1956).

See also footnote 531 for a further reference to Beaumont and Fletcher.
Bellaria is discovering she is with child in a prison cell. Although this quality of different narrative strands would seem to work against an overall unified structure, different narratives are unified by directing them towards the same concluding scene — as Odysseus, Telemachus and Penelope move towards the scene of Odysseus' Ithacan return or Pandosto and his daughter live their lives separately until they are united again in Bohemia. Furthermore, different strands may work together if the separate characters are possessed by a longing for one another, if a force of mutual love guides them even when they are separated.373 And long before it was adapted for the stage the genre of romance has contained within it strong veins of theatricality. One remembers Odysseus or Apollonius showing off their skills with the lyre, or Theagnes performing his somersaulting tricks on the backs of bulls in the Aethiopica.

Shakespeare's immediate source romances are relatively short compared to works like the Odyssey and the Aethiopica, though they still contain the characteristic romance complexities of narrative diversity and thematic intermingling, of building upon succeeding instalments and following one thrilling adventure with another one of a different kind. A lengthy romance would present a playwright with special problems. He would have to cut off one section of the long work and emphasize that, as noted earlier with Thomas Hughes' mismanagement of the Arthurian romances in The Misfortunes of Arthur; or he could extract certain narrative veins and emphasize them, as noted with John Day's distortion of Sidney's Arcadia in The Isle of Gulls. And he might even attempt to condense a lengthy work of romance, with most of its essential ingredients intact, into a play,

373 This point of mutual love as a guiding and unifying force in Shakespeare's romances will be developed further in Chapter VIII of this study.
as we saw with Robert Greene's confusing but entertaining The History of Orlando Furioso. A long romance, be it in prose or poetry, is like a vast, untended stretch of organic riches, grown thick with all manner of competing forms. It is much less bewildering and presents far fewer problems for conversion if a playwright adapts his romance dramas, as Shakespeare did, from relatively concise originals.

In Shakespeare's romances there are scenes which are like well-defined, self-enclosed moral "stills" - little proverbial pictures. Pericles is overloaded with this kind of static dramaturgy, which Shakespeare tries to counterbalance with the fluid metaphor of the sea. (Examples of moral, proverbial "stills" in Shakespeare's other romances would be Cym.I.iv., the wager scene; Winter.IV.iv., the spring-winter balance between youth and age; Tempest.IV.iii., the judgement scene of the "three men of sin"). The romance of Pericles has a piece by piece structuring which gives it a special kind of richness - but probably makes it especially difficult to perform without impressing an audience with a choppy narrative (although this is perhaps an intended "sea feeling"). Act after Act Professor Gower enters on stage to teach us our lessons, to underline the moral meaning of the various tableaux in case we missed them. In connection with Shakespeare's sources, one reason for this stiffness would be the difficulty involved in ordering the heterogeneous material of which romance is characteristically formed. Shakespeare was working towards a strict ordering of romance diversity and perhaps overstressed this ordering in his earliest dramatic effort at romance.

Inspired by his source materials, Shakespeare's romances are made up of an extraordinarily diverse melange of characters, incidents, and spectacles. (Examples of this kind of melange would be evident in Cymbeline by the time the plot is complicated with the appearance of
Posthumus' parents and Jupiter in *Cym.V.iv*; in *The Winter's Tale* by the time Autolycus is outwitting the Clown in *Wint.IV.iii.*; in *The Tempest* by the time Caliban and Trinculo are huddled together under the same gaberdine in *Tp.II.ii.*) The character interaction is often so complicated that a story line may appear to be temporarily forgotten. Yet Shakespeare coordinated his mixture of diverse source materials by focusing audience attention on one figure or one consistent set of figures around whom the busy romance melange revolves. From his sources he derived the idea that a romance should present a show of styles and places. Thus either literally or psychologically vast expanses are travelled from one scene to the next in his romance dramas, and at times the incongruities of this sudden shifting can only be reconciled by the audience with wonder and astonishment – as when a young virgin suddenly finds herself living in the rankest of whore houses and still maintains her virginity, or when a sober old political adviser is counselled with music, song, and dream by a tricksy spirit. From his sources Shakespeare created four distinct dramatic structures which demand an extremely agile and open-minded audience imagination, a form of drama which demands actors playing in and out of very sudden shifts of literal and psychological location.

The plots which Shakespeare created from his sources are always concerned with a world of rapid loss and gain. The protagonists may suffer shipwreck and loss, drag themselves half-drowned out of the ocean in one scene and then walk merrily across the stage in a wedding feast a few scenes later (as with Pericles). As Ferdinand says, "though the seas threaten, they are merciful" (*Tp.V.i.178*). The plots are built to provide a very lively few hours in the theatre. Yet the gain is sometimes so rapid, the rejuvenation so sudden, that one cannot help but think at times that one is only watching a fiction,
these romances could only be imitated life and not actual life. This undercutting point is emphasised in many ways, the most typical of which is actually referring to the story and its wonders as those which could only happen in a tall tale, as when the second Gentleman says in The Winter's Tale that what is happening is "so like an old tale that the verity of it is in strong suspicion" (Int.V.ii.26-28).

Shakespeare's romances also converted his source materials into dramas with a dominant theme of rejuvenation which develop by means of a narrative rhythm of saving grace. Gower's and Twine's renderings of the Apollonius of Tyre legend certainly seems to be an important factor here. The narrative pattern is very similar: life is renewed by generation after generation, the waning vitality of parents is renewed by the waxing vitality of their children. The crisis of death is more often apparent than real. Death is put off until tomorrow. And even the protagonists who do "die" only do so with "no danger in what show of death" is made, their death is no "more than the locking up the spirits a time, / To be more fresh, reviving" (Cyn. I. v.40-42). The plots in these romances are so concerned with rejuvenation and grace has been one main point made about the romances since the Second World War, a point which is often made with regard to a cyclical conception of time (all of life passes through its seasons) and the concept of crisis (which comes and goes, yet will come again) in Shakespeare's romances. A useful summary of this approach is to be found in "The Structure of The Last Plays," by Clifford Leech in Shakespeare Survey 11, ed. A. Nicoll (Cambridge: University Press, 1958), pp.19-30.

maintaining a fluctuating rhythm that characters appear to be neglect-
ed at times for the sake of maintaining this rhythm. A sign of this
in all of Shakespeare's romances would be the way in which Shakespeare
concentrates on developing an intricate plot at the risk of forfeiting
the development of psychological depth in his characters. A rhythm of
apparent death and sudden rejuvenation was part of most of Shakespeare's
romance sources as well as being elements which extend back to the
earliest examples of the form, as with Odysseus being washed up naked
on Phaecia and being "reborn" with the aid of Nausicaa.

An additional feature of Shakespeare's romances is the especially
rich texture of his dramatic language, a quality which John Danby
described well when he wrote that:

Shakespeare's later verse is...a friable thing. Its
eura of suggestion is shadowier than can be tabulated
in terms of pun, or ambiguity, or multiple meaning.
It is really an expansion of meaning beyond that which
is immediately relevant or required, a constant
quickening of the listener to have feelings immediately
available, and a constant sudden overdraft of these. 376

This quality of language is quite unusual in Shakespeare's sources for
his romances, although Arthur Golding's use of language in his trans-
lation of Ovid's Metamorphoses possess a marvellously sensuous and
suggestive quality, while the parts of Gower's Confessio Amantis which
Shakespeare used possess a haunting simplicity.

Shakespeare's use of language in his romances can even be
incongruously rich, as if the intrusion of beautiful verses was some-
thing beyond the playwright's control; as when uncouth Cloten
serenades Imogen with the delicate "Hark, hark, the lark at heaven's
gate sings" (Cym. II. iii. 19f.). This incongruity extends to inserting
a kind of linguistic beauty which threatens to dominate over meaning.

376 John Danby, Poets on Fortune's Hill, op.cit., p.94.
For instance, what is one to imagine when Ariel invites Ferdinand to:

\[
\begin{align*}
\text{Come unto these yellow sands,} \\
\text{And then take hands;} \\
\text{Curtseied when you have and kiss'd,} \\
\text{The wild waves whist.} \\
\end{align*}
\]

(Tp.I.ii.375-378) 377A

Yet the fine verbal texture is integral to the emotional richness and delicacy of much of Shakespeare's romances: scenes of action where to die is to be cast into "humming water" and lie "with simple shells" (Per.III.i.63-64); scenes of "death" in which the virtuous do not die and men's departure from life is spoken of as kindly and gentle because then one will "fear no more the heat o' th' sun / Nor the furious winter's rages" (Cym.IV.ii.259-260); and exalted scenes in which when heaven is finally perceived it is referred to as "marble pavement" (Cym.V.iv.119). It is as if the playwright were trying to hypnotize the audience by hazed over the play with a filter of delicate language, "sounds and sweet airs that give delight" (Tp.III.ii.131), to create a place on stage where "the climate's delicate, and the air can be most sweet" (Wint.III.i.1). 377B

Unlike most of his source materials, Shakespeare's romances lack a sense of real place - although the awareness of time is striking. Some critics, beginning with Ben Jonson, have regarded this lack of a location in the real world as negative and it is often labelled in terms of the seacoast of Bohemia syndrome, where Shakespeare speaks of places that cannot nor ever will exist. But this quality is true to the best examples of the romance genre, in which the romance author

377A Although, as Allen noted, the sense may be: to kiss the waves into hushed stillness as one would kiss a dancing partner in the immediate prelude to the dance - and "thereby hush...the noisy waves into attention." See the note on this line in A. Schmidt, *Shakespeare Lexicon*, cit., Vol.II, p.1483.

377B In order not to mislead, one should point out here that there are other types of language, too, in these plays - such as in Leontes' jealous imaginings in Wint. I.ii.
offers "totally imagined idiosyncratic worlds which we can inhabit completely while we read" the romance or watch it being performed. 378

The greatest romance worlds in literature are unique, self-enclosed, and self-defining places which would consistently bewilder us if we did not give up our reason and imagination to their unique spatial, moral, and temporal rules. 379 This sense of disengagement from mundane reality is accomplished in different ways in Shakespeare's romances, but the usual method is by devices which are common property in Shakespeare's sources: the use of anachronisms, odd proper names, by placing a strong narrative emphasis on dislocating qualities such as memories, dreams, and long descriptions of art works or foreign countries, by accepting heaven and heavenly things as theatrical property, and by using a lively projection of action into the future through fulfilled prophecy.

Another element which is virtually exclusive to Shakespeare's romances, a force which in the source material is strong only in Gower's version of the Apollonius of Tyre legend and which Shakespeare uses as an ever-present factor in the theatrical continuity of his romances is the power and cohesive strength of intuition. By intuition I mean no more than Pascal's definition of this exquisite power: "intuition...whose principles...can hardly be seen," that power which causes a thing to "be seen all at once, at a glance, and

378 Gillian Beer, The Romance, op.cit., p.78. Cf. also Coleridge's remark that romance drama is a "species of drama which owes no allegiance to time or space, and in which, therefore, errors of chronology and geography...are venial faults, and count for nothing." See: S.T. Coleridge, "The Tempest - Lectures," in Shakespearean Criticism - a selection - 1623-1840 edt. & intr. by D.N. Smith (London: Oxford U. Press, 1973).

379 Which is another reason why one of the modern day inheritors of the romance form is modern fantasy or science fiction literature, originally called "scientific romance" in the time of Jules Verne. See: M. Allotte de la Faye, Jules Verne (New York: Coward McCann, 1956).
not as a result of progressive reasoning." Each of Shakespeare's romances works to a great degree upon our immediate apprehension, until with The Tempest we find ourselves having realizations, as with Prospero's identity as playwright, Duke, and actor, without actually thinking out our recognitions. The great use of spectacle also amplifies the intuitive content of these plays.

Intuitive forces are at work beginning with the first scene of Pericles, when Pericles confronts the primal crime of incest. The hero immediately recognizes his implicit share, and mankind's implicit share, in this crime, saying "all love the womb that their first being bred" (Per.I.i.107). This conclusion is not reasoned out. It is stated as a sudden comprehension of what is true. Pericles sees in a flash what others could not reason out even though their lives depended on it. The play is also filled with examples of unreasoned, proverbial truths, such as the examples of virtue triumphing over evil (Marina versus Dionyza, Marina versus the Bawd and Boult), and the preservative power in the bond of true friendship (Helicanus and Pericles).

With Cymbeline intuition steps beyond the proverb and maxim level as the playwright begins to play more effectively on the audience's ability to perceive the play through the emotions, as one's rationally unwarranted faith in Posthumus is born out or a belief that someone like Imogen and her brothers must find their way proves to be true. The Winter's Tale is so daring with the way in which it plays on our intuition that it is virtually miraculous, with Leonte's sudden jealousy and Hermione's statuesque return. Both of these actions make very little rational sense and to see them as

genuine one must know they are genuine without logical cause. Finally, The Tempest works and sparkles because of intuition, because we recognize something we do know and cannot logically nominate in Ariel, Caliban, Prospero and Miranda.
VI Shakespeare's Use of The Romance Structure

In the first two chapters of this study the suggestion was made that romance is the supreme example of a literary genre which achieves unity in multiplicity, that romance is a literary multiverse in which there appears to be an "absence of order or of a single ruling and guiding power." This suggestion came after reviewing the eleven different ideas of the principal function and the essential nature of the genre of romance. Homer's Odyssey was then analysed as the archetype of the romance form of literature, with the resulting conclusion that a romance narrative projects a disharmonious vision of life which is nevertheless ordered within artistic unity. A literary multiverse, a "totality of things and forces... which appears to be disparate and lacking in ultimate unity," was the fundamental characteristic of the romance form - with the important proviso that the romance structure only appears to be lacking in unity. It is a literary form of calculated uncertainty, a kind of artificial dissonance. Even when one rereads a romance one is struck by an experience of surprising dissonance. The audience's experience of a romance is like taking part in a guessing game which the creator of the game has made to outwit everybody and, at the same time, lead the game forward.

Different authors control this multiverse in different ways. Homer established a number of the most important romance conventions in the Odyssey, and these conventions - ranging from the use of marvel, risk and triumphant adventure to the use of distinguishing tokens and


a final reunion scene - were listed at the beginning of the second chapter. However, the two most important contributions to the romance genre which Homer made were, first, to establish the importance of the questing figure in Odysseus, that allusive thread which binds all romance, and secondly to establish romance as the traveller's way of self-discovery, as that form of literature in which the protagonists discover their own identity in opposition to surroundings which are foreign to them.

The crucial changes brought about by the Hellenistic romances (after centuries in which the genre of romance was gestating in lyric poetry, history, drama, and various other forms of epic and prose literature), were to contain the Odyssean endless quest theme, shift the narrative emphasis to a young couple, and to increase the sense of theatricality in the genre - to create, in its worst examples, a literature of sensationalism and shock-effects, and offer, in its best examples a literature which idealized the sentiment of "true love" balanced against examples of moral corruption.

In the two influential examples of romance which we examined from the medieval and continental renaissance periods, we saw romance brought once again to the level of literary excellence which it had known with Homer's Odyssey - and again the different authors controlled their romance worlds in different ways. In Le Morte d'Arthur Sir Thomas Malory presented us with an alternately brilliant and brooding, delicate and manly creation of romance. His protagonists were bound together by ideals of love and justice, split apart by sheer evil and the "heart-ache and the thousand natural shocks / That flesh is heir to" (Mort.I.1.62-63). In both Malory's work and in Ariosto's Orlando

For more on these devices see the list on pp.14-15 of this study, in which the fourteen most recurrent romance conventions are given.
Furioso the multiverse was woven together by means of the technique of entrelacement (previously noted in Homer's Odyssey as the technique of uphaio, or a "woven" narrative). Aristotle expanded the role of the narrator and at the same time heightened the emotional and psychological complexity of his romance with a combined use of lyricism and irony.

The examples which were studied of the adaptation of romance to the English stage before Shakespeare and the nature of romance in Shakespeare's source materials for his dramatic romances are hopefully fresh enough in our minds so that they do not need reviewing at this point. What I would like to do now is to examine Shakespeare's use of the eleven different conceptions of romance offered in the first chapter of this study, analyse the methods Shakespeare used to arrange his dramatic romances, and then analyse the individual romance structures of, respectively, Pericles, Cymbeline, The Winter's Tale, and The Tempest. For the moment, Odyssean analogies with Shakespeare's romances will be kept in the background and they will be explored in greater depth in the next chapter.

The first idea of romance as the basic spirit of all story telling, with the emphasis on sheer creativity, can be found throughout Shakespeare's romances in the way he stresses the role of the creative imagination in these plays. To begin with, there is Shakespeare's use of the authorial or narrator figure - that characteristic romance element which works from within his dramatic romances to help spin out the tale, as if his romances were at times stories about story-telling. In Pericles the drama focuses the audience's attention on the use of the narrative art every time John Gower enters into the play, the action stops, and one must consider the teller of tales who is spinning out the romance of Pericles' life. This device continues in Cymbeline with the suggestion that Posthumus' story is a scene by scene, sorrow by sorrow fabrication spun out by a Jupiter who loves Posthumus, an
element in Cymbeline which is reinforced by the book-like prophetic
tablet which Jupiter leaves behind and the guiding figure of the
Soothsayer - although the audience is not aware of this divine guidance
until Jupiter appears late in the play (Cym. V.i.v. 29-113). While in
The Winter's Tale the emphasis on imaginative creativity is first
expressed in the twisted, over-imaginative ravings of King Leontes
against his wife and oldest friend, then developed in a prophetic
direction with the Delphic Oracle, and carried through in a similarly
knowing fashion with the narrative helper "Time, the Chorus". And
finally there is the metaphor of Prospero directing the play's
characters across the magic island as if he were an author ordering
them across the stage of his own imaginings.

In addition, there are the self-conscious reflections of the
narrative art from within the romance dramas themselves, often in
complement to the reflections on imagination. In Pericles John Gower
emphasizes that we are audience to an old festival song and that we are
viewing a tale of fabulous events (Per.I.Prol.1-16;IV.Prol.19;V.Prol.2).
In Cymbeline there is the telling of tales-within-tales with Belarius'
story to Cymbeline's two sons about how Belarius received the scars on
his body (Cym. III.iii.54f.), and Imogen's spinning out of her fictitious
story to Belarius, Guiderius and Arviragus in Wales (Cym. IV.vi.91).38
In The Winter's Tale Hamillus sits down with Hermione and the attendant
Ladies of her court to "tell...a tale...a sad tale...for winter," about
a "man who...dwell by a churchyard" (Wint. II.i.23,25,28,30) in
disquieting reflection of his morbid father who has drunk the glass of
life to the bottom "and seen the spider," who knows well "of sprites
and goblins" (Wint. II.i.45,26). The second scene of The Tempest is

38 In relation to Imogen here one also should note the heroines in
the comedies - Julia in The Two Gentlemen of Verona, Viola in Twelfth
Night - who spin stories about their own non-existent sisters.
filled out with a tale-within-a-tale as Prospero tells Miranda the story of how they came to leave Milan and be living on an island, as Shakespeare begins his culminating romance drama with a tale that "would cure deafness" (TP.I.ii.106).^3^4

Shakespeare explores the second conception of romance as that form of literature in which the imagination is most liberated, with the emphasis on subconscious expression, beginning with the idea that his romance dramas are like dreams or pure imaginings. In Pericles Gower twice asks the audience to take what they see on stage as if it were conceived purely by their imagination (Per.III.Prol.58-60;IV.iv.3), or, to comprehend what is shown or spoken of by enhancing it with the imagination (Per.IV.Prol.1,13). Pericles feels that the world of waking is confused with the world of dreaming when he finally discovers Marina (Per.V.i.160), as in Cymbeline Imogen confuses the actual world about her with a dream world when she awakens by the headless Cloten. "The dream's here still," she says, "Even when I wake it is / Without me, as within me; not imagin'd, felt" (Cym.IV.ii.307-308). While in the scene in Posthumus' death cell (Cym.V.iv.307.), as with Pericles'

^3^4 Although this is somewhat different in kind as a fiction, even though to us, the audience, it is experienced as a tale-within-a-tale. Added to this, there are the two external factors relating to the understanding of romance as the basic spirit of all story telling in Shakespeare's romances: (i) the unusually large number of derivative creations inspired by The Tempest; and (ii) as Stanley Wells puts it with regard to all of Shakespeare's romances, but most especially The Tempest: "They are entertainments; that is to say, the response they demand is primarily imaginative." See: Stanley Wells, "III Shakespeare & Romance," pp.49-79 in S-L, S. 8 (London: Edward Arnold, 1966,rpt. 1973). See also on this S.T. Coleridge's essay on The Tempest, "The Moved and Sympathetic Imagination," in which he claims that The Tempest "addresses itself entirely to the imaginative faculty." See: Shakespeare The Tempest - A Casebook (London: Macmillan, 1968), ed.D.J. Palmer, pp.62-66, above quote p.52.

^3^5 A concept which is often coupled with the most pejorative definition of romance, (xi). For more on this see Ch.l, pp.7-8, and further on in this chapter, p. 209.
vision of Diana (Per.V.i.237 f.) and Antigonus' dream of Hermione (Int. III.iii.15 f.), the world of the conscious and the subconscious, the mundane and the visionary merge. The Tempest is so rich in allusions to the imagination, fancy, and the world of slumber, from Antonio's "strong imagination" seeing a crown dropping upon Sebastian's head (Tp.II.i.199) to Prospero's dismissal of "this vision...this insubstantial pageant faded" (Tp.IV.i.151,155) that in a fine performance audiences are unavoidably impressed by this "strange...maze" of The Tempest as the last in a set of romance dramas which "strengthen/
From strange to stranger" (Tp.V.i.242,227-228).

There is also the more obvious point about Shakespeare's romances that they conform to this second definition of romance by being works of fiction in which the imagination of both the author and the audience appear to be "unrestricted, as opposed to realism, which faithfully depicts actual life." Ben Jonson was probably the first critic to make this assessment of the kind of romances which Shakespeare was writing when he spoke of them as plays which "run away from nature," as if the playwright "were afraid of her." One may note, in rebuttal to Jonson, that if Shakespeare's romances do "run away" from nature, they do so only to bring out as many facets of her personality as


possible - including the harsh realism of a Mytilene whore house, Stephano the drunken butler and Trinculo the aging comic who can barely make a decent joke.

Shakespeare's romances correspond to the third conception of romance, being tales of love and adventure with the narrative emphasis on sentimentality, on all dramatic levels. Each play offers a "tale of wild adventures in war and love," with a varying mixture of military components, though always containing a mixture of chance events and amorous components. Cymbeline is the romance which is most overtly concerned with war because of the fighting between the Romans and the Britons, whereas The Winter's Tale has an intense thematic preoccupation with the loss, growth, and fruition of love. The adventures which the protagonists undergo in each romance are always directly related in some way to a problem of love. Pericles begins his wandering life because of a terrible first experience with love in the court of Antiochus, while Cymbeline is in many ways a romance about the adventurous conflicts between the sexes, as with Posthumus' mistaken hatred of Imogen and the Queen's attempts"to decay" (Cym.I.v.56) Cymbeline. The trials and separation of King Leontes and his family are caused initially by his misinterpretation of his wife's and best friend's love, while Prospero's distribution of characters in The Tempest is motivated solely "in care of thee" - as he says to Miranda - "Of thee, my dear one" (Tp.I.ii.16-17).

Romance as a form of literature which is virtually synonymous with the quest genre, with the narrative emphasis on adventure - the fourth conception of romance - is closely connected in this study with the Odyssean qualities of Shakespeare's romances to which the whole of the next chapter will be devoted. Suffice it to say at this point that

Shakespeare's romances may be experienced and analysed as quests and many of his protagonists as quest figures. This extends from Pericles' initial voyage out from Tyre to win the girl of his choice in Antioch, to Posthumus' hot-blooded chase after his own death once he believes Imogen is dead, onto Perdita's wandering from Sicilia to Bohemia and back home again to Sicilia, and finally to Prospero's solitary, inward search for justice and forgiveness in The Tempest. Most of Shakespeare's protagonists in the romances learn about their own nature in the traveller's way of self-discovery, by being forced into opposition to alien surroundings, while the disparate structures of the romances themselves are woven together by the wanderers who struggle onward in search of "home".

The fifth conception of romance, the idea of it as literature's most syncretic genre, was probably first noted about Shakespeare's romances with Ben Jonson's mention in the Induction to Bartholomew Fayre of Shakespeare's tendency "to mixe his head with other mens heels" in his "Tales, Tempests, and such like Drolleries." But Samuel Johnson put the case most forcefully in his acerbic criticism of Cymbeline as a work of "much incongruity...[a] confusion of...names and manners of different times." Unfortunately both of these great writers misunderstood Shakespeare's intentions, although it is more surprising in the case of Samuel Johnson since he himself wrote a romance, the short but admirable Rasselas. In Shakespeare's romances an eclectic mixture of elements is used to create the syncretic whole of romance which we have noted as characteristic of the form since


Homer's mixture of Mycenean and Ionic elements in the Odyssey. The unique romance world is built by establishing mundane or contemporaneous elements as part of the story, and yet keeping the romance removed from the daily world. Shakespeare had to create a special world in his romances and still provide non-special, familiar elements; which is why, for instance, in one romance the audience is presented with the unfamiliar seacoast of Bohemia and the familiar pick-pocket type Autolycus. "It is with [Romance] as with religion," said Herman Melville, "it should present another world, and yet one to which we feel the tie."392

The sixth idea of romance, as a branch of epic literature gone awry, with the emphasis on narrative scale, shows in Shakespeare's romances in his use of panoramic and visionary qualities, the background of myth and legend in his romances, the concept of the persevering hero, the use of episodes, and the way in which the action of the whole dominates over particular dramatic action.393 The show of styles and places in Shakespeare's romances is similar to an epic of return in which the protagonists must experience a wide range of terrains and customs, in which the author must give his audience a wide view of the world of men and gods - an element noted earlier in this study in terms of the diverse mélangé of characters, incidents, and spectacles which Shakespeare chose to include in his romances in imitation of his


393 Northrop Frye suggests, unequivocally, that Shakespeare has the quality of the epic narrator's impersonal voice in his drama, remarking: "Poetry may be as completely absorbed in its internal characters as it is with Shakespeare, or in Homer, the second world of the Odyssey, moi, being all we get of him in that poem." I would agree with Frye on this point of the use of the narrator's voice being similar in epic and in Shakespeare's dramas - were it not that Shakespeare's romances possess a personal, subjective quality expressed through his noticeable repetition of themes and characters. See: Anatomy of Criticism, op.cit. p.52.
source materials. The theme of the persevering hero is present in the guise of the persevering heroine, or of the widely and illogically scattered adventures of hero and heroine together: Pericles and Marina, Posthumus and Imogen (reflected by King Cymbeline and his Queen), Leontes and Hermione (reflected by Florizel and Perdita), and, in an analogous fashion, Ferdinand and Miranda (reflected by Prospero and Miranda).

The use of myth in Shakespeare's romances is akin to the epic use of the technique of appealing to the audience along the lines of a well-known, traditional story. Shakespeare rapidly develops this quality from the telling of Gower's old legend to the fresh myth-making of The Tempest. The use of auxiliary episodes in romance literature, akin to the epic technique of a "story apparently not needed for the main plot of the poem, but really necessarily connected with some part of the action," has been a common part of the romance form since Telemachus' visit to the court of Menelaus in the fourth book of the Odyssey. Shakespeare uses this technique to develop subsidiary characters, such as Iachimo and Antigonus, and to fill-out major characters. Shakespeare also uses a sense of the totality of the romance experience in a way similar to epic, in that he enforces upon his audience an experience of plot complexities, with the complexity itself standing out in the dramatic foreground as a metaphor for life's complexities.

The seventh conception of romance, as a corrupted branch of history, with the emphasis on an eventful chronicle, is one which contributes substantially to the make-up of Shakespeare's romances.

394 F.B. Gummer, A Handbook of Poetics (Boston: Ginn & Co., 1885), p. 16. Here, of course, we are dealing with a technique which Shakespeare used throughout all his plays — even though it has special meaning within the romance multiverse. One might also conclude, therefore, that this is a point where a romance impulse coincides with a general Elizabethan dramatic impulse towards multiplicity.
In each of the romances he inserts a type of historical interest, a kind of history earlier noted in the works of Herodotus, Geoffrey of Monmouth and Raphael Holinshed, which has a keen eye for oddities, a preference for narrative digressions, and records human events by way of anecdotes rather than by facts. Shakespeare's most outstanding use of this type of historical technique is in Cymbeline where he anchored his romance in the historical record of King Cymbeline's reign and underlined the chronological importance by choosing the time in which Christ was born. Gower suggests in his first Prologue to Pericles that he is giving an account of events from ancient times, albeit they are so ancient that they have dissolved into legend. With regard to their topical references, all the romances had a vein of contemporary historical interest for their Jacobean audiences. But this is a subject which is best dealt with cautiously since its validity depends upon the interpretation of historical innuendos and much authoritative guess-work. The Tempest has the historical interest of being linked to the voyager literature and the "Bermuda Pamphlets" and thus to contemporaneous speculations concerning the Americas. The Winter's Tale contains a brief description of ancient Delphi (II.i.1-11) and, like Pericles and Cymbeline, gives a systematic account of important events in a ruler's life.

The eighth understanding of romance as a form of comedy, placing it as an advanced link in the comic chain and accordingly regarding it as the genre par excellence of psychological wish-fulfilment, has long been a way in which Shakespeare's romances have been understood.

and (led in this century by Lytton Strachey who took this point of view pejoratively) have a record of being dismissed by some as the boring, "potboiler" comedies of an old professional playwright. In his romances Shakespeare was working with a genre as old and distinctive as either comedy or tragedy, a genre which does have a few similarities with comedy - along with tragedy, the epic, the folktale, the fairy-tale, myth, history, and the quest genre. The genre critic who has given the most subtle reading of Shakespeare's romances as a form of comedy is Northrop Frye. But his reading, in the context of his labyrinthian Anatomy of Criticism, is too subtle since he homogenizes the two genres by paralleling the fourth, fifth, and sixth phase of comedy and romance.

C.L. Barber expressed a different opinion at the end of his important study of Shakespearean comedy, Shakespeare's Festive Comedy, when he noted that after Twelfth Night the comic ingredients in Shakespeare's plays, his "saturnalian moments, and comic counter-statements," derive "their meaning determined by their place in a larger movement." After Twelfth Night, Mr Barber goes on, Shakespeare's comedy "is always used in this subordinate way... with the renewal of life, after tragedy, at the festival in The Winter's Tale." In other words, in Shakespeare's own dramatic works there is a difference in kind between his comedies and his romances, and the special quality of the romances is measurable by the

396 In his Books and Characters (London: Chatto & Windus, 1922).


subordination of the comic spirit under the domination of a larger structure. The distinctiveness of romance depends upon its special ability as a genre to absorb and synthesize other literary forms. Regarding romance in terms of only one of its narrative components inevitably leads to a critical distortion of the fine balance of parts which a successful romance must maintain.

The ninth conception of romance as a form of the fairy-tale, with the emphasis on naivety, was argued to be the generic identity of Shakespeare's romances by Una-Ellis Fermore in *The Jacobean Drama*, where she noted:

> By one of those paradoxes which this Jacobean drama continually offers us, Shakespeare used for the culminating expression of his faith in reality that form which its inventors had devised as a means of escape. The fairy-tale with him becomes charged with those implications which the more immediate types of story could not present, becomes the vehicle of imaginative experience and interprets the real world more truly than do the records of actuality. 399

Her reading of Shakespeare's romances is curiously reminiscent of Longinus' reading of the *Odyssey* as a "wandering among...the fabulous and the incredible," as a work in which "fable prevails." 400 Like the *Odyssey*, Shakespeare's romances may be viewed as a kind of fairy-tale for adults, stories which seek to intoxicate, enchant, and inform in a way similar to children's fairy-tales. His romances also bear a special relation to the fairy-tale genre in so far as they share the fairy-tale delight with action for its own sake, a magically beneficent guiding spirit, a feeling of boundlessness, and a tendency to set the


narrative free from conventional truths. What limits such an understanding, aside from the inclusion into Shakespeare's romances of genres other than the fairy-tale, is Shakespeare's enforcing upon his audience an awareness of these romance plays as plays, and a use of the grotesque which "seems funny at first so that we start to laugh but which is actually so horrifying and is presented so impersonally that the laughter dies in our throats."  

Throughout Shakespeare's romances there are elements which are pouring in "as it were, from a super-individual source," elements which present themselves "to the audience - despite the new shape the narrator has given [them], despite the new 'variation' - not as the narrator's subjective creation, but...as something objective...

[something that] transcends the individual, and...exercises...a power that seizes hold of the soul and fills it with images." These are the elements of myth and legend, of ritual and folklore in Shakespeare's romances; as, for example, with his use of the incest theme (in Pericles, and lightly in Cymbeline), of the evil, poison-making stepmother (in Cymbeline), of country festivals (in the "inter's Tale), and of the legendary good magician (as with Prospero in The Tempest). This is the thread running through Shakespeare's romances of which much has been made since the appearance of Colin Still's Shakespeare's Mystery Plays in the early 'twenties - and attests to the manner in which Shakespeare's romances conform to the tenth conception of


romance as that form of literature which most closely approximates myth and ritual.

The eleventh way of defining the genre of romance, the pejorative, value-judgement dismissals of the form which are made on moral or aesthetic grounds, has been a way of regarding Shakespeare's romances since Ben Jonson's dismissal of Pericles as "some mouldy tale."\(^4\) Jonson's learned and theoretical basis for his own drama, that fact that (by Jonson's standards) Shakespeare's romances lacked a didactic sense of realism, and perhaps a little professional jealousy concerning the extreme popularity of Pericles on the Jacobean stage may account for Jonson's dismissal. And, judging romance from the point of view of Classical criticism, Jonson had very few critical guide-lines with which to assess the genre of romance. As noted in the second chapter of this study, both Aristotle and Longinus emphasised the diversity of narrative riches in romance but were somewhat bewildered when it came to evaluating the genre as a whole.

Although the vitality, range of application, and the quality of many works of romance surely seem to negate the idea of the inconsequentiality of this genre, there is a narrative strain in Shakespeare's romances in which the playwright himself seems to express the idea that there is something empty and deceptive, frivolous and illusory about romance. This judgement of romance comes out in Shakespeare's special mingling of illusion and reality, his emphasis on the play as play in Pericles, Cymbeline, The Winter's Tale, and The Tempest. The most outstanding reference to this idea in the romances is Prospero's "Our revels now are ended" speech of Act four, scene one of The Tempest. One may read in Prospero's words a number of refer-

\(^4\) Ben Jonson, in the ode "the just indignation" appended to The New Inne, op. cit., 1.21.
ences to the nature of romance: the extreme imaginativeness of this form "all spirits and...thin air," its relation to the subconscious mind in "such stuff as dreams are made on," and a pejorative dismissal of it as "insubstantial pageant faded" (Tp.IV.i.149-150,156-157,156).

But romance is a genre in which one can find disquieting surprises wherever one goes, and immediately after Prospero speaks these words he summons the spirit of his art, Ariel, to shape a device that will save Miranda and himself from the very real treachery of Caliban, Stephano, and Trinculo. A romance may busy itself with fine illusions one moment and gross realities the next; what remains is the diversity, the totality of different forms.

The Ordering of Shakespeare's Romances

John Day's The Isle of Gulls and Thomas Hughes' The Misfortunes of Arthur avoided using the wide plurality of forms which were available to them when they adapted their source material into romance dramas. Day's reduction of Sidney's Arcadia into a work of libelling, ribaldry and elevated poetry narrowed the Arcadia's mixture of narrative forms into a few obvious dramatic attractions. Thomas Hughes forfeited the wealth of characters and situations in his Arthurian romance sources by slicing off pieces of Le Morte D'Arthur and the History of the Kings of Britain and then rigidly ordering his material along the lines of a Senecan tragedy. Robert Greene in The History of Orlando Furioso tried to utilize the plurality of devices and narrative styles in his source material, produced a very popular and wildly energetic play, but one in which dramatic action and narrative development barely coincide. In his four late romances Shakespeare expanded upon the dramatic effectiveness of his source material by maintaining the romance characteristic of narrative diversity and ordering this diversity within a coherent dramatic whole.
By ordering human experience into a plurality of intertwining themes and generic components in his romances Shakespeare offers his audience a sense of complete imitation of life's pluralities. Una-Ellis Fermore was approaching a sense of this quality when she noted that Shakespeare's romances "interpret...the real world more truly than do the records of actuality."\(^{405}\) This mimetic pluralism is also one of the qualities of Shakespeare's romances, and of effective romance in general, which has led to their critical evaluation as "idealized worlds".\(^{406}\) But romance is an idealized form of literature only in so far as it presents as many levels of human experience as the author's imagination can display effectively and the audience imagination can absorb. It is a literary form in which we learn from the strange but not unfamiliar figures which we encounter the actual shape and nature of our inner selves. Thus romance can be understood as a psychological exposition in which the dark, inner corners of human beings are exposed to broad daylight, and once exposed they look like something from another world. The irony of romance is that this "other world", this "idealized" place is only as far away as a harmonious relation between the human powers of pure emotion and sense and the powers of reason and intellect.\(^{407}\)

\(^{405}\) Una-Ellis Fermore, The Jacobean Drama, op.cit. ibid.


\(^{407}\) In the same way in which Jung spoke about the full reality of the dream we may speak about the full reality of romance. Note Jung's evaluation of dreams where he argues that: "As against Freud's view that the dream is essentially a wish-fulfillment, I hold...that the dream is a...portrayal, in symbolic form, of the actual situation in the unconscious...The dream shows the inner truth and reality of a person as it really is: not as might be conjectured, but as it is...and thus the symbol in the dream has more the value of a parable; it does not conceal, it teaches." See: C.G. Jung, Psychological Reflections (London: Routledge & Kegan Paul, 1971) ed. J. Jacobi, p. 57.
The writer of romance must face the difficult practical problem of how to create this continuity between the widest imaginable diversity of emotion and reason, how to keep the almost unmanageable diversity of romance in order. Shakespeare provides an especially fluid atmosphere in his romances which eases the way for the many transitions and changes in their plot development. There is always a background or foreground of "sea-sense", a fluid atmosphere which helps to carry the play's action forward and bind the otherwise disparate events. The stress on sea-movement in Pericles and The Tempest, the "great natural movements...the rhythmic flow of nature herself" in The Winter's Tale, and the emphasis in Cymbeline on flowing country images, the soaring and falling of birds, the harmony of wind, flowers, and trees, helps to create a mood which cushions the slow or sudden changes of plot, which enforces upon the audience's intuitive sense a realization that all is a-flow and all is bound in one great stream of events.

Shakespeare uses additional devices to bind together his romance diversity, three of the most prominent ones being the stress on the fullness of time, the use of magic and music, and the use of an associative style in his language. Each of the romances are set in the context of a great amount of time. Respectively fourteen and sixteen years pass between Act three and Act four of Pericles and The Winter's Tale. Cymbeline is viewed in the context of a twenty-year


This fluidity holds true with respect to the total build-up of imagery in the romances, irrespective of their thematic use. As W. Clemen noted: "On the whole...there is less density and continuity of imagery in the romances...as...compared to the tragedies...in which we could not understand...[their full] significance...without a proper understanding of their image patterns." See: Wolfgang Clemen, The Development of Shakespeare's Imagery (London: Methuen & Co. Ltd., 1969), p.101.
background with the life-saving appearance of Belarius and Cymbeline's two sons. The Tempest begins by recalling the departure and fifteen years of absence from Milan suffered by Prospero and Miranda. Time's power is stressed, both literally and figuratively, in Shakespeare's romances as a directing bond, as a force which moves life forward and, like the sea, helps to bring the lost together. Music and magic are also used as special structural control devices: as with Shakespeare's evoking the sense of Pericles' rejuvenation by including "the music of the spheres" (Per. V. 3. 228), or when magic is used to control elements which are strictly imaginative, as with Prospero's control over Ariel in The Tempest or Cerimon's reviving of Thaisa in Pericles.

Shakespeare also practices in the language of his romances the "lightning changes of mood and rhythm and the dislocation of the ordinary logic of narrative or thought [which is] characteristic of associative style," An example of this binding linguistic method would be Thaisa's "death" scene in Pericles (Per. III. i. 1-81). These eighty-one lines of verse continually mingle one person's meaning with


410 Building a romance with a magician as the central protagonist as Shakespeare does in The Tempest is unusual in the romance tradition, although romance protagonists characteristically have a special relation with the world of nature. Thus Jacques Caban says of a typical romance hero that he is "often a solitary figure who has less intercourse with other men than with the elements - the ocean, the forest, the sky, God, death, or some objects which are more or less symbolical, and are always charged with a certain metaphysical resonance." See Jacques Caban, La Prairie Perdue - Histoire du Roman Américain (Paris: Editions du Seuil, 1966), p.17. Above translated from the French.

another person's interpretation, use language charged with a number of possible associations - as when Lychordia brings Pericles the baby Marina on board the storm-tossed ship and they have this interchange:

Lyc. Take in your arms this piece
Of your dead queen.
Per. How, how, Lychordia?
Lyc. Patience, good sir; do not assist the storm. (III.i.17-19)

The midwife brings to the husband the last "piece" of his wife which has led her to her final "peace" of death. He responds with the interrogative adverb "how" which in his excitement may sound like a "howl" of grief - which she reads as a sign of his emotional storm, contributing to the actual storm with which they are surrounded. Then, as Pericles becomes more excited, Lychordia repeats her words with added meaning:

Lyc. Patience, good sir, even for this charge.
Per. Now, mild may be thy life!
For a more blustorous birth had never babe;
Quiet and gentle thy conditions! (III.i.26-29)

The "charge" is the weight of his wife's death, his accusation against the gods for taking his wife away to death (III.i.21-23), and the little child now entrusted to his care. He wishes the child a quiet and gentle life in a roaring voice, while the consonantal dissonance of "blustorous birth" describes with sound the actual event.

Then the ship's sailors enter to tell Pericles in gruff, simple words:

1 Sail. Sir, your queen must overboard: the sea...
will not lie till the ship be clear'd of the dead...
she must be overboard straight. (III.i.47-49, 54)

She is an impersonal corpse to the sailor, "the dead...she," a tone which Pericles picks up and distorts in his grief (while cuddling the baby Marina) when he says:

Per. I...must cast thee, scarcely coffin'd, in the ooze...
\[\sqrt{to}\] the belching whale. (III.i.58, 60, 62)
The combination of tenderness and imagined horror in these lines!
For what will the whale be "belching" if not the corpse of his wife?
And yet he grieves for lack of proper burial, that she will be
swallowed by the "ooze" — in this context a use of onomatopoeia which
if frightfully accurate. In this scene Shakespeare translates storm
sounds into poetic sounds with the descriptions of the great sea
waves and the bursting, deafening thunder (III.i.1-2,4), which leads
to the image of the ship rolling in the storm like a dancer (III.i.13-
14) — only like the roll of wave and burst of thunder the rolling,
dancing ship carries pain, from this pain comes birth on the sea (III.
i.28,41,56), from this birth comes quiet terrible, death on the sea
floor (III.i.60,64).

A summary of a passage written in an associative style cannot
capture all the meanings in the passage; although it is a style which
is often more effective when read and considered slowly, rather than
when heard — in which case the extraordinary richness of idea and
sensibility may be lost. The ultimate test of whether or not this
style is effective in Shakespeare's romances is if it can be success­
fully brought to life by an acting company in performance. In his use
of the associative style in the poetry of his romances "it is as if
Shakespeare were at times forcing the situation to yield new meanings
which it can barely sustain, or as if the metaphysical mode were
swamping the dramatic."412 The end result in Shakespeare's romances is
a poetic style which attempts to give the narrative coherency while
at the same time proves to be extraordinarily enticing to the audience

412 Inga-Stina Ewbank, "Shakespeare's Poetry", in A New Companion
above quote p.112.
imagination.

In addition to these devices Shakespeare uses other unifying techniques in his romances which have been noted in previous sections of this study: the technique of a unifying frame of higher powers, the establishment of constant points of geographical reference, the use of a narrative tempo which gradually builds up to an allegro crescendo — sometimes in the play's very last scene (as in Pericles and Cymbeline), sometimes earlier (as in the draw-out reunions at the end of The Winter's Tale), the use of the authorial, or narrator figure, the condensing technique of dumb-shows, focusing the audience's attention on one figure or one consistent set of figures, evoking the audience's intuitive abilities, and reawakening old and cherished values.

Let us now confront Shakespeare's romances directly, play by play, break them down into the components of Acts and scenes, consider them in terms of the nature of their events, and consider what effect Shakespeare creates with the romance structure. Pericles will be used as the primary detailed example of how Shakespeare uses the romance structure, while some prominent sections of Cymbeline, The Winter's Tale, and The Tempest will illustrate in what way he altered the structure with each romance.

Pericles

Of the romances Pericles is next to the shortest in the number of its lines (2,358) and next to the largest with regards to the number

413 As Frye notes, the concept of associational style may be applied to both prose and poetry, and it especially occurs in poetry when "words are associated for sound as well as for sense, rhyme being as important as reason, while the more intensified the sound patterns are, the greater the opportunity for puns and similar verbal echoes." See: N. Frye, "Verse and Prose," in the Princeton Encyclopaedia of Poetry & Poetics, op. cit., p. 890.
of its scenes (21). Shakespeare is attempting much in a relatively short space, with the dominating subject of the audience's attraction being the exemplary figure of Pericles - who is almost displaced as the central figure by the development of Marina after Act three. The overall tone and thematic arrangement of Pericles is more positive than negative, with the pervading dramatic mood gradually descending into a low point in Act three in which Pericles loses his new-won bride to the sea and Marina is born. The scenes in Pericles are either very bleak or very hopeful, with a bare minimum of scenes offering an indecisive mixture of good and bad, in which decisive factors are still indeterminate and the protagonist's fate could develop in either direction. In Pericles Shakespeare devised a severe dramaturgical intricacy which nevertheless proved to be theatrically effective.

The framing of each Act with John Gower's observations and instructions upon the play's actions helps to create the episodical character of Pericles. Every time this old story-teller steps out of the wings, excuses himself for interrupting the story, and then continues to interrupt the story - the main action loses its tension. On one level this is a case of art drawing attention to art, as the stage becomes a kind of moving picture gallery with Gower guiding us through the exhibit of woe and wonder. On another and rather more subtle level, the audience is being jolted one step further away by

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414 The figures used for the total number of lines in each romance are those of Fleay as corrected by Chambers. The figures used for the total number of scenes in each romance have been taken directly from the Alexander text of Shakespeare's complete works. In the case of Pericles Gower's prologues have not been counted as different scenes, if they were this would increase the number to 26 - still next to the largest with regard to the number of scenes. A full tabulation of lines and scenes for all the romances will be given after the first sentence on The Tempest in this chapter.

the narrative variety and is being "transported" into the world of romance. One moment we are inside the story, the next moment we are outside; along with the protagonist we are being continually outwitted and at the same time led forward.

Gower's presence also offered Shakespeare's original popular audience for Pericles a very special effect. The Bankside and the borough of Southwark were dominated by Southwark Cathedral - in which in a very prominent place was the tomb of John Gower. Because of this Gower was virtually a "parish figure" on the south side of the Elizabethan Thames, somewhat like a less imposing version of what the statue of Lord Nelson is like for modern Londoners. Thus when we read Prospero as Shakespeare in The Tempest reflecting back upon his artistic career and saying:

Graves at my command
Have wak'd their sleepers, op'd, and let 'em forth,
By my so potent art.

(Tm.V.i.48-50)

When we reflect upon these lines in connection with Gower's opening speech in Pericles:

To sing a song that old was sung,
From ashes ancient Gower is come.

(Per.Prol.1-2)

Shakespeare's awareness of what his art can accomplish takes on new meaning. For with Gower Shakespeare has brought back to the "land of

415 Pericles, of course, had its popular audience on one side of the Thames and its elite audience on the other side of the Thames, as G.E. Bentley long ago showed. The special frisson I am suggesting here about Gower's presence in Pericles applies especially to the popular or Bankside audience who would be closely acquainted with the tomb upon the top of which lies a recumbent statue of John Gower. For Bentley see: G.E. Bentley, "Shakespeare & the Blackfriar's Theatre," Shakespeare Survey 1, 1948, pp.38-56.

416 The possibility of Gower being a figure who was part of the everyday life of Shakespeare's popular audience for Pericles was first suggested by Robert M. Garrett, "Gower in Pericles," Shakespeare Jahrbuch, 48, 1912, pp.13-20.
the living" a special prison with which to entertain his contemporaries. As Gower says to the audience:

And that to hear an old man sing
May to your wishes pleasure bring
I life would wish, and...
Waste it for you, like taper-light. (Per. ProL 13-16)

Because a severe Act and scene division is a special characteristic of Pericles, the play serves well to illustrate an aspect of Shakespeare's romance structuring common to all his romances, an aspect which increases both the audience's bewilderment and interest: the use of an analogical, yet apparently random continuity for events. In Pericles scenes take place which are not caused or logically preceded by earlier scenes. The play is packed with complete surprises for the characters involved and the play moves forward.

417 The severe Act and scene divisions of Pericles are inherent in the earliest editions of the play - although they are not specified. Alexander divides the play into twenty one different scenes, although in the 1609 text of Pericles only one scene is specified - the "Actus Priumus. Scena Prima." Since the First Quarto of 1609 is possibly a corrupt reported copy and the only authoritative text of Pericles, subsequent editors of the play have felt justified in marking out the necessary scene divisions. The early edition of Pericles which I have examined has been: Pericles, Prince of Tyre, ed. Appleton Morgan (New York: The Shakespeare Society of New York, 1891) - "The Players Text of 1609, with the Third Folio Text of 1663-1664," The Bankside Shakespeare Vol. XIV.

418 A critical awareness of the use of analogy to give overall continuity to Shakespeare's drama goes back to the end of the nineteenth century, although the use of an apparently random continuity for events as a complement to this technique has rarely been noted. As two recent critics of the romances (Ms. Coppelia Kahn and Phyllis Gorfain) have pointed out, the romances (and esp. Pericles) are best understood structurally as an example of a non-Aristotelian, biomorphic literary form. Their structural coherence strongly depends upon analogies of emotion and surprise between the various Acts and scenes. For various arguments about the use of analogical coherency in Shakespeare's drama see: R. Moulton, Shakespeare As A Dramatic Artist, op. cit., (1885); Henry James' Introduction to The Tempest, in Shakespeare: The Tempest A Casebook, ed. E. O. Palmer (London: Macmillan, 1965), pp. 79-95; R. Simpson, Some Versions of Pastoral (London: Chatto & Windus, 1935); F. Ferguson, The Idea of a Theatre (Princeton: University Press, 1949); Jan Kott, Shakespeare Our Contemporary (London: Methuen & Co. Ltd., 1964); Coppelia Kahn, "Structure & Meaning in Shakespeare's Pericles," op. cit.; Phyllis Gorfain, "Riddle & Artifice: The Riddle as Metapoetry in Pericles," op. cit.
through successively "accidental" and "coincidental" happenings. Action is added onto action rather than being strictly caused by a preceding action. The play does not develop by means of a logical elaboration, but rather the events happen as if they were spontaneously evolving. Although there is usually emotional and sometimes even sequential analogy between scenes - the overriding principle of narrative development is that "what happens next" does not appear to have been prepared for or anticipated by "what comes before".

Shakespeare's use of surprise in his romances is not completely disconnected from what went on in a previous Act or scene, there is usually an emotional parallel in the preceding material even if the preceding material did not cause the surprise. Shakespeare's romances are never so discordant that some of the surprising events are completely bizarre (as one finds with some of the actions in The History of Orlando Furioso and other examples of the early romance dramas). In, for instance, Act one, scene four of Pericles, which tells of Pericles' voyage of retreat to Tharsus, the matching sensation with what has gone on in Act one, scene three is Helicamus' thwarting of Antiochus' assassin Thaliard. In this case, one good action follows upon another, one which "makes sense" because it fits into an established emotional pattern. On the immediate level of audience experience the structural patterns of Shakespeare's romances are designed to convey emotional, intuitive continuity rather than
rational continuity. 419

The first act of Pericles offers a fine example of this analogical yet apparently random continuity. Scenes one through three are linked in the neat casual fashion of sequential narrative structuring, although each action is isolated from the next action by illustrating a distinct moral. In scene one, where "have you seen a mighty king/His child is wise to incest bring" (Per. II. Prol. 1-2), Pericles discovers Antiochus' crime, then flees the scene of the crime, and is pursued by the assassin Thaliard. In scenes two and three where we see a "better prince and benign lord,/That will prove awful both in deed and word (Per. II. Prol. 3-4), the bond of prince and lord is affirmed and thereby Pericles' assassination is thwarted and his state preserved from ruin.

But scene four, the famine at Tharsus, comes as a complete although grateful, surprise. Pericles needed a secure hiding-place and by chance he found one in Tharsus, the structure is this simple and this complicated. The famine at Tharsus does not come as a direct result of any action or knowledge conveyed in the first three scenes. 420 The

419 Further examples of this pattern throughout the romances:
   Cymbeline, III. iii. Introducing Belarius and the boys, a confusion of good news (the boys are alive) and Belarius' castigations against the falsity of the court, and most especially, of the false accusations which led to his own running away with the boys - preceded by III. ii. in which Imogen is happy to get the good news of Posthumus' return and Pisario is confronted with but resists the false accusations made against Imogen in Posthumus' secret letter.
   The Winter's Tale, V. iii. - the statue scene. This is something we are prepared for only in the preceding emotional complementarity of V. ii., the reunion and reconciliation scene between Bohemia and Sicilia.
   Pericles, V. i. Pericles discovers Marina, preceded by IV. vi. in which Lysimachus undergoes a similar life-altering meeting with Marina.

420 Although Pericles tells Cleon: "We have heard your miseries as far as Tyre" (Per. I. iv. 88) this is a politic statement which he makes to ease his way into Cleon's grace. When speaking to Helicanus about going to Tharsus earlier, Pericles makes no mention of the famine (Per. I. iii. 114f.).
audience, along with Pericles, is grateful for the existence of a Tharsus in famine to whom Pericles can come as a saviour. But Tharsus and its starvation does not follow as a result of previous events. Scene four is narratively sequential but not logically consequential.

Shakespeare is playing here on the audience's emotions rather than on the audience's sense of a reasonable narrative development. And, after all, Gower is there to help us gloss over the lack of reasons. Even though events promise to get more complicated, he promises to try to soothe our confusions and aid our understanding. He asks us to be patient until the full tale is told: "Be quiet then, as men should be. / Till [Pericles] hath passed necessity" (Per.II.Prol.6-7).

Reassurance of a forthcoming explanation, which will never really come, temporarily lessens any rational confusion we might have.

This method of adding on themes and events expands throughout the play. In Act two, for no other reason than the fact that it happens, Pericles is shipwrecked at Pentapolis while fleeing the threat of assassination from Antiochus' henchman. One learns with romance that one can never tell in which direction the plot will take the protagonist. The plot is based on the principle that the components of the story pattern are to be woven out of a matrix of chance, fortune, and nature. As far as possible, then, what binds and orders the story pattern is the uncertainty inherent in these natural forces.

The shipwreck of Act two proves to be the beginning of an upward wave of success for Pericles, ending in Act two, scene five with his betrothal to Thaisa. The audience is also reassured of Pericles' position as Prince of Tyre with the inclusion of scene four, in which Pericles' enemies are declared dead and Lord Helicanus is shown to be maintaining his true allegiance to Pericles. A peak of happiness is now reached in Pericles' life which will not be rivalled until the play ends.
By Act two the method of adding on themes and characteristics for which the audience is unprepared is used with the development of Pericles' character. We were never given any reason to believe that Pericles was exceptional when it came to warrior skills - indeed he fled the threat of Thaliard - yet we now find him winning the hand of a great king's daughter in a tournament in which he is greatly overmatched by at least five fresh, well-armoured knights. The narrative emphasized just before this tournament in Act two that Pericles' armour was rusty and his appearance was more like a poor labourer than a knight (Per. II. i. 119-53-55). Still, we accept his victory, again, with the help of Gower's glosses and because this is a very pleasing turn of fortune. Emotional demands win out over rational demands, the romance multiverse continues to expand.

Act three combines the activities of Thaisa and Pericles with the baby Marina. Again, accident dictates the dominating action as Pericles and Thaisa run into an unforseen storm at sea, Thaisa apparently dies in the midst of it and is buried at sea. This disaster is then counteracted with the scene of Thaisa's restoration (Per. III. ii.), Pericles' safe arrival at Tharsus (Per. III. iii.) and Thaisa's sequestering herself away in the safety of the nunnery at Ephesus (Per. III. iv.). Like Act one, an apparently disastrous event in a very negative first scene has been followed by positive scenes of reassurance. The reassurance (good, skilful Cerimon and his "secret art," Per. III. ii. 32) appeared out of nowhere, along with the convenient resting place of Diana's temple. Commensurate with an emotional or an intuitive demand on the part of the audience, Shakespeare adds on incidents not caused by any previous action.

Act four soon depresses our hopes as Marina, now fourteen, is first almost killed by Dionysa's henchman, then is captured by pirates (Per. IV. i.), and locked away in a brothel in Mytilene (Per. IV. ii.).
Dionyza's treachery, for which we were unprepared but for which we soon find the motivation of jealousy, is underlined in the next scene (Per.IV.iii), and then Pericles receives the bad news about Marina's "death" and gives himself up to wandering (Per.IV.iv). The action finally rests in Mytilene where Marina's luck has turned, certainly beyond expectation, by converting lascivious men into virtuous men from her rooms in a whore house (Per.IV.v). Finally she secures a clean living outside the brothel, although she is still owned by the madam (Per.IV.v.).

Why "the great pirate Valdes" (Per.IV.i.98.) and his men showed up in the beginning of Act four, abducted Marina, sold her in Mytilene, and disappeared never to be seen again is a piece of accidental, narrative-forwarding stage craft that comes without cause and disappears without reason. Obviously, to those who have read the work twice, Shakespeare wanted to get Marina into the whore house in Mytilene — but why use something as pronounced as "the great pirate Valdes"? When an element which promises to be dominating enters into the narrative and then is subsequently dismissed, against our expectations, as something which is only incidental or even somewhat absurd, then our dramatic expectations are being deliberately undercut. In short, the artificial dissonance of the romance structure is being established. The structure of Shakespeare's romances is intentionally amazing, built to create audience astonishment and delight. "Here's a maze trod, indeed, / Through forth-right and meanders !" (Tp.III.iii.2-3.) as Gonzalo rightly says of his own romance experiences in The Tempest.

Act five of Pericles ascends in three great bursts of happiness, Pericles' reunion with Marina (Per.V.i.), Pericles' festive reception in Mytilene and Marina's betrothal to Lysimachus (Per.V.ii.), and the final anticlimax of Pericles' reunion with Thaisa (Per.V.iii.). The
emphases in Act five are remarkably disproportionate. The first scene is so powerful that it is reminiscent of the reunion scene between Lear and Cordelia, the second scene is a quick, descriptive snippet from Gower, and the third scene ushers in and out the two happy, finally united couples. Then Gower enters, lists five morals, and rushes away. "Here our play has ending" (Per.V.iii.103.). The play stops but the audience has a feeling of being "left hanging". One is forced to draw the rather blank conclusion about the play's "conclusion" that, as one of the fishermen said earlier in the play, well, "things must be as they may" (Per.II.i.111-112).

Yet one cannot complain that Shakespeare left the audience unprepared for this remarkably uneven conclusion. How does one create a solid ending in a world where you can be washed up naked on the beach of a strange country one day and a few days later be the son-in-law of that strange country's king? Act five, scene one of Pericles and Act five, scene three are an especially perplexing mixture. Act five, scene one has all the power of a symphonic finale. In it Pericles crosses over the threshold from disponent madness to life-giving joy and Marina is "reborn" as her father's child. Act five, scene three comes as little more than a coda to the whole play - although Shakespeare tries to relate it firmly to the basic structure of the total composition by reuniting Pericles' whole family and relating to the audience the fate of those characters who were unaccounted for up until this point. But this coda does not heighten the impression of finality. It draws out and lessens the emotional impact of the ending. But then Gower warned us about romance poetics, in romance one can:

longest leagues make short;
Sail seas in cockles, have an wish but for't;
Making, to take our imagination,
From bourn to bourn, region to region.  
(Per.IV.iv.1-4)
The structure was built to a pattern of need and accident, and by an apparently arbitrary arrangement of fortune the play ends.

One last point about Pericles before we move on to Cymbeline: which is that if the current dating for Pericles (1607-1608) is correct, and if in terms of dramatic effectiveness and thematic continuity one finds that Pericles makes up a uniform whole (whether due to Shakespeare's revision-work or actual writing) - then one may conclude that Pericles is structurally different from anything Shakespeare produced up until this point in his career. The crucial difference between Shakespeare's earlier work and Pericles is that never before did Shakespeare attempt to relate the parts of his play to one another over such a large space of time. The closest he ever got to this was when he contained the length of a few weeks or months in a play in order to extend the action over geographical distances and to include important incidents, such as the time which elapses in Hamlet between the first and second Act, or between the time Hamlet leaves Elsinore, is captured by pirates, and returns a different man between the ending of the fourth and the beginning of the fifth Act; or such as the time taken in All's Well That Ends Well to extend the action from Roussillon, Paris, Florence, and Marseilles. Indeed, in his historical dramas - where one might have expected large gaps of time - Shakespeare worked to compress time rather than extend it.

The reason for this new structural method in Pericles, a method repeated in one way or another in each of the romances, is because of a special intertwining of structure and theme in Shakespeare's romances. His romances are very much concerned with the fullness of time and the salutary effect of younger generations upon older generations. Tempus ominia revelat, "time reveals all things" and brings all things to fullness in Shakespeare's romances. Because there is enough time, fortune may reunite separated families, the just may be rewarded, and
"home" may eventually be reached. Because their lifespan is not cut short and time exists in abundance for Shakespeare's romance wanderers the possibility of fulfilment is never removed. No matter how long they must wait to achieve their fulfilment, they exist in a medium of promise and hope.

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Cymbeline

Cymbeline has the greatest number of lines (3,339) and scenes (27) of the four romances, with three times as many scenes and one and a half times the number of lines as The Tempest. The dominating subject of the audience's attention is at first King Cymbeline who is quickly offset by the wandering figure of Imogen. One major incident after another comes as a surprise to the characters involved in Cymbeline, while the overall tone and thematic arrangement of the play is more negative than positive. Indeed, A.C. Bradley categorized Cymbeline and The Winter's Tale as the two darkest of Shakespeare's romances, as "dramas...which...seem destined to end tragically, but actually end otherwise." The pervading dramatic mood in Cymbeline descends into two major depression points in Act two and Act four, in which, respectively, Posthumus is deceived by Iachimo, and Imogen "dies" and

\[421\] The reason which Bradley gave for why they do not end tragically is "largely due to the fact that the principal characters fail to reach tragic dimensions." The dark mood of Cymbeline may also account for its inclusion with the tragedies in the First Folio. For Bradley see: Shakespearean Tragedy (London: Macmillan, pb.rpt. 1971), p.14.
reawakens alongside the headless Cloten who she thinks is Posthumus. In Pericles Shakespeare used a different rhythm in which affairs gradually worsened into Act three, whereas Cymbeline follows a much choppier rhythm since it is structurally divided by two great emotional depressions.

The number of disruptive surprises in Cymbeline seem never-ending. Who would have thought that Belarius and Cymbeline's sons were alive and well in the Welsh wilderness? Certainly not King Cymbeline or his cunning Queen, certainly not their sister. From Act one, scene one, we were led to believe that they were stolen completely away twenty years before the play began. And what caused Imogen to "just happen to" run into her brothers in Wales? The audience which sees the play for the first time knows why she was there, being on her way to Milford Haven to sue Caius Lucius for help, but this reason for her presence is not the logical cause of her discovery of her brothers. The discovery itself (Cym.,III.vi.45f.) is pleasing and offers a scene of emotional reassurance - both for the audience and for Imogen - in opposition to her fearful scenes of wandering (Cym.,III.iv.150-192;vi.1-27). Once again, accident forwards the narrative and major incidents are added surprises. Shakespeare uses a pattern of an analogical yet apparently random continuity for events.

422 In detail: Act two begins as Cloten is framed by the two Lords as a potent fool and conditions at court are disclosed as terrible(i), then follows Imogen's bedroom scene (ii), Cloten's serenade and Imogen's harassment (iii), Posthumus' deception in Rome by Iachimo (iv), and Posthumus' ranting and raving about Imogen's infidelity (v). Act four begins with the arrival of Cloten in Wales (i), then comes Cloten's actual death at the hands of Guiderius and Imogen's apparent death because of her step-mother's poison - which shifts into Imogen's grotesque awakening by Cloten's headless corpse. Imogen's fortune begins to change after she is taken into the protection of Caius Lucius (ii). Back at court Cymbeline prepares for war, but grieves over the disappearance of Imogen and Cloten, and his Queen's desperate illness (iii). The act ends on an up-swing as Arviragus and Guiderius lock forward to battle (iv).
Shakespeare used the method of adding on characteristics for which the audience was unprepared only once with Pericles, when he has his sudden and complete victory over the five well-armoured knights in Act two of Pericles. Shakespeare attempts to develop Posthumus' character in a similar way and he fails, producing in Posthumus an incongruous, unattractive personality. From the beginning of Cymbeline the audience was given no reason to expect that this:

sample to the youngest; to th' more mature
A glass that feated them; and to the graver
A child that guided dotards.

(Cym. I. i. 48-50)

would succumb to such an obviously foul trickster as Iachimo. It could be no more incongruous - with what the audience saw and was led to believe about Posthumus and Imogen in Act one - that Act two should end with Posthumus ordering Imogen's death and graphically imagining her welcoming the mounting of Iachimo "like a full-acorn'd boar, a German one / which Cried 'O!" and mounted" (Cym. II. v. 16-17).

Judging solely by the development of Posthumus, one could agree with Johnson that the "many just sentiments...and...pleasing scenes" of Cymbeline "are obtained at the expense of much incongruity." 423

A sense of contradictory elements comes thick and fast in Cymbeline. Shakespeare was being much less cautious with his use of the romance structure than he was in Pericles and, to the detriment of character and narrative development, it shows. An odd, unsynthesized eclecticism of themes and devices, and a delight in the phenomenon of successively contradictory emotions accentuates a feeling for the unresolved, unpredictable qualities of life in Cymbeline. The play's mixture of dark, grotesque moods, as with

Posthumus' soliloquy at the end of Act two or when Imogen wakes up beside the headless Cloten, and delicate, flowery moods, as with Imogen's "death" scene in Act four, results in a play where Shakespeare attempted much with a literary form he was beginning to understand but one over which he did not yet have full control.

Without the vital and natural character of Imogen to serve as a thread binding the play's diverging elements Shakespeare would have lacked all control over the romance structure in Cymbeline. As the audience follow her wanderings, characters and themes are woven together which might have otherwise never met. She belongs to that strain of "warrior damsels" which one finds in romance as far back as Chariclea in the Aethiopica, which Ariosto developed in the character of the two female warriors Bradamant of Clairmont and Ruggiero's sister Marfisa in the Orlando Furioso. Like these "warrior damsels" Imogen is a Diana figure who resembles a male in her strength, remains chaste, has about her character something of the huntress ("I am soldier to," she says of herself, Cym. III.iv.182), and is the dominantly resilient figure in any tale in which she appears. Once Shakespeare developed a Diana figure it would be natural for her to be an influential, shaping part of the narrative, to help give Cymbeline an air of gentility and softness and, because of her aggressive pursual and defense of her ideals, help to bind the wide-ranging structure of the play.

While Pericles sets three narrative strands in action, the story of Pericles and his court of Tyre, the story of Pericles and his wife Thaisa, the story of Pericles and Marina, Cymbeline has four distinct narrative strands: the story of Imogen and Posthumus, the story of King Cymbeline and his Queen, the story of Belarius, Guiderius, and Arviragus, and the story of the Roman invasion of Britain under the leadership of Calus Lucius. All of these stories
interact, of course, as well as relating in a special way to Shakespeare's choice of sources. From his source materials for *Cymbeline* Shakespeare derived an urbane and ironic tale of supposed infidelity (from Boccaccio, backed up by *Frédéric de Jenden*), a vein of rustic heroism (from the tale of the Scottish farmer and his sons by Holinsherd), and an historical, military narrative thread (once again from Holinsherd). He then increased his urbane material by ordering the story of the wager, and of the whole play as well, around King Cymbeline's court. The rustic material he developed as the other half of the Elizabethan court and country dichotomy. He then binds these materials with violence: war.

The inclusion of a story of war serves Shakespeare's ends quite nicely in *Cymbeline* (once he has established the wager story, the court intrigues, and the tale of the king's children living in the wilderness) because a state of war provokes believable, yet unpredictable and otherwise unlikely situations. Thus Iachimo and Posthumus come back to Britain with the Roman forces, Imogen "joins up" as a personal attendant upon Caius Lucius, Belarius and the king's boys are driven out of the woods, and a chain reaction of events begins which will culminate in Act five, scene five of *Cymbeline*, the complex reunion scene.

The ordering of prominent events in *Cymbeline*, notably the positioning of the epiphany and the lengthy, complex dénouement, relate smoothly to the play's basic theme of a "vision of stricken innocence which triumphantly restores itself and redeems its enemies." The epiphany which Posthumus experiences is placed where it is in Act five, scene four, for a rather paradoxical reason. By this time in *Cymbeline*, Imogen and Posthumus have already proved their

love; in a sense they have already "found" each other by realizing the value and integrity of their love. Posthumus has regained his innocence, in the opinion of the audience, because we know first of all that he is not guilty of Imogen's death, and, secondly, because we have seen him suffer for his supposed wrong up until the point where he wishes himself dead - either on a battlefield or by a hangman's noose.

Yet, as in all of Shakespeare's romances, ultimately a greater force is needed to help the protagonists achieve their longed-for ending, for their virtue and innocence to be triumphant. Be this greater force chance, providence, intuition, coincidence or Jupiter himself; something must come to the protagonists in Shakespeare's romances from outside of them, something which is external to their suffering, isolated individuality. But this force only appears to the protagonists once they have proved their worth. They must have been inflicted with great suffering ("whom best I love I cross," says Jupiter, Cym., V. iv. 101), and they must lament their sufferings ("mourn thy crosses," says Diana to Pericles, Per., V. 1. 243). Thus the epiphany is placed where it is in Cymbeline because Posthumus has only proved his worth by this point and this is the time for the gods to show their grace.

The lengthy, complex denouement in Cymbeline follows as a necessary structural complement to the play's basic theme of restoration and recognition. It is Shakespeare's intention to impress this idea upon the audience by the theatrical manifestation of actions - by the drawn-out procedure of knowing the truth about one's self and others. The character of Cymbeline himself is crucial here, as he must recognize the true nature of his wife, his step-son, his daughter, his sons, and his old general. This scene does not recapitulate what has gone on in the romance, as the ending of
Pericles did with Gower's summary (Per., V.iii.86-103); it solves and renews. In the ending of Cymbeline Shakespeare is moving closer to achieving the kind of harmony between structure and theme which he will achieve in a virtually miraculous fashion with the ending of The Winter's Tale.

The Winter's Tale

The Winter's Tale is next to the largest of the four romances in the number of its lines (3,074), while the number of its scenes (15) are next to the fewest. The dominating subject of audience attention is not one but two characters, being King Leontes through Acts one to three and Perdita in Act four, while in Act five Leontes and Perdita share audience attention in scene one, scene two is dominated by Autolycus and scene three shifts audience focus from Leontes and Perdita to the "reborn" Hermione. Shakespeare is using a pattern in The Winter's Tale of focusing first on the father and then the daughter which he first used with Pericles and Marina in Pericles, altered of course by the return of Hermione in the play's last scene (a combined and much stronger version of Thaisa's "return to life" from Per.III.ii. and V.iii.). In this finale to The Winter's Tale both King Leontes and Perdita are overshadowed by Hermione's totally unexpected return, whom both the audience and the characters involved

425 A concentrated analysis of Act five, scene three of The Winter's Tale will be given in Ch.VIII of this thesis - since it relates directly to the theme of love in Shakespeare's romances.
in the play (with the exception of Paulina) assumed to be dead. 426

Mainly because of the structurally disproportionate Acts four and five
the play has an overall tone and thematic argument divided into a
positive first half and a negative second half, with the pervading
dramatic mood reaching its lowest point in between Acts two and three,
in which, respectively, Leontes publicises his unjust accusation of
Hermione's adultery; Leontes rejects the Delphic Oracle's decision;
Mamillius dies; Hermione appears to die; Antigonus is devoured alive by
a bear; and the baby Perdita is rescued. Indeed the sombre quality of

The Winter's Tale so impressed Victor Hugo that he spoke of it as "one
of the most serious and profound dramas of Shakespeare... it is a
tragedy, more tragic even than Cymbeline." 427

426 The only other play in which Shakespeare surprised both the
characters involved and the audience at the play's ending is the proto-
romance drama The Comedy of Errors - with the reappearance of Aegon's
wife, Aemilia, in Act V, scene 1.

Other similarities between The Comedy of Errors and Shakespeare's
romances:

The same basic plot of shipwreck, loss, and recovery is used in
The Comedy of Errors as in Pericles, indeed it seems certain Shakespeare
used the eighth book of Gower's Confessio Amantis, the story of Apollonius of Tyre, as inspiration for both plays. There is also in The
Comedy of Errors a hazy religious atmosphere which comes from setting
the play in Ephesus, famous for being the site of St. Paul's teachings
and the last home of the Virgin Mary. Thus Shakespeare chose a setting
where the air is charged with that which overwhelms reason, that which
men call spiritual or poetical. The same use of a hazy religious atmos-
phere was used again by Shakespeare in Cymbeline when he sets the play
at approximately the same time when Jesus Christ was born. The Comedy
of Errors and The Tempest are the only two of Shakespeare's plays which
carefully observe the unities of time, place, and action. The structural
irony is the same: the unities contain what appears to the participants
on stage to be extraordinary disunified action.

The Comedy of Errors, like the romances, is played out from the
wanderer's viewpoint. A family is lost to each other, lives unknown to
each other, and slowly winds its way back to one another. Thus the
protagonists in The Comedy of Errors must "live by shifts" (Err.III.i.180),
the intricate plot network emphasizes structural pattern at the
cost of character development, confrontation with the threat of death
provides the crucial turning point in the quest, and the romance
spaciousness of oceanic adventures and exotic places is present,
although, like The Tempest, it is condensed into one day.

427 "Le Conte d'hiver n'est pas une comédie; c'est un drame aussi
tragique, plus tragique même que Cymbeline," p.36, Tome IV de Oeuvres
Complètes de W. Shakespeare, François-Victor Hugo traducteur (Paris:
Pagnère, 1859).
In *The Winter's Tale* Shakespeare uses the same kind of apparent randomness in the development of the narrative which he used in *Pericles* and *Cymbeline* to join the dramatic elements by emotional and intuitive continuity rather than by strictly logical consequentiality. The most impressive instance of this technique in *The Winter's Tale* is in the statue scene of Act five, scene three. This startling event is something for which the audience was prepared only in the preceding emotional complementarity of Act five, scene two when Bohemia and Sicilia are happily reconciled and Leontes recovers Perdita. *The Winter's Tale* also serves to illustrate a structural feature common to all of Shakespeare's romances: that emotionally promising or depressing scenes are not always what they appear to be since negative or positive elements can easily shade off or brighten up into their opposites.

Shakespeare's romance dramas offer a special theatrical mixture of actions, psychological motivations, and emotional turmoil. Shakespeare gradually develops his ability to work within the romance structure by refining and mingling the diverse thematic and generic elements demanded by the nature of the form. In *The Winter's Tale* the confusion of values in the play creates initially an awkward balance between dramatic action and narrative development. Act one, scene one is filled with feelings of reassurance, as the audience learns from a Lord of Bohemia and a Lord of Sicilia about the undying bond of friendship between the two countries. Then Act one, scene two provides a remarkable counterbalance as King Leontes displays his ill temper and sex nausea by accusing his wife and best friend of adultery. To the audience it is startlingly clear that Leontes wrongly judges them to be contemptible. Shakespeare creates here an immediate sense of a world off-balance, where the relation between motivation and action in the ruling power (Leontes) depends upon a sick imagination. The effect
upon the audience and the characters on stage is remarkably jarring; as soon as we enter into this romance world of *The Winter's Tale* we are bewildered. Especially with Leontes' ravings against his wife and best friend, the audience cannot help but feel that the "intensity of Leontes' speech is out of all proportion to its cause; there is no cause, nor has Shakespeare bothered to prove that there is one." 428

One reason why *The Winter's Tale* begins with this initial bewilderment is the special demands of the romance structure: a great diversity of thematic and generic elements must be included. In his construction of *The Winter's Tale* Shakespeare quickly moves from a situation of apparent calm to one of turmoil, sharply delineates his main characters, and creates a situation on the stage in which the characters feel themselves at a loss in order to create the sense of a romance world in which the characters feel out of place because their world is in disarray. Shakespeare's developing ability to create the romance blend is almost as turbulent and unpredictable as the form itself; one would have expected something much more coherent than *Cymbeline* after *Pericles*. Shakespeare's blending of opposite forces in his romances - which we saw right-off in *Pericles* with the dichotomy between the court of Antiochus and the court of Pericles and immediately in *Cymbeline* with the opposition between Imogen's love for Posthumus and the Queen's love for Cymbeline - thus may be understood as the culminating example of his ability as a dramatist to merge opposite forces into an organic whole. As Wolfgang Clemen remarks in *The Development of Shakespeare's Imagery*, it was Shakespeare's lifelong tendency "to establish a balance between opposites...to create a complex, round and full picture," and this tendency inevitably led to his developing a "masterly faculty to blend various genres, sources and

elements into the new organic whole of his romances.

Eventhough the beginning seems rough, the Winter's Tale finally does succeed as a romance drama because of its efficient balance of opposing personalities and themes. The main, and perhaps the only problem with this balance is that it is too dichotomized. Something like the same sharp distinctions between good and evil, love and lust, the virtuous and the criminal which Shakespeare used in Pericles is used again in The Winter's Tale. Shakespeare does not block off these values so that the audience has the same sense of divided moral tableaux which they received in Pericles, but Shakespeare's creation of contrasting forces in The Winter's Tale does make for a wintery first half and a spring-like second half to the play. Thus a valid criticism made about the play is that it comprises two dramas in one. There is an underlying thematic unity of course - but it is a unity derived from Acts created in parallel contrast. The Winter's Tale is well-balanced in large proportions, unlike the scene by scene integration and coordination of contrary elements which Shakespeare creates.


430 The Winter's Tale is made up of a type of structuring which Frye nominated as belonging to the "late fifth-phase 'romances'" - a structuring which contains tragedy and yet moves beyond tragedy, a "movement from a 'winter's tale' to spring." See: H. Frye, Anatomy of Criticism, op.cit., p.184.

in *The Tempest.*

The ways in which Shakespeare built up and unravelled the developing narrative complications in each of his romances are both similar and distinct enough to allow us to make separate structural assessments from which we can draw a conclusion as to what Shakespeare was trying to achieve in all of his romances. John Lawlor summarized their different structural character very well when he wrote that:

Pericles was...theatrisedit narrative, successive episodes in a tale that comes to a happy ending through 'the inscrutable workings of Providence...Cymbeline was built on the piling-up of complication, so that in the last Act there were six successive disclosures to be made...But in *The Winter's Tale*...the achievement of unity is not in the last Act but in Act IV...[for by] the last Act...the dramatist...has already gathered his persons into a unity, though they knew it not...and the last Act will contain the explanations, with all their dazzling quality of revelation.

In other words, we may note in the structural development from *Pericles* to *Cymbeline* and *The Winter's Tale* that Shakespeare is increasing audience amazement by evoking an ever greater sense of unpredictability. Shakespeare put together in these three plays intentionally dissonant stories which are developed in such a way as to create a dramatic genre which gets progressively closer to spontaneous narration, sudden, actual, lively change.


Before we turn our attention to The Tempest it is necessary to remark upon the meaning of change in The Winter's Tale, since it contains a personification of change in the figure of "Time, the Chorus" at the beginning of Act four. In each of Shakespeare's four romances the theme of time is very important, since by developing it in the dramatic foreground Shakespeare shows the audience that his protagonists exist in a medium of promise and hope. Time is viewed as a process of change, fulfilment and recognition in Shakespeare's romances and the "loss to the...quality of [The Winter's Tale and Shakespeare's other romances] would be enormous," were the theme of time excluded.

A great deal is made clear about the theme of time in Shakespeare's romances by the appearance of "Time, the Chorus" at the beginning of Act four of The Winter's Tale. This is one of the most serious moments in the play - for our ruler is speaking, the ruler of nature and art, this other than human thing which can "slide" (Wint. IV. i. 5) over wreckage and rehabilitation. Yet Shakespeare directly confronts his audience with one of the guiding themes of his romances in a pleasingly whimsical way. His technique here is deceptively obvious. Time momentarily becomes the sole object of the audience's attention; Shakespeare creates a kind of concentric focusing as we watch "Time," alone, in time. This brief chorus may thus be strangely intense and instructive - providing the figure of time is not presented in an absurd fashion in the actual production. We are entertained and informed by a power we are subject to in the very moment we watch its ingratiating performance.

Time's appearance in The Winter's Tale brings out the idea of an entity which is both ruthless and ceaseless, pleasing and informative.

When time appears in *The Winter's Tale* it knows we are suspicious of it, for it immediately brings up the subject of the ills we have found time guilty of inflicting upon us ("I, that...try all...that makes and unfolds error," *Wint.* IV. i. 1-2); and then excuses itself of guilt in the very next moment since it holds the power of judge and lawmaker ("since it is in my pow'r / To o'erthrow law.../...o'erwhelm custom," *Wint.* IV. i. 7-9). This is irrevocable order speaking to us, a force which gives us leave to understand but does not allow us to penetrate it ("The same I am, ere ancient'st order was /Or what is now receiv'd," *Wint.* IV. i. 10-11). For the moment time is kind, trying to move aside the dark issues, and wishing us all great pleasure like a friendly master of ceremonies. It wants to get on with the romance (what "follows after, /...th' argument of Time," *Wint.* i. 29).

Shakespeare brings in time in *The Winter's Tale* to tell us the news about Bohemia and Sicilia in order to chill us and charm us, warn us and aid us. It is a bond between nature and art, when time says "let me pass" (*Wint.* IV. i. 9), it means "let me move on both on the stage and among the audience." We are forced to recognize the ineluctable motion governing life, what Samuel Johnson spoke of with little hope as "helpless Man... / Roll[ing] darkling down the Torrent of his Fate."434 Let the common process move on in which faults are committed, some lessons are learned, and in which all living creatures spend themselves. Let us grow fresh and wax stale. We acquiesce and move on into the next scene. We acquiesce and the play ends. Under-


One should also note about this speech by Time that although some critics have argued it was not written by Shakespeare but by a collaborator, the garrulous, time consuming idiom it uses is totally appropriate and therefore the speech is strongly attributable to Shakespeare — as E. Schanzer noted in Shakespeare, *The Winter's Tale*, ed. E. Schanzer (London: Penguin, 1969), pp.193-194.
lying Shakespeare's development of the theme of time both in The Winter's Tale and throughout his other romances is an exposition of the skills of acquiescence, the ability to ride out time's rhythms without coming into conflict with these rhythms, the ability to tolerate uncertainty and to thrive in spite of this uncertainty.

**The Tempest**

With the making of romance drama, Shakespeare was working with something diabolically difficult and created something mighty with craft — and with The Tempest he reached his culmination in this form. The Tempest itself is the shortest of the romances with regard to both line numbers (2,062) and scenes (9), with the dominating subject of audience attraction being the director-within-the-play, Prospero.*

In The Tempest Shakespeare returns to the technique of presenting his romance drama in a relatively short space of stage time, as in Pericles, while simultaneously he includes a sense of narrative rich-

435 The final tabulation for the romances is:

<table>
<thead>
<tr>
<th>Number of Scenes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>First Folio</strong></td>
</tr>
<tr>
<td>Cym. - 28</td>
</tr>
<tr>
<td>Wint. - 15</td>
</tr>
<tr>
<td><strong>Per.</strong> - 1</td>
</tr>
<tr>
<td><strong>Tp.</strong> - 9</td>
</tr>
</tbody>
</table>


**The edition of Pericles used is The Bankside Shakespeare's Pericles, the player's text of 1609, with the Third Folio text of 1663-1664, op. cit. As noted earlier, the total number of lines are those of Fleay as corrected by Chambers. Also, since Chambers lists only 1,140 lines as Shakespeare's part in Pericles, the full number of 2,353 has been arrived at by adding up the number of lines in the Alexander text. For more on scene and line numbers in the romances, see E.K. Chambers, William Shakespeare: A Study of Facts & Problems (Oxford: Clarendon Press, 1930), pp.243-274.
ness, as in Cymbeline and The Winter's Tale. The overall tone and thematic arrangement of The Tempest is a fine weave of opposing characters and themes, what W.H. Auden spoke of as a gathering of "extravagant children...soundly hunted / By their own devils into their human selves." Although the narrative web of The Tempest nicely balances opposites, it starts off with a scene of apparent wreck and ruin (the only totally disruptive scene in the play), when the total scenic impression is one of a completely threatening situation. Every other scene in The Tempest creates a pervading dramatic mood balanced between perplexity and orderliness as the different characters stumble forward from Act one, scene two through Act five, scene one.

The end result of their stumbling is quite indefinite. Prospero, after all, has his enemies in the palm of his hands. He appears to be a just man, yet there is something cold, hard, and distant about him — and even good men kill their enemies. In Pericles and Cymbeline the audience was given reason to believe that by Act five the play would reach a joyous conclusion. Similar, though by no means identical, to the ending of The Winter's Tale, The Tempest offers us a complete surprise: will Prospero's enemies meet deadly punishment or benign forgiveness, are they being herded towards their slaughter or undergoing a harmless trial and punishment? There is no way of telling what will happen to them at the hands of Prospero until the play ends.

Shakespeare's structuring of The Tempest has about it a smooth, soothing quality which is due first of all to the high degree of control and timing at work in the play. Even the desperate strategies of Sebastian, Antonio, Stephano and Trinculo are but severe pitches in a well-modulated rhythm. Each scene establishes its own equilibrium of

bewilderment and orderliness which in turn contributes to the balance of the whole play. In, for instance, Act three, scene one, the log-piling scene, the audience views the growth of love between Ferdinand and Miranda. Everything the young couple expresses is sincere and hopeful; but in the background there is the darkness of Prospero who speaks like an old Hamlet by saying about his daughter's love: "Poor worm, thou art infected!" (Tp.III.i.31). Throughout The Tempest opposite thematic elements balance each other, an equilibrium which the play finally attempts to resolve once and for all in Act five, scene one when Prospero forgives and reconciles the various parties.

Probably the most outstanding example of an apparently random structuring in The Tempest is the aborted, interrupted masque of Act four, scene one. Before this vanity of Prospero's art takes place, Ferdinand tells Prospero that what he wishes from his union with Miranda is "quiet days, fair issue, and long life, / With such love as 'tis now" (Tp.IV.i.24-25). Then, out of the masque, Prospero attempts to bestow these blessings upon the couple. The vision of this vanity is, as Ferdinand says, "harmonious charmingly" (Tp.IV.i.119.), accommodating his own wishes with a form of imaginative fulfilment and prophecy. But when this harmony suddenly vanishes, the effect of this disruption upon an audience is very disquieting. We had been led to believe that Prospero was in complete control of the events on his island, but now - in the midst of this vision of harmony - he slips.

He:

had forgot that foul conspiracy
Of the beast Caliban and his confederates
Against /His/ life.
(Tp.IV.i.139-141)

"This is strange," as Ferdinand immediately says (Tp.IV.i.143); but this is romance. What makes this event a natural part of the romance whole is that a romance "in balance" means a flexible, in firm world. Unexpected events and irreconcilable differences must be part of this
Furthermore, the momentary appearance of a world in absolute harmony vexes the romance structure, since it is a structure made to contain apparent disorderliness. The disappearance of this vision is an affirmation, an internal, structural-admittance as it were, that perfect harmonies have no place in romance. The unpredictable, unexpected, and uncontrollable elements of life must be included; romance means literary unity in multiplicity. And at this point in Shakespeare's development of the romance structure a tragic strain enters in, of the spirit profoundly troubled by a disordered world. Thus, when Prospero says directly after the masque:

Sir, I am vexed;
Bear with my weakness; my old brain is troubled;
Be not disturb'd with my infirmity.
If you be pleas'd, retire into my cell
And there repose; a turn or two I'll walk
To still my beating mind.

(Tp.158-163)

what so disturbs the man is a realization that all men may by chance be caught by threatening forces, whether those forces be one's own lapse of memory or the revels of a drunken gang. For a while Prospero appeared to be master of fluctuation, pulling all the strings which make the play's characters tumble and fall. But his mind beats and is troubled; he is caught at the mercy of rhythms which no man can control.


438 Similarly, Homer does not allow a neat ordering of events or a perfectly harmonious narrative development in the Odyssey. Thus the speedy return to Ithaca which Odysseus almost accomplishes in Book X with the use of Aiolus' gifts is frustrated by the crew's suspicions.
One is reminded of Hamlet raving about what his mother should **not** have done, of Lear screaming into the hurricane about his unnatural daughters, of Othello damning and strangling an unfaithful wife. Prospero, and the romance structure, are troubled by the appearance of something "Harmonious charmingly" - because this harmony will not hold, because it accentuates the troubles stemming from fortune's disorder, because time breaks harmony no matter how craftily a man may build the harmony.

The Tempest is a remarkably bitter-sweet play, a work which evokes both a sense of loss and gain, of separation and reunion, of vexation and delight; thematic elements which are dominant threads in the weaving of all of Shakespeare's romances, but which are nowhere as finely meshed as in The Tempest. The integrity of this balance of ingredients is fully realized when Prospero allocates his judgement in the play's last scene, when:

\[
\begin{align*}
\text{Distinct groups of characters meet at last, but they do not really communicate with one another, and the magician who has ordered these revelations and discoveries is still essentially alone... when the meeting so long expected only serves to stress the essential lack of relationship.}^439
\end{align*}
\]

In The Tempest an order of separate ingredients is maintained to the extent of keeping these ingredients separate even when they are united. At the play's end Alonso and Gonzalo show signs of improvement, but Antonio is still as black, Sebastian no less of a weak, vacillating person, Adrian and Francisco are still inconsequential, Stephano is "a cramp" (Tp.V.i.286), and the only alteration with Trinculo is that he now has received, "Gratis, a whole fresh repertoire of stories."440 Caliban may now return to the life he led before Prospero arrived, the


life of a "savage" who does not "know [his] own meaning" (Tn.I.ii.355-356), and Ariel may live a life of aetherial freedom with spirits of his own kind. There is, it must be admitted, a limited unity of love achieved at the end of The Tempest in the new affection between Miranda and Ferdinand. And the play demands that we recognize this affection when in the Epilogue someone like an actor, director, and playwright speaks to the audience. For we are asked to react to the play by indulging the man himself and to show him the mercy that we would wish for ourselves. We are asked to imitate his act of pardoning, to take part in his mercy. As well as expanding upon the play's emphasis on love, Prospero's statement is also a request to add something to The Tempest which the actor, director, playwright cannot determine. The Tempest extends the romance multiverse into the audience by asking us to enter into the structure of the play as active participants.

Conclusion

In his attempts at building romance drama Shakespeare was at first cautious (with Pericles), then over-ambitious (with Cymbeline), then a mixture of cautious and ambitious (with The Winter's Tale), - until he finally hit the right balance with a very condensed dramatic piece in The Tempest. In a fashion similar to Hughes' The Misfortunes of Arthur Shakespeare in Pericles tightly orders his source materials and helps the viewer onward whenever possible. Unlike Hughes' The Misfortunes of Arthur, dramaturgy and didacticism do not dominate over entertainment. The main structural problem with Pericles, aside from its severe, almost violent scenic arrangement, is the character of Marina. Because of Shakespeare's effective concentration on her the audience almost loses contact with Pericles - a dramatic structural arrangement between father and daughter which Shakespeare will carefully avoid in The
Structurally speaking, Cymbeline is the least conservative and dramatically least effective of the four romance plays—although it does contain some very fine moments. In Cymbeline the action and themes tend to range too far and too freely; without the centering device of Imogen and the frame of war the play would collapse into a structural muddle similar to Greene's The History of Orlando Furioso. What is Cymbeline about—lovers, fathers and children, a king and a queen, a war between Rome and Britain, or a tricky Italian? Fortunately Imogen is involved in all these events and it is to Imogen, in the end, to whom the audience must go in order to make structural sense of the play.

Although Shakespeare was concentrating his efforts in The Winter's Tale he still did not have the romance form under full control since he wound up creating a romance which reads like one story and a long epilogue which is attached to it. His structuring resembles John Day's use of sources in The Isle of Gulls: choosing a few prominent themes from his source material and then converting them to his own use (in Shakespeare's case the themes of sudden jealousy, reunion, and rejuvenation) and then overemphasizing these themes in the adapted romance drama.

Shakespeare finally solved his structural problems with The Tempest in which he radically cut back on scene and line numbers, got the play off to a rousing start, then compressed the action by immediately relating the early stages of the story (a device used to less effect with the conversation of the two gentlemen at the beginning of Cymbeline, and the conversation of Camillo and Archidamus in The Winter's Tale.) 441

441 Although Gower's conversation at the beginning of Pericles gives the audience background information, it is not strictly analogous since Gower stands outside the central narrative of the play. See: Per. I. Prol. 1-42.
Whenever possible in *The Tempest* Shakespeare combined the exposition of a few themes at once, blending "various genres, sources and elements into a new organic whole."442A Probably two of the most outstanding examples of this in *The Tempest* would be Act two, scene one when Shakespeare efficiently draws out the characters of the evil Antonio, the vacillating Sebastian, the kindly, rambling Gonzalo, the sad but dignified King Alonso, and the attendant nonentities Adrian and Francisco, and Act four, scene one which contains elements of the masque, comedy, tragedy and farce.

The end product in *The Tempest*, as well as to varying degrees of success in the preceding three romances, is a mixture of the eleven ingredients of romance noted at the beginning of this chapter. The resulting theatrical experience of *The Tempest* stands out, however, as such a smooth production that it almost seems to be a different kind of play from *Pericles*, *Cymbeline*, and *The Winter's Tale*—but it is instead Shakespeare's full and final realization of the romance form, this "strange...maze" which Shakespeare could "strengthen / From strange to stranger" (*Tp.V.i*. 242, 227-228).

One last point about the structure of Shakespeare's romances needs to be noted, which is that the moral arrangement of characters and themes in each of his romances greatly contributes to the coherency of his romance dramas. Shakespeare develops in his romances the dramatic"power to combine and happily contrast, to make every shade of the social and moral palette contribute to the general richness."442B An important dramatic aspect of *Pericles*, *Cymbeline*, *The Winter's Tale* and *The Tempest* is the way in which each play


develops an argument about moral values. The moral development of
Pericles is virtually Manichaean; the play is divided between the good
and the evil— with the portrayal of moral ambiguity in only a few
secondary characters such as Leonine, Lysimachus, and Boult. The
central narrative of Cymbeline, the wager-story, pivots on a moral
issue. Shakespeare assigns to each character a moral identity which
they affirm by their actions. As with Antiochus and his daughter and
Dionysa and Cleon in Pericles, Cloten and Cymbeline’s Queen are guilty
of such baseness that they must suffer death. Unlike Pericles, one
evil character, Iachimo, is redeemed—while the rest of the charac-
ters in the play either find their way back to a state of reaffirmed
innocence (as with Imogen and Belarius), or, after temporarily going
wrong, return to a condition of moral rectitude (as with Posthumus and
King Cymbeline). The moral theme is structurally very useful in the
romances because it can bind characters with similar concerns who are
literally separated by events.

Although The Winter’s Tale momentarily appears to return to a
development of a dichotomized moral theme, the moral development of the
characters and actions throughout the play is extremely subtle and not
allowing of the kind of "good" and "bad" labelling which much of
Pericles will admit. Indeed, one of the unifying themes of The
Winter’s Tale is moral ambiguity— for who, after all, has committed
the worse crime, Leontes with his unjust accusations of adultery or
Hermione with her inflicting sixteen years of emotional torture on
Leontes? The character of Autolycus captures much of the moral
ambiguity of The Winter’s Tale—a character whom the audience finds

443 Although Boult works in the brothel, he appears to do so not by
choice, but by necessity. For as he says to Marina: "What would you
have me do? Go to the wars, would you, where a man may serve seven
years for the loss of a leg, and have not money enough in the end to
buy him a wooden one?" See: Per. IV. vi. 168-171.
appealing even when he is committing crimes.

_The Tempest is a romance "created and controlled by the imaginative moral intelligence."_444 Prospero directs his characters towards a final gathering in which just moral evaluation is dispensed — a scene which occurs in one way or another in each of Shakespeare's romances. The characters then regain their place in society, themselves, or their loves because of a powerful moral recognition. The course of the romance drama was itself a maze of accidents and intentions which tested and confirmed their moral worth.

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444 Donald A. Stauffer, _Shakespeare's World of Images, op. cit._, p. 392.
VII Odyssean Themes in Shakespearean Romance

A critical awareness of Homer’s Odyssey as the first work of romance in western literature goes back to Giambattista Giraldi’s essay of 1549, Discorso intorno al comporre dei Romanzi. In more recent times Classically oriented Victorian scholars drew brief comparisons between Homer’s Odyssey and Shakespeare’s romances, especially The Tempest. In 1876 J.S. Phillpotts noted the likeness between the character of Nausicaa in the Odyssey and the character of Miranda in The Tempest and how one “could hardly do better than exchange the details in Homer’s canvass of the Odyssey, piece by piece, with those in Shakespeare.” In the twentieth century this comparison has been noted, though not pursued in detail, by a wide range of scholars including W.P.Ker, F.J.D.Hoeniger, W.B.Stanford, and Northrop Frye. And when the modern English poet and Classicist Louis MacNeice chose to write a poem on Shakespeare’s romances his imagination caught on the figure of Autolycus, Odysseus’ legendary grandfather and Shakespeare’s friendly pickpocket in The Winter’s Tale, as a fine personification of the spirit which typifies Shakespearean

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445 See: Giambattista /Giovanni Battista/ Giraldi, Discorso...intorno al comporre dei Romanzi, delle Comedie, e delle Tragedie, e di altre Maniere di Poesie. (Venegia: 1554), B.K.no. 836.h.3. (1).
In the Discorso, however, Giraldi rated Homer’s Odyssey as an inferior work of romance when compared to the masterpieces of his contemporaries, esp. Ariosto. For more on Giraldi see: G.Hough, A Preface to the Faerie Queene (London: Duckworth, 1962), pp.50-51.


447 These authors and the works in which they refer to the Odyssey as romance and compare Homer with Shakespeare are noted in Chapter II of this study, fns. 42-46. W.B. Stanford’s analysis of the relation between Homer and Shakespeare is given in his The Ulysses Theme - A Study in The Adaptability of a Traditional Hero, op.cit.
In this essay I shall not be dealing with the question of how well Shakespeare may have known Homer's *Odyssey* first-hand, but rather with the issue of shared romance themes and devices between these two great writers in the genre. What I intend to offer the reader in this chapter is a comparative analysis of the characteristics of these two writers of romance - an analysis which hopefully will clarify the special qualities of romance literature and thereby further our understanding of the form. I am not suggesting or trying to prove that Shakespeare was immediately influenced by the writings of Homer, I am, instead, suggesting that the romance genre exhibits a remarkable formal continuity which we may discover in Homer's *Odyssey* and Shakespeare's romances - these two chronologically separated but structurally similar examples of the form. The relation between Homer and Shakespeare


449 There were at least three editions of Homer's complete works in Latin translation available to Shakespeare, and one translation of the *Odyssey* in particular - in Italian: *Omnia suas uidam /sic/ extant opera /tr. several hands/*, (Basel: 1551); *Homeri Opera* (Basel: 1551), tr. Sebastian Castalio; *Homeri Opera*, partly revised by Henricus Stephanus (Ro.pl.j, 1582; *L'Ulisse* (Venice: 1573), tr.Ludovico Dolce. We know in addition that Shakespeare had sound training in Latin and a fair knowledge of Italian. At the same time we also know that the Homeric Troy material which Shakespeare used in *Troilus & Cressida* was derived largely from Chaucer, Chapman's *Iliad* translation, Caxton's *Recuyell of the Historyes of Troy*, and Lydgate's *Troy Book*.

Both John Lyly's *Callathea* and the anonymous romance drama *The Rare Triumphs of Love & Fortune* contain passages referring to the *Odyssey*. The life and adventures of Odysseus were not uncommon knowledge, and there was in addition a play by William Gager entitled *Ulysses Redux*, performed at Oxford on 6th February, 1592.


extends beyond the affinities of kindred genius into the use of particular characters, events, and stylistic techniques. As Geoffrey Bullough noted towards the end of his eighth and final volume on Shakespeare's source materials, "for Shakespeare romance was mainly of the Mediterranean" (N&BSOS, VIII, p. 245), rather than the medieval, continental European renaissance traditions of romance - and it is therefore to the greatest Mediterranean example of romance, Homer's Odyssey, that we should turn for profitable comparisons.

Shakespeare's source materials for romance, such as the Apollonius of Tyre legend, the Pandosto legend, the writings of Boccaccio, Francis Sabie, Ovid and the Hellenistic prose romances were all part of the growing tradition of romance begun by Homer's Odyssey. In these works each author traced out his own narrative sequence of Circes, Sirens, Calypso and Nausicaa as the protagonists wandered towards their longed-for goal. In the Aethiopica, Clitophon & Leucippe, Apollonius of Tyre, and Daphnes & Chloe in particular an amalgam of literary forms and devices are used which are generically similar to the Odyssey. These themes and devices include the unifying and diversifying theme of wandering, islands and the sea, primitive, bestial figures, the tale-within-a-tale and the return of those thought to be dead. However, instead of developing the theme of male-female relationships as a masculine progression from evil, destructive women to virtuous, creative women - as do Homer and Shakespeare - the Hellenistic romances offer a mutual progression of the couple in relation to other men and women. They emphasize the struggles of a guiltless, virtuous hero and heroine with the narrative focus mainly on the heroine, a device which Shakespeare would use towards the end of Pericles (with Marina), throughout Cymbeline (with Imogen), in the second half of The Winter's Tale (with Perdita), but then lay aside when he came to The Tempest.

What we shall now search for in Shakespeare's romances in comparison
to Homer's romances is the "whole pattern formed by the sequence of
plays..." we may say confidently that the full meaning of
any one of these plays is not in itself alone, but in...its relation
to...Shakespeare's other plays. Some general comparisons
will first be made between Homer's Odyssey and Shakespeare's romances,
then we shall concentrate on the development of a single theme (the
relation between men and women) in their romances, and finally a close
comparison will be made between Homer's Odyssey and Shakespeare's
The Tempest.

The figure of Odysseus as established by Homer in the Odyssey has
remained a vital figure in western literature for almost three thousand
years as an embodiment of the human qualities of transience, resilience,
and mental agility. In the Odysseus legends which have developed from
Homer's Odyssey, Odysseus has distinguished himself as a great lover of
adventure and also as a great lover of women, as one who travels from
"water to water... / From woman back to woman," who "treads unfalter-
eringly / The never altered circuit of his fate." The Odysseus
figure epitomizes the essential issues at stake in the literature of
romance, what Thomas Mann called the "romance of the soul...whose real
protagonist is the soul of mankind, adventurous and in adventure
creative," a struggle manifested in certain men who are driven "forth
out of the gates of the past and the known into the uncertain and
adventurous," men, who, "like unto the stone, which, by detaching
itself and rolling destined to set up an ever-increasing rolling

450 T.S. Eliot, in "John Ford," from Essays on Elizabethan Drama

451 Robert Graves, 11. 13-16 in "To Juan at the Winter Solstice," in
pp. 104-105.
and sequence of events, of which no man can see the end." 452

Both within Homer's Odyssey and in the post-Homeric literary tradition Odysseus is an enigmatic figure. His vitality and resourcefulness are unquestionable attributes, but there always remains a central ambiguity concerning his goals. In the Odyssey he speaks of his homeland of Ithaca as the sweetest place for him on earth, claims there is nothing worse for a man than a wandering life, and yet resigns himself to the fact that "there is nothing / more helpless than a man is, of all that earth fosters" because man must endure the whims of fortune (Od.ix.27-28; xv.343-344;xviii.130-137). 453 His personality moves in two directions at once and thus his figure in literature is a key expression of the romance genre: restless, imaginative, unique and resilient, expressing both conservative and anarchistic qualities, distant and intimate at the same time, possessing a concentrated longing for wondrous adventures and a strong desire to go home.

The characteristics of the Odysseus figure and a large number of the thematic devices in the Odyssey are shared by the protagonists in Shakespeare's romances and by the overall structure of his romance plays. The theme of travelling and wandering in search of someone or something which has been lost unifies and diversifies both Homer and Shakespeare's romances. The Odyssey establishes this theme within Mediterranean romance by relating a tale about a man who "was driven... for many days on the heavy seas, and many times in his heart foresaw


453 All quotations from the Odyssey, unless otherwise noted, will be taken from The Odyssey of Homer, trans. Richmond Lattimore, op.cit.; while the Greek text used has been that of W.B. Stanford, The Odyssey of Homer – OMEROU ODYSSEIA, Vols. I & II, op. cit.
destruction," who wished "all his days...to go back to [his] house and see [his] day of homecoming" (Od.v.388-389,219-220). The development of this theme creates numerous fresh experiences, and helps to arrange the narrative by directing it towards a goal.

In his romances Shakespeare establishes a pattern of suffering for his protagonists in which they feel they are going to be wandering forever. This romance wandering theme is expressed by Marina when she says: "This world to me is as a lasting storm, / Whirring me from my friends" (Per.IV.i.19-20), and by Imogen when she says of her loss of Posthumus: "I may wander / From east to occident... / ...never / Find such another" (Cym.IV.ii.371-374). Florizel speaks in a similar way when he says: "We profess / Ourselves to be the slaves of chance, and flies / Of every wind that blows" (Wint.IV.iv.543-545), as does Alonso when he grieves for the loss of his son Ferdinand: "He is drowned / Whom thus we stray to find, and the sea mocks / Our frustrate search on land" (Tp.III.iii.8-10). Although the protagonists in both Homer and Shakespeare's romances may read themselves as victims of life's unexpected happenings and think of giving up all hope, it is the very unpredictability of events in their romance tales which will lead them towards whomever they seek.

Both Homer and Shakespeare weave in a great deal of marvel, risk and triumphant adventures into their tales, use a plot about a wandering journey towards home filled with incidents of shipwreck and loss, stress a mingling of blessings and sorrows in the lives of their protagonists, and end their romances with a final reunion scene in which husband and

454 The Odyssean pattern in Cymbeline is mixed in with medieval and continental renaissance romance motifs. Although there is in Cymbeline the powerful sea-like metaphor of Britain as an island (Cym.III.13,18-22) and the phrase "Fortune brings in some boats that are not steer'd" (Cym.IV.iii.46), the immediate limit of human endeavour is the forest rather than the sea and the tale is something of a courtly romance concerned with a king's likes and dislikes.
wife, father and child, ruler and kingdom are reunited. In particular, both their works of romance include an emphasis on generation differences, on the pageantry and spectacle of court life and exotic lands, make important thematic use of distinguishing tokens, and emphasize the power of music and magical wonders.

Both the *Odyssey* and Shakespeare's romances are amalgams of different literary forms. They contain extremely imaginative, almost visionary expressions of human existence; such as Homer's vision of the souls flitting and gibbering down to Hades like "bats in the depth of an awful cave" (Od.xxv.6); or the appearance of Diana to Pericles (Per.iii.238-247); of Jupiter to Posthumus (Cym.v.93-113); Antigonus' prophetic dream of Hermione (Wint.iii.17-37); and Ariel's sudden appearance as a harpy to Alonso, Sebastian, and Antonio, the "three men of sin, whom destiny.../ Hath caused to belch up...on [an] island/...[and] made mad" (Tp.iii.52,56,58). Both authors fill their romances with episodes of love and adventure, from Demodokos' slightly risqué story of Ares and Aphrodite caught in the net of Hephaistos (Od.viii.266-366), to Ferdinand and Miranda falling in love and courting as if they were dancing a minuet.

Scenes of humour can be counterposed with scenes of extreme

455 Laertes, Odysseus, and Telemachus in the *Odyssey*; Pericles and Marina in *Pericles*; Cymbeline, Imogen, Arviragus and Guiderius in *Cymbeline*; Leontes and Perdita, Polixenes and Florizel in *The Winter's Tale*; Prospero and Miranda, Alonso and Ferdinand in *The Tempest*.

456 In the *Odyssey* this would be Odysseus' scar, important on at least two occasions, Od.xix.386-394, xxiv.331 f.; in *Pericles* this is the ring which Pericles presents to Marina, Per.iii.39-41; in *Cymbeline* it is the "mole, a sanguin star" upon Guiderius' neck, Imogen's mother's diamond, the bracelet which Posthumus gives to Imogen, plus "the most curious mantle" made by the queen mother for Arviragus, Cym.v.363-365,ii.11-123,v.360-362; in *The Winter's Tale* it is the mantle of Queen Hermione and the jewel left with Perdita, the handkerchief and the rings of Antigonous, Wint. i.33-35,64-66; in *The Tempest* it is the robes of state which mark Prospero as "Milan", Tp. V.i.106-107.
savagery or grief, as in the eighteenth book of the _Odyssey_ when Odysseus wrestles with the old beggar Ires, and immediately thereafter speaks to Amphinomos about how "Of all creatures that breathe and walk on earth there is nothing / more helpless than a man" (_Od._,viii.130-131) and pleads with Amphinomos to save his own life and quit the suitors. In the same manner there is a mixture of the ludicrous and the serious in the beginning of the third Act of _The Winter's Tale_ where one moment the audience hears the shepherd talk about how he wished "there were no age between ten and three-and-twenty...for there is nothing in the between but getting wenches with child, wronging the ancients," and no more than fifty lines later we hear about "how the bear tore out [Antigonus'] shoulder bone, how he cried...for help" (_Wint._,III.iii.59-63, 95-96).

Both works in varying degrees make claims to historical relevancy, Homer especially with the depiction of the Mycenean warrior-kings and Shakespeare with the ancient Britain world of "King Kymbeline". Fable-like, naive elements are scattered throughout both their works. W.P.Ker spoke of the "fairy interludes in the _Odyssey_...when the tragic strength is allowed to rest...and the many varieties...of Romance" show themselves. Examples of this in the _Odyssey_ would be in the Calypso and the Circe sections, or more particularly in the incident with the magical, unsinkable head-veil of the sea nymph Ino Leucothea (_Od._,v.333-353). The fable-like, naive elements dominate Shakespeare's _Tempest_ in particular in the characters of Ariel and Caliban; but there are prefigurations of this element in the character of the Queen in _Cymbeline_ or in _Pericles'_ vision of the ocean floor in Act three, scene one of _Pericles_. Finally many of the components in both romances are closely linked to the national myths and rituals which produced them.

457 W.P.Ker, _Epic & Romance_, _op.cit._, p.321.
from Homer's base in the folk-tale and saga of the Eastern Mediterranean to Shakespeare's use of Warwickshire folk-festivals in the second half of The Winter's Tale. 458

In their original form both Homer's Odyssey and Shakespeare's romances were designed for public performance. The Odyssey was designed in an episodic fashion so that the bard who was singing it could vary the length of his oral narration to accommodate the tastes of his audiences. The Odyssey, like Shakespeare's romances has the dramatic qualities, sense of immediacy and colour which one would expect from a work designed for performance. A bard was not expected to "act" in the modern sense, but his use of the text was meant to be creative, to convey a sense that what was happening in the work, as with a play, was happening at the very moment it was being recited. Thus the spontaneity and the artificial dissonance of the romance form as they exist in the Odyssey and in Shakespeare's romances were originally produced in an artistic medium, the oral epic and the public theatre, designed to exploit these very qualities. 459

In all romance there is an element or a place which represents the limits of human endeavour, and the romance protagonists confront this limit either by chance or choice. In medieval and continental renaissance romance this limit is usually the forest as the "place of


 initiation" for the romance hero, the place which "holds the dark
forbidden things...the secret of the soul's adventure...full of strange
forms and whispering voices...the forces of nature reveal
themselves." In both Homer and Shakespeare this limit is represented
by the sea as the place of initiation and knowledge. The sea is a
moody, unforgettable part of the Odyssean experience, a phenomenon
which Homer identifies as "bright...barren...wide...flashing
(Od. iii.153; ii.370.295; iv.273), which is coloured "dark-blue...wine-
blue...violet-like...white-flecked...rainbowed" (Od. v.56; i.183;
v.72; ii.261.428), and which is enormous and unpredictable: "wide-wayed
...hazy, dim...endless and tossing" (Od. ii.263-264; iv.510; iv.510). The sea provides the medium and the atmosphere in both Homer and
Shakespeare's romances in which the wanderer struggles homeward, it is
the two-edged force which may overbear and crush him or else show mercy
and "bring in some boats that are not steer'd" (Cym.IV.iii.46). The sea is a metaphor for fortune, chance, coincidence, fate, doom,
luck, necessity, and providence. Yet it is more than all these because
it has a material presence, it is a tangible mystery which is

460 Heinrich Zimmer, The King & The Corpse, op.cit., p.182.

461 Translations of passages from the Odyssey by way of Stanford's
(London: Blackie & Son., Ltd., 1924).

462 Compare, for instance, how Odysseus returns to Ithaca in a boat
in which he is neither captain nor even awake (Od.xiii, 73f.), and
how Pericles discovers Marina in Mytilene — having come there by chance,
being "driven before the winds" in his boat (Per.V.1.14).
essentially unknowable and unpredictable.

The thematic use of the sea in Homer's and Shakespeare's romances creates an island sense, the sensation that individual man is surrounded by unpredictable forces which alternately ebb and flow at his shore. This sensation does not create a morbid, threatening paranoia; instead it becomes a metaphor for the challenge which the romance hero must face if he is to live and flourish. Pericles wanders from port to port, Cymbeline, Leontes, and Prospero are all island men—on islands of progressively diminishing size. Prospero's island is "a poor isle," a "most desolate isle," won "by sorcery" from a witch (Tp.V.i.212;III.iii.80;III.ii.49). But from this island he wins back his own place in society and ensures the future happiness of his child.

The sea and the island in Homer's and Shakespeare's romances, like the forest and the castle in medieval and continental renaissance romance, are the places where self-knowledge is achieved and individual worth is tested, the places where the romance protagonists must prove their worth or die.463

The theme of someone thought to be dead returning to life is linked in the Odyssey with Odysseus' Ithacan return, whereas in Shakespeare's romances it is developed first with regard to an unexpected recovery far from home and then to an eventual return home. When Odysseus returns to Ithaca he discovers that all of his family and loyal servants on Ithaca think he is dead. Speaking of his father Odysseus, Laertes says, "Did he ever live? ...[He was] an ill-starred man, one whom surely now...the fish have eaten in the great sea, or

463 In Shakespeare's romances only two protagonists, the young boy Mamillius and Lord Antigonus in The Winter's Tale, actually die; whereas in the Odyssey all of Odysseus companions from Ithaca who accompanied him to Troy and began the return voyage home are lost. I have not counted the deaths of the Queen and Cloten in Cymbeline as a meaningful death in the respect noted above since, like Antiochus and Dionysa before them, they play the part of antagonists.
else on the dry land / has been spoil for wild beasts and...birds" (Od.xxiv.289-292). Similarly in Shakespeare's romances, Marina, Thaisa, Posthumus, Imogen, Arviragus, Guiderius, Perdita, Hermione, Prospero, Miranda, Alonso, and Ferdinand are all feared dead - and the romances in which they appear end soon after they "come to life". The effect of this return to life in both Homer and Shakespeare is a re-affirmation and renewal of human love, a justification for the apparently goalless wanderings which the protagonists believed themselves to be suffering.

Both Homer and Shakespeare use primitive, bestial characters and personalities who revert to the use of savage language, imagery, and actions as a way of establishing a moral dichotomy in their romances. The most outstanding example of this in the Odyssey is the presentation of the "lawless, outrageous Cyclopes" who "have no institutions" and "each one is the law...and cares nothing about the others" (Od.ix.106-107,112,114-115), who serve both as a thematic prefiguring of the suitors and as a thematic counterbalance for Odysseus. Primal, bestial traits are shown by personalities throughout Shakespeare's romances, usually as one facet of an evil or diseased personality, as with Iachimo in Cymbeline or Alonso in The Tempest, or in a more concentrated fashion, as with King Antiochus in Pericles, Cloten in Cymbeline, and King Leontes in The Winter's Tale. Finally with The Tempest Shakespeare settles upon a character as wholly primitive and lawless as Homer's Cyclops, Caliban. Establishing a moral dichotomy also helps to reawaken the old and cherished values of the society for which the romance is being produced. Thus Odysseus' struggle against the lawless Cyclops and the suitors, his upholding the Olympian principles of law, are in accordance with cherished Ionian ideals. Likewise Shakespeare's moral and sexual conservatism in the romances fits his tales into an order of strict Christian
The protagonists in the romances of Homer and Shakespeare are essentially pious figures who seek to honour the laws of men and follow divine guidance. Among Shakespeare's protagonists Leontes appears at first to be an outstanding exception to this rule, but after Hermione "dies" when he denies the Delphic oracle's decision he rigidly conforms to this pattern. The romance protagonists in the works of both writers are also quick-thinking, although with Posthumus and Leontes one might say "over-imaginative", a quality which usually serves them well but sometimes gets them in trouble. Thus when Odysseus faces the horrors of the Cyclops Polyphemous he uses his great cunning with the escape trick of the sheep, but this success leads Odysseus to make the rash mistake of boasting and revealing his identity to Polyphemous and he brings down upon himself the wandering curse of Poseidon. Likewise, Pericles is quick to figure out Antiochus' riddle in Act one of Pericles, but Pericles must pay for this with Antiochus' curse and must spend until Act three fleeing his wrath.

Both Homer and Shakespeare make special use of the romance device of a tale-within-a-tale. The longest example of this in the Odyssey is Odysseus relating his adventures at the court of the Phaeacians, an accounting which lasts for three books of the Odyssey (Od.ix-xii). At various points on his way home Odysseus makes up stories as the need arises, as when he tells Eumaios the swineherd about his life as Kastor's son, a Cretan soldier, who fought at Troy alongside Odysseus (Od.xiv.119-359). Shakespeare contrives John Gower as the narrator for Pericles and thus creates a fictional transition figure between the

audience and the story of Pericles, a device which sets apart the world of Pericles as one step removed from a more immediate fiction. This special use of narration is approached from a different angle in Cymbeline. With the case of Iachimo's fictitious story to Posthumus about how Imogen was seduced (Cym. II. iv. 26-26) the tale-within-a-tale does not serve to deepen the separate world of the related fiction, but rather to exhibit Iachimo's treachery, to use a tale-within-a-tale as a disruptive falsehood. Imogen also tells her tales within Cymbeline when she meets Belarius and her brothers in the forests of Wales, but in her case the fabrication that she is a boy named "Fidele", searching after a "kinsman who / Is bound for Italy" (Cym. III. vi. 59-60) increases audience pathos for her. In The Winter's Tale there is the brief story of the Delphic Oracle told by the returning Lords Cleomenes and Dion (Wint. III. i. 1 f.) and Mamillius' attempts to begin a story about "sprites and goblins" and a "man... / who / dwelt by a churchyard" (Wint. II. i. 26, 28, 30). Finally with The Tempest the device of the tale-within-a-tale is condensed into Prospero's narration to Miranda in Act one, scene two when he tells her how they came to be living on the enchanted isle.

But the most impressive version of a tale-within-a-tale which is used within the romances of Shakespeare occurs within The Winter's Tale in the psychotic imaginings of King Leontes, his painful fantasies of a "bawdy planet" where one's neighbour, "Sir Smile," copulates with one's wife, where cuckolded and deceived, the husband "little thinks she has been sluiced in 's absence, / And his pond fished by his neighbour" (Wint. I. ii. 201, 196, 194-195). This is a case of psychotic delusions of jealousy creating a background of experience

465 Shakespeare also blocks off most of her tale to save room for the main plot. Thus Act III, scene vi ends with the three men gathered around a campfire as Imogen is about to relate her fiction in detail.
and events which have absolutely no foundation in the real world except in the jealousy itself. Leontes' extended metaphors on his "bawdy world" fills out a canvas of breeding, infected, and creeping things, of diseases and devils, sluttery and cuckoldry (Wint. II. i. 39-45; I. ii. 418, 386, 404, 374, 268-278, 191-207). Shakespeare's graphic references to this world both in Leontes' speech and in those characters he affects, helps to develop an imaginary "bawdy planet" in the audience's mind which Leontes, however, actually believes to exist. In his romances Shakespeare had previously experimented with the creation of an imaginary world caused by jealousy with Posthumus' rutting boar speech at the end of Act two in Cymbeline (Cym. II. v.).

Shakespeare used the device of a tale-within-a-tale less with each romance, but with both Shakespeare and Homer this device serves the same purpose of dislocating and substantiating the fictive world of the romance. Telling a fiction from within a fiction creates two levels within the romance itself: the immediate level (Odysseus at the Phaecian court, Gower speaking to the audience) and the related level (Odysseus' wanderings, Pericles' wanderings). This device deepens the narrative plane and increases the sense of fictive dislocation - especially within the tale-within-a-tale itself. The wanderings of Odysseus and Pericles are set apart on a distant, wonderous plane removed from the frame of the narrator. In this fashion the audience's imagination is transported into fiction only to return to fiction - with the fiction which is returned to serving as the touchstone for "reality" with regard to the related tale. This effect works a kind of enchantment on the mind of the audience, because it gives added reality to the romance fiction and, at the same time, heightens the irreality of the related
Shakespeare uses this sense of fictive dislocation ironically and negatively with Iachimo, Posthumus, and Leontes. Imogen's fiction adds depth to her problems, while Prospero's tale to Miranda provides the narrative background and "potted biographies" that will make the narrative development of The Tempest run smoother.

Central to the development of both Homer's and Shakespeare's romances is the theme of male-female relationships, a theme which Homer develops economically and with great variety but a theme which Shakespeare experiments with, develops and repeats from play to play and ultimately makes use of in a fashion similar to Homer. The coherent development of this theme throughout Shakespeare's romances is one reason why we may find that "in his last romances...Shakespeare continues to write the same play" a play which he alters somewhat with each "retelling" to achieve fresh dramatic results, yet within which he maintains a constant set of thematic preoccupations and a similar structural unity.

The different experiences which Odysseus had with women contain the quintessential ingredients of Mediterranean romance. In the Odyssey we find basically two kinds of women: those who are pure, virtuous, spirited or fresh (Arete, Nausicaa, Penelope) or those who are compelling, beautiful and intemperate, shameless and fond of luxury (Circe, Helen, Calypso, Clytemnestra). Women are as important to the world of the Odyssey as are men, and female characters are

466 The most outstanding example in western literature of the tale-within-a-tale device, a work in which the whole romance is honeycombed with tales-within-tales, would be the romance fantasy The Saracoss Manuscript by Jan Potocki. For more on the use of this device see: Tzvetan Todorov, The Fantastic: A Structural Approach to a Literary Genre (Cleveland: The Press of Case Western Reserve, 1973), trans. R. Howard.

467 Donald A. Stauffer, Shakespeare's World of Images, op. cit. p.291.
depicted with great clarity, richness, and individuality. The deciding factor in Odysseus' struggle to get home is his relation to women; they alternately repel and attract him exhaust and refresh him.

The first important woman in Odysseus' wandering is Circe. "She is a strange mixture of magic, symbolism and realism" who transforms men into swine and restrains Odysseus from moving on for over a year. As the "months wasted away, and the seasons changed," he "sat there feasting on unlimited meat and sweet wine" and enjoying the "surpassingly beautiful bed of Circe" (Od.x.469-470,468,480). After a year of this his men accuse Odysseus of being in an abnormal state, asking him: "Are you mad?" (Od.x.472). And telling him "It's time to think about your own country" (Od.x.472). The wanderer becomes lost at the commencement of his journeys in the sorcerous love of a woman and, although he frees himself, his experience of her means a long delay in achieving his eventual fulfillment.

The sequence of women whom Odysseus encounters after Circe are: the queens of the past in Hades (Od.xi.225 f.), the Sirens (Od.x.165-200), Calypso (Od.x.447-450,v.55-268), Nausicaa (Od.vi.139 f.), Arete (Od.vi.146 f.) and Penelope (Od.xviii.281 f.). All of them mark out various stages in his reintegration and reconciliation with the home he

468 Indeed, Samuel Butler thought women were so important for the Odyssey that he argued ingeniously for a female authoress for the whole work. See: Samuel Butler, The Authorress of the Odyssey (London: Macmillan, 1922).


470 This is not Lattimore's translation. The Greek word here is daimônì, which suggests a state of possession and madness - as if Odysseus has fallen victim to Circe's witchery. Lattimore mildly translates this phrase: "What ails you?"
left twenty years earlier. The pageant, or masque of the beautiful
girls of the past in Hades offers Odysseus and the readers an
instructive display of feminine types. This pageant sticks out in
Odysseus' visit to Hades as a passage which Homer included to under-
score the larger theme of Odysseus' ambivalent experiences with women.
The language in this section is terse and summational, as the women
who have inspired countless lines of verse throughout Classical
literature are condensed into a few epithets and incidents.

Then Odysseus encounters the "honey-toned" (Od.xii.187) voice of
the Sirens which offers him what he desires most: knowledge of all
things. This would be a bitter omniscience, however, since he would
have to pay for it with his life. But in the maddening experience of
their voice, which sounds and feels to him like a breeze blowing
sweetly, (Od. xiii.192), he wishes to forfeit all until he lay before
them on the beach "piled with boneheaps / of men now rotted away,
with the skins shriveled" upon them"(Od.xii.45-46).

After this Calypso "with the lovely hair" (Od.xii.449) registers
a very different experience. Odysseus comes to her after the loss of
all companions; she befriends him, takes care of him, and loves him.
Her island paradise of Ogygie is covered with meadows of parsley and
violets, fountains and clustering grape vines. She lives in a great
cavern by the sea which is warmed with the fragrant burning of cedar
and citron wood and "even a god who came into that place / Would have

471 These are, of course, only the "high points" in his experience of
different kinds of women or feminine forces. There are as well:
Scylla, Ino Leukothea, Athene, Eurykleia, and Antiklea, Od.xii.234f.;
v.333-353;xix.467f.; xi.152f.

472 One may observe the proud mothers of great heroes, such as
Alkmene the mother of Herakles and Chloris the mother of Nestor, plus
the darker feminine figures such as Leda the mother of Clytaemnestra
and Helen, and Jocasta the mother and lover of her own son Oedipus,
admired what he saw, the heart delighted within him" (Od.v.73-74). Two reasons are given why Odysseus leaves her after staying with her for seven years. Homer's reason is that "the nymph was no longer pleasing to him" (Od.v.153-154). But the reason which Odysseus gives is less direct: "what I want and all my days I pine for / is to go back to my house and see my day of homecoming" (Od.v.219-220).

After Calypso Odysseus' experience with women are less mysterious but no less wonderous. When leaving Phaecia Nausicaa says to him: "Goodbye, stranger, and think of me sometimes when you are /back at home, how I was the first you owed your life to" (Od.viii.461-462). And Odysseus replies that when he is home: "I will pray to you, as to a goddess, / all the days of my life. For, maiden, my life was your gift" (Od.viii.467-468). Nausicaa's mother, the majestic Queen Arête, sees to Odysseus' needs in Phaecia and insures that he return to Ithaca rich in treasures (Od.xi.333-341). Finally Odysseus' return to Penelope Homer calls the achievement of "his heart's desire" (Od.xxiii.232) - while Athene holds back the dawn so their first night together would last longer (Od.xxiii.233,240,241-246).

Throughout Shakespeare's Pericles, Cymbeline, The Winter's Tale and The Tempest there is a thematic progression from the women of darkness to the women of light, from women who are beautiful and compelling, shameless, loathsome and evil (Antiochus' daughter, Dionsya of Tharsus, Cymbeline's Queen, Sycorax) to those who honour law and custom, are charming and refreshing (Thaisa, Marina, Imogen, Hermione, Perdita, Miranda). The attraction of women in Shakespeare's romances is, as Pericles' father-in-law King Simonides says, a "beauty /that/ hath /its/ power and will, /Which can as well inflame as it can kill" (Per.II.ii.34-35). In Pericles and Cymbeline the destructive women at first appear to be the more powerful, to be more influential in controlling the male protagonists. As Shakespeare develops his romance
drama in *The Winter's Tale* and *The Tempest*, however, virtuous women come
to dominate the narrative from the opening scenes, with their dark,
thematically counterparts existing solely as men's misinterpretations of
women or as destructive women of the distant past.

*Pericles* begins with the protagonist's sexual attraction and sub-
sequent aversion to Antiochus' daughter. When Pericles first views her
he is thrown into a state of "love...[and] enflamed desire," and wants
to "taste the fruit of yon celestial tree / Or die in the adventure"
(*Per.I.i.20-23*). A few minutes later, having discovered she practices
incest with her father, Pericles damps her as "an eater of her mother's
flesh," and flees her presence (*Per.I.i.131*). His experience with
Antiochus' daughter also includes empathy for her crime, for Pericles
notes that "All love the womb that their first being bred," and has a
hideous vision of their "untimely clasping" in which Antiochus and his
daughter are "both like serpents...who, though they feed / On sweetest
flowers, yet they poison breed" (*Per.I.i.107,128,132-133*). From the
beginning of the play until Act three, when Pericles learns of the death
of Antiochus and his daughter, his Mediterranean wanderings are motiv-
ated by his experience at Antiochus' court. Originally confronted with
a scene of incest and death in *Pericles*, audience attention shifts
immediately through the three life-saving episodes of scenes one to
three in Act one. The theatrical rhythm is set: engaging our attention
with a victimized protagonist who is forced to wander due to a
destructive, vengeful external force - a romance pattern first developed
by the *Odyssey*.

Where the horrors of Antiochus' daughter leave off, the crime of
Dionyza's apparent murder of Marina begins. When Pericles learns of
Marina's "death" from the deceitful Dionyza, his only desire is to
wander, to "leave Tharsus and again embark...to put...on sackcloth, and
to sea" (*Per.IV.iv.27,29*). Added to the theme of destructive women in
Pericles is the extended salaciousness of Marina's brothel scene (Per. IV.ii). An important difference between this, "perhaps the lowest scene in Shakespeare,"[473] and the earlier presentation of negative women in the play, is that what is especially horrid is the masculine conception of women rather than women themselves.

Shakespeare's Pericles traces out a thematic maze about how a man may experience and discover the love of women, with his submissive personality being complemented in the play by Dionyza's husband, Cleon, Governor of Tharsus (see esp.: Per. IV. i.1-12). Pericles is a flat character who rarely struggles against opposing forces, but goes where the ways of chance and the wills of women (from Antiochus' daughter to Diana) may take him. Two kinds of women shape his world and the play is ultimately as much about Pericles' wandering sorrows as it is about the creative and destructive force of women upon men.

The theme of men in relation to women is taken a few steps further in Cymbeline with the characterization of Posthumus' Leonatus, Cloten, and King Cymbeline. If Shakespeare had succeeded with the characterization of Posthumus Leonatus we would experience him as a gentlemanly good-fellow from a poor background who has fallen on hard times and has been duped into believing that his wife has betrayed him with another man. However, in Cymbeline the theme of men suffering in reaction to women overtakes character construction. Posthumus Leonatus' initial depiction as the finest man in Cymbeline's court (Cym. I. i. 29-54) and the rapidity with which Iachimo fools him do not merge harmoniously as qualities which belong to the same character. This change "came in too suddenly" into the play, as Philario remarks (Cym. I. iv. 115-116). Cloten, a similarly rash but sentimentally less attractive victim of women,

ends his days with the desire to rape Imogen and "when my lust hath
dined on her body...to the court I'll knock her back...and I'll be
merry in my revenge" (Cym. III.v.141,143-144,146). More believable as a
color character than Posthumus, Cloten is nevertheless typecast as someone who
has lost control of himself with regard to women. Cymbeline's Circe-
like Queen gave birth in Cloten to a type of male who subconsciously
detests the kind which bore him, as if the mother's venom was carried on
in the male child and strangely drew the male back to destroy all
women. It is difficult to understand Cloten's personality apart from
his mother's. They are linked by Shakespeare in Cymbeline as the play's
two most villainous characters (who, unlike Iachimo, Shakespeare did
not see fit to reprieve with forgiveness). As a protected "mama's boy"
Cloten is incapable of evaluating his true worth, although Imogen and
the Lords of the court who falsely flatter him recognize him for "an
ass" and "a fool" (Cym. I.ii.36,23).

In Cymbeline Shakespeare draws out the theme of destructive women
as a special creation of men's minds, particularly with Iachimo who
speaks with relish of "strange fowl light ing upon neighboring ponds"
(Cym.I.iv.84-85), with Posthumus' undeservedly rash damnation of his
wife (Cym.II.v.), and Cloten's bestial aggressiveness towards Imogen
(esp.Cym.V.v.136-146). The one woman who justifies Posthumus' damnation
of women as "lying...flattering...deceiving," full of "revenge...ambitions... slander" (Cym.II.v.22-26) is Cymbeline's Queen -
whom Cymbeline feels to be of inestimable value until he learns of her
death-bed confession that she never loved him, "only / Affected
greatness got by him...And I abhor his person" (Cym.V.v.36-37,
39). King Cymbeline's love for his Queen is like Odysseus' love for
Circe, an emotion which leads a man astray from the good of his own
countrymen and his own self, or like the attraction of the Sirens
which calls a man, with pleasure, to his own doom.
By The Winter's Tale the romance protagonists' negative experience of women has become completely subjective. The romance hero is no longer a young prince who ventures out into the world, but is instead a mature king who wanders through the landscape of his own error. Leontes' misogyny is the full realization of a theme which has been developing in the romances since the first scene of Pericles when the hero imagined the "untimely clasps" of King Antiochus and his daughter. The emphasis on the hero's subjective, figurative wandering is increased when Leontes says of himself: "I am a feather for each wind that blows" (Wint.II.iii.153) and the audience sees how he creates the storms, keeps the winds blowing, and provides ample opportunity for his own shipwreck.

Imogen's eventual success in Cymbeline corrected the imbalance of emotions and dark ideas breeding in men's minds about women. In this respect she resembled Marina from Act four of Pericles (the brothel scene) as a virtuous feminine counterbalance in the thematic progression from evil, destructive women to virtuous, creative women in Shakespeare's romances. But up until The Winter's Tale subversive women (for example, Dicnyza of Tharsus and Cymbeline's Queen) dominated Shakespeare's romances, and with The Winter's Tale Shakespeare makes a thematic change which is equivalent to Homer's shift from Calypso to Nausicaa. And as with Odysseus by the time he has made his way to Phaecia, the "closing scene of The Winter's Tale makes us think, not simply of a...movement from tragedy and absence to happiness and

474 I do not mean to be suggesting here that Shakespeare's romances have a monopoly on the theme of jealousy in his works. As François-Victor Hugo noted in the middle of the nineteenth century, a large number of Shakespeare's plays can be classified under the heading of "Jealousy Plays". Although jealousy is a feature of Shakespeare's plays which could well be developed from Shakespeare's earlier plays, as an aspect of Shakespeare's romance plays it has special meaning as a theme which is utilized, developed, and eventually displaced by a far more congenial attitude towards women. For the plays of Shakespeare which Hugo classified as "Jealousy Plays", see: François-Victor Hugo, Œuvres Complètes de W. Shakespeare, op. cit.
return, but of bodily metamorphosis and a transformation from one kind of life to another." The consuming, troublesome women fade away and the longed-for women, the honourable, refreshing women dominate the narrative by this stage in the development of the romance. In *The Winter's Tale* a middle-ground is reached between feminine chastity and sensuality with the character of Perdita who can say to her lover that she wants him "buried...quick and in mine arms" (*Wint.* IV. iv. 131-132) and in no way recall to the viewer Leontes' lurid descriptions of a "bawdy planet". Also in *The Winter's Tale* Hermione represents a more fully developed Thaisa, a type of the faithful and attractive wife. Both Thaisa and Hermione reflect their husband's personality, Thaisa with her patience and Hermione with her passionate reactions.

Shakespeare completes the development of the romance theme of male-female relations which he began in *Pericles* with his realization of *The Tempest*. The only woman present in *The Tempest* is the virtuous Miranda, her dark thematic counterpart exists solely in the memory of "The foul witch Sycorax, who with age and envy / Was grown into a hoop" (*Tp.* I. ii. 258-259) or in the destructive sexual imaginings of Caliban who would use Miranda like a breeding sow to "people...this isle with Calibans" (*Tp.* I. ii. 350-351). Prospero's actions in *The Tempest* are those of a man gradually loosening himself from personal ties. His actions are geared towards his own private good; he is in the process of leaving behind magic and Miranda and gaining his freedom. Once the *Tempest* is finished Prospero will become his own man again as Duke of Milan, even though he meditates pessimistically about his future with the thought of death (*Tp.* V. i. 310-311). After creating a series of romance protagonists who were alternately harassed and nourished, cursed and cured by women - Shakespeare settles on a worldly-wise pro-

agonist who seeks to free himself from all feminine attachments.

Writing of the Odysseus figure in western literature Paul Zweig remarked that he represents in a psychological perspective:

a poignant male fantasy: moved by his desire to vanquish the many faces of women, he reinvents the shape of manhood itself so as to free it from its multiple attachments to the feminine... And of all the great examples of this, only the Odyssey brings this purely male longing to a triumphant conclusion.

This male desire to free the self from female attachments is realized as well in Shakespeare's romances by the figure of Prospero, with psychological prefigurations of this desire in the theme of misogyny and destructive women which Shakespeare develops throughout Pericles, Cymbeline, and The Winter's Tale. The reason why Prospero should wish to free himself from female attachments is tied in with Shakespeare's developing sense of the Odysseus figure in his romances.

Beginning with Pericles Shakespeare developed romance protagonists with the same essential characteristics as Odysseus, protagonists who are lucky enough and skilful enough to survive continual adversities and to maintain their own identity amidst these adversities. Thus when Pericles ends the hero is still a prince and has stayed one by enduring no small share of rough seas. The romance protagonists in both Homer and Shakespeare choose to avoid and react; there is something passive even about their aggression. Their romance stories are fixed in a structure where almost anything can happen, and they learn to live by means of endurance and resourcefulness — and never to give in, totally, to their own despair. It is one of the absolute conditions of the romance structure as used by Homer and Shakespeare that the quest for what is lost continues as long as the hero's or heroine's life continues.

The wanderings of the protagonists in Cymbeline bring out their

476 Paul Zweig, The Adventurer, op. cit., p.79.
life-saving characteristics, especially of the principal wanderer
Imogen who escapes the perils of the sea only to wander in another
natural wilderness, the forests of Wales. Imogen is a wily dissembler
who can convert her emotions into a disguised form when all but the most
cool-headed of people would lose their self-control. Her quick-thinking
and skilful use of sincerity when confronted with the staccato rhythm
of questioning by Guiderius, Arviragus, and Belarius in Act three of
Cymbeline (Cym.III.vi.45 f.) is as wily as Odysseus' outwitting of his
own family when he plays the part of a beggar on Ithaca (Od.xvi.40 f.).
Imogen's most impressive performance comes directly after she wakes up
by the dead Cloten (whom she thinks is the dead Posthumus) and artfully
disguises her true emotions by telling Caius Lucius:

I may wander
From east to occident; cry out for service;
Try many, all good; serve truly; never
Find such another master.

(Cym.IV.ii.372-374)

Both what Caius Lucius understands by these words, that the corpse is
one "Richard du Champ...slain...here by mountaineers" (Cym.IV.ii.377,
371), and what Imogen understands by these words, that she will never
find another husband like Posthumus, is perfectly combined in her
emotional statement.

Odyssean characteristics among the personalities of The Winter's
Tale do not emerge in the protagonists except in a figurative sense,
the way in which, for instance, Leontes wanders amid the problems of
his own making. One finds instead two important secondary characters,
Camillo and Autolycus, who personify Odyssean character traits.
Camillo is the more attractive and the less colourful of the two, a
man who changes masters in order to assist virtue and hinder evil.
In times of stress, as when Leontes threatens Polixenes' life and when
Florizel and Perdita have committed themselves to fleeing Bohemia,
Camillo knows the strategy which shall further his own ends and serve
those whom he loves and honours (as he admits, Wint.IV.iv.500-505).

Autolycus, the legendary grand-father of Odysseus (Od.xix.394 f.), is a negative Odysseus figure reminiscent of Shakespeare's Ulysses from Troilus & Cressida in his cynicism and immoral craftiness. In Shakespeare's Autolycus we find personified the kind of figure Odysseus degenerated into in many of the post-Homeric versions of his myth, the solely polûmetis, "rich in cunning" Odysseus. Another way of placing this figure outside of the romance genre would be to consider the polûmetis figure in terms of the medieval Vice tradition or Shakespeare's experience of contemporary rogues and vagabonds.

The romance situations of the Odyssey and The Tempest are each a vision of unresolved elements which conclude in an atmosphere of estrangement. They each evoke a sense of loss and gain, separation and reunion, vexation and delight. The main narrative of the Odyssey develops a wandering, restless tale and then the whole romance concludes in a mood of discord when Odysseus has killed the suitors ("the best men of the Kephallenians," Od.xxiv.429) and the townspeople have such hatred for Odysseus that they refer to him as a nameless intruder who has disrupted their community (Od.xxiv.426-430). The profound lack of reunion at the end of the Odyssey's twenty-fourth book was resolved only by movement.

The unresolved tensions in The Tempest were foreshadowed in the earlier romances by the development of an uneasy mood, in the characters who were caught in the "sea-change" (Tp.I.ii.400) atmosphere, by people going astray and wandering in error or in foreign lands, in the protagonists being "toss'd from wrong to injury" (Per.V.i.129). Without the anchor of love the protagonists were unsettled and were

477 As in, for instance, Sophocles' Philoctetes (408 BC), Benoît de Saint-Maur's Roman de Troie (c.1160), and Caxton's Recuyell of Hystories of Troye (c.1474).
blown about by the winds of chance and fortune until they regained their love. In addition certain events in the romances had the function of agitating the mood of the play without resolving this agitation, such as when Paulina's husband Antigonus was grotesquely devoured by a bear in *The Winter's Tale*.

*The Tempest* establishes disparate and destructive qualities and then leaves them unsettled. *Pericles, Cymbeline,* and *The Winter's Tale* ended with the dark, evil elements being utterly destroyed or else reconciled into a higher, moral order. When Alonso, Sebastian and Antonio come to themselves at the end of *The Tempest* only Alonso is genuinely penitent, saying to Prospero: "Thy dukedom I resign, and do entreat / Thou pardon me my wrongs" (*Tp.V.i.118-119*). Alonso is so overcome with a desire to confess his wrongs and ask forgiveness that he begins to beg forgiveness from his son, which Ferdinand in his embarrassment has to stop him from doing (*Tp.V.i.196-200*). Sebastian and Antonio are as cold as ice to Prospero, neither offer the slightest hint of repentance and Sebastian even calls Prospero devilish for what he has done (*Tp.V.i.129*). When Antonio speaks for the last time he makes a cynical joke about Caliban being a marketable fish (something the equally disreputable Trinculo had already thought of, *Tp.II.ii.27f*). Prospero and Antonio meet like a judge and a criminal. One calls the other "Unnatural...wicked sir" (*Tp.V.i.79,130*), and the other is as silent as a brooding devil. Finally Stephano, Trinculo, and Caliban are herded into this jarring reunion scene like three animals on a leash, with Caliban yelling out the name of his mother's god the evil Satebos (*Tp.V.i.261*).

The reunion joy in *The Tempest* is kept to a low minimum. Alonso completely forgets about his butler and his jester ("Some few odd lads that you remember not" as Prospero calls them, *Tp.V.i.255*). Ferdinand and Miranda are happy to be engaged, Prospero, Alonso and Gonzalo are
glad to see one another again, while Alonso and Ferdinand are overjoyed at recovering one another. There is no reason to doubt the sincerity of the joy between this father and his son; but it pales in comparison with Pericles' double recovery of Marina and Thaisa, Cymbeline's triple recovery of Imogen, Guiderius and Arviragus, and Leontes double recovery of Perdita and Hermione. Alonso lost his son for a little more than three hours; these other people lost those whom they loved for more than a decade.

The Tempest begins with order, in Prospero's artificial storm:

So safely ordered that there is no soul -
No, not so much perdition as an hair
Betid to any creature in the vessel
Which thou heard'st cry, which thou saw'st sink.

(Tp.I.i.29-32)

Yet it ends with the disorder of crime recognized but let off virtually scot-free. Within the final reunion there are the seeds of disunity. Because of this lack of reunion and well-deserved punishment at the end of The Tempest, Prospero's very last words in the play sound strangely restless and unsatisfied: "set me free" (Tp.Epl.20). Finally in The Tempest "justice has triumphed over injustice, not because it is more harmonious, but because it commands superior force; one might even say because it is louder."

Throughout their romances Odysseus and Prospero try to master the turmoil surrounding their lives, and their mastery over this turmoil sets them apart from other men. Within their romances they are the one thread which holds together the disparate elements; and yet they exist somehow outside the main events: Odysseus as the narrator of his own adventures or the wanderer who passes on from one experience to the next, Prospero as the master of men and nature who choreographs the romance activities. Both Odysseus and Prospero are characters who

remain elemental symbols of the qualities of resourcefulness, determination, and restlessness. Prospero made the years of isolation which Miranda and he suffered on their island profitable and purposeful. She was educated into becoming a fine woman, he practiced the arts which would lead to their eventual recovery. As Hardin Craig summarized Prospero's character, "On the one side . . . is a competent man of action, and on the other side a man of perfect self-command." Yet there is something in his nature which will not rest. As Prospero himself admits, his "old brain is troubled" (Tr. IV. i. 159) with problems which he will never perfectly solve, and his restlessness breaks out unreasonably in moments of irritation even towards those whom he loves (Tr. I. ii. 38, 78, 87, 105, 117; IV. i. 51-54).

Both the Odyssey and The Tempest have two endings: a scene of unsettled return and a very last scene of continuation. And in each case the romance protagonist does not become a different man when his romance ends; he stays completely in character, a character which is unsettled, isolated, and acutely aware of man's imperfections. Prospero's desire to bury his magic, return to his Dukedom of Milan and there await death is ironic. The fatigue he suggests when speaking of death is contradicted by his energetic resourcefulness and his adroit management of the play's many characters.

When The Tempest ends Prospero claims his "charms are all o'erthrown" (Tr. Epil. i) - but this is not true, he is still charming the audience with his Epilogue. "The will to charm is still there," as W.H. Auden said about the ending of The Tempest, and the charm has rarely been stronger than when the wizard enchants the audience


with his sophisticated statement of dependency and indeterminacy. It is deceptively simple and perfectly effective. It is also reminiscent in kind to the last scene of the *Odyssey* when Odysseus is portrayed in character as the energetic and resourceful warrior engaged in military strategies "like an eagle in free air." 481 They both continue as we have always known them to be.

What Odysseus and Prospero discover in the maze of their different romances is not that their life work ends once they have achieved their reunion and recovery, but that the maze itself, the vital, unpredictable world of nature and man remains restless and disparate. Important forces have not been reconciled in the immediate society which surrounds these two protagonists when their stories end. There is the promise of reconciliation and lasting peace, but the time of romance is "both [2] joy and terror / Of good and bad; that makes and unfolds error" (Wint. Prol. 1-2). Man must endure the whims of fortune which drive him about because "there is nothing / more helpless than a man is, of all that earth fosters" (Od.xviii.130-131). The romance past, present, and future remains indeterminate.

The ending of *The Tempest*, demanding as it does to be seen in comparison to the ending of *Pericles*, *Cymbeline*, and *The Winter's Tale*, shows that man in romance does not find the ultimate reunion for which he seeks. Prospero's last words to his brother are sad and harsh: "Unnatural though thou art...You, most wicked sir, whom to call brother / Would even infect my mouth" (Tr. V. i. 79, 130-131). This is the voice of a man whose blood has congealed at the moment of "reunion." These are the tones of everlasting separation. The "music of the

spheres" (Per.V.i.227) which Pericles heard upon reunion with Marina is not heard at the end of The Tempest. The refreshing, joyous confusion experienced by King Cymbeline upon recovering his sons and daughters becomes Miranda's bewildering "O Wonder...O brave new world", which is quickly countered by Prospero's sardonic remark: "'Tis new to thee" (Tp.V.i.181,184). At the very heart of the reunion in The Tempest there is a disquietude, a jarring of the spheres of brotherly love and family reunion which had resolved the unrest of Pericles, Cymbeline, and The Winter's Tale.

In his romance Shakespeare gradually developed what was at the core of the Hellenistic romances and of all Classical Mediterranean romance, the Odyssean experience, and finally with The Tempest he created a romance which brought to life again the restless diversity and sense of enchantment with which Homer had endowed the Odyssey. Although the figure of Prospero has not continued in western literature in the way in which the figure of Odysseus has continued, The Tempest itself has inspired more derivative creations than any other play by Shakespeare. The reason for this goes back to its Odyssean restlessness, its rich, essential variation of men and mores, its mythic status as a work of art which transcends the individual level and exercises over its audience a "power that seizes hold of the soul and fills it with images." Both Tempest and the Odyssey continue in our memory long after they have finished as works which have not solved all the problems which they have displayed, but which have succeeded in creating a just equilibrium of monsters and tempests, wanderings, strange loves and longer-for arrivals.

Throughout all of Shakespeare's romances there is a strain of theatre à thèse, that type of theatre which in an earlier form had all but destroyed the dramatic feasibility of Timon of Athens. The thesis which Shakespeare develops in each one of his romances is a variation on the theme of how love may be found, lost, and recovered. Each of Shakespeare's romances builds language and situation, character and tension to highlight a strong moral position, especially sexual conservatism, and to advance an argument in defense of fidelity.

Whether or not Shakespeare held the views argued out by character and plot development in his romances is uncertain; it is clear, however, that certain ideas about love and human beings are the animating force in Pericles, Cymbeline, The Winter's Tale and The Tempest. And, like the use of the sea in his romances, the power of love is used to establish the marvellously fluid atmosphere which - when Shakespeare is successful - keeps the diverse ingredients of his romance plays in balance.

Reading these four romances both as a set and individually one finds Shakespeare concentrating on the masculine and feminine expression of love as two distinguishable forms of love, on love as the most powerful shaping force in the lives of human beings, the need for reciprocity and a moral attitude with regards to love, the decay and degeneration of human love as a precursor to death, a distinction between the love of youth and the love of maturity, love as a private and a social bond, and love as an element which extends beyond mortal bounds.

Love has always been a dominant strain in the literature of romance. For Homer in the Odyssey love was important first of all as a family emotion, that special circle of affection shared by Odysseus, Penelope, Telemachus, Laertes, and Anticleia. The word for
this form of love in Homer is 𝜹𝑖𝑙𝑜𝑠, by which Homer meant "that unalterable relation, far deeper than fondness and compatible with all changes of mood, which unites a normal man to his wife, his home, or his own body - the tie of a mutual 'belonging' which is there even when he dislikes them." It is this force of 𝜹𝑖𝑙𝑜𝑠 which keeps Odysseus directed back towards Ithaca, which makes him long for his wife and home even when he shares the delicious sea cave of the goddess Calypso. It is also the emotion which Penelope feels for Odysseus and which helps her to stay faithful to him, an emotion which Telemachus feels for his father, the power with which Odysseus' mother Anticleia reaches out to him in Hades. A love of sexual passion, éros, is also an important part of the love theme in the Odyssey, but Homer regards it as a far more ambiguous sentiment, one with many negative overtones. Éros is the name given to the destructive love which the suitors feel for Penelope (Od. xviii.212), and their longing to express this kind of love with Penelope ultimately results in their death.

Love is a unifying and moral sentiment in the Hellenistic romances when expressed by the hero and heroine - especially when expressed by the heroine. It gives the wanderers the strength to endure their sufferings and carries them onwards even when they lack an immediate goal. The same basic distinction is made between 𝜹𝑖𝑙𝑜𝑠 and éros in the Hellenistic romances; all the heroines preserve their virginity and in the Aethiopica, Daphnis & Chloe, and Apollonius of Tyre the heroes preserve their virginity as well. The one exception is Clitophon in Clitophon & Leucippe who breaks the narrative tension established by the virginity theme by having sexual intercourse with the supposed widow

483 This definition of 𝜹𝑖𝑙𝑜𝑠 is by C.S. Lewis in his Preface to Paradise Lost (Oxford: University Press, 1942), p.23, A prominent example of 𝜹𝑖𝑙𝑜𝑠 in the Odyssey would be Od.xiii.40.
Mentte at the end of the fifth book. The one female exception with regard to chastity is the heroine Chloe in *Daphnis & Chloe*, who, although she does not lose her virginity, still indulges in the death-bed kissing of Dorcon.

The temper of the love expressed between the hero and the heroine in the Hellenistic romances is strictly adolescent. *Apollonius of Tyre* almost provides an exception here, but when the love between Apollonius and his wife matures the focus of the story shifts to his daughter's adolescent love. Also the love scenes between the hero and heroine in the Hellenistic romances are imbued with a tone of sweetness, or *gluktes*, as the narrative slowly builds up a mood of expectation for their eventual marriage and discovery of their true identity. As noted earlier, in contrast to this strain of young, sweet, idealistic love in the Hellenistic romances there is also a strain of seasoned, sensual pleasures — a contrast of emotional sensibility which was suggested in the *Odyssey* only in Nausicaa's delicately expressed affection for Odysseus. In marked distinction to both Homer's and Shakespeare's use of love is the lack of a sense of love as a family affection in the Hellenistic romances. With the exception of the second half of *Apollonius of Tyre* love is a sentiment expressed solely between two young lovers isolated from their families in the course of the narrative. In most cases their expressions of love are a kind of vernal *philos*, a true love experienced by adolescents which is not expressed in terms of a family until the final reunion scene.

484 But then *Clitophon & Leucippe* is also the most sexually pungent of the four Hellenistic romances popular in the age of Shakespeare, containing among other tid-bits the longest digressions on pederasty.

In Malory’s _Le Morte D'Arthur_ the theme of love matures throughout the long course of the narrative. At first it is strongly reminiscent of the adolescent affection one finds in Hellenistic romances, tempered by a more realistic approach to sensuality. But by the time the Sangrail narrative begins in Book XVII, and especially by the time of the "le Chevalier du Chariot" episode in Book XIX, the theme of love is treated in an extremely mature fashion. Love in Malory is not normal family love, rather it is the ambiguous experience of mature passion between independent men and women. Guenever and Launcelot know what they are risking as long as they maintain their love, and they accept this risk as one of the attributes which makes their love rare and valued above all others. They act as if their love stands above human law, and the irony of Arthur’s subsequent enforcement of human law against them is that it ends their love in as world-shattering and intense a fashion as such a rare love deserved. The greatest sorrow of the love theme in _Le Morte D'Arthur_ is that love does not lead the parted back together again. Until the appearance of the Sangrail and the quarrel over Guenever and Launcelot’s adultery the force of love appeared to bind the Round Table fellowship. But then the Sangrail appears and offers the knights a higher, more-than-earthly love, while the exposure of Guenever and Launcelot irreparably divides the Round Table fellowship over the reality of mortal, imperfect love.

In Ariosto’s _Orlando Furioso_ love drives all human actions. Ariosto attaches love to every desire which a man or a woman may have, from a love of chastity and honour to a love of God and war. More particularly, love is important in the plot of _Orlando Furioso_ because the rejection of Orlando’s love by Angelica and her totally unreasonable preference for Medor drives Orlando temporarily insane. And thus the whole poem is built around "Orlando's acts.../Who fell bestraught with love, a hap most rare, / To one that erst was counted wise and stayd"
(C.1, st.1). All facets of human love are examined by Ariosto and love is rarely examined from one angle. Ariosto is careful to frame this driving motion through his distanced observations as narrator and then to return to the point of view of the individual character who is undergoing the experience of love. At times this narrative method will devalue the love which is being spoken of (as with Rodomont, Isabel, and Doralice, O.F.C.XXIX, st.1.f.), or these comments may intensify the love (as with Ariosto's comments on Bradamant's experience of jealousy, O.F.C.XXI, st.1.f.). At the end of the whole work the many diverse forms of love are bound in the atmosphere of good will established by the love between Ruggiero and Bradamant, while the last great enemy of love, the pagan knight Rodomont, King of Algiers, is killed.

The experience of love is a very mixed brew in pre-Shakespearean romance plays. In the three romance plays which we examined at an earlier point in this study the theme of love was presented quite differently in each play. Thomas Hughes portrays love in The Misfortunes of Arthur either as an ill, sexual passion, as with the interpretation of Guenever's love for Mordred (T.M.O.A., I.i.i., p. 267), or as a self-sacrificing power which great heroes can show for their country, as with Arthur's love for Britain (esp. in Arthur's death scene, T.M.O.A., V.i.). The Misfortunes of Arthur manufactures sharp theatrical dichotomies between good and evil forms of love and prefigures the same technique of sharp divisions as that used by Shakespeare in a far more sophisticated fashion in Pericles. Robert Greene's portrayal of love in The History of Orlando Furioso is very reminiscent in spirit of Ariosto's depiction of love in the Orlando Furioso: once love has touched a person they are all heat and fire, suddenly quite altered from a previous state of calm self-control into a state of daemonic possession. Because Orlando takes leave of his sense in The
History of Orlando Furioso it is not a faith in love which leads him back to his sanity and his beloved Angelica, but rather the workings of chance and fortune. In John Day's The Isle of Gulls the love theme is an incongruous mixture of bawdry and high sentiment, often expressed by the same characters at the same time. The play treats love as a robust game for courtiers and gallants, as a subject which is essentially lighthearted and offers little cause for pain.

The few remaining examples which we possess of pre-Shakespearean romance drama show that the playwrights who were working with it were searching hard to solve the many difficulties involved with translating prose romance into dramatic romance. Pre-Shakespearean romance dramas, as the "pioneer" efforts in this dramatic genre, subsequently contain a remarkably incongruous and awkwardly synthesized collection of literary forms. Yet they possess one element which universally serves to provide them with some form of plot coherency: their persistent development of a love story. It is reasonable to assume that when Shakespeare came to tackle the difficult form of dramatic romance he considered his immediate English forerunners who had worked with this form and perceived the theme of love as a crucial ordering principle.

In the Elizabethan popular drama of the romance kind, from Clyomon and Clamydes (c.1570) through Mucedorus (c.1589), the force of love maintains its place as a guiding power within the romance characters when the exterior surroundings change; it is a constant

486 Most notably by the two princesses Hipolita and Violetta in Act two, scene four, in which they talk about the promises of their forthcoming marriage. See: John Day, The Isle of Gulls, op.cit. pp.253-257.

force amid the inconsistencies of time and place. Shakespeare expressed a personal awareness of the force of love in the period between 1592-1595 when he composed the Sonnets, in which poems one finds a similar conception of love as a guiding power in a changing world. As Shakespeare noted about the philos kind of love in Sonnet 116, it is not a love:

Which alters when it alteration finds,
Or bends with the remover to remove.
O no! it is an ever-fixed mark,
That looks on tempests and is never-shaken;
It is the star to every wand'ring bark,
Whose worth's unknown, although his height be taken. (St.116,2-8)

Whereas the eros kind of love leads to:

Th'expense of spirit in a waste of shame
... Mad in pursuit, and in possession so;
Had, having, and in quest to have, extreme;
A bliss in proof, and prov'd, a very woe;
Before, a joy propos'd; behind, a dream. (St.129,9-12)

Although Shakespeare probably wrote his Sonnets earlier than his romances, the ideas about love which he crystallized in the Sonnets quoted above are to be found again in the ordering principle of love which he used in his dramatic romances. In addition to what Shakespeare may have learned from earlier dramatic romances and his own ideas of love expressed in Sonnets 116 and 129, an argument for the superiority

and permanence of φιλός love as contrasted to ἔρως love is developed by John Gower throughout his poëme à thèse, the Confessio Amantis—which served as the finest source work for Pericles. Finally in Pericles itself, which we shall now turn to, the dramatic progression is marked by a series of illustrations of the good and evil forms of love, with the plot tracing out a thematic pattern concerned with the protagonists' victimization or aid by different expressions of love.

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Love in Pericles

Pericles begins with a storm of passion as the adventurous and cocksure young prince confronts the primordial crime of incest. Shakespeare underlines Pericles' state of sexual excitement and confusion, as the young prince is portrayed as being deeply in love with the incestuous daughter of King Antiochus before he knows of her crime, while after he learns of it he regrets the loss of a love which he felt could have lasted forever (see esp. Per.I.i.76-77). Pericles notes how the Daughter of Antiochus' face is the "book of praises, where is read / Nothing but curious pleasures" (Per.I.i.15-16) and how he would give "my unspotted fire of love to you" (Per.I.i.53). Yet while his sexual ardour is in this initial inflamed stage, his first bite into the apple of his desire shows him that it is pitted with worms. His wanderings then begin in reaction to this discovery, and because of an earnest desire to prevent Antiochus' "tempest" of war from falling on his own people of Tyre (Per.I.ii.90-100). Love hurts in Pericles, and it is not until Pericles discovers Thaisa in Act two, scene three that his love, either his sexual ardour or his love for his own people, causes him anything but painful wanderings.

Having established one part of his argument about the pain of love and the destructiveness of unbridled sexual passion, Shakespeare then develops a thematic counterbalance with the court of Pentapolis and the
healthy sensuality of King Simonides and his daughter. Directly before
he goes to Pentapolis Pericles experiences false love in the court of
Cleon and Dionyzia of Tharsus, where he came seeking "not...for reverence,
but for love" (Per.I.iv.97), not for the high respect for his office as
Prince of Tyre, but a feeling which is naturally more genuine and kindly
disposed. In retrospect the audience knows Pericles does not receive a
genuine, lasting love until Pentapolis. In Pentapolis, however, he
must first prove his worth in order to receive this love - a theme
which Shakespeare will develop throughout the romances.

King Simonides and his daughter Thaisa stand out in sharp contrast
to the loathsome sensuality of King Antiochus and his daughter.
Directly after the banquet scene in Pentapolis in which Simonides tries
to cheer up Pericles by flattering him with the appraisal that he has
"heard you knights of Tyre / Are excellent in making ladies trip"
(Per.II.iii.102-103), the focus switches to Helicanus telling Escanes
about Antiochus and his daughter's punishment for their "heinous
capital offence...[of] incest" (Per.II.iv.5,2). The love argument expands
as Shakespeare weaves in a full complement of light and dark threads
in side-by-side contrast; by mid-play the evil lovers are being
punished and the virtuous lovers appear to be receiving their just
reward.

The next step in Shakespeare's dramatic argument is to exhibit
Helicanus' love for Pericles by putting Helicanus through the test of
being offered the leadership of Tyre. In Act one, scene two Helicanus
was presented as the honest old counsellor, the only man in his court
whom Pericles really trusted. But in Act two, scene four his heart-
felt allegiance to Pericles is fully ascertained when he is not tempted
to accept the offer of the permanent rulership of Tyre. What Pericles' "ancient substitute" (Per.V.iii.52) cares about most is staying true to
Pericles. "Day serves not light more faithful than I'll be [to
Pericles" says Helicanus (Per.I.ii.110) and while Pericles is absent from Tyre he manifests this love by knitting together the Lords of Tyre in a tight bond of reverence and love for their prince.

With his marriage to Thaisa in the centre of the play (between Acts two and three), Pericles finds the "purchase of a glorious beauty/ From whence an issue might...propagate" (Per.I.ii.72-73). Although the play has by this point established a balance between the unhealthy love of Antiochus' family, the healthy love of Pentapolis, and the fine guardianship of Helicanus - in romance the mood of fortune changes quickly and favourable circumstances rarely last. Gower's promise that the play would "make men glorious" (Per.Prol.9) is not fulfilled easily; the cost of glory in romance is repeated suffering and loss. Pericles first underwent the loss of private desires, then the loss of his country, and now he must undergo the loss of his wife on the high seas of fortune. The last blow will be the removal of his one consolation in life, the "poor infant [Marina], this fresh-new seafarer" (Per.III.i. 41). But as Shakespeare states in his next romance: "Some falls are means the happier to rise" (Cym.IV.ii.406.). Pericles' life will seem splendid once he rises from this emotional depth.

Removing Pericles from stage center by the beginning of Act four allows Shakespeare to develop other examples of love: a Diana-like chastity and constancy in Marina which is prefigured in her mother's actions soon after her rebirth at the hands of Lord Cerimon (Per.III. iv.), the self-less charity of Lord Cerimon, a man who cannot rest when others need his help (Per.III.ii.26 f.; V.iii.60 f.), and an example of reformed licentiousness with Lysimachus, the governor of Mytilene (Per.IV.v.19 f.). In dark contrast to these people there are two examples of fraudulent emotion, as Shakespeare develops the love of Pandar, Bawd, and Boult for money, a love tempered by necessity (see
esp. Per. V. i. 168-171), and the conscience-denying, Lady Macbeth-like
love which Dionyza shows for her daughter Philoten (Per. i. 13; IV. iii).
Both the brothel keepers and Dionyza exemplify a type of affection in
which he "who makes the fairest show means most deceit" (Per. I. iv. 75).

This development of the ways of human emotions is accomplished at
the risk of the audience losing sight of Pericles. Yet without this
extensive development of the love theme there would be no plot to
Pericles. Pericles' static, passive character is not a subject of
profound dramatic exploration. Shakespeare builds up his romance
drama of Pericles by exhibiting different facets of love; virtually
each incident in the play (with the exception of the pirate crew of
the great pirate Valdes) shows a different kind of love without
developing or altering a major character's personality. "Pericles...
hast a heart / That ever cracks for woe" (Per. III. ii. 81-82) because
of his adverse love experiences, and each member of his family like-
wise undergoes a great strain upon their life and love. But they move
in the play like stable pieces in a shifting tableau. Only one
character develops significantly in his loving in Pericles, Lysimachus,
and Shakespeare keeps him in the dramatic background.

When one is dealing with an extremely emotional play like Pericles,
indeed a play which "makes sense" at times because of emotional and not
logical complementarity (as in the link between Act one, scene two and
Act one, scene three) - it may seem odd to note a certain depersonal-
ization of the characters. But the virtue of the protagonists in
Pericles, both morally and aesthetically, lies in their emotional
stability. Compared to characters like Hamlet or Lear, Pericles does
not have much to offer an audience as a unique human being; but this
is not the dramatic point of Pericles. Pericles, as well as Marina,
Thaisa, Cerimon, and Helicanus are offered as exemplary figures; the
"purchase is to make men glorious" (Per. Pro. 9) as Gower said.
Shakespeare is stabilizing his romance diversity by building his play upon remarkably constant individuals whom we should enjoy as constant figures in contrast to an unstable world.

By the end of the play Pericles is hardened down by his adverse experiences to a silent, grieving man one step away from madness and death. Marina has been so hardened by her experiences that she reads her father's initial astonishment upon discovering her as cynicism and scorn (Per.V.i.164). Their reunion in Act five, scene one is not a sugar-sweet recovery scene. They have each endured long stretches of mirthless times and their mutual recovery does not explain the mystery of fortune. This scene expands upon the mystery of fortune by allowing them to recover those whom they had given up hope of ever finding. Life becomes like a "rarest dream...[of] wild...beholding...full with the music of the spheres!" (Per.V.i.160,220,228). This is the "rapture of the sea" (Per.II.i.153) at work, the fitful tossing, blustering and shifting of people and events which luckily sometimes lead the wanderers home - a "home" for the wanderers spirits which keeps its original value as long as the wanderers have kept their hearts' allegiance.

G. Wilson Knight has noted that the "most insistent impressionistic recurrence throughout Pericles, except for sea-voyages, concerns the balancing of true and false virtues..."489 In Pericles this balance is an equilibrium of human affection which Shakespeare phrases as the forces of Diana confronting the forces of Priapus. In Pericles both Marina and Thaisa are identified with Diana (Per.II.iv.10;III.ii.110; IV.ii.149;IV.Prol.29), Pericles has a guiding vision of Diana (Per.V.i. 238-249), and the play ends as a glorious triumph for her powers in the temple of Diana (Per.V.iii). The powers of the goddess Diana suggest a

certain cold distance, a reserve of purity, and most of all a moral constancy. In contrast, the force of Priapus suggests a lack of sexual control, an excessive, almost grotesque preoccupation with things sexual and sensual. The bawd sees Marina as a direct threat to the powers of Priapus, saying to her: "Fie, fie upon her! She's able to freeze the god Priapus, and undo a whole generation" (Per.IV.vi.3-5). When Marina prays to Diana to protect her virginity the Bawd mocks her prayers with, "What have we to do with Diana?" (Per.IV.ii.150).

Diana represents the spiritual force of love guiding the family of Pericles, while the forces of Priapus and other forms of reckless love (such as Dionyza's love for Philoten) represent their spiritual adversaries. The world of Priapus in Pericles is diseased, while the people who have given in to this force, such as King Antiochus, his daughter, and the brothel keepers, have reverted to the moral level of troglodytes.

Pericles ends as a triumphant conclusion for the powers of Diana as opposed to the unruliness of Priapus. Shakespeare uses this ancient goddess and god not to suggest that they have a separate metaphysical reality for mankind, but as a concrete metaphor for the psychological and moral forces at work in Pericles. The gods of Greece protect Pericles' family (as the chorus wishes, Per.I.iv.97) and they help to guide them all safely back to port. The greater power which aids Pericles' family, as personified by Diana, is a metaphor for their own

490 Dionyza's name derives from the Greek god of sensual recklessness, Dionysus. Shakespeare chose to keep her name as it is in the sources, where it is alternately spelled "Dionyse" (Cower) and "Dionisiades" (Twine) — while he altered other names in his adaptation. See: NADSCS, Vol. 6, op. cit., pp. 333, 433.

491 Note also that as soon as Thaisa awakens from her apparent death she prays to Diana (Per.III.ii.110). Diana is also named as Cynthia in the play (Per.II.v.11). There are altogether fifteen references to her in Pericles. At one point Thaisa also calls upon Juno as the goddess of marriage and fidelity, (Per.II.ii.30).
constancy to love in a world where man is a "ball...whom both the
waters and the wind / In [life's] vast tennis-court...play upon" (Per.
II.i.58-61). Thus Pericles establishes an argument about the value of
conservative love versus wasteful forms of love which will be repeated
and developed in each succeeding romance by Shakespeare.

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**Love in Cymbeline**

*Cymbeline* mixes love and war by interweaving the wager-story of
Imogen and Posthumus with a Roman invasion of England. On the surface
Shakespeare is now relating the kind of romance we found in Malory and
Ariosto: a tale of love lost, a battle won, and a love regained. The
Odyssean pattern lies at a deeper level in *Cymbeline*, beneath the
surface pattern of medieval and continental renaissance motifs. The
limit of human endeavour is the forest rather than the sea, although
there is the powerful sea-like metaphor of England as an island that is
"A world by itself" (*Cym.*III.i.13) and England is praised for:

> The natural bravery of this isle which stands
> As Neptune's park, ribb'd and pal'd in
> With rocks unscalable and roaring waters,
> With sands that will not bear the enemies' boats
> But suck them up to th' top-mast.  
>  
> (*Cym.*III.i.18-22)

In addition, *Cymbeline* is marked out among the romances as possessing
the guiding metaphor which is applicable to all of them: that "Fortune
brings in some boats that are not steer'd" (*Cym.*IV.iii.46). But,
rather than Mediterranean, the military struggle is early English
versus Roman (as with King Arthur's fight against the Emperor of Rome
in *Le Morte D'Arthur*), the hero loses himself in a state of love madness
and becomes irrationally destructive (as with Orlando's madness in
*Orlando Furioso*), and like medieval and continental renaissance romance
the tale is a courtly romance concerned with the king's likes and
dislikes (as both with King Arthur in *Le Morte D'Arthur* and the Emperor
Charlemagne in *Orlando Furioso*).
The theme of love develops initially in Cymbeline in a way already established in Pericles: dissembling love versus true love, with the first scene contrasting the Queen's fraudulent love for Imogen ("dissembling courtesy" Imogen calls it, Cym.I.i.84) against the true love of Posthumus and Imogen. King Cymbeline is then developed as an extraordinarily myopic man who misunderstands practically everything having to do with love. In the course of the play he mistakes Cloten as the valuable son and Posthumus as the "basest thing...poison to [his] blood" (Cym.I.i.125,128), mistakes his Queen's venomous affection as life-giving nourishment, condemns Posthumus to prison soon after Posthumus saves his life (Cym.V.iv.86-88,96-100, dumb show), and once the Queen has died claims it was solely because of her that Imogen and the rest have suffered. Cymbeline is reminiscent of Lear as a king who "hath ever but slenderly known himself" (Lr.I.i.293), who is in love with his own desires, and only when circumstances have forced him into the reunion scene of Act five, scene one does he accept authentic love.

The dichotomy between a constant, stable love and a reckless love is not phrased in Cymbeline as an overt confrontation between the forces of Diana and Priapus. Imogen is, however, developed as a Diana figure, sleeping in a bedroom decorated with illustrations of Diana (Cym.II.iv.80-84) and Iachimo speaks of her as a woman who outdoes Diana for chastity (Cym.V.v.179-180). Iachimo and Cloten counterbalance Imogen's purity, as both of them try to seduce her in a foul manner. Cloten admits that his love for Imogen is all "sense" and little else (Cym.II.iii.53). He must take his instructions on how to woo Imogen in a gentlemanly fashion from his mother and step-father, and when left to his own devices he tries to win Imogen by raping her.

Another aspect of reckless love in Cymbeline is the Orlando-like madness of Posthumus, which is itself a negative proof of a positive
fact: the vehement eloquence of his hatred reflects the genuine depth of his love. In contrast, Imogen's reactions to Posthumus' accusation of infidelity which reflects the depth of her love does not cause her to wish Posthumus' death. Posthumus, like Cymbeline, has himself to blame for his own suffering. Imogen even suggests that the punishment which Posthumus undergoes, to the point of death cell despair, is just retribution when she says:

You good gods,
...Lovers
And men in dangerous bonds pray not alike;
Though forfeiters you cast in prison.  

(Cym.III.ii.29,36-38)

The irony of the imbroglio surrounding Imogen's flight to Wales and Posthumus' wandering back and forth from England is that both Imogen and Posthumus are true to one another's love - and it is this obsession with fidelity (especially on Posthumus' part) which causes so many of their problems. Posthumus had little sexual intimacy with Imogen (Cym.II.v.8-9), although by the covenant of their hand fasting he had a right to this knowledge (Cym.I.v.78;II.v.9-10). That Imogen appears to have broken the vow of mutual fidelity not only insults Posthumus' manhood, but he also takes it as an offence to his social standing. The first thing that pours out of him in his rage of Act two, scene five, is that Imogen's fidelity must prove that he is a bastard:

And that most venerable man which I
Did call my father was I know not where
When I was stamp'd.

(Cym.II.v.2-4)

Posthumus' reaction to Imogen's supposed infidelity brings out the emotional insecurity of a man who never knew his father and was brought up as the King's ward. The deepest, unspoken cause for his anger - one which Shakespeare does not sufficiently underline - is the breaking of this private, reassuring bond which had been established between the King's daughter and the King's ward. It immediately
devaluates him in his own eyes into "a counterfeit" (*Cym.* II. v. 6), a man of no worth.492

The stress on chastity and fidelity in *Cymbeline*, and in Shakespeare's romances altogether, may be understood in a number of ways. The stress on chastity is sensuously reasonable: the more delayed the pleasure is, the more delightful it will eventually be. This vernal beauty, these frangibilo qualities, need to be preserved and protected, not squandered as some kind of replaceable commodity. Then there is, in *Cymbeline* especially, a vein of what Caroline Spurgeon called the "Purchase and Value Images" having to do with this theme of chastity.493 Imogen's sexual restraint in relation to Posthumus shows a merchant's strain in her; she wishes to conserve her valued goods and not spend them without care and attention. Virginity and fidelity may also be taken as a sign of social superiority, as already noted. Imogen and Posthumus are trying to be better and often are better, than most people. The metal which they show in their struggle to maintain superior values is a sign of their "upper class" status. Both Posthumus and Imogen are upholders rather than abrogators of the status quo. The romance will end with their return to a place of high social standing and the story of their social displacement will have made up the plot of their romance.

The question of the relation between love and value is central to the theme of love in *Cymbeline*. Cloten, Cymbeline, and Posthumus all express contempt or pain because they feel their love has not been

492 Alternately, in Leontes' accusation against Hermione for adultery with Polixenes - he claims that her supposed infidelity lowers her social rank. See: *Win*. III.i, 82-87.

493 As Caroline Spurgeon noted, "The idea of the relative value of the two lovers themselves is constantly in the minds of both, each avowing that the other has lost heavily in the exchange." See: C. Spurgeon, *Shakespeare's Imagery*, op. cit., pp. 296-300.
appreciated (Cym. III.v.70-80,32-35,38-41; II.v.). The Lords at Cymbeline's court show reverence to Cloten's face but laugh at him behind his back (Cym. I.i.1 f.). Shakespeare presents the three good men who live in the wilderness as immediately showing their reverence to the gods by entering on stage and showing their obeisance to heaven (Cym. III.iii.7-9). After Cloten has been killed by Guiderius, Belarius insists upon giving Cloten a burial due his station as the Queen's son (Cym. IV.ii.245-252). Cymbeline demands that due reverence of law be shown and condemns Guiderius to death for having killed Cloten (Cym. V.v.298-299), knowing fully well that Guiderius has saved his life.

There is a rigid adherence to codified love running through Cymbeline, a following of customary reverence, "that angel of the world" (as Belarius calls it, Cym. IV.ii.249), which counterbalances the apparent breakdown of social and psychological order. Amid the "confusion of the names and manners of different times, and the impossibility of the events" in Cymbeline a steady observance of respect is paid where respect is due. This is another way in which Shakespeare uses love as a stabilising force in his creation of the romance multiverse.

As noted in the last chapter, however, there is a fault line running through Shakespeare's dramatic reasoning in Cymbeline in his overstressing the misogyny theme at the expense of smooth character development. But Shakespeare compensates for this fault with the development of Imogen. Emotion creates continuity in Cymbeline by being the measure of what is true. Throughout Cymbeline Imogen is the play's touchstone of emotional truth, and thereby elicits from people their real identity. As Symons noted, the strength of her

494 Dr. Johnson on Shakespeare, op. cit., p.136.
personality depends totally on her love. 495 When King Cymbeline finally recognizes the folly of having trusted his bewitching Queen, he repents of his folly by saying to Imogen:

yet, 0 my daughter!
That it was folly in me thou mayst say,
And prove it in thy feeling.

(Cym.V.v.66-68)

When Imogen chances upon her brothers in Wales she excites them into an instinctual recognition of what she is and what they are, siblings — as Arviragus says: "I'll love him as my brother...Brother, stay here. Are we not brothers?" (Cym.III.vi.71;IV.ii.3). When Caius Lucius comes upon her with the dead Cloten whom she mistakes for Posthumus, Lucius says of her: "the boy hath taught us manly duties" (Cym.IV. ii. 400). Her love for Posthumus eventually results in Posthumus fulfilling the identity suggested by his own name: the lion-hearted son of his father, a genuine "Leonati" (Cym.V.i.31). And when the darker characters meet her, the Queen, Cloten, or Iachimo, she illuminates their festering souls, their false courtesy and destructive cunning. Whomever she meets is moved by her, a movement which then leads to the decisive turning point in the play's arrangement of action and characters.

The force of love in Cymbeline is presented as a power which is not only stronger than reason but is also stronger than death, which draws the attention of Posthumus' parents to him from beyond the grave (Cym.V.iv.30-92), and continues on in the young lovers even after they think each other dead. Love is a power which, as Imogen says, is "beyond beyond" (Cym.III.ii.59). When Posthumus arrives in Britain and receives the handkerchief supposedly bloodied in Imogen's death wounds, he proclaims:

Imogen believes that her love for Posthumus will never be recompensed, that the only love which can live inside her is for someone who is dead—and thus she names herself "Fidele" as someone true to love beyond death (Cym. IV.ii.372-384).

This counterbalancing of love and death in Shakespeare's romances shows the playwright's strong sense of thematic counterpositioning. At an earlier point in this study Shakespeare's romances as a whole were cited as the culminating example of his ability as a dramatist to combine opposite forces into an organic whole. When focusing on the theme of love in the romances one finds that it is continually set off against the theme of death. Love and death are blended in contrast whenever someone must confront the visible, related, or feared death of their beloved (as with Pericles, Thaisa and Marina; Posthumus and Imogen; Leontes and Hermione; Alonso and Ferdinand). In the end, love holds its own against death as a force which persists in the individual long after their beloved has "died"; while the return of the beloved from "death" strangely affirms both the wonder of love and the horror of death.

Thomas Mann observed that this form of counterpositioning love and death in a work of art is an especially Classical, or Mediterranean way of affirming the power of death and yet recognizing the superiority of love. In the kind of balance which Shakespeare established between love and death:

Love stands opposed to death. It is love, not reason that is stronger than death. Only love, not reason, gives sweet thoughts. And from love and sweetness alone can form come; form and civilization, friendly, enlightened,
Posthumus' love for his parents brings on the vision of Jupiter wherein he is shown that "His comforts thrive, his trials well are spent" (Cym.V.iv.104), and that the love of Jupiter will lead to his reunion with his beloved Imogen. Later, in The Winter's Tale, Florizel will proudly claim that he is advised by love rather than by reason and "if my reason / Will thereto be obedient, I have reason" (Wint.IV.ii.474-475) — for following love will lead to the rejuvenation of Perdita's, Leonte's, Camillo's, and his own world in The Winter's Tale. "Love's reason's without reason," (Cym.IV.1.22), and in Shakespeare's romances it has the power to triumph over death.

The power of love allows Cymbeline's kingdom to knit whole and sound, to establish itself on a stronger footing with Rome, and for Cymbeline to reunite his family. The last scene of Cymbeline, that "fierce abridgement" of love in which Cymbeline wonders "Does the world go round" (Cym.V.v.382,232) is presided over by a priest of the ruling gods, Philarmonus, whose name means "Love of Harmony". But this strong note of final harmony and fellowship has been carefully counterbalanced and tempered by Shakespeare beforehand with death and grim details, by Cloten's decapitation, Imogen's horrid awakening, and Posthumus' death cell despair. In romance "one must have the other half of the story, the other side" of darkness and death.  

For love brings form only "in silent recognition of the blood sacrifice," in recognition of the horror to which love alone can


498 ibid.
stand opposed.

Love in The Winter's Tale

The key word for the expression of love in The Winter's Tale is "affection"—meaning both a natural propensity and a passionate desire, a spontaneous inclination of the heart or spirit, an emotional expression which is warm, immediate, and total.\(^{(499)}\) The decisive conflict with which the play begins is an illness of affection in the character of King Leontes. As this illness builds up to an uncontrollable pitch in Act one, scene two of The Winter's Tale, Leontes murmurs to himself of the "infection of my brains / And hardening of my brows" due to "Affection...[that] stabs the centre" and "communicat'est with dreams" (Wint.I.ii.145-146,137,139). After the extravagant claims made for love in Cymbeline, Shakespeare initially steps back in The Winter's Tale and contents himself with showing a bad case of sex nausea in "that fatal country Sicilia" (Wint.IV.ii.23).

The opening crisis in The Winter's Tale is a dramatic rephrasal of the opening scenes of Pericles and Cymbeline in which, in negative reaction to love, the protagonists are driven forth out of the land they have known into a future of unpredictable adventures. Leontes' subjective manipulation of the real world by the "coactive art" (Wint. I.ii.141) of "this diseased opinion" (Wint.I.ii.297) of his affection transforms the innocent activities of his wife and Polixenes into the immoral disfigurements of his own dreams. Leontes' full expression of his repulsion for male-female affection, which for him means a corrupt, passionate desire, disperses his court and drives his baby daughter into the world as an orphan. In their respective romances

\[^{(499)}\] The word "affection" is used six times in Wint., once in Per., three times in Cym., and three times in To. For more on the word "affection" and its usage throughout the romances of Shakespeare, see A. Schmidt, Shakespeare Lexicon, op.cit., pp.3-4 in Vol.I.
the departure of Pericles, Posthumus Leonatus, Imogen and Perdita "set up an ever-increasing rolling and sequence of events, of which no man can see the end" until the surprise reunion scene. In all of Shakespeare's romances, including in its own way The Tempest, a love which is misunderstood or suffering causes the sequence of unpredictable romance events to begin.

In Act one, scene two of The Winter's Tale the conception is held up that a youthful love may heal while an older love may destroy. In terms of the dramatic development of the play this idea of a healing, vital love is merely glanced at in the first three Acts and is developed in greater detail beginning with Act four and the rural celebration scenes. The positive affection of youth is first articulated when Polixenes lightly notes the innocence and virtue of children in contrast to the guilty corruptions of age (Wint.I.ii.71-75). Soon thereafter Leontes measures himself against his son Mamillius, trying to distract himself from his own illness of jealousy by thinking on this lad who "with his varying childhood [right] cure...in [him] / Thoughts that...thick [his] blood" (Wint. I.ii.170-171). But Mamillius, who is truly the lost child of The Winter's Tale, can help neither of his parents. His attempts at affection are continually suppressed by his father's anger throughout the first three Acts until "with mere conceit and fear / Of the Queen's speed, [he] is gone" to death (Wint.III.ii.141-142).

The awful death of Mamillius, the disappearance of Perdita, and the apparent death of Hermione after Leontes denies the Delphic Oracle's judgement brings to a head a world in which affection breeds violence. If we think of The Winter's Tale as a Sicilian romance, using the concept of a Sicilian temperament not in the sense of Theocritus'

500 Thomas Mann, Joseph & His Brothers, op. cit., p.23-25.
pleasant, pastoral Idyls but in the popular sense of a violent, hot-tempered and passionate nature, then the emotional development of Leontes' court will be less surprising. The only way in which Leontes' emotional violence is overcome in The Winter's Tale is by an equally harsh emotional assault against his sensibilities: the death of his son, the disappearance of his baby daughter, and the cruel sixteen year penitence which Hermione and Paulina force him to undergo.

Once a day for sixteen years Hermione allowed Leontes to undergo what Leontes depressingly speaks of as his "recreation" (Winter. III.iii. 237) - a visit to the chapel where Hermione is supposedly buried with Mamillius. When one considers Leontes' initial act of madness against this sixteen years of "shame perpetual" (Winter. III.iii.235), it is hard to decide which experience is more horrible. And the cause of Leontes' torture is not only his own guilt and the wilfulness of Paulina, but a strain of cruelty in the character of Hermione. She expresses the natural fury of a mother revenging a mortally wounded child, compounded with an excessively passionate "Sicilian" nature. It is perhaps difficult for the reader to think of Hermione in negative terms, yet her cruel response to her husband's merciless actions attests to a dark kinship between the spirits of Leontes and his wife. Shakespeare alludes to this kinship, though never fully declares it, by developing in The Winter's Tale this balance of vengefulness and revenge which the royal couple inflict upon one another. And it is a balance which tips to one side as Cleomenes, one of the Lords of Sicilia, finally tells Leontes: "you have...paid down / More penitence than done trespass"

(Winter.V.i.3-4).

Although we tend to think of this concept as modern, Sicily and Sicilians had a reputation throughout Europe as far back as the 14th century for being an especially violent and hot-tempered people. For more on the traditional nature of Sicilians, see: Aldo Record, Sicilia (New York: 1968).
The irony of the mutual grief which is suffered and inflicted by Leontes and Hermione is that, as the play's last scene will show, "This sorrow's heavenly; / It strikes where it doth love" (Oth. V. ii. 21-22) - their mutual sorrow was caused by and shall lead back to an expression of love. Nevertheless, because of the strains of illness and cruelty shown by Leontes, Hermione and Paulina in *The Winter's Tale* it is in many ways the darkest of the four romances. The admirableness of these three characters remains questionable, in all three of them their affection distorts their reason into torturing people they once loved and their actions border on the grotesque.

The shift from Act three to Act four in *The Winter's Tale* signifies a change in emotional atmosphere from one kind of affection to another, from "things dying.../to things new-born" (Wint. III. iii. 111-112). Yet the darker, harder emotional elements from the first three Acts do break through into this brighter section of *The Winter's Tale*. Polixenes and Camillo are identified as men of winter (Wint. IV. iv. 79), and there is the momentary suggestion of an incestuous desire in Leontes for Perdita (which Paulina sharply corrects, Wint. V. i. 223-227). The affection which dominates Acts four and five of *The Winter's Tale* is articulated in the dialogues between Florizel and Perdita or when Florizel defends his love for Perdita. Florizel, more so than Perdita, is obsessed with his affection and claims he would rather be heir to his love than heir to the kingdom of Bohemia (Wint. IV. iv. 473).

The main reason which one can give for why Florizel is healthy and Leontes is sick, when both are equally preoccupied with their affection and fancy, is the different women whom they love and the difference between the sensibilities of youth and those of a mature age in *The Winter's Tale*. The dark strain in the character of Hermione has already been noted, whereas Perdita, like Imogen and Marina before her and like Miranda after her, is filled with a healthy, life-giving
vitality. The characters of Perdita, Imogen and Marina (although not Miranda) bring out the best in people, providing superior qualities are there to be evoked. Leontes character is marked by a melancholy awareness of time, which he feels especially when comparing himself to his son (Wint.I.ii.150-160). Florizel is virtually drunk with the energy and fullness of his youthful life and Perdita is his intoxication.

The long Act four, scene four of The Winter's Tale underlines the important relationship between the development of love in Shakespeare's romances and the counsellor figure. The counsellor figures, Helicianus and Cerimon in Pericles, Pisario and Belarius in Cymbeline, Camillo in The Winter's Tale, and Gonzalo in The Tempest, are responsible for saving the lives of the protagonists or leading them to a place of safety from where they may regain whomever or whatever they have lost. The love of the counsellor figures for the protagonists provides Shakespeare with a technical device with which he may move around his characters and thus utilize love in yet another way as a directing, stabilizing force in the romance multiverse. All the counsellors are "true preserver[57]" (as Prospero calls Gonzalo, Tp.V.i.69) and without their kindly aid the protagonists probably would have died.

Miranda is an exception here because her pristine innocence tends to blind her evaluation of people, as in her "O brave new world" speech which Prospero modifies with "'Tis new to thee".

Cf. Wint.IV.iv.578 where Florizel calls Camillo "Preserver of my father, now of me"; Cym.V.iii.58 where Belarius is identified as a man who "Preserv'd the Britons."

The equivalent counsellor figures in the Odyssey would be Odysseus' patron divinity Athene, and to a lesser degree Hermes, and the prophet Thersites in Hades. A counsellor's role is also taken at times by the goddess Diana in Pericles (in Pericles' dream of Diana), by Jupiter in Cymbeline (in Posthumus' vision of Jupiter), and by Hermione in The Winter's Tale (in Antigonus' dream vision of her).
Shakespeare develops the theme of true love versus false love in *The Winter's Tale* in a way which is new for the romances and which prefigures his use of the theme of love in *The Tempest*. When *Pericles* and *Cymbeline* ended, the false lovers and dissemblers were removed by death or altered by forgiveness; Antiochus and his daughter, Dionysa of Tharsus, the Queen and Cloten were eradicated, while Iachimo was changed into a new man. But in *The Winter's Tale* the darker expressions of emotion have a vitality and a continuity which persist throughout the play. Two thirds of *The Winter's Tale* is devoted to the disruptions caused by Leontes' illness of affection, the only genuine death of an innocent character in all four of the romances takes place in Act three with the death of Mamillius, while throughout the last two Acts - although a new and positive form of love blossoms - the darker forms of love slip in. In addition to Leontes' sixteen year penitence and the other examples already noted, there is Polixenes' shocking distortion of Perdita at the end of her triumphal rural festivity scene as a "fresh piece / Of excellent witchcraft...[en] enchantment" (*Wint.IV.iv.414-415,426*). The immoral figure of Autolycus who misuses reverence for social status or pity for the downtrodden to his own corrupt advantage is carried through to the play's ending unchanged, having been used by Shakespeare to establish an extreme balance of thematic opposites regarding love and honesty, spitefulness and dishonesty towards the end of Act four.\(^{505}\) Thus when *The Winter's Tale* ends all the evil forces have not been removed or

\(^{505}\) Towards the end of Act four, after Florizel's passionate explanation of how he shall be obedient to true love and how he shall fulfill his vow of marriage to Perdita because he "needs must think it honesty" (*Wint.IV.iv.479*) - Autolycus comes laughing on stage with:

> Ha, ha! what a fool Honesty is! and Trust, his sworn brother, a very simple gentleman!  

(*Wint.IV.iv.587-589*)
negated, and true, virtuous love does not have a perfect triumph. This kind of ambiguity will be extended even further at the end of The Tempest.

All of Shakespeare's romances are especially rich in the thematic interlacing of illusory forms of love, a technique which reaches its theatrical peak in the last scene of The Winter's Tale. In Shakespeare's romances love may be experienced as grief or joy, hatefulness or thoughtfulness, mental anguish or physical pleasure. But the authenticity of the form of love which is experienced will not be proved until the play's ending when the manner in which love was being experienced is often turned on its head. Thus Pericles gratefully discovers that his true grief for Thaisa and Marina was without cause, Cymbeline learns that the Queen's love was really hatred, or Alonso learns that he has "curs'd...without cause" (Tr.V.i.179). For the duration of each of the four romances there is a plurality of true and false expressions of love, the extreme nature of which, in all but The Tempest, is commingled with the actual presence of death. This theme of the authentic and the illusory, of true and false emotions is most fully exploited in the death and revival scenes in the romances: Thaisa's "death" scene and the scene of Pericles and Marina's mutual recovery in Pericles, Imogen's "death" scene in Cymbeline, Hermione's statue scene in The Winter's Tale, and the scene of Alonso and Ferdinand's mutual recovery in The Tempest.

Shakespeare carefully establishes the authenticity of Thaisa's death scene in Pericles. The tenderness and strength of Pericles' language makes the audience feel, along with the dramatic urgency of the scene, that his wife Thaisa has actually died. Her return to life with the aid of Cerimon is all the more miraculous after Shakespeare created this emotional validity in the audience's sensibilities. But Shakespeare then moves away from this technique and
with each succeeding death or revival scene in his romances the audience is informed of the "behind the scenes" action - so that we are prepared (although the characters are not) for the falsity of each "death", or the inevitability of the recoveries. With Hermione's return in the statue scene in _The Winter's Tale_ Shakespeare moves back in a more ambitious fashion to create an authentic emotional experience of love, to create an experience of love for the audience which is as authentic as the experience which the characters in the play must have.

Our experience of Act five, scene three of _The Winter's Tale_ pivots on the emotional shock which registers faster and deeper than reason or logic could allow. The audience finds itself having an immediate comprehension - "My God! She's alive!" - without actually thinking out the recognition. When Hermione steps down from the pedestal directly after Paulina says:

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Stir; nay, come away.
Bequeath to death your numbness, for from him
Dear life redeems you.  
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(Wint.V.iii.101-103)

We see and feel "Dear life" triumphing over death, we know without logical cause that love stands opposed to death and love is stronger than death. Even though the knowledge which we gained in this experience may fade Shakespeare has succeeded in giving us a sense of love's power, a recognition of something we know and cannot logically
nominate which may give form to art and bring order to life. 506

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Love in The Tempest

The Tempest brings love down to earth in a way which Shakespeare had been developing since Pericles. Shakespeare gradually reconciled the adverse expressions of human emotion throughout his romances by bringing the darker characters closer to the circle of reconciliation and the triumph of love in each play. In Pericles Antiochus and his daughter were destroyed by Act two, scene four, although Dionysa and Cleon were removed only after Pericles and his family had been reunited (with Gower conveying the news in the Epilogue of Cleon and Dionysa's just punishment, Per.Epil.96-101). In Cymbeline Cloten lingered on until Act four, scene two, and the death of his mother, the Queen, was saved until Act five, scene five, the play's last scene. In addition, Iachimo, the "Italian fiend...Egregious murderer, thief, anything / That's due to all the villains past" (Cym.V.v.210-212) was pardoned by Posthumus in order that he may "Live / And deal with others better" (Cym.V.v.419-420). We have just reviewed the development of this theme


It should also be noted that in the preceding quote from The Winter's Tale I've interpreted the arrangement of lines differently from their usual arrangement. Editors of Wint. usually have Hermione descending directly after Paulina says "You perceive she stirs" (line 103, second half). Since there is no stage direction at this point in the original of Wint. in the folio of 1623, I've taken "You perceive she stirs" to be spoken directly after Hermione steps down from the pedestal in order to create the maximum frisson in the audience experience of this scene - instead of preparing them before-hand and dampening the shock as the current arrangement does. See, for comparison the Alexander text as quoted, p.412; W. Shakespeare, Wint.ed.F.Kermode (New York: New American Library,1974),p.151; W. Shakespeare, Wint. ed. E.Schanzer (London: Penguin,1969), p.159. See: The First Folio 1623, ed. H. Staunton, op.cit., p.302.
in *The Winter's Tale* and have seen that the darker elements not only continue on until the play's last scene, may even be overlooked and prosper (as with Autolycus), but the personalities of Leontes, Hermione, and Paulina contain persistent strains of cruelty and suffering. Finally with *The Tempest* we have a romance in which the majority of the characters are neither reformed nor actively participate in a final reunion of love.

A special tolerance and a spirit of all-inclusiveness marks Shakespeare's use of a forgiving love in *The Tempest*, and marks it off from the sharply distinguished forms of love in *Pericles*, the confused, inaccurate loves of *Cymbeline*, and the rich affections of *The Winter's Tale*. The central, positive feminine character in Shakespeare's last romance, Miranda, is no longer a touchstone figure capable of telling the true from the false. When Miranda meets the full complement of wanderers in Act five, scene one of *The Tempest* they are all the same to her, all "beauteous...goodly creatures...[of a] brave new world" (T.V.I.183,182). She is incapable of distinguishing the would-be fratricides Sebastian and Antonio from the repentant King Alonso. All of love's power to distinguish the true from the false is now concentrated in the "god of power" (T.I.ii.10) Prospero.

In *The Tempest* Prospero regulates the winning of love in a way which Shakespeare had earlier reserved for Jupiter. As Jupiter noted in *Cymbeline* from above Posthumus' death cell: "Whom best I love I cross; to make my gift, / The more delayed, delighted" (*Cym*.V.iv,101-102); so Prospero remarks of the love between Ferdinand and Miranda:

> but this swift business
> I must uneasy make, lest too light winning
> Make the prize light.

(T.I.ii.450-452)

Love is earned and renewed by suffering in Shakespeare's romances. It is dispensed as a reward to homeless, virtuous characters who appreciate its worth because they know what it means to live without
love. And, in agreement with the more practical nature of *The Tempest*, Ferdinand does not have to save the life of a king in battle or suffer death-cell despair in order to earn his love—he must move thousands of logs.

*The Tempest* is strictly ordered by love. Prospero "weighs time / Even to the utmost grain" (H5.II.iv.137-138), and even though he slips in his calculations on one occasion (Tp.IV.i.139 f.), he is doing his utmost to order the afternoon's events in terms of a virtuous love. Even *The Tempest's* first scene is ultimately an expression of love, being the first stage in Prospero's magical ordeal which will lead to his judgement and forgiveness of Alonso, Sebastian, and Antonio. Each step along the way is calculated to awaken love, from Miranda's obedient attention of Act two, scene two, to the love at first sight between Ferdinand and Miranda, and Gonzalo's attentiveness to preserve the King of Naples.

Ariel and Caliban are such a dichotomy with regards to emotion that they are even further apart than the Diana and Priapus duality of *Pericles*. Ariel admits that he has no feelings (although Prospero says he has "a touch," Tp.V.i.17-21), while the "demi-devil...bastard...thing of darkness" (Tp.V.i.272-273) Caliban feels little more than an animal in rut. Ariel and Caliban counterbalance and heighten the emotional sphere of their human complements; Ariel underlines the cold distance of Prospero, Caliban helps to bring out the ruthless, evil nature of Stephano, Trinculo, and Antonio. What Ariel and Caliban add to the emotional dimension of *The Tempest* is an expansion of the sensitivities which naturally belong to their fully human counterparts.

And to imagine that Caliban will eventually reform is as far-fetched as imagining that Antonio will reform. Caliban's "I'll be wise hereafter / And seek for grace" (Tp.i.294-295) is pathetic. With who or what is Caliban going to seek for his grace, with rocks and grass? Everybody will be gone by the time he wakes up.
Neither of them love, both of them give servitude, and although
Prospero loves Ariel dearly (Tp.III.iii.48-49) - Ariel can express no
words of love in return.

At the same time as Prospero is ordering the Tempest with love he
is punishing the travellers from Naples and Milan because he is
offended by their "high wrongs" (Tp.V.i.25): Sebastian's conspiracy
against his own brother, Alonso's cooperating with Antonio to remove
Prospero from Milan, and, worst of all, Antonio's usurpation of the
Dukedom of Milan and his attempted murder of his brother Prospero and
his niece Miranda. Like Hermione in The Winter's Tale, Belarius in
Cymbeline, and to a lesser extent like Dionyza in Pericles, Prospero
believes that his love has been wronged and he seeks to punish those who
have wronged him. Prospero's punishment is virtually harmless and, with
the exception of Alonso, accomplishes little. He seeks virtue and not
vengeance, and in this respect (as a person who has spent years
suffering because of a distorted love), he is altogether unique in
Shakespeare's romances.

Although early in The Tempest Prospero blames himself for awaken-
ing an evil nature in his brother (Tp.I.ii.89-93), when he actually
confronts Antonio he almost spits out his words of forgiveness. The
vehemence of Prospero's language when speaking to Antonio (Tp.V.i.75-
79,130-134) shows that Prospero is forcing himself to overcome a deep
revulsion for his own flesh and blood. Through The Tempest
Prospero expresses an ironic attitude towards love, although tempering

508 And as W.H. Auden noted in his poem "The Supporting Cast Sotto
Voce" Antonio regards Prospero's forgiveness as little more than a
temporary arrangement. For more on Auden's poem, see Appendix iv of
this thesis: "The Bass Undertone: W.H. Auden's Final Assessment of
The Tempest." W.H. Auden makes a compelling argument in this poem for
reading Antonio as the power of nature which Prospero (and Shakes-
peare) has always wanted to control, never shall be able to control
to his own satisfaction, and which will always cause him to be the
magician or the artist. See: pp. 365-375.
love with irony does not begin in Shakespeare's romances with The Tempest. Lysimachus met his future wife, the chaste Marina, while searching for a whore. Posthumus only discovered the depth of his love for Imogen after taking her for a slut. Leontes' first thoughts on seeing Perdita were coloured by his sick affection. What is especially remarkable in Prospero's ambivalent attitude towards love is that he can overcome his negative feelings and act in accordance with a power whose nature he does not altogether trust.

Prospero's love is an acceptance of things as they really are. He would have improved all "three men of sin" (Tp.III.iii.53) with his magical devices, but he accepts the results of Alonso's unique repentance. Prospero is a man who can no longer be surprised by the joy of love (as he admits Tp.III.i.92-93). His spontaneous appraisal of love's inception in his own daughter is to see her as one of nature's lowest and most repulsive animals, saying "Poor worm, thou art infected" (Tp.III.i.31). Likewise Prospero's attitude towards virginity, a topic central to the theme of love throughout Shakespeare's romances, is most pragmatic. Indeed, in The Tempest we find the clearest and most explicit explanation given for the importance of virginity in the romances. This comes when Ferdinand gives the three reasons why he shall follow Prospero's very strong warning not to break Miranda's "virgin-knot" (Tp.IV.i.15) until they are married: for reasons of prosperity, status, and physical pleasure. As Ferdinand says:

As I hope
For quiet days, fair issue, and long life
With such love as 'tis now...
...
I shall never melt
Mine honour into lust, to take away
The edge of that day's celebration.  

(Tp.IV.i.23-25, 27-29)

Preserving Miranda's virginity until the wedding night is taken as the correct way to ensure the spiritual and physical prosperity of their
marriage, as a sure sign of Ferdinand's high rank as the heir-apparent to the throne of Naples, and as that which will sharpen his appetite on his wedding day. Prospero could not agree more, for as he says in reply to Ferdinand: "Fairly spoke. / Sit, then, and talk with her; she is thine own." (Tp.IV.iii.31-32).

The Tempest is a romance which is animated by a realistic approach to love, and this helps to reinforce the very wonder of the romance. At the source of Ariel's tricksy ways and the whole magical composition of storms and sea-sorrows lies the problem of a man who has been away from home for a long time and wishes to return in the morning:

    to Naples
Where I have hope to see the nuptial
Of these our dear-belov'd solemnized,
And thence retire to my Milan, where
Every third thought shall be my grave. (Tp.V.i.307-311)

Conclusion

Love is ultimately the most important binding force in Shakespeare's romances, knitting together many of the otherwise irreconcilable and unexpected events of his romance multiverse. The force of love extends into every scene, beyond death and "beyond beyond" as Imogen says (Cym.III.ii.59), encourages revival and growth, and in its darker forms is the precursor to the death and destruction which the evil deserve and the good will overcome. The spontaneity of love heightens the unpredictability of the romance structure, while at the same time it justifies the unpredictability. Shakespeare uses love as his principal unifying element of calculated uncertainty, as a force which will establish and

509 The two key words here are "melt" and "edge". Cf. Tim.IV.iii.254-256: "thou wouldst have plung'd thyself / In general riot, melted down thy youth / In different beds of lust"; and Hamlet III.ii.243-244: "Oph. 'You are keen, my lord, you are keen. Ham. It would cost you a groaning to take off mine edge." See also, A. Schmidt, Shakespeare Lexicon, op.cit., pp.711-712 & 350, Vol.I; E. Partridge, Shakespeare's Famdy, op.cit., pp.148,98.
keep going the artificial dissonance of Pericles, Cymbeline, The Winter's Tale and The Tempest. Although the action in any one of these romances may appear to be disparate at times and lacking in unity, love is always present as a guide-line, as the invisible but ever-present force drawing the wanderer onwards and leading him back home.

The previous analysis tended to concentrate on the private rather than the public aspects of love because Shakespeare understands love in the romances as a force which begins with the individual and then is transformed into a social bond. As with Homer in the Odyssey, Shakespeare resolves his romances with the recovery of love as a family emotion. Although sexual passion is at first regarded as a very ambiguous, if not totally destructive element, by the time Shakespeare has developed the character of Perdita he has reconciled philos with eros, established a middle-ground between chastity and venery. The destructive affections do not disappear, however, intemperate Leontes does not die and Caliban longs for an opportunity to rape Miranda. But if a love is bound by the social conventions of marriage, and if the maidens preserve their virginity until their wedding, a form of love is created which stands a fair chance of prospering.

The indecencies, impurities, and sexual-sensual corrosives of the romances are offset throughout by the remarkable purity of the heroines. This purity acts as a defense against worldly corruptions and, as with Marina in the brothel in Pericles, as a private sign of aristocratic superiority. Sexual purity is enormously important as an individual act of resistance against a world of pirates, whores, bandits, rebels, adulterers, and various other moral outcasts. The overall stress in Shakespeare's romances is on preserving and conserving sexual forces for the good of the individual concerned. Finally the purity of the heroines suggests the purity of the unfertilised seed, life as nascent
and hopeful because something essential has been preserved against the ravaging powers of time and man. Renewal is possible when Shakespeare's romances end because so much has yet to be born.

The argument of love in Shakespeare's romances is that people are tested by life and judged by their reactions to their sufferings as to whether or not they are worthy of love. Love must be earned, often after it is discovered and not before. Since the events of life must of necessity bring pain and suffering, love too shall suffer. The wanderers will experience the many forms of good and evil, but as long as they do not give up hope and die, as long as they do not give in to evil — the way may be found and the goal will be achieved. The romance events themselves can bring spiritual knowledge, personal knowledge, or the betterment of the protagonists' society. The process of events which are undergone are certainly as important as the goal itself; they are unpredictable and therefore evoke from the wanderers the immediate and true response of their inner nature. In the case of Odysseus and Prospero the quest does not end merely because the romance has ended. One chapter is over with, one world is left behind — but the will to love, the will to discover, and the will to charm remain.
IX General Conclusion to "Shakespeare & The Nature of Romance"

"Tradition...involves...the historical sense...a perception not only of the pastness of the past, but of its presence, a realization...that the whole of the literature of Europe from Homer...has a simultaneous existence and composes a simultaneous order."

- T.S. Eliot, "Tradition & The Individual Talent"

One of the main purposes of this study has been to establish an accurate definition for romance, a genre which has long been without a clear definition; to show that the nature of the romance genre is characterized by its syncretic fluidity, its Protean ability to absorb diversities and synthesize them into a literary whole. In the preceding chapters the nature of romance was examined first in terms of Homer's *Odyssey* and then in prominent Hellenistic, medieval, and continental renaissance works of romance literature in order to orient Shakespeare in relation to the literary tradition which precedes his use of the form in *Pericles*, *Cymbeline*, *The Winter's Tale* and *The Tempest*. The *Odyssey* provided us with the ingredients which characterize the form of romance. The Hellenistic romances, the main popular source of Classical romance in the age of Shakespeare, reshaped the romance genre as established by Homer into something at once more tame and disordered. The Hellenistic romances maintained the basic structural pattern of the romance multiverse but overindulged in extraneous narratives and disparate events, and they reduced the heroic, adventurous spirit of the genre into a search by two young lovers for social and psychological security. Sir Thomas Malory enlivened the form with the aggressive values of male fellowship and the quest for individuality. (And not until Herman Melville's *Moby Dick* would romance again be blended with tragedy with such felicity.) Ludovico Ariosto enthusiastically inter-

twinced most of the knights, ladies and wizards of Europe, North Africa, and the Orient in a struggle to acquire their separate loves, preserve or restructure the existing society, and defend the religion of Mahomet or the Christian God.

When Shakespeare came to the genre of romance the possible materials which he could include in his romance dramas were virtually limitless. His Elizabethan and Jacobean predecessors in romance drama tended to make the mistake of including too much or too little in their works, or of not finding the right dramatic balance and then depending on didacticism or tomfoolery to save the play. One measure of artistic success in a romance is whether or not a work possesses the right measure of intertwined ingredients, whether or not it produces the "mixed perfected brew" of an effective romance multiverse. In his romances Shakespeare chose to concentrate on a set of protagonists who work their way back to someone or some quality which they had possessed earlier in their life. Character development had to be minimized because narrative action had to be maximized without infringing on the sense of character continuity. Thus Pericles ends when the protagonists are reinstated in the original roles which they fought to preserve, and the hero himself is held up as a fine example of "Virtue preserv'd from fell destruction's blast" (Per.V.iii. Epil.89) - preserved, as Gower says, and not developed. Similarly Posthumus and Imogen come full circle from their affirmation of love in parting, that "touch more rare" (Cym.I.i.135), to their loving reunion in Act five, scene one. In The Winter's Tale Leontes gets a


512 A quality which Marina shows when she says to her as yet unknown father: "my lord, if you did know my parentage / You would not do me violence" (Per.V.1.98-99).
second chance with Hermione after years of suffering; after sixteen years they are back where they started. And in *The Tempest* Prospero becomes once again the leader of a state, a brother, a free man.

Character alterations in Shakespeare's romances are more a change of costume than a personal transformation: His romance protagonists are survivors in a rapidly changing external environment, and they adapt rather than fundamentally alter. There is something hard and permanent in their personality because they are resolved to survive. The key to their survival, aside from sheer physical tenacity, is their resourcefulness and their ability to love. If Prospero's reunion with his brother and countrymen and his reinstatement as Duke of Milan lasts, it is because he avoided creating reasons for revenge and provided a lasting basis for love. His promise to forgo his magic would appear to be an action that would fundamentally alter his character; but is his magic anything more than a wonderful cloak which covers the unchanging man—a man like other men who has his special strengths, weaknesses, and need for mutual forgiveness?

The real "hero" of Shakespeare's romance dramas is the process of change itself, which is another reason why characters are rarely as interesting or as detailed as the crooked, intimately recorded paths which they follow. In so far as Shakespeare's romances are dramas of ideas, the idea of any one kind of change or transformation is subordinate to the greater, all-encompassing idea of change itself. The balance of things changing and things permanent is the main subject of concern in the romances. Even the last scenes of the romances are filled with movement, stabilized by all kinds of generative forces, by children, parents, husbands, wives.

Shakespeare's romances affirm vast tides of movement, things oceanic, sea-like, subliminal and irresistible, that "earthly man / Is but a substance that must yield" *(Per.II.i.2-3)*. "Yes, yield,"
the Odyssean Autolycus might well answer to this idea, "but give
ground only in order to gain ground." Or, as he says in The Winter's
Tale, "have an open ear, a quick eye, and...a good nose...[for perhaps]'
the gods do this year connive at us, and we may do anything extemp­
ore" (Wint.IV.iv.561-563,668-670). Shakespeare's use of the romance
structure is played out between the two poles of utter submission and
complete resourcefulness in reaction to the unforeseeable events which
his characters must face. Prospero admits that his range of powers,
over moonshine and sun, the winds, the sea, thunder, fire, and even the
dead (To.V.i.33-50) are ultimately dependent upon "accident most
strange,  and bountiful Fortune" (To.I.ii.178). The romance form
itself is but a man-made structure reflecting nature's many ways of
movement, dissolution, and growth, and, like Perdita's description of
the art of hybrid gardening, "is an art / Which does mend nature -
change it rather; but / The art itself is nature" (Wint.IV.iv.95-97).

It is in the nature of the romance multiverse that the audience
experience of romance is a representation of a day-to-day physical and
psychological reality which possesses a genuine and distinct continuity.
The rich external world of romance belongs to the world of the
holders: "everything outside...whether known in its proper
relationship to the self] or whether it remains...apparently without
significance and unrelated to...mind and heart, actually reflects and
mirrors their inner selves."513 Even when "supernatural forces"
appear they will always match the personality which they serve.
Shakespeare’s blustering Jupiter in Cymbeline patronizes the headstrong
Posthumus, the constant Diana in Pericles aids the righteous Pericles,
and the tricksy Ariel serves a very crafty master in Prospero. The
romance multiverse, complete with its more exalted planes, is an

imitation of life's diversity; with pitfalls, peaks, inconsistencies, losing and repossessing, buying and selling, confusion and clarity — the mongrel mixtures of life. The inner confusions and toils of human nature are reflected by the passionate entanglement of romance. Human character is equally responsible in Shakespeare's romances, along with the indeterminate powers of fortune, chance, coincidence, fate, doom, luck, necessity, and providence, for the curves and complications of a structure which alternately refreshes and confuses, is potentially deadly for the characters involved but may conclude by opening out into a single, spacious area of restoration and reunion.

The unity of Shakespeare's romances depends upon a technique which characterizes much of his writings: a harmony of opposites which thrive in tension with each other, a technique which Shakespeare succeeded in developing into a new form in Pericles, Cymbeline, The Winter's Tale and The Tempest. This is that special kind of total equilibrium in Shakespeare's best work which Goethe spoke of as Shakespeare's ability to recreate life as a "great animated fair," to "openly express...everything which lies hidden in the hearts of men." Shakespeare utilizes his ability to balance contrasting elements within a narrative pattern of dispersal, delay, and return in the new organic form of the romances. He subsequently attempts to create a unification of disunified actions bound by one protagonist or one consistent set of protagonists holding on to their beliefs and loves until, by a mixture of faith and fortune, they regain what they had previously lost. The central conflict around which each of Shakespeare's romances is ordered is thus a melange of diverse conflicts which result in a single act of reunification.

The genre of romance also has a special relation to time. Romance needs a great deal of time in which to develop its many narrative events. The *Odyssey* takes place over a ten year period, while Odysseus himself has been away from home for more than twenty years. The *Odyssey* establishes a use of time for romance which allows for a "vast contemporaneity" of events, a world in which the recovery of the past is the norm and the future awaits the wanderer as a new beginning of the old. The use of time in the Hellenistic romances is as extensive as the *Odyssey* (the plots take anything from a few years to more than a decade to develop). The Hellenistic romances differ notably in that their endings are far more resolved and settled than the ending of the *Odyssey*; when the Hellenistic romances end there is little sense that the protagonists adventures will carry on. *Le Morte D'Arthur* extends from Arthur's youth to late middle-age and ends with Arthur continuing on as "The Once And Future King", a legend that has "outlasted the marble tomb or Arthur itself." The time scheme of the *Orlando Furioso* not only takes place over a few years, but it continually shifts backwards in time from the narrator's historical present and moves forwards in time beyond the lifetime of the protagonists by means of the dominant motif of true prophecy (especially by way of Merlin's sorcerous prophecies).

All of the preceding romances have some elements of prophecy in them, a form of reading into time future which Shakespeare uses in his romances either in a humorous way (as in *Tp.V.i.244-245; Cym.V.v.433 f.*) or as a guide in structuring the romance plot (as in *Win.III.i.1 f.*). Although Prospero does not mention it explicitly, like Merlin before him,

515 As Paul Zweig noted in *The Adventurer*, op.cit., p.24.

he must also have the gift of prophecy. It is one of the common attributes of necromancy, \(^{517}\) which he admits to having practiced (\textit{Tp}.V.i.48-50), and he may have used it to foretell the appearance by Fortune's power of his enemies from Milan (\textit{Tp}.I.ii.177-184). Either attached or used separately from prophecy by Shakespeare is the motif of heavenly visions, an external overview of time given to one of the protagonists by a higher power, which Shakespeare uses as a way of framing the wide-ranging romance narrative (as in \textit{Per}.V.3.238 f.; \textit{Cym}.V.iv.29 f.; \textit{Wint}. III.iii.17 f.).

Many of the romance devices established by Homer as the natural property of romance and used by Shakespeare in his own romances accentuate an awareness of time. The contrast of generations in each of Shakespeare's romances make the audience strongly aware of time. Because the time is provided in which children may mature, a social harmony is eventually achieved; Sicilia and Bohemia may reunite with Perdita and Florizel, Milan and Naples may join with Miranda and Ferdinand. Meanwhile Shakespeare points out the signature of time in Hermione's wrinkles (\textit{Wint}.V.ii.28), and the weight of time in Pericles' sorrows (\textit{Per}.V.i.105). There is little permanent rest in Shakespeare's romances, as the wanderers journey home each resting place is important because it is a port of departure for the next stage in the journey. The \textit{Tempest} itself relates the events of an illuminating, one day stop-over, the experience of a few hours amid a ceaseless time flow.

The rhythm of saving grace which Shakespeare's romances project depends upon what time allows, time which "pleas[es] some...tr[ies] all...that makes and unfolds error" (\textit{Wint}.IV.1-2). The only conceptual force which Shakespeare personifies in the romances is the figure of

\(^{517}\) See the references to necromancy in, for instance, John J. Middleton's \textit{Magic, Witchcraft, and Curing} (New York: The Natural History Press, 1967).
time in The Winter's Tale. Time is presented as a ruler among men, not a deity like Jupiter or Diana, distanced in a "marble mansion" way behind a "marble pavement" (Cymb.V.iv.88,120), nor a "tricky spirit" (Tem.V.i.226) like Ariel who wishes every moment to be free of man. Peoples' lives fill out "th'argument of Time" (Wint.IV.i.29) in Shakespeare's romances, trace out the disordered path of their wanderings between time's firm boundaries of birth and death. As Thaisa says, "name a tempest, / A birth and death" (Per.V.iii.34-35) and you have the quintessential ingredients of the romance stories.

Finally, time is also used in terms of the romance motif of historical relevancy in the romances, as each of the romances keep a chronicle of fictive events which imitate actual historical events.

As noted earlier in Chapter VI, Shakespeare's stress on the fullness of time in his romances is used, like the sea, as a directing bond, as a force which moves life forward and helps to bring the lost together. All of his romances depend upon a great amount of time having passed in order for the romance narrative to exist. Time is used in The Tempest to achieve a strict ordering of romance diversity, an ordering which Shakespeare overstressed in Pericles by the interruptive use of Gower as chorus (for which Gower, or perhaps Shakespeare through Gower, was continually apologizing, as in Per.II.i.40;IV.vi.7-9). The references to time are abundant in The Tempest, but it does not intrude or in any way make the dramatic narrative

518 The closest Shakespeare gets to personifying a conception other than Time would be in his metaphorical use of the sea as fortune. I am not reading gods, goddesses, or fairies as personified conceptions because they begin as anthropomorphic beings even though they may have conceptual attributes - such as Jupiter as a personification of Justice and Diana as a personification of chastity.

519 The Tempest has more direct references to time (15 altogether) than any of the other romances.
awkward. Time is in the foreground as the present space through which the characters move, but it is also in the background, as in *The Winter's Tale*, "as a controlling and shaping figure behind the dramatic structure and technique." Time marks out the course of the play's diversity like a silent chorus arranging incident and occasion, providing the correct space for development, and commanding the extent of each moment.

*Cymbeline* makes the weakest use of time of all the romances. Although it uses those romance devices linked with time already noted, the play confuses the audience by not providing a temporal measure for its events. People find their way through forests and across seas, battles are fought and won and all the important people are gathered together for a final reunion scene; but Shakespeare manages all this movement with either a very vague or absurdly concise idea of temporal space. Between Act one, scene four and Act two, scene four Iachimo travels from Rome to London and then back again to Rome in the space of a few days in the first century A.D. The play itself could also take a week or half a year; there is no way of telling. Shakespeare appears to have been too busy with relating the events themselves to worry about confining their movement to a coherent time scheme. It was possibly a realisation of this weakness which led Shakespeare to intensify an awareness of time in *The Winter's Tale* and *The Tempest* as a way of holding in the disparate romance events.

The emphasis on precise time in *The Tempest* accentuates the mystery of time. The chronological precision is slightly maddening when it contains different sets of lost wanderers, when, as with Prospero's

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dependence on Dame Fortune, a force is at work which is stronger than the people subjected to it or those who make use of it. The Tempest produces the ironic realization that humans are caught in the stream of time, this river without banks, and only sometimes do events unfold to the individuals benefit. The great stream of time as concordia discors preoccupies. Shakespeare's use of romance and we must realize that only sometimes will the lost riches be returned and the wanderers find their way home. To rephrase one of Shakespeare's source plays, the triumphs of love and fortune are always rare.

Shakespeare's romances are not "timeless worlds", nor, as Coleridge remarked, do they belong to a "species of drama which owes no allegiance to time or space." They are occasionally disengaged from mundane reality by the use of dislocating devices such as anachronisms, odd proper names, memories, dreams, tales-within-tales, prophecy and heavenly visions. But it is a mistake to read the intentional dissonance and emotional, intuitive continuity of Shakespeare's romances as resulting from something which in fact is impossible. Shakespeare's romances are neither independent of time nor eternal. The protagonists are all mortal and a number of characters die. Prospero himself claims that he wants to die. The romances may offer a fleeting sense of "timelessness" because the inevitability of death is delayed and in this delay the audience may experience a momentary dramatic epiphany. But though Shakespeare's romances create a sense of build-up and release, though there always seems the possibility of an eventual way-out, ultimately this avoidance of the inevitable accentuates the darkness and the pitfalls, accentuates the reality of "Time's...bending sickle's compass" which

even love can only "bear... out... to the edge of doom" (St. 116,9-10, 12).

Romance, Comedy, & Tragedy

In light of the preceding study I would like to attempt at this point an appraisal of the difference between romance and comedy, and romance and tragedy in the works of Shakespeare. A study of these three forms in contrast to one another could easily warrant a long work unto itself, but all I wish to do is to offer some of the main distinctions which can be made between Shakespeare's use of romance and these other two forms of literature. If we are to understand romance clearly we should be able to place it in relation to Shakespeare's two other principal forms of comedy and tragedy.

It has often been said that the difference between comedy and romance in Shakespeare's writings is one of degree and not of kind, that with his romances Shakespeare was only writing comedy in a new way and not working in a new form of literature. However, in Shakespeare's romances, as C.L. Barber noted, comedy is a subordinate element with its "meaning determined by its place in a larger movement." This "larger movement" of romance is comprised of the eleven types of literature and literary attitudes listed in the first chapter of this study as well as the special ingredients of peoples, places, times and events which Shakespeare needed to create the unique medley of Pericles, Cymbeline, The Winter's Tale and The Tempest.


523 C.L. Barber, Shakespeare's Festive Comedy, op. cit., p.261.
In this study the "larger movement" of romance has been identified as the romance multiverse in order to designate its plurality of diverse ingredients - which also is the first identifying mark which we can use to distinguish romance from comedy and tragedy. After the plurality of forms the role of wonder provides another distinction between the two genres of comedy and romance in Shakespeare. Wonder in comedy, especially the wonders of levity that take place in the long night of *A Midsummer-Night's Dream* and the gallimaufry of fairies, hobgoblins, Fairy Queen and Herne the hunter that gather in Windsor Park in *The Merry Wives of Windsor*, is produced when the characters are manipulated by strange circumstances into making fools out of themselves. Although in this way the absurdities of the human condition may be illuminated, this type of wonder is generally not edged with the real threat of death. There is a kind of comic wonder which can be produced in Shakespeare which is both humorous and serious, the kind of wonder produced by Shakespeare's comedy trial scenes, as in for instance *The Merchant of Venice*. When the threat of death is overcome in a comedy trial scene the audience's sense of wonder mingles with joy and relief, our attention is concentrated back into the character.\(^{524}\)

The form of wonder used in Shakespeare's romances tends to expand the character in terms of a religious atmosphere; this is especially the case when the protagonists actually appear to die or are assumed dead and then are "reborn". Thaisa's revival in *Pericles*

\(^{524}\) In respect of the use of wonder in comedy in a way which prefigures the use of wonder in Shakespeare's romances (that is, wonder used as an intentionally amazing device and as a quasi-religious device), both *The Comedy of Errors* and *Twelfth Night* may be read as interesting precursors of the romance form. See: John Arthos, *Shakespeare: The Early Writings* (London: Bowes & Bowes, 1972), pp.29-30; L.G. Salinger, "The Development of Twelfth Night and Its Sources," in *Shakespeare Quarterly*, IX, (1958), pp.120-128.
and her utterance of "O Dear Diana" (Per. III. ii. 110) is an example of this kind of wonder, as is Hermione's return at the end of The Winter's Tale which is accompanied by Paulina's request that "It is requir'd / You do awake your faith" (Wint. V. iii. 95). Even more impressive forms of religious wonder in the romances are the actual appearance of divinities, such as Diana in Pericles (Per. V. i. 238-247), Jupiter in Cymbeline (Cym. V. iv. 93-113), and Hermione "like very sanctity" in The Winter's Tale (Wint. III. iii. 17-37). The purpose of this religious atmosphere in the romances (which, it must be remembered, are taking place in a world of pagan gods) is to expand the world of the play, to disengage it from strictly mundane reality - while at the same time linking mundane reality with a higher world. Shakespeare is attempting to create as high a degree of harmonious diversity as possible, to take the romance play beyond a world of comic holiday to a place "where a play may disport itself beyond the reach of all challenge."  

The comic wonder of informative relief is replaced in Shakespeare's romances by a use of wonder which creates a persistent atmosphere of amazement. As Northrop Frye has noted, the total narrative in Shakespeare's comedies is structured in a ternary form. "Thus we have a stable and harmonious order disrupted by folly, obsession, forgetfulness, 'pride and prejudice,' or events not understood by the characters themselves, and then restored." But the structure of a romance narrative, on the contrary, is labyrinthian, with no set number


526 N. Frye, Anatomy of Criticism, op. cit., p. 171.

of changes or cycles. The form of romance is a continuous maze of diversions and detours which refuses to follow a neat sequential pattern. Shakespeare possibly could have added on a number of additional adventures in between the beginning and the ending of *Pericles, Cymbeline, The Winter’s Tale*, and *The Tempest* without having made any great difference in the narrative development. The form of romance is built to accommodate the whole spectrum of literal and mental confusion, to accommodate and to emphasize this confusion to the point of creating in the audience a state of wonder (because what one witnesses or hears about seems totally unreal, a fiction "so like an old tale that the verity of it is in strong suspicion" *Wint.* V.i.27-29) which shall be heightened to a state of awe once the wanderers come home.

Cyrus Hoy has argued that a further distinction can be made between comedy and romance on the basis of their respective use of satiric elements, noting that:

Satiric comedy dramatizes the discrepancy between the ideal and the reality, and condemns the pretensions that would mask reality’s hollowness and viciousness... While romance regularly presents the conflict between the ideal shape of things...and the hard realities with which they are confronted, but typically ends by evoking the ideal, despite whatever difficulties reality has put in its way.

A case in point here would be the difference between *Love’s Labours Lost* and *Cymbeline*. Shakespeare’s use of satiric elements in the comedy

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527 For instance: in *Pericles* Marina’s adventures in the brothel or with the pirates could have been elaborated on; in *Cymbeline* Imogen’s services to Caius Lucius could have been given in greater detail; in *The Winter’s Tale* a scene depicting Perdita at home with the Old Shepherd and his son could have been included; in *The Tempest* a scene with Trinculo, Stephano and Caliban in the swamp behind Prospero’s cell could have been added.

of Love's Labour's Lost is directed towards ridiculing such elements as euphuistic style and contemporary personalities, yet the drawn-out game of "Taffeta phrases, silken terms precise" (III.V.ii.406) ends on a note of stern reality when Monsieur Marcade enters with the news that the King of France is dead. The use of distortion in romance intensifies the literal or mental maze in which the protagonists find themselves, with little intention of humour or mockery. The grotesque scene of Imogen's awakening by the headless Cloten in Cymbeline intensifies Imogen's homelessness. Yet this horrid experience tests and affirms her strength and ultimately heightens the joy of her unexpected reunion when the romance ends.

The protagonists in Shakespeare's romances regularly experience a sense of estrangement, a sense of isolation from their fellow man which is unusually disquieting and out of place whenever it occurs in a comedy. One may cite, for example, the estrangement of Jaques both throughout and at the end of As You Like It, who leaves the rejoicing company at comedy's end because he is "for other than for dancing measures" (As.V.iv.187). The melancholy lord will take no part in the festive union with which the drama ends, and his self-chosen alienation runs contrary to the closing note of "true delights" (As.V.iv.191). Shakespeare's comedies may draw in elements of estrangement, but the asocial and discordant qualities which surround his romance protagonists are not central to his basic comic themes. Throughout Pericles, Cymbeline, The Winter's Tale, and The Tempest the protagonists experience a profound sense of isolation. It is impossible for them to avoid mortal trials and not lead dangerously unpredictable lives. The good fellowship in romance settles in only with the mysterium bonum of the stories' ending, yet even at this point affairs may still be deeply unsettled. In the ending of The Tempest there is a distinct atmosphere of estrangement. "The coming together of all the characters at the
end, a meeting so long expected, only serves to stress the essential lack of relationships, in ways that have an overtone of tragedy."

Another possible distinction between comedy and romance has to do with their respective attitudes towards social order. The type of comic force which Shakespeare personified in Sir John Falstaff energetically disrupts the status quo while at the same time winning the sympathies of the audience. The comic force personified in Falstaff can be delightful, energetic and may even cause the total population of characters and authors to be embraced in a brotherhood of laughter. Although Shakespeare makes it clear that this is a socially corruptive force, that Falstaff projects a kind of lowering magnetism, and that this force must be severely controlled - he is never chastised enough by the dramatic development to appear thoroughly negative and unattractive.

Nowhere at the heart of Shakespeare's romances is there a force like Falstaff who joyously disrupts society and for whom the audience may feel a genuine, lasting sympathy. In the romances Shakespeare's protagonists are regularly sober, principled figures who are upholders rather than abrogators of the status quo. The romance plot traces their displacement from a place of high social standing and ends when they have been reinstated. The socially disruptive forces, King Antiochus, Bawd and Boulit, Iachimo, Autolycus, Antonio and Caliban, are negative and unattractive; they belong to one side of a serious thematic argument about the need for restoring a disrupted social order. Caliban, the character who most resembles Falstaff in the romances, may be humourous at times, but Shakespeare portrays him as Miranda's potential rapist, and calls him a "hag-seed," personified "filth," a "demi-devil...bastard," and a "thing of darkness" who plots death and

529 Anne Righer, introd. to *The Tempest*, op. cit., p.40.
destruction (T.p.I.ii.346-348,365; V.i.272-273,275). If the audience sympathizes with the force which Caliban personifies, they have little consolation in laughter; they must acknowledge the darkness which they possess.

Finally one may note a distinction between Shakespeare's comedies and romances on the basis of his comedy and romance heroines. The virtuous heroines of Shakespeare's romances, Marina, Thaisa, Imogen, Perdita, and Miranda form a distinct set of springlike female characters who project a feminine type so consistent and impressive as to be both a unique attraction of Shakespeare's romances and to help distinguish them from his comedies. Although one may note that the romance heroines are prefigured in part by the vital and witty Rosalind in As You Like It, the stubbornly virginal Isabella of Measure for Measure, and the loyal Virgilia of Coriolanus, Marina, Thaisa, Imogen, Perdita, and Miranda have a vernal, refreshing, Nausicaa-like quality which sets them apart. This quality is brought out in contrast to the shifting world in which they live.

The uniform and inviolable integrity of their chastity is individually important as a private defense against worldly corruption and as a mark of their own high quality. Their chastity is socially important as a stabilizing and positive force which holds up against the waves of corruption and stupidity which threaten to drown the romance worlds. There is a seriousness about their chastity and the relations they form with men which allows for little light-hearted courtship. Their love is framed by the threat of disaster and total ruin. Amid the trials of strength which they are forced to undergo

Curiously, this is also a type of woman to whom Leonardo da Vinci was attracted (along with a preoccupation with images of the sea) towards the end of his life. See: "Figure of a woman standing and pointing," and the many sketches of flooding and destruction by water in Kenneth Clark, ed., The Drawings of Leonardo Da Vinci (London: Phaidon, 2nd rev. edition, 1968-69), in 3 Vols.; see esp. Vol. 2, pp. 12376-12416, 12581.
neither Marina nor Imogen have time for the happiness of love. Thaisa's joy is cut short by her "death", Perdita begins to blossom as Mistress of the Feast and then is cut short by the flight to Bohemia, while Miranda acquires Ferdinand by means of Prospero's stiff, synthetic courtship arrangement.

The darker qualities in Shakespeare's romances do not quite push them into the realm of tragedy, although his romances share with his tragedies a pattern of suffering and loss and the more obvious qualities of a high style and superior human beings. Nor are Shakespeare's romances to be confused with tragicomedy because of the darker elements which Shakespeare employs within his romances. Romance is a narrative of wandering and adventure in which total disaster is repeatedly confronted and avoided, a genre epitomized by a hero moving through a world which draws in comic and tragic truths but which is not a world of tragicomedy. The particular mixture of realism and levity in tragicomedy is foreign to romance. The proper ingredients of tragicomedy are, as Fletcher remarked in the section "To The Reader" in The Faithful Shepherdess: "A tragicomedy is not so called in respect of mirth and killing, but in respect it wants death, which is enough to make it no tragedy, yet brings some near it, which is enough to make it no comedy, which must be a representation of familiar people, with such kind of trouble as no life be questions; so that a god is as lawful in this as in a tragedy, and mean people as in a comedy."

However, one must consider in particular how Shakespeare's romances relate to the tragicomedies of Beaumont and Fletcher since Cymbeline and Beaumont and Fletcher's Philaster were written and produced at approximately the same time (c.1609) and for the same theatre, while Shakespeare and Fletcher probably collaborated soon thereafter in the writing of a few plays. Although both Shakespeare and Beaumont and Fletcher were writing drama (with Beaumont and Fletcher working in the shadow of the "seasoned dramatist" as J.M. Nasworthy called Shakespeare with respect to this issue) to accommodate in different ways the contemporary taste for the kind of rehabilitated old romance plays such as Love & Fortune and Mucedora - a few points of distinction may be noted between Shakespeare's and Beaumont and Fletcher's writings in this period.

To begin with, although Shakespeare's romances, esp. Cymbeline, possess some incidental similarities with the tragicomedies of Beaumont and Fletcher, they are not dominated by the sinister and grim elements which pervade Beaumont and Fletcher's tragicomedies. Even the darkest of Shakespeare's romances tries to achieve a balanced tone. This dark element in Beaumont and Fletcher further serves to distinguish them from Shakespeare in this period since, as R.Proudfoot noted, it is to be associated with their theatrically "fighting a rear-guard action on behalf of the Court, compensating with advances in Blackfriars for the retreats in Westminster." Shakespeare's romances are neither as phrenetic nor as historically attached, they are more involved with lyrical themes of individual loss and reunion, achieving the calm after the storm.
that the plot elements of Shakespeare's comedies and romances are "identical," the only serious distinction between the two forms being that Shakespeare's tragic protagonists have much greater cause for moral guilt.532 Long before Harbage, A.C. Bradley wrote that Cymbeline and The Winter's Tale are "dramas...which...seem destined to end tragically, but actually end otherwise...largely \( \text{due} \) to the fact that the principal characters fail to reach tragic proportions."533 But the issue is more complex than this and, after the initial distinction of the romance multiverse, one may note a distinction between Shakespeare's

Secondly, Shakespeare's concept of redeeming love is a consistent and honoured theme in his romances, whereas in Beaumont and Fletcher's tragicomedies, esp. Philaster, there is a distinct lack of moral continuity - while for women especially honour is a "sort of talisman...that might be lost without the least fault on the part of the owner," as Coleridge pointed out. And, as L.G. Salinger remarked, "a theatrical code of honour \( \text{which is} \) exalted and exclusive, contains the whole substance of...tragicomedy for Beaumont and Fletcher; and it marks a fundamental difference from such a play as Cymbeline." The theme of a code of honour in Cymbeline, esp. as developed in the character of Posthumus, is subordinate to the greater theme of love's fidelity.

Thirdly, Shakespeare's romances differ from Beaumont and Fletcher's tragicomedies in their respective use of what R. Proudfoot has referred to as the "anonymous courtly gentleman" figure. Shakespeare uses these figures as subordinate elements in his romances (as in Cym. i.;Tint. i.,V.ii) whereas Beaumont and Fletcher use these figures along with a tone of mannered, polite flattery directed in an ingratiating way towards their audience throughout their tragicomedies.


tragedies and romances on the basis of their different tempos, their respective themes of suffering and survival, of lively renewal, and their different sense of an ending.

Shakespeare's tragedies are swift and concentrated. King Lear virtually roars forward, the "terror comes from the break-neck speed... the abruptness with which all that has seemed most certain... breaks up." Othello rushes from nuptial chamber to war conference, from absolute trust to absolute hatred. Hamlet is a quickening vortex of conspiracy and suspicion in which the good prince briefly manages to keep his balance, in which Hamlet's delay helps to build up the tension and the tragic momentum which must inevitably lead to his death. Metaphors of fire and burning are appropriate to all of Shakespeare's tragedies since the essential point about a tragic personality is that he is on fire, he is tormented and being consumed by torment. As Aldous Huxley said of tragedy in contrast to romance: "to make a tragedy an artist must isolate a single element cut of the totality of human experience and use that exclusively as his material. Tragedy is something that is separated from the Whole Truth, distilled from it...as an essence is distilled from the living flower."535

Shakespeare's romances are, in contrast to his tragedies, an expansive form, a maze of diversions and detours which spread themselves out from Sicily to Bohemia, from Rome to London, from Milan to a magic isle. Even the elliptical verse of Shakespeare's romances slows down the dramatic process, and their natural element is water - not fire. Their narrative diversity of calm and storm lasts as long as the work lasts, with scene after scene contrasting opposite kinds of emotion.


and thought. Imogen's problems in _Cymbeline_ are dealt with amid a world of problems. We lose sight of her while the romance process thickens, although this proves to be a round-about way of returning back to her. It is characteristic of Shakespeare's romances that by focusing on diverse issues the narrative appears at times to lack direction, as if, along with the wanderers, it no longer knew where to turn.

The protagonists in Shakespeare's tragedies are victimized either by their own faults, the world about them, or a combination of the two. The tragic victim suffers to death. Othello burns out his heart. Hamlet thinks to death. Macbeth treads through a murk of corpses and shadows until Birnam wood comes to Dunsinane and Macduff's bright sword sends him to hell. King Lear goes crazy inch by inch, daughter by daughter. Each one gets caught in an insidious trap where every step forward increases the likelihood of absolute loss and the impossibility of ever returning to a felicitous state. Human ambition, jealousy, unkindness, vacillation and deception lay down the deadly snares. Finally they take one step in the "right" direction (towards death) and their suffering ends. Shakespeare's tragic heroes all forfeit their lives at some point within the work, often because they are forced to live up to an identity which brings about their own death. Hamlet as son must revenge his father, Lear must learn the love of his daughter - the tragic process in Shakespeare deepens self-recognition to the point of self-destruction.

Shakespeare's tragic protagonists and romance protagonists are both trying to survive, yet only one set of protagonists does survive.

536 The _Winter's Tale_ contrasts opposite kinds of emotion and thought in the character of Leontes with his confusion of values. During most of the play he is dominated by untruths concerning those whom he holds dear. Either he mistakes his wife and best friend for adulterers or thinks he is mourning a wife whose death he caused.
The romance protagonists must also face overwhelming odds which are stacked against their continuing survival, yet for them the "great thing is to last...and see and hear and understand," and to last, as close as possible on their own terms. "To live in extremity is to face overwhelming odds, a predicament the tragic hero avoids by dying," and thus, from the romance point of view, a tragic death is an easy way out. Shakespeare's romance heroes and heroines are beaten down, Thaisa, Marina, and Imogen are even left for dead, but they (or the dramatist) insist upon their own survival against all odds - and they are successful. Ultimately Shakespeare's romance protagonists may be taken as emblems for "life's own stubbornness...as a practical image of the self, as the prospective carrier of life and hope...a type of identity commensurate with...dark ages."539

Both tragedy and romance may be understood as a process of affirmation through suffering and the struggle for survival. "Wisdom / comes alone through suffering," and "grace comes somehow violent" in both Shakespeare's tragedies and romances, but each genre presents the process of knowledge through suffering in fundamentally different ways. In Shakespeare's tragedies the protagonists' qualities are affirmed by their eventual death, whereas in the romances their qualities are affirmed because they have overcome their mortal trials and the threat


540 Aeschylus, Agamemnon, 176-177,183, the Lattimore trans. in the University of Chicago Complete Greek Tragedies, Aeschylus I (Chicago: University Press, 1953).
of death. Shakespeare's tragedies impress the audience with an immediate awareness of death, death which cannot be avoided. And "the life that is continued is informed by the death; has indeed...been created by it. [And] in a culture theoretically limited by individual experience [such as western culture], there is no more to say, when a man has died, but that others also will die." 541 As Troilus said:

"Hector is dead; there is no more to say" (Tro.V.x.22). Clifford Leech has pointed out that in Shakespeare's tragic formula, "tragedy is concerned with the dramatic presentation of an ending." 542 The tragic protagonists resist the inevitable, there is no offer of a romance way of avoiding death, and their status is affirmed because they can endure to the very end. Kent remarks on the wonder of King Lear's endurance, of how Lear seized hold of his life and kept himself going beyond the natural limits of man: "The wonder is he hath endur'd so long:/ He but usurp'd his life" (Lr.V.iii.316-317). 543 As Macbeth's malignant ambition takes over Scotland and Macbeth's own soul, he toughens himself in order to win his villainous game and even outlives the wife who first seemed his superior in courage and tenacity.

The power of will and personality in the lives of Shakespeare's tragic and romance protagonists also serves to distinguish the two genres. The tragic hero can move forward through the exploration of his own personality, towards what Nietzsche spoke of as the resolution of tension in a higher unity - the Apollonian transcendence over the Dionysiac "spell of individuation...the maternal womb of


543 It is hard to accept the argument that King Lear is a romance-like lesson in patience as Danby suggested. What good is patience to a dead man? See: John F. Danby, Poets on Fortune's Hill, op.cit., Ch. 4 "King Lear and Christian Patience".
Thus King Lear forsakes his self-centred love and departs from this life in the arms of a greater love. Profound sorrow brings out great strength in Shakespeare's tragic protagonists. Shakespeare's tragic heroes can digest their tragic situation and then carry on towards death. This is a plausible and enviable strength. It is a strange, overwhelming tribute to Othello's character that when he discovers his mistake in killing Desdemona he is still powerful enough to punish his own crime with the rough justice of suicide.

In Shakespeare's romances the strength of the individual protagonists is more practically oriented; the grief is felt, endured, and overcome without destroying the griever. The survival of the protagonists in the romances is a result of Shakespeare having ordered the forces of evil within a scheme of lasting renewal. The forces of evil prod the hero or heroine forward and help create the reunion of the protagonists and his immediate society. Shakespeare accomplishes this in the romances without forfeiting the importance of the suffering protagonists as mediators between the audience and those forces which are much greater than actor or audience: fortune, chance, coincidence, fate, doom, luck, necessity, and providence. In Shakespeare's tragedies these forces produce the hero's death, in his romances they lead to the hero's recovery.

A romance ending offers some of the intense cathartic pleasure of tragedy, the sense of having one's emotions stilled through an experience of suffering and resolution, of learning about the destructive force of evil and undergoing a feeling of despair and ruin.


545 The two exceptions here are Posthumus Leonatus, who reads like a tragic throw-back, and Mamillius, whose unique death as a member of the circle of romance protagonists accentuates what is irredeemable in the character of Leontes.
in sympathy with the protagonist. One of Shakespeare's romance protagonists, Prospero, even leaves the audience with the impression of a man who possesses some of the cold lustre of excellence which one associates with the greatest tragic heroes. Otherwise the endings in the two genres are quite different in Shakespeare. The tragedies end in a place where death is present and there is either the reality or the promise of a sharp, bloody break with the past. The romances end in familiar territory where love is affirmed in opposition to the tragic force of death, a place where the protagonists are revitalized and there is the promise that the old ways will be renewed.

Frank Kermode has argued that all endings in literature may be viewed in a negative fashion, noting that "The End...reflect[ing] the irreducibly intermediary preoccupations. People fear it, and, as far as we can see, have always done so; the End is a figure for their own deaths. (So, perhaps are all ends in fiction, even if presented... as cathartic discharges)." 

Northrop Frye has noted in particular about the highest form of romance that it emphasizes "myths closely connected psychologically with a return to the womb," the last phase of a "society [which] has run the full course from infancy to death." The protagonists in Shakespeare's romances all show a strong desire to return to an original state, a tendency which one may note as well in the other romances which we have examined throughout this study - from Odysseus' desire to return to Ithaca, to Prospero's desire for Milan, from Chariclea's desire for the love of her parents to Pericles' apparently hopeless desire to regain Marina and Thaisa.

The kind of endings suggested by Kermode and Frye properly belong


547 N. Frye, Anatomy of Criticism, op. cit., p.186.
to the fiction of tragedy rather than romance. In contrast to
Shakespeare's tragedies, Shakespeare's romances do not conclude with a
return to death. The romances end with a balance between life and
death, love and hateful destruction; both have been admitted into the
romance as true and necessary. The romances fill out a thematic
pattern of reunion and affirmation, a struggle against death and a
recognition of the darker powers which counterbalance the light.
Shakespeare's romance endings suggest that when life is animated by a
love tempered by the "nobler reason" of virtue and mercy - then love
can offset the powers of darkness. There is an eminently pragmatic
spirit at the base of this romance pattern. Most important characters
in romance are hard and crafty enough to survive, and gentle enough to
deserve to survive. No matter how close they get to giving up the
spirit, they are rarely possessed with a desire to go up in flames
like a tragic phoenix. If they must shed their blood it is done more
like the mythical pelican which bleeds in order to feed its children.
The romance heroes might listen, as Odysseus listened to the song of
the Sirens or Pericles paid attention to the music of temptation in the
court of King Antiochus, to the beautiful songs which court death and
destruction. But they will devise a way to prevent their own death and
assure themselves of a way back home. In Shakespeare's romances the
protagonists seek hope and satisfaction before glory, survival rather
than fame. Amid the wonder of the form nothing could be less strange.

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Afterword

The last question one should ask in a study of this nature is,
"Where does one go from here?" The answer is that one should return
to an investigation of Shakespeare's development of the romance
multiverse amid his own highly characteristic method of representing
opposite elements with equal force. Shakespeare arrived at romance as
that form of drama with which he brought to culmination his artistic career as a natural outcome of his developing ability to balance diverse elements. If the form of romance did not already exist in his own day, he might have invented it. He needed a form of literature like romance at the end of his career in which, as Jorge Luis Borges has said of Shakespeare's art, "like the Egyptian Proteus he was able to exhaust all the appearances of being."548

THE ODYSSEY AS ROMANCE

John Dean

Here and there along the edges and in the footnotes of scholarship for at least the last century the vague realization has existed that there is something about Homer's Odyssey which is "like" the genre of romance. W. P. Ker back at the turn of the century in his work Epic & Romance made passing remarks about "some notion of mystery and fantasy" contained in the Odyssey which makes it like a romance. F. J. D. Hoening, the editor of the Arden edition of Shakespeare's Pericles, noted in an appendix to his dissertation that there were certain shadowy resemblances between the romances of Shakespeare and Homer's Odyssey.1 W. B. Stanford noticed something peculiar was happening at the end of the Odyssey when he remarked that the Nekyia section (XXIV, 1-204), "has a richness of ornament, a redundancy of diction, which suggests a movement from epic towards romance."2 But nobody has talked more than vaguely about the connection between the Odyssey and the genre of romance. What I hope to achieve in this paper, then, is an introduction to a complex and relatively unexplored question.

Aristotle was somewhat bewildered by the Odyssey. He stressed its narrative complexity and its wide variety of character. He noted the Odyssey's tragic affinities but did not underline them sufficiently enough to allow one to consider the Odyssey as a tragic work. Though some modern scholars have referred to the Odyssey as a comedy,3 Aristotle himself emphasized that the analogous example to comedy was Homer's now lost comic epic, the Marginata.4

Critics were still having trouble with the Odyssey long after Aristotle. Longinus delineated the Odyssey's unique character by stressing its inferiority to the Iliad. He noted that:

in the Odyssey one might liken Homer to a setting sun; the intensity is gone but there remains the greatness. Here the tone of those great rays of Ilium is no longer maintained ... as when Ocean retires into himself, and is left only around his proper bounds, only the ebbs of his greatness are left to view, and a wandering among the shadows of the fabulous and the incredible ... fable prevails over action ... great genius ... is turned aside to trilling.5

Both Aristotle and Longinus were moving in the right direction. Both men were inadvertently defining some of the Odyssey's romance characteristics. Longinus stressed the fluctuations, the fabulous wanderings, the fable-like tone of the Odyssey; Aristotle brought out its complexity and moral content. Odysseus' essential character, as well as the essential character of the whole poem, lies in a preoccupation with change and diversity. Aristotle and Longinus sensed this quality by emphasizing the diversity of narrative riches; they could develop this idea no further. We may now judge better.

After analyzing more than a hundred prominent examples of romance literature, ranging from the works of Homer to the works of Shakespeare, and simultaneously noting those characteristics of the form which are cited most frequently in lexicons of literary terms—one comes up with a list of thematic ingredients for romance which is remarkably like the ingredients of the Odyssey. The prominent motifs are the dramatic qualities of marvel, risk, and triumphant adventure; an emphasis on generation differences; an abundant use of pageantry; the wandering journey towards "home"; the essential piety of the main character; the idealized male-female relationship; the protagonist's mental agility; an ever-present mingling of blessings and sorrows; the directing influence of a supernatural higher power; a distinguishing token or scar by which the hero will eventually be recognized; shipwreck and apparent total loss; and soothing, magical music. Structurally romances are characterized by long, flourishing digressions—all of which are bound within an interlacing narrative, ending when the disparate strands are drawn together in a final reunion scene.

Long lists make confusing explanations, and I have included the above "recipe" for romance, which was arrived at through inductive analysis, as no more than a means of setting out the prominent ingredients of the form.

In many ways the Odyssey typifies the outline of romance. It is a supreme example of what W. H. Auden called the "whole rich incoherence of a nature made up of gaps and asymmetrical events," which is filled out with all the tricks of the trade. Let us turn to the Odyssey with an eye to distinguishing the language of its literary pattern and the nature of its prominent characteristics.

The world of the Odyssey emphasizes a mingling of the gifts which Zeus bestows upon men from the urn of blessings and the urn of sorrows, rather than a preponderance of sorrows as in the Iliad. The Odyssey moves swiftly through the adventures of "peace"; the Iliad, paradoxically, sometimes stagnates in the excitement of war. In the Odyssey men are portrayed as dealing with women almost as exclusively as in the Iliad they have been portrayed as dealing with men. The strife which exists among
THE ODYSSEY AS ROMANCE

In the world of literature, the Odyssey is a masterpiece that explores themes of journey, destiny, and the human spirit. Homer's epic narrative recounts the adventures of Odysseus, a Greek warrior, as he tries to return home after the Trojan War. The story is a testament to the power of storytelling, as it weaves together elements of myth, legend, and human experience.

The central character, Odysseus, embodies the qualities of a true hero. His qualities include intelligence, bravery, and resourcefulness, traits that ultimately guide him towards his goal of returning home. Throughout the narrative, Odysseus faces numerous obstacles and temptations, including the Sirens' song, the cyclops Polyphemus, and Circe's enchantment. These challenges test his willpower and resilience, illustrating the hero's journey.

The Odyssey also serves as a reflection on the nature of home and family. Odysseus' desire to return home is not merely a personal quest, but a broader quest to reunite with his loved ones. This theme is amplified through the representation of Penelope, Odysseus' wife, who patiently waits for his return, symbolizing the wait for a loved one's return.

The poem is a rich tapestry of mythological elements, blending gods and goddesses,的命运, and prophetic visions. It explores the relationship between the divine and human worlds, with the gods playing a significant role in the hero's journey. Homer's use of prophecy and oracular speeches adds a layer of depth to the narrative, allowing for a synthesis of human and divine elements.

In conclusion, the Odyssey is a timeless epic that continues to inspire scholars, writers, and readers alike. Its themes of heroism, love, and the human struggle against adversity remain relevant today, making it a cornerstone of Western literature.

I
COLLEGE LITERATURE

THE OSSYRAS ROMANCE

The Ossyra, known also as the Ossyras Romance or Ossyra Romance, is a Middle English alliterative romance from the 14th century. It is a work of adventure and romance, featuring a hero named Ossyra, who embarks on a quest to recover a lost treasure. The narrative is known for its vivid descriptions of mythical creatures and supernatural events, as well as its exploration of themes such as chivalry, honor, and the quest for love.

The story begins with Ossyra's departure from his homeland, where he encounters various challenges and enemies. Along the way, he meets a variety of characters, including enchantresses, knights, and other wandering nobles. The Ossyra Romance is notable for its intricate alliteration and its influence on later works of English literature.

The Ossyra Romance is considered an important text in the study of Middle English literature and has been the subject of much scholarly analysis. It is an example of the alliterative tradition, a style that was popular in medieval English literature and featured the repetition of the same or similar sounds at the beginning of words within a sentence or line. The Ossyra Romance exemplifies this style, with its distinctive and memorable language.
with multiple comments.

English: By expanding the English space and increasing the number of instructions since 1990, we have been able to limit one instruction to fit one page. Thus, the question that was expected to be long a decade ago is now a page. How does one teach a course which was composed for oral recitation?

1. Introduction

II. A Clear Choice of Terminology: Avoid "Folklore and Fashion"

III. Shaping the Structure: How is the Spine of the Course? "Folklore and Fashion"

IV. Selecting the Reading Material: "Folklore and Fashion"

V. Limitations: How are the Comments Noted in the Course?

VI. The Choice of Terminology: Avoid "Folklore and Fashion"

VII. Education: How are the Comments Noted in the Course?

VIII. Limitations: How are the Comments Noted in the Course?

IX. The Choice of Terminology: Avoid "Folklore and Fashion"

X. Education: How are the Comments Noted in the Course?

XI. Limitations: How are the Comments Noted in the Course?

XII. The Choice of Terminology: Avoid "Folklore and Fashion"

XIII. Education: How are the Comments Noted in the Course?

XIV. Limitations: How are the Comments Noted in the Course?

XV. The Choice of Terminology: Avoid "Folklore and Fashion"

XVI. Education: How are the Comments Noted in the Course?

XVII. Limitations: How are the Comments Noted in the Course?
Appendix ii
Shakespeare's Romances and Herodotus' Histories *

The genre of romance did not suddenly blossom again in the Hellenistic romances after lying dormant for centuries after Homer wrote the Odyssey. From the time of the early Greek epic to that of the Hellenistic romances stretches a period of about one thousand years in which there was accumulated one of the richest bodies of literature the world has ever known. Forms of romance, including the Odyssey, were vital parts of this tradition and one may trace a clear line of development in the growth of romance from Homer's Odyssey, through the lyric poets Archilochus (7th c. BC), Sappho (fl. c. 610-c. 580 BC), Alcaeus (c. 620-c. 580), Herodotus' Histories (c. 425 BC), selected dramas of Euripides, Aristophanes, and Menander, Apollonius' Argonautica, Lucian's fantastic tales, Callimachus' love elegies, Theocritus' Idylls, and finally down to the Asthiopeica, Clitophon & Leucippe, Daphnis & Chloe and Apollonius of Tyre.

The Hellenistic romances were especially influential in Elizabethan-Jacobean literature, as indirectly was their guiding pattern for romance, Homer's Odyssey, and a wide-range of late Classical works such as Apuleius' The Golden Ass which were "take-offs" on the Hellenistic romances. Amid this wide number of influences on drama in the age of Shakespeare, Herodotus' Histories stands out as an overlooked work which possibly could have influenced the construction of Shakespeare's last plays and in tone and structure bears some notable similarities with Shakespeare's romances.

When "B.R.", the Elizabethan translator of Herodotus introduces

* This appendix originally appeared as an addendum in the summer 1977 issue of Salzburg Studies in English Literature - Jacobean Drama Studies, pp. 95-100. The version presented here has been altered by the addition of approximately four hundred and twenty five words.
The Famous History of Herodotus he describes it much as Shakespeare
gover might introduce Shakespeare's romances:

Vertue biased with excellency, vice defaced with
infamy...auncient friendship turned to enmity, mortall
hatred converted to amitie...briefly, all things...that
may eyther for profit avayle the reader of for pleasure
delight him...the delghts /being in/...every way
singulare, a soveraigne medicine for the cares of the
mind, a speedy remedy for the griefs of the body.¹

Nevertheless, among the great deal of criticism which has accumulated
in the past few decades on the subject of Shakespeare's romances, no one
has mentioned the possible influence of Herodotus' Histories on
Pericles, Cymbeline, The Winter's Tale, and The Tempest - although in
late Victorian times it was suggested to be as influential as
Heliodorus' Aethiopica might have been.² A possible influence of
Herodotus on Shakespeare is not far fetched (in the widest sense of
mood, atmosphere, and structure), since first of all a fine translation
of Herodotus was available from 1584 onward in England, and secondly

¹ The Famous History of Herodotus: CONTAYNING THE DISCOURSE OF DIVERS
COUNTRIES, THE SUCCESSION OF THEIR KINGS: THE ACTES AND EXPLOYTES
ACHIEVED BY THEM: THE LAwES AND CUSTOMES OF EVERY NATION: WITH THE
TRUE DESCRIPTION AND ANTIQUITIE OF THE SAME. DIVIDED INTO NINE BOOKS.
ENTITULED WITH THE NAMES OF THE NINE MUSES 1584, translated into
English by B.R. (London: Constable & Co., Ltd., 1924), The Tudor
Translation, Second Series, Vol. VI., this quote is from "B.R.'s"
introduction.

"B.R." may be Barnaby Rich (1540? - 1617), translator of Matteo
Bandello's "Of Apolonius & Silla" - the direct source of Twelfth Night.
For more on this hypothesis, see: T.M. Cranfill and D.H. Bruce,
The Greek text of Herodotus which I compared with "B.R.'s" trans-
lation has been HERODOTUS ISTORIA, Herodotus (New York: G.P. Putnam's

² See, for instance, the notable absence of references in W.Velz,
Shakespeare & The Classical Tradition - A Critical Guide to Commentary,
1660-1960 (Minneapolis: University of Minnesota Press, 1968);
Reuben A. Brower, Shakespeare & The Graeco-Roman Tradition (New York &
Oxford: University Press, 1971); C.Gesner, Shakespeare & The Greek
Romances (Lexington: University of Kentucky Press, 1970). Theobald
argued that the passage in Twelfth Night which is usually attributed to
Heliadorus(UN,VI.111-114) could also be attributed to Herodotus. See:
W. Theobald, The Classical Element in the Shakespeare Plays (London:
R. Banks & Son), p.177.
Herodotus' *Histories* is laced with a large amount of the same kind of romance material and structuring which one also finds in Shakespeare's romances. Herodotus' *Histories* offered Shakespeare the same type of "literary warehouse" of basic plots and a wide assortment of characters which Holingshed's *Chronicles* offered him.

In the Elizabethan translation of Herodotus' *Histories* the narrative unfolds with a great deal of charm and sophistication, a mixture of serious intent and whimsy. The tone is urbane, slightly loquacious, prone to be critical, but rarely unreasonable or humourless. Most of all, the individual stories within Herodotus' *Histories* are conveyed with a great deal of fascination for the material involved. Herodotus had a keen eye for unusually entertaining and informative incidents which he joins together by means of an associative as opposed to a strictly rational continuity, a type of structuring which Albin Lesky identifies as "archaic" — but which we have found in this study to be a mark of Shakespeare's own romance dramaturgy.

The flavour of Herodotus' Greek, as well as "B.R.'s" translation, is also discursive and loquacious. Herodotus is a writer who easily gets carried away with his parenthesis, as if his style was developed and recorded in direct response to the needs of oral delivery. "That

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3 Among English and Scottish intellectuals of the Elizabethan-Jacobean period the notoriety of Herodotus' *Histories* is illustrated by R. Carew's translation (published in 1608 but including an introduction which is dated 1566) of Henri Estienne's scholarly vindication of Herodotus. An original copy of this work is available in the special Elizabethan collection of the University of London Library. See: Henri Estienne, *A World of Wonders or An Introduction to A Treatise Touching the Conformities of Ancient and Modern Wonders: or a preparative treatise to the Apologie for Herodotus*. The argument whereof is taken from the Apologie for Herodotus written in Latin by Henry Stephen, and continued here by the Author himself. Translated out of the best corrected French copie. Edinburgh: Imprinted by Andrew Hart & Richard Lawson, 1609.

Herodotus developed as he wrote and shifted his intentions as he developed is an assumption justified by indications present in the work. It is also intrinsically likely. He lived in an age when 'genres' were fluid, when experimentation was the norm. Shakespeare would have found in the Histories a fine example of a narrative which includes a plurality of genres and still manages to achieve literary wholeness. Herodotus' style of narrative is close to that of Homer's Odyssey, as Classical scholars have long noted, a type of work in which the "poet launches out into a realm...adorned...with the colours of poetry...[and] not greatly troubled by inconsistencies...[especially with regard to] details of time [which are] plainly incredible."

As in Shakespeare's Pericles, Cymbeline, The Winter's Tale, and The Tempest, one confronts in the Histories a vast world of impersonal forces and individual strivings - eventually adjusted in ways which few, if any, of the characters expected. Like Pericles, the Histories takes place against the limitless background of the Near East. As in Cymbeline and The Winter's Tale, digressions on the ways of a foreign country (in Cymbeline on Rome and Italians; in The Winter's Tale on Bohemia and Bohemians) eventually lead back to issues of international conflict and reconciliation. As in The Tempest, one man's continuously shrewd perceptions on the unsettled affairs of mankind (Prospero in The Tempest; Herodotus in the Histories) is one of the principal ordering forces within the literary composition along with the force of emotional analogy and thought association.


Both Herodotus' work and Shakespeare's romances are concerned with the possibility of glory dying out in a younger generation or of a nobility which sullies itself, and include a love story as a serious part of the narrative. Themistocles' ambiguous, dominating presence in the seventh and eighth book of The Historiés places the theme of individual cupidity and nobility at the heart of the whole narrative. The ethical considerations drawn from Themistocles' story of fame and dishonour are as disturbing and disruptive for the eventual resolution of The Historiés as are the roles of Cleon and Dionyza in Pericles, Cloten and the Queen in Cymbeline, Leontes and Autolycus in The Winter's Tale, and Prospero's brother Antonio in The Tempest. All of these characters upset the world in which they live by possessing a status, either by birthright, skill or chicanery, of which they are morally unworthy.

Herodotus was the first classical writer to include love stories in his work in the name of history. The love stories are cited because of their political importance and because of their intrinsic human interest. Herodotus' use of love stories set a precedent for Hellenistic romances, allowing them to assume a quasi-historical technique in their narrative, but Herodotus also may have influenced Shakespeare's choice of love stories as a serious theme. Posthumus

8 The Historiés begins by pointing to the rape of Io by Phoenician merchants as the first cause of the dissension between the Greeks and the people of the Near East, and then lists a series of similar provocations by both sides: the Greeks abduction of the Phoenician girl Europa, Jason's abduction of Medea, and finally the rape of Helen by Paris the son of Priam. See: Historiés, I,1-5.


10 As Theobald noted about Shakespeare's possible use of the story of Rhampisintus in Twelfth Night, op.cit., fn.2, this influence could have continued in the romances.
Leonatus and Imogen in *Cymbeline* and Florizel and Perdita in *The Winter's Tale* are offered as a serious example of how love affairs can effect warring nations or a country's internecine struggles. Political affairs and affairs of the heart are by no means two unconnected worlds in Shakespeare's romances. Indeed, in all but *Pericles* the peace and well-being of a kingdom is assured because of a betrothed or newly wed couple.

From the time of Arthur Quiller-Couch, H.B. Charlton and Lytton Strachey a reading of Shakespeare's last plays has existed which accuses them of being rambling, apparently formless narratives. Although the meaning of this rambling has subsequently been explained as part of the attraction of the last romances, the fact of its existence has not altered. One often gets the same narrative impression of being involved inside tales-within-tales as in Herodotus' *Histories*. This reaction to Herodotus is justified, for, as he admits from the first book of *The Histories*, he intends to record whatever astonishing achievements seem worthy of remembrance. Added to his incidental wanderings there is the dizzying fact that in *The Histories* the "final portion of a story is always open to further attachment, something true of the work as a whole." Yet in *The Histories* any narrative digression will eventually return to the subject of the Greek-Persian enmity, just as in Shakespeare's romances any digression will eventually lead back to the reunion of the scattered family. Although the ultimate concerns in Herodotus and Shakespeare are not identical, the

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narrative methods are similar.

Like Shakespeare's last romances, Herodotus' widely scattered narrative is tightened as the work approaches its ending. In one sense, in both Shakespeare and Herodotus, the lost are found as soon as the accumulated information is coordinated about the deciding struggle. Both authors direct their work towards an ending which contains a crucial reversal expected by the audience (with the exception of Hermione's return in The Winter's Tale) but unexpected by the characters involved. In The Histories this crucial reversal is the battle of Salamis, whereas in the last romances it is the return of those loved ones lost beyond all possible hope of recovery.

But the ending of The Histories, like the ending of Shakespeare's last romances, cannot bring everything together. What do the flying snakes of Arabia, spoken of in detail in the second and third books of The Histories, have to do with the battle of Salamis? Similarly, Shakespeare brings in elements without firmly reconciling them; note how in The Winter's Tale Paulina's husband Antigonus is grotesquely and unreasonably devoured by a bear, how Antonio is unchanged and unreconciled at the end of The Tempest.

Both The Histories and Shakespeare's last romances show a preoccupation with astonishing incidents, especially for the quirks of fate and the diversity of human character. Higher powers, be it Herodotus' attention to oracles or Shakespeare's inclusion of Jupiter, play their part; but they are dealt with reservedly. The role of any supra-human force within their respective works is important only in so far as this force contributes to our understanding of the world of men.

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13 Although "B.R." translated only Books I-II of the Histories, the eventual outcome of Herodotus' romance was known through Thomas Nicolls' translation of Thucydides (1550) and North's translation of Plutarch's Lives of the Noble Grecians and Romans (1579). See C.H. Conley, The First English Translators of the Classics (London:1927).
Neither Shakespeare nor Herodotus are working out a theology through a kind of ritualistic patterning of material. In their own way they are both keeping records, Herodotus as a chronographer, a keeper of the annals of time, Shakespeare as a dramatic poet, an artistic captivator of the imagination.

Finally, in the largest context, both Herodotus's Histories and Shakespeare's last romances share the romance multiverse structure. Both project a disharmonious vision of life which is nevertheless ordered within artistic unity. Herodotus does not work in terms of strict, predefined sequences. His work is always open to new material, flashing back or jumping ahead in time; yet without scrambling the whole composition into incoherence. Shakespeare's scattered families suffer shipwreck and loss, drag themselves half-drowned out of the ocean in one act and then regain whomever or whatever they have lost a few acts later. In both writers one quickly learns the pleasures of the genre of romance, the enjoyment of a story which is like a playful maze, a story which takes its shape out of a matrix of chance, fortune, nature and the abilities of a literary master.
Appendix iii - The Isle of Gulls & The Arcadia

Compared Item for Item

In the following list I have attempted to make a scrupulous listing of items which John Day borrowed from Sidney's work, a listing which I hope will serve to indicate what kind of information one can expect from such an item for item comparison. This comparison details Day's borrowings in the way suggested by Bluestone of noting the "exact extent and variety of...relations between prose fiction sources and plays," a quantitative as opposed to a qualitative comparison. It is really useful only as a basis from which to make qualitative judgements about Day's adaptation.

The Isle of Gulls : Arcadia

1. The character of Dametas as it is expressed throughout the play and when the Prologue claims one of the characters will offer (Ind., p.212): "The monstrous & deformed shape of vice, as well as to beget a loathing of abuse as that his villaine may give the greater luster to the vertuous dispositions of true-borne gentilitie."

: 1. p.21,B.II, grounded in Kal-ander's assessment of Dametas as "the most arrant doltish clowne, that I think ever was without the privilidge of a bable...you never saw so ill favoured a visar; his behaviour such that he is beyond the degree of ridiculous; and for his apparell, even as I would wish him."

2. Ind.,p.215, The tone of courteous self-disdain in the Prologue's last speech, "we / That scarcely know the rules of Poesie.


3. I.i.,pp.216-217, Basilius removes his daughters to a name-

: 3. pp.19-21,B.I, Basilius removes them to the Arcadian forest in
less wilderness as a means to order that they may be far from
marriage, posting a challenge: the threat of marriage.
that whoever can steal them away:
will get both them and the crown:
- thereby also testing the "wit:
& active policy" of their suitors:

4. I.iii.,p.223, Dametas cock-
rooster pomposity over his name:
"Why, how now sir; Knowe you to
whom you speake?"; & I.iv.,p.228:
"show thyselfe before us, show
thyselfe before Dametas."

5. The general character of
Demetrius' page and his praise
of death over life when love is
involved (II.i.,p.223) with: "a
man were as good be hanged...as
be in love...hanging is end of all
trouble and love the beginning."

6. II.i.,p.235, Lisander recog-
nizes Demetrius because of his
speech, "His sillibles betray
him."

7. II.i.,p.237, Demetrius claims
his father was "Menalchus."

8. II.ii.,pp.239-244, Aminter &
Julio's attack as disguised

4. p.87,B.I, Dametas' blustering
against Pyrocles-Zelmane on the
occasion of their first meeting
with: "Am I not Dametas? Why,
am I not Dametas?"

5. p.419,B.III, the fourth
knight who challenges Amphialus
and holds that love is, among
other curses, "the curse of life,"
and the misogyny of the fifth
knight.

6. p.76,B.I. Musidorus recog-
nizes the disguised Pyrocles from
his speech: "the dittie gave him
some suspition, but the voice
gave him almost assurance, who
the singer was."

7. p.114,B.I—"Menalchus" is a
young Arcadian shepherd, and then
Musidorus' supposed brother.

8. pp.119-121,B.I, the attack of
the lion and the bear affords the
satyrs, afford the princes the opportunity of defending the princesses. Demetrius and Lisander the opportunity of defending the princesses.

9. II.ii., p. 245, The borrowing of a figure, as Basilius says: "The forest musick is to heare the hounds/Rend the thin ayre with a lustie cry/Awake the drowsie Echo."

10. II.iii., p. 252, The power of womanly coyness stressed with regards to Losander: "seem coy, looke nice and, as we women use, Be mild and proud, imbrace and yet refuse."; and with regards to the princesses (II.iv., p. 255): "yet some say we maydes wish things to which we answer nay."

11. II.iv., p. 253, the salacious and voyeuristic character of Violetta as she relates in detail the dream of her wedding night.

12. II.iv., p. 259, when Mopsa says her mother is taking a nap Hipolita answers: "Nay she cannot be said to steale a nap for the
noise she makes herself would discover her theft..."

13. The end of Act III and the beginning of Act IV, the mood of confusion when Basilius, Gynetia, Mopsa, Manasses, and Dametas are sent off on their wild goose chases.

14. IV.i., p. 284, the scene between Lisander and Basilius where Lisander promises Basilius they can rendezvous that night: "where Ile make tender of subdued chastitie to your majestie as first and most victorious conqueror."

15. IV.iii., p. 397, the pilfering of two lines of poetry: "Who hath his hire hath well his labours past; Earth thou didst seeke & store of earth thou hast," as well as the general situation.

16. Pamela called Hipolita throughout the play (after the Amazon Queen), & see e.g. II.ii., p. 242 how this complements her aggressive nature.

such a noise withal, as no bodie could lay the stealing of a nap to her charge."

13. The mood of confusion at the end of Book II and the beginning of Book IV, surrounding the actions of these same characters (except Manasses).

14. p. 45, B. III, scene between Zelmane and Basilius, where Zelmane promises Basilius they can rendezvous that night, Zelmane promising Basilius: "as great proportion as you will take of free conference with me."

15. p. 83, B. IV, the identical two lines in similar situation.

16. Pamela being the more masculine, more aggressive woman of the two princesses throughout the Arcadia.
* The majority of these examples are my own, the rest come from: Sidney R. Golding, "The Life and Works of John Day," Ph.D. Thesis, University of London, June 1930, p.31; and Bullen's notes to The Ile of Guls in the 1963 reprint, pp.614-621.
THE BASS UNDERTONE: W.H. AUDEN'S FINAL ASSESSMENT OF

THE TEMPEST

I

W.H. Auden's long poem The Sea and the Mirror—A Commentary on Shakespeare's The Tempest is both a poetical statement on the relation between reality and art and an explicit commentary on Shakespeare's The Tempest. This ambitious poem is a good example of W.H. Auden's ability to work with at least two separate arguments within the space of one poem, without either argument cancelling out the other. Many of the finest contemporary Shakespearean critics agree that The Sea and the Mirror is possibly the most insightful modern criticism of The Tempest—nevertheless The Sea and the Mirror remains tantalizingly obscure. As a whole, it is 'infinitely suggestive,' more than fifty per cent of it is a garble of mock Henry James prose spoken by Caliban, and much of the rest is a tangle of murky symbols and veiled allusions.

In the last essential collection of his verse which he made before his death, W.H. Auden included only one poem from The Sea and the Mirror: "II The Supporting Cast Sotto Voce". In the previous short collections of his verse Auden had included other parts of The Sea and the Mirror, most notably the long prose-poetry section "Caliban To The Audience". But when one examines "II The Supporting Cast Sotto Voce" in relation to The Tempest and the rest of The Sea and the Mirror—as I intend to do in this article—one finds it contains both an informative critical gloss on Shakespeare's play and neatly develops Auden's theory on the relation between reality and art. As such, "II The Supporting Cast Sotto Voce" stands as the quintessential embodiment of Auden's final assessment of The Tempest.

The part played by Caliban throughout the whole of The Sea and the Mirror, the symbol of intractable Nature, is condensed into Antonio. Auden substitutes himself for Prospero by being the sole

THE BASS UNDERTONE

J. Dean

arranger of The Tempest's supporting cast. The idea behind the whole of The Sea and the Mirror, to assess Prospero's attempt to merge and balance the immediate world of Nature and Flesh with the possible world of Spirit and Art, is then carried out by "II The Supporting Cast Sotto Voce". In the analysis which follows I will refer to the other poems by W.H. Auden, relevant quotes from throughout The Sea and the Mirror, and Shakespeare's The Tempest in order to show how Auden achieves reconciliation between the otherwise unreconcilable forces typified by The Tempest's supporting cast in "The Supporting Cast Sotto Voce".

II

The play The Tempest has finished. All the natives of Naples and Milan are on board ship and bound for home. Miranda and Ferdinand are happily engaged. Alonso, King of Naples, has recovered his son, has regained a guiltless soul after his punishment, penitence, andshriving under Prospero. The worth of honest old Gonzalo has been recognized. The rest of the homeward-bound characters have been assessed by Prospero's magical ordeal, have been found morally wanting, have been forgiven for attempting the most heinous crimes—which only Prospero's adroit management stopped them from committing. Then, one by one, they speak. This is the occasion and the setting for "The Supporting Cast Sotto Voce".

Freed from the overwhelming presence of the master magician Prospero, the characters in "The Supporting Cast Sotto Voce" all freely speak their mind—to themselves in an undertone, sotto voce. If they obfuscate or are in any way deceptive in their speeches they are thus exhibiting the limits of their self-awareness. In "The Supporting Cast Sotto Voce" the characters speak in the following order: Antonio, Ferdinand, Stephano, Gonzalo, Adrian, and Francisco (in concert), Alonso, Master and Boatswain (in concert), Sebastian, Trinculo, and Miranda. Directly after each reflective speech Antonio makes his dark comments on what has been said. The villain is still sneaking around and spying on people in order to see what he can gain. None of the characters' speeches exist independently of Antonio's follow-up stanzas, for his comments immediately modify whatever they say—as well as expanding our understanding of Prospero's perfidious...false brother (Tp. 1.2.68; 92).

Antonio's opening poem is sophisticated and sardonic, knowing and obstinately independent, completely adult and unchildlike. The first line of his poem, As all the pigs have turned back into men, immediately equates Prospero's white magic with Circe's degrading black magic, while at the same time shows that Antonio is aware of the transformation from bestial immorality to human morality accomplished by Prospero's wizardry in The Tempest. Characteristic of everything Antonio says throughout "The Supporting Cast Sotto Voce" (and true of Caliban's character as well in The Sea and the Mirror), he both affirms and denies whatever he speaks about. His language practises a devilish duplicity...
which exalts himself and degrades anything which does not belong to his private world.

Thus in As all the pigs Antonio insists upon his exclusion from Prospero's pardon of his faults as a way of affirming his own nature. While Prospero in The Tempest said to Antonio:

> For you, most wicked sir, whom to call brother
> Would even infect my mouth, I do forgive
> Thy rankest fault—all of them (Tp. V.1.130-2).

Auden has Antonio comment in response: *Your all is partial, Prospero; My will is my own* (p. 62, 11.1-2)\(^9\).

Antonio's rejection of Prospero's forgiveness in the opening poem of «The Supporting Cast Sotto Voce» continues both The Tempest's and The Sea and the Mirror's concern with unreconcilable moral forces, while beginning a discussion on how reality is to be merged with art. Antonio claims that he is the force which causes Prospero to be a magician, which causes Prospero to work the wizardry of art in reaction to Antonio's insistence to be himself. For as long as Antonio chooses to be himself, to *wear my fashion* as he says (*As all the pigs*, 1.28), then Prospero must be an artist, must wear *...a magic robe* (*As all the pigs*, 1.28-29). Prospero's art cannot penetrate Antonio; Antonio recognizes his brother's ways as exalted gimcrackery, saying: *What a lot a little music can do about Prospero's achievement in The Tempest* (*As all the pigs*, 1.18).

The responsibility felt by the artist, as personified by Prospero, is therefore suggested to be the need to include within art, the charm and forgiveness of art, even the darkest elements. And as long as these dark elements cannot be totally and finally reconciled, then *the will to charm is still there* (*As all the pigs*, 1.30). Auden sees the artist in relation to his art as a priest of reconciliation, drawing into the artistic circle of his understanding every kind of sheep in the human flock. Until the artist accomplishes this achievement to perfection he can never rest, *never have time to curl up at the centre* as Antonio says of Prospero (*As all the pigs*, 1.34)\(^10\).

Antonio spoke in the very intricate, tight, and difficult verse form of terza rima—a fact which underlines his obdurate, difficult nature. Ferdinand, on the other hand, speaks in an irregular Petrarchian sonnet in his following poem *Flesh, fair, unique*. The form of the Petrarchian sonnet is, ideally, a form of prosody used for the theme of Platonic love. Ferdinand is Miranda's betrothed and his eyes are *big and blue with love* (*Prospero to Ariel*, p. 31). Much was made of the young couple’s chastity in The Tempest. Prospero was aware of a sensual heat in the young prince which caused Prospero to insist upon the suppression of Antonio's pre-marital desires.

Auden follows through on Prospero's evaluation of Ferdinand in The Tempest and has Ferdinand speak like a love sick, but gratefully.
soon to be gratified, Romeo. Ferdinand's speech in «The Supporting Cast» is markedly condensed and quick one moment, calm and resolved the next. The temper of his language in *Flesh, fair, unique* is reminiscent of Shakespeare's sonnet on lust, *Th' expense of spirit in a waste of shame*, and Shakespeare's sonnet on true love, *Let me not to the marriage of true minds*. Ferdinand's sonnet combines both impulses of hot-blooded ardour and firm, cool belief. It is a poem addressed both to the mistress and to the wife, added to which are traces of adolescent extravagance in such phrases as *The Real Right Place* (*Flesh, fair, unique*, 1.14).

Antonio's comment on Ferdinand's speech is completely self-centred, reemphasizing his isolation—this time from both womankind (*One bed is empty...My person is my own*, p. 63, 1.1-2) and mankind. When Antonio notes that he is heated by his own fire, a flame which *Hot Ferdinand will never know* (p.63, ll.4-5), one assumes because of *The Tempest* that this is the flame of unmitigated, unreasonable odium. But, by having Antonio make these remarks about burning flames and empty beds directly after Ferdinand's poem of longing for Miranda, Auden adds to Shakespeare's portrait of a divisive, offensive human being the characteristic of a strangely intense self-love. This is the first reference to a perverse narcissism in Antonio which will be expanded upon later in Antonio's comments directly after the Master and Boatswain's poem *At Dirty Dick's and Sloppy Joe's*.

Then comes the drunken butler Stephano, famous for his belly and his booze, speaking in an irregular ottava rima verse form, a form «most suited to work of a varied nature, blending serious, comic, and satiric attitude»,11—which is precisely what Stephano's poem *Embrace me, belly* accomplishes. Stephano speaks like a lost, sad, babyish drunk. He all but says 'I want my mummy!' with his identifying refrain, *A lost thing looks for a lost name* (*Embrace me, belly*, 1.8, passim) and his talk about nannies, pooh, child, mother, and the bottle of alcohol which might as well be his baby bottle. Stephano was very glad to receive a pardon, like a child forgiven, but he also has the adult's knowledge that he will go on committing wrongs. His sadness is the disappointment caused by loneliness and stupidity, confused cravings and too much game playing. As Auden said of the same human type in another poem, *in a drunkard's caterwaul his rebel sorrows cry...for a parental discipline* 12.

Antonio's comment on Stephano's sad speech, in contradistinction to Stephano, emphasizes Antonio's ability to nourish himself on self-appreciation:

> One glass is untouched, Prospero,  
> My nature is my own;  
> Inert Stephano does not know  
> The feel at which Antonio  
> Toasts One and One alone (p.64, ll.1-5).

Antonio's nature is, like Caliban's nature, one on which Nurture can never
stick (Tp. IV.1.189). For Antonio represents an element which even Prospero’s art cannot alter: One glass is untouched (p.64, 1.1).

This idea of Antonio not being reflected by the mirror of art explicitly brings in the idea to «The Supporting Cast» that the mirror of art cannot possibly contain the vast sea of nature. Nature, in the guise of Antonio, insists upon this fact. Antonio must be accepted as an exception, the glass untouched. Nevertheless, Antonio’s first poem, As all the pigs, suggested that if art is to be successful, if it is to be an effective representation of reality, then art must strive to include all aspects of the natural world within its artificial bounds. Art must attempt to include the whole rich incoherence of a nature made up of gaps and asymmetrical events...[in] the same neutral space accommodate and conspirator and his victim; the generals of both armies (Caliban To The Audience, p.51;35). In imitation of the artistic acrobatics of The Tempest, this is precisely what Auden does by making Antonio—that dark, devilish element who refuses to accept the graces of the artist and his art—the link between the separate speakers in «The Supporting Cast Sotto Voce».

The next character from The Tempest to speak in «The Supporting Cast Sotto Voce» is Gonzalo; and his Evening, grave, immense poem is, like Gonzalo, long-winded, irregular, discursive, and good hearted. Even the three twenty line stanzas of Evening, grave, immense are irregular in their rhyme scheme. In his poem Gonzalo recounts his personal value, which he regards as minimal, assesses his action on the island, which he regards as morally limited, and meditates on himself like/ Some ruined tower by the sea (Evening, grave, immense, I.50). Even though Gonzalo judges himself to be a noble wreck of a man, one cannot help but feel that he judges himself too harshly. Prospero’s judgement and forgiveness of this old councillor of kings has severely humbled the man into thinking of himself as a simple locus of rusting flesh (ll.55;54).

Antonio in his following aside criticizes Gonzalo for being too talkative and aged. Unlike his brother in The Tempest or in the Prospero to Ariel section of The Sea and the Mirror, Antonio is in no way receptive to others. Added to which, Antonio continues to glorify his own isolation—proud now that he converses only with his own shadow: The shadow that Antonio/ Talks to, at noon, alone (p.66, ll.4-5). Darkness talks to darkness. Antonio is taking on more the dimensions of Milton’s Satan, rather than Shakespeare’s Antonio.

Adrian and Francisco’s couplet, Good Little Sunbeams, which comes next is like the harmless tweeting of two small birds. They were nothing but attendant lords, and they express nothing more than what polite gentlemen-in-waiting should say. Their speech is an effeminate, almost senseless, tinkling of words. Antonio’s reflection on their couplet is barely connected to it. He stresses Adrian and Francisco’s lack of knowledge, that counterposed to their life of outward posing he plays for himself alone, Plays in his head alone (p.66, 1.5).

The dark forces represented by Antonio are now dealt with in
Alonso's following poem, *Dear Son, when the warm multitudes cry*. His poem is a letter of advice to his son Ferdinand on how to govern the political state, a letter not intended to be read until after Alonso's death. One of the clearest marks of Antonio's insidiousness in «The Supporting Cast Sotto Voce» is that he even can penetrate into the guarded privacy which surely must accompany the writing of such a letter. But evil and the uncaring natural world take on new meaning when regarded by Alonso: they are forces which prod a person into maintaining a self-protective awareness.

*Learn from your dreams what you lack*, says Alonso (Dear Son, I:36). From an awareness of the negative forces which surround one (the rich robes, the mistress, the oblivion where fish/ see scepters descending, the void, even those bright/ Mornings when you whistle with a light/ Heart—Dear Son, II:28-29; 3:4; 44; 49-50) one should draw a positive strength.

The intricate prosody of the poem complements the self-conscious, decorum-conscious mind of a king who is able to deal with disorder in a most orderly fashion. Finally, Alonso is at ease because he has accepted his own death, like Prospero in *The Tempest*, yet has found the love of forgiveness—the forgiveness which came about through the illusion of art.

Antonio's follow-up remarks ring out their negative notes, scorning Alonso and declaring Antonio happy to be the *lacking* element (p.69, I:1). Antonio's intrusive comments are becoming progressively more irritating, as one follows along with the thoughtful path of each speaker and then notices how Antonio notices only himself, in this world alone (p. 69, I:5).

Coming after Gonzalo's *Evening, grave, immense* poem and Alonso's *Dear Son* poem, the Master and Boatswain's *At Dirty Dick's and Sloppy Joe's* is a very refreshing interlude. It emphasizes the companionship of men who live and die in a careless, gusto-filled mood. The satire and self-consciousness in such lines as *The homeless played at keeping house and I was not looking for a cage/ In which to mope in my old age* (At Dirty Dick's, II:6; 11-12) undercuts however, the feeling of joy which one may feel (or think the singers feel) in this poem. The poem's only consolation is that it sees the bright side of bad things.

Antonio's reflection on *At Dirty Dick's* is characteristically haughty and caustic. With the line *My compass is my own* (p.70, I:2) auto-eroticism is added to Antonio's list of attributes; *compass* being used in a figurative, sexual sense as that which gives a person his direction—as the sailors in *At Dirty Dick's* were directed to Margery, Meg, cow-eyed Marion, and even, alas, Kate. Also, Antonio now envisages himself in an heroic manner, exploring waters unknown by sailors, sailing on and on alone like a Satanic version of Coleridge's *Ancient Mariner* (p.70, I:3).
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Sebastian’s *My rioters all disappear* crystallizes the moral ambiguity, the vacillating nature which is weak at one moment and apparently strong the next which distinguishes Sebastian within *The Tempest*. Whereas Alonso was one of the *three men of sin* (along with Antonio and Sebastian) identified by Ariel in *The Tempest* (*Tp*. III.3.53)—by the end of *The Tempest* he became a true penitent. Antonio never stopped being ambitious and evil. Sebastian was always more of a weak person than an evil person, neither clearly demonstrating his gratitude nor showing his remorse at the end of *The Tempest*. He fluctuated within certain moral boundaries, without ever opting for one or the other. Appropriately, therefore, Auden has him speak in a sestina, a verse form in which the «function of rhyme...is taken over by a recurrent pattern of end-words; the same six end-words occur in each stanza, but in a constantly shifting order which, follows a fixed pattern». The sestina is appropriate for Sebastian because the man fluctuates continually within terms of the same possibilities, without ever settling on one final choice.

Sebastian is thus both glad of his exposure as a man of sin, as when he says *O blessed be bleak Exposure on whose sword, j Caught unawares, we prick ourselves alive!* and daydreams about the crown he almost won, *my dream/ Where Prudence flirted with a naked sword* (*My rioters*, II.23-6; I.2). The great dilemma Sebastian faces is his continual attraction to temptations while never being capable of giving in to these temptations: *The sword we suffer is the guarded crown* (*My rioters*, I.39). The mercy which Prospero showed to Sebastian in *The Tempest* was the mercy given to a man who only dreamed of committing crimes, who was never hearty enough to carry on through with his evil dreams. His recognition of his defeated nature as a positive value (*It is defeat gives proof we are alive,—My Rioters*, I.38) also underscores the idea first brought up by Alonso that negative powers have positive values.

Emphasizing his heroic nature again, Antonio’s following comment about the white bull, the bloodless, pallid force of cowardice which he claims to oppose all by himself. Antonio’s conscience is not wracked by questions of right or wrong, *My conscience is my own*, he says (p.71, I.2). Even when Antonio confronts a personal weakness he is a lone toreador facing a bull: he is never personally divided, always the single-minded fighting force.

Trinculo’s speech, *Mechanic, merchant, king,* is tense and quick; his is the speech of the over-nervous fool—appropriately contained within quatrains of iambic trimeters, a verse form which tends, like Trinculo, to be monotonous. Within *The Tempest* he was never a brilliantly witty fool, often had a complaining edge to his voice, and acted, finally, like a professional comedian well past his prime. Aside from the line *Misery acquaints a man with strange bed-fellows* (*Tp*.II.2.38) his friend Stephano delivered all the really humorous lines in *The Tempest*.

Trinculo daydreams about the time when he was a *Little Trinculo*, regrets his profession as *cold clown*, and wants to get his life over with, *my jake,* as he calls it, and die (*Mechanic, merchant, king*, II.12;2;24). He sounds like a tired child longing for sleep. Unlike Stephano in *Embrace me, belly,*
Trinculo does not even mention a desire to return to some comfort, only to
get the business of life over and done with.

His voice, which is supposed to be that of a professional comedian,
is jarring in its dissonance, its surprising lack of humour, its pathos. But the
dark echo chamber Antonio is much worse, telling us that:

_Tense Trinculo will never know
The paradox Antonio
Laughs at, in woods, alone_ (p.72, l.3-4).

What a bizarre image this is! How chilling and off-putting! It is as if An­
tonio were some dark force of nature performing strange, inhuman rites in
forest groves—performing these rites while laughing at we who share none of
his dark knowledge.

Then, like coming into the warm out of the cold, Miranda's soft
voice speaks forth, a gentle, comprehensive voice which is still as wonder-filled
as when she said: _How beauteous mankind is! O brave new world,/
That has such people in’t!_ (Tp. V.1.182-3). She speaks forth in a villanelle, traditionally
a verse form reserved for pastoral or rustic subjects, although by the nineteenth
century used for more philosophical and sombre subjects. Miranda's villanelle
_My Dear One contains all of these elements. She extols constancy_ (the high
green hill sits always by the sea, 1.3) and love (My Dear One is mine as mirrors
are lonely, 1.1). Her thoughts are haunted by Sycorax the venomous...Witch,
the threatening Black Man Caliban, the prayers of the Ancient Prosper (My
_Dear One, ii.7;4,10). Although she speaks as her father says she now is, a silly
little lovesick goose (Prospero To Ariel, p.13), her speech contains one very
haunting phrase which reflects upon the whole poem's dark refrain, Antonio.
That phrase is: _My Dear One is mine and mirrors are lonely._

This line has at least four meanings. First of all, there is Miran­
da's simple, poetic fascination speaking forth: mirrors are objects which are
lonely for company. Then there is the theme of reality and art: art is lonely
for the reality it seeks to grasp, though never can. There is also the more point­
ed reference to Antonio, he whose glass is untouched, whose nature is his own.
Finally there is the idea (joining both the reality-art argument and the commen­
tary on _The Tempest_ level of _The Supporting Casts_ that love exists as a neces­
sary counterbalance to hate, and hate exists as a necessary counterbalance to
love.

Antonio has the last word, and he makes it a dark, sombre word.
He is the link missing from the _children in a circle dancing_ which Miranda en­
visaged (My Dear One, l.17). But, even worse, Antonio is _Creation's O_, and he _Dances for Death Alone_ (p.73, l.5,6). By his literal positioning within the
structure of _The Supporting Casts_ Antonio is outside the frame of love, Fer­
динand's _Firth, fair, unique_, and Miranda's _My Dear One_. His poems add up
to a sequential narrative on death, decay, and darkness; but his comments
were just as necessary as those of the rest of the supporting cast in order to
create the illusion of a poem which includes the whole rich incoherence of...
nature (Caliban To The Audience, p.51).

Although Antonio insisted upon his exclusion both from art
and Prospero’s general pardon—in retrospect one sees that without his in­
clusion in «The Supporting Cast Sotto Voce» the final arrangement of people
and ideas would not have been possible. Antonio has been the unifying bass
undertone in this sotto voce arrangement of Shakespeare’s characters. His
low notes have provided grave counterpoint against the other brighter, higher
tones.

Antonio is the negative image of Judgement (Caliban To The
Audience, p.58), because he would damn all rather than pardon all. It is
nevertheless because of Antonio’s rejection from the magic circle of forgiving
art that we can positively envisage (the) Mercy (Caliban To The Audience,
p.58) of art. Antonio is the contrast against which the virtue of art shows up.
He is nature’s obduracy and moral blackness, Prospero’s bane and inspiration,
what Auden finally sums up as the begged question you would speak to
[Shakespeare] about (Caliban To The Audience, p.31)—if one only could.

III

An order has been perceived within «The Supporting Cast», a
feasible arrangement has been made of disparate forces: Ferdinand’s hot
enchantment, Stephano’s blending of loneliness and comedy, Gonzalo’s
grave ruminations, Adrian and Francisco’s chirping, Alonso’s serious, per­
ceptive and ceremonial letter to his son, and Master and the Boatswain’s
rowdy song, Sebastian’s pallid vacillations, Trinculo’s cold clowning, Miran­
da’s wide-eyed fascinations. This extraordinary arrangement worked, the
sounded note [of]...restored relation (Caliban To The Audience, p.58) could
be made with Miranda’s we / Are linked as children in a circle dancing, be­
cause of the reality from which all art draws its inspiration, the solitude that
asks and promises nothing 15, Antonio.

There is a paradox, finally, which this article cannot hope to
rectify: the simultaneous inclusion and exclusion of Antonio, the simultane­
ous inclusion and exclusion of reality in art. But then this is a problem
for which the only explanation can be the inexplicable magic of art. Art,
as «The Supporting Cast Sotto Voce» shows, succeeds because of an inex­
plicable quality. Both Shakespeare and Auden speak of this quality as a
kind of magic. This magic bridges the gap between what we experience in
life and what we know in art. Confronting Antonio means facing the reality
which stubbornly resists art and realizing the profound gap which exists be­
tween reality and art. And here the adroit management of Auden’s com­
mentary on The Tempest steps in with a final suggestion, that an awareness of the
gap is in itself a bridge (Caliban To The Audience, p.56) towards appreciating
and understanding the value of art, towards entering the magic circle where
we/ Are linked as children...dancing.

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NOTES


5. This basic, animating idea behind the whole of The Sea and the Mirror one may observe in extraordinary detail in the notebook which Auden used while writing The Sea and the Mirror. This notebook is now in the Lockwood Memorial Library at the University of Buffalo, although Monroe K. Spears in The Poetry of W.H. Auden (p. fn.2) reproduces the most essential part, the diagram on p.105 of the manuscript. See The Poetry of W.H. Auden, p. 247.

6. Which, for brevity's sake, will hereafter be referred to without the accompanying «II», which signified it was the second part in The Sea and the Mirror originally.

7. As opposed to the order of their appearance in The Tempest: Master & Boatswain, Alonso, Antonio, Gonzalo, Sebastian, Mariners, Miranda, Prospero, Ariel, Caliban, Ferdinand, Adrian, Francisco, Trinculo, Stephano.


9. To save footnoting I've included the location of all quotes from «The Supporting Cast Sotto Voce» within the body of the prose. Quotes from the different characters' monologues will be referred to by title and line number, while quotes from Antonio's follow-up stanzas (9 of which are quintillas and 1 of which is a sextet) will be referred to by page number and line number in the 1968 Faber & Faber edition.

10. Knowing that Auden returned to the Anglican communion late in 1940, one cannot help but think that Auden is suggesting here an especially Christian responsibility for art. But, like Prospero with his magic circle, Auden, especially during the thirties and the forties was trying to draw as many people within the bounds of his artistic enchantment as possible. Although a Christian strain is present
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within *The Sea and the Mirror*, Auden chose another poem in which to concentrate his Christian concerns at this time: the second half of the collection *For The Time Being*, the «Christmas oratorio» entitled *For The Time Being, The Sea and the Mirror*, and especially its core poem «The Supporting Cast Sotto Voce», is reaching out to a larger audience and attempting to encompass a wider range of problems than those with which the «Christmas oratorio» *For The Time Being* is concerned.


13. This poem was apparently Auden's first experiment with syllabic verse, following a nine syllable a line pattern, with the last line of each twelve line stanza ending in seven syllables. Moreover, Auden invented a new complex rhyme scheme for this poem: abbeddefe. For more, see: A.C. Partridge, *The Language of Modern Poetry* (London: André Deutsch, 1976), pp. 280-2.


15. line 38 from Auden's «In Praise of Limestone», being part of a description of the vast sea of reality. See: «In Praise of Limestone», pp. 74-6 in *W.H. Auden, Selected Poems*.
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The various works consulted for this study have been divided into two categories: "Primary Bibliography of Texts Consulted" and "Secondary Bibliography of Criticism Consulted". When dealing with works which overlap both categories, such as Auden's "The Sea and the Mirror", T.S. Eliot's "Marina", or even Aristotle's "Poetics" — works such as these have been put under the heading of "Criticism".

These bibliographies have been organized along the lines suggested by the bibliographical guides in the MLA Handbook For Writers of... Dissertations and in Watson's The Literary Thesis, thus acronyms will be used for all familiar journals and the place of publication, unless it is London, will be cited after the short title. This is done in order to conserve space and to save a great many "Londons". As suggested by Watson the names of the publishers will not be cited, only author, title, place of publication (if applicable), date, and page numbers of article (if applicable). Anonymous works will be listed by title.*

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