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SHAKESPEAREAN COMEDY: A STUDY IN MULTIPLE PLOT STRUCTURE

by

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Thesis presented to the School of Graduate
Studies in partial fulfilment of the
requirements for the degree of Ph.D.
in English literature

UNIVERSITY OF OTTAWA
OTTAWA, CANADA, 1975

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ACKNOWLEDGMENTS

My greatest debt of gratitude for inspiration and encouragement is to Richard N. and Hazel M. Pollard. They helped me arrive at a conception of ethic and aesthetic unity in art and provided useful terminology at the beginning of my study. They have offered much assurance and personal support. For Ontario Graduate Fellowships during 1972-1973, 1973-1974, I am grateful to The Ontario Ministry of Colleges and Universities, and for opportunities to teach two Shakespeare classes while I studied and wrote my thesis in 1970-1971, 1973-1974, I wish to thank the Department of English at the University of Ottawa.

CURRICULUM STUDIORUM

Carolyn June Dodge was born February 14, 1940, in Silver Pointe, Tennessee. She attended Eastern Michigan University from 1958-1961 and received a B.A. in English. She received an M.A. from the University of Michigan in 1965 and studied at the University of Ottawa from 1971-1975. She has taught English at the high school and university levels for ten years, including the University of Windsor from 1969-1971. She has published an article, "Kinaesthetic Effect in the Poetry of George Herbert," Revue de l'Université d'Ottawa, 44 (Avril-Juin, 1974), 202-217.

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INTRODUCTION

"Shakespearean Comedy: A Study in Multiple Plot Structure" is an investigation of the ways Shakespeare developed the theme of relationship through plots of multiple action. Frameworks, main mortal actions, and subplots are structured so that they develop the theme of relationship between man and God, subject and ruler, family members, friends, lovers, masters and servants. Relationship also refers to the Neoplatonic ordering of the faculties of will, reason, and passion. From these ethical relationships Shakespeare derived the aesthetic relationship between nature and art. Proper relationship in comedy is a mean from which deviations within tolerable limits of comedy occur. It is an ethical principle which determines the aesthetic form of each comedy and is the conceptual basis of my structural approach founded in historical investigation into attitudes and values of Shakespeare's day.

"Ethic-aesthetic" is the unifying principle of art introduced to me by Richard N. and Hazel M. (Batzer) Pollard in many classes and discussions with them. Two other sets of terms which I have borrowed from them and fused with the more traditional terminology of dramatic criticism are substance and form, the unity of which they call "substantial form," and experience and meaning, the "experience-meaning" of art. These terms and the Pollards' definitions of them are contained in their book From Human Sentience to Drama: Principles of Critical Analysis, Tragic and Comedic.

My structuralist approach allows for the mytho-poetic and a wide variety of "formal" analysis, whether the focus is on groups of characters,

lines of action, or theme and imagery. My own critical method is a fusion of the traditional structuralist purpose of determining how structure (arrangement of all the elements of matter into dramatic form) with the conceptual basis and terminology borrowed from the Pollards. The applications and fusion of purpose and method are my own.

This study is directed toward exploring the ethical and aesthetic unity of five plays, two from the first group and one from each of the other three groups of comedies. Stated another way, I wanted to determine the nature and extent of thematic and structural fusion, idea and form, the meaning experienced in the arrangement of lines of action, including frameworks, subplots, and juxtaposition of scenes and five-act structure into planes of consciousness, or levels of awareness. Critics who have helped me arrive at my own understanding and application of the structuralist approach to the comedies are Richard Levin, The Multiple Plot in English Renaissance Drama, William Empson, Some Versions of Pastoral, Muriel Bradbrook, Themes and Conventions of Elizabethan Tragedy and The Growth and Structure of Elizabethan Comedy, and Madeleine Doran, Endeavors of Art.

The first chapter, "The Comedy of Errors: Fusion of Romance and Farce," serves as an introduction to the entire study in that it includes a discussion of the question of mixing styles and aims of tragedy and comedy, kings and clowns, in the poetic treatises of George Puttenham, William Webbe, and Sir Phillip Sydney. The question of mixing tragic and comic styles, characters, and aims is also examined in several sixteenth century tragicomedies and selected plays of John Lyly and Robert Greene. The backgrounds and conventions of Roman comedy in Plautus and Terence were adapted in the school plays and then by Shakespeare who

enclosed the farce of the Antipholi brothers and their servants the Dromios with a framework romance from John Gower and added a level of romantic comedy with the invention of Luciana. Double plots in Terence, the Renaissance conception of Diana, and the ways in which imagery of water, a chain, and a bond are related to the multiple plot structure of the themes of identity and relationship in Shakespeare's first comedy.

I have chosen A Midsummer Night's Dream from the early comedies as the subject of chapter II because I find in it clear structural use of two frameworks for the main mortal actions of two pairs of lovers and a subplot parody. Levels of awareness are one principle of the arrangement of lines of action concerning fairies, mortals, and mechanicals. The relationship between nature and art is explored for the first time by Shakespeare in the comedies, and the purpose of a mimetic art, the transformed nature of a pastoral wood, is established. The purpose is to raise men to a higher level of virtue when they awake from the experience, or dream, of the play. This aim of art is also the aim of As You Like It and The Tempest, an aim which is consistent with Shakespeare's uses of the pastoral.

As You Like It is my choice from the middle comedies rather than Twelfth Night for several reasons. Both contain much substance from humor theory, but As You Like It is a further development of the theme of transformation introduced in A Midsummer Night's Dream. In As You Like It the transformation of man by art is expressed in the Neoplatonic ideal of concord in mutability drawn from humor psychology. This theme is concretized, or objectified, in character and action. Shakespeare uses the disguise convention of the romantic heroine as the

character equivalent of subplot, amplifies the themes of mutable nature and fortune, love and death, from Thomas Lodge's Rosalynde, and develops the Christian motif of the fall with imagery of wrestling and an emblematic scene in act I. Arden is a fusion of Arcadia and Eden, a golden pastoral world of nature transformed by art to lead men to an even higher level of virtue. He draws from Neoplatonic love theory to satirize the pastoral lovers and from humor theory such as that of Levinus Lemnius and Timothy Bright reaching back to Aristotle for the informing principle of the play, both ethically and aesthetically. The principle is that of excess and deficiency. Concord in mutability is the experience and meaning of As You Like It with the Neoplatonic liking as the supporting metaphor for the transforming effects of love and of art and a pattern of seeming, playing parts, counterfeiting, showing, disguising, and feigning to shadow, or figure, concord through mutability.

The limits of Shakespearean comedy are reached in Measure for Measure, the subject of chapter IV. This problem comedy ends just short of tragedy at the satiric limits of comedy and just short of that which is beyond ethical and poetic measure. The ethical concept of the play is derived from the classical tradition of Aristotle and Seneca, to determine a mean through reason, and from the Christian belief in Divine Correction and Mercy necessitated by the fallen will of man. There is an ethical tension at the center of the play structured into ambivalence of Duke Vincentio performing the dramatic functions of the Vice and the extremes of virtue becoming vice. There is also a bitter comic equivalence between death and marriage figured in the precontract and imagery of substitution. Structurally, Measure for Measure has five frames of

action, two divine levels, two mortal levels, and a subplot.

The Tempest concludes my study as the comedy from the late plays. After the doctrine of the corrupt will in Measure for Measure and the question of the extent to which art can raise man to a higher level of virtue in that problem comedy, Shakespeare returned to romance and tested the unifying conception and spirit of the masque form to body forth the Calvinistic concepts of predestination and man reborn, but the "infected" will, unregenerate man, and the limitations of art to transform nature cause an interruption of the revels before completion. The Tempest ends, as Measure for Measure did, without a wedding. Again, there are five levels of action: two divine and two main mortal actions of treason which are parodied by the subplot action of Caliban, Stephano, and Trinculo. Shakespeare attempted to fuse the masque form with Calvinistic substance, but a failure of fusion was necessitated by his vision of man's mutable, fallen condition. The Tempest concludes with resignation and a prayer.

Entries in my bibliography have been selected because they are primary sources and major background studies and secondary criticism. They include both philosophic backgrounds and dramatic backgrounds and range from the Institutes of John Calvin to the masques of Ben Jonson and Inigo Jones. They are entries on ethical content and on aesthetic form, according to the requirements of my study. In other words, they reflect the substance and form of the comedies.

CHAPTER I

THE COMEDY OF ERRORS:

FUSION OF ROMANCE AND FARCE

The Comedy of Errors is William Shakespeare's early comedy¹ of Plautine farce set uncomfortably in a romance framework. Alison Gaw and the editors of the New Cambridge edition of the play, Sir Arthur Quiller-Couch and John Dover Wilson, have noted textual errors in the Folio edition (inconsistencies of stage directions, a disparity of the brothers' age, and confusion of names for Juliana-Luciana and the kitchen wench Luce-Nell) and theorized that the play may be a corrupt text or may have been rewritten from an older play by Shakespeare and Thomas Kyd or Robert Greene.² J. M. Robertson has argued on stylistic grounds that another hand, possibly George Peele's, is present.³ Other theories have been proposed by E. K. Chambers

¹Dated 1592-1593 by G. B. Harrison, editor of Shakespeare: The Complete Works (New York: Harcourt, Brace & World, 1948), p. 270. This edition is used for quotations from all the plays.

²See "The Evolution of The Comedy of Errors," PMLA, 41 (1926), 620-666, and the introduction to The Comedy of Errors (Cambridge: University Press, 1968), p. xv. These editors date the play 1591-1592 on internal evidence of geographical and historical references to the Spanish Armada and a play on hair and heir, alluding to the naming by Henry III of France of Henry of Navarre as his heir in 1589, pp. xii-xiii.

³An Introduction to the Study of The Shakespeare Canon (Freeport, New York: Books For Libraries Press, 1924), pp. 126, 371, 427-428.

and T. W. Baldwin. Chambers in William Shakespeare: A Study of Facts and Problems thinks that Shakespeare was experimenting with verse forms such as doggerel, comic stichomythia, and quatrains for serious passages.⁴ Baldwin, in Shakspeare's Five-Act Structure, shows how the Plautine farce of the play is structured according to the Terentian model of prologue, protasis, epitasis, and catastrophe described by Aelius Donatus in the fourth century.⁵ He traces the development of Horace's five-act dictum through Renaissance critics (e.g., Landino, Praeteolus, Minturno, Scaliger, and Viperanus) but does not consider the intermingling of tones from low, coarse, realistic, physical farce of the Dromios to the pathos of Aegeon and Antipholus of Syracuse in their search for the restoration of familial bond and the high comic seriousness of Luciana's advice to her sister on the proper relationship between husband and wife (II.i) and of the wooing of Luciana by Antipholus S. (III.ii). In other words, Baldwin does not consider the ways in which structure develops theme in the play. Neither he, H. B. Charlton,⁶

⁴(2 vols.; Oxford: Clarendon Press, 1930), 1, 308.

⁵See "On Comedy and Tragedy," trans. Mildred Rogers, in European Theories of the Drama, ed. Barrett H. Clark (New York: Crown Publishers, 1965), p. 35, and Baldwin, Shakspeare's Five-Act Structure (Urbana: University of Illinois Press, 1963), pp. 111-112.

⁶In Shakespearian Comedy (Methuen & Co., 1952) Charlton comments on the play's mixture of realism and romance: "His Plautine material is in the boisterous, gross, realistic pattern of Latin comedy: a virago of a wife, a thick-skinned husband, and a common courtesan deal with each other in the coarser way of earthy trafficking. But into this Hogarthian group Shakespeare slips one or two figures who belong to another world; an old man weighed down by the grief of many years' fruitless search for the wife and son torn from him by shipwreck, and a gentle-hearted girl whose lips speak in the sweet new style singers and sonneteers were consecrating to lovers and to love-making. . . . The plot of The Comedy of Errors is Roman, classical, realistic; but old Aegeon and fair Luciana are the offspring of an un-Roman, unclassical and unrealistic sentiment: they are the outcome of romance," p. 20.

nor Bertram Evans⁷ has realized the extent to which comic modes of romance and farce are fused through structure, theme, and imagery. The harshest statement on Shakespeare's failure to unite his two forms is made by Quiller-Couch in his introduction to the New Cambridge edition:

in this early play Shakespeare already discloses his propensity for infusing romance into each or every 'form' of drama; that unique propensity which in his later work makes him so magical and so hard to define. But, as yet, farce and romance were not one 'form' but two separate stools; and between them in The Comedy of Errors he fell to the ground.⁸

Blaze Odell Bonazza comes closer to an appreciation of the intermingled tones through analysis of theme and structure:

four separate but related plots, i.e., the arrest, scheduled execution, and salvation of Aegeon; the misunderstandings and resolution of the mistaken identities; the estrangement by jealousy and the reconciliation by love of the husband and wife; and the wooing and winning of Luciana, are interwoven into a single main plot. The peril and release is at the core of the serious action; it impinges on the comic action, resolves it, and is resolved in turn by it. The jealousy of Adriana leads to the estrangement from her husband and this in turn contributes to the complications of the comic action. The resolution of the comic action leads to a happy culmination of the embryonic love plot involving Antipholus of Syracuse and Luciana. The various elements of the plot are not all adequately developed and the pattern remains relatively simple, but the effort shows the future bent of the playwright's mind and offers promise of a later harmonious complexity of plot construction.⁹

No one would contend that The Comedy of Errors reaches the complex, integrated heights of Twelfth Night or As You Like It where the

⁷Evans argues that the intermingling of tones is essential to all of Shakespearean drama. Shakespeare's Comedies (1960; reprint ed.; London: Oxford University Press, 1967), p. 8.

⁸The Comedy of Errors, ed. Sir Arthur Quiller-Couch and John Dover Wilson (1962; 2nd ed.; Cambridge: University Press, 1968), p. xxiv.

⁹Shakespeare's Early Comedies (The Hague, Netherlands: Mouton & Co., 1966), p. 19.

romantic heroine is the primary dramatic means of integrating attitudes and values of the various character groups and actions, but Shakespeare was attempting to fuse the romantic framework of Aegeon and Aemilia taken from John Gower's Eighth Book of Confessio Amantis with a main action of a brother's search for family bond and the confusion with his twin brother taken from Plautus' The Twin Menaechmi¹⁰ and to add a scene from Amphitron in addition to a subplot parody of twin servants.

Additions Shakespeare made to his sources were another pair of twins to double the possible confusion of identities; Luciana to provide a love interest for Antipholus S. and serve as an early Portia-Viola-Rosalind to express the proper, balanced, well-tempered relationship between man and woman; and the imagery of a chain, water, and wealth to develop the theme of relationship. He also changed the setting from Epidamnum in Menaechmi to Ephesus to add Biblical authority to the theme of proper relationship between husband and wife¹¹ and to fuse the romance of Apollonius of Tyre with the main action, low comic action, and high comic seriousness. However, before considering how the setting unifies levels of comic action, perhaps some background on

¹⁰A. W. Pollard and G. R. Redgrave list a 1595 translation of "Plautus, Titus Maccius. Menaechmi; a pleasant comœdie taken out of Plautus. Written in English by W. M[arner]. 4^o. T. Creede, sold by W. Barley, 1595." A Short-Title Catalogue of Books Printed in England, Scotland, & Ireland And of English Books Printed Abroad 1475-1640. (London: The Bibliographical Society, 1956), p. 459. (London: Tho. Creede, 1595; STC 20002, Ann Arbor, Mich.: University Microfilms [1951], Reel 550).

¹¹See Eph. 5:6 for St. Paul's exhortations to wives and husbands; servants and masters and Acts 19 for the association of witchcraft and evil spirits with Ephesus and the temple of Diana.

the nature of farce and romance in Shakespeare's sources is needed.

The servants in The Comedy of Errors are modelled on the stock Roman types. Servants in the plays of Plautus and Terence are always hungry, frequently beaten, and given to flattery, stealing, lying, and manipulation for their ends, one of which is freedom. They behave in stock, conventional ways according to the requirements of their type, but they also serve important dramatic functions. For example, in Menaechmi Bruch brings about the turning point of the play by going to the wife of his master when he thinks he has been ill used. Shakespeare also had the stock characterizations of servants in the commedia dell'arte improvisations to draw from for his Dromios. Compared to the servants of Roman comedy and the commedia the native English servants are less wily and more countrified in their manners. (See Ralph Udall's Ralph Roister Doister [ca. 1553, an adaptation of Terence's Eunuchus in which the braggart-warrior and parasite-flatterer are Ralph and Matthew Merrygreek], and in Gammer Gurton's Needle [1575].)¹²

The servants in both these school plays where the comic spirit is

¹¹See studies by K. M. Lea, Italian Popular Comedy (1934; 2 vols.; New York: Russell & Russell, 1962), and Winifred Smith, The Commedia Dell'Arte (London: Benjamin Blom, 1964). Lea is referring to The Comedy of Errors and The Tempest when she maintains that the scenari "should not be studied but as they group themselves into the stage traditions of the farces of mistaken identity and the comic pastorals or shipwreck plays," p. 434. Smith includes scenari from the collection of Flaminio Scala printed in 1611. She cautions against giving the commedia too prominent a place among the influences on Elizabethan drama because of wide divergencies in moral attitude toward the material treated and the lack of interest in ideas or character delineation in the commedia, pp. 198-200.

¹²These dates are assigned by Frederick Samuel Boas, Five Pre-Shakespearean Comedies (London: Oxford University Press, 1966), pp. xiii, xv.

"mirth which is used in an honest fashion"¹³ are notably English, although they are based on the Roman comic types. Even closer to Shakespeare's time are the servants who provide a level of low, realistic farce humor in the plays of John Lyly and Robert Greene. Harold Brooks has also noted the inheritance of Shakespeare's servants from Cain's Garcio and others in the miracle plays, as well as from the Vice figure and Lyly's pert lads. He argues that balanced character groupings, including the doubling of twins and the invention of Adriana's sister to serve as love interest for Antipholus S., can be traced to the moralities and Tudor interludes.¹⁴

There is no need to give a plot summary of Plautus' Menaechmi, Shakespeare's primary source for his romance-framed comedy.¹⁵ Geoffrey Bullough has given such a summary in Narrative and Dramatic Sources of

¹³Ibid., prologue to Ralph Roister Doister, p. 115.

¹⁴"Themes and Structure in The Comedy of Errors," in Shakespeare: The Comedies, ed. Kenneth Muir (Englewood Cliffs, New Jersey: Prentice-Hall, 1965), p. 19. Reprinted from Early Shakespeare, ed. J. R. Brown and B. Harris (London: Edward Arnold, 1961), pp. 57-71.

¹⁵In Shakespeare's Five-Act Structure Baldwin contends that Lambinus first described Menaechmi as a comedy of errors: "Directly or indirectly, . . . The Comedy of Errors owes its title to Lambinus. . . . the term 'error' from the definition of Donatus had sparked around till finally lighting upon the tinder of the prologue statement of mistakings in Menaechmi it set a small blaze in the mind of Lambinus," p. 49. Donatus had described Terentian structure as a succession of errors in protasis, epitasis, and catastrophe: "The preface is where an account of the plot is given. The first part, or Protasis, is the beginning of the action of the drama, wherein part of the play is developed, and part withheld in order to create suspense. The second part, or Epitasis [,] marked the ascent and further development of difficulties or, as I have said, the knot of the entire coil. The last part, or Catastrophe, is the solution, pleasing to the audience, and made clear to every one by an explanation of what has passed." European Theories of the Drama, p. 35.

Shakespeare.¹⁶ To Plautus' comedy of the confusion of twin brothers, citizen and traveler Menaechmus I and II, by Menaechmus I's cook, servant, wife, and courtesan (Erotium), Shakespeare added a scene from another Plautine farce, Amphitryon, in which Jupiter takes the place of Alcmena and fathers Hercules who is later born at the same time as Amphitryon's son. Shakespeare borrowed the scene of a husband being refused entrance into his own home from Amphitryon and placed it in the middle of The Comedy of Errors (III.i) where it is climactic.

Another significant change from the Roman sources is the expansion of image patterns of witchcraft and madness to develop themes of relationship and identity. Although witchcraft is associated with madness only once in Menaechmi when the Doctor inquires, "Has he hallucinations, or madness?"¹⁷ suggestions of the association abound in Amphitryon. Sosia, the servant of Amphitryon, is beaten by his other self Mercury (perhaps Shakespeare also took the suggestion for twin servants from Amphitryon); and his master concludes, "Some wizard has bewitched this wretched man / After he left me" (II.ii.ca.605). The substitution of Jupiter disguised as Amphitryon with Alcmena and the ensuing birth of twins, one fathered by the husband and one by the god, one a ten month's child and one of seven months, is a result of literal intervention of a god. In addition to themes of witchcraft and madness in Plautus' play of two sets of doubles, masters and servants, the theme

¹⁶(8 vols.; London: Routledge and Kegan; New York: Columbia University Press, 1957-1974), Vol. 1: Early Comedies, Poems, Romeo and Juliet, pp. 5-6.

¹⁷The Complete Roman Drama, ed. George E. Duckworth (2 vols.; New York: Random House, 1942), 1, V.vi.ca.888. Quotations from Plautus and Terence are from this edition.

of identity is introduced in Sosia's lines:

Where did I lose myself? Where was I changed?
Where did I lose my shape? Did I forget
Myself when going to the war abroad
And leave myself at home?

(I.i.456-459)

In Shakespeare's play *Antipholus S.* states his intention to lose himself in Ephesus (I.ii.30) and then in a soliloquy compares himself to a drop of water that seeks another drop in an ocean in his search for a mother and a brother: "In quest of them, unhappy, lose myself" (I.ii.40). In *Amphitryon* when Alcmena insists that she saw Amphitryon earlier during the day when he has only just returned to her, he thinks she is mad (II.ii.730). Sosia adds, "She says what she remembers; she relates / Her dreams" (II.ii.734-735). In the same scene when Alcmena prepares to produce a cup belonging to her husband which was given to her by Jupiter, Amphitryon is convinced she is mad. Themes of witchcraft and identity are interwoven when Amphitryon exclaims, "I am bewitched; I know not who I am" (II.ii.940).

In *The Comedy of Errors* themes of witchcraft, madness, and dreams are part of the major themes of identity in questions of illusion and reality and the broken chain of proper relationship causing disorder of a more serious nature than merely mistaken identity. Typical Renaissance fears of witches and demons¹⁸ are felt by Antipholus S. when

¹⁸For the belief in the reality of witches in the Renaissance and the association of papistry, see King James I, *Daemonologie in forme of a dialogue, diuided into three bookes* (Edinbvrgh: Robert Waldegrae, 1597; STC 14364, Ann Arbor, Mich.: University Microfilms [1945], Reel 239). The entries in G. B. Harrison's *The Elizabethan Journals* (Ann Arbor: University of Michigan Press, 1955) for October 7, 1591, "A Case of Sorcery," p. 60; February 29, 1592, on Doctor Fian and the Scottish witches, pp. 107-110; and the account of "The Witches of Warboys" in

he fears the loss of more than his money:

They say this town is full of cozenage:
As, nimble jugglers that deceive the eye,
Dark-working sorcerers that change the mind,
Soul-killing witches that deform the body.
(I.ii.97-100)

In the next act Dromio S's description of the "fairy land" anticipates currents in A Midsummer Night's Dream:

This is the fairy land. Oh, spite of spites!
We talk with goblins, owls, and sprites.
If we obey them not, this will ensue--
They'll suck our breath, or pinch us black and blue.
(II.ii.191-194)

Bottom's transformation is also previewed when Dromio S. fears he is "transformed" in mind and form to an ape. He is told by Luciana: "If thou art changed to aught, 'tis to an ass" (II.ii.201). In the next scene when Dromio E. is told by Antipholus E.: "I think thou art an ass" (III.i.15), the servant replies in a good-humored way which suggests Bottom:

Marry, so it doth appear
By the wrongs I suffer and the blows I bear.
I should kick, being kicked, and, being at that pass,
You would keep from my heels, and beware of an ass.
(III.i.15-18)

The transformation motif changes key in III.ii to that of the transforming power of love with a note of ironic humor, another foreshadowing of Bottom and Titania and the lovers lost in the wood near Athens. Antipholus S. asks Luciana:

Are you a god? Would you create me new?
Transform me, then, and to your power I'll yield.
(III.ii.39-40)

The condition of being claimed by a beastly creature transforms one to

1593, pp. 224-228, also document contemporary fears. All quotations from Daemonologie are from this edition.

an ass whether the creature is Nell the kitchen wench or Circe. Dromio S. recounts running "amazed" as from a witch (III.ii.148), and Antipholus tells him, "There's none but witches do inhabit here" (III.ii.161-169). He is unaware of the association of ideas between witches in Ephesus producing his servant's condition and his abhorrence of one woman and enchantment with her sister.

Antipholus S. declares himself a Christian (I.ii.77) and echoes his faith in answer to his servant's return of "the angels that you sent for to deliver you" (IV.iii.40-41). Dromio S.'s master replies:

The fellow is distract, and so am I,
And here we wander in illusions.
Some blessed power deliver us from hence!
(IV.iii.42-44)

The question of being possessed, or losing one's soul to the devil, to state the condition in terms of Christian identity, is treated humorously in Dromio's playful reaction to the courtesan's demand for her ring which she claims Antipholus S. took perforce away when he rushed in at dinner. (Surely Shakespeare's audience recognized the bawdy pun on ring, suggesting the much bawdier concluding scene of The Merchant of Venice.) Dromio S. tells her:

Some devils ask but the parings of one's nail,
A rush, a hair, a drop of blood, a pin,
A nut, a cherry stone;
But she, more covetous, would have a chain.
Master, be wise. An if you give it her,
The Devil will shake her chain, and fright us with it.
(IV.iii.72-77)

Antipholus orders the Courtesan, "Avaunt, thou witch!" (IV.iii.80), suggesting the Circe-like metamorphosis of men turned bestial by passion which is again related to madness in the last scene when the Duke declares, "I think you all have drunk of Circe's cup" (V.i.270). The same theme

is treated on the lowest level of comedy, that of Nell the mad mountain of flesh pursuing the wrong Dromio, and on the higher level, that of the enchanted Luciana (III.ii.166) whose lecture to her shrewish sister Adriana on proper relationship is connected to the device of the chain, instead of a dress and a bracelet in Menaechmi and a bracelet in Warner's translation. In the chain of being are precedents among bird, beast, fish, and fowl for the husband's preëminence.¹⁹ By giving the chain to the Courtesan, a character considerably softened by Shakespeare from those of his Roman models, Antipholus E. is not performing according to his proper office as husband. Adriana's concern is thereby given social and moral justification. She is individualized and protected from any real danger of Jupiter-like invasion by Antipholus S. in the first scene of act III by the presence of her sister who uses the occasion to lecture the man she thinks is her sister's husband on a husband's office.

Doctor Pinch is called upon in act IV, scene iv, to use his powers to exorcise Antipholus E. of the demons who possess him. Plautus has a doctor in act V, scenes iv and v, of Menaechmi who diagnoses the case of Menaechmus I as madness and prescribes massive doses of hellebore, a cure for insanity, but Doctor Pinch is more of a Christian exorcist as evidenced in his exhortation:

I charge thee, Satan, housed within this man,
To yield possession to my holy prayers,
And to thy state of darkness hie thee straight.

¹⁹II.i.23. See Eccles. 3:19 for the allusion: "For that which befalleth beasts; even one thing befalleth them: as the one dieth so dieth the other; yea, they have all one breath; so that a man hath no preeminence above a beast: for all is vanity."

I conjure thee by all the saints in Heaven!
(IV.iv.57-60)

The doctor concludes that both Antipholus E. and Dromio E. are possessed and "must be bound, and laid in some dark room" (IV.iv.9 -97). In

Menaechmi Menaechmus I recapitulates his trials:

A lot of strange things have certainly been happening to me today in strange ways. People denying that I am I, and locking me out of the house; and then this fellow saying he was my slave, and I set him free; and now he says he'll bring me a bag of money. If he does, I'll tell him he's free to go wherever he wants, so that when he comes to his senses he won't try to get the money back. And my father-in-law and the doctor saying I was insane! Heavens [*sic*] knows what it all means; it seems like a dream. (V.ii.ca.1035-1045)

Witchcraft in Ephesus has a bearing on the disorder of broken human relationships. The currents of dreams and fairy land in act II, scene ii, which foreshadow A Midsummer Night's Dream develop to the height of madness and possession and in the last scene change to the dream-like miracle of reconciliation which suggests the last plays in the reunion of Aegeon and Aemilia with their twin sons and the restoration of order and harmony between Antipholus E. and Adriana. An interesting note is the name of the house of Antipholus E., the Phoenix, and its appropriateness to the reconciliation and rebirth in the last scene where the Abbess twice uses metaphors of nativity (V.i.404, 406). Fortunately, Shakespeare provides a love interest in Luciana for Antipholus S. so that the symmetry is complete. The opposing values of money and love²⁰ (the 1,000 ducats demanded by the goldsmith Angelo is the same amount required for Aegeon's ransom) dissolve in the reconciliation of husband and wife, parents and

²⁰Shakespeare developed these values in The Merchant of Venice with several structural and thematic uses of contracts and bonds.

children, lover and beloved. The chain is a symbol of the bond between husband and wife and of order in proper relationship; and the jewel symbolizes the personal value of chastity, a conception which is a strong undercurrent in the Apollonius story taken from Gower.

Adriana tells her sister:

So he would keep fair quarter with his bed!
 I see the jewel best enameled
 Will lose his beauty; yet the gold bides still
 That others touch, and often touching will
 Wear gold: and no man that hath a name
 By falsehood and corruption doth it shame.
 Since that my beauty cannot please his eye,
 I'll weep what's left away, and weeping die.
 (II.i.108-115)

Water imagery echoes the woeful plight of Aegeon suffering from disaster on water in Antipholus S.'s soliloquy of I.ii.35ff. to develop the theme of losing oneself in relationship with another and in Adriana's plea to her husband in II.ii.128-131 where she uses the conceit of the lover regarding the beloved as himself:

For know, my love, as easy mayst thou fall
 A drop of water in the breaking gulf
 And take unmingled thence that drop again,
 Without addition or diminishing,
 As take from me thyself, and not me too.
 (II.ii.127-131)

The mystical identification of lover and beloved is further described in the effects of her husband's contagion:

For if we two be one, and thou play false,
 I do digest the poison of thy flesh,
 Being strumpeted by thy contagion.
 (II.ii.144-146)

The Neoplatonic ascent from human to divine love had been assimilated by Edmund Spenser in Four Hymns and natural desire reconciled with spiritual aspiration in Amoretti and Epithalamion. Shakespeare is drawing from the Spenserian assimilation as well as

from the doctrine expressed by Marsilio Ficino in his commentary on Plato's Symposium:

Certainly this so great reward of Love has its origin in His father, Plenty, since the light of beauty, which is both Plenty and the father of Love, has this virtue, that it is directed back to that whence it has come and with it draws anyone who loves it. It descends first from God; going across into the Angelic Mind and the World-Soul as if through glass, and from the Soul going easily out into the Body it shines out, especially through the eyes [*italics mine*], the clear windows of the soul; it flies through the air, and then, penetrating the eyes of an older man, transfixes his soul, kindles his desire, and then leads the wounded heart and the kindled desire to their healing and cooling, and takes them with ascending to that from which it had descended, step by step, first to the body of the loved one, then to his soul, then to the Angelic Mind, and finally to God, the first origin of this glow.²¹

Ficino also wrote of earthly love as a hunt and the disease of melancholic love as an infection manifested by insanity and bewitchment caused by an imbalance of the humors and of the beneficial effect of melancholy to inspire poets to divine madness.²²

²¹Marsilio Ficino's Commentary on Plato's Symposium, trans. Sears Reynolds Jayne (Columbia: University of Missouri, 1944), pp. 198-199. Socrates explained in Phaedrus that the highest level of love is friendship of an older man for a younger man because the desire of the lover is to educate his beloved and to create in him a likeness he can worship. The Dialogues of Plato, trans. Benjamin Jowett (Chicago, London, Toronto: William Benton, 1952), pp. 127-128. However, Ficino is closer to Spenser and Shakespeare in his thinking on generation as a divine gift, rendering mortal things as divine. Ficino's Commentary, p. 203. Both poets share the conception of married chastity as the ideal condition of love between man and woman. Quotations from Ficino's Commentary and from Plato's Dialogues are from these editions.

²²Ficino's Commentary, pp. 220-229. These ideas are part of the substance of Shakespeare's use of melancholy poets and lovers, especially in As You Like It where Rosalind suffers from love melancholy and is beloved by Orlando who is moved to write bad verse to her. In her disguise as Ganymede she prescribes a cure for him and teaches Phebe to love Silvius when she is sought after by her. Melancholy lovers and poets also appear in Two Gentlemen of Verona,

The excessive attraction Antipholus S. expresses for Luciana who thinks he is her sister's husband (a kind of unnatural affection which is developed in The Two Gentlemen of Verona) is expressed by water imagery which recalls the Aegeon frame story. Luciana replies in stichomythia using a conceit of the eye. Antipholus S. implores:

Oh, train me not, sweet mermaid, with thy note,
 To drown me in thy sister's flood of tears.
 Sing, siren, for thyself, and I will dote.
 Spread o'er the silver waves thy golden hairs,
 And as a bed I'll take them, and there lie,
 And, in that glorious supposition, think
 He gains by death that has such means to die.
 Let Love, being light, be drownèd if she sink!
 (III.ii.45-52)

Antipholus' courtly plea recalls Aegeon's story in his use of die which is both bawdy and highly serious as an expression of the necessity of losing oneself in union with another and in his use of a shipwreck metaphor in line 52. Madness of the kind Ficino describes affects Antipholus as lover, poet, and worshiper:

LUC. What, are you mad, that you do reason so?
 ANT. S. Not mad, but mated; how, I do not know.
 LUC. It is a fault that springeth from your eye.
 ANT. S. For gazing on your beams, fair sun, being by.
 (III.ii.53-56)

Antipholus addresses Luciana:

mine own self's better part,
 Mine eye's clear eye, my dear heart's dearer heart,
 My food, my fortune, and my sweet hope's aim,
 My sole earth's Heaven, and my Heaven's claim.
 LUC. All this my sister is, or else should be.
 ANT. S. Call thyself sister, sweet, for I am thee.
 (III.ii.61-66)

Love's Labor's Lost, Romeo and Juliet, and Twelfth Night. Excesses of romantic lovers in Twelfth Night and As You Like It will be discussed in chapter III.

He unknowingly anticipated his condition of being in love when he told his servant just after they arrived in Ephesus: "I will go lose myself" (I.ii.30).

Themes of witchcraft and madness, relationship, and identity connect each of the levels of comedy in The Comedy of Errors. On one level Antipholus S. and Luciana are excessive courtly lovers who express the doctrine of the lover losing himself in identity with his beloved. On the main level Aegeon and Antipholus S. are lost from family bond, and Antipholus E. breaks the chain of proper relationship between husband and wife by giving a chain to a courtesan. On the level of subplot the Dromios fear they no longer know themselves when they are mistaken for each other. Excessive bond of passion connects in chain-like fashion the Antipholus S.-Luciana plot line of high comic farce to Dromio S.'s "amazed" condition in response to the Circe-like kitchen wench. Antipholus S. is drawn to the "enchanting" Luciana's mermaid song which surely alludes to Odysseus' instructions to his men to stop their ears with wax so they would not hear the sirens's song. Antipholus S. declares, "I'll stop mine ears against the mermaid's song" (III.ii.169). The allusion is echoed when it binds the two levels of action at the end of the play. The Duke tells the assemblage, "I think you all have drunk of Circe's cup" (V.i.270).

The servants and Nell are part of the tradition in comedy of servants as part of a subplot to parody the high comic romance of lovers, a tradition of one level of comedy to parody another level. (This tradition will be examined in the plays of Lyly and Greene.) Shakespeare uses patterns of imagery of a chain, water, and wealth to develop the theme of proper relationship. He also Christianizes this

theme by changing the setting from Epidamnum in Menaechmi to Ephesus known by his audience as a place of demons and witches and also as a place suited to resolution of conflict in relationship of husband and wife, lover and beloved, parents and children, master and servant and by framing The Comedy of Errors with the story of Aegeon taken from Gower's Eighth Book of Confessio Amantis.

Before turning to the uses of servants and subplots in the comedies of Lyly and Greene and the effects of the romance framework from the story of Apollonius of Tyre on the Plautine farce, another classical influence is important: the influence of Terence on dramatic structure in Shakespearean comedy, especially on the development of multiple plot structure. Pollard and Redgrave list twenty-five editions of Publius Terentius from 1483 to 1629, the majority of which were printed from the middle to late sixteenth century, including the first English translations of Terence in 1520?, 1588, 1629, and 1627. Editions of Nicholas Udall's Flores for Latin Spekyng from Terence were printed in 1553 and 1567-1568.²³

Double plots occur in five of Terence's six plays: The Woman of Andros, The Self-Tormentor, The Eunuch, The Tricks of Phormio, and The Brothers. All of Terence's plays except The Mother-in-Law concern the love intrigues of two young men. In The Eunuch is a subplot which

²³STC, pp. 556-557. A brief but incisive survey of the influence of classical comedy on Renaissance drama has been done by George E. Duckworth who identifies four "channels" through which classical influence came: "(1) the study of Roman drama in the schools; (2) the presentation in schools of Roman comedies and English plays modeled upon them; (3) the influence of the new Latin plays written by the German and Dutch humanists; and (4) the translation or adaptation of Italian plays which were derived from classical comedy." The Nature of Roman Comedy (Princeton, N. J.: University Press, 1952), p. 408.

suggests the subplot parodies of Lyly and Greene involving servants who are Elizabethan predecessors of the Dromios in The Comedy of Errors, Launce and Speed in The Two Gentlemen of Verona, Costard and Moth in Love's Labor's Lost, Launcelot and Old Gobbo in The Merchant of Venice, and the mechanicals in A Midsummer Night's Dream. Shakespeare's uses of servants and low comic characters in subplots to parody the other levels of action will be discussed in chapter II, focusing on A Midsummer Night's Dream. At this time I would like to establish the importance of servants in the comedies of Terence as part of Shakespeare's development of multiple plot structure. To do so requires analysis of several of Terence's plays in detail.

In The Woman of Andros Pamphilus is in love with Glycerium, but his father wishes him to marry Philumena who is the beloved of Charinus, the other young lover in the play. Two servants, Davus and Byrrria, are assigned the task of inventing a plot to get Philumena married to Charinus, and Davus devises two plots, the second of which is successful. As a result of the clever servant's manipulations and the arrival of a first cousin of the woman of Andros, each young lover is paired with his beloved. The cousin Crito's tale of the separation of two brothers and a shipwreck are noteworthy as a romance background which involves two generations, recognition, and a reconciliation. Crito tells Simo, the father of Pamphilus:

Some time ago, an Athenian was shipwrecked on the coast of Andros, and she with him; she was then a little girl. In his poverty he first betook himself to Chrysis' father. (V.iv.ca.925-927)

The Self-Tormentor also contains a double plot, but the love affairs of Clitipho and Clinia are much more closely interwoven than those of Pamphilus and Charinus in The Woman of Andros. As in the

earlier play, two servants are entrusted completely with the amours of their masters. However, it is Syrus, slave of Chremes and Clitipho, who is so scheming he can deceive by telling the truth (IV.iii.709-710). Dromo is the servant whose stupidity is an asset in helping Syrus to defraud Chremes so that his master Clitipho may enjoy the courtesan Bacchis.

Terence places a discovery and recognition scene in the middle of The Self-Tormentor instead of at the end where it usually occurs in his other plays. At the beginning of act IV Antiphila is revealed by means of a ring as the daughter of Chremes whose wife Sostrata finds the ring and recognizes her daughter whom she gave to an old Corinthian woman when she was a baby. Terence places this scene in the middle of the play and makes it pivotal in interweaving the two plot lines of Clinia's desire for Antiphila and his friend Clitipho's much more brutish yearning for the courtesan Bacchis who holds Antiphila as security for 1,000 drachmas she lent to the girl's supposed mother who is now dead. Syrus' plot is to swindle Chremes out of enough money so that his master may enjoy Bacchis. Complications are both strenuous to follow and uproarious as Syrus tells Chremes he must provide his daughter's "ransom" money and arranges for Clitipho to receive it to use in enjoying Bacchis.

The theme of relationship which is fundamental in The Brothers is touched upon by Terence in The Self-Tormentor. Menedemus has caused his son to go off to Asia by being "a regular father of the old school" (I.i.101) and is doing penance at the beginning of the play for his behavior. The son of Chremes is actually guilty of the conduct of which Menedemus wrongly accuses Clinia. Thus, a secondary

theme is the education of parents and children on proper behavior, although Clitipho's sudden consent to obey Chremes at the end is a limitation of development of that theme.

As have The Woman of Andros and The Self-Tormentor, The Eunuch has two plot lines. Chaerea is in love with Pamphilia who was brought by Thraso as a present for the courtesan Thais. Pamphilia, raised as Thais's sister, was a present to Thais's mother from a slave dealer who bought her after she had been kidnaped from Athens by pirates. After the death of Thais's mother she was again sold as a slave and bought by Thraso at the request of Thais before the play begins. The other plot line concerns Phaedria's love for Thais. In addition, Terence uses a subplot of the braggart warrior Thraso and his parasite flatterer Gnatho. They plan to attack the house of Thais with household implements (a scene which is parallel to a scene in Ralph Roister Doister). Chaerea's servant Parmeno proposes that his master should disguise himself as the eunuch his brother has purchased for Thais in order to gain access to Pamphilia.

In The Eunuch Thais, Chaerea's servant Parmeno, and Gnatho are individualized from the stock Roman characters. Thais differs from the stock type of courtesan in being kind and genuinely interested in restoring Pamphilia to her brother Chremes. Parmeno is morally uncharacteristic of the stock character of clever servant when he expresses concern that his master learn about the evils of courtesans (V.iv.ca.910-958). Even Gnatho has a degree of moral perception on the nature of a courtesan's love (III.i.ca.446-465). He espouses the parasite's ethic and in doing so becomes the generic name for all others of his type:

It may be that parasites will henceforth be called Gnathonians, just as the disciples of philosophers are called after the names of their masters. (II.ii.ca.217-238)

Harold R. Walley has noted Terence's attention to stock characters:

To the basic practices of Plautus, Terence added a refinement of technique and taste and a polish of execution. In his hands the simple exploitation of a comic situation developed into a sustained and intricate plot with an emphasis upon suspense. In place of broad farce he chose to elaborate the love interest and the climactic sequence of adventurous incidents. In keeping with this shift of emphasis, he also devoted more attention to character analysis and thus transformed his stock characters into amusing projections of fundamental human nature. Finally, through the cultivation of witty and elegant repartee, he elevated comic dialogue to a plane of conscious art and sophisticated entertainment.²⁴

The elaboration of stock characters and plot development constitute the major achievement of Terence in comedy.

The pursuit of Thais by Thraso and the tricking of the braggart warrior are minor and important only to the love of Phaedria for Thais, an action which is secondary to the main plot of Chaerea's love for Pamphilia. The relationship of the gulling of Thraso to the central action of Chaerea disguising himself as a eunuch out of love for Pamphilia is slight. The only connections are that Phaedria loves Thais who is loved by Thraso and that the beloved of Phaedria's brother Chaerea is in the house of Thais. The interweaving of the double plot is minimal, thinks Gilbert Norwood. His idea is that Terence used the method of two problems of complication to solve each other and employed over-complication:

Terence purges this excessive elaboration [in The Self-Tormentor] away in The Eunuch, but in doing so gravely weakens the effect of the second problem, the love-affair of Chaerea; striking or

²⁴The Book of the Play (New York: Charles Scribner's Sons, 1950), pp. 172-173.

curious as are the scenes to which that affair gives rise, the genuine interaction of the two interests is limited to this, that Chaerea's amour is made, during the last few minutes of the play and behind the scenes, to extract from the father his acquiescence in the liason of Phaedria and Thais.²⁵

In spite of over-complication Terence's achievement after Plautus is significant in developing multiple plot structures. The spirit of comedy to include everyone in a final scene of reconciliation of parents and children and the resolution of parental conflict or separation through the wedding(s) of children are suggested by Terence's inclusive scene at the conclusion of The Eunuch. Thais joins the house of Laches, father of Phaedria and Chaerea, and Thraso is accepted as a friend to alleviate Phaedria's wooing expenses. As the battle scene of Thraso and Gnatho attacking the house of Thais with household implements has a parallel in Ralph Roister Doister, so does the final scene of Thraso being accepted into the house of Laches. In Udall's comedy Ralph is admitted into the new household of Gawyn Goodluck and Dame Christian Custance by the persuasions of Matthew Merrygreek. In the same way that Gnatho controls events in The Eunuch, Merrygreek performs that dramatic function in Ralph Roister Doister. Matthew convinces Roister Doister that Goodluck and Dame Custance feared revenge and were relieved when he (Merrygreek) assured them that the fearsome captain would forgive them. A mood of festivity and restored social order prevails at the end of both comedies.

While The Woman of Andros, The Self-Tormentor, and The Eunuch all have Terentian multiple plots structured into five stages

²⁵The Art of Terence (1923; New York: Russell & Russell, 1965), p. 146.

suggesting five acts, The Tricks of Phormio has more than general structural influence on Shakespearean comedy. It has specific provocative resemblances to The Comedy of Errors. Terence uses the first act to give antecedent action narrated by the servant Davus as he carries a bag of gold to Geta, servant of Antipho, for Antipho's new bride. It seems that Antipho has fallen in love with and married a girl who has neither fortune nor honor and is anxiously awaiting the return of his father with his cousin Phaedria's father. (Phaedria is the other main character in the play.) As in The Comedy of Errors, the main action of The Tricks of Phormio does not begin until the second scene. In both plays there are two main characters around whom intrigues are structured. In both plays the two main characters are slightly differentiated young men. The name Antipho in Terence's play suggests the Antipholi in Shakespeare's play more than Antiphilia in The Self-Tormentor because of gender. The bag of gold is a comic device in both plays. There is also a cloak in The Tricks of Phormio, as there was in Menaechmi, which Terence has Geta put on to strut in in act V when he has discovered through a keyhole that Antipho's uncle is also Antipho's wife Phanie's father. Two other resemblances of character and situation are significant. In The Tricks of Phormio the wife of Chremes, who is the uncle of Antipho and the father of Phaedria, is a shrew named Nausistrata, a parallel to Adriana in The Comedy of Errors. She grows impatient at her husband's absence and sails after him to Lemnos where he traveled to fetch his daughter. Her action strongly suggests Aemilia's insistence on sailing with Aegeon before their sons were born, and her husband's sea journey suggests Aegeon's search for his lost son.

Characteristic elements of comedy in Terence are complications of love intrigues involving two young men aided by their clever servants in overcoming the objections of their father(s) to a courtesan or maiden of low birth who turns out to be a citizen because she was kidnaped by pirates, given to an old Corinthian woman, or separated from her parents by shipwreck when she was a child, all elements of romance concerning discoveries of lost identity.²⁶ The complications which are part of multiple plot structure in Terence necessitated development of conventions such as soliloquies, asides, eavesdropping, and narration of incidents, especially antecedent action. Stock characters of the shrew, senex, courtesan, young lovers, clever servants, dumb servants, braggart warrior, pimp, parasite flatterer, and cook also make the plots easier to follow and are occasionally individualized, as they are in The Eunuch. Terence, in a manner following Plautus, practiced contaminatio by combining two or more plots, often taken from Menander. Both writers of new Roman comedy used settings of three houses and devices of rings, tokens, disguises, and letters. Situations often repeated are those of mistaken identity, revelation of identity, and reconciliation.

The moral tone of Terentian comedy as exemplified in The Eunuch appealed to schoolmasters and translators of Latin poetic drama in the Renaissance when the conception of poetry, (and drama was discussed as poetry), was a moral one. George Puttenham recalled

²⁶Plautus' Rudens, or The Rope, bears striking resemblances to The Tempest in the similar romance elements at the beginning of both plays. These elements are a shipwreck, survivors coming to shore one by one, and one man with magic powers controlling events.

Aristophanes, Menander, Plautus, and Terence in The Arte of English Poesie and derived a definition of the proper subjects, characters, and purposes of instruction and delight in comedy. The purpose of instruction (the ethic) controlled the means of delight (the aesthetic):

The Poets deuised to haue many parts played at once by two or three or foure persons, that debated the matters of the world, sometimes of their owne priuate affaires, sometimes of their neighbours, but neuer meddling with any Princes matters nor such high personages, but commonly of marchants, souldiers, artificers, good honest housholders, and also of vnthrifty youtnes, yong damsels, old nurses, bawds, brokers, ruffians and parasites, with such like, in whose behauiors, lyeth in effect the whole course and trade of mans life, and therefore tended altogether to the good amendment of man by discipline and example.²⁷

Puttenham amplified the distinctions William Webbe had outlined²⁸ and said that the matter of tragedy was higher than that of comedy. Consequently, the style and dress of actors were suitably higher and more lofty (p. 49). In Book III, "Of Ornament," he wrote in chapter 6

²⁷[1589], ed. Edward Arber, English Reprints, vol. 4 (1869; reprint ed.; New York: AMS Press, 1966), p. 47. Quotations from the Puttenham treatise are from this edition.

²⁸Webbe gives this account of the distinctions of subject, style, and endings of tragedy and comedy: "There grewe at last to be a greater diuersitye betweene Tragedy wryters and Comedy wryters, the one expressing onely sorrowfull and lamentable Hystories, bringing in the persons of Gods and Goddesses, Kynges and Queenes, and great states, whose parts were cheefely to expresse most miserable calamities and dreadfull chaunces, which increased worse and worse, tyll they came to the most wofull plight that might be deuised.

"The Comedies on the other side, were directed to a contrary ende, which beginning doubtfully, drewe to some trouble or turmoyle, and by some lucky chaunce alwayes ended to the ioy and appeasement of all parties. Thys distinction grewe as some holde opinion, by immitation of the workes of Homer: for out of his Iliads, the Tragedy wryters founde dreadfull euent, whereon to frame their matters, and the other out of hys Odyssea tooke arguments of delight, and pleasant ending after dangerous and troublesome doubtles." A Discourse of English Poetrie [1586], English Reprints, vol. 6 (1871; reprint ed.; New York: AMS Press, 1966), p. 39.

"Of the high, low, and meane subiect." He said that tragedy was written in the high style because it concerned the gods and divine things, while comedies and interludes concerned mean matters and were therefore written in the mean style. He described mean matters:

those that concerne mean men, their life and busines, as lawyers, gentlemen, and marchants, good householders and honest Citizens, and which sound neither to matters of state nor of warre, nor leagues, nor great alliances, but smatch all the common conuersation, as of the ciuiller and better sort of man: the base and low matters be the doings of the common artificer, seruingman, yeoman, groome, husbandman, day-labourer, sailer, shepherd, swynard, and such like of homely calling, degree and bringing vp: so that in euery of the sayd three degrees, not the selfe same vertues be egally to be praysed nor their loues, mariages, quarrels, contracts and other behauiours, be like high nor do require to be set fourth with the like stile: but euery one in his degree and decencie, which made that all hymnes and histories, and Tragedies, were written in the high stile: all Comedies and Enterludes and other common Poesies of loues, and such like in the meane stile, all Eglogues and pastorall poemes in the low and base stile. (pp. 164-165)

Neither Puttenham nor Sir Philip Sidney anticipated that distinctions between comedy and tragedy would blur to the extent that comedy would provide tragic perspectives in Hamlet, King Lear, and Macbeth and contain tragic conditions in the late plays of Shakespeare or that kings and princes would no longer appear only in tragedy. Sidney's definition in emphasizing the moral purpose of representing the mean matters of life:

Comedy is an imitation of the common errors of our life, which he representeth in the most ridiculous and scornefull sort that may be, so as it is impossible that any beholder can be content to be such a one.²⁹

²⁹Ed. J. Churton Collins (Oxford: Clarendon Press, 1907), p. 30. This edition is used for all quotations from An Apologie for Poetrie.

As Puttenham had done, Sidney affirms the Christian humanist view of the poet as a teacher who is more effective than the philosopher or the historian. Both Renaissance critics are careful to classify poetry into separate and distinct species. Tragedy is ennobling and is superseded only, Sidney writes, by epic or heroic poetry in teaching virtuous action (pp. 32-33). He objects:

mingling Kings and Clownes, not because the matter so carrieth it, but thrust in Clownes by head and shoulders, to play a part in maiesticall matters, with neither decencie nor discretion, so as neither the admiration and commiseration, nor the right sportfulness, is by their mungrell Tragycomedie obtained. (p. 37)

His conception of comedy is based on classical models, as Puttenham's had been, and reflects the concern that the distinctions between comedy and tragedy insisted upon by critics as far back as Aristotle³⁰ were being blurred. But, in fact, such had been dramatic practice in medieval drama³¹ and in commedia dell' arte scenarios such as "The Comical, Pastoral, and Tragical Events" described as "A Mixed Opera" by Flaminio Scala,³² although such divergent modes as farce

³⁰Aristotle's familiar distinction between comedy and tragedy in The Poetics argues: "For the one seeks to imitate worse, but the other better men than are." He also writes of comedy as imitating bad characters, not according to every vice, but the ridiculous only, "since the ridiculous is a portion of turpitude. For the ridiculous is a certain error, and turpitude unattended with pain, and not destructive." European Theories of the Drama, pp. 6, 7-8.

³¹M. C. Bradbrook describes the "not altogether separate" jests of the clowns from the tragic story in Doctor Faustus to echo the mixed horrific and obscene heritage of medieval jestbooks and morality plays on the Devil and his due. English Dramatic Form: A History of Its Development (London: Chatto & Windus, 1965), pp. 52-53.

³²See the Scala scenario in Scenarios of the Commedia dell' Arte: Flaminio Scala's Il Teatro 'delle favole rappresentative, trans. Henry F. Salerno (New York: New York University Press; London: University of London Press, 1967), pp. 321-322.

and romance are not intermingled in the Shakespearean fashion. The "mixed opera" is of frustration and fulfillment in the same evenly modulated key, whether the lovers are Isabella and Oratio, Sireno and Fellede, or Oreste and Althea with servants sometimes acting ridiculous in bits of comic business which are extraneous to the main plot.

Sidney may have anticipated the importance of the role pastoral romance was to play in later comedies when he distinguished between delight (a term Webbe used to describe pastoral eclogues)³³ and laughter:

But our Comedians thinke there is no delight without laughter; which is very wrong, for though laughter may come with delight, yet commith it not of delight, as though delight should be the cause of laughter; but well may one thing breed both together: nay, rather in themselues they haue, as it were, a kind of contrarietie: for delight we scarcely doe but in things that haue a conueniencie to our selues or to the generall nature: laughter almost euer commeth of things most disproportioned to our selues and nature. Delight hath a ioy in it, either permanent or present. Laughter hath onely a scornful tickling. For example, we are rauished with delight to see a faire woman, and yet are far from being moued to laughter. We laugh at deformed creatures, wherein certainly we cannot delight. We delight in good chaunces, we laugh at mischaunces; we delight to heare the happines of our friends, or Country, at which he were worthy to be laughed at that would laugh; wee shall, contrarily, laugh sometimes to finde a matter quite mistaken and goe downe the hill agaynst the byas, in the mouth of some such men, as for the respect of them one shalbe hartely sorry, yet he cannot chuse but laugh; and so is rather pained then delighted with laughter. Yet deny I not but that they may goe well together; for as in Alexanders picture well set out wee delight without laughter, and in twenty man Anticks we laugh without delight, so in Hercules, painted with his great beard and furious countenance, in womans attire, spinning at Omphales commaundement, it breedeth both delight and laughter. For the representing of so strange a power in loue procureth delight: and the scornefulnes of the

³³Webbe wrote: "Although the matter they take in hand seemeth commonlie in appearaunce rude and homely, as the vsuall talke of simple clownes: yet doo they indeed vtter in the same much pleasaunt and profitable delight," A Discourse of English Poetrie, p. 52.

action stirreth laughter.³⁴

This Renaissance statement of a conception of comedy departs significantly from the classical conception as low, mean, coarse, and ludicrous, a kind of negative example in the portrayal of base human fallibility, especially in matters of love. What Sidney did not anticipate was the extent to which delightful teaching and coarse amusement would be integrated. He did not know, but he probably would not have been surprised that the rude workingmen of Athens would enter fairy land, or that rogues and clowns and servants would be used in subplots to parody the delightful antics of lovers in the plays of Shakespeare and, before him, Lyly and Green.

Preceding the tradition of servants in parody subplot as it developed in Elizabethan comedy, servants had been used in commedia dell' arte scenarios to create the effect of parody.

Winifred Smith says:

In all these intrigues it is the subplot group of characters, the servingmen and maids, who set tone for the piece as well as plan most of its complications; endowed with more wit than sentiment they go about to attain their ends with a fertility and a straightforwardness of bold invention that often plunges them and their betters into most embarrassing situations. Therefore, while among the pairs betrothed at the end of the play there is always at least one couple from below stairs 'coming toward the ark,' their concession to matrimony does not mean that a romantic tone predominates at the climax, it rather intensifies the effect of the whole as a piece of parody.³⁵

³⁴An Apologie, pp. 54-55. My suspicion on the association between delight and the pastoral is supported by the popularity of pastoral verse in the late sixteenth century as exemplified by the poetry of Sidney himself and by Spenser as well as by the attention Webbe pays to pastoral poetry and his repeated use of the Horatian ethic and aesthetic purposes of art in A Discourse of English Poetrie.

³⁵The Commedia Dell' Arte, p. 38. A plot summary of a

Smith's description of a representative last scene in the commedia suggests the last scene of The Comedy of Errors when the only couple left unbetrothed is Dromio E. and his "fat friend" who is awaiting her future husband with the difference that there is a parody not of the whole, but of only a part in Shakespeare's play. That is, the commedia does not contain true levels of comedy because the tonal difference between the levels of action is not distinct. The entire action is of a piece. Disguises and mistaken identities abound in the purely farcical scenarios, while others contain pastoral characters, settings, and plots without intermingled tones between levels of comedy such as those which occur in the plays of Lyly and Greene before Shakespeare where distinct subplots of servants and low comic characters parody in a mirror-like way one or more main actions.

In all of Lyly's court plays songs, doggerel, puns, and blank verse create a comic rhythm which is Elizabethan in richness of ornamentation and functionality of verse forms. Mother Bombie, printed in 1594 but probably acted in 1590,³⁶ bears striking resemblances to The Comedy of Errors in the dramatic importance of servants to further the plot of Terentian structured love intrigues and to

commedia reworking of the Menaechmi situation is contained in the collection of Scala, printed in 1611 and reprinted by Smith who notes that twenty scenarios may be dated before 1578, although proof is shadowy, p. lll. The most complete edition of Scala's scenarios is the fifty scenarios of his collection translated by Salerno, including the reworked Menaechmi situation, "The Twin Captains," pp. 121-127, and another reworking of the Plautine plot, "The Old Twins," pp. 1-10.

³⁶R. Warwick Bond, ed., The Complete Works of John Lyly (3 vols.; Oxford: Clarendon Press, 1967), 3, 167. The dates cited for each of Lyly's plays are assigned by Bond. All quotations from Lyly are from this edition.

provide comedy of knavery, beatings, and hunger. In fact, one servant is named Dromio. Mother Bombie herself adds to an atmosphere of cozenage like that of Shakespeare's play by interpreting dreams and telling fortunes. As in so many of the Roman comedies, e.g., The Rope, The Twin Menachmi, and The Eunuch, real identities of children are not revealed until the end of Mother Bombie. In the plays of Lyly low comic characters offer realistic, ironic commentary on the main action and sometimes, as in Midas, participate in a subplot or secondary action loosely connected to the main action.

Midas opens with Martius and Melacrites advising Midas on the virtues of gold to gain power and love. In the second scene two pages Licio and Petulus who serve Mellacrites and his daughter ask which of their masters is the better man. The tone of petulance continues as they catalogue the attributes of Petulus' mistress in terms of animals, among other things (I.ii.10-86), and serves to refract on another comic level the same set piece quality of the first scene.³⁷ In the second scene a maid Pipenetta joins the other two disdainfully, as Maria joins Sir Andrew Aguecheek and Sir Toby in Twelfth Night. She remarks that they are "droonk," and she would not be in their coats, cases, takings, or be as "courst" as they shall be. They pun on every statement. The exchange between the pages inventorying Petulus' mistress is stylistically similar to the exchange

³⁷I do not think of comic relief as providing an escape from tragic events which are too much for the audience to endure. Rather, I think of the term and related terms such as refract in an architectonic sense of perspective. One action may be placed in relief, or seen more clearly and fully, by the change in tone of another action performed on another level by another group of characters.

between Antipholus S. and Dromio S. in III.ii of The Comedy of Errors. In that scene Shakespeare uses the subplot, the romance of the twin servant with the kitchen wench, to parody, or show excess, of one of the main actions, the romance of Antipholus E. and Luciana. Immediately following Antipholus S.'s speech of melancholy lover sighing for Luciana whom he has fallen in love with at first sight Dromio enumerates the charms of Nell in geographical metaphors. After Antipholus sighs:

It is thyself, mine own self's better part,
 Mine eye's clear eye, my dear heart's dearer heart,
 My food, my fortune, and my sweet hope's aim,
 My sole earth's Heaven, and my Heaven's claim.
 (III.ii.61-64)

the following exchange takes place:

ANT. S. What's her name?
 DRO. S. Nell, sir; but her name and three quarters, that's an ell and three quarters, will not measure her from hip to hip.
 ANT. S. Then she bears some breadth?
 DRO. S. No longer from head to foot than from hip to hip. She is spherical, like a globe. I could find out countries in her.
 ANT. S. In what part of her body stands Ireland?
 DRO. S. Marry, sir, in her buttocks. I found it out by the bogs.
 ANT. S. Where Scotland?
 DRO. S. I found it by the barrenness--hard in the palm of the hand.
 ANT. S. Where France?
 DRO. S. In her forehead, armed and reverted, making war against her heir.
 ANT. S. Where England?
 DRO. S. I looked for the chalky cliffs, but I could find no whiteness in them; but I guess it stood in her chin, by the salt rheum that ran between France and it.
 ANT. S. Where Spain?
 DRO. S. 'Faith, I saw it not, but I felt it hot in her breath.
 ANT. S. Where America, the Indies?
 DRO. S. Oh, sir, upon her nose, all o'er embellished with rubies, carbuncles, sapphires, declining their rich aspect to the hot breath of Spain, who sent whole armadoes of carracks to be ballast at her nose.
 ANT. S. Where stood Belgia, the Netherlands?
 DRO. S. Oh, sir, I did not look so low. To conclude, this drudge, or diviner, laid claim to me, called me Dromio, swore I was assured to her, told me what privy marks I had about me, as, the mark of my shoulder, the mole in my neck, the great wart on my left arm, that I, amazed, ran from her as a witch.
 (III.ii.110-149)

In such a way the levels of comedy from farce to romance are bridged.

In Lyly's Endimion Sir Tophas, a braggart warrior, parodies the love melancholy suffered by Endimion for Cynthia:

O what a fine thin hayre hath Dipsas! What a prettie low fore-heae'. What tall & statlie nose! What little hollowe eyes! What great and goodly lypes! Howe harmlesse shee is beeing toothless! her fingers fatte and short, adorned with long nayles like a Bytter! In howe sweete a proportion her cheekes hang downe to her brests like dugges, and her pappes to her waste like bagges! What a lowe stature shee is, and yet what a great foote shee carryeth! How thrifty must she be in whom there is no waste! Howe vertuous is shee like to be, ouer whom no man can be ielous! (III.iii.51-60)

Endimion suggests Twelfth Night and As You Like It in subject matter of love melancholy and search for cures of such affliction. This court comedy also suggests A Midsummer Night's Dream in the use of pages (instead of workingmen) to provide a level of realistic humor, grouping of characters in love intrigues, Endimion's love-induced sleep, and an atmosphere of fairies and enchantment. In the wood inhabited by shepherds (a "reedy" glade in a forest on Mount Tmolus) Apollo causes Midas to grow the ears of an ass because he judges the pipe of Pan superior to the music of the other god. The reeds sing, "Mydas of Phrygia hath asses eares" (IV.iv.58), reminding us of the metamorphosis of Bottom in a wood near Athens. Bond thinks that Lyly's use of songs and a dumb show are also impressive as probable influences on Shakespeare's conception of dramatic form and conjectures that he made use of the physical allegory of the sun, moon, and natural phenomena in Endimion (I.i, ii) for Oberon's speech in A Midsummer Night's Dream (II.i.155-174).³⁸

³⁸The Complete Works of John Lyly, 1, 98-99.

In Midas scenes of the king and his counsellors are alternated with scenes of the pages, Pipenetta, and a barber and his boy who provide a lusty, realistic, witty commentary on the state of the court where love and honor are subverted to the insatiable thirst for gold. They satirize the state of the court by looking at a distorted image of the world of courtly, pastoral values and ancient mythology of the golden world:

[Enter LICIO, PETULUS, PIPENETTA]

Licio. Ah my girle, is not this a golden world?

Pip. It is all one as if it were lead with mee, and yet as golden with mee as with the king, for I see it, and feele it not, hee feeles it, & enioyes it not.

Licio. Gold is but the earths garbadge, a weed bred by the sunne, the very rubbish of barren ground.

Pet. Tush, Licio, thou art vnlettered! al the earth is an egge: the white, siluer; the yolk, gold.

Licio. Why thou foole, what hen should lay that egge?

Pip. I warrant a Goose.

Licio. Nay I beleue a Bull.

Pet. Blirt to you both! it was layd by the Sunne.

Pip. The Sun is rather a cock than a hen.

Licio. Tis true girle, els how could Titan haue troaden Daphne?
(II.ii.1-14)

This scene concludes with riddling repartee on eggs:

Pet. And who knowes not that gold will make one frolike?

Licio. Pipenetta this is true, for it is called egge, as a thing that doth egge on, so doth gold.

Pip. Let vs heare all.

Pet. Egges potcht are for a weake stomach, & golde boyld, for a consuming bodie.

Licio. Spoken like a Physicion.

Pip. Or a foole of necessitie.

Pet. An egge is eaten at one sup, and a portague lost at one cast.

Licio. Gamester-like concluded.

Pet. Egs make custards, and gold makes spoones to eat them.

Pip. A reason dowe-baked.

Licio. O! the ouen of his wit was not throwly heated.

Pet. Only this ods I finde betweene mony and eggs, which makes me wonder, that being more pence in the world than eggs, that one should haue three egges for a peny, and not three pence for an

egge.

Pip. A wonderful matter! but your wisdom is ouershotte in your comparison, for eggs haue chickens, gold hath none.

Pet. Mops I pittie thee! gold hath eggs; change an angel into ten shillings, and all those peeces are the angels egges.

Licio. He hath made a spoke, wilt thou eat an egge? but soft, here come our masters, let vs shrinke aside. (II.ii.33-56)

As in the scene on time and hair in The Comedy of Errors (II.ii.72-111), scenes of low comedy are not always integrated by theme or imagery in Lyly, except in a very superficial way. In act III.ii a barber and his boy are introduced. Petulus has had a toothache since he cozened the barber of the golden beard, and Dello the barber says he must be revenged. The pages plan to return the beard, then steal it again. Thus, a subplot is initiated, but it is incidental to the main action, as is the subplot of Thraso and Gnatho to invade the house of Thais in The Eunuch.

Character groups in Midas who lend symmetry if not unity to the action are ladies of the court Camilla, Amerula, and Suavia who tell tales, sing, and dance around Sophronia, the king's daughter; the gods Apollo and Pan who vie for sovereignty in music by singing before Midas as judge; and a group of shepherds who lend pathos to the plight of the king in IV.ii. Their park is invaded by a huntsman and the three pages who are scheming to cozen the barber of the beard again. The pages go off on tangents of irrelevant punning and inventorying such things as the goods of the barber's house (V.ii), Pipenetta sings of her maidenhead--"When tis found, tis lost euen then" (I.ii.68); but they always return to the central action.

A tone of mild satire is present in the plays of Lyly. For example, the pages jest about vying for Sophronia and a dukedom for curing Midas:

Pet. And my heart is like a harth where Cupid is making a fire, for Sophronia shalbe my wife: me thinks Venus and Nature stande with each of them a paire of bellows, the one cooling my lowe birth, the other kindling my loftie affections.

Pip. Apollo wil help me because I can sing.

Licio. Mercurie me, because I can lie.

Pet. All the Gods me, because I can lie, sing, sweare, and loue. But soft, here comes Motto, now shal we haue a fit time to be reuenged, if by deuise we can make him say, Mydas hath asses eares. (V.ii.80-89)

The precedent for intermingling tones in comedy was at least as old as Plautus' The Rope where a shipwreck and the reunion of a father with his two daughters is part of the substance and possibly as old as Euripides' Cyclops. Such intermingling was incorporated into Renaissance theory by Sidney when he spoke of mingling laughter with delight and practiced by Lyly before Shakespeare began to formulate a conception to span the modes from irony to pathos within the range of comedy and in doing so encompass several levels of action by structural, thematic, and imagistic interweaving.

The intermingling of tones and the use of low comic characters such as fools and servants to parody, or burlesque, the main romantic action are even more striking in the plays of Greene. An outline of the multiple plot structure of The Honourable History of Frier Bacon (1594)³⁷ will illustrate. The main action is the conflict between love and friendship in the love of Edward, Prince of Wales, and his friend Lacie, Earl of Lincoln, for Margaret, the keeper's daughter. A secondary action is Friar Bacon's disputation with Jacques Vandermast, a German necromancer who came to England with the German Emperor

³⁷Dates and quotations from the plays of Greene are taken from The Life and Complete Works of Robert Greene, ed. Alexander B. Grosart (15 vols.; New York: Russell & Russell, 1964).

and his daughter Elinor of Castile to sue for Edward's hand. Friar Bacon is enlisted by Edward to use his glass perspective so that the prince may watch Lacie wooing Margaret in his stead. Plot lines of love intrigue which intersect are Edward's love for Margaret, Lacie's love for Margaret, the friendship of Edward and Lacie, Margaret's love for Lacie, two rival suitors Lambert and Serlsbie, and Elinor's love for Edward. Interspersed scenes of Ralph Simnell, Henry's fool, and Miles the country bumpkin burlesque the main action.

Greene created two kinds of clown roles in The Honourable History of Frier Bacon: Ralph Simnell, the court fool, and Miles, the country bumpkin. Ralph teaches Edward how to "deceive love" (overcome his love melancholy) in line 33, makes outlandish bawdy suggestions on how his master may magically conceal himself as part of Margaret's garments (ll. 112-132), and thinks of tying a bell around Ned each time he sighs for the keeper's daughter so that he (Ralph) can send word to Ned's father that his son has become love's morris dance (179-183). Miles is the poor scholar of Friar Bacon. His simple, dim-witted, blunt qualities are comic in the scenes of conjuring (ll. 190-380 and 611-658). Miles is utterly believing in his crude country way. His childish, hick-like wonder is played against the "strange and vncoth Aphorismes" Bacon produces. He is beaten and boxed on the ear for being a gross scholar and too bold. Both Ralph and Miles can strain the limits of decorum in speaking truth which is acceptable only because of the humor of each. Ralph is flattering, but he is also realistic when he teases Edward for his infatuation with the fair maid of Fresingfield, while Miles is able to speak bluntly because he is a rustic type. From the two kinds of

clowns Ralph and Miles represent, Shakespeare developed court fools Touchstone, Feste, and Lear's fool and rustics Launce and Corin.

That Ralph's cleverness far exceeds Miles's country wit is shown in the scenes where he is disguised as his master, although he fools no one but Miles (ll. 548, 908-1000) and when he uses his courtly wit for riddling and speaking the truth of Edward's fickleness to Elinor (ll. 1822-1866). Miles's aghast wonder counterpoints the necromantic skill of his master. He is charged to watch the brazen head while Bacon sleeps and is so entranced when the head speaks that he fails to wake his master. His nonchalance is admirable when he is cursed and dismissed. He replies with an acceptance of misfortune which is as stoic as that of Lear's fool who leaves his master intending to go to bed at noon. Miles tells Bacon he will emulate his master's means of promotion:

Tis no matter, I am against you with the old prouerb, The more
the fox is curst, the better he fares: God be with you sir, Ile
take but a booke in my hand, a wide sleeued gowne on my backe,
and a crowned cap on my head, and see if I can want promotion.
(ll. 1773-1778)

We think we shall see no more of Miles, but Bacon sends a devil to torment him for careless watching of the brazen head. Near the end of the play the devil comes on stage and answers Miles's questions about Hell. Miles would be a tapster there and in an uproarious exit rides off on the devil's back.

The pastoral world of romance is presented as idyllic when first Edward then Lacie falls in love with Margaret, the maid of Fressingfield. It is revealed as hopelessly romantic when both men of the court marry ladies of Spain. This world of sheep, kine, and melancholy shepherd lovers is most ridiculous when its values are

revealed as nontransferable to the world of the court. Ralph Simnell suggests that Friar Bacon be sent for to marry Edward and Elinor of Castile, "for heele so coniure him and her with his Nigromancie, that they shall loue together like pigge and lambe whilest they liue" (ll. 1809-1813). At the conclusion the pastoral world and the world of the court come together as they do in Book VI of The Faerie Queene when Pastorella is revealed to be of royal lineage. In Greene's play the wedding of Lacie and Margaret takes place with a mystical blessing from Bacon paying tribute to Henry's garden-like Albion.

Rich, Marlovian, myth-laced style serves to enlarge and to enrich one of the wooing scenes in Frier Bacon and Frier Bungay:

Edward. I tell thee Peggie I will haue thy loues,
Edward or none shall conquer Marg[a]ret.
In Frigats bottomd with rich Sethin planks,
Topt with the loftie firs of Libanon,
Stemd and incast with burnisht luorie
And ouerlaid with plates of Persian wealth;
Like Thetis shalt thou wanton on the waues
And draw the Dolphins to thy louely eyes,
To daunce lauoltas in the purple streames;
Sirens with harpes and siluer psalteries,
Shall waight with musicke at thy frigots stem,
And entertaine faire Margret with their laies;
England and Englands wealth shall wait on thee,
Brittaine shall bend vnto her princes loue,
And doe due homage to thine excellence,
If thou wilt be but Edwards Marg[a]ret.
(ll. 1053-1068)

During this interchange between Edward and Margaret a conceit of the eyes is used by Margaret. She tells Edward apologetically:

But I whome fancy made but ouer fond,
Pleaded my selfe with looks as if I lovd;
I fed myne eye with gazing on his face,
And still bewicht, lovd Lacie with my looks;
My hart with sighes, myne eyes pleaded with tears,
My face held pittie and content at once,
And more I could not sipher out by signes

But that I lov'd Lord Lacie with my heart.
 Then worthy Edward measure with thy minde,
 If womens fauors will not force men fall,
 If bewtie, and if darts of persing loue,
 Is not of force to bury thoughts of friendes.
 (ll. 1938-1952)

Such eye conceits recur in Shakespeare's comedies.⁴⁰ They recall the doctrine of ascent from human to divine love which was formulated by Pico della Mirandola and Marsilio Ficino and infused by Spenser into his late poems and by Shakespeare into his comedies of gentle satire on melancholy lovers. The Neoplatonic association of ideas may also have suggested the stock play on heart-hart. Love progressed from a sense experience (the eyes) to a spiritual realm (the heart) and required the control of reason without which love became a hunt (suggesting the hart) and a disease (an infection was the common metaphor).

A grand Elizabethan style prefigures Marlowe and Shakespeare in Greene. Tamburlaine-like sea voyages and far Eastern opulence are reflected in Bacon's Faustian promise to King Henry:

I tell thee Monarch, all the Germane Peeres
 Could not affoord thy entertainment such,
 So roiall and so full of Maiestie,
 As Bacon will present to Fredericke;
 The Basest waiter that attends thy cups,
 Shall be in honours greater than thy selfe;
 And for thy cates, rich Alexandria drugges,
 Fetcht by Carueils from Aegypts richest straights,
 Found in the wealthy strond of Affrica,
 Shall royallize the table of my king;
 Wines richer than the Gyptian courtisan
 Quaft to Augustus kingly countermatch,
 Shalbe carrowd in English Henries feasts;
 Candie shall yeeld the richest of her canes,
 Persia, downe her volga by Canows,

⁴⁰See pp. 84-85 of chapter II and pp. 150-151, 163 of chapter III for fuller discussions of the Neoplatonic background of conceits of eyes.

Send down the secrets of her spicerie;
 The Africke Dates, mirabolans of Spaine,
 Conserues and Suckets from Tiberias,
 Cates from Iudea, choiser than the lampe
 That fiered Rome with sparkes of gluttonie;
 Shall bewtifie the board for Fredericke,
 And therefore grudge not at a friers feast. [Exeunt.]
 (ll. 1429-1450)

Another element of Greene's poetic style which is characteristic of Renaissance poets from Spenser to Milton is mixing history and myth to enlarge and extend an action as Spenser did when he described the visit of Arthur and Guyon to the castle of temperance in The Faerie Queene and Milton did in narrating and dramatizing the fall of the angels and man in Paradise Lost. In the final scene of Frier Bacon and Frier Bungay the king asks:

Why, Bacon, what strange euent shall happẽ to this Lãd?
 Or what shall grow from Edward and his Queene?
Bacon. I find by deep præscience of mine Art,
 Which once I tempred in my secret Cell,
 That here where Brute did build his Troynovant,
 From forth the Royall Garden of a King,
 Shall flourish out so rich and fair a bud,
 Whose brightnesse shall deface proud Phœbus flowre,
 And ouer-shadow Albion with her leaues.
 Till then Mars shall be master of the field,
 But then the stormy threats of wars shall cease:
 The horse shall stampe as carelesse of the pike,
 Drums shall be turn'd timbrels of delight;
 With wealthy fauours, plenty shall enrich
 The strond that gladded wandring Brute to see,
 And peace from heauen shall harbour in these leaues
 That gorgeous beautifies this matchlesse flower:
Apollos helletropian then shall stoope,
 And Venus hyacinth shall shut her Gilliflowers vp,
 And Pallas bay shall bash her brightest greene,
Ceres carnation, in consort with those,
 Shall stoope and wonder at Dianas Rose.
 (ll. 2230-2252)

The very title of another play by Greene shows the intermixing of tragedy and comedy by 1591--the complete title of James IV is The Scottish Historie of James the Fourth Slaine at Flodden, Entermixed

with a pleasant Comedie, presented by Oboram King of Fayeries.⁴¹ In this play that Parrott has called an early example of romantic tragicomedy from Cinthio's Hecatommithi,⁴² Greene uses an induction of Bohan who hates the world and Oberon. The King of Fairies hears from Bohan of his disappointments as a courtier in the court and in the city. Bohan introduces his two sons Slipper and the dwarf Nano before he offers to demonstrate why he hates the world. What follows is a play of mingled clowns and kings. The two sons become part of the main action: Slipper becomes the servant of Ateukin and Nano the page of the wronged queen. Along with another servant Andrew they provide low comic "relief,"⁴³ as the servants do in Mother Bombe, the pages in Midas, Sir Tophas and the pages in Endimion, and Ralph Simnell in Frier Bacon and Frier Bungay. In act I.ii of James IV Slipper, Nano, and Andrew present bells of preferment and provide a low comic perspective on the slippery, corrupt court where King James has just sworn his love to Dorothea as his new Queen of Scots and promised his vowed friend the King of England he will honor his daughter before he declared his love to Ida who is of the country, although she is the daughter of a countess. The corruption of the court is reflected in the low comedy of scene ii as Ateukin reads their bills. Slipper says he has no peer for keeping a horse and a wench and reads a Jonsonian-like

⁴¹This date of composition is proposed by Thomas Marc Parrott, Shakespearean Comedy (New York: Russell & Russell, 1962), pp. 82-83, although the publication date is 1598 on the facsimile title page in the Grosart edition.

⁴²Ibid., p. 84.

⁴³See footnote 37, p. 31.

enumeration of the qualities of both:

First, a merry countenance.
 Second, a soft pace.
 Third, a broad forehead.
 Fourth, broad buttockes.
 Fift, hard of warde.
 Sixt, easie to leape vpon.
 Seuenth, good at long iourney.
 Eight, mouing vnder a man.
 Ninth, alway busie with the mouth.
 Tenth, Euer chewing on the bridle.
 (I.ii.553-563)

Ateukin replies, "Thou art a man for me" (I.ii.564).

Greene uses a striking number of conventions which became characteristic of Shakespearean comedy, including the convention of a young girl having to disguise herself as a young man to escape danger. In James IV Dorothea must disguise herself as a squire to escape to the country from the corruption of the court, suggesting Shakespeare's use of the green world of romance, to borrow a term from Northrop Frye:

Shakespeare's type of romantic comedy follows a tradition established by Peele and developed by Greene and Lyly, which has affinities with the medieval tradition of the seasonal ritual-play. . . . the action of the comedy begins in a world represented as a normal world, moves into the green world, goes into a metamorphosis there in which the comic resolution is achieved, and returns to the normal world.⁴⁴

The green world in James I is the world of Oberon and the fairies who

⁴⁴ Examples of the green world in Shakespeare's comedies given by Frye are the forest in The Two Gentlemen of Verona, the fairy world of A Midsummer Night's Dream, the Forest of Arden in As You Like It, Windsor Forest in The Merry Wives, and the pastoral world in Bohemia in The Winter's Tale. "In all these comedies there is the same rhythmic movement from normal world to green world and back again," Frye explains. He adds that Portia's house in Belmont in The Merchant of Venice is a second world and that the green world is conspicuously absent from the more ironic comedies All's Well That Ends Well and Measure for Measure. Anatomy of Criticism (Princeton, New Jersey: Princeton University Press, 1957), pp. 182-183.

come on stage between acts. Oberon tells Bohan he is king

Of quiet, pleasure, profit, and content,
Of wealth, of honor, and of all the world,
Tide to no place, yet all are tide to one.
Live thou this life, exile from world and men,
And I will shew thee winters ere we part.
(I.iii.690-694)

Oberon presents three dumb shows in act I.iii to show the ends of pride and pomp. He acts as chorus along with Bohan on the king's actions, his flatterers, and the virtue of the country maid Ida. Slipper shows them a jest by dancing in with a companion (boy or wench) before they retire to their cell to watch the remainder of the play at the end of act II. A letter is obtained by Bartram which reveals to Dorothea that the king's flatterer Ateukin, who is also called Gnatho in the printed text, has been enlisted to murder her. Slipper and Nano continue to provide interspersed mirth among "ruthful" events. As Bohan says, "Tis interlast with merriment and rime" (IV.i.1628-1629). Slipper appears in II.i and Nano in II.ii as part of the main action. On the level of subplot Slipper flatters the countess for her hospitality, ale, and capons, as Ateukin flatters the king as part of the main action. One more convention is that of the ring given by Ida to Eustace in IV.ii as a sign of favor.

Scenes of low comedy in James IV concern cutpurses, bawds, stews, and brothels, the low life of London which is the world of Falstaff, Mrs. Quickly, Pistol, Nym, and Bardolph in Henry IV, Parts I and II, Henry V, and The Merry Wives of Windsor. This world is also very close to the world of Dogberry and Verges in Much Ado About Nothing; Elbow, Froth, Pompey, Barnardine, and Mistress Quickly in Measure for Measure; and the delightful rogue Autolycus in The Winter's

Tale. James IV ranges from a corrupt court to the world of fairies and includes a brave and virtuous romantic heroine who speaks in Neoplatonic love conceits, as well as characters from the low life of the streets. A comedic synthesis of these worlds is not effected by Greene, but it is attempted in the thematic and imagistic interweaving of scenes from each stratum. In addition, themes of proper relationship between friends, husband and wife, subject and king and the responsibility of kingship relate Greene to Shakespeare. At the conclusion of the play tragedy is averted as the comedy concludes on a note of reform in preparation for a new society. James learns that Ida is married and Ateukin fled. He concludes:

Iniurious loue is partiall in my right,
And flattering tongues, by whom I was misled,
Haue laid a snare to spoyle my state and me.
(V.vi.2490-2492)

The king vows revenge on the "flattering broode of Sicophants" (V.vi. 2499) and is reunited with Queen Dorothea whose father the King of England is present for the scene of reconciliation. Greene has used songs, a foolish French rogue Jacques who makes a mumble of both languages, and a fable at the end of the play. One is reminded of Shakespeare's uses of riddles and prophecies in Pericles, The Winter's Tale, and Cymbeline by the fable of the lion's whelp and a wolf in the last scene of James IV. Sir Cuthbert Anderson tells the two kings:

A tender Lyons whelp,
This other day, came stragling in the woods,--
Attended by a young and tender hinde,--
In courage hautie, yet tyr'd like a lambe.
The Prince of beasts had left this young in keepe,
To foster vp as louemate and compeere,
Vnto the Lyons mate, a naibour friend:
This stately guide, seduced by the fox,

Sent forth an eger Woolfe, bred vp in France,
 That gript the tender whelp, and wounded it.
 By chance, as I was hunting in the woods,
 I heard the moane the hinde made for the whelpe:
 I took them both, and brought them to my house.
 With charie care I haue recorde the one;
 And since I know the lyons are at strife
 About the losse and dammage of the young,/

I bring her home: make claime to her who list.
Hee discovereth her [Queene Dorothea].
 (ll. 2595-2611)

Had the playwright lived longer who warned his fellow playwrights:

there is an vpstart Crow, beautified with our feathers, that
 with his Tyggers heart wrapt in a Players hide, supposes he is
 as well able to bumbast out a blanke verse as the best of you:
 and being an absolute Iohannes fac totum, is in his owne conceit
 the onely Shakescene in a countrie,⁴⁵

Greene's influence would probably have been even greater on the "upstart
 Crow."

To go back in the sixteenth century for the combining of themes
 of realism with those of romantic love before Greene, we must return to
 a Spanish novel, Celestina, or The Tragicke-Comedy of Calisto and
Melibea adapted as an interlude and printed by John Rastell in 1525.⁴⁶
 Realism and romance were also combined in the tragicomedies Damon
and Pythias (printed in 1571 but entered in 1567); The History of
the Two Valiant Knights Syr Clyomon . . . and Clamydes (printed in
 1599 but surely acted both many times and many years earlier);

⁴⁵Greene's allusion to Shakespeare as one of the "rude groomes"
 of the stage, the actor, is part of one of his statements of repentance.
The Life and Complete Works of Prose and Verse of Robert Greene. Vol.
 12 contains Groatworth of Wit, bought with a Million of Repentaunce,
 pp. 141, 144.

⁴⁶Pollard and Redgrave give this publication information in
A Short-Title Catalogue, p. 107. They also note two other translations:
 one from French by W. Barley? Ent. to J. Wolf, 1591, and one from Spanish
 by Don Diego Puede-Ser, i.e., J. Mabbe, 1630-1631.

Promos and Cassandra (1578), the source of Measure for Measure; and Anthony Munday's translation Fedele and Fortunio (1585) from the Italian Il Fedele by Luigi Pasqualigo.

In the tragicomedies potentially tragic situations and themes of love and friendship are combined with comic characters and structures. Damon and Pythias is a tragicomedy in tetrameter couplets of friendship between two Greek gentlemen. It is ostensibly set in Syracuse at Dionisius' court, but it contains two very English lackeys Vvill and Iacke, a hangman, and two colliers Gronno and Grimme. This "Tragicall Commedie," as it is called in the prologue, is notable for its structure. In the opening scene a philosopher sycophant and a parasite, Aristippus and Carisophus, join in friendship in order to gain more advantage at court. After Damon and Pythias are introduced in the second scene the two lackeys of Aristippus and Carisophus comment on friendship and the court in the third scene. Iacke expresses concern to Vvill about the effects of the court on the friendship of the two who are as brothers:

Yea, but I haue heard say, there is falshod in felowshippe,
In the Court somtimes, one geues another finely the slippe:
Which when it is spied, it is laught out with a scoffe,
And with sporting and playing, quietly shaken of.⁴⁷

By jesting about his poverty and hunger, Stephano, the servant of Damon and Pythias, provides a realistic perspective on the philosophically ideal relationship between his two masters. He reminds us of the danger in a country where friendship is used as a commodity.

⁴⁷Richard Edwardes (London: Richarde Iohnes, 1571), Tudor Facsimile Text, no. 45, ed. John S. Farmer (reprint ed.; New York: AMS Press, 1970), p. B^v. Quotations from Damon and Pythias are from this edition.

Stephano tells Damon, "I care not for your craftie Sophistrie, / You two are fine, let mee be fed lyke a grose knaue styll" (c^{2r}). Damon is arrested as a spy, but his execution is prevented by the offer of Pythias to pawn his life for his friend. With Pythias as prisoner Damon is granted two months leave to prove his innocence. The suspension of sentence creates the same kind of suspense as Aegeon's sentence in The Comedy of Errors. The tone is one of pathos and pity as well as reverence for the virtue of friendship and love to overcome threat and vice. In tragicomedies such as Damon and Pythias romance is fused with the classical conception of depicting vice by showing meanness. While the dramatic artistry is lacking for fusing these levels of comedy, Edwards' play is significant for the same kind of symmetry in character grouping we have seen in Lyly and for the substance of romance such as Greene used in his comedies. The romance genre proved well suited to the dramatic species of tragicomedy.

There is in Sir Clyomon and Sir Clamydes a Spenserian Forest of Marvels where a cowardly Bryan Sance Foy dwells. He can enchant men to sleep in his castle when they come to the forest to try to kill the flying serpent who dwells there. The play also contains a figure of vice of knowledge, Subtill Shift, the servant of Clyomon, and a romantic heroine Neronis who has to disguise herself as a page to escape the King of Norway. She goes to a forest where she meets Corin, a shepherd. Corin complains realistically:

But tis a world to zee what mery liues we shepheards lead,
 Why where Gentlemen and we get once a thorne bush ouer our head,
 We may sleep with our vaces against the zone, an were hogs
 Bath our selues, stretch out our legs ant were a cennell of dogs:
 But I may zay to you my nabor, Hogs maid had a clap, wel let the

laugh that win.
 Chaue but one daughter, but chould not vor vorty pence she were
 zo sped,
 Cha may zay to you, she lookes euery night to go to bed:
 But tis no matter, the whores be so whiskish when thare vnder a
 bush,
 That thare neuer satisfied, til their bellies be flush.
 Well cha must abroad about my flocks, least the fengeance wolues
 catch a lambe:
 Vor by my cursen zoule, thale steale an cha stand by, there not
 a verd of the dam.⁴⁸

When George Whetstone described his method of dividing his
 source in a preface to Promos and Cassandra he anticipated Greene and
 Shakespeare in the dramatic technique of intermixing virute and vice
 in comedy:

I deuised the whole history into two Comedies: for that, Decorum
 vsed, it would not be conuayed in one. The effects of both, are
 good and bad: vertue intermyxt with vice, vnlawfull desyres (yf
 it were posible) quearcht with chaste denyals: al needeful
 actions (I thinke) for publike vowe.⁴⁹

His preface is valuable because it contains a description of the
 state of comedy in England in 1578:

The Englishman in this quallitie, is most vaine, indiscreete, and
 out of order: he fyrst groundes his worke, on impossibilities:
 then in three howers roones he throwe the worlde: marryes, gets
 Children, makes Children men, men to conquer kingdomes, murder
 Monsters, and bringeth Gods from Heauen, and fetcheth Diuels from
 Hel. And (that which is worst) their ground is not so vnperfect,
 as their workinge indiscreete: not waying, so the people laugh,
 though they laugh them (for theyr follyes) to scorne: Manye tymes
 (to make mirthe) they make a Clowne companion with a Kinge: in
 theyr graue Counsels, they allow the aduise of fooles: yea they
 vse one order of speach for all persons: a grose Indecorum, for
 a Crowe, wyll yll counterfet the Nightingales sweete voice: euen

⁴⁸(London: Thomas Creede, 1599), Tudor Facsimile Text, no. 85,
 ed. John S. Farmer (reprint ed.; New York: AMS Press, 1970), F^{1r}.
 Pastoral values in As You Like It are part of chapter III, pp. 116-120.

⁴⁹No original publication information is given except the date
 1578 in Tudor Facsimile Text, no. 52, ed. John S. Farmer (New York: AMS
 Press, 1970), A^{2r}. Quotations from Promos and Cassandra are from
 this edition.

so, affected speeche doth misbecome a Clowne. For to worke a Cōmedie kindly, graue olde men, should instruct: yonge men, should shoue the imperfections of youth: Strumpets should be lasciuious: Boyes vnhappy: and Clownes, should speake disorderlye: entermingling all these actions, in such sorte, as the graue matter, may instruct: and the pleasant, delight [*italics mine*]: for without this chaunge, the attention, would be small: and the likinge, lesse.

But leaue I this rehearsall, of the vse, and abuse of Commedies: least that, I checke that in others, which I cannot amend in my selfe. But this I am assured, what actions so euer passeth in this History, either merry, or morneful: graue, or lasciuious: the conclusion shovyes, the confusion of Vice, and the cherising of Vertue. (A^{2v}-A^{3r})

Whetstone's refinement of Horace's aims looks forward to Sidney's distinction in comedy between laughter and delight. Romance substance allows a happy fusion of both purposes of instructing and delighting in The Comedy of Errors, as it does in Measure for Measure. In the earlier comedy the romance framework creates conditions of tragic potential like those in the earlier tragicomedies Damon and Pythias, Sir Cloyomon and Sir Clamydes, and Promos and Cassandra. The lines blurred between tragedy and comedy as the definitions had been formulated from classical drama and comedy developed as a genre of fusion in the Renaissance, fusion of romance and realism, kings and clowns, and instructing with grave matter and delighting with pleasant. In The Comedy of Errors Shakespeare was boldly attempting to fuse classical and contemporary conceptions. Farce was part of the classical conception adapted by writers of school plays and interludes; romance was a popular contemporary mode.

In the sixteenth century romance and the pastoral were combined--e.g., in George Montemayor's Diana (1598), Thomas Lodge's Rosalynde (1592), Greene's Menaphon (1589), and Sidney's Arcadia (1590). These pastoral romances probably influenced multiple plot

structure in drama because of the dramatic presentation of pairs of melancholy lovers, a heroine, or lost children. These characteristics of romance in the Renaissance are sketched by E. C. Pettet from the Arcadia: a high romantic love code in which male friendship often comes into conflict with sexual love, a type of narrative with dramatic moments, and conventions of suspense and surprise, the marvelous, disguises, mistaken identity, and reconciliations.⁵⁰ Frye includes the superiority of the hero in a world where marvelous actions and witches are possible because the ordinary laws of nature are suspended.⁵¹ He also incorporates Aristotle's theory of catharsis into his definition:

Romance . . . is characterized by the acceptance of pity and fear, which in ordinary life relate to pain, as forms of pleasure. It turns fear at a distance, or terror, into the adventurous; fear at contact, or horror, into the marvellous, and fear without an object, or dread (Angst) into a pensive melancholy. It turns pity at a distance, or concern, into the theme of chivalrous rescue; pity at contact, or tenderness, into a languid and relaxed charm, and pity without an object . . . into creative fantasy.⁵²

The effect of the frame story taken from Gower's Eighth Book of Confessio Amantis is to envelop in romance the main action of the Antipholi brothers, Adriana, and Luciana, and the minor action of the Dromios. All the actions contain elements of the marvelous in themes of witchcraft and madness framed by a grave situation of pity and fear.⁵³ A tone of tension is created at the beginning which is not

⁵⁰ Shakespeare & the Romance Tradition (London: Methuen & Co., 1970), pp. 23-28.

⁵¹ Anatomy of Criticism, p. 33.

⁵² *Ibid.*, pp. 16-17.

⁵³ Duckworth proposes that the plight of Aegeon may have been suggested by the heartbroken father of the twins in the Menaechmi and

relieved until the final scene, so that the final reconciliation is much more than mere comic anagnorisis. In fact, we are not even aware of the presence of the abbess in Ephesus, although she is a key figure in the final scene of union. Her appearance adds a note of surprise at the end. Bertrand Evans points out that we are not so deceived by Shakespeare in all the comedies except for the false report of the death of Hermione in The Winter's Tale.⁵⁴

The problem Shakespeare had in fusing romance with farce in The Comedy of Errors was one of bringing together the range of comic irony from the two modes.⁵⁵ As Lambinus remarked on the application of Donatus' description of the "errors" of Terentian structure,⁵⁶ the play may be described structurally as literally a comedy of errors in which the audience is always more knowledgeable than any of the characters. This superior awareness is a condition of each kind of irony in the play from farce to romance. On the level of farce, irony concerns mistaken identities and a lack of awareness. None of the characters knows enough to deceive anyone else. Servants are

his wanderings based in part on those of Menaechmus Sosisclēs. The suggestion is in Plautus' play, but the substance and genre of romance as part of Shakespearean comedy extends far beyond the suggestion in Plautus, vis à vis, Gower and Elizabethan pastoral romance. Duckworth argues that the setting of Ephesus may have come from the same setting in Plautus' Miles as well as from St. Paul's exhortation in Acts 19. The Nature of Roman Comedy, p. 418. I contend that the theme of proper relationship between husband and wife, lovers, and master and servant owes a greater debt to Gower and the Biblical source.

⁵⁴Shakespeare's Comedies (Oxford: Clarendon Press, 1960), p. 8.

⁵⁵Frye describes five phases of comedy, or comic structures, between irony and romance. Anatomy of Criticism, pp. 177-185.

⁵⁶See n.15, p. 6.

punished for obeying. Hoping to win back her errant husband by taking him home to dinner, Adriana only succeeds in alienating him by bringing home a complete stranger. Thus, the husband is locked out of his own home. Antipholus E. accuses his wife of the very act of which he is guilty, namely, consorting with a paramour. The incongruity of the sallow Pinch as her paramour adds to the ridiculousness of the charge. Finally, the more Antipholus and Dromio E. struggle against the diagnosis of madness, the more accurate it seems.

Romance in Gower's Eighth Book has a number of characteristics which Shakespeare attempted to fuse with the Plautine farce of the Antipholi brothers and their twin servants by framing the play with the story of their parents Aegeon and Aemilia taken from the Apollonius story. In Gower magic and marvels are associated with the will of God; i.e., when Antiochus is smitten with thunder and lightning, a ship arrives in Pentapolis at that opportune time to recall Apollonius. The child of Apollonius and his unnamed wife is born during a great storm. His wife is believed to be dead but is later revived. As in Pericles, the daughter escapes harm even in a brothel; and he is miraculously reunited with both his wife and his daughter through God's directing providence.

Gower shows that one must trust in God's providence and follow nature's behests. The dead body of Apollonius' wife is cast into the sea so that the sea will cast it upon the shore. The crew believes that if they fail to cast the body overboard the ship will be cast ashore with it. They, therefore, cast it overboard "in hope and good believe." Accordingly, the sea casts the coffin ashore at Ephesim, the city where Diana's temple is located. After the

woman is revived by the physician Cerymon she goes to the temple to protect her chastity.⁵⁷ (In The Comedy of Errors Aemilia goes to a "priory" in Ephesus.) The confessor who narrates the romance of Apollonius in Gower says "That god wol save mai noght spille" (l. 1160) and "Al that schal falle, falle schal" (l. 1172). No harm can come to Thaise, the daughter of Apollonius, because she is protected by God and the forces of nature (as Florimel is protected in Book III of The Faerie Queene). Man must have faith in God's ways although he perceives only blind fortune. When Apollonius is shown a tomb which he thinks is the tomb of his daughter at Tarsus,

He curseth and seith al the worste
Unto fortune, as to the blind,
Which can no seker weie finde;
For sche him neweth euere among,
And medleth sorwe with his song.
Bot sithe it mai no betre be,
He thonketh god and forth goth he
Seilende toward Tyr ayein.
(ll. 1584-1591)

The laws of Neptune are laws of nature which cause suffering:

Bot sodeinly the wynd and reyn
Begonne upon the See debate,
So that he soffre mot algate [in any case]
The lawe which Neptune ordeigneth.
(ll. 1592-1595)

A time abridgment is effected between pre-Christian and Christian time. When Apollonius arrives at Tarsus in search of Thaise he finds the people holding the high feasts of Neptune on the shore. Another example of fusion of pagan and Christian elements is the temple

⁵⁷The English Works of John Gower, ed. G. C. Macaulay (1901; 2 vols.; London, New York, Toronto: Oxford University Press, 1969), 1, l. 1138. Quotations from the Eighth Book of Confessio Amantis are from this edition.

of Diana at Ephesus where the wife of Apollonius enters an "ordre" of "religion" (ll. 1272, 1265). She wishes to dwell there "To kepe and holde hir chastete" (l. 1244). God directs the course of human events even to the extent of changing a ship's direction, e.g., the ship of Apollonius is directed to Ephesus when he and Athenagoras and Thaise are sailing from Mitelene to Tarsus to seek vengeance on Strangulio and Dionise for their attempted murder of Thaise. The will of God is made known in this case to Apollonius in a dream that he should offer a sacrifice at the temple of Diana where he is subsequently reunited with his wife. God is also an avenging God in enabling Apollonius to obtain vengeance. All the people of Tarsus offer thanks for God's providence which unites mercy with justice (ll. 1954-1962).

The theme of mutability of fortune, "wel an wo," is introduced early in the Book. Apollonius comes to Tarsus and takes lodging with a rich citizen and his wife, Strangulio and Dionysa. He gives the starving people grain, and they erect a statue of him out of gratitude. Then one day Apollonius meets a man from Tyr who warns him that Antiochus, the king who lived in incest with his daughter and whose riddle Apollonius solved (as in Pericles), waits to kill him. The confessor who narrates the story draws the following moral:

Fortune hath evere be muable
And mai no while stonde stable:
For now it hiheth, now it loweth,
Now stant upriht, now overthroweth,
Now full of blisse and now of bale,
As in the tellinge of mi tale
Hierafterward a man mai liere,
Which is gret routhe forto hiere.
(ll. 585-592)

From "wo" comes joy in the birth of a child from the supposed death

of Apollonius' wife. A sea motif images this theme in line 1476 concerning Thaise in a religious house, safe from the brothel: "Thus was sche sauf fro this tempeste." Tempests, shipwrecks, and journeys are a major part of the substance of Gower's Eighth Book and recall Frye's placing of The Comedy of Errors with the "sea" comedies Twelfth Night, Pericles, and The Tempest. The sea is a symbol, Frye reminds us, of the lower or chaotic world.⁵⁸

Another characteristic of romance which is transferred to the framework of The Comedy of Errors (the only other comedy besides The Tempest in which Shakespeare strictly follows the unities) is the wide expanse of time and space which are the settings for the Apollonius romance. Settings shift for each episode. Antioch, Tyre, Tharse (or Tarsus), Pentapolis, Ephesim (or Ephesus), and Mitelene are the locations where events occur over a period of two generations. As in Shakespeare's last plays, reconciliation of parents takes place through their children in The Comedy of Errors.

A narrative convention in Gower which suggests the dramatic convention is the framework. The story of Apollonius is narrated by a confessor who refers to "the chronicles" and frames the story in a historical survey of Roman and Biblical examples of incest in order that Amans might learn "How lust of love exceedeth lawe, / It oghte forto be withdrawe" (ll. 263-264). The confessor concludes the Book with this lesson on love and lust:

For se now on that other side,
Antiochus with al his Pride,
Which sette his love unkindely,

⁵⁸The Anatomy of Criticism, pp. 184-185.

His ende he hadde al sodeinly,
 Set ayein kinde upon vengeance,
 And for his lust hath his penance.
 (ll. 2003-2008)

He adds that love and reason must be in accord (l. 2023) and concludes with a Spenserian-like fusion of classical and Christian themes and substance in a dream vision of Venus, Cupid, and the Genius of Love and a masque-like pageant of medieval and mythological lovers for whom love and lust presented great travail. The Genius of Love is like Spenser's Dame Concord who stands outside the entrance to the temple of Venus in the tenth canto of Book IV in The Faerie Queene where she reasons with the two brothers Love and Hate in order for Scudamore to enter the temple in quest of Amoret. Gower is given a mirror by Venus in which he sees evidences of his old age. He thinks of the seasons and time changing all things of nature. Finally, the Genius Priest offers him absolution and tells him to let reason be his guide as well as the guide of the government of the land with the grace of God. In complaints which parallel the complaint of Mutability to Jove and Nature in Spenser's Book VII, Gower supplicates Nature, Cupid, Venus, and Jove. He addresses Nature first:

Ferst to Nature if that I me compleigne,
 Ther finde I how that every creature
 Som time ayer hath love in his demeine,
 So that the litel wrenne in his mesure
 Hath yit of kinde a love under his cure;
 And I bot on desire, of which I misse:
 And thus, bot I, hath every kinde his blisse.
 (ll. 2224-2230)

Nature teaches him how to love but not how he "schal spede." "For thogh reson ayein my will debate, / I mai noght fle, that I ne love algate" (ll. 2234, 2236-2237). After the pageant of lovers there comes toward Venus a company of men of great age playing harp, lute, and

citole. Among them are David and "Bersabee," Salomon with a hundred wives, concubines, and sarazines, and Aristotle, Virgil, and Ovid. They all pray to Venus for Gower's sake. At the end of a long ending to the Book Gower prays for the benefits of divine love in a prayer which looks forward to Spenser's prayer for a vision of the Eternal Sabbath:

But thilke love which that is
 Withinne a mannes herte affermed,
 Such love is goodly forto have,
 Such love mai the bodi save,
 Such love mai the soule amende,
 The hyhe god such love ous sende
 Forthwith the remenant of grace;
 So that above in thilke place
 Wher resteth love and alle pes,
 Oure joie mai ben endeles.

(ll. 3092-3172, lines numbered
 inconsistently)

In The Comedy of Errors Aegeon's story to the Duke of Ephesus echoes the story of Apollonius of Tyre as it is related by Gower. Aegeon is like Apollonius in several respects. Both are sea merchants. As the wife of Apollonius, Aemilia is a compliant, devoted wife. Gower's description of the king's daughter who goes to sea with her new husband when she is with child parallels the story related by Aegeon at the beginning of The Comedy of Errors. Gower writes:

The which was evere meke and mylde
 And wolde noght departe him fro,
 Such love was between hem tuo.

(ll. 1030-1032)

Aegeon tells the Duke that he was not absent six months from "kind embracements of my spouse" when she

almost at fainting under
 The pleasing punishment that women bear,
 Had made provision for her following me.

(I.i.46-48)

The separation of Aegeon and his wife in Gower and of Aegeon and Aemilia in Shakespeare's play is by shipwreck. Both wives seek the sanctuary of the goddess who is referred to as goddess of natural affection in Lyly's Midas when the king recants:

I will therefore yeeld my self to Bacchus, and acknowledge my wish to be vanitie: to Apollo, and confesse my iudgement to be foolish: to Mars, and say my warres are uniust: to Diana, and tell my affection hath been vnnaturall. (V.iii.58-62)

The reunion of husband, wife, and children in both works is in the temple of Diana in Ephesus, although it is identified only as a "priory" by Shakespeare. The dream-like reunion in Book Eight of Confessio Amantis and in The Comedy of Errors is shared by people of the city and approved by the Duke who in the final scene of the play in a very Shakespearean touch still confuses the two brothers.

The appropriateness of the temple of Diana as a place for chaste, patient waiting with faith and hope in the providence of God is supported by the conception of the more-Christian-than-pagan temple in Gower and, to an even greater extent, by the conception of Diana and chastity in Yong's translation of Diana of Montemayor. The associations of the Christianized goddess who balances passion inspired by Venus⁵⁹ with familial bond and Phoenix-like renewal of the lover through his sacrifice of self greatly enrich The Comedy of Errors by allusions which were manifold for Shakespeare's audience.

The Renaissance conception of Diana is part of the substance of the Montemayor romance printed in 1598. In that pastoral romance

⁵⁹See Book III of The Faerie Queene where Amoret and Belphebe are aspects of love raised by Venus and Diana who are sometimes at variance.

Selvagia, a shepherdess, is taught patience and constancy in love by her friend Syrenus.⁶⁰ She goes to the temple of Diana and learns from one of the priestesses "that love . . . seldom endes, suruiuing all destinies, and . . . is neither subiect to change of time, nor fortune" (p. 18). The priestess tells the shepherdess who is experiencing love's passion for the first time:

let not this desire amaze nor grieue thee; for there is no greater signe of a perfect lover, then to desire to be beloued of him, to whom she hath wholly offered up her libertie. (p. 19)

Submission to the beloved is expressed by Luciana and Antipholus S. in The Comedy of Errors. In fact, liberty is one of the links between the framework and main action. The liberty of men is the topic of debate between Adriana and Luciana in the first scene of act II, after we have seen Aegeon held prisoner in Ephesus in the opening scene of the first act. The motif of liberty is supported by imagery of the chain, bond, and ransom. We recall that Antipholus E. is held prisoner in his own home, a complete and ludicrous reversal of the proper relationship between husband and wife as Luciana described it to her sister: "Ere I learn love, I'll practice to obey" (II.i.29).⁶¹

⁶⁰(London: Edm. Bollifant, 1598), pp. 15-16. (STC 18044, Ann Arbor, Michigan: University Microfilms [1950], Reel 437. Quotations from Diana of Montemayor are from this microfilm.

⁶¹Neoplatonic philosophy of offering oneself wholly to another is necessary for the ascent from human to divine love as Ficino and Pico described it. For a cogent explanation of how the faculties of sense, reason, and understanding participate in the ascent from appetite to election, or choice, to will, faculties shared at each level by beasts, men, and angels. See Bembo's speech in Book IV of The Courtier. Bembo echoes Pico on love as the desire for beauty, the beginning of divine love, because all beauty emanates from God. Baldassare Castiglione, The Book of the Courtier [1561], trans. Sir Thomas Hoby (reprint ed.; 1900; New

deity to purely Christian courtly love in order to reconcile natural desire with higher aspiration is further effected by Spenser in Amoretti where the temples of Venus and Diana become one temple within the poet's mind, and his thoughts are sacred priests. His allusion to Lent ("this holy season") and his lady as saint for whom he seeks "some seruice fit" are part of his Christianization of the classical deities in sonnet XXII:

This holy season fit to fast and pray,
Men to deuotion ought to be inclynd:
therefore, I lykewise on so holy day,
for my sweet Saynt some seruice fit will find.
Her temple fayre is built within my mind,
in which her glorious ymage placed is,
on which my thoughts doo day and night attend
lyke sacred priests that neuer thinke amisse.
There I to her as th' author of my blisse,
will builde an altar to appease her yre:
and on the same my hart will sacrificise,
burning in flames of pure and chast desyre:
The which vouchsafe O goddesse to accept,⁶²
amongst thy deerest relicks to be kept.

Another part of the common stock of classical lore in the Renaissance must have been the Amphitryon story. Two young shepherds who are twins in the Montemayor romance are compared to the double set of twin masters and servants in the myth:

Our Jupiter and Amphitryon could not be so much one, nor Mercurie so like to Sosia, when to enjoy Alcmenas love, Jupiter in the likenes of Amphitryon kept him out of his owne house; and Mercurie in the likenes of Sosia made his man feelee the hardnes of his fist. (p. 254)

An occurrence of the Amphitryon myth which Shakespeare used as the turning point in act III of The Comedy of Errors is recorded by W. C.

⁶²The Poetical Works of Edmund Spenser, ed. J. C. Smith and E. De Selincourt (London: Oxford University Press, 1912), p. 566. Quotations from Spenser are from this edition.

Hazlitt in Shakespeare's Library. He includes an excerpt from Goulart's Admirable and Memorable Histories of 1607 on two brothers of Avignon who were "a reviving of Sosias in Plautus Amphitrio." They were each received for the other by one woman whom they both affected.⁶³ The tone of farce is felt in both instances of the classical myth. In Montemayor fisticuffs are mentioned, and in Goulart the conclusion on the value of diversity in nature effectively dissipates any moral seriousness the episode may evoke. Shakespeare does not allow the episode to remain as farce. He interfuses with themes of liberty and proper relationship of husband and wife, themes which evoke the Neoplatonic doctrine of love expressed on the main level of comedy by Luciana and Antipholus S. The farcical confusion of identity of the Antipholi brothers and their servants in Ephesus is seen through a curtain of the grave situation from the romance evoking pity and fear. The interfusion follows the tradition of intermixing realism and romance in contemporary tragicomedy, e.g., Celestina, Damon and Pythias, Sir Clyomon and Sir Claymades, Promos and Cassandra, and Fedele and Fortunio. One result of such intermixing is the development of levels of comedy such as we have seen in the comedies of Lyly and Greene. The grave matter instructs and the pleasant delights, as Whetstone said, but Shakespeare makes an attempt at fusion of laughter and delight, instruction and entertainment, romance and farce. He uses image patterns of liberty, bond, a chain, and ransom to figure forth themes of identity and relationship as they

⁶³From the 2nd tome of Prodigious Histories, Part II, History I, reprinted in Shakespeare's Library (6 vols.; 1844; New York: AMS Press, 1965), 1, 55-56.

are part of the doctrines of love and chastity.

Elements of romance substance which look forward to the late comedies of miracles and reunions involving two generations are the shipwreck and separation of two brothers from each other and from their parents, miraculous discovery associated with a providential God, and the averted tragedy of a death sentence in the setting of an abbey which is the temple of Diana in Shakespeare's source for the romance framework. The goddess was Christianized by Gower to represent God's protection of the virtues of constancy and natural affection between children and parents, lover and beloved. The Renaissance translator of Montemayor and Spenser further adapted and Christianized the conception of Diana as goddess of family bond and constancy in love so that she was perfectly suited to Shakespeare's allusion to her. A dream motif and a theme of witchcraft also reinforce responses of pity and fear produced by Aegeon's situation, responses which enclose and modify responses to the complications of mistaken identity between the Antipholi brothers and their servants. Shakespeare is already conceiving of comedy as a vision of growth toward self-knowledge and proper relationship. His development of those themes through dramatic structure in The Comedy of Errors indicates a beginning awareness of how he could dramatize his vision.

CHAPTER II

A MIDSUMMER NIGHT'S DREAM

FUSION OF FAIRIES, MORTALS, AND MECHANICALS

A Midsummer Night's Dream is the earliest comedy (1594-1595) in which Shakespeare uses a multiple plot, including a subplot, to mirror in a harmonious and integrated manner the diverse and troublesome but infinite experience of love. The play begins, as does The Comedy of Errors, with a framework. Egeus, father of Hermia, begs of Duke Theseus "the ancient privilege of Athens" (I.i.41). He claims that his daughter has been "bewitched" by Lysander whom she wishes to marry, contrary to her father's desire that she become the wife of Demetrius. Theseus, as the Duke of Ephesus did, upholds the law and issues an edict which functions dramatically as the death sentence of Aegeon did at the opening of the earlier play. It unifies the play by setting a time span for the action, setting in motion the action of lovers escaping into the wood near Athens and allowing for interweaving of each of the lines of plot. A Midsummer Night's Dream occurs during the four days between Egeus' appeal and the wedding of Theseus and Hippolyta.¹ Four days are allotted to Hermia to make her

¹Try as they will, critics can account for only three nights of the dream. Such literal inconsistencies as the number of calendar nights in A Midsummer Night's Dream or the inconsistent ages of the Antipholi brothers in a play which otherwise adheres to the correspondence of dramatic time with actual time should not be regarded as

decision on one of three choices:

by the next new moon--

.

Upon that day either prepare to die
For disobedience to your father's will,
Or else to wed Demetrius, as he would,
Or on Diana's altar to protest
For aye austerity and single life.

(I.i.83, 86-89)

In A Midsummer Night's Dream Shakespeare fuses three groups of characters who participate in three lines of action corresponding to the levels of high, middle, and low comedy described in chapter I. Oberon, Titania, Puck, and the fairies are the supernatural beings who provide a larger framework than Theseus and Hippolyta for the action in the woods. Strangely, Shakespeare gives them a cosmic bearing and influence over tides, crops, and seasons (see the panoramic description by Titania of the effects of jealous bickering between her and Oberon in II.i.81-117) and at the same time reduces the fairies to diminutiveness.² Certainly, mischief caused by them is not without peril, but they are subject to a higher order and resolve the problems which they create. Oberon is unaware that there are two

any more troublesome than Bohemia's lack of a seacoast in The Winter's Tale.

²I owe this amazing discovery of the reduction and metamorphosis of the fairies to small, charming spirits and of the effect of Shakespeare's conception on dispelling terror previously associated with them to Minor White Latham whose book, The Elizabethan Fairies: The Fairies of Folklore and the Fairies of Shakespeare (1930; reprint ed., New York: Octagon Books, 1972), is a comprehensive historical survey. After Shakespeare reduced their size and made them charming, Latham writes, the English fairies were shown as diminutive and inclined toward flowers in William Browne's Britannia's Pastorals (1616), Michael Drayton's Polyolbion (1622), and Nymphidia (first published in the Battaile of Agincourt in 1627), pp. 202-208.

Athenian gentlemen in the wood when he instructs Puck in II.i; Puck is rebuffed by Oberon in III.ii; and Puck resolves the confusion of Lysander's misdirected, reasonless passion in III.ii. Their names (Cobweb, Peaseblossom, Moth, and Mustardseed) reflect their homely, realistic, native English folklore origins which make them far less formidable than their rulers whose origins are mythological. Minor White Latham points out that Titania is the name Ovid gives to Diana in the third book of The Metamorphoses:

The name Titania Shakespeare appears to have taken from Ovid's Metamorphoses, where it occurs as one of the synonyms for Diana. The precedent for Diana's sovereignty over the fairies is to be found in the Discovery of Witchcraft [Scot, 1651 ed., Book III, Chapt. XVI, p. 52], in Golding's translation of Ovid's Metamor- [Book IV, l. 304], in the Faerie Queene ["a Letter of the Authors"], and in Endimion [IV, 3]. But the character of the picturesque and romantic queen who rules over the fairies of A Midsummer Night's Dream and the plot in which she is involved are Shakespeare's own creation.³

Even King James refers to a "fourth kind of sprites, which by the Gentiles was called Diana and her wandring court, and amongst vs was called the Phairie or our good neighbors" who are "honest and of best lite" among the illusions in the time of papistry.⁴ Oberon is the three-foot, crooked-shouldered, angel-visaged Indian King of Fairies in the medieval French romance Huon of Bourdeaux translated by Lord Berners between 1533 and 1542.⁵ Puck, Robin, or Robin Goodfellow,

³The Elizabethan Fairies, p. 181.

⁴Daemonologie, pp. 73-74.

⁵Bullough assigns these dates to the Berners translation and quotes from the 1601 edition (London: Thomas Purfott). Oberon possesses a horn by which he can cure sickness, provide food and drink, inspire joy, and be heard from afar. By means of the same horn he can cause a tempest and a perilous, swift, black river. All these wonders occur in a wood. Narrative and Dramatic Sources, I, 389-394.

as he is variously called, is a native English fairy whose mischief is directed against young maids' uncleanliness, laziness, and licentiousness in general.⁶ In A Midsummer Night's Dream he calls himself "Goblin" (III.ii.399), "an honest Puck" (V.i.438), and "the Puck" (V.i.442). He is, of course, reminiscent of the "pouke" in Spenser's Epithalamion where he is one of the evil "sprights" who "Fray us with things that be not" (The Poetical Works, 1, p. 583).

Oberon also appears in Greene's James IV as king of the green world where Queen Dorothea escapes from the danger of being murdered by the lustful king.⁷ Greene's influence on Shakespearean comedy in theme and structure is suggested when James IV is read as a background to A Midsummer Night's Dream by the abridgment of the world of Oberon and the misanthropic Scot named Bohan who is loved by Oberon for his hatred of the world. Oberon recalls his previous literary incarnation as Huon of Bordeaux when he tells Bohan in the induction:

Oberon is king, /
Of quiet, pleasure, profit, and content,
Of wealth, of honor, and of all the world,
Tide to no place, yet all are tide to one.
Lieve thou this life, exile from world and men,

⁶Frank Sidgwick surveys Puck's genealogy in The Sources and Analogues of 'A Midsummer-Night's Dream' Compiled by Frank Sidgwick (New York: Duffield & Company; London: Chatto & Windus, 1908), pp. 37-40. He gives the text of the 1628 Robin Good-Fellow; His Mad Pranks and Merry Jests, ed. J. Payne Collier, 1841. At the conclusion of "How Robin Good-Fellow Was Wont To Walk In the Night" we read, "Thus would he continually practise himself in honest mirth, never doing hurt to any that were cleanly and honest-minded," p. 113.

⁷See pp. 41-46 of chapter I for a discussion of the intermixing of comic and tragic elements in James IV and conventions which look forward to Shakespearean comedy.

And I will shew thee wonters ere we part.
(I.iii.691-696)

In the conventional entertainments interspersed among scenes of kings, court corruption, and a queen who disguises herself as a squire and escapes to a green world from which she returns and creates a harmony of love and justice by the power of her own chastity protected and guided by God (see III.iii.1543-1545) are mirrored frames of conventional action from the worlds of the fairy king and the commoner.⁸ Shakespeare developed abridgments and interweaving of lines of action and groups of characters in a manner which is suggested by the relationships between the conventional characters Oberon and Bohan and the naturalistic⁹ characters King James, Ateukin, Dorothea, and other characters of the court. Bohan has withdrawn from the world at the opening of the play; Dorothea will perform the same action.

The world where Bohan and Dorothea escape is the pastoral, green world of Oberon which contains joy and plenty as well as tempests. Oberon grants gifts of preferment to Slipper and Nano, sons of Bohan,

⁸Mirroring naturalistic action in conventional action is a convention in Renaissance drama which reaches back to medieval mystery plays. For example, in Mary Magdalene of the Digby cycle Mary is seduced by Coryoste in scene 9 of Part I, and the next scene opens in Hell with a Bad Angyl telling the devils of Mary's fall. Preceding scene 9, the representation of the mortal world of Mary's fall, is a scene of the King of the World, the seven deadly sins, and a bad angel and a good angel. Mortal characters and allegorical figures appear together in scene 7 when Lechery tempts Mary, reflecting the opening action between flesh and lechery in that same scene. The Digby Mysteries, ed. F. J. Furnivall (London: N. Trübner & Co., 1882), pp. 66-74.

⁹I prefer naturalistic to realistic for the central mortal level of action because it conveys the Renaissance sense of characters true to their own natures with their own limitations and capacities of awareness. Conventional characters are often those who exceed or are deficient in the central mortal level of awareness, although natural can also mean "born fool" as it does in The Tempest, III.ii.37.

in the court of King James who is surrounded by sycophants. In other words, the worlds of the conventional characters Oberon and Bohan, a supernatural being and a commoner, are conflated in action which mirrors and is interwoven with the main action in a Shakespearean manner. Nano is a dwarf at the court who is Queen Dorothea's sole attendant when she escapes. Although Slipper reflects the slippery court world of lust and corruption, he aids Sir Bartram, who is God's instrument, in thwarting the plan to murder Dorothea by stealing the warrant from Ateukin. Purely conventional action mirrors naturalistic action when Oberon presents three dumb shows of acts of ambition and mortality at the end of the first act.

Shakespeare practiced the dramatic technique of kaleidoscopically interweaving lines of action so that each group of characters mirrors action in an order of consciousness in A Midsummer Night's Dream. The awareness of Oberon and Titania exceeds that of the mortal rulers but is not omniscient. The knowledge of Theseus and Hippolyta is greater than that of the lovers whose trials are not known to Bottom and the players as they prepare their play in the wood. Levels of comedy in A Midsummer Night's Dream refer to planes of consciousness which are planes of reality.¹⁰ We move from greatest awareness to least awareness and then experience the intermixing, even reversal,

¹⁰Bertram Evans and David P. Young both describe circles of awareness: Shakespeare's Comedies, pp. 33-46, and Something of Great Constancy: The Art of "A Midsummer Night's Dream" (New Haven & London: Yale University Press, 1966), pp. 58-59. G. Wilson Knight refers to "planes of reality" in The Crown of Life: Essays in Interpretation of Shakespeare's Final Plays (1947; London: Methuen, 1961), p. 67. He has a chapter in Shakespeare's Last Plays on "Planes of Reality" (London: Chatto & Windus, 1958).

of both when Titania falls in love with Bottom whose oblivion is bottomless and whose awareness of his own oblivion constitutes great knowledge.

Shakespeare's fusion of courtly and popular dramatic traditions has been studied by David P. Young who has listed the elements of each tradition synthesized in A Midsummer Night's Dream:

Mythology	Folklore
Royal marriage	Seasonal holidays
Masques	Festival games, Pageants
Coterie theater	Popular theater
elegance and wit	clowning
metamorphosis	magic
symmetry	variety, movement
consistency	inclusiveness

Young observes:

Two worlds can be discerned merging easily in the Dream. We might call them Titania's world and Bottom's world, since she so clearly has her genealogy in the tastes and habits of the aristocratic audiences and he is so much a character who belongs to the vein of popular entertainment.¹¹

Both Young and John P. Cutts have written about Shakespearean dramatic structure in terms of mirroring.¹² My own favorite description of Shakespearean perception as it is mirrored in the technique of having each action reflect a facet of experience is a commercial can of Old Dutch Cleanser.¹³ On the can is a picture of a little Dutch girl

¹¹Something of Great Constancy, pp. 58-59.

¹²"Shakespeare's device of using scenes, characters and speeches to point up thematic relationships by means of reflection" is called "The Wat'ry Glass" by Young, *Ibid.*, p. 97. In The Shattered Glass: A Dramatic Pattern in Shakespeare's Early Plays (Detroit, Michigan: Wayne State University Press, 1968) Cutts limits his study to the early comedies, histories, and tragedies, but he develops the limited ability of characters from immortals to mechanicals to see themselves in A Midsummer Night's Dream, pp. 49-55.

¹³This analogy was suggested to me many years ago by Professor

carrying a can of cleanser, and on the can she carries is a picture of the same little girl carrying a can of the same cleanser, and on the can Shakespeare practiced the technique of mirroring in multiple plot structures of The Comedy of Errors where in the last scene characters confront their doubles and "see" themselves anew and in The Two Gentlemen of Verona where each young man sees the other's folly (I.i.29-50, II.iv.129-167). Other uses of mirroring in Two Gentlemen are Julia's erratic love metamorphosis as a mirror of Proteus' state (I.ii), Valentine's servant Speed's seeing realistically the foolishness of dining on love and not needing meat (II.i.178-182), and Julia's maid Lucetta's seeing excess and cautioning her mistress (I.ii; II.vii). After Proteus says goodbye to Julia (II.ii) Launce tells how he said goodbye to his family. In addition, Proteus' servant Launce parodies worshipping a woman in his enumeration of a milkmaid's qualities (III.i.261-279), and Speed performs a like enumeration with the same effect of parody in III.i.280-376. Valentine's crime of lawlessness in love mirrors the outlaws' "petty crimes" and causes them to elect him as their king (IV.i). Finally, Launce's total acceptance of responsibility for his dog's behavior reflects Julia's predicament in the same scene when she says:

I am my master's true-confirmed love,
But cannot be true servant to my master
Unless I prove false traitor to myself.
(IV.iv.108-110)

In a picture of Silvia Julia looks for appearance as the lodestone to love (IV.iv.189-201). A pattern of shadow imagery further develops

Frank L. Huntley in a class on metaphysical poetry at The University of Michigan in 1968. Since then I have come to know its simple richness.

the theme of form and substance of love as a shadow, echoing Neoplatonic love theory.

Part of the function of subplots to parody is that they mirror that which is absurd or unbalanced in a major action. However, if a subplot is integral in dramatic mirroring, it is not a secondary, or lesser, action as the term implies. The semantic tendency of using the terms subplot and parody is to limit critical ability to recognize that Shakespeare's uses of servants in a realistic level of action is interrelated by theme, imagery, and structure with other levels of comedy to produce a harmonic, dramatic chord. For example, although Bottom and the players are never aware of the confused lovers in the wood where they are rehearsing Pyramus and Thisbe, the play they are rehearsing is a mirror of the state of those lovers and lifts their confusion out of the specific into the mythic. The ways in which tones are intermingled and the players and the play bring together other actions in the entire play will be discussed in more detail later. At this point I merely wish to state my reservations on the terms as they are qualified by the mirroring function of subplots to parody.

From the first scene of A Midsummer Night's Dream Shakespeare uses visions and dreams within the entire dream to create focus and perspective. He uses moon and dream imagery, witchcraft and madness reminiscent of The Comedy of Errors. He uses eye conceits recalling the Neoplatonic substance of Two Gentlemen. He also introduces themes of proper relationship of parent and child, subject and ruler, lover and beloved which are common to all the comedies. The dream is a transmutation of the experience of love. Indeed, life is the dream: "Swift as a shadow, short as any dream" (I.i.144).

In his opening speech Theseus mentions the moon twice, and Hippolyta answers:

Four days will quickly steep themselves in night,
Four nights will quickly dream away the time,
And then the moon, like to a silver bow
New-bent in heaven, shall behold the night
Of our solemnities.

(I.i.7-11)

Her simile of the moon "like to a silver bow / New-bent in heaven" looks forward to Oberon's vision of Cupid flying between the moon and earth and taking aim "At a fair vestal thronèd by the west."¹⁴ Cupid's arrow missed its mark and landed on a "little western flower," "love-in-idleness" (II.i.155-168). Thus, the actions of the two groups of framework characters are interwoven by theme and imagery. We learn that the mortal rulers are part of the reason for the jealous bickering between Oberon and Titania:

Why art thou here,
Come from the farthest steppe of India
But that, forsooth, the bouncing Amazon,
Your buskined mistress and your warrior love,
To Theseus must be wedded, and you come
To give their bed joy and prosperity?
OBE. How canst thou thus for shame, Titania,
Glance at my credit with Hippolyta,
Knowing I know thy love to Theseus?

(II.i.68-76)

Oberon reminds Titania that she led Theseus from Perigenia and made him break faith with Aegle, Ariadne, and Antiopa (II.i.77-80).¹⁵

¹⁴Harrison reads this line as "a tactful and complimentary allusion to Queen Elizabeth." Shakespeare: The Complete Works, p. 522. Nicholas John Halpin carries the historical allegory much further in Oberon's Vision in the Midsummer-Night's Dream, Illustrated By A Comparison With Lylie's Endymion (London: Shakespeare Society Publications, 1843).

¹⁵Bullough suggests that Shakespeare minimized the many love affairs recorded for Theseus by Plutarch and attributed to him "staid

Another important connection between the gods and mortals is the mysterious changeling,¹⁶ the Indian boy who is the subject of the quarrel between Titania and Oberon. His mother was mortal and died at his birth. For her sake does Titania rear up the boy and will not part with him (II.i.123-137).

In interweaving plot lines of supernatural beings and mortals Shakespeare inevitably confronted the mixed ancestry of fairies and the problem of their malevolence as well as their benevolence, especially when they entered the mortal world and interfered with mortal affairs. The idea, although not precisely the reality in the play, of fairies substituting one of their inferior own for a mortal child recalls Spenser's mixed fairy world of evil and good. Changelings in The Fairie Queene are Red Cross (see I.x.65 where the fairies who stole the knight are called "base Elfin brood") and Arthegall who was stolen by "false Faries" (III.iii.26). On the other hand, Belphoebe and Calidore were born of fairies, and Belphoebe is associated

and steadfast qualities taken from Plutarch's parallel picture of Romulus, a monogamous character. Thus North's translation is used to expand the sketch in Chaucer, where Theseus and his wife live 'in joye and honour.'" Narrative and Dramatic Sources, I, 369.

¹⁶Puttenham offers a definition of changeling in Book III, "Of Ornament," Chapt. 16, "Of auricular figures vvorking by exchange" in The Arte of English Poesie: "The Greeks call this figure [Hipallage] the Latins Submutatio, we in our vulgar may call him the [vnderchange] but I had rather haue him called the [Changeling] nothing at all sweruing from his originall, and much more aptly to the purpose, and pleasanter to beare in memory: specially for your Ladies and pretie mistresses in Court, for whose learning I write, because it is a terme often in their mouthes, and alluding to the opinion of Nurses, who are wont to say, that the Fayries vse to steale the fairest children out of their cradles, and put other ill fauoured in their places, which they called changelings, or Elfs: so, if ye mark, doeth our Poet, or maker play with his wordes, vsing a wrong construction for a right, and an absurd for a sensible, by manner of exchange," pp. 183-184.

with Queen Elizabeth herself as part of the conception of chastity.

Spenser held up the fairyland to the Queen so that:

In this faire mirrhour maist behold thy face,
And thine owne realmes in lond of Faery,
And in this antique Image thy great auncestry.
(II.ind.4)

Furthermore, Spenser contrasts "elvish ghosts" with "Frendly faeries" in the June eclogue of The Shepheardes Calender. (In the gloss on that eclogue he attests to belief in fairies in 1579: "The opinion of faeries and elves is very old, and yet sticketh very religiously in the myndes of some."¹⁷ In Spenser as in Scot the attributes of fairies which belonged to witchcraft are associated with papists and, Scot adds, with poets in "What miraculous actions are imputed to witches by witchmongers, papists, and poets" (p. 443). The other charming, antique pastoral world of fairies is used also by Lyly in Endimion to reflect the Elizabethan court. In that play, as I have said, historical allegory has been found by one critic to parallel that of A Midsummer Night's Dream.

Titania refuses to give "the little changeling boy" to Oberon as his "henchman" and gives her reasons in panoramic seascape detail:

His mother was a votaress of my order.
And in the spiced Indian air, by night,
Full often hath she gossiped by my side;
And sat with me on Neptune's yellow sands,
Marking the embarked traders on the flood,
When we have laughed to see the sails conceive
And grow big-bellied with the wanton wind,
Which she, with pretty and with swimming gait
Following--her womb then rich with my young squire--
Would imitate, and sail upon the land,
To fetch me trifles, and return again

¹⁷Chapter IV, Book I, Discoverie of Witchcraft, quoted by Sidgwick, Sources and Analogues, p. 133.

As from a voyage, rich with merchandise.
 But she, being mortal, of that boy did die,
 And for her sake do I rear up her boy,
 And for her sake I will not part with him.¹⁸

Robin Goodfellow was known for his occasional theft and substitution of a changeling for a mortal child.¹⁹ Another ability Robin possessed was that he could change his own shape in Circean metamorphosis: "To horse, to hog, to dog, to ape."²⁰ These two powers link him to the highest and to the lowest levels of comedy in A Midsummer Night's Dream. His place in the fairy world is explicit, although he is subject to Oberon; and his association with Bottom's transformation is implicit in the story from Scot, "Of a man turned into an asse, and returned againe into a man by one of Bodin's witches: S. Augustine's opinion thereof."²¹ Scot compares former

¹⁸II.i.123-137. In his discussion of style in the play Young discusses the effect of panoramas in this speech, in Titania's "Bruegelesque" summary of "the forgeries of jealousy" (II.i.81-100), in Oberon's vision (II.i.155-168), in Oberon's description of Titania sleeping among the flowers (II.i.249-256), and in Hermia's responding to the fairies' talk of girdling the earth (II.i.175; II.i.100; III,ii. 52-55). Young notes other speeches of panoramas are by Puck in III.ii. 20-24; Demetrius in III.ii.141-143; Oberon in IV.i.108-114; and Puck in V.i.378-395. He concludes that the panoramas "create perspective and distance, both in the geographic and aesthetic senses of those words. Through them, we are made aware of both man's pettiness and his grandeur, simultaneous extremes that are also expressed through the fairies. Only such comprehensive vantage points could give us this sense of surveying all of nature in order to discover man's unique position in it." Something of Great Constancy, pp. 76-81.

¹⁹See Robin Good-Fellow; His Mad Pranks and Merry Jests, Sidgwick, Sources and Analogues, p. 118.

²⁰Ibid., p. 88.

²¹Sidgwick identifies Bodin as Jean Bodin, author of de Magorum Daemonomania (1581) containing this story in chapter 6 of Book II. He also quotes Scot who says he took the story "out of M. Mal. [Malleus Maleficorum], which tale was delivered to Sprenger by a

belief in Robin's transformations to belief in witches in his day
(1534):

And know you this by the waie, that heretofore Robin goodfellow, and Hob goblin were as terrible, and also as credible to the people, as hags and witches be now: and in time to come, a witch will be as much derided and contemned, and as plainlie perceived, as the illusion and knaverie of Robin goodfellow. And in truth, they that mainteine walking spirits, with their transformation, &c: have no reason to denie Robin goodfellow, upon whom there hath gone as manie and as credible tales, as upon witches; saving that it hath not pleased the translators of the Bible, to call spirits by the name of Robin goodfellow, as they have termed diviners, soothsaiers, poysoners, and couseners by the name of witches.²²

Robin's fetish for cleanliness and his identity as an English domestic spirit are part of the mixed nature of fairies as Robert Burton described them in The Anatomy of Melancholy. Burton does not place much credulity in them as terrestrial spirits, one of six kinds of natural phenomena: fiery, aerial, terrestrial, watery, and subterranean devils, besides fairies, satyrs, nymphs, etc. His doubt is indicated by the last sentence of a passage in "A Digression of the Nature of Spirits, Bad Angels, or Devils, and how they cause Melancholy":

Terrestrial devils are those lares, genii, fauns, satyrs, wood-

knight of the Rhodes." Ibid., p. 30. Bullough gives this chapter from Scot and also suggests that Bottom's "assification is more like that of the amorous Apuleius in The Golden Asse, translated by Adlington, 1566." Narrative and Dramatic Sources, I, 398. He gives Scot's account of a witch's recipe for setting an ass's head upon a man's shoulders, pp. 403-404.

²²Quoted by Bullough, Narrative and Dramatic Sources, I, 395-396. Robin is included by Scot in a list of "bull beggers, spirits, witches, urchens, elves, hags, fairies, satyrs, pans, faunes, sylens, kit with the cansticke, tritons, centaurs, dwarfes, giants, imps, calcars, conjurors, nymphes, changlings, Incubus, Robin good-fellowe, the spoorne, the mare, the man in the oke, the hell waine, the fierdrake, the puckle, Tom thombe, hob goblin, Tom tumbler, boneles, and such other bugs, that we are afraid of our owne shadowes," p. 396.

nymphs, foliots, fairies, Robin Goodfellows, trolli [trolls], etc., which as they are most conversant with men, so they do them most harm. Some think it was they alone that kept the heathen people in awe of old, and had so many idols and temples erected to them. Of this range was Dagon amongst the Philistines, Bel amongst the Babylonians, Astarte amongst the Sidonians, Baal amongst the Samaritans, Isis and Osiris amongst the Egyptians, etc.; some put our fairies into this rank, which have been in former times adored with much superstition, with sweeping their houses, and setting of a pail of clean water, good victuals, and the like, and then they should not be pinched, but find money in their shoes, and be fortunate in their enterprises. These are they that dance on heaths and greens, as Lavater thinks with Trithemius, and, as Olaus Magnus adds, leave that green circle, which we commonly find in plain fields, which others hold to proceed from a meteor falling, or some accidental rankness of the ground, so Nature sports herself; they are sometimes seen by old women and children. [*Italics mine.*]

Burton continues:

Paracelsus reckons up many places in Germany, where they do usually walk in little coats, some two foot long. A bigger kind there is of them called with us hob-goblins, and Robin Goodfellows, that would in those superstitious times grind corn for a mess of milk, cut wood, or do any manner of drudgery work.²³

The familiar household spirit Robin Goodfellow is distinct by nature from "Pucks" who are

those which Mizaldus calls ambulones, that walk about midnight on great heaths and desert places, which (saith Lavater) 'draw men out of the way, and lead them all night a by-way, or quite bar them of their way'; these have several names in several places; we commonly call them Pucks. (p. 195)

By far the fullest treatment is accorded by Burton to the last of his six categories of "sub-lunary devils" who are "fairies, satyrs, nymphs, etc." Their sphere is not limited to either fire, air, water, earth, or the subterranean region. Rather, it encompasses each of the regions of the other five kinds of devils and extends, in addition,

²³(1621; reprint ed., 3 vols.; London: J. M. Dent & Sons; New York: E. P. Dutton & Co., 1932), 1, 192-193. Quotations from Burton are from this edition.

to the mind of man:

They govern provinces and kingdoms by oracles, auguries, dreams, rewards and punishments, prophecies, inspirations, sacrifices, and religious superstitions, varied in as many forms as there be diversity of spirits; they send wars, plagues, peace, sickness, health, dearth, plenty . . . Religion, policy, public and private quarrels, wars are procured by them . . . 'Tis true they have, by God's permission, power over us, and we find by experience that they can hurt not our fields only, cattle, goods, but our bodies and minds. (p. 199)

This devil, warns Burton, is a spiritual body who can infect our bodies by poisons or suggest to our spirits envy, lust, anger, etc., as men are inclined. To infect the spirit he begins first with the phantasy.

I have quoted from Burton at length in order to emphasize the mixed good and evil nature of the fairies in popular belief.²⁴ Insofar as he reflects such belief, the distinction between the familiar household spirit Robin Goodfellow and "the Pucks" and the importance of "phantasy" in the way spirits of the all-pervasive fairy world could infect men's minds. Shakespeare draws on each of these beliefs and adds to the association in order to create an identification between the fairy world and the "phantasy" or imagination of man.

²⁴Latham suggests the Christianization of mythological spirits when he describes other Renaissance beliefs in fairies. He points out that another belief was that fairies were of a middle kingdom between heaven and hell. He cites A Discourse concerning Devils and Spirits by an unknown author in the appendix of Reginald Scot's Discovery of Witchcraft [1584], ed. Nicholson (reprint ed., London: n.pub., 1886), p. 495, for that belief. The identification of fairies with nymphs and fauns of mythology is recorded in the Gawin Douglas translation of the Aeneid (Edinburgh: n.pub., 1839), in The Aucht Buke of Eneados (n.p.: n.pub., n.d.), p. 478, and in Eden's Decades, the fyrst Decade, ed. Arber (1511; reprint ed., n.p.: n.pub., 1885), p. 101. The Elizabethan Fairies, p. 52. Latham concludes, "In the main, they were fallen angels, or departed souls with a more or less evil past, or creatures of a middle nature between heaven and hell," p. 64.

In A Midsummer Night's Dream he develops a brilliant ironic interplay between fairies who are diminutive in size but free ranging over the globe and in the minds of men. They must be controlled by reason, as the passions must be ordered and directed in proper Neoplatonic integration of faculties.

Even closer to Shakespeare than Burton is Thomas Nashe's The Terrors of the Night (1594) as a contemporary expression of men of the Renaissance looking at demons, dreams, and physiognomy in the looking glass of the new science and humanism. Nashe wrote, "Medling with the diuell I call it, when ceremonies are obserued which haue no ground from Diuinitie."²⁵ Yet he makes clear that belief in life-generating forces of energy is tied to the spirit world:

There be them that thinke euerie sparke in a flame is a spirit, and that the wormes which at sea eate through a ship, are so also: which may verie well bee; for haue not you seene one sparke of fire burne a whole towne, & a man with a sparke of lightning made blinde, or kild outright? It is impossible the gunnes should goe off as they doo, if there were not a spirit either in the fier, or in the powder. (p. 350)

It is likely that Shakespeare read The Terrors of the Night before he arrived at his conception of "spirits of another sort" (III.ii.388) ruled by a fairy king who controls and combats shadows (Oberon is addressed as "King of Shadows" by Puck in III.ii.347). They follow "darkness like a dream" (V.i.393) by coming after an era of damned spirits who "consort with black-browed night" (III.ii.387). Oberon and his followers are spirits of light into which mortals awake from

²⁵The Terrors of the Night, or A Discourse of Apparitions (London: John Danter for William Iones, 1594), The Works of Thomas Nashe, ed. Ronald B. McKerrow (reprint ed.; 10 vols.; New York: Barnes & Noble, 1966), 1, 358. All quotations from Nashe are from this edition.

A Midsummer Night's Dream.

Nashe identifies "Robin-good-fellowes" as

Elfes, Fairies, Hobgoblins of our latter age, which idolatrous former daies and the fantastick world of Greece ycleaped Fawnes, Satyres, Dryades, & Hamadryades, did most of their merry pranks in the night. (p. 347)

But, as Shakespeare does, he places Robin in the contemporary tradition of benevolent spirits:

Then ground they malt, and had hempen shirts for their labours,
daunst in rounds in greene meadowes, pincht maids in their
sleep that swept not their houses cleane, and led poore Trauellers
out of their way notoriously. (p. 347)

In A Midsummer Night's Dream the fairy world is benevolent, even if the fairies make mistakes and are not omniscient (there is a higher order for Shakespeare). As the moon offers constancy, the fairies offer control and order to man when his behavior is unreasonable, disorderly, and lacking harmony, a condition which can also exist in their world. Two verbal parallels between the play and The Terrors of the Night should be noted. When Lysander is wrongly using reason in his profession of love to Helena, he asks:

Who will not change a raven for a dove?
The will of man is by his reason swayed,
And reason says you are the worthier maid.
(II.ii.114-116)

The source of Lysander's question may well be Nashe's suggestion, "The Rauen and the Doue that were sent out of Noes Arke, to discover the worlde after the generall Deluge, may well be an allegorie of the day and the night," p. 346. This suggestion is an expression of a contemporary Christian view of new found Christianity in a conventional Christian metaphor used to mean the dispelling of old beliefs in terrors as things of the night, the title of the piece. Shakespeare's

use of the metaphor is ironic. Lysander thinks he is changing darkness (dwarfish, low Hermia) for light (maypole Helena), but he can see only Helena's eyes. The idea of uncontrolled passion associated with men producing terrors of the night is strongly transferred from Nashe in these lines. Another parallel to Nashe's point of view and imagery occurs in Theseus' rational disavowal, "I never may believe / These antique fables, nor these fairy toys" (V.i.2-3). Concerning spirits of the air, Nashe writes:

Children they seduce with garish obiects and toyish babies, abusing them many yeares with slight vanities. So that you see all their whole influence is but thin ouercast vapours, flying clouds dispersed with the least winde of wit or vnderstanding.

He explains that the night is most conducive to supposing a bush a bear (as Theseus notes in act V):

None of these spirits of the ayre or the fire haue so much predominance in the night as the spirits of the earth and the water; for they feeding on foggie-braind melancholly, engender therof many vncouth terrible monsters. (p. 353)

Transformation is part of the experience of love on all three levels of comedy. Puck can become Lysander and Demetrius to lead them round, and Oberon can make himself invisible (II.i.186). On the middle level, the mortal level, love's metamorphosis is expressed by the conventional figure of dying which is suggested in the opening scene by the "injuries" Theseus did to Hippolyta before he decided to wed her "in another key" (I.i.16-18). Punning on "die" continues throughout the first scene as Hermia is sentenced "Either to die the death, or to abjure / Forever the society of man" (I.i.65-66). Theseus tells her she has a third choice:

But earthlier happy is the rose distilled,
Than that which, withering on the virgin thorn,
Grows, lives, and dies in single blessedness.

(I.i.76-78)

Multiple meanings of die occur in sixteenth century Italian poets reflecting Neoplatonic treatises on love.²⁶ Death is the state of a dejected lover, the state of being unconcerned about everyday realities and incapable of action. It is the rejection of less perfect things to achieve the transformation of lover into beloved. It is also a death of the soul in the passions and perturbations of the body as well as the necessity of escape from the body's tomb to experience love in a spiritual sense. (This last application may help explain the significance of a tomb as the setting where death occurs for Romeo and Juliet and for Pyramus and Thisbe.) All of these senses of death in addition to the common bawdy Elizabethan sexual pun on die participate in the conception of love as it is dramatized by Shakespeare.

For purposes of my study perhaps one summary of a Neoplatonic treatise on love is sufficiently representative. John Charles Nelson summarizes Il Raverta by Guiseppe Betussi:

Betussi adopts Ficino's classification of love as bestial, human, and divine (p. 19). The divisions of love form a ladder from worldly to heavenly things (p. 10). Loving only the body, one does not love a person, but a shadow, because the person is the soul, in which true beauty exists. The rational soul of man is an image of the world soul (p. 36). The body is its prison and tomb. Man becomes enflamed with love to make himself more perfect through union with the soul of the beloved. The moving cause is beauty (p. 23). Love enters the heart through the eyes (p. 67); the lover is dead in his own body, alive in that of his loved one (p. 68). Love cannot be the same as desire; for if it were, it

²⁶I used as a guide John Charles Nelson's Renaissance Theory of Love: The Context of Giordano Bruno's *Eroici furori* (New York and London: Columbia University Press, 1963). His book is both a survey and an intensive examination of these theories as they form a background for one work by one poet.

would be love before it had the thing desired and, having it, would no longer be love (p. 6). Love is described, but not defined, by saying that it is a good circle, perpetually returning from the good to the good (p. 9). The meaning of this description is that the soul, led by its reflections on the beauty of the beloved's soul to the contemplation of God, supreme author of beauty, readily abandons the prison of the body so that it may enjoy true happiness in union with the highest beauty whence it took its origin.²⁷

Ficino describes the "infection" and "disease" of love as beginning with lovers "charming" each other by frequent gazes eye to eye. He further explains in his commentary on Plato's Symposium:

Love . . . has its origin in sight. Sight is half-way between thought and touch, and hence the soul of the lover is always distracted and tossed backwards and forwards. (pp. 228-229)

He sees human love as problematic and in opposition to the ideal of divine knowledge unless lovers see in each other's eyes God's love as it descends across the Angelic Mind into the World Soul from whence it descends "as if through glass" to the soul of man. From the soul it shines out through the eyes into the body prepared to receive it (p. 199).

On the lowest level of comedy, that of Bottom and the players preparing a play which mocks acting styles and tales of lovers dying for love,²⁸ the idea of being transformed by love is parodied by the Ovidian metamorphosis of Bottom with an ass's head, perhaps a reversal of the usual mythological symbol for licentiousness, the centaur, the

²⁷Ibid., pp. 124-125.

²⁸"A tedious brief scene of young Pyramus / And his love Thisbe, very tragical mirth'" (V.i.56-57) recalls Hero and Leander and Sidney's objection to the "mungrell tragedy-comedys" of the popular dramatic tradition such as Damon and Pythias and Cambises. The acting style of Bottom and the players parodies the Senecan rhetorical style of Apus and Virginia, The Spanish Tragedy, and Titus Andronicus.

name Shakespeare gave to the house of the courtesan in The Comedy of Errors. Bottom's transformation recalls the Bower of Bliss at the end of Book II of The Faerie Queene as well as Apulcius' tale The Golden Asse and Midas' transformation made into drama by Lyly. Even John Faustus was endowed with a ravenous appetite for hay in one "comic" interlude in Marlowe's play. In any case, the image of man as an ass when he is bestial in appetite by not using his reason, his head, had been well established in Renaissance consciousness before Shakespeare wrote A Midsummer Night's Dream.

The subplot and the framing action come together when Titania falls in love with Bottom. All the levels of action are united by this scene's reflections on the theme of love vs. reason in the way described by W. B. Yeats:

The Shakespearean Drama gets the emotion of multitude out of the subplot which copies the main plot, much as a shadow upon the wall copies one's body in the firelight.²⁹

In the scene of Titania's enchantment the theme of love vs. reason is brought to the level of greatest "mortal grossness." Titania is "enthralled" and swears she loves Bottom "On the first view" (III.i. 142-144). Bottom replies wisely:

Methinks, mistress, you should have little reason for that. And yet, to say the truth, reason and love keep little company together nowadays; the more the pity, that some honest neighbors will not make them friends. Nay, I can gleek upon occasion.

TITA. Thou art as wise as thou art beautiful.

BOT. Not so, neither. But if I had wit enough to get out of this wood, I have enough to serve mine own turn. (III.i.145-154)

²⁹Ideas of Good and Evil (1903; reprint ed., London: Russell & Russell, 1967), p. 340. Yeats uses the moon as an image of multitude: "There are some who understand that the simple unmysterious things living as in a clear noonlight are of the nature of the sun, and that vague many-imaged things have in them the strength of the moon," p. 341.

Bottom unknowingly implies that the dark wood is the state of confusion of the young couples. He recalls, again by implication, the irony of Lysander's professing to Helena:

Not Hermia but Helena I love.
 Who will not change a raven for a dove?
 The will of man is by his reason swayed,
 And reason says you are the worthier maid.
 (II.ii.113-116)

The amazed, reasonless state of the lovers is brought into clear, reflected, cameo-like focus by the rash conclusions drawn by the hasty lovers Pyramus and Thisbe in the play-within-the-play and is magnified by Theseus after he hears of the strange events in the wood. To the rational, pragmatic Theseus the tales are "More than cool reason ever comprehends" (V.i.6). Images of transformation are used by him and by Hippolyta to describe the nature and meaning of the experience in the wood. He declares:

And as imagination bodies forth
 The forms of things unknown, the poet's pen
 Turns them to shapes, and gives to airy nothing
 A local habitation and a name.
 (V.i.14-17)

Hippolyta also uses an image of transformation to describe the effect of the experience in the wood on the lovers:

But all the story of the night told over,
 And all their minds transfigured so together,
 More witnesseth than fancy's images,
 And grows to something of great constancy,
 But, howsoever, strange and admirable.
 (V.i.23-27)

The figure "something of great constancy" is a figure of the effect of the experience on the lovers as well as a figure of the transfiguring effect of the experience on the audience. It is also a statement of meaning of the experience of the experience, so to speak. It is a

figure of ethic and aesthetic unity.

As Shakespeare transformed belief in fairies to a spirit world of light, he took the Neoplatonic conception of love as the motivating and uniting force of all life throughout the world and gave it dramatic life. We need look no further than the first scene for his use of the forming power of love to express the proper love relationship between parent and child. Theseus tells Hermia:

To you your father should be as a god,
One that composed your beauties--yea, and one
To whom you are but as a form in wax
By him imprinted and within his power
To leave the figure or disfigure it.
(I.i.47-51)

Hermia wishes, "I would my father looked but with my eyes" (I.i.56). The irony of her wish to have her father look with eyes of passion rather than with eyes of judgment is underscored by Theseus' reply, "Rather your eyes must with his judgment look" (I.i.57).

As in The Two Gentlemen of Verona and, to a lesser extent, in The Comedy of Errors, conceits of eyes are used liberally in A Midsummer Night's Dream. Helena says Demetrius "errs, doting on Hermia's eyes" (I.i.230) and recognizes the folly of her own attraction to the lover who looks not on her. She expresses her recognition in a figure which reverses the meaning Betussi gives to "transform":

So I, admiring of his qualities.
Things base and vile, holding no quantity,
Love can transpose to form and dignity.
(I.i.231-233)

She knows what she "sees" is transformed by the faculty of phantasy which Burton identified as the inner sense which must be commanded by reason (Anatomy of Melancholy, I, 160). Helena reasons:

Love looks not with the eyes, but with the mind;

And therefore is winged Cupid painted blind.
 Nor hath Love's mind of any judgment taste;
 Wings, and no eyes, figure unheedy haste.
 (I.i.234-237)

The eyes of Titania are literally infected with the love juice from the fantastic love-in-idleness, also known as the familiar wild pansy. Lysander awakes with eyes filled with love juice and thinks he sees with eyes of reason. Hermia says darkness obscures the eye's function when Lysander and Demetrius both suddenly proclaim that they love her. And Oberon tells Puck to undo "the hateful imperfection" of Titania's eyes.

Throughout the play we are conscious of the creative power of the imagination and of the necessity of control of that power through reason. What better correlative for the imagination, that inner sense which Burton called phantasy, than the world of fairies which is securely rooted in the "real" world through Puck? He is an early incarnation of Ariel as man's imaginative capability requiring control and direction, but he has additional associations with Robin Goodfellow and the real world of work:

Are not you he
 That frights the maidens of the villagery;
 Skim milk, and sometimes labor in the quern,
 And bootless make the breathless housewife churn;
 And sometime make the drink to bear no barm;
 Misdread night wanderers, laughing at their harm?
 Those that Hobgoblin call you, and sweet Puck,
 You do their work, and they shall have good luck.
 Are not you he?

(II.i.34-42)

We are again reminded of Puck's mixed character in his song as he squeezes juice into Lysander's eyes so that he will again see as he "wast wont to see" (Oberon's command to Titania to awake in the next scene, IV.i.75). Puck incorporates a "country proverb" in his song

to the mortals on love's awakening:

When thou wakest,
 Thou takest
 True delight
 In sight
 Of thy former lady's eye.
 And the country proverb known,
 That every man should take his own,
 In your waking shall be shown.
 Jack shall have Jill,
 Nought shall go ill,
 The man shall have his mare again, and all shall be well.
 (III.ii.453-463)

As Shakespeare gave Puck activities in the workaday world by fusing the wandering spirit with Robin Goodfellow, he gave the working-men of Athens a task of the imagination to perform. The players are indeed fixed in the material world. Bottom thinks first of the kind of beard he will need to play Pyramus, and the players run to fetch a calendar to determine whether there will be real moonlight the night they play their play. Since they have a player carrying a lantern to represent moonlight who announces, "This lanthorn doth the hornèd moon present, / Myself the man i' the moon do seem to be" (V.i.248-249), we conclude that there was no actual moonlight that night. When that same player departs he repeats, "All that I have to say is, to tell you that the lanthorn is the moon; I, the man i' the moon; this thornbush, my thornbush; and this dog, my dog" (V.i.261-264). The players are anxious about scaring the ladies with their presentation of a lion and the necessity of two prologues to assure their audience that the lion is not real and that Pyramus is not killed indeed. For even more assurance Bottom suggests that the audience should be told he is not really "Pyramus, but Bottom the weaver" (III.i.17-22). However literal-minded Bottom is, he has the instinctive ability to

recognize that his dream is beyond rational understanding. On awaking, he says:

I have had a most rare vision. I have had a dream past the wit of man to say what dream it was. Man is but an ass if he go about to expound this dream. Methought I was--there is no man can tell what. Methought I was--and methought I had--but man is but a patched fool if he will offer to say what methought I had. The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report, what my dream was. (IV.i.209-219)

He decides he "will get Peter Quince to write a ballad of this dream. It shall be called Bottom's Dream, because it hath no bottom" (IV.i. 219-221). Only art can express this other, second nature, to use Sidney's term,³⁰ of enchantment in love in its fullest possible sense. How like Shakespeare to have his mechanical, his actor, his rustic, his natural, prepare an antimasque, antipastoral drama in the green world of pastoral romance, and express the poetic of romance, Shakespeare's own poetic.³¹ Such a poetic is in perfect aesthetic harmony with the fullness of the Neoplatonic conception of love as an ethical construct forming the essential substance and suggesting the imagery of shadows, dreams, and enchantment to express the ultimate

³⁰Sidney writes, "Onely the Poet, . . . dooth growe in effect another nature, in making things either better than Nature bringeth forth, or, quite a newe, formes such as neuer were in Nature." An Apologie for Poetrie, p. 8.

³¹Frank Kermode's idea of pastoral in his introduction to the New Arden edition of The Tempest is that serious pastoral is always concerned with nature and art. (6th ed.; London: Methuen & Co., 1958), p. xxiv. The escape to a pastoral, green world of art in the romantic comedies, a world released to possibility, freed from the chain of causality and the demands of verisimilitude is an essential convention of romance identified by Howard Felperin in Shakespearean Romance. He places the "sea world" into which Hamlet sails alongside the same other world convention in the late plays. From these other worlds characters return with added self-knowledge. (Princeton, New Jersey: University Press, 1972), p. 101.

mortal limitations of the experience. Ficino himself writes:

The functions of enchantment therefore are those of nature; but art is its assistant. For whenever there is not a complete correspondence of every part in nature, art, through vapors, numbers, and figures, supplies the appropriate qualities at appropriate times, just as in agriculture nature brings forth the plants, and art prepares the soil. (p. 200)

Shakespeare introduces concern with nature's art in the first scene of the play in a brief dialogue between Lysander and Hermia who has just been ordered by Duke Theseus to conform to her father's will. Lysander puzzles: "The course of true love never did run smooth, / But either it was different in blood----" (I.i.134-135). Hermia's reply: "Oh, cross! Too high to be enthralled to low" refers to her own low stature as well as to the highness and difficulty of a conception of love founded in reason and order. She unwittingly suggests the role of service in a relationship of love with the word enthralled: "Oh, cross! Too high to be enthralled to low" (I.i.136). Lysander's next statement looks forward to the Bohemia pastoral in The Winter's Tale: "Or else misgraffèd in respect of years----" (I.i.137).³²

Shakespeare's concern about the art of nature creating a higher nature is a veiled anxiety about the other, higher nature he creates with his own art. In his uses of the pastoral mode in The

³²The theme of nature's art is part of Polixenes' advice to Perdita to make her garden rich with gillyflowers, nature's bastards. He tells her:

Yet Nature is made better by no mean
But Nature makes that mean. So, over that art
Which you say adds to Nature, is an art
That Nature makes.

(IV.iv.89-92)

Art acts to improve nature, Polixenes contends. Perdita disagrees. In The Winter's Tale nature transcends art when the statue of Hermione moves. (See also the dialogue between the poet and the painter at the beginning of Timon of Athens.)

Two Gentlemen of Verona, A Midsummer Night's Dream, As You Like It, and especially in the late plays culminating in The Tempest is his concern about the extent to which the ethical purpose of his art is possible, a self-conscious concern about the limitations of art.³³ Young has schematized the pattern of action in Shakespeare's pastorals based on a pattern which developed in Renaissance romance from the morality drama and reached a new synthesis in the pastoral romance. He describes three spheres of action in each:

Morality:

	temporary	divine
fall from grace /	prosperity /	reconciliation
	of evil	

Romance:

separation / wandering / reunion

Pastoral Romance:

society / wilderness / an improved society³⁴

Before studying Shakespeare's use of the pastoral wood in A Midsummer Night's Dream and the play-within-the-play as a countermovement in the wood, we must establish a few basic premises about theme, tension, and landscape of what is surely the most popular mode of the early Renaissance. The following characteristics of the Renaissance pastoral

³³A survey of arguments which raged in Renaissance literary criticism on the aesthetic function of poetry and the ethical ideal of creating another (an idea shared by Sidney with Tasso and Scaliger, among other humanists) has been done by J. E. Spingarn in A History of Literary Criticism in the Renaissance (New York and London: College University Press, 1899). The arguments were based on interpretations of Aristotle's principle of ideal imitation, Plato's objection to poets, and Horace's statement on the dual ends of poetry.

³⁴Something of Great Constancy, p. 90.

mode are proposed by Richard Cody in "The Pastoral Element in Shakespeare's Early Comedies":

- (1) Preoccupation with love passion;
- (2) A distinctively interior mood;
- (3) Employment of landscape as a materialization of inner world. The landscape leads us into the self-conscious human mind. By "Arcadia" is meant some region of the mind, a frame of mind;
- (4) The near universal idea in pastoral of the "Golden Age," a time of sexual innocence, one of the stages of the affective life of each individual man and woman; and
- (5) Concern with the erotic and the poetic.³⁵

Cody comments on the suitability of the pastoral for entertainments at weddings and court occasions because of its "essential concern with the conscious imposition of a unity of art which prefigures a unity of human culture." He points out that it is self-mirroring as well as audience-mirroring and that the final social unity becomes the subject of itself, thus distinguishing it from New Comedy as a mode of drama.³⁶

Shakespeare's use of pastoral in A Midsummer Night's Dream involves an Apollonian form, the dream experience, to create a pastoral transmutation of Dionysian substance, the imitative magic of man dramatically participating with May and midsummer nature rites. My question is to what extent he was able to fuse form and substance. The Apollonian principle is in contradiction with the Dionysian principle as an impulse to art in that one is an individuation and the other a complete absorption of the individual into the Primal Unity. The form

³⁵Cody has used Torquato Tasso's Aminta as an Italian model of pastoral drama against which to read Shakespeare's early comedies for their uses of the mode. (Ph.D. dissertation, University of Minnesota, 1961; no. 63-1247, Ann Arbor, Michigan: University Microfilms, Reel 107), pp. 96 et passim. I shall examine the concept of the golden age in Arden (Arcadia-Eden) in As You Like It in chapter III.

³⁶Ibid., p. 154.

of one is dreams (the Apollonian); the form of the other is drunkenness (the Dionysian).³⁷ Shakespeare must have seen himself in an Orpheus-like role in ordering the Dionysian impulses of generation and fertility which are at the center of the act of love and at the center of the act of poetic creation which is itself an act of love.³⁸

The play is set on a special midsummer night but contains an allusion to a May morn (I.i.107), recalling the May mornings in Chaucer's The Knight's Tale.³⁹ Maypole festivities throughout Europe described by Phillip Stubbs in Anatomie of Abuses (1583) suggest some fascinating effects of parody in the Bottom-Titania episode in A Mid-

³⁷The identification of these two impulses and the thesis that the two came together to produce Greek tragedy belong to Friedrich Nietzsche, The Birth of Tragedy or Hellenism and Pessimism, The Complete Works of Friedrich Nietzsche, ed. Oscar Levy, trans. Wm. A. Hausmann (18 vols.; New York: Russell & Russell, 1964), 1. Phillip Wheelwright describes the Dionysian and the Apollonian components of poetry: "a self-yielding to the magical power of the musical beat and an aesthetic perception of the balance and bright clarity of plastic form. In poetry the cadences allure us into kinaesthetic identification, while the patterns of image and metaphor confront us quasi-visually. Some such vitalizing tension, between the beholder's intuition of that object's otherness." The Burning Fountain: A Study in the Language of Symbolism (Bloomington and London: Indiana University Press, 1972), p. 167.

³⁸I would like to devote a later study to these two impulses to art in the sonnets where I see the dark lady as Shakespeare's tyrannical, demanding mistress-muse. The young man is the Apollonian principle. The theme of immortality through art indicates the poet's concern with establishing a conceptual basis, a harmony of ethic and aesthetic in those sonnets.

³⁹Emilia arises and is seen by Palamon and Arcite from their cells on a May morning. Her beauty initiates strife between the two prisoners. It is also the beginning of May when Palamon escapes from prison after seven years and flees to a grove where Arcite comes to do observance to May. Thereupon they begin fighting and are stopped by Theseus who has also come to the green to observe May with Hippolyta and Emilia. The Works of Geoffrey Chaucer, ed. F. N. Robinson (2nd ed.; Boston: Houghton Mifflin, 1957), pp. 27-33.

summer Night's Dream:

Against May, Whitsonday, or other time, all the yung men and maides, olde men and wiues, run gadding ouer night to the woods, groues, hils, & mountains, where they spend all the night in plesant pastimes; & in the morning they return, bringing with them birch & branches of trees, to deck their assemblies withall. and no meruaile, for there is a great Lord present amongst them, as superintendent and Lord ouer their pastimes and sportes, namely, Sathan, prince of hel. But the cheifest iewel they bring from thence is their May-pole, which they bring home with great veneration, as thus. They haue twentie or fortie yoke of Oxen, euery Oxe hauing a sweet nose-gay of flouers placed on the tip of his hornes; and these Oxen drawe home this May-pole (this stinking Ydol, rather) which is couered all ouer with floures and hearbs, bound round about with strings from the top to the bottome, and sometime painted with variable colours, with two or three hundred men, women and children, following it with great deuotion. And thus beeing reared vp with handkercheefs and flags houering on the top, they straw the ground rounde about, binde green boughes about it, set vp sommer haules, bowers, and arbors hard by it; And then fall they to daunce about it, like as the heathen people did at the dedication of the Idols, wherof this is a perfect pattern, or rather the thing it self. I haue heard it credibly reported (and that via voce) by men of great grautie and reputation, that of fortie, threescore, or a hundred maides going to the wood ouer night, there scapesly the third part of them returned home againe vndeified.⁴⁰

At Athens the ancient Greeks enacted the annual rite of May by the marriage of the Queen of May who was Diana, goddess of fertility and woodlands as well as of childbirth, with the King of May who wakes from sleep, James George Fraser tells us in The Golden Bough.⁴¹ "Her

⁴⁰Ed. Frederick J. Furnivall (1877-1879, reprint ed.; Vaduz: Kraus Reprint Ltd., 1965), p. 149.

⁴¹Vol. 2: The Magic Art and the Evolution of Kings (13 vols.; New York: St. Martin's Press, 1966), pp. 121-142. The pattern of initiation rites into the ancient mysteries whether of Osiris, Isis, Adonis, the Syrian goddess, Attis, Dionysus, or Orpheus is separation, transition, and reintegration, according to the thesis of Arnold Van Gennep in The Rites of Passage, trans. Monika B. Vizedom and Gabrielle R. Caffé (1908; Chicago, Ill.: The University of Chicago Press, 1960), pp. 88-96. Indeed, this tripartite pattern describes the structure of Shakespearean comedies in which there is a withdrawal to the pastoral world of the forest. Van Gennep also recalls the Neoplatonic multiple meaning of die when he writes of death as the separation rite in all

sanctuaries were commonly in groves, indeed every grove was sacred to her, and she is often associated with the forest god Silvanus in dedications."⁴² He describes the midsummer festivals throughout Europe as ritual enactments designed to produce by the homoeopathic or imitative magic of dramatic representation a like marriage of the powers of vegetation in nature:

If the revival of vegetation in spring is mimicked by the awakening of a sleeper, the mimicry is intended actually to quicken the growth of leaves and blossoms; if the marriage of the powers of vegetation is simulated by a King and Queen of May, the idea is that the powers thus personated will really be rendered more productive by the ceremony.⁴³

What a wealth of mythic consciousness Shakespeare was drawing on when he parodied, or enacted on the level of the ridiculous, the awakening by Bottom wearing an ass's head of the sleeping Titania who, as Diana, is goddess of woodlands and fertility as well as of childbirth. She embodies the Renaissance component virtue of proper order and behavior in all love relationships, as I have shown in chapter I.

The suggestion for the function of subplots as a counter-movement in the pastoral world of art is made by Cody who sees Launce and Speed as an anti-pastoral undertone in Two Gentlemen:

Speed, the more sophisticated, mercurial of the two, speaks a counter part to the chief dialogues in very much the same conceited terms as Proteus, whom he seems, like Sir Thurio, to foreshadow. Launce, on the other hand, a more constant, H'eraklean (?)

ceremonies "of pregnancy, childbirth, initiation into associations with no agricultural purpose, betrothal, marriage, and funerals," p. 92. Death is separation, transformation is transition, and reintegration is the movement toward a new society, to apply Van Gennep's thesis to Shakespearean comic structure.

⁴²The Golden Bough, 2, 128.

⁴³Ibid., p. 142.

natural who, like Sir Eglamour, seems to foreshadow Valentine, acts out with his dog Crab, a gross (and very funny) parody of true love service.⁴⁴

That the subplot is a countermovement in the Italianate pastoral of Two Gentlemen is also suggested by Parrott. His suggestion is implicit in his identification of the native tradition of comic realism in the Vice-like Launce and the Italian tradition of stylized Lylian comedy in Speed. Launce, Parrott contends, looks forward to Costard, Bottom, and Dogberry.⁴⁵ His identification supports my idea that Bottom and the players can be seen as a countermovement of comic realism to the themes, substance, and conventions of Neoplatonic, Italian pastoral conventions.

Shakespeare simultaneously ridicules the inversion of appetite and reason when men fall in love with their eyes, for they are mortally able to see only shadows, and the pagan enactments of May and midsummer marriages of the King and Queen of May. Most important, he shows the effects of art when a like inversion is practiced. Our attention is repeatedly drawn to his self-conscious pastoral examination of his art. Titania exclaims: "Thou art as wise as thou art beautiful" [*italics mine*] (III.i.151). A self-conscious image of nature using art to beguile is Lysander's expression: "Nature shows art" (II.ii.104) in his profession of suddenly transferred affection. And what is the love juice but a natural herb which causes such chaos when used ill-advisedly but which has the virtuous property of restoring sight? This property is explained by Oberon: "Dian's bud o'er

⁴⁴"The Pastoral Element in Shakespeare's Early Comedies," p. 221.

⁴⁵Shakespearean Comedy, pp. 116-117.

Cupid's flower / Hath such force and blessed power" (IV.i.76-77).

Bottom, the Dionysian King of May, is ludicrously unworthy (and he is aware of his own unworthiness) of the adorations and promises of Titania to use all of nature's lush art to express her adoration. (See her promises III.i.160-164; III.i.167-177.) At the end of this scene of high low comedy Titania sees in the moon with her own watery eye an image of "enforced chastity." The tone of her lament is comic burlesque of the moon's power of chastity, a power supported by every use of moon imagery in the play. Titania laments:

The moon methinks looks with a watery eye,
And when she weeps, weeps every little flower,
Lamenting some enforced chastity.
(III.i.203-205)

The moon is the power of constancy which directs "the concord of this discord" (V.i.60).⁴⁶ This symbolic function is established in the first scene by Theseus when he tells Hippolyta:

four happy days bring in
Another moon. But oh, methinks, how slow
This old moon wanes! She lingers my desires,
Like to a stepdame, or a dowager,
Long withering out a young man's revenue.
(I.i.2-6)

It is on Diana's altar that Hermia must protest "For aye austerity and single life" (I.i.83-90) if she disobeys her father. The moon is angry at fairy "brawls" (II.i.103-107). Throughout acts II, III, and IV the moon's presence as a force of chastity is felt. The fairies are "Swifter than the moon's sphere" (II.i.7). Cupid's shaft is "Quenched in the

⁴⁶ Caroline F. E. Spurgeon writes on moonlight as the controlling pattern of imagery and emblem of constancy. Shakespeare's Imagery and What It Tells Us (1935; Beacon Hill, Boston: Beacon Press, 1960), pp. 259-262.

chaste beams of the watery moon" in Oberon's vision (II.i.162).

The players are concerned that there be moonshine the night of their performance, presumably to show Pyramus and Thisbe in its proper light as a play full of "tragical mirth" on unchaste love. By moonshine did Pyramus and Thisbe meet at Ninus' tomb and "thought" they would suffer no scorn "By moonshine" (V.i.138). The moon is listened to and commended for its grace in V.i. Finally, "the wolf behowls the moon" as another foreboding time of night approaches at the end of the play (V.i.378-393).⁴⁷

The controlling ethic of the pastoral tradition is "to contain and enforme morall discipline, for the amendment of man's behavior," in the words of Puttenham who objects to this ethic in pastoral because

⁴⁷In the phases of the moon as they relate to rites of passage, is implied the tripartite structure of Shakespearean comedies of retreat to the pastoral world. Here is Van Gennep's description: "There is another whole category of rites which has been incorrectly interpreted because the rites of passage were not understood. These are the ceremonies related to the phases of the moon. Frazer collected and described a great number of them but saw only one of their components, the sympathetic rites. The correspondence between the phases of the moon and the growth and decline of plant, animal, and human life is one of humanity's oldest beliefs. As a matter of fact, these beliefs express an approximate correspondence with reality in the sense that the phases of the moon are themselves an element in the great cosmic rhythms to which everything is subject, whether it is the movement of celestial bodies or the circulation of blood. But I should point out that, when there is no moon, a cessation not only of physical life but also of life within the larger society or restricted group comprises a transitional period. The purposes of the ceremonies under discussion is precisely to end that period, to insure the coming of the expected vital fulness, and--when the moon is waning--to make the decline temporary rather than permanent. That is why the idea of a renewal, a periodic death and rebirth, is present in these ceremonies and why rites relating to the moon in all its phases, or only to the full moon, have the character of rites of separation, rites of entry, transition rites, and rites of departure." Rites of Passage, pp. 180-181.

it is the proper ethic of tragedy:

the Eglogue should be the first and most auncient forme of artificiall Poesie, being perswaded that the Poet deuised the Eglogue long after the other drammatick poems, not of purpose to counterfait or represent the rustically manner of loues and communication: but ynnder the vaile of homely persons, and in rude speeches to insinuate and glaunce at greater matters [*italics mine*], and such as perchance had not bene safe to haue beene disclosed in any other sort, which may be perceiued by the Eglogues of Virgill, in which are treated by figure matters of greater importance then the loues of Titirus and Corydon. These Eglogues came after to containe and enforme morall discipline, for the amendment of mans behaiour [the ethic of tragedy in the Renaissance], as be those of Mantuan and other moderne Poets. (p. 53)

This description of how pastoral poetry was invented and to what end it was directed strongly suggests an affinity between the traditional shepherds of pastoral verse and Bottom in A Midsummer Night's Dream. Indeed, he is called a "rustic" and a "natural." The play he and the "mechanicals" perform is in the style Puttenham describes as "low and base," meaning a debased tragic style to his way of thinking:

Tragedies were written in the high stile: all Comedies and Enterludes and other common Poesies of loues, and such like in the meane stile, all Eglogues and pastorall poemes in the low and base stile, otherwise they had bene vtterly disproportioned: likewise for the same cause some phrases and figures be onely peculiar to the high stile, some to the base or meane, some common to all three, . . . also some wordes and speaches and sentences doe become the high stile, that do not become th' other two. And contrariwise, as shalbe said when we talke of words and sentences: finally some kinde of measure and concord [*italics mine*], doe not beseeme the high stile, that well become the meane and low, as we haue said speaking of concord and measure. (p. 165)

Puttenham's concern for "measure and concord" not only looks forward to Theseus' question, "How shall we find the concord of this discord?" (V. i.60), but it also points the way to parody of the high style by the "low and base" style of the pastoral players in A Midsummer Night's Dream. Puttenham further explains that the high style of tragedy is the same sort of debasement as the debasement of midsummer pageants in London:

But generally the high stile is disgraced and made foolish and ridiculous by all owrdes affected, counterfait, and puffed vp, as it were a windball carrying more countenance then matter, and can not be better resembled then to these midsommer pageants in London, where to make the people wonder are set forth great and vglie Gyants marching as if they were alieue, and armed at all points, but within they are stuffed full of browne paper and tow, which the shrewd boyed vnderpeering, do guilefully discouer and turne to a great dirision: also all darke and vnaccustomed wordes, or rusticall and homely, and sentences that hold too much of the mery and light, or infamous and vnshamefast are to be accounted of the same sort, for such speaches become not Princes, nor great estates, nor them that write of their doings to vtter or report and intermingle with the graue and weightie matters. (pp. 165-166)

Bottom and the players enact an antipastoral Pyramus and Thisbe. Their performance is antipastoral in the sense that it ridicules conventions of pastoral lovers such as shepherds chastely suffering from love melancholy and exaggerated, self-conscious idealization of love which is really lust (such as that of Pyramus and Thisbe) in a spiritual key. The players ridicule one kind of buffoonery with another kind. They also recognize the dangers of poetic illusion and the limitations of their art. However, as they strive for more realism, the reality of their illusion is lessened.

Young points out that Shakespeare mingles styles within groups of characters as well as among them:

The clowns' acting style and dramaturgy reflect the popular stage, but their choice of mythological subject matter reflects court fashion, and the play that they finally perform is clearly derived from the form of the anti-masque. The conduct of the lovers, on the other hand, does not suggest academic or Lylian practice during their night in the woods, where the wild activity and the continual threat of violence recall the more melodramatic strain of popular comedy.⁴⁸

In his observation of "wild activity and continual threat of violence"

⁴⁸Something of Great Constancy, pp. 56-57.

and in his discussion of Shakespeare's fusion of two holidays⁴⁹ he fails to consider the effect of the controlling conception of the pastoral mode--chastity inspired by Queen Elizabeth symbolized by Diana and made emblematic by the moon as the power of constancy throughout the play. Significantly, Helena is offended by professions of love from Lysander and Demetrius, not by being rejected (See II.ii. 123-134; III.ii.145-161). She tells them:

None of noble sort
Would so offend a virgin, and extort
A poor soul's patience, all to make you sport.
(III.ii.159-161)

There is a static quality created by such a pastoral sensibility which pervades and directs the action. Even Oberon and Titania are abstaining from the rites of love. One way of describing this peculiar kind of dramatic tension is that it is the tension of a pastoral Apollonian sensibility imposed on Dionysian substance. The dream is used by Shakespeare in a very controlled, ordered way. It is experience of a higher, civilized order to teach chastity as a virtue. Shakespeare is not following a popular conception in his adaptation of dream experience to dramatic form.

Burton contends that in sleep the outward senses are closed off and the inner sense of "phantasy," or imagination, is free:

Phantasy, or imagination, which some call estimative, or cogitative (confirmed, saith Fernelius, by frequent meditation), is an inner sense which doth more fully examine the species

⁴⁹ "May Day introduces the theme of infatuated love and taking the play to the woods, sets up the metaphor relating men and nature. Midsummer Eve, still in the woods, turns day to night and extends the natural so as to accommodate madness, mystery, and the supernatural in the form of the spirits, thus broadening the implications of the metaphor." Something of Great Constancy, p. 24.

perceived by common sense, of things present or absent, and keeps them longer, recalling them to mind again, or making new of his own. In time of sleep this faculty is free, and many times conceive strange, stupend, absurd shapes, as in sick men we commonly observe. (1, 159-160)

Burton is not interested enough in "imaginary dreams, which are of divers kinds, natural, divine, demoniacal, etc." to elaborate. His attitude is that dreams are distinct from reality as it is perceived by the outer senses.

In The Terrors of the Night Nashe also feels that dream experience is illusory and associated with the dark demonic spirit world which he, as Shakespeare does, dispels with wit and philosophy:

A dreame is nothing els but a bubling scum or froath or the fancie, which the day hath left undigested; or an after feast made of the fragments of idle imaginations. (1, 355)

For Francis Bacon, on the other hand, external causes of dreams are purely physiological:

The interpretation of natural dreams has been much labored; but mixed with numerous extravagancies. We shall here only observe of it, that at present it stands not upon its best foundation; which, that where the same thing happens from an internal cause, as also happens from an external one, there the external action passes into a dream. Thus the stomach may be oppressed by a gross internal vapor, as well as by an external weight; whence those who have the nightmare dream that a weight is laid upon them, with a great concurrence of circumstances.⁵⁰

Shakespeare's conception of dream experience in A Midsummer Night's Dream is not that of Burton, Nashe, or Bacon. Neither is it the Lucretian conception of mad, Venus-possessed, insatiable frenzy in which desire is blind and ignorant.⁵¹ Rather, Shakespeare's

⁵⁰The Advancement of Learning, ed. J. E. Creighton (rev. ed.; London: Colonial Press, 1900), pp. 108-109.

⁵¹See Lucretius, The Way Things Are: The De Rerum Natura of Titus Lucretius Carus, trans. Rolfe Humphries (London, Bloomington: Indiana University Press, 1968), pp. 146-153.

conception is the Apollonian sense of dream that befits the pastoral mode. From dreams men awake into a higher reality, a higher plane of consciousness. This conception is consistent with Timothy Bright's conception in the Apollonian sense of divine revelation in the dream as prophecy:

sleep is a kind of separation of the soule from the body for a time, at the least a rest from outward sensible actions, whereby it more freely applyeth it selfe to those diuine contemplations, which is onely learned from the instinct of creatiō, & neuer apprehended by any other instructiō. In sleep I say, our dreames in some sort make euident vnto vs, how the soule without instrument, lacketh not the practice of senses: in which dreames we see with our soules, heare, talke, conferre, and practise what actiō soeuer, . . . euery dreame seemeth to be a kind of extasie, or traunce, & separation of the soule from this bodily societie, in which it hath bene in olde time instructed of God by reuelation, and misteries of secrets reuealed vnto it, as then more fit to apprehend such diuine oracles, . . . Neither are these sensible actions of the minde to be accompted false: because it seeth in dreames things past as present: for so it doth also future things sometimes: which rather may argue, that both past, and to come are both present vnto the mind, or such things as fall into the capacitie of her consideration.⁵²

The dream is Sidney's "other" or "second" nature which illuminates a higher, better ordered state of love experience by men who have learned the virtue of chastity in the dream. There are dreams within the dream of A Midsummer Night's Dream, itself a dream of life ordered and directed by the power of chastity figured in moonlight. Helena has a dream of Lysander's betrayal:

What a dream was here!
Lysander, look how I do quake with fear.
Methought a serpent eat my heart away,
And you sat smiling at his cruel prey.
(II.ii.147-150)

Titania wakes into a dream-like state and falls in love with Bottom.

⁵²A Treatise of Melancholy (London: Thomas Vautrollier, 1586; STC 3747, Ann Arbor, Michigan: University Microfilms [1943], Reel 178), pp. 117-119. All quotations from Bright are taken from this edition.

Later she calls her experiences "visions" (IV.i.79). As Oberon instructs Puck to "crush this herb into Lysander's eye" he emphasizes the teaching function of the unreal, disordered events in the wood: "When they next wake, all this derision / Shall seem a dream and fruitless vision" (III.ii.370-371). The lovers feel themselves "Half sleep, half waking" (IV.i.151). Demetrius asks:

Are you sure
That we are awake? It seems to me
That yet we sleep, we dream.
(IV.i.197-199)

And, of course, Bottom wakes and says, "I have had a most rare vision" (IV.i.209-210) which can only be expounded by art. Finally, the distinction between sleeping and waking by the actors and by the audience blurs in the epilogue:

PUCK. If we shadows have offended,
Think but this, and all is mended,
That you have but slumbered here
While these visions did appear,
And this weak and idle theme,
No more yielding but a dream.
(V.i.430-435)

He is, in effect, placing the responsibility of interpretation on the audience and at the same time reminding them of the mortal limitations for understanding a dream which is a metaphor for art in the sense that both are a transmutation of experience, a second nature, having the ethical purpose of shadowing another higher world of still more virtuous behavior learned from the dream experience.⁵³

⁵³In Richard II the deposed king tells his queen:
Learn, good soul,
To think our former state a happy dream,
From which awaked, the truth of what we are
Shows us but this.

(V.i.17-20)

Shakespeare's skepticism of the ability of art to lead men to virtuous behavior is present for the first time in the comedies in A Midsummer Night's Dream. It is a skepticism which runs strongly throughout the comedies after the humoral balances of Viola and Rosalind in Twelfth Night and As You Like It, reaching its fullest expression in the last plays. It is a skepticism which found philosophical expression in Michel Montaigne who saw in nature "an aenigmaticall posie . . . an over-shadowed and darke picture, entershining with an infinit varietie of false lights, to exercise our conjectures."⁵⁴ This is the nature Shakespeare's art occasionally mirrors.

Skepticism of the power of poetry and human love to provide a means of ascent to divine unity is part of Theseus' disbelief in the "antique fables" and "fairy toys" he hears from the lovers after they emerge from the Athenian wood. Theseus ignores the humanist priority Ficino gave to poetry as the most important of the four kinds of divine madness Plato described.⁵⁵ Such a man would exaggerate and distort into sameness the imaginations of "The lunatic, the lover, and the poet / [who] Are of imagination all compact" (V.i.7-8). Is Theseus really tolerant of the necessity of imagination when the players present Pyramus and Thisbe? He could be referring to the world

⁵⁴"An Apology of Raymond Sebond," Florio's Montaigne, trans. John Florio (1603; reprint ed.; 3 vols.; New York: AMS Press, 1967), 2, 249. Quotations from Montaigne are from this edition.

⁵⁵See Plato's description in the Phaedrus and Ficino's Neoplatonic ordering of (1) poetic madness, (2) mysteries, (3) prophecy, and (4) amatory love in Ficino's Commentary on Plato's Symposium, pp. 230-232. Ficino notes that Plato discusses the four kinds of madness generally in the Phaedrus, poetic madness specifically in the Ion, and amatory madness in the Symposium.

of fairies when he tells Hippolyta, "The best in this kind are but shadows, and the worst are no worse if imagination amend them" (V.i. 214-215). The best remain shadows, and the worst become no worse than shadows by imagination. Theseus is not affirming the value of imagination. Rather, he is being consistent with his previous insistence that the poet's eye perceives only the shadow-like dream world of reality:

And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name.

(V.i.14-17)

Theseus' words echo Puttenham's definition of poetry as an art of "making," or creation, and the poet as creator who forms a world out of nothing (p. 20). Contemporary Renaissance belief that "phantasy" is subordinate to reason and should be ruled by it is attested by Burton:

this imagination is the medium deferens [instrument] of passions, by whose means they work and produce many times prodigious effects: and as the phantasy is more or less intended or remitted, and their humours disposed, so do perturbations move, more or less, and take deeper impression.⁵⁶

And how do we interpret Theseus' enjoining, "Lovers, to bed, 'tis almost fairy time" (V.i.371)? Is he recognizing the relationship of

⁵⁶1, 253, 257-258. Bright also warned against the expense of spirits by phantasie: "Of internall senses, I take phantasie to be the greatest wast of these [vital] spirits, & most apt to thicken the bloud, if it be excessiue. For that imitateth the inuentive action of the mind, and in a lower degree (if it be vehement & continuall) maketh great wast of those two instruments, spirit, and heate, in the melancholicke bodie. For as the action is, such is the spirit, and part thereof purer, subtiler, thinner, as the actiō is of more excellency, & farther remoued from corporall practise, and draweth nigher to the cleere, and pure actions of the minde." A Treatise of Melancholie, pp. 245-246.

fairies to love as the "spirits of another sort" who dispel darkness and restore order? According to this conception of fairies which predominates in the play, they are the power of the imagination and the power of art. Or, is Theseus mockingly admitting that all life is shadow-like and our mortal awareness is no greater than in a dream? If so, then the play ends on a note of seriousness far graver than if we read the play simply as an entertaining epithalamion fantasy. And, indeed, Puck's epilogue recalls Spenser's Epithalamion but with added tones of gravity in images of the demonic world:

Now the hungry lion roars,
And the wolf behowls the moon,
Whilst the heavy plowman snores,
All with weary task fordone.
Now the wasted brands do glow,
Whilst the screech owl, screeching loud,
Puts the wretch that lies in woe
In remembrance of a shroud.
Now it is the time of night
That the graves, all gaping wide,
Every one lets forth his sprite,
In the churchway paths to glide.
And we fairies, that do run
By the triple Hecate's team,
From the presence of the sun,
Following darkness like a dream.
(V.i.378-393)

Granted, Puck's poetry is intended to ward off spirits of evil, as is the lullaby sung to Titania (II.ii.7-34); but it also reminds us that the demonic world is not far away. The metaphor of shadows and dreams extends to art in the final statement in Puck's epilogue. The statement expresses doubt about the slumbering audience's understanding:

If we shadows have offended,
Think but this, and all is mended,
That you have but slumbered here
While these visions did appear,
And this weak and idle theme,
No more yielding but a dream.
(V.i.430-435)

Affinities between A Midsummer Night's Dream and The Tempest are several. The sense of life as ultimately a mystery, a dream of life, is present in both plays. Characters awake into a higher reality from dreams in both plays, and both plays contain analogies of acting and the illusory world created by poetry to dreams and reality. Further examination of Shakespeare's conception of dreams, art, and the human condition of darkness in The Tempest must be deferred until chapter V. At this point I find Montaigne's summary of dreams worth pondering as it expresses Shakespeare's conception in A Midsummer Night's Dream:

Those which have compared our life unto a dream, have happily had more reason so to doe, then they were aware. When we dreame, our soul liveth, worketh and excerciseth all her faculties, even, and as much, as when it waketh; and if more softly, and obscurely, yet verily not so, as that it may admit so great a difference, as there is between a darke night, and a cleare day: Yea as betweene a night and a shadow: There it sleepeth, here it slumbreth: More or lesse, they are ever darkneses, yea Cimmerian darkneses. We wake sleeping and sleep waking. (2, 323)

CHAPTER III

AS YOU LIKE IT:

Then is there mirth in Heaven
When earthly things made even
Atone together.
(V.iv.114-116)

In As You Like It (1599) and Twelfth Night (1600-1601)

Shakespeare attempts a fusion of theme and structure by means of a romantic heroine. Rosalind and Viola are balanced but multiple personalities who woo and are wooed, express pain and joy, and know frustration and success in the whole experience of love. Furthermore, they offer structural and thematic unity to these comedies as balanced humoral types. They are normative centers against whom comic excess and deficiency are measured.

The disguises of Ganymede and Caesario function as secondary identities, as character equivalences of subplot in the structure of each play. Plot structure, character identity, and relationships are fused into a unity of multiplicity. Romance and irony interplay in the juxtaposition of scenes, characters, and groups of characters. Shakespeare fuses romance substance of a pastoral setting in As You Like It and a shipwreck in Twelfth Night with a realistic attitude of playful irony toward love in both plays. "Common errors" and miraculous transformations suggest the range of his themes and conception of love as an experience of conflict, transience, and transcendence. In both plays he searches for a substantial form,

for a way of structuring and fusing, the multiple experience of love.¹

In both plays there is a framework action in the first and last acts to surround and enclose the action of acts II, III, and IV. The development of this formula for comedies after A Midsummer Night's Dream is described by Bradbrook in The Growth and Structure of Elizabethan Comedy:

By lifting the induction into the play, Shakespeare produced a completely new kind of comedy. Act I and Act V of A Midsummer Night's Dream, set in the daylight, act as frame to the Dream-Visions of the woodland. This is the formula of subsequent comedies. Shakespeare puts the action at the beginning and the end--as in Love's Labour's Lost and As You Like It--leaving the body of the play to be devoted to the interplay of contrasted groups of characters.²

An extension and a development of the structural framework formula in the comedies after A Midsummer Night's Dream is also described by Harold Jenkins. He describes "the manner of the play" in the middle acts of As You Like It as focus on character and not on action and argues that the "encounters," "the ease and rapidity with which pairs and groups break up, re-form, and succeed one another on the stage," is a multiple view of life with Rosalind as the constant center, although she is constantly counterfeiting, playing, and masquerading. He feels that there is a potential ultimate dissatisfaction in the

¹I am indebted to Erwin Panofsky for his definitions of style: "insight into the manner in which, under varying historical conditions, objects and events were expressed by forms" and of types: "insight into the manner in which, under varying historical conditions, specific themes or concepts were expressed by objects and events." Studies in Iconology: Humanistic Themes in the Art of the Renaissance (1939; New York: Harper & Row, 1972), p. 15. For increasing my awareness of the ways in which dramatic structure develops theme I am grateful to James Edward Siemon, "'But It Appears She Lives': Iteration in The Winter's Tale," PMLA, 89 (January, 1974), 10-16.

²(London: Chatto & Windus, 1961), p. 83.

play:

What is wisdom and what is folly is of course never decided--you may have it 'as you like it', unless one remembers the way ideals are forever recreating themselves in Arden.³

Both Jenkins' essay and Helen Gardner's essay on As You Like It⁴ bear the title of the play. Indeed, there are important clues to the meanings and experiences of both As You Like It and Twelfth Night, or What You Will in the titles. The metaphysical meanings of Twelfth Night, or What You Will range from the night of greatest Christmas revelry to the bawdy, physical pun on will to will, the highest human faculty in the Neoplatonic system, the faculty which is beyond reason and understanding which are themselves higher than sense experience. As You Like It may be taken as a playful, fanciful virtuosity, a catering to the popular taste for pastoral; as a sardonic perspective which is mockingly skeptical of the place of romantic love in the Edenic world of Arden; and as an injunction to the audience to re-create and renew the ideals of the play, taking them as they will.

In both plays the mutability theme of love, death, and time determines the form. Twelfth Night is bittersweetly evanescent in its serio-comic theme. Characters assume masks and disguises to pose, to pander, and to protect themselves.⁵ Darkness and semblance are objectified by the imprisonment of Malvolio in a pit of darkness,

³"As You Like It," Shakespeare Survey, 8 (1973), 8.

⁴In More Talking of Shakespeare, ed. John Garrett (1959; Freeport, New York: Books For Libraries Press, 1970).

⁵See Joseph H. Summers, "The Masks of Twelfth Night," The University of Kansas City Review, 22 (Autumn, 1955), 25-32, in Shakespeare: Modern Essays in Criticism, ed. Leonard F. Dean (New York: Galaxy Book, 1961).

bringing the various plot lines together. Finally, Feste's song to conclude the play is of the wind and the rain, the same song which recurs in King Lear to express discord in nature and looks back to "winter and rough weather" in the forest of As You Like It. In both comedies the mutability theme of love, death, and time is suggested by their titles. What Summers writes about the alternative title of Twelfth Night applies as well to As You Like It:

It may indicate that everyone is free to invent his own title for the proceedings. It also tells the author's intention to fulfill our desires: we wish to share in the triumphs of love and we wish to laugh; we wish our fools occasionally to be wise, and we are insistent that our wisest dramatic figures experience our common fallibility. Most significantly, the title may hint that what "we" collectively "will" creates all the comic masks—that society determines the forms of comedy more directly than it determines those of any other literary genre.⁶

The title for As You Like It may have been suggested by Thomas Lodge in his letter prefacing Rosalynde. In this letter Lodge also suggests the humoral substance which is part of the mutability theme in Shakespeare's play. Lodge writes "To the Gentlemen Readers":

To bee briefe Gentlemen, roome for a souldier and a sailer, that giues you the fruits of his labors that he wrote in the Ocean, when euerie line was wet with a surge, & euery humorous passion counterchek't with a storme. If you like it, so [*italics mine*].

He continues in biting Jonsonian rant:

But if Momus or any squintei'd asse, that hath mighty earls to conceiue with Midas, and yet little reason to iudge: if he come aboard our Barke to find fault with the tackling, when hee knowes not the shrowds, downe into the hold, and fetch out a rustie pollax, that sawe no sunne this seauen yeare, and either well bebast him, or heaue the cockescombe ouer boord to feed cods.

Then he abates his temper somewhat:

But curteous Gentlemen that fauour most, backbite none, and

⁶Ibid., p. 135.

pardon what is ouerslipt, let such come and welcome, Ile into
the stewards roome, and fetch them a kanne of our best beurdage.

He bids his gentlemen readers "censure with fauour, and farewell."⁷

Lodge's letter is a conventional plea to his readers for fair-minded favor, but it also describes the way in which the novel was written and the way in which it is to be read: "euery line was wet with a surge, & euery humorous passion counterchek't with a storme." This method of composition and response to the novel is both substance and form. Can we find parallel meanings in the substantial form of As You Like It? The mutability theme of love, death, and time reaches back to Plato's double vision of mutability and immortality,⁸ a theme metamorphosed by Ovid and Christianized by Spenser in his account of the Gardens of Adonis and the mutability cantos at the end of The Faerie Queene.⁹ In the title and in the form and substance of As You Like It is an invitation to see What You Will. Is As You Like It an authorial shrug or a plea? Shakespeare goes far beyond Lodge. The

⁷Rosalynde. Euphues golden Legacie, found after his death in his cell at Silixedra. Bequeathed to Philavtus Sonnes, noursed vp with their Father in England, Fetcht from the Canaries by T. L. Gent. (London: Abel Ieffes for T. G. and John Busbie, 1592; reprint ed.; Menston, Yorkshire, England: The Scolar Press, 1972), sig. The. All quotations from Rosalynde are from this edition.

⁸Plato uses the image of transmigratory winged souls returning to their origin in Phaedrus. The Dialogues of Plato, pp. 124-126.

⁹See Book III, canto vi, on the Gardens of Adonis where he and Venus dwell amid "euery sort of flowre, / To which sad louers were transformd of yore" (stanza 45, ll. 1-2). Adonis is

subiect to mortalitie,
Yet is eterne in mutabilitie,
And by succession made perpetuall,
Transformed oft, and chaunged diuerslie;
For him the Father of all formes they call.
(stanza 47, ll. 4-8)

play, the theme, and the meaning are As You Like It. The vision is permanence in mutability and may even be taken as a prayer: Thy will be done.

Shakespeare also intended a thematic association with the subtitle of the Lodge novel: Euphues golden Legacie. The association recalls the gold and bond imagery in The Merchant of Venice used to develop the theme of value in love relationships and the bond and chain imagery in The Comedy of Errors to develop the same theme. The Renaissance ideal of a golden pastoral world is an ideal of an age to come when there will be balanced, ordered, harmonious attitudes toward love by parents and children, brother and brother, subject and ruler, lover and beloved. In this world of nature transformed by art, the world of Arden, melancholy lovers are excessive when they woo in the Neoplatonic, Euphuistic strain (see the wit combats between Rosalind and Orlando, Touchstone and Corin, and Rosalind and Phebe in which Shakespeare was playing on conventions of Petrarchan and Italianate figures and poetic style as he did in Love's Labor's Lost, in Much Ado About Nothing, and to an overwhelming extent in Romeo and Juliet). The nature and extent of such stylistic satire raise the thematic question of the place and value of romantic love in Arden. The rejection of romantic love as social sickness by Shakespeare is the extreme verdict of Thomas McFarland:

In the Forest of Arden romantic love replaces, and thereby almost seems to participate in the antisocial nature of, the darker motif of Cain against Abel that had characterized the action at court.

McFarland suggests a look at Vergil's tenth eclogue for the convention of carving emotion into trees as a backdrop to act III, scene ii,

lines 5-10. In Vergil's eclogue is much pain of romantic love.

McFarland writes:

In As You Like It, however, it is not the case that "vincit omnia Amor"; for the comic society rebukes the pain and despair of a pastoral Gallus-like lover.¹⁰

I prefer to postpone my own conclusions on the place and value of romantic love in Arden and examine it as part of the play's humoral substance and form which develop the themes of mutability and concord.

The first allusion to a golden world in As You Like It concerns the middle son of Sir Rowland de Boys. Orlando says his brother Jaques is kept at school, "and report speaks goldenly [*italics mine*] of his profit" (I.i.6-7). The lord Amiens (perhaps a play on A-mans, or on Amen, the closing of a prayer) attends the banished Duke who lives with his Robin Hood-like band of merry men in Arden where "They say many young gentlemen flock to him every day, and fleet¹¹ the time carelessly, as they did in the golden world" (I.i.123-125). The mention of time is important because there was no time in Ovid's golden world or in Adam's Paradise. Age and mutability were introduced with the coming of the seasons in the silver age and with the fall of man in

¹⁰Shakespeare's Pastoral Comedy (Chapel Hill: The University of North Carolina Press, 1972), pp. 112-113. The development of the mutability theme of love, death, and time in pastoral poetry of Theocritus, Ovid, Virgil, and Jacopo Sannazzaro has been sketched by Panofsky as a background for his study of two Renaissance pastoral painters in "Et in Arcadia Ego: On the Conception of Transience in Poussin and Watteau," Philosophy and History, ed. Raymond Klibansky and H. J. Paton (1936; New York, Evanston, and London: Harper & Row, 1963). Panofsky's chapter on "Blind Cupid" in Studies in Iconology and "Amor as a God of Death" in Pagan Mysteries in the Renaissance by Edgar Wind (New York: W. W. Norton & Company, 1958) are important iconographical studies of this theme.

¹¹Fleet means pass or spend time, but it also suggests the fleeting moments of that which is pleasant in Arden.

Arden is Shakespeare's Arcadia and Eden.¹⁴ The Arcadian golden age is identified by Golding in his epistle to Shakespeare's Ovid with man's prelapsarian Edenic state, a far distant past time. The golden age was, according to Ovid, the age in which Saturn ruled before he was usurped by Jupiter, while Virgil's fourth eclogue contains the prophecy of a golden age yet to come when the reign of Saturn returns, a time when a child is born "under whom the iron brood shall first cease, and a golden race spring up throughout the world!"¹⁵ In Arden we are in an Eden after the fall where art transforms a nature which mirrors the fall. As Gardner writes, "Arden is not a place where the laws of nature are abrogated and roses are without their thorns."¹⁶ In Ovid's golden world men did not engage in war or till the soil,¹⁷ but in Arden are men who have quite

¹⁴I am indebted to Howard Felperin for his recognition of the semblance Shakespeare's green world bears to Sidney's golden world of his Apology: "Arden combines many of the wonderful features of Arcadia and Eden. Shakespeare's forest comedies are also pastoral romances in which the benignity of nature calls forth the natural benignity of man, where the evils of civilization are purged and where society regains something like a prelapsarian integrity. As Duke Senior puts it: 'Here we feel not the penalty of Adam,' while Old Adam himself disappears after leading Orlando into Arden." Shakespearean Romance (Princeton: University Press, 1972), pp. 129-130. Felperin does not notice that Arden acrostically contains Eden in sound: Edan.

¹⁵Virgil, trans. H. Rushton Fairclough (2 vols.; rev. ed.; London: William Heinemann, 1956), 1, 29. See also the Neoplatonic Christianization of the classical concept in Plotinus: The Enneads, trans. Stephen MacKenna (4th ed.; London: Faber and Faber, 1969): "That archetypal world is the true Golden Age, age of Kronos, whose very name suggests (in Greek) Abundance ($\kappa\rho\upsilon\sigma$) and Intellect ($\nu\omega\upsilon\varsigma$). For here is contained all that is immortal: nothing here but is Divine Mind; all is God; this is the place of every soul," p. 372. Quotations from Plotinus are from this edition.

¹⁶"As You Like It," More Talking of Shakespeare, p. 25.

¹⁷See Gonzalo's ideal commonwealth in The Tempest for such an Ovidian golden world.

literally experienced a fall. Orlando's lack of education has undermined his gentility, producing a fall. He is forced to lead a rustic life (the first scene takes place in the orchard of Oliver's house), so an escape to the rusticity of Arden would in no way resolve his problem. In that first scene the Cain and Abel motif is introduced and sounds again in the banishment of the old Duke by his brother the young Duke and in the hatred Celia's father bore for Orlando's father Sir Rowland de Boys. Adam recalls the first man, and Orlando falls in love as he wins the wrestling fall in the ring with Charles. The wrestler suggests both love and death as cause and result of the primal fall.¹⁸ Yet love has the power to transform and restore losses by fortune. Celia tells Rosalind:

You know my father hath no child but I, . . . when he dies, thou shalt be his heir, for what he hath taken away from thy father perforce, I will render thee again in affection. . . . Therefore, my sweet Rose, my dear Rose, be merry. (I.ii.18-25)

Rosalind is called Rose,¹⁹ past tense of rise, the antonym of fall suggested by rose, to rise from sleep in I.iii.76.²⁰ In his fallen state Orlando's "natural" brother thinks his brother envies other men's

¹⁸This suggestion is very clear in Lodge when Phoebe tells Ganymede in her plea for pity: "he that wrests against the will of Venus, seeks to quench fire with oyle, & to thrust out one thorne by putting in another." Rosalynde, p. N^{3v}.

¹⁹The emblematic functions of the name Rose to develop themes of beauty, mutability, ascent from fallen nature, and the second, higher, other nature, the golden world of art Sidney describes could well proceed from Lodge's multiple uses of the name and verbal patterns of rise. Rosalynde, pp. Ro-, D^{3r}, F^{4r}, F^{4v}-G^r, and G^{3r}.

²⁰There is also an association between a wrestling match at the beginning of the play and the multiple matching of the sexes at the end. When Rosalind describes the "humors" of a wife in IV.i.149-157, the matches, or bouts, between husband and wife are implicit.

positions and wealth ("every man's good parts"), while Orlando proclaims, "My better parts / Are all thrown down" (I.ii.261-262) when he falls in love with Rose. He repeats he is "overthrown" in I.ii.271.

The cousins Rosalind and Celia make sport of falling in love (a further association with the game of wrestling). Rosalind asks, "what think you of falling in love?" Celia replies:

I prithee do, to make sport withal. But love no man in good earnest, nor no further in sport neither than with safety of a pure blush thou mayst in honor come off again. (I.ii.28-32)

But these jests are before Rosalind herself falls in love and gives to Orlando a chain (I.ii.257) and before Celia falls in love with Oliver who is then chided by his brother in the same vein as Celia chided Rosalind. Love as sport is also the subject of Touchstone's jest on rib-breaking appealing to women in a hint of satire on their creation: "It is the first time that ever I heard breaking of ribs was sport for ladies" (I.ii.145-147). Celia encourages Rosalind to "wrestle" with her affections. Rosalind answers, "Oh, they take the part of a better wrestler than myself!" (I.iii.22-23). Celia gently warns her fallen cousin, "You will try in time, in despite of a fall" (I.iii.24-25). Falling in love as a reenactment of the loss of the golden world of Eden by allowing passion to overthrow reason is suggested by Celia's question, "Is it possible, on such a sudden, you should fall into so strong a liking [*italics mine*]" (I.iii.26-28), alluding to the title condition As You Like It.

The themes of mutable nature and mutable fortune are introduced at the beginning of the play, as they are in Rosalynde.²¹ Orlando's

²¹In Lodge's description of Sir John of Burdeux we learn that

fortunes as a result of Oliver's fallen nature as his older brother are not commensurate with his birth and "the something that nature gave me" (I.i.17-18). "Fortune," says Rosalind, "reigns in gifts of the world, not in the lineaments of Nature" (I.ii.44-45). Dame Fortune is mocked by Rosalind and Celia "for her benefits are mightily misplaced, and the bountiful blind woman doth most mistake in her gifts to women" (I.ii.37-39). We hear about Touchstone's railing from Jaques: "'Good morrow, fool,' quoth I. 'No, sir,' quoth he. / 'Call me not fool till Heaven hath sent me fortune'" (II.vii.18-19). Perhaps the tale which hangs to Touchstone's observation by his watch (the only clock in Arden) that "from hour to hour, we ripe and ripe, / And then, from hour to hour, we rot and rot" (II.vii.26-27) is the tale of mutability.²² Jaques laughs uproariously but can find no peace or concord in the joke. The fortune of men and women is to love, to age, and to die as they travel through Arden (Jaques, Ganymede, and Aliena are all travellers banished from the court).

Fortune sometimes overthrows nature (see I.ii.46-50), but nature supplies wit "to reason of such goddesses" (I.ii.55). Wit and fortune are again coupled in Rosalind's answer to Le Beau when he asks

he was a ruler wise, eloquent, and valorous: "a Knight of most honourable parentage, whome Fortune had graced with many fauors, and Nature honoured with sundry exquisite qualities, so beautified with the excellence of both, as it was a question whether Fortune or Nature were more prodigall in deciphering the riches of their bounties." Rosalynde, sig. fo²e.

²²The image of ripe and rotten in Rosalynde expresses inconsistency following the bloom of love. Saladyne assures Aliena: "I grant Aliena . . . many men haue done amisse in prouing soone ripe and soone rotten, but particular instances inferre no generall conclusions: and therefore I hope what others haue faulted in, shall not preiudice my fauours," p. M^{2r}.

how he should answer her. She replies, "As wit and fortune will" (I.ii.110). Touchstone, a courtly natural wit, picks up the play on will and retorts: "Or as the Destinies decrec" (I.ii.111). Rosalind says she is "out of suits with Fortune" (I.ii.258) when she gives Orlando the chain from her neck. The theme of fortune is expressed by falls against which man has only wit from nature to answer. Orlando tells Rosalind:

My better parts
Are all thrown down, and that which here stands up
Is but a quintain, a mere lifeless block.
(I.ii.261-263)

The theme of mutable fortune expressed in imagery of the fall includes falling in love, as it does in Lodge's novel where there is an explicit conjunction of fortune and love which "interleague" themselves as foes of Aliena.²³ Orlando could be merely making a sexual pun, referring to his reason, or wit, being overthrown by passion, or using a metaphor of art ("parts") for the overthrow of his nobler roles or identities. (This pattern of imagery, acting metaphors, will be discussed as part of the humoral theme of mutability.) The allusion to wrestling in being "overthrown" is also part of the mutability theme, a theme which draws from humor theory for the substance and form of As You Like It.

Fortune is wealth and what men search for as well as what they find of human happiness, as Adam tells Orlando after giving his master his gold:

At seventeen years many their fortunes seek,
But at fourscore it is too late a week.
Yet fortune cannot recompense me better

²³See "Alienaes Meditation" in which love is a leveller in not regarding majesty or wealth in Rosalynde, pp. L^{2r}-L^{2v}.

Than to die well and not my master's debtor.
(II.iii.73-76)

Over and over fall and fortune interplay. For example, Duke Senior bids Orlando and Adam: "Welcome. Fall to. I will not trouble you / As yet, to question you about your fortunes" (II.vii.171-172). Fall from fortune is also explicit in the Duke's explanation of who he is after Amiens sings "Most friendship is feigning, most loving mere folly." The Duke then announces:

I am the Duke
That loved your father. The residue of your fortune,
Go to my cave and tell me. Good old man,
Thou art right welcome, as thy master is.
Support him by the arm. Give me your hand,
And let me all your fortunes understand.
(II.vii.195-200)

It is the responsibility of man to bear (a strong verbal pattern in As You Like It)²⁴ the burden of his fellow man's misfortune, or fall from fortune and nature. Every individual fall echoes the primal one.

As You Like It figures forth the brother-brother, sister-sister, parent-child, ruler-subject, master-servant theme of concord in its substance and structure. The largest frame of action is the will of a father (literally a will and the highest human faculty, as in The Merchant of Venice) for nurture of his children. The will of Sir Rowland de Boys has been broken before As You Like It begins. A younger brother (Orlando) is mistreated by his **older brother** (Oliver) who literally arranges for his brother's "fall," further violating the proper relationship of older and younger brother. The next frame of

²⁴Marvin Spevack lists 23 occurrences of bear in the play. A Complete and Systematic Concordance To The Works of Shakespeare. Vol. 1: Drama and Character Concordances To The Folio Comedies (6 vols.; Hildesheim: Georg Olms Verlagsbuchhandlung, 1968).

action enclosed by the frame of Oliver-Orlando is that of the Senior Duke (Rosalind's father) cast out by Duke Frederick (Celia's father), mirroring the same situation of age usurped by youth, brother by brother.²⁵ However, these violations are not carried on by the children of Sir Rowland and Duke Frederick. Celia bears Orlando no ill will, although her father hated his father. Rosalind and Orlando share the bond of love between Duke Senior and Sir Rowland.

Two religious conversions occur in Arden. The brotherly bond is restored between Oliver and Orlando when nature triumphs over revenge and Orlando rescues his brother from the jaws of a lion. Oliver tells Rosalind and Celia he was converted by his brother's natural affection (IV.iii.128ff.).²⁶ The second conversion is of Duke Frederick by a mysterious old religious hermit in the wood, recalling the old religious uncle whom Rosalind described as her teacher in III.ii. To announce Duke Frederick's miraculous conversion the second son of old Sir

²⁵Another minor use of mirroring is the appearance of an anonymous man with his three sons (echoing Sir Rowland and his three sons) at the wrestling match. The man's sons have wrestled with Charles and have lost (I.ii.125-140). In Lodge's novel they are brutally killed, but Shakespeare has them only seriously wounded and omits the details of their injury.

²⁶The story of the conversion of Oliver in Rosalynde is much fuller. There Rosader asks himself, "shall thy Nature bee so cruell, or thy Nurture so crooked, or thy thoughts so sauage, as to suffer so dismall a revenge," p. K^{2r}. Saladyne does not recognize his brother who is disguised as a forester and tells him of his attempt to thwart nature by keeping his brother as a slave. Oliver's conversion should be read as a romance convention which was part of the triumph of virtue, the "golden principle" which Saladyne realizes is Euphues' legacy: "Nature will haue her course, the Cedar will be tall, the Diamond bright, the Carbuncle glittering, and vertue will shine through it be neuer so much obscured," pp. K^{2v}-K^{3r}. In As You Like It the conversion of Duke Frederick is part of the same tradition of miraculous conversions in romance.

Rowland appears at the quadruple wedding. Other Christian substance in the play includes Rosalind's repeated catechizing (the word is used in III.ii.241) of Orlando, Phebe, Silvius, and even herself; Biblical allusions in Rosalind's words to Touchstone on where she found Orlando's verses--on a tree; and Touchstone's witty reply: "Truly, the tree yields bad fruit" (III.ii.132). Can we doubt the Christian spirituality of Rosalind calling her uncle "an old religious uncle" (III.ii.361-362) and telling Celia of Orlando's chaste wooing: "his kissing is as full of sanctity as the touch of holy bread" (III.iv.14-15). Phebe describes her love for Ganymede in a purely conventional figure: "So holy and so perfect is my love" (III.v.99). Rosalind firmly instructs the shepherdess in a priestly fashion: "Down on your knees / And thank Heaven, fasting, for a good man's love" (III.v.57-58). Furthermore, Orlando appeals to Duke Senior and his men who are outlaws in a prayerful way: "If ever you have looked on better days, / If ever been where bells have knolled to church" (II.vii.113-114), and Adam's prayer seems to be for many more than just himself:

He that doth the ravens feed,
Yea, providently caters for the sparrow,
Be comfort to my age!

(II.iii.43-45)

Finally, the hymn sung by Hymen for the multiple wedding opens with a New Testament note of atonement:

Then is there mirth in Heaven
When earthly things made even
Atone together.

(V.iv.114-116)

The triumph of virtue over fortune is explicit in the Christian context of Lodge's epilogue to Rosalynde. He again addresses his

Gentlemen readers, as he did at the beginning of the novel:

Heere Gentlemen may you see in Euphues golden Legacie, that such as neglect their fathers precepts, incur much preiudice, that diuision in nature as it is a blemish in nurture, so tis a breach of good fortunes, that vertue is not measured by birth but by action, that yonger brethren though inferiour in yeares, yet may bee superiour to honors: that concord is the sweetest conclusion, and amity betwixt brothers more forceable than fortune. (p. P^{4v})

Shakespeare strengthened the concord at the end of As You Like It by a significant change from the Lodge novel. In the novel Torismond (Aliena's father) is slain by Gerismond (Duke Senior--father of Rosalynd). Aliena grieves for the death of her father but is content with the welfare of Saladyne. This is only one of a number of changes Shakespeare made from the Lodge novel to diminish the considerable violence in his source²⁷ to make Arden a place where man should see "No enemy / But winter and rough weather" (II.v.7-8). The setting, as do the structure and the substance of As You Like It, develops the ethical theme of man's responsibility to create another nature above fallen nature through concord, nurture, virtuous behavior, and art. Days in which Shakespeare develops the themes of mutabilit-

²⁷See Anne Barton, "'As You Like It' and 'Twelfth Night': Shakespeare's Sense of an Ending" in Shakespearean Comedy, Stratford-Upon-Avon Studies, 14 (London: Edward Arnold, 1972) for a brief summary of the mitigation of violence from the novel, pp. 165-166. Kenneth Muir, Shakespeare's Sources (2 vols.; London: Methuen & Co., 1957), 1, 55-66, and Bullough, Narrative and Dramatic Sources. Vol. 2: The Comedies, 1597-1603 (London: Routledge and Kegan Paul; New York: Columbia University Press, 1957), pp. 143-157, have more complete discussions of Shakespeare's adaptations from the Lodge novel, including the invention of Jaques and Touchstone and multiplying characters into five groups. W. W. Greg has also done a comparison of divergences of plot and character in an appendix to his edition of Lodge's 'Rosalynd' Being the Original of Shakespeare's 'As You Like It' (1907; Freeport, New York: Books for Libraries Press, 1907). For an argument that Shakespeare used the medieval Tale of Gamelyn as a source, see W. G. Stone, "Shakespeare's As You Like It and Rosalynde Compared," Transactions of the Shakespeare Society, 2 (1880-1885), 277-293.

and concord by drawing from humor theory to develop character relationships, identities, roles, and disguises are the subject of the next section of this chapter.

As You Like It and Twelfth Night may be seen as Shakespeare's humor comedies. In Twelfth Night we see the humors of the melancholy lover Orsino, the sanguinely drunken, beef-eating Sir Toby, the gulled knight Sir Andrew, who is likely phlegmatic, the clever gull catcher Maria, who contrives a jest to suit the Puritan Malvolio's humoral aspirations,²⁸ the fanatical priest Sir Tophas (the clown in disguise), and that professional humorist of dry jests, Feste. These characters are all humoral characters of excess and deficiency within the tolerable limits of comedy,²⁹ while Viola is a character of balanced humors.

In As You Like It Jaques is a humor character, a melancholy traveller, an Unfortunate Traveller whose creed learned from his travels as Nashe recorded it in 1594 is: "Beleeue nothing, trust no man; yet seeme thou as thou swallowedst al, suspectedst none, but wert

²⁸The humor of a gull is perfectly described by Fabian when Malvolio reads the letter he thinks is from Olivia. Fabian says to Maria and her company: "Now he's deeply in. Look how imagination blows him," II.v.47-48. Critics have noted the humoral substance and form of Twelfth Night to a greater extent than that of As You Like It. See Paul Mueschke and Jeanette Fleisher, "Jonsonian Elements in the Comic Underplot of Twelfth Night," PMLA, 48 (September, 1933), 722-740, and O. J. Campbell's analysis of humor character in Shakespeare's Satire (New York: Gordian Press, 1971), pp. 80ff. Shakespeare's name appears first in the list of actors in the 1616 folio of Ben Jonson's plays. He acted in Every Man In His Humor.

²⁹Richard N. Pollard and Hazel M. (Batzner) Pollard have done extensive work on their theory of tolerable limits to describe tragedy which goes outside the limits nature will allow and comedy which remains within the relative limits as they are described by Aristotle in Book II of Nicomachean Ethics. The Pollards' book is From Human Sentience to Drama: Principles of Critical Analysis, Tragic and Comedic (Athens, Ohio: Ohio University Press, 1974).

easie to be gulled by euerie one."³⁰ The "humorous" Duke Ferdinand (see I.ii.276-278; II.iii.8) no doubt suffers from a choleric imbalance. Adam, Touchstone, and Corin by their ages are phlegmatic. Rosalind is a balanced, humoral type except when she is in love, and perhaps she is "playing" but one more humoral disposition in that condition. We have melancholy lovers in Orlando, Rosalind, Aliena, Silvius, and **Phoebe**, two of whom (Orlando and Silvius) indulge themselves in the poetic humor of the lover, a humor realistically, physically burlesqued by Touchstone ("If a hart do lack a hind, / Let him seek out Rosalind" (III.ii.107-118)). As Feste is in Twelfth Night Touchstone is a professional humor character. We have a fine scene of contrast between the humor of a courtly wit by art and a country wit by nature (III.ii). In that scene a balanced point of view on manners and behavior as part of the humoral requirements of the court and the country is expressed by Corin:

Those that are good manners at the Court are as ridiculous
in the country as the behavior of the country is most mockable
at the Court. (III.ii.46-49)

Touchstone, too, has a balanced humoral perspective on the shepherd's life. He tells Corin:

in respect of itself, it is a good life; but in respect that it
is a shepherd's life, it is naught. In respect that it is solitary,
I like it very well; but in respect that it is private, it is a

³⁰The Vnfortunate Traueller, Or, The Life of Iacke Wilton
(London: T. Scarlet for C. Burby, 1594) The Works of Thomas Nashe,
2, 298. Nashe writes on the hardships of being a traveller: "He
that is a traueller must haue the backe of an asse to beare all, a
tong like the taile of a dog to flatter all, the mouth of a hogge to
eate what is set before him, the eare of a merchant to heare all and
say nothing: and if this be not the highest step of thraldome, there
is no libertie or freedome," p. 297.

very vile life. Now, in respect it is in the fields, it pleaseth me well; but in respect it is not in the Court, it is tedious. As it is a spare life, look you, it fits my humor well; but as there is no more plenty in it, it goes much against my stomach. (III. ii.13-21)

This same balanced point of view toward Arden and his presence there is stated earlier by Touchstone: "Aye, now am I in Arden, the more fool I. When I was at home, I was in a better place. But travelers must be content" (II.iv.16-18). Corin, too, is a balanced humoral character. He has been in love, and he vainly tries to teach Silvius about excessive sentimentality. Celia, too, is a near ideal of balanced attitudes toward love as she teaches Rosalind. These are all obvious uses of humors in the play. What is not so obvious is that the two themes of mutability and concord are inherent in humor theory. Bringing them together, finding a dramatic form for these seemingly opposed ethical conceptions was possible by making humor theory the informing principle of the play.

Clearly, the principle of excess and deficiency is part of humor theory. Levinus Lemnius writes:

All the Complexion & temperament of mans body proceedeth from the powers of the Elementes, and not of the Humours: and of them is the whole body tempered and compounded. The Elements be in number foure, Fyre, Earth, Ayre, and Water, and unto them are appendant so many qualyties: Hoate, Colde, Moyst, Drye: which of the Ayre encompassing us, and of our meates nourishing us, do take and conceyue eyther profite or harme. For being eyther in excesse or defecte, the qualities are depraved and corrupted, and through their corruption engender many and sundry diseases.³¹

Ben Jonson's definition of "humour" in the induction to Every Man out of His Humour echoes the principle of excess and deficiency:

³¹The Touchstone of Complexions (London, Fleetestrete: (Thomas Marth, 1581; STC 15457, Ann Arbor, Mich.: University Microfilms [1945], Reel 262), pp. 25^v-26^r. All quotations from Lemnius are from this edition.

As when some one peculiar quality
 Doth so possess a man, that it doth draw
 All his effects, his spirits, and his powers,
 In their confluxions, all to run one way,
 This may be truly said to be a humour.³²

A detailed description of the richness Jonson found in humors for dramatizing vices is given by Lemnius in a section on how "Humours giue occasiō to vices":

Thus, doe they [airy spirits, bad angels, devils] incyte and egge those that abound with Bloud, and bee sanguine complexioned, to ryot, wātonnesse, drunkēnes, wastefulnes, prodigality, filthy and detestable loues, horrible lustes, incest, and buggery. Them that bee Cholericke, to testines & anger, to brawling and chydying, contention, raylinge, quarelinge, fyghting, murther, robbery, sedition, discord, and to put all these in prooffe and practise, they wyll mynister many allurements and sundry occasions. Them that be Melācholique, unto enuy, emulation, bitterness, hatred, spyght, sorcery, fraude, subtlety, deceipte, treason, sorrow, heauinesse, desperation, distrust, and last of all to a lamētable and shamefull end. Them that be phlegmaticke, they help forward to slouth, drowsines, bitterness, Sluggardy, Slacknesse, Wleapynesst, rechesse unheedtnesse, and to a despyssinge of all vertuous and good exercyses. (p. 23^v)

To trace the background of how the humoral principles of excess, "defecte," and mutability are developed by Shakespeare into both ethic and aesthetic in As You Like It, I went to Aristotle for his discussion of virtues as mean states. In Book II of Nicomachean Ethics he defines a virtue as a proper disposition to an internal moral constitution and to external circumstances and conditions. Each man's moral sense is from his conscience and must be developed by education. Habit is necessary for moral virtue acquired through actions which are just and temperate and which are a relative mean of excess and deficiency.³³

³²Ed. F. P. Wilson and W. W. Greg (Oxford University Press by Frederick Hall for The Malone Society, 1920), ll. 114-118.

³³See chapters I-IX of Book II in Nicomachean Ethics, trans.

Excesses and disorders of the elements of love are recorded by Plato in the Symposium as a principle of discord evident in the seasons which also manifest harmony. These principles of discord and harmony are the two kinds of love, Plato contends, one heavenly and the other wanton, the two Aphrodites:

the elements of hot and cold, moist and dry, attain the harmonious love of one another and blend in temperance and harmony, they bring to men, animals, and plants health and plenty, and do them no harm; whereas the wanton love, getting the upper hand and affecting the seasons of the year, is very destructive and injurious, being the source of pestilence, and bringing many other kinds of diseases on animals and plants; for hoar-frost and hail and blight spring from the excesses and disorders of these elements of love.³⁴

Central to humor theory as it incorporates Aristotle's mean and Plato's responsive nature is the theme of mutability. Nowhere else, besides in Arden, is the theme so explicit as part of humoral theory than in Spenser's Mutability Cantos:

The Fire to Aire, and th' Ayre to Water sheere,
And Water into Earth: yet Water fights
With Fire, and Aire with Earth approaching neere:
Yet all are in one body, and as one appeare.
(VII.vii.25)

Even more striking than the recognition that mutability is a central theme in humor theory as part of the substance and form of As You Like It is the recognition of the humanist ethic, the belief in education (and art serves the function of education as far back as Horace, and, most certainly, in Sidney, Spenser, and Shakespeare) to

R. W. Browne (London: George Bell and Sons, 1889). All quotations from Nicomachean Ethics are from this edition.

³⁴The Dialogues of Plato, p. 156. Curiously, the nature of the heavenly Aphrodite called the Uranian is altogether male, while the earthly Aphrodite called Pandemus, daughter of Zeus and Dione, is both male and female, p. 153.

elevate, or restore, men's nature, to lead men to a world of even higher virtue than any known by reason before the fall, a second, or higher nature, a Renaissance golden world: Arden.³⁵ The section from Lemnius which expresses this ethic deserves to be quoted in full because it forms the social and moral conception of all Shakespeare's comedies and of As You Like It most fully:

For there be many excellent wittes and very towardly natures, which by unthrifty company and lewd education, do degenerate from theyr good inclination of nature, and become altogether rebellious, wilfull, lewde, and barbarous. Some againe, whose nature is prone and inclynable to euill, yet by helpe of learninge and good education are reclaymed and wonne from theyr froward disposition & become worthy members, stayes and ornamentes in theyr Countrey. And therefore no man is to thincke or perswade himselfe, that an ill nature may not be altered, sithence rude wittes, not yet trayned to any disciplyne and learning, may like soft ware, or as tractable and moyst claye, be fashioned, framed and made applyable to learne any knowledge, any vertue, any ciuilitye: and by artificiall instruction be trayned to conceiue Artes and behauiour both comely and commendable. Thus likewyse in graftinge and planting (which is as wittie a deuise & as proper a feate as any) we see wild trees to chaunge their olde nature, and to beare fruite both holsome and toothsome. Amonge wyeld Beastes also, we see how the diligence, foretaste, wit and pollicye of man maketh them tame & seruiceable. (p. 4^r)

Also, in my reading of the sixteenth century humor tracts I found an explanation of the tonal intermingling which critics have puzzled over in Shakespeare's comedies since they were written. Bright describes "Why and howe one weepeth for ioy, and laugheth for griefe: why teares and weeping indure not all the time of the cause: and why the finger is put in the eye":

We do see in the works of nature contrary effects wrought by the same cause; so the same effect ensueth vpon contrarv causes,

³⁵The world of art above nature, another, second nature is also a golden world in Sidney's Apologie: "Her [nature's] world is brasen, the Poets only deliuer a golden," p. 8. The pastoral world of Arden is such a landscape of art, a golden world above nature.

through the diuerse maner of the working.

Examples from nature of these contrary effects from the same cause are the sun darkening a man's skin but making cloth white, softening wax and hardening clay. Cold withers an herb, as does the heat. It causes warmth of the earth,

as doth the Sunne: and is as requisite with vs in his season, for the fertilitie of the earth, as the reflexion of the Sunne beames. What maruell then, if contraries in passions bring forth like effects: as to weepe & laugh, both for ioy & sorow?³⁶

Having shown that there is a general conceptual base for Shakespearean comedy in Renaissance humor tracts, e.g., those of Lemnius and Bright, I would like to look at specific dramatic applications and influences of humor theory and, finally, how structure develops the themes of mutability and concord in the art and nature of As You Like It. These themes, as I have shown, are derived in large part from humor theory.

In an earlier comedy, The Taming of the Shrew, Shakespeare offered a humoral definition of the purpose of comedy as part of the messenger's instructions to Christopher Sly to "frame" his mind to the play he is going to see. These instructions are a frame within the

³⁶A Treatise of Melancholy, pp. 148-149. I would like to develop at a later time a study I have begun on Shakespeare's uses of comedy in tragedy, especially in Hamlet, King Lear, and Macbeth. Many of the dramatic principles I have discovered in this thesis apply to the tragedies as well, notably the mirroring principle of subplots and multiple plots and the principle of ascending levels of awareness with the orders of groups of characters. Another project that will be a major study for me later is the considerable poetic theory in the plays themselves, especially in the prologues, epilogues, and plays-within-plays with the romantic heroine as a symbol of the artist. This latter subject is touched on throughout this thesis, especially in the sections on nature and art.

framework of the induction. The messenger tells Sly:

Your Honor's players, hearing your amendment,
 Are come to play a pleasant comedy;
 For so your doctors hold it very meet,
 Seeing too much sadness hath congealed your blood,
 And melancholy is the nurse of frenzy.
 Therefore they thought it good you hear a play
 And frame your mind to mirth and merriment,
 Which bars a thousand harms and lengthens life.
 (Ind.ii.131-133)

A humor has the dramatic applications of a frame of mind, a whim, a mood, a fancy, or affectation as well as an imbalanced, narrow, or even distorted picture of the self or others. In addition, for Shakespeare in As You Like It humors have the dramatic value of providing a rationale behind "semblance," "fashion," masks, and disguises which suit the various conditions or circumstances in the play. "Counterfeiting"³⁷ and "feigning" also carry, in addition to their humoral connotations, implications of "playing" and "parts," a pattern of imagery to develop a supporting ethic and aesthetic for mutability. All of these uses of humor substance in As You Like It are derived from the central conception of balanced, harmonious relationship, the theme of concord, as excess and deficiency from the balanced points of view expressed by Rosalind, Touchstone, and Corin.

As You Like It has been seen as a play of character as action by Jenkins, Gardner, and Barton.³⁸ I submit that this view does not

³⁷Spevack lists eight occurrences of counterfeit in the play, A Concordance. The humoral context of counterfeit is found in Bright's letter "To His Melancholike Friend M." at the beginning of A Treatise of Melancholy: "from a disposition in such sorte altered, as by error of conceit, that gesture is in a counterfet maner bestowed vpon that disagreeing passion," p. 85.

³⁸Barton writes: "As You Like It derives much of its classical stability and poise from the fact that its plot barely exists. . . .

extend to character relationships and structure as theme of mutability and syncretic concord which a reading of the play in its humoral substance and form requires. However, a humoral reading allows for Jenkins' analysis:

The pattern of As You Like It comes not from a mere repetition of steps, but from constant little shifts and changes. The formal parallelisms of Love's Labour's Lost are replaced by a more complex design, one loose enough to hold all sorts of asymmetries within it. . . . What Shakespeare characteristically does in his comedy is to set together the contrasting elements in human nature and leave them by their juxtaposition or interaction to comment on one another.³⁹

Furthermore, I contend that a humoral reading is required for a full appreciation of the fusion of form and substance, theme and style, ethic and aesthetic. In fact, a failure to appreciate the play's humoral substance and form results in the kind of depreciation exemplified by Jenkins' contention:

It is in the defectiveness of its action that As You Like It differs from the rest of the major comedies--in its dearth not only of big theatrical scenes but of events linked together by the logical intricacies of cause and effect.⁴⁰

A humor is a fancy, a mood, or an affectation in several scenes. Rosalind bids Orlando: "Come, woo me, woo me, for now I am in a holiday humor and like enough to consent" (IV.i.68-69). She

The comedy moves forward, not through a complex story line . . . but simply through shifts in the grouping of characters." "'As You Like It' and 'Twelfth Night': Shakespeare's Sense of an Ending," p. 161. Barton appreciates the "intricate structure of meetings between characters"; but finds in As You Like It and Every Man Out of His Humour, both written in 1599, a traditional plotlessness: "The normal functions of plot are fulfilled almost entirely by form, and, in both cases, a curious stillness at the heart of the play is the result," p. 162.

³⁹"As You Like It," p. 43.

⁴⁰Like and its variants occur 59 times in the play, Spevack records, A Concordance, 1.

tempers Orlando's amorous disposition in the same scene by chiding him with the "humors" of a wife:

I will be more jealous of thee than a Barbary cock pigeon over his hen, more clamorous than a parrot against rain, more new-fangled than an ape, more giddy in my desires than a monkey. I will weep for nothing, like Diana in the fountain, and I will do that when you are disposed to be merry. I will laugh like a hyen, and that when thou art inclined to sleep. (IV.i.149-157)

Touchstone echoes Rosalind's realistic attitude toward romantic love when he comments on his own attraction to Audrey; but perhaps he expresses an excessively realistic, playful irony toward the pastoral and romantic lovers in that landscape, the beauty of which he cannot fully appreciate:

I press in here, sir, amongst the rest of the country copulatives, to swear and to forswear, according as marriage binds and blood breaks. A poor virgin, sir, an ill-favored thing, sir, but mine own. A poor humor of mine, sir, to take that that no man else will. (V.iv.57-62)

Touchstone's enumeration of "the degrees of the lie" further qualifies the solemnity and the golden romanticism of the wedding scene. His enumeration concerns the humors of quarrelling. Although the designations are for the kinds of replies a courtier might make to a dislike of the cut of his beard, the terms also have application to the ridiculous lengths of a domestic quarrel from a Retort Courteous, a Quip Modest, a Reply Churlish, a Reproof Valiant, a Countercheck Quarrelsome, a Lie Circumstantial, or a Lie Direct.

To diminish "wonder" with "reason" and create a balance between excessive sentimentality, disdain, and mere social sanction for physical need is Hymen's intent in the wedding scene. Vows are made in the same catechism-like style Rosalind uses to examine the lovers on the nature of love and to bid them meet on the morrow. Jaques, too, performs a

priestly function, as do Rosalind, Celia, and Duke Senior. Jaques bestows blessings on each pair of lovers, although he is "for other than for dancing measures" and has decided to go to the converted Duke Frederick: "To him will I. Out of these convertites" (V.iv.190). He is now in a humor to assume another role. Presumably, he, too, is touched by the conversions and transformations he has heard about and witnessed. His decision to go to Duke Frederick to attempt his own religious conversion is foreshadowed when he unwittingly speaks of an ethical purpose of comedy in expressing his desire for a motley coat:

Invest me in my motley, give me leave
To speak my mind, and I will through and through
Cleanse the foul body of the infected world,
If they will patiently receive my medicine.
(II.vii.53-61)

The metamorphosis, conversion, or transformation of life by art is attempted by Rosalind "conjuring" in the epilogue, invoking enchantment as one of the powers of love and of art. Enchantment as the power in love has its philosophic background in Ficino's Commentary on Plato's Symposium:

The work of enchantment is the attraction of one thing by another because of a certain similarity of their nature [likeness]. . . . From their common relation a common love is born, and from that love a common attraction, and this is true enchantment. (pp. 199-200)

Ficino adds that enchantment is the work of nature, but art is nature's assistant (pp. 199-200). An identification of the impulse to love and the impulse to art is made by Rosalind in her exuberant description to Celia of falling in love, recalling Bottom's idea of art in A Midsummer Night's Dream. Rosalind tells Celia: "My affection hath an unknown bottom, like the bay of Portugal" and "I'll go find a shadow and sigh till he come" (IV.i.211-212, 221-222), recalling Bottom's dream which

has no bottom and, therefore, is fit for art (a ballad by Peter Quince). In the epilogue Rosalind calls upon men and women of the audience to attempt that mysterious unity and concord of proper love relationship in terms that have the deepest Christian significance as well as bawdy sexual references and humoral connotations. "Bear" which is used twice, "play," "fashion," and "complexions" all have multi-level meanings. Her opening sentence recalls the proper relationship established between Kate and Petruchio at the conclusion of The Taming of the Shrew. Rosalind plays on her own dual male-female nature: "It is not the fashion to see the lady the epilogue, but it is no more unhandsome than to see the lord the prologue" (Epi.1-3). Her analogy of condition ("If it be true . . .") for good "plays" being made better by good epilogues ("ladies") is a metaphor of transformation recalling the power of art to transform man to greater virtue in A Midsummer Night's Dream:

If it be true that good wine needs no bush, 'tis true that a good play needs no epilogue. Yet to good wine they do use good bushes, and good plays prove the better by the help of good epilogues. (Epi.3-7)

She conjures by her art which is one of semblance, an imitation, a liking:

I charge you, O women, for the love you bear to men, to like [*italics mine*] as much of this play as please you. [As You Like It]. And I charge you, O men, for the love you bear to women--as I perceive by your simpering⁴¹ none of you hates them--that

⁴¹Simper has humoral connotations in the Renaissance definition given in The Compact Edition of the Oxford English Dictionary (2 vols.; New York: Oxford University Press, 1971), 1. A simper is "an affected and self-conscious smile" or "an affection, a pose." A use of simper is given from Jonson's Cynthia's Revels: "You become the simper, well, ladie." The humoral and dramatic sense of mutability of attitude, frame of mind, etc., underlies the meaning and

between you and the women the play may please. (Epi.12-17)

Complexions and liked have particular humoral and dramatic meanings:

"If I were a woman I would kiss as many of you as had beards that pleased me, [and] complexions that liked me" (Epi.17-19). Instead of "complexions that I liked" Rosalind says, "complexions that liked me," implying the mysterious unity of love to transform, to make like. The final meaning of As You Like It is As You [Become] Like It, an experience of concord through mutability.

The meaning and experience of As You Like It is the same as the meaning and experience of nature's art in the humor tracts:

although the earth affordeth entertainment for all things, yet it doth it diuersly, to some immediatly, to other some by meanes, as the earth ministreth iuyce to the grasse and herbe of the common field, it nourisheth mutton, & we feed thereof; who if we should attempt to be releued by the herbe, it would yeeld vs but thinne fare. This iuyce of the earth is altered into an other nature in the herbe, that herbe into flesh, and flesh of that kinde chaunged into the substance of our bodies, which first as it sprung vp from the earth, so by it is it releued. So the misle draweth from the earth, by meanes of the tree wherewith it prospereth, indued now with other forme, & made more familiar vnto it, by the preparation of the tree.

Bright then discusses the art of nature in the "graff" on a tree by nature of a plant (the misle), nature's art only appearing to make contrary effects, and God's art in preparing good works for his worshippers to reach fruition in Christ:

they be his plantes and ingraffed [*italics mine*] oliue braunches in his sonne who take not their full pervection at once, (but according to the nature of a plāt) require dayly watering & dressing whereby by degrees they attaine in the ende a full stature in Christ.⁴²

uses of simper by Jonson and by Shakespeare.

⁴²A Treatise of Melancholy, p. 232. There are astonishing

As You Like It contains a great deal of disguising, counterfeiting, feigning, playing, and mocking as ways of achieving balanced attitudes. The characters teach each other and learn themselves about their own humoral conditions. To discover, not to deceive, is the purpose. Touchstone distorts Sidney's idea of poetry as "an arte of imitation . . . a representing, counterfetting, or figuring foorth" notable images of vices and virtues to teach delightfully (Apologie, p. 10) when he tells Audrey:

the truest poetry is the most feigning, and lovers are given to poetry, and what they swear in poetry may be said as lovers they do feign.⁴³

The outstanding example of feigning and counterfeiting in As You Like It is, of course, Rosalind herself. She puts on the "semblance" of Ganymede by outwardly transforming herself by art (see I.iii.115, 118, 124-125).

In disguise as Ganymede, cupbearer of Jove, Rosalind is a study in the fusion of classical and Christian interpretations of the myth. Ovid includes the story of Ganymede being abducted to heaven by Jove in the form of an eagle from the forest of Mount Ida. Golding comments that Ovid includes the myth of Ganymede in Book X on "prodigious lusts" in the Metamorphoses. Plato, too, identified

implications for art in Bright's claim concerning nourishment: "for there, is there no nature produced, distinct in substance and essence, but by an accidentall qualitie only produced by art," p. 24.

⁴³(III.iii.10-22). Touchstone is playing with the two senses of feign: to fashion, shape, or form, to fable as in art and to deceive. (See Compact Oxford English Dictionary, s.v. feign.) To be sure, the pejorative sense is not present in "counterfett" as Sidney uses it, but the pun is irresistible to Shakespeare in the mouth of Touchstone.

Ganymede with desire and Zeus with inspired love madness but made clear that lovers must return to self-control: "If the better elements of the mind which lead to order and philosophy prevail, then they pass their life here in happiness and harmony" and are "winged for flight" when the end comes, the sophists claimed.⁴⁴ Several of the medieval commentators on Ovid, e.g., Petrus Berchorius, interpret the myth as the ascent of the chosen human soul to divine knowledge,⁴⁵ an interpretation which is also proposed by Xenophon in his Symposium when Socrates distinguishes between Celestial Love which inspires love of the personality, or friendship, and of noble deeds and Common Love identified by Plato as the two Venuses and by Ficino in his commentary on the Symposium as the two Aphrodites. In Xenophon's account Socrates places Zeus's love for Ganymede in the category of Celestial Love and finds evidence of Zeus's love for Ganymede's mind rather than his body in two meanings of his name: "and hearing he is gay" or "pleased" and "in his heart knowing shrewd conceits" which Socrates translates from Homer's Illiad xiii, 493, and xx, 405, to mean "in his heart knowing wise counsels." Socrates says, "Putting these two together we find that Ganymede is held in honour among the gods by a name which means not 'pleasing in body' but 'pleasing in mind.'" ⁴⁶

⁴⁴Shakespeare's Ovid, p. 15, Dialogues of Plato, p. 129.

⁴⁵Berchorius is also Pierre Bersuire (1290?-1362). His commentary on Ovid is De Formis Figurisque Deorum (1509; Utrecht: Uitgegeven door het Instituut voor Laat Latijn der Rysuniversiteit, 1966). It includes a brief interpretation of the Zeus-Ganymede myth, pp. 11-12.

⁴⁶Memoirs of Socrates and the Symposium, trans. Hugh Tredennick (Bungay, Suffolk: The Chaucer Press; Penguin Books, 1970), pp. 269-274. Socrates' argument on the etymology of Ganymede is made less convincing by the translator's reminder that the name is probably

Another interpretation of the Ganymede myth which is also important as background for Shakespeare's use of it in As You Like It is the Neoplatonic one of the ascension of the mind, a truly Platonic passion and control over sense and imagination.⁴⁷ Consistent with this view is that expressed by George Sandys, a 1621 translator of Ovid's Metamorphoses. In contrast to Golding, Sandys remarks that Ganymede was loved by Zeus for the beauty of his mind and "assumed into heaven . . . to expresse the excellency of Wisdome and Counsell."⁴⁸ Medieval Christian and Neoplatonic interpretations of the Ganymede myth form a rich background for Rosalind's choice of disguises.

In her disguise Rosalind plays herself to "cure" Orlando. At this point it is well to remember that boy actors played women on the stage in Shakespeare's day. However, as we shall see, the convention provides another layer in the multiplicity of character to suit the theme of mutability. The Rosalind that Ganymede plays is not the Rosalind we see when she is not in disguise before the third scene of act I or at the end of act V in scene iv. Her mocking is a testing and a teaching, as Gardner says:

The trial and error by which we come to knowledge of ourselves and of our world is symbolized by the disguisings which are a

not even Greek.

⁴⁷Panofsky reviews the Neoplatonic interpretations in such works as Landino's commentary on Dante's Purgatorio as well as medieval Christian interpretations such as Ganymede as St. John the Evangelist in the Moralized Ovid and the belief that hermits doing penitance in the woods of Ida (shades of As You Like It) are more likely to be saved than other mortals. Studies in Iconology, pp. 213-223.

⁴⁸Ed. Karl K. Hulley and Stanley T. Vandersall (reprint ed.; Lincoln: University of Nebraska, 1970), p. 481.

recurrent element in all comedy, but are particularly common in Shakespeare.⁴⁹

Rosalind steps out of her disguise when she is alone with Celia and is taught by her friend about her own excesses. (See III.iv; IV.i.205-221). In this play disguise is the character equivalent of subplot to comment on and help create a balance of the condition of being in love by mocking the excesses. The humoral excesses of love are shown to be false in their, literally, counterfeit, feigning nature. They seem what they are not. They are mere shadows, to use humoral terms, art to perfect nature, as Bright and Ficino wrote. This is the process Gardner describes as "discovery of truth by feigning, and of what is wisdom and what folly by debate":

a play of meetings and encounters, of conversations and sets of wit: Orlando versus Jaques, Touchstone versus Corin, Rosalind versus Jaques, Rosalind versus Phoebe, and above all Rosalind versus Orlando.⁵⁰

We find in the humor tracts detailed descriptions of a balanced humor type which suggest Rosalind's temperament of gentleness, wit, steadfastness, patience, honesty, and outward grace shadowing inner virtue. Indeed, in A Treatise of Melancholy a rose has the humoral meaning of compound elements and qualities in one nature, like the multiple character Rosalind-Rose:

The rose her rednes of a certaine temper of single moistnes, concocted with heat: and her smell, of an aierie moistnes mixed with an earthy drynes, attenuated with heate, and vertue of the fiery element?⁵¹

⁴⁹"As You Like It" in More Talking of Shakespeare, p. 28.

⁵⁰Ibid.

⁵¹Bright, p. 58. Compare Ganymede's mocking of Rosader's

Compare Phebe's description of Ganymede-Rosalind with a description
from Lemnius of balanced humors. Phebe proclaims:

'Tis but a peevish boy, yet he talks well.

 But, sure, he's proud, and yet his pride becomes him.
 He'll make a proper man. The best thing in him
 Is his complexion, **and faster than his tongue**
 Did make offense his eye did heal it up.
 He is not very tall, yet for his years he's tall.
 His leg is but soso, and yet 'tis well.
 There was a pretty redness in his lip,
 A little riper and more lusty red
 Than that mixed in his cheek, 'twas just the difference
 Betwixt the constant red and mingled damask.
 (III.v.110-123)

Lemnius writes:

The body is decently made & featly framed, containyng an absolute construction and comlye frame of all the partes togeather. The head not astope cornered, but rounde and globewyse fashioned, the haire of fayre aburne or chesten colour. the forhed smoth, chereful, and unwrinckled, beautified with comly eyebrowes, and greatlye honoured with a payre of amyable eyes, not holow but delightfullye standinge out. The coloure freshe, sweete and pleasaunte. The cheekes and the balles thereof steined, and died in perfecte hewe of whyte and red, and that naturally, specially in the lusty yeares of Adolescence. The porte & state of the body bolte upright, the gate or going framed to comlines, not nicely affected, nor curiously counterfainted, as it were players & disguysed Masquers, who by a kynde of upstarte and stately gate, hopeth rather to winne credite, estimation and authority, and to bee made more accompt of, among the common people. The tongue prompt and ready, distinctive and sensibly able to pronounce & deliuer out his meaning wordes of gallante utterance. (p. 36^v)

He attempts to "shadow out the best state of Body" so that "euery man may imitate & expresse the same or come as neere thereunto as possibly he may":

Such a Body therefore, whose patterne wee do here exhibite and shewe, hath all his Senses fresh & perfect, euery of $\tilde{y}$ faculties

passion in Rosalynde: "Happily she resembleth the Rose, that is sweete, but full of prickles . . . full of fauour and yet froward: coy without wit, and disdainfull without reason," p. G4^r.

natural, onely doing his office and function without stop, impediment or greeuance. His memory is stedfast and holding fast, for that, his breyn is neither too moyst nor too dry: his mynde quick, sharpe and industrious, wysely and cyrcumspectly dealinge in euery thing that he taketh in hand, his maners and conuersation honeste and vertuous, in none of his doings and conuersation, digressing or swaruing from comelynes, his witte singuler and excellent, of nature quiet, curteous, and subiect to no ill affections, abandoninge all rashnes, and working all thinges by good iudgement and consideration, of notable and surpassing towardnesse, plenteously garnished wyth many singuler gifts, and commendable qualites, in life and cōuersatiō, upright & unreprooeable, in so much that hee may well serue for a notable patterne of vertue (that is to say) a most absolute perfection of nature in euery poynt. For in him plentifully appeareth and is euidently descryed, humanity, gentlenes, frugality, equity, modesty, and a continent moderation of all affectiōs: in attempting and atchieuing his affaires and busines, neyther rash, and heady, neither slow, and lingrig, as one that forsloweth and delayeth his businesse from day to day: but in forecasting and foreseeing what may betyde, useth aduise and counsayle, & in bringing the same to effect and passe, adhibiteth conueniēt speede & quicknes: in the mutable happes & sodayn chaunces of fickle fortune, he is not light in dismayde, nor brought into scare, and therfore neyther puffed with swelling pryde in prosperity, neyther throwen downe and utterly discouraged in aduersity, but suffereth all the discommodities of lyfe with a mynd stoute, cherefull, and inuincible, and such a one as wil not at any hand be drawne away from his constancye and settled determination. (pp. 34^v-35^r)

Rosalind is of such a temperate complexion, except when she is in love.

While Bright and Lemnius provide the humoral background for Rosalind as a balanced humor character, Ficino provides the background in philosophy for the multiple sexual identity of a young man playing a young girl playing a young man. In chapter V of his Commentary on Plato's Symposium Ficino discusses "In How Many Ways the Soul Returns to God." He claims that the souls of men are kindled by desire for the Courage, Justice, and Temperance of God. Then he differentiates the three virtues into three sexual identities which correspond exactly to Rosalind-Ganymede's triple identity:

Courage in men because of their strength and bravery is called Masculine. Temperance is called Feminine because of a certain

relaxed and cooler nature of Woman's passion and her gentle disposition. Justice is called Bi-Sexual; feminine inasmuch as because of its inherent innocence it does no one any wrong, but masculine inasmuch as it allows no harm to be brought to others, [and with more severe censure frowns upon unjust men.]⁵² And since it is the function of the male to give and the female to receive, for that reason, the sun, which receives light from none and furnishes it to all, we call Male; the moon, which receives light from the sun and gives it to the elements, we call Bi-Sexual, since it both gives and receives; the earth, since it indeed receives from everything and gives to nothing, we call Female. Therefore the Sun, Moon, and Earth; or Courage, Justice, and Temperance are rightly designated by the terms Male, Bi-Sexual, and Female sex. (p. 160)

If Rosalind doubly disguised as Ganymede playing Rosalind is the subplot for the main action of Rosalind as Rosalind in love with Orlando, "a second dramatic identity which is superimposed upon the first, and interlaces with it,"⁵³ according to Bradbrook, then the disdainful shepherdess Phebe in love with Ganymede is a subplot within the subplot frame of action. Phebe learns by loving a shadow that it is better to love than to be loved and be disdainful. She playfully mocks Silvius' excesses of wooing with metaphors of "fall," "counterfeit," and "show" in III.v.17ff. The excesses Rosalind and Phebe mock are false semblances, love which is not based on reason, order, and proper relationship, but on sense appetite and self-indulgent enchant-

⁵²The translator tells us that the bracketed passage does not occur in the Italian. See Ficino, Commentary on Plato's Symposium, p. 160.

⁵³Growth and Structure of Elizabethan Comedy, p. 88. William J. Martz takes the device of disguise as the equivalent of a play-within-a-play: "Disguise in As You Like It thus recalls the Induction to The Taming of the Shrew and the presentation of the lamentable comedy of Pyramus and Thisbe in A Midsummer Night's Dream." He argues that Shakespeare "transforms disguise into a symbol of imaginative love and of the values quest which imaginative love implies, that is, into a symbol of the sport of courtship." Shakespeare's Universe of Comedy (New York: David Lewis, 1971), pp. 101-102.

ment with a false idea of love, recalling Orsino's humoral condition of being in love with love at the opening of Twelfth Night where he would have excess of love. Also, Rosalind sees that her own condition is one of imbalanced, excessive love mirrored in Silvius: "Searching of thy wound, / I have by hard adventure found mine own" (II.iv.44-45). This condition of "fallen" human love is mirrored by Lodge in Montanus' sighs for Phoebe in Rosalynde. She sings to him a song of Phillis in which the "fall" of Love is recorded:

When Loue was first begot,
And by the mouers will
Did fall to humane lot
His solace to fulfill.
Deuoid of all deceipt,
A chaste and holy fire
Did quicken mans conceipt,
And womens brest inspire.

The Gods approve and talk of Love, but "false semblance" comes to the conference:

False semblance came in place,
By iealousie attended,
And with a double face
Both loue and fancie blended
Which made the Gods forsake,
And men from fancie flie,
And maide us scorne a make,
Forsooth and so will I.
Downe a downe.

(p. M^v)

False seeming is developed in As You Like It in figures of playing, parts, and show,⁵⁴ metaphors of the theater which indicate a tremendous self-consciousness by Shakespeare of the power of art to deceive or beguile, to "counterfeit" shadows of substance in Neoplatonic

⁵⁴Play and its variants occur sixteen times, part sixteen times, and show and show'd fourteen times. Spevack, A Concordance, 1.

relation,⁵⁵ the same self-consciousness we have seen in A Midsummer Night's Dream. Celia comments on the corruption she sees in the court: "since the little wit that fools have was silenced, the little foolery that wise men have makes a great show" (I.ii.94-96). Then, as if on cue, Monsieur Le Beau makes his entrance. Duke Frederick banishes Rosalind so that Celia will "show more bright and seem more virtuous / When she is gone" (I.iii.83-84), ironically suggesting that false seeming beauty is so only in the absence of genuine, honest beauty.

When parts of men and women are thrown down in the first act, they are less than beings of concord and balanced personalities with respect to themselves and others. This imbalance is recognized by Rosalind: "they [my affections] take the part of a better wrestler than myself" (I.iii.22-23) and Orlando: "My better parts / Are all thrown

⁵⁵The figure of counterfeit imitations in art of an imitation in nature occurs in sonnet 53:

What is your substance, whereof are you made,
That millions of strange shadows on you tend?
Since every one hath, every one, one shade,
And you, but one, can every shadow lend.
Describe Adonis, and the counterfeit
Is poorly imitated after you.
On Helen's cheek all art of beauty set,
And you in Grecian tires are painted new.
Speak of the spring and foison of the year,
The one doth shadow of your beauty show,
The other as your bounty doth appear,
And you in every blessed shape we know.

In all external grace you have some part,

But you like none, none you, for constant heart.

John Smith Harrison defines the terms substance and shadow in this sonnet: "In this sonnet he uses the Platonic phraseology of the substance and the shadow, by which he means first, the reality that makes a thing what it is, the substance, not the matter or stuff of which it is made; and second, the reflection of that reality in the objective world, the shadow of the substance, not the obscuration of light. He thus writes of his friend's beauty as if it were the substance of beauty, beauty absolute, of which all other beauty is but a reflection." Platonism in English Poetry (1930; New York: Russell & Russell, 1965), p. 129.

down" (I.i.261-262). Parts are disassociated, imbalanced envy of wealth, power, and appearances when Oliver tells Charles that Orlando is "an envious emulator of every man's good parts" (I.i.149-150) and when a Lord tells Duke Frederick: "Your daughter and her cousin much commend / The parts and graces of the wrestler" (II.ii.12-13). There is even an ironic, unconscious ~~mocking~~ of his own fallen condition when Duke Frederick tells Oliver:

were I not the better part made mercy,
I should not seek an absent argument
Of my revenge, thou present.
(III.i.2-4)

The ends of art are false when they are impulsed by false passion, when the lover mistakes shadow for substance. The image he sees and reflects is created by his imagination, transforming his beloved in his own glass. As Rosalind tells Phebe:

'Tis not your inky brows, your black silk hair,
Your bugle eyeballs, nor your cheek of cream,
That can entame my spirits to your worship.
.....
[To Silvius] 'Tis not her glass, but you, that flatters her,
And out of you she sees herself more proper
Than any of her lineaments can show her.
(III.v.46-48, 54-56)

Likewise, Rosalind informs Celia that Phebe would play "false strains" upon her with her pleas for pity that she is disdained by Ganymede (IV.iii.67-68). The whole question of honesty and poetry is asked by Audrey: "Is it honest in deed and in word?" (III.iii.17-18). In Touchstone's reply Shakespeare mocks false art and love:

No, truly, for the truest poetry is the most feigning, and
lovers are given to poetry, and what they swear in poetry may
be said as lovers they do feign. (III.iii.19-22)

As usual, a balanced attitude toward love and poetry is expressed by Rosalind who is in love and yet can mock false love and false art. She

tells Corin:

The sight of lovers feedeth those in love.
 Bring us to this sight and you shall say
 I'll prove a busy actor in their play.
 (III.iv.60-62)

Rosalind gives us a description of the "mad humor of love" in her account of "curing" another mad lover, but the cure caused a rejection of the world on the part of the ex-lover. She tells Orlando about playing the mistress of a youth who came every day to woo his feigning mistress:

At which time would I, being but a moonish youth, grieve, be effeminate, changeable, longing and liking, proud, fantastical, apish, shallow, inconstant, full of tears, full of smiles, for every passion something and for no passion truly anything, as boys and women are for the most part cattle of this color. Would now like him, now loathe him; then entertain him, then forswear him; now weep for him, then spit at him; that I drave my suitor from his mad humor of love to a living humor of madness, which was to forswear the full stream of the world and to live in a nook merely monastic. (III.ii.429-441)

Although Orlando would not be cured, he will come every day to Ganymede playing Rosalind.⁵⁶

⁵⁶Such is not the cure by art which Ficino writes of in his Commentary, although his idea of earthly love as a disturbance of the blood is common to humoral theory of love melancholy which informs As You Like It: "There must be added to this natural purgation [a long, leisurely evacuation to treat the infection of the blood], the care of most diligent art. One must watch out, in the first place, lest one try to tear out or cut off something which is not yet ready, or lest with the greatest danger, one hack off something which can be more safely released gently. A gradual cessation of relations must be made. One must especially be very careful not to let the light of his eyes meet those of the beloved. If there is any wickedness in the soul or body of the loved one, it ought carefully to be kept in mind. The soul should be busied with many various and serious matters; the blood should be thinned, and clear sweet wine ought to be used, sometimes even to the point of intoxication, so that, with the old infected blood removed, the new blood and new spirit may come in. To exercise often until one perspires is important; so that through it the passages of the body may be opened for expurgation to take place. In addition, all

False, imbalanced, excessive love in As You Like It has a great deal of background in Renaissance humoral pathology. (See pp. 194-195 of Bright's Treatise of Melancholy.) Such excessive lovers as Orlando, Silvius, Phebe, and at times Rosalind are consumed by their passion, grow pale and thin, cannot eat or sleep properly, think minutes are hours, and suffer a dissipation of the spirit in their imbalanced state. This state is satirized by Celia (III.ii.24'-259) before she, too, falls in love and is disdained by Jaques who tells Orlando: "The worst fault you have is to be in love" (III.ii.299). It is mocked as false "seeming" by Rosalind:

ORL. What were his [the lover Rosalind cured] marks?

ROS. A lean cheek, which you have not; a blue eye and sunken, which you have not; an unquestionable spirit, which you have not; a beard neglected, which you have not--but I pardon you for that, for simply your having in beard is a younger brother's revenue. Then your hose should be ungartered, your bonnet unbanded, your sleeve unbuttoned, your shoe untied, and everything about you demonstrating a careless desolation. But you are no such man, you are rather point-device in your accouterments, as loving yourself than seeming the lover of any other. (III.ii.391-403)

The excesses of earthly lovers are again mocked by Rosalind when Silvius teaches the lovers "what 'tis to love." It is to be made of "sighs and tears," "faith and service," It is to be all made of fantasy, passion, etc. (V.ii.90-104). Throughout the catechism Rosalind repeats "And I for no woman" and ends it abruptly, "Pray you, no more of this, 'tis like the howling of Irish wolves against the moon" (V.ii. 118-119).

Another use of playing metaphors in As You Like It is to extend

those things which physicians prescribe for protection of the heart and nourishment of the brain are most helpful. Lucretius prescribes also frequent coitus," p. 229.

the meaning and experience of the play far outside the bounds of art and the theater by making life like art (the play), enlarging and generalizing the experience of the play as it is like life. For example, Duke Senior speaks to his men who are like outlaws on the misfortune of Orlando and Adam:

Thou seest we are not all alone unhappy.
This wide and universal theater
Presents more woeful pageants than the scene
Wherein we play in.

(II.vii.136-139)

Art mirrors a higher nature which leads men to an even higher nature. Art improves and distills nature. The central symbol for this ethic and aesthetic conception is Rosalind herself. She is in Orlando's eyes just such a fusion of nature distilled by art:

The quintessence of every sprite
Heaven would in little show.
Therefore Heaven Nature charged
That one body should be filled
With all graces wide-enlarged.
Nature presently distilled
Helen's cheek, but not her heart,
Cleopatra's majesty,
Atalanta's better part,
Sad Lucretia's modesty.
Thus Rosalind of many parts
By heavenly synod was devised,
Of many faces, eyes, and hearts,
To have the touches dearest prized.

(III.ii.147-160)

Rosalind is a metaphor for the poet as well as an embodiment of the form and meaning of the play. She is the god of love Agathon praises in Plato's Symposium where Eryximachus recalls an androgynous creature who was an original human nature at a time when the sexes were three, and Agathon praises this god of love in terms which exactly suit the androgynous Rosalind-Ganymede. He is fairest and youngest of the gods, tender, of flexible and symmetrical form which is shown by his grace. He is

of fair complexion, temperate, and courageous. He is a poet and the source of "poesy" in others:

This is he who empties men of disaffection and fills them with affection, who makes them to meet together at banquets such as these: in sacrifices, feasts, dances, he is our lord--who sends courtesy and sends away discourtesy, who gives kindness ever and never gives unkindness. (pp. 157-161)

The background of Renaissance androgyny in philosophy and art is surveyed by Jan Kott in Shakespeare Our Contemporary. He begins with the myth in the Symposium, recalls Leonardo's and Michelangelo's propensity for boys, mentions Eros socraticus in the Platonic metaphysics of Ficino and Pico, and calls attention to the "girl-youth" of Verrocchio to depict angels, Botticelli's she-angels surrounding the Virgin and the nymphs in Primavera's train. He contends that "The three Florentine Davids, those of Donatello, Verrocchio and Michelangelo, represent the changes in the idea of male beauty and the model of an ephebe." Michelangelo's David appears to Kott as a girl not yet turned into a woman, a coquettish youth, "the biblical David turned into Apollo." Kott adds, "Even in the figures of Michelangelo's titans and giants, the elements of the sexes are always mixed."⁵⁷

The question of the place of the myth of androgyny in the

⁵⁷Trans. Boleslaw Taborshi (2nd ed.; London: Methuen & Co., 1967), pp. 200-203. Kott also finds the mode of an ephebe like Michelangelo's David in *Donna* 59:

That I might see what the old world could say
To this composed wonder of your frame;
Whether we are mended, or whe'r better they,
Or whether revolution be the same.

O, sure I am, the wits of former days
To subjects worse have given admiring praise.

Although his views are sensational and hint perversion, they form an important part of the irony of natural man seen against the higher ideal of art in Shakespeare. Unfortunately, Kott shows no awareness of that higher ideal as one of virtue.

Arcadian myth recalls the proliferation of sex disguises in Arcadia, both male and female disguises by members of the other sex. The mutability theme is also central to both myths:

The Arcadian myth and the myth of androgyny are almost invariably connected with each other. . . . The myth of androgyny is also an invocation of the image of a lost paradise where primeval Harmony or Chaos prevailed; Harmony or Chaos are different terms for a situation in which all contradictions coexist, to be ultimately reconciled. . . . Androgyny is not only the archetype of the unity of the male and female elements, but occurs in various metaphysical speculations as the sign of reconciliation of all contradictions. We find the cosmic myth of androgyny in Paracelsus and in Jacob Boehme, who was Shakespeare's contemporary.

One of the names for the philosophers' stone was the Rebis. Rebis means "double" or "two bodies". It was the androgynic symbol of the hermetics.

Kott concludes that Rosalind

is an almost perfect androgyny and personifies the same longing for the lost Paradise where there had as yet been no division into male and female elements.⁵⁸

Whether or not Rosalind is seen as an androgynous fusion of male and female elements, mutability and concord are themes which require a myriad of applications of the principle of fusion in substance and form. Arden itself is a fusion of classical, Christian, and literary tradition. The romantic heroine is a balanced humoral type showing a concord of love humors from disdain to excessive sentimentality to physical, realistic attitudes. Disguised as Ganymede, she is a multiple character,

⁵⁸Ibid. Perhaps later I shall pursue Kott's study of Shakespeare's contemporary alchemists Paracelsus and Boehme and read Splendor Solis (1543) which, Kott points out, is the bible of the alchemists containing a hermaphroditic Discordia concors holding an egg as symbol of transcendental harmony, pp. 233-235. In C. G. Jung's Symbols of Transformation. Vol. 1: An Analysis of the Prelude to a Case of Schizophrenia, The Collected Works of C. G. Jung, trans. R. F. C. Hull (5 vols.; New York: Harper, 1962) is a plate, "the crowned hermaphrodite from a manuscript, 'De alchimia,' attributed to Thomas Aquinas, c. 1520," p. xviii. For the theme of mutability the symbol of androgyny had great appeal for Shakespeare.

the character equivalent of subplot. The framework action of the will of Sir Rowland de Boys and the secondary action of the banishment of Duke Senior by his younger brother surround the action in Arden with the need for concord between brothers. Finally, Shakespeare fuses art and life by making Arden a pastoral landscape of art's golden world Sidney described and by weaving metaphorical strands of "seeming," "playing," "parts," "counterfeiting," "feigning," and "disguising," metaphors of the theater to dramatize the Platonic and Neoplatonic idea of art at several removes. (Plato describes art at three removes: an imitation in the mind of the artist of an imitation in nature of the imitation in nature of the mind of God.) Neoplatonists and writers of humor tracts talk of shadow and substance, a fusion of philosophy and art which Shakespeare expresses in his uses of mirroring structure in As You Like It. Art mirrors life which mirrors an Idea in the mind of God. A boy actor plays a young girl disguised as a young man playing herself. Art is like love in having the power to transform, to ennoble, to lead man to virtue. The question of the extent to which art and love can lead man to social, personal, and ethical concord is approached in the last act and in the character relationships of Touchstone, Jaques, and Corin, the three fools of As You Like It. Eternal mutability is the final concord.

Touchstone and Audrey realistically comment on the conventional pastoral lovers Phebe and Silvius, while Corin's teaching is also a corrective lens on the glass of sentimentality.⁵⁹ The actual mean, or relative state, of all these excesses is not reached within the

⁵⁹Corin's attitude toward the country and the court is reason-

play but may be achieved after the multiple wedding at the end.

"There is much matter to be heard and learned" (V.iv.191), Jaques tells the assembly. Arden and the action of the play is like the wood outside Athens and the action of A Midsummer Night's Dream: another, higher, second, golden nature to lead man to another, higher, more virtuous life. But in all orders of mortal life, writes Ficino, and Spenser concurs in Mutability Cantos,⁶⁰ unity is not present, only multiplicity and unity in multiplicity:

The One Itself is the limit and measure of everything, having no part in mixture and multiplicity. The Angelic Mind is a multitude, to be sure, of ideas, but it is stable and eternal. . . . from the One which is above eternity, the soul falls into eternal multiplicity, from eternity into time, from time into space and matter. It falls, I say, since in embracing the body too much it goes a long way from that purity in which it was born. (pp. 230-231)

Shakespeare fuses multiple character groups and lines of

able and consistent as a point of view of the country, writes Peter G. Philiass in Shakespeare's Romantic Comedies: The Development of Their Form and Meaning (Chapel Hill: The University of North Carolina Press, 1966): "It is a compromise between Silvius' sentimentalism and William's extreme realism. And that attitude towards pastoral life and the world at large parallels and sustains Corin's view of love which he in vain communicates to Silvius," p. 227.

⁶⁰At the conclusion of Book VII of The Faerie Queene Spenser predicts:

But time shall come that all shall changed bee,
And from thenceforth, none no more change shall see,
.....
For, all that moueth, doth in change delight:
But thence-forth all shall rest eternally
With Him that is the God of Sabbaoth hight:
O that great Sabbaoth God, graunt me that Sabaoths sight.
(VII.59.4-5; VIII.2.6-9)

See Harrison, Platonism in English Poetry, for an examination of the infusion of the doctrine of mutability from Plato and Plotinus into Spenser's description of the garden of Adonis and Mutability Cantos, pp. 212-216. The vision of "that Sabaoths sight" is ultimately beyond Spenser's vision in The Faerie Queene; therefore, the epic ends with a prayer.

action into a total multiple experience, the structural, dramatic expression of the theme of unity in multiplicity. The characters are prepared by their experiences to attain a higher, more virtuous order. The play shadows, or mirrors, an experience which is possible after the play for the audience as well. The experience within the play is an order which is several grades beneath complete concord because that condition is not possible for mortals. It is the condition of One, or God.⁶¹

Besides Rosalind and Celia, Touchstone is a multiple character. He plays the roles of a lover who is "mortal in folly" with Jane Smile when he is with Silvius and Rosalind, a courtly wit with Corin and William, a melancholiac as cynical as Jaques when he is with him, and time's fool with the pages who sing of life as "but a flower" to "a lover and his lass." Each role is a humor, an internal disposition to suit the circumstances and conditions of his encounters with others. However, Touchstone is limited in virtue and awareness. He seems to adapt to every situation, but the questions of his virtue and awareness are raised by his lack of a Christian sense of responsibility for his fellow man. In fact, Touchstone tells Rosalind: "I would rather bear with you than bear you" (II.iv.11-12). Neither he nor Jaques whom I take as another side of the fool (Jaques wishes to become like Touchstone in II.vii) who is limited in the extent to which he can bear, or support, his fallen fellow man. Touchstone is a compelling, witty

⁶¹Plotinus is another valuable source of the idea of multiplicity, the One and the many, and the limits of human knowledge in comprehending unity as the multiplicity of soul or mind abandons its unity in accounting that which is multiple. Plotinus: The Enneads, pp. 617, 521-523.

figure; but he accepts and even desires "feigning" false beauty because "honesty coupled to beauty is to have honey a sauce to sugar" (III.iii.30-31). He would have Audrey be a poet so he would have some hope of her feigning. The only qualification he makes for the dichotomy between honesty and beauty is his remark "to cast away honesty upon a foul slut were to put good meat into an unclean dish" (III.iii.35-36). And he marries Audrey who is not fair, but honest. For Touchstone the dichotomy persists.

Touchstone's humor of courtly wit is a wit of excess in contrast to the "pretty," silent wit of Audrey's other lover William who is turned away with sharp-tongued skirmishes and verbal thrusts by Touchstone. When the court fool is told by Rosalind, "Thou speakest wiser than thou art ware of" his reply is, "Nay, I shall ne'er be ware of mine own wit till I break my shins against it" (II.iv.57-59). He is a "material" fool of little spirit (III.ii.32) who shows no awareness of the "matter" of the song sung by the pages, a scene in which he is all wit and no matter himself (V.iii). We cannot ignore Duke Senior's dismissal of Touchstone at the wedding: "He uses his folly like a stalking-horse, and under the presentation of that he shoots his wit" (V.iv.111-112). His slight virtue is also seen in the scene with Sir Oliver Martex whose name reflects the truth of the fool's pronouncement of mortal folly in love that blood will break what marriage binds (V.iv.59). He is only slightly more virtuous than the medieval Vice, his predecessor.⁶² He is called a beast by Jaques (V.iv.37) who was

⁶²See Robert H. Goldsmith, Wise Fools in Shakespeare (East Lansing: Michigan State University Press, 1963), pp. 89-93, for a discussion of the relationship between Touchstone and Jaques as

himself described as a beast by the Duke: "I think he be transformed into a beast, / For I can nowhere find him like a man" (II.vii.1-2). Touchstone and Audrey are blessed by Jaques with less than domestic concord: "And you to wrangling, for thy loving voyage / Is but for two months victualed" (V.iv.197-198). Perhaps there is more direct application to Touchstone in Bright's letter to his melancholic friend to whom he dedicates his work than in Lemnius' title and conception of humors, A Touchstone of Complexions. Bright writes to his friend:

you haue this as a touchstone to proue the skill of such lewde people as at this day are impudently bold with the hurte of others, to deceiue boasting, & lying, and couering the pouertie of their vnderstanding, with gorgeous wordes, and rich pompe of phrase: otherwise being as empty of knowledge as they be quite void of all vertue and honesty. (p. 283)

Against Touchstone we measure Jaques. His name is a vulgar Elizabethan pun for outhouse,⁶³ but there is more to the association of Jaques with John Harington's The Metamorphosis of Ajax than Harrison recognizes. The preface to A New Discovrse of a Stale Subiect, called the Metamorphosis of Ajax bears the authorial pseudonym "By T. C. Traueller, Aprentice in Poetre, Practiser in Musicke, professor of Painting, the mother, daughter, and handmayd of all Muses artes and sciences."⁶⁴ Two other notes of mutability are struck by Harington

fools in As You Like It. Touchstone is seen by Goldsmith as the witty fool and Jaques as a foolish wit. He points out that both perform the medieval fool's function of offering ironic commentary, but Touchstone is parodist, while Jaques is railer, Shakespeare's satire on satirists.

⁶³See The Complete Works of Shakespeare, p. 1634. Harrison bases his claim on Harington's Rabelaisian Metamorphosis of Ajax (London: Richard Field, 1596; STC 12779. Ann Arbor, Michigan: University Microfilms [1947], Reel 321). Quotations from the Harington work are from this edition.

⁶⁴The complete title of the prefatory discourse is "An

which relate Jaques to that theme in As You Like It. In the prologue an old proverb is recalled as part of the etymology of the name Ajax: "Age breeds aches," or the shorter form, "Age akes" (p. Biiii^r). Harington also moralizes and allegorizes his subject in a way that is Jaques-like when he claims that we carry about us "vrine and ordure . . . (a good speculation to make vs remēber what we are, & whither we must)" (p. 90).

Jaques is cynical. He rails against the society of all men, yet he shows signs of desiring to alter his bad humor by going to the converted Duke Frederick by way of the abandoned cave of Duke Senior. His humoral disquisition of the seven ages of man, a disquisition of men playing humor parts at each age,⁶⁵ omits all that is joyful about human life and is shown to be deficient in vision by the immediate entrance of Orlando bearing Adam on his shoulders and by the song sung by Amiens in the same scene:

Blow, blow, thou winter wind.
Thou art not so unkind

Anatomie of the Metamorphosed Ajax. Wherein by a tripartite method is plainly, openly, and demonstratiuely, declared, explained, and eliquidated, by pen, plot, & precept, how vnsauerie places may be made sweet, noysome places may be made sweet, noysome places made wholesome, filthy places made cleanly. Published for the common benefite of builders, housekeepers, and houseowners."

⁶⁵The seven ages described by Jaques are paralleled in each of their humoral changes of age recorded by Lemnius: "For as yeares do passe and mannes age doth march forward, there still happen chaunges and mutacions. For age is no other thing but the race of course of life, or the time that wee haue to rune from our infancye till wee come to olde age in which tyme, the state and constitution of mans Body is altered, and steppeth from one temperament to an other, and at lengthe (natiue heate beyng extinct) by Death is diuorced and brought to final dissolution." The seven ages are infancy, childhood, puberty, adolescence, youth, maturity, and old age. A Touchstone of Complexions, pp. 29^r-29^v.

As man's ingratitude.

(II.vii.174-176)

Jaques can play only a very narrowly defined part. He cannot see his own foolishness or fully enjoy his own humor. His jokes about another flood being toward when he sees couples "coming to the ark" serve to emphasize his own humoral inability to join the society of men and women. But he would be an ascetic, a role which, as an extension of the one he has played, may offer greater fulfillment for him. Indeed, we recognize an ascetic quality about Jaques when he describes his particular melancholy to Rosalind:

I have neither the scholar's melancholy, which is emulation; nor the musician's, which is fantastical; nor the courtier's, which is proud; nor the soldier's, which is ambitious; nor the lawyer's, which is politic; nor the lady's, which is nice; nor the lover's, which is all these. But it is a melancholy of mine own, compounded of many simples, extracted from many objects, and indeed the sundry contemplation of my travels, in which my often rumination wraps me in a most humorous sadness. (IV.i.10-20)

Jaques is not the "intruder at a holiday who refuses to celebrate" that Thomas Allen Nelson considers him. When Nelson writes, "Such characters remind us that the comic vision is an idealized picture of reality and not a real one,"⁶⁶ he is not considering that celebration is not a mood, a frame of mind, a humor, an experience of which Jaques is capable and that Shakespeare's comic vision is idealized as nature perfected by art within the limitations of the extent to which concord is possible in the play as a mirror of an even higher nature. Jaques is within those limitations.

The form and meaning of As You Like It is as the process and

⁶⁶Shakespeare's Comic Theory: A Study of Art and Artifice in the Last Plays (The Hague; Paris: Mouton, 1972), p. 84.

the limitations of the soul to refashion itself, to imitate mortal beauty which is an imitation of a divine Idea. The ethic and the aesthetic of the play are described by Ficino:

The soul, thus struck, recognizes that image meeting it, as something its own. But even if that image is as much as possible like the one which the soul itself already possesses, and if the soul would wish to fashion that image in its own body, it could not; it immediately compares that image with its own interior [Idea] and if anything is lacking to the image to be a perfect representation of the Jovial body, the soul restores it by reforming, and then loves the reformed image itself as its own work. (Commentary on the Symposium, p. 188)

CHAPTER IV

MEASURE FOR MEASURE:

THE LIMITS OF SHAKESPEAREAN COMEDY

After the heights of romantic comedy in Twelfth Night and in As You Like It where Viola and Rosalind unite character groups and levels of action into balanced harmonies of ethical substance and aesthetic form, after Hamlet, before King Lear and Macbeth, and just before Othello, Shakespeare left the worlds of Illyria and Arden for Troy, Rousillon, and Vienna. He changed his focus on the theme of relationship from lovers to man and society, human and divine law, and that which is beyond ethical and poetic measure. While these themes are part of the background and framework for The Comedy of Errors, A Midsummer Night's Dream, and As You Like It, they are central to that group of comedies variously described as the dark comedies, the problem plays, and experiments with dramatic form. In the problem plays Shakespeare is testing the limits of comedy to lead man to virtuous behavior by guiding him toward reconciliation of his creatural responsibilities in secular and divine roles.

The story of Measure for Measure comes from George Whetstone's Promos and Cassandra (1578), G. B. Giraldi Cinthio's 1583 novella The Story of Epitia from the Hecatommithi series, and a dramatized version of the story, Epitia, published in the same year. An analogue is Barnaby Riche's The Adventures of Brusanus, Prince of Hungary (1592).

Shakespeare invented Escalus and Lucio, added Mariana and the bed trick, and substituted the head of a criminal who had died of natural causes for the head of Barnardine as a substitute for the head of Claudio. Major changes were making Isabella a novice, shifting the interest from Isabella and the deputy to Isabella and her brother, and enlarging the role of the Duke while disguising him as a friar in part of the play.

Studying the sources of Measure for Measure is not as fruitful as studying the sources of The Comedy of Errors or As You Like It. As in A Midsummer Night's Dream and The Tempest, the sources served only as sparks for Shakespeare's imagination. To appreciate the unity of multiple plot structure in this play we must look at the background of the native morality play tradition: its ethical conception and structural conventions, its disregard for the classical dictum against mixing kings and clowns,¹ and its comic character, the Vice, who served a major teaching function by ironically commenting on as well as planning and participating in the action.

Much of the substance and dramatic form of the immediate dramatic context of Measure for Measure, Jacobean tragicomedy,² with

¹Bernard Spivack has an admirable survey of evidence from morality play titles and prologues of mixing high seriousness and mirth. Shakespeare and the Allegory of Evil (New York: Columbia University Press, 1958), pp. 114-115.

²Jacobean tragicomedy as the immediate dramatic context of Measure for Measure is a study I must reserve for another time. It is a study I am drawn to as a result of my investigation of morality plays as a background of the play. One intriguing possibility is that the homiletic function, along with the dramatic conventions, were transferred to the satyr figure in Jacobean tragicomedy from the Vice of the moralities. Duke Vincentio is very likely a fusion of both.

characters who are personified abstractions or highly universalized types, themes of chastity and honor dramatized in ambivalent moral situations, turns of plot with reprieves and substitutions, comic irony qualifying tragic tone, and peculiar fusion of romance and satire ~~are~~ contained in the rich native dramatic heritage of morality drama. To investigate the fusion of the classical and Christian meanings of measure, a fusion typical of the kind of Christian-Stoic blending we find in the Jacobean mingled drama, we must return to John Skelton's Magnyfycence (ca. 1515-1523).

The classical concept of measure and five act dramatic structure are fused with the Christian sense of measure and the morality play structure in five acts, or stages, in Magnyfycence: Prosperity, Conspiracy, Delusion, Overthrow, and Restoration. (The tragic pattern would have ended with Overthrow, but the last stage indicates a comic structure.)³ The meaning of measure is based on the classical Aristotelian use of reason to determine a mean state of virtue between excess and deficiency⁴ and the Senecan sense of reason to achieve a virtuous state of moderation and continence, but the Christian doctrine of corrupt will necessitated an ethical and poetic shift of focus

³JoAnn Martin describes this structure in The Secularization of the English Morality Play (Ann Arbor, Michigan: University Microfilms, 1969), p. 173. The last stage of reconciliation, or salvation, she points out, is lacking in tragedy, making Cambyses the first English play to become simple tragedy.

⁴Magnificence tells Felicity and Liberty:

Measure is a meane, nother to hy nor to lawe,
In whose attemperaunce I haue suche delyght,
That Measure shall neuer departe from my syght.

Magnyfycence A Moral Play By John Skelton, ed. Robert Lee Ramsay (London: Kegan Paul, Trench, Trübner & Co., 1906), ll. 188-190. All quotations from Magnyfycence are from this edition.

from individual man's reason to external forces such as Cloaked Colusion and Counterfet Countenance aided by Fansy, Folly, and Courtly Abusion to overthrow Free Wyll. The classical concept of reason is thus forcefully qualified by Christian doctrine of the fallen will when Courtly Abusion disguised as Lusty Pleasure encourages Magnificence to take a mistress, to follow his own "Wyll": "Be it Reason or none, it shall not gretely skylle. . . . do as ye lyst and take your owne way" (ll. 1596, 1604). Indeed, Measure himself is subdued by the Vice Cloaked Colusyon in Magnyfycence. As in Measure for Measure, the classical concept of measure in Skelton's play as a mean state of virtue achieved by reason is subverted by the Christian sense of punishment and testing made necessary by man's corrupt will.

At the beginning of Stage IV, "Overthrow," Adversity declares himself "the stroke of God" and castigates Magnificence: "Somtyme without Measure he trusted in golde; / And now without Measure he shall haue hunger and colde" (IV.xcxi.1894-1895). Adversity catalogues punishments of diseases, fall from estate, war, sorrow, and crime. Sometimes he punishes to "proue men of theyr pacyence" (IV.xcxi.1917): "For I stryke lordys of realmes and landys / That rule not by Mesure that they haue in theyr handys" (IV.xcxi.1938-1939). Adversity then hands over Magnificence to Poverty in an act of measure for immeasure, or lack of proper rule on the part of the prince.

In Magnyfycence the abuse of liberty by excess and deficiency, the failure to achieve virtue (a mean) through reason (measure) looks forward to Measure for Measure (reason to achieve a mean state). Lyberte sings a ribald song of his abuses and warns of "to moche Lyberte" (IV.xxciv.2099), echoing Felycyte's warning (III.xxii.1424)

and looking forward to Claudio's very words. Lyberte sings: "For I am a vertue yf I be well Vsed, / And I am a vyce where I am abused" (IV.xxxiv.2101-2102). He then draws the moral for Magnificence: "For yf Measure had ruled Lyberte as he began, / This lurdén that her lyeth had ben a noble man" (IV.xxxiv.2111-2112). On the other hand, the Christian sense of measure as divine justice, punishment by God for immeasure, a measure of mercy with ends mortals are unable to know because of their limited awareness, is explicit in Good Hope's advice to Magnificence in Stage V, "Restoration": "Grace of assystence his Measure to declare; / Somtyme to fall, another time to beware" (V.xli.2367-2374).

Much closer to Shakespeare than Skelton's Magnyfycence is another morality play in which the Aristotelian mean controls both theme and structure: The Contention Between Liberality and Prodigality published in 1602. In that late morality play based entirely on the classical sense of measure Liberality is the mean between Prodigality (extravagence) and Tenacity (miserliness). In the fifth act Virtue and Equity moralize on man's excesses as a result of not using his reason:

VER. The very beasts that be devoid of reason, dull and dumb,
By nature learn to shun those things whereof their hurt may come.
If man were then but as a beast, only by nature taught,
He would also by nature learn to shun what things are nought.
But man with reason is endued: he reason hath for stay;
Which reason should restrain his will from going much
astray.

EQ. Madam, 'tis true:
Where reason rules, there is the golden mean.⁵

⁵A Pleasant Comedie, shewing the contention betweene Liberalitie and Prodigalitie. As it was playd before her Maiestie (London: Simon Stafford for George Vincent, 1602) in Vols. 8 and 9 of A Selection of Old English Plays, ed. W. Carew Hazlitt (15 vols.; New York: Benjamin Blom, 1964), V.iii. All quotations from Liberality and Prodigality

There are only two hints of Christian doctrine in Liberality and Prodigality. The first is Equity's answer to Virtue's lament "that man should be of ill attempts so fain." Equity replies, "Grieve not for that: evil tasted once, turns him to good again" (V.iii), alluding to the function of evil in the Christian scheme. There is faith in reason to control will without the heavily laden overtones of corruption of the will, a concept reinforced by the English view of Machiavellian will as a perversion of the doctrine of Reason and Nature⁶ in the post-Calvin age of Renaissance England. The other Christian allusion which is even more vague than Equity's consolation of Virtue suggests the lines on chastity in John Fletcher's The Faithful Shepherdess which Milton is likely to have remembered when he wrote Comus. The hint of Christianization to make the classical idea of virtue a more rigid, sterner law of chastity underlies the song at the end of the fourth act:

Though Virtue's ways be very strait,
Her rocks be hard to climb:
Yet such as do aspire thereto,
Enjoy all joys in time.⁷

are from this edition.

⁶Oscar James Campbell contends that the rejection of the theses that to follow Nature is to follow Reason and the adoption of the Machiavellian heresy that to follow Nature is to follow Will is the central theme of Troilus and Cressida. Shakespeare's Satire, pp. 107, 198.

⁷IV.iii. Although the image of virtue as an ascent is common in classical and Neoplatonic philosophy, here is one occurrence in Seneca's Of Benefits, translated by Thomas Lodge and published in 1614: "But, consider I pray you, although thou mightest easily, and without danger attaine very often to this vertue by an assured and easie way, whether thou couldest not find in thy heart to make thy way thereunto, by vnaccessible rockes, through stony wayes, full of Serpents and sauage beasts." The Workes of Lvcivs Annaeivs Seneca, Both Morrall and

Unlike The Contention Between Liberality and Prodigality and to a much greater extent than Magnyfycence, Measure for Measure contains a complete subversion of the classical concept of measure by the Christian interpretation of retribution, or punishment, or a corrupt, fallen will in the ethical substance and aesthetic structure. The substratum of Roman thought in the play⁸ makes its subversion by the Christian concept difficult to accept on ethical and aesthetic grounds and accounts for much of the critical confusion on the experience of the Christian concepts of justice and mercy in Measure for Measure. An extreme critical error is to read the last scene as a complete triumph of heavenly mercy over secular justice and to feel that all ethical and dramatic tension has been resolved on the matter of will. For example, Paul N. Siegel has written on "Measure for Measure: The Significance of the Title":

"Measure for measure" refers not only to Angelo's method of dispensing justice, the scales for the measuring out of the penalty in precise proportion to the crime, in which the time comes for his own misdeeds to be weighed--only for them to be discarded by the Duke at the crucial moment; it refers not only to the opposite of Angelo's procedure, the Christian forgiveness of the Sermon on the Mount, with the Christian meaning superseding the Mosaic one, mercy being returned for severity; it refers also to the retribution, ironically and sometimes humorously appropriate, which is visited upon each of the

Naturall (London: William Stansby, 1614), p. 79.

⁸The substratum of Roman thought in Measure for Measure which makes the doctrine of corrupt will even more poignant is suggested by Claudio's statement of excess, "when we drink we die" (I.ii.129-134), his description of Isabella who

hath prosperous art
When she will play with reason and discourse,
And well she can persuade

(I.ii.189-191),

Vincentio's "Reason thus with life" (III.i.6-41), and two uses of reason in IV.iv.12-15, 28.

misdoers even though mercy is granted to him.⁹

In contrast to the thematic balance of measure for measure in The Contention Between Liberality and Prodigality the classical meaning of measure is subsumed by the Christian teaching in Shakespeare's play as it is in Magnyfycence. Rather than a balance of justice and mercy and the Christian concept reconciled with the classical there is a subversion of the will by external and internal forces in Shakespeare's problem comedy as there is in Skelton's adaptation of the Aristotelian virtues to Christian doctrine. The degree of this subversion is not recognized by Elbert N. S. Thompson writing on Magnyfycence:

Skelton in this play abandoned the rôle of theologian to take up that of moral adviser; the lesson he teaches is not holiness, but prudence; the end he seeks is not salvation in the world to come, but happiness and prosperity in this.¹⁰

⁹Shakespeare Quarterly, 4 (July, 1953), 318. Elizabeth Marie Pope has also overvalued reconciliation of the conflict of reason vs. will in the Christian sense of measure, neglected the classical sense, and been left with unexplained ethical and aesthetic irony in the play. When she writes, "the Duke, having summoned Claudio and revealed the truth, proceeds not only to pardon him, but to let off Angelo, Lucio, and Barnardine as well, with penalties entirely disproportionate to what their conduct deserved by ordinary Renaissance standards [*italics mine*]," she is neglecting the classical background. She emphasizes Christian mercy, does not recognize any conflict in the Christian doctrine of will, and is left with irreconcilable irony. "The Renaissance Background of Measure for Measure," Shakespeare Survey, 2 (1949), 79. Other specifically Christian interpretations which contain no recognition of the classical background and none of the irony of human corrupt will against such a background are R. W. Battenhouse, "Measure for Measure and the Christian Doctrine of the Atonement," PMLA, 61 (1946), 1029-1059, and G. Wilson Knight's wider doctrinal analysis, "Measure for Measure and the Gospels," in The Wheel of Fire, pp. 73-96.

¹⁰The English Moral Play (1910; reprint ed.; New York: AMS Press, 1970), p. 360.

Although Skelton, as Spenser did after him, confused Aristotle's idea of magnificence with magnanimity,¹¹ the concept of measure is most certainly based largely on Aristotle's mean. In Nicomachean Ethics Prudence (IV.v) is the use of measure in one's actions, Continence (IV.vii) is measure in resisting desires, and Law (V.ii-v) is the test of measure in respect to justice.¹² While Whetstone incorporates a strict interpretation of God's mercy as rigor and justice in Promos and Cassandra,¹³ Shakespeare gives us a subversion of the classical tradition by Christian doctrine; but, unlike Whetstone, he leaves us with an unresolved moral and poetic ambivalence, a condition of moral stasis in which no mean exists in a play without an ending.¹⁴ The

¹¹In Nicomachean Ethics magnificence means suitable expenditure on a large scale (Book IV, chapters IV-VI) and is confused with liberality by Skelton (see Aristotle's chapters I-III). On the other hand, magnanimity is used by Aristotle to mean the possession of such greatness as belongs to every virtue (see chapters VII-IX). Spenser confused the two when he wrote: "So in the person of Prince Arthure I sette forth magnificence in particular, which vertue for that (according to Aristotle and the rest) it is the perfection of all the rest, and conteineth in it them all" in his letter to Sir Walter Raleigh. The Poems of Spenser, p. 407. Felicity is also an Aristotelian virtue meaning happiness (N.E., Book I), but it is identified by Skelton, contrary to Aristotle, with worldly wealth.

¹²See pp. 156-159, 193-196, 120-133 of Aristotle, Nicomachean Ethics.

¹³After Promos, representing the King of Hungary, has heard the charge of the king read by his officer Phallax he vows to be such a judge that

No wylfill wrong sharpe punishment shall mysse,
The simple thrall shalbe judgde with mercie,
Each shall be doompde, even as his merite is.

Promos and Cassandra, p. B^{1r}. See also Andrugio's song in IV.ii for a clear statement of the Christian sense of measure as scourge and punishment.

¹⁴We need only read Troilus' words to Cressida and recall Pico's words on the power of man to lift himself to the level of the angels or descend to the level of beasts by his will alone to recognize the

Senecan sense of measure as the true good of the mind, a state of virtue established by reason as it is in Aristotle is subsumed, as I have said, by the Christian idea of the corrupt will, a condition believed to be shared by all men necessitating dependence on Divine Correction and Mercy. Such a condition demands a militant soul, the lesson taught by morality writers back to Prudentius. Virtue is in constant conflict with vice from internal and external forces, necessitating measure (God's correction or punishment) still for measure (man's limited reason to direct will).

The habit of vices disguising themselves as virtues (a convention Shakespeare uses with transcendent ambivalence in the character of Duke Vincentio) stretches back to the Psychomachia where Discord put on the disguise of a "friend" to enter the camp of the Virtues, and the counterfeiter Avarice decked out in a white mantle as Thrift. In Magnyfycence and in David Lyndesay's Satyre of the Thrie Estaitis, to name only two moralities where this convention occurs, all the vices disguise themselves as virtues at one point or another. Needless to say, the greatest dissembler of all in the moralities is the Vice, the composite tempter, comic artist, and moral commentator. To see how

monstrous violation of a measured sense of will in Troilus and Cressida: "This is the monstrosity in love, lady, that the will is infinite and the execution confined, that the desire is boundless and the act a slave to limit" (III.ii.88-90). Spevack's listings of will and its derivatives consume twenty-eight pages of A Complete and Systematic Concordance, 6, 3928-3955. It is beyond the scope of this chapter, but I am intrigued by the aggregate of meanings around execution as it is used in Measure for Measure. The OED lists several applicable meanings of execute: a performance or fulfillment (of an office or function), giving practical effect to (a passion, sentence, or principle), and a meaning which elucidates "punish them to your height of pleasure," Measure for Measure (V.i.240). That meaning of execute is to inflict a punishment in pursuance of a judicial sentence.

Duke Vincentio is a vice figure with supreme moral ambivalence in Measure for Measure we need to go back to the morality plays and look at the habit of the Vice to participate in, to stage manage, and to comment on the action.¹⁵

Besides Magnyfycence, Ulpian Fulwell's Like Will to Like (1558-1568) forms an important part of the morality play background of Measure for Measure in the relationship between form and meaning, structure and theme. The theme of Like Will to Like contained in the title prefigures Measure for Measure, as evidenced by reading Duke Vincentio's lines in the last scene beside several thematic statements in the earlier play. I am thinking of Vincentio's edict of ironic comic justice as the bridegroom Angelo approaches:

"An Angelo for Claudio, death for death!"
Haste still pays haste, and leisure answers leisure,
Like doth quit like, and measure still for measure.
(V.i.414-416)

In Like Will to Like the theme of virtue and vice in equivalent, antithetical balance is expressed by Virtuous Life:

My name is Virtuous Life, and in virtue is my delight.
So vice and virtue cannot together be united;
But the one the other hath always spited.
For as the water quencheth fire, and the flame doth suppress,
So virtue hateth vice, and seeketh a redress.¹⁶

¹⁵I am indebted to L. W. Cushman for his useful cataloguing of the identities and functions of the Vice in The Devil and the Vice in the English Dramatic Literature Before Shakespeare (London: Frank Cass & Co., 1970). Another important book for studying the morality play background in Shakespeare is Spivack's Shakespeare and the Allegory of Evil. Although he pushes his conclusion too far that comedy was entirely comedy of evil in that tradition, his conception of the allegorical nature of Shakespearean drama as it developed from the native tradition is provocative.

¹⁶The Dramatic Writings of Ulpian Fulwell, ed. John S. Farmer,

Nicol Newfangle, the Vice of the play, also states this theme in one of his many asides and soliloquies. After he joins Tom Tossopot with Ralph Roister he intimately informs the audience:

Tush, like will to like; it will be none other.
 For the virtuous will always virtue's company seek out:
 A gentleman never seeketh the company of a lout
 And roisters and ruffians do sober company eschew:
 For like will ever to like, this is most true.
 (p. 15)

Besides establishing an intimate relationship with the audience primarily through numerous asides and soliloquies explaining, interpreting, and commenting on the action, the Vice acted as stage manager of the action as part of his role of deceiver. The role of the Vice as stage manager is the part Duke Vincentio plays¹⁷ in Measure for Measure where he participates in and comments on the action as the satyr figure did in Jacobean tragicomedy. Newfangle illustrates this dual role of the Vice as stage manager and actor when he tells Tom Tossopot and Roister Doister that he will "play" the judge to determine which of them is the verier knave, but before each presents

facsimile of text published in 1906 by Early English Drama Society (Guildford, Eng.: Charles W. Traylen, 1966), p. 32. All quotations from the play are from this edition.

¹⁷The metaphor of playing a part which recalls the pattern of counterfeiting in As You Like It means to act in accordance with one's nature in Like will to Like. For example, Tom Tossopot argues his knavery:

From morning till night I sit tossing the black bowl,
 Then come I home and pray for my father's soul.
 Saying my prayers with wounds, blood, guts, and heart:
 Swearing and staring, thus play I my part.

(p. 19)

Other uses of the metaphor "to play a part" for acting according to one's nature occur when Cuthbert Cutpurse plays his part of cutting a purse (p. 28) and when Newfangle asks others how they like the play (the action), pp. 49-50. To investigate the range of meanings of "playing a part" from a qualification of free will to an assigned role in a larger play in the Platonic sense of imitation would require a special study.

his case Newfangle fights with them to teach them how they must regard him before he assumes the role of judge. He also steps outside his role as corrupter (actor) and points the moral to his gulls and, incidently, to the audience. He tells Tom Tossplot and Roister Doister after they have been gulled: "Now, my masters, learn to beware; / But like will to like, quoth the Devil to the Collier" (p. 43). Newfangle remains on stage after Tossplot, Philip Fleming, and Hance go off together. He comments on the action and informs the audience of his plans as he sings:

A piece of ground they think they have found,
I will tell you what it is:
For I them told of Beggars' manor it did hold,
A staff and a wallet i-wis,

Which in short space, even in this place,
Of me they shall receive:
For when that their drift hath spent all their thrift,
Their minds I shall deceive.

(p. 27)

Shakespeare may not have had Magnyfycence, The Contention Between Liberality and Prodigality, and Like Will to Like uppermost in his creative consciousness when he wrote Measure for Measure, but the influence of the conception and particular, non-naturalistic conventions of that older homiletic, allegorical tradition are part of his play on justice and mercy, liberty and restraint, reason and will. Several touches in the first scene recall the morality tradition. Are not the active militant virtues of the Psychomachia recalled by the Duke's words to Angelo:

Heaven doth with us as we with torches do,
Not light them for themselves; for if our virtues
Did not go forth of us, 'twere all alike
As if we had them not?

(I.i.33-36)

As the Duke withdraws from his kingdom there are hints of divinity about his purpose. He tells Escalus:

Then no more remains,
But that to your sufficiency, as your worth is able,
And let them work.

(I.i.8-10)

Angelo recognizes that he is to be tested, but he is not certain he is ready. Finally, the action seems to be lifted out of the realm of the secular with Angelo's prayer: "The Heavens give safety to your purposes!" (I.i.74).

Is it so strange that Shakespeare used the dramatic conventions of the Vice for this king about whom divinity hedges when we remember that the Vice invariably served the homiletic function of moral commentator in the purposing of evil to serve good in Christian doctrine and dramaturgy of the morality plays?¹⁸ Certainly, Vincentio does play the part of deceiver in applying "Craft against vice" to "Pay with falsehood false exacting, / And perform an old contracting" (III.ii. 295-296). His role takes on an ironic clarification when we remember Lucifer's instructions to his godson Newfangle on joining men with others that be vicious in Like Will to Like: "sith thou thy part canst play, / That thou adjoin like to like alway" (p. 7). Furthermore, to play the part of a deceiver Vincentio uses a disguise that carried with it overtones of anti-clericalism, black magic, and the full weight

¹⁸Another example of Newfangle's performing this function in Like Will to Like occurs after Cuthbert Cutpurse recounts his method of operation. Newfangle warns the audience in an aside:

See to your purses my masters, and
For knaves are abroad, therefore beware.
You are warn'd: and ye take not heed, I do not care.
(p. 28)

of papistry as recently as Greene's Friar Bacon and Friar Bungay and earlier in the Protestant morality plays of John Bale.

In King John (ca. 1530-1538) the Vice Sedition disguises as a bishop among various roles he can play from the corrupt Roman clergy.¹⁹ In this Reformation morality the king exiles monks in order to aid the widow England against the clergy. In Bale's other play, Three Laws, Infidelitas disguises as a "gray fryre."²⁰ Another case of the friar's disguise used by a Vice occurs in Lyndesay's dramatic poem Satyre of the Thrie Estaitis, printed as late as 1602. In order to deceive the king and keep Good Counsel away from him, Deceit, Flattery, and Falset disguise as friars. Surely as anti-clerical as Bale, Lyndesay has John the Commonweal attack all who wear cowls as

fat Freiris,
Augustenes, Carmleits, and Cordeleirs,

¹⁹Sedition boasts:

Sumtyme I can be a monke in a long syd cowle,
Sumtyme I can be a none and loke lyke an owle:
Sumtyme a chanon in a syrples fayer and whyght
A chapter howse monke sumtyme I apere in syght.
I am ower syre John sumtyme with a new shaven crowne,
Sumtyme the person and swepe the stretes with a syd gowne,
Sumtyme the bysshoppe with a myter and a cope,
A gray fryer sumtyme with cutt shoes and a rope.
Sumtyme I can playe the whyght monke, sumtyme the fryer,
The purgatory prist and every mans wyffe desyer.
.....
Yea, to go farder, sumtyme I am a cardynall;
Yea, sumtyme a pope and than am I lord over all.

Ed. Edmund Creeth, Tudor Plays: An Anthology of Early English Drama (New York: W. W. Norton & Co., 1972), I.194-204, 207-208.

²⁰Ed. John S. Farmer, Tudor Facsimile Text, no. 23 (London, W. C. & Edinburgh: T. C. & E. C. Jack, 1908), sig. Stoppe. Other friar, or hermit, disguises which had been used by 1604 have been noted by Oscar Freeburg in Magnificence, Dr. Faustus, Mucedorus, Edward I, Look About You, Merry Devil of Edmonton, Malcontent, Fair Maid of Bristow, and I Honest Whore. Disguise Plots in Elizabethan Drama (New York: Benjamin Blom, 1965), pp. 168-169n.

And all vthers that in cowls cled,
 Quhilk labours nocht. and bene weill fed:
 I mein, nocht laborand Spirituallie,
 Nor, for thair living, corporallie.
 Lyand in dennis, lyke idill doggis,
 I them compair to weil fed hoggis.²¹

The suspect nature of a friar's disguise is alluded to in Measure for Measure when Friar Thomas is furnishing the Duke with his disguise.

We can infer Friar Thomas' suspicion from Duke Vincentio's reply:

No, holy Father, throw away that thought,

 Why I desire thee
 To give me secret harbor hath a purpose
 More grave and wrinkled than the aims and ends
 Of burning youth.

(I.iii.1, 3-6)

The first person to raise a question about the Duke's purposes is Lucio in his interview with Isabella. He tells her: "His givings-out were of an infinite distance / From his true-meant design" (I.iv.54-55). And what are we to make of the Duke's lie to Isabella that he has confessed Angelo and knows he was but testing her honor, or is it really a lie? Lucio is as ambivalent in his name and nature as Vincentio, Angelo, and Isabella. He shows traces of Mischief from moralities such as Mankind, but he serves the purposes of good as an agent in the testing of Vincentio as well as Isabella. One of the critical puzzles of the play is Lucio's source of information concerning the Duke's usurping "the beggary he was never born to" (III. ii.94-100).²² I suggest that in addition to the Duke, Lucio as well as

²¹The Monarche and Other Poems of Sir David Lyndesay, ed. John Small, Part I (2nd ed.; rev.; 1883; London: Published for The Early English Text Society by N. Trübner & Co., 1865), ll. 2615-2622.

²²Two analyses of Lucio, the first based on logic and the second on dramatic function, are William W. Lawrence, "Measure for

Angelo may be seen as performing the Vice's function of testing virtue.

While the Duke's eavesdropping and proposal that Isabella consent to a substitute going in her place to lie with Angelo recall the schemes of the morality Vices to deceive and beguile, the imagery of precontract and substitution evokes the Christian doctrine of man's original sin redeemed by Christ who, as a substitute for man, died in his place and thereby redeemed him from eternal damnation. This doctrine is clearly evoked by an allusion to Christ's dying as a substitute for man when Isabella reminds Angelo:

Why, all the souls that were were forfeit once,
And He that might the vantage best have took
Found out the remedy. How would you be
If He, which is the top of judgment, should
But judge you as you are?

(II.ii.73-77)

The irony is that Angelo behaves in such a way that reveals the full taint of original sin, although he was ransomed by Christ who took his place to die, a shocking but common Elizabethan pun for the sexual act. By lying with Angelo, Mariana redeems Isabella who is herself in a state of precontract, as Christ redeemed man by dying for his sins. There is a bitter comic equivalence between romantic love, acting on the basis of passion (the will, or fancy, which is not directed by reason), and death which is at the center of Measure for Measure. Death is the measure for such a fall. Lest this interpretation violate modern ascetic Christian interpretations of the play, may

Measure and Lucio," Shakespeare Quarterly, 9 (Autumn, 1948), 443-453, and Nevill Coghill, "Comic Form in Measure for Measure," Shakespeare Survey, 8 (1955), 23-25.

I suggest two other passages to support my contention on the equivalence between love ("to tread a measure" had extremely bawdy overtones in addition to performing a dance, and will had an equally common physical meaning as a part of female anatomy²³) and death (the measure for original sin). Isabella follows her argument for mercy expressed in an image of substitution, a mirror image (II.ii.64-66), with an even more specific plea based on the common nature of the sin her brother has committed: "Who is it that hath died for this offense?²⁴ / There's many have committed it" (II.ii.88-89). Claudio, too, is given a line which evokes a metaphysical shudder in its fusion of profane and divine levels. He tells his sister:

If I must die,
I will encounter darkness as a bride,
And hug it in mine arms.
(III.i.83-85)

The theme of "heading and hanging" is parodied according to Shakespeare's habit on the low level of subplot, the plot to pull down the bawdy houses in the suburbs of Vienna. Consider the following exchange between Escalus and Pompey in the light of the thematic ambivalence between marriage as a resolution of the problem of lust and death:

POM. Does your Worship mean to geld and splay all the youth of the city?
 ESCAL. No, Pompey.
 POM. Truly, sir, in my poor opinion, they will to't, then.
 If your Worship will take order for the drabs and the knaves, you need not to fear the bawds.
 ESCAL. There are pretty orders beginning. I can tell you.

²³See p. 113 of chapter III, the section on What You Will.

²⁴At this line the groundlings and Shakespeare's sophisticated courtly audience probably roared.

It is but heading and hanging.

POM. If you head and hang all that offend that way but for ten year together, you'll be glad to give out a commission for more heads.

(II.i.241-253)

Pompey's response to Escalus' advice is an echo of man's moral ambivalence in this play. He shows outward virtue and then acts on his inverted, self-centered motives of will. Pompey says, "I thank your Worship for your good counsel. [Aside] But I shall follow it as the flesh and fortune shall better determine" (II.i.266-268). The result of human behavior based on corrupt will is such "vice" against which Vincentio must apply "craft." Angelo's "seeming false" which would outweigh Isabella's "true" is the method Vincentio chooses:

So disguise shall, by the disguised,
Pay with falsehood false exacting,
And perform an old contracting.

(III.ii.294-296)

The proper measure against falseness is the same. The Duke's words, "an old contracting," contain echoes from the Garden of Eden and imply a perfect ambivalence between sin and death as a result of a willful man-woman relationship and rebirth from that condition into a new social and divine marriage, a marriage which has not yet occurred at the conclusion of Measure for Measure.

The substitution motive is part of the framework of the play in the associations between precontract and man's state after his promised redemption, or union with God, when Christ died for him. In other words all men share the common condition of being in a state of precontract, as Isabella is, to God. Ultimate union is not possible until after death. There is also an association between the Duke and Christ, but one of the effects is parody because Shakespeare uses

the dramatic convention of the Vice, thereby creating a conflict between ethical representation and dramatic function in the total structure of the play.²⁵

Inside the framework of Christ's dying for the sins of man the second frame of action is Angelo's taking Duke Vincentio's place as ruler of Vienna. The two actions are connected by the imagery of substitution with man bound to God on a precontract. The substitution motive is suggested as part of the second framework by Vincentio in the first scene: "But I do bend my speech / To one that can my part in him advertize" (I.i.41-42). The same motive is recalled in IV.ii when the disguised Duke asks the Provost, "Were you sworn to the Duke, or to the Deputy?" The Provost replies, "To him, and to his substitutes" (IV.ii.195-196). Even stronger than these suggestions is the Duke's mocking reply to Lucio's innuendoes against Friar Lodowick:

Words against me! This's a good friar, belike!
And to set on this wretched woman here
Against our substitute [Angelo]!
(V.i.131-133)

In case the audience has missed the substitution motive on the level of Angelo's taking Duke Vincentio's place, Shakespeare repeats it in Friar Peter's defense of Friar Lodowick a few lines later: "First, hath this woman / Most wrongfully accused your substitute" (V.i.139-140).

On the third level is the main mortal action corresponding to events of the mortals in the Athens wood in A Midsummer Night's Dream

²⁵Battenhouse has written a highly ingenious article on "Measure for Measure and the Christian Doctrine of the Atonement" in which he traces imagery patterns of fishing, ransom, and the shepherd to support an identification between Vincentio and Christ in the play.

and the lovers in Arden in As You Like It. The central level of action in Measure for Measure concerns Angelo and Isabella; Claudio and Mariana.²⁶ On this third level of action more literal than the two larger frames there is a link to Christ's redeeming man, the largest frame, in the imagery of substitution when the Duke proposes the bed trick to Isabella, "How will you do to content this substitute, and to save your brother" (III.i.191-192), but Isabella has already decided, "More than our brother is our chastity" (II.iv.184). She is unable to die for her brother as Christ died for man.

The main level of action encloses the subplot parody of *Mistress Overdone*, Kate Keepdown, Elbow, Froth, Pompey, and Lucio. Barnardine and Ragozine parody the substitution motive as it connects the subplot level with the other three levels. The first structural mirroring on the literal level²⁷ of the theme of man's corrupt will resulting in a

²⁶Battenhouse has a section in his article on the meanings of names in the play. He gives the following meanings: Claudio means "the lame one," Isabella is "devoted to God," Mariana means "bitter grace" and recalls Mary the Virgin and Anna the immaculate mother. Angelo means minister or deputy and suggests angel, but a fallen one. Vincentio means Victor or Conqueror, Battenhouse reminds us. He adds that none of the names is Viennese and further supplies the allegorical significance of names of minor characters Elbow, Juliet, Froth, Pompey, etc. "Measure for Measure and the Christian Doctrine of Atonement," pp. 1035-1036. It strikes me that such prevailing allegorical significance of names strongly recalls that convention in morality drama. This article by Battenhouse is very fine indeed for a purely Christian, spiritual interpretation of the play, but I contend that there is also a physical, bawdy level which is a metaphysical leap away from the doctrine of atonement. Although I recognize the importance of the imagery of shepherding, fishing, and ransom which Battenhouse does an admirable job of tracing to support his doctrinal interpretation, I object to his reading of the play entirely as romance, completely neglecting its satire.

²⁷Another direct structural influence of morality drama on Shakespeare's multiple plot structure is the use of subplots to present on a literal level and thereby often parody a higher, allegorical

condition of moral paradox is the second scene of act I. Lucio and two gentlemen jest about praying for peace, but not for the King of Hungary. They are villains mirroring the theme "despite of all grace" and bluntly capsulizing the moral condition of man by describing many more men and scenes than their own:

1. GENT. I think I have done myself wrong, have I not?
 2. GENT. Yes, that thou hast, whether thou art tainted or free.

(I.ii.41-42)

Mirroring the theme of "heading and hanging," or romantic love, marriage, and death, is the situation of a bawd's (Pompey's) becoming a hangman. He contends that both are mysteries (IV.ii). Still another structural mirroring of the theme of love and death is Pompey's review of the prisoners who were his customers (IV.iii). Also, on the subplot level of Mistress Overdone and the people of Vienna's suburbs the problem of finding a remedy for heading (whether beheading of heads or maidenheads) and hanging echoes Claudio's question, "Is there no remedy?" (III.i.61). Death of the spirit when men behave as beasts on the basis of appetite, or will, connects the low level to the main level of mortal action. (See II.i.244-253; III.ii.1 for expressions of the problem on the lowest physical level of comedy without the imagery of substitution which is reserved for the three higher levels.) Elbow's opening lines in III.ii, "Nay, if there be no remedy for it" are an echo of Escalus' lament, "There is no remedy" (II.i.299) concerning the death of Claudio.

As in Shakespeare's other comedies, levels of awareness

action. This structural convention is pointed out by JoAnn Martin in The Secularization of the English Morality Play, p. 172.

descend as we move into each mirroring frame. The greatest awareness is that of the audience, greatly aided by Duke Vincentio. The different levels create great comic irony in the scenes with Vincentio and Lucio and in the final scene where Vincentio keeps the fact of Claudio's being alive from Isabella for what seems to be an unnecessarily long time. The most plausible explanation for his delay is that the Duke (and the audience) are greatly enjoying his superior awareness and puns while poor Isabella does not recognize the joke about marriage and death as an edict of comic justice. Consider the sexual pun on death in Vincentio's words to Isabella:

O most kind maid,
It was the swift celerity of his death,
Which I did think with slower foot came on,
That brained my purpose.
.....
So happy is your brother.
(V.i.398-401, 404)

Then in one of those perfect balances of ambiguity so characteristic of Shakespeare the Duke pronounces as Angelo enters:

But as he adjudged your brother--
Being criminal,²⁸ in double violation
Of sacred chastity, and of promise breach
Thereon dependent, for your brother's life.
(V.i.408-411)

Both Angelo and Claudio are guilty of double violations of sacred chastity. (Angelo does not know at this point that Mariana took Isabella's place). While Claudio's act of love with Mariana may not have violated secular law, it does not meet the requirements of the ideal of married chastity, nor does it measure up to divine law.

²⁸Who is guilty? Claudio in committing the act, or Angelo in judging him?

The Duke's edict of comic justice is, therefore, one of condemning all mankind to the same destiny.²⁹ In stooping to love, Claudio has stooped to death. Angelo has condemned Claudio but has stooped to the same fault which they both share with all men (the motive of substitution, again) and is condemned by the Duke:

"An Angelo for Claudio, death for death!"
 Haste still pays haste, and leisure answers leisure,
 Like doth quit like, and measure still for measure.
 Then, Angelo, thy fault's thus manifested,
 Which, though thou wouldst deny, denies thee vantage.
 We do condemn thee to the very block
 Where Claudio stooped to death, and with like haste.
 Away with him!

(V.i.414-421)

What a humorist is the Duke when he insists (with his tongue in both cheeks, probably) to Mariana and Isabella: "He dies for Claudio's death" (V.i.448). Isabella still does not know the joke on any level when she pleads, "My brother had but justice, / In that he did the thing for which he died" (V.i.453-454). Angelo's ~~repentance~~ has bawdy overtones on death and willingly: "I crave death more willingly than mercy" (V.i.481). Death is the requisite for redemption in Christian theology, but no deaths (or marriages, symbolic or otherwise) occur in this play. We are left both ethically and aesthetically

²⁹Critics have gone to great lengths to prove that the bed trick was not morally offensive to Shakespeare's audience. See the chapters in William W. Lawrence, Shakespeare's Problem Comedies (2nd ed.; New York: Frederick Ungar Publishing Co., 1960) on both All's Well and Measure for Measure and two articles in Shakespeare Studies, 5 (1969): J. Birje-Patil, "Marriage Contract in Measure for Measure," 107-111, and William R. Bosden, "The Bed Trick, 1603-1642: Its Mechanics, Ethics, and Effects," 112-123. A good historical survey of the state of de praesenti contracts in Reformation England is found in Chilton Powell, English Domestic Relations: 1487-1653 (1917; New York: Russell & Russell, 1972), p. 2. A good analysis of the device in relation to theme is W. L. Godshalk, "Measure for Measure: Freedom and Restraint," Shakespeare Studies, 6 (1970), 137-150.

short of an ending. Lucio is condemned to be married. So are Angelo, who begs for death and is sentenced to marriage, and Mariana. So are Claudio and Juliet. And Isabella? She is strangely silent. But then the Duke is vague in his proposals of "a motion."³⁰ When he tells her, "What's mine is yours, and what is yours is mine" (V.i.543) we hear an echo of the theme of brotherhood (Vincentio says Claudio is his brother, too) and of forgiveness ("Give me your hand" may merely betoken the Duke's request for forgiveness). In any event, a proposal of marriage is not suitable because we have had no suggestion that Isabella wishes, if not desires, to have anyone for her bridegroom but Christ and the church. Perhaps Shakespeare is taunting us with allusions to Vincentio as Christ and Isabella as the bride of the church, the bride of Christ. Lack of clarity is the fault of the final scene. Ethically and aesthetically, the most that can be said for the limited resolution of Measure for Measure has been said by Godshalk:

In the freedom of married love, and in the restraints of marital chastity and continence, the characters realize an equipoise. They are both bound and free. The multiple marriages are symbolic, as often at the end of a Shakespearean play, and suggest perfectly the final unity. Within marriage, the characters of the play find the balanced state of life which they have, perhaps unconsciously, been seeking.

³⁰Plato defined pleasure as a "motion," and Aristotle distinguished between true and false pleasures. Those energies which are directed by man's rational will, although Aristotle allows that "there seems to be in man something else contrary to reason, which contends with and resists reason," N.E., p. 31, result in true pleasure as opposed to false animal pleasures. No doubt Shakespeare sensed the suggestion of the Christian humanist energy in the activity of the mind by which man moves toward union with God. Although the possibility of marriage between Vincentio and Isabella is allowed at the close of Measure for Measure, it is not required.

However, Godshalk also recognizes the precariousness of the ending.³¹

Shakespeare attempted to clear the muddled morality at the conclusion of act III by having Vincentio speak in a soliloquy, as numerous Vices had done, to interpret the action and to inform the audience of his plan to apply "Craft against vice." His explanation is a self-conscious metaphor of the frustrating structural and ethical balancing in this play and is set off in tetrameter couplets:

He who the sword of Heaven will bear
Should be as holy as severe,
Pattern in himself to know,
Grace to stand and virtue go,
More nor less to others paying
Than by self-offenses weighing.
Shame to him whose cruel striking
Kills for faults of his own liking!
Twice treble shame on Angelo,
To weed my vice and let his grow!
Oh, what may man within him hide,
Though angel on the outward side!
How may likeness made in crimes,
Making practice on the times,
To draw with idle spiders' strings
Most ponderous and substantial things!
Craft against vice I must apply.
With Angelo tonight shall lie
His old betrothed but despised,
So disguise shall, by the disguised,
Pay with falsehood false exacting,
And perform an old contracting.
(III.ii.275-296)

Following the third act, certain changes in character and tone have been noted by critics. W. W. Lawrence has written that the play divides into two halves: the first three acts are realistic, he contends, and the last two are romantic and allegorical. As soon as the Duke proposes the bed trick, Lawrence continues, the tone and

³¹"Measure for Measure: Freedom and Restraint," p. 148.

character depiction change.³² Tillyard, too, finds the same shift after the first three acts from the realism of the first two acts to allegory and symbol in the last half and looks for reasons by considering Shakespeare's sources.³³ Another critic has observed:

with the Duke's entrance in Act III, Shakespeare repeats the structure of the first half of the play, but now it is the Duke whose principles, passion, and reason are on trial as he is forced to confront the problems which Angelo has created.³⁴

I feel brash in voicing critical differences to such esteemed critics, but I do not experience a shift after act III. Rather, I feel a development of the substitution theme already well established in the first two acts and an intensification of the intriguer function of the Duke, his dramatic function so strongly associated with the Vice of morality drama. After he declares his intention to apply "Craft against vice" he merely intensifies his activities. He has proposed the bed trick to Isabella to save her virtue. Now he must arrange a substitution for Claudio. The available man appears to be Barnardine, but the Duke finds him "A creature unprepared, unmeet for death" (IV. iii.71). Fortunately, another substitute is suggested by the Provost:

One Ragozine, a most notorious pirate,
A man of Claudio's years, his beard and head
Just of his color.

(IV.iii.75-77)

At this point Vincentio becomes arch-intriguer to save both Claudio

³²Shakespeare's Problem Comedies, pp. 74ff.

³³Shakespeare's Problem Plays (London: Chatto & Windus, 1957), pp. 123; 129-134.

³⁴Donna B. Hamilton, "The Duke in Measure for Measure: 'I Find an Apt Remission in Myself,'" Shakespeare Studies, 6 (1970), 175-183.

and Barnardine:

Now will I write letters to Angelo--
The Provost, he shall bear them--whose contents
Shall witness to him I am near at home,
And that, by great injunctions, I am bound
To enter publicly. Him I'll desire
To meet me at the consecrated fount,
A league below the city, and from thence,
By cold gradation and well-balanced form,
We shall proceed with Angelo.³⁵

As the Vice explained his plan to the audience, Vincentio tells us
in an aside:

The tongue of Isabel. She's come to know
If yet her brother's pardon be come hither.
But I will keep her ignorant of her good,
To make her heavenly comforts of despair
When it is least expected.

(IV.iii.111-115)

Vincentio "seems" like a holy man to Isabella, so she does as he bids.

Much of the problem of Measure for Measure is the seeming disparity between the tone, structure, and conventions of a morality drama and the situations, theme, and comic tone of Jacobean tragicomedy. To consider the influence of that contemporary tradition on Measure for Measure and how that tradition was influenced by morality drama is beyond the scope of the present study. At this time I shall be content with looking back to Like Will to Like for clarification of a major pattern of imagery in Shakespeare's play: the pattern of seeming. The Duke is not what he seems, neither is Angelo, and neither is Isabella. In fact, even the low comic characters reveal aspects of

³⁵IV.iii.97-105. At the risk of multiplying examples of the conventional aside of the Vice in explaining his intentions and the allegorical significance of the action, I have noted other occurrences of those functions in Bale's Kynge John, I.770-776, I.777-778, and Bale's Three Laws, sig. With, D^r, Where, S^r.

virtue. For example, Mistress Overdone has cared for the child of Lucio and Kate Keepdown for a year and a half. A key line in the image pattern of seeming, raising the question of whether vice can recognize virtue as Lucio seems to in I.iv.34 ("I hold you as a thing enskied and sainted"), is Vincentio's avowed purpose in appointing Angelo as his deputy: "Hence shall we see, / If power change purpose, what our seemers be" (I.iii.53-54). Angelo, a kind of saint, "a man whose blood / Is very snow broth" (I.iv.57-58), is caught by another saint who is just as excessive in restraint. In this play the extremes of virtue are vice, as Angelo says:

O cunning enemy, that to catch a saint
With saints dost bait thy hook! Most dangerous
Is that temptation that doth goad us on
To sin in loving virtue.

(II.ii.180-183)

Again, Magnificence and Like Will to Like help clarify the theme. In Like Will to Like men are what they seem, but other men sometimes doubt their semblance because of the difficulty vice has in recognizing virtue (an unlike). Pierce Pickpurse says of Virtuous Living:

Tush, if he be so dangerous, let us not him esteem
And he is not for our company, I see very well;
For if he be so holy, as he doth seem
We and he differ as much as heaven and hell.

(p. 32)

The ethic of all morality drama was to present "as it were in a glass, . . . The advancement of virtue, of vice the decay" (pro., Like Will to Like, B^{2r}). The limited awareness of characters in a play does not allow them to see what we see as we watch their folly and inability to see through disguises. The principle of mirroring was thereby established in morality drama as a principle of dramaturgy required

by the ethical purpose.³⁶ Dramatic and moral mirroring is extended to the audience in the song sung by Good Fame and Virtuous Living at the conclusion of Like Will to Like. The audience is enjoined to see themselves in the action of the play and join by likeness themselves to virtue, rather than to vice:

like grace, like faith and love,
Like virtue, springs in each degree:
Where like assistance from above
Doth make them like so right to be.
(p. 53)

In Like Will to Like the patterns of seem and like are part of the ethical and dramaturgic mirroring, as they are in As You Like It and Measure for Measure.

To look closely at the pattern of seeming and its interweaving with the major pattern of ethical and dramatic mirroring, that of substitution, in Measure for Measure we begin with Duke Vincentio's purpose to see "If power change purpose, what our seemers be." In addition to his Christ-likeness, he is also comic artist, as all the Vices were before him. His statement of purpose is, therefore, to be taken very seriously both as a statement of the ethic and the aesthetic of the play. We must inquire what power is changing purpose (a substitution which forms a framework action of the play) and to what end. It is a testing of the extremes of virtue to show how, in their extremity, they become vice; but the testing is always kept within the

³⁶The morality tradition had as its primary principle of dramatic structure the requirements of doctrine. For example, Martin points out, in The Castell of Perseverance are six climaxes in the central action, each occurring at points of doctrinal emphasis. The Secularization of the English Morality Play, p. 151. Mirroring was merely an ethical and aesthetic refinement of doctrine controlling form.

limits of comedy as John Fletcher defined them in his letter prefacing the first edition (1609) of The Faithful Shepherdess. The joke of the ending of Measure for Measure is that in keeping the action short of a tragic ending of death, it must also be kept short of marriage, a strange requirement for a comedy. Of course, the means of keeping the play within the limits of comedy is the Duke himself whose disguise also provides for a measure of comedy in his scenes with Lucio. But there is no mean in Measure for Measure in the Aristotelian sense of proper disposition and relationship. A ruler who has been too lax appoints a deputy who is excessive in his use of authority. Social and familial relationships between brother and sister, husband and wife joined in de praesenti marriage agreement, subject and ruler, and proper relationship of appetite and reason are all awry. There is, instead, a cancelling, an equivocation both in theme and structure: "Like doth quit like, and measure still for measure." The only mean there is in Measure for Measure, the only hint of art leading men to a higher level of virtue, the Christian humanist ideal of art we found at the conclusion of A Midsummer Night's Dream and As You Like It, is in the idea of comedy as a mean, or measure, of vice, another tradition from morality drama. Again, we turn to that older drama for a statement of fusion of ethic (moral purpose) and aesthetic (principle of dramaturgy).

In the prologue to Like Will to Like Fulwell instructs us: "Herein, as it were in a glass, see you may / The advancement of virtue, of vice the decay" (pp. 3-4). Because some men require mirth with gravity Fulwell frames the drama thus in a mean for comedy:

Wherefore mirth with measure to sadness is annexed:

.
 sith mirth for sadness is a sauce most sweet,
 Take mirth then with measure, that best sauceth' it,

whereupon Newfangle enters laughing with "a knave of clubs in his hand" (p. 4).³⁷ Furthermore, there is a bold comic equivalence between romantic love, marriage, and death, as I have shown, in Measure for Measure which can be seen as a fusion of conventions of plot and themes from tragicomedy fused with conventions of ethical conception and dramaturgy from morality drama. Such a fusion is a problematic marriage in ethical and aesthetic terms for comedy.

Returning to the pattern of seeming in Measure for Measure, we find the major puzzle is Duke Vincentio. Is he a Christ-like prince playing secular and divine roles in his disguise as friar? Or is he a Machiavellian manipulator? Are there such limits on human awareness and doubts about man's capacity to use reason in directing his will to divine ends that we are forced to doubt Vincentio's inscrutable divine purposes? (Does the preponderance of Italian names in the play set in Vienna create a subliminal association with the English view of Machiavelli's The Prince?)³⁸ Does the assumption of superior awareness

³⁷This ethical function of comedy is also stated in the prologue of The Longer Thou Livest the More Fool Thou Art (1568):

Holsom lessons now and than we shall enterlace
 Good for the ignorant, not hurtfull to the wise,
 Honest mirth shal com in, and appeare in place,
 Not to thaduauncement, but to the shame of vice,
 To extoll Vertue without faile is our deuise.

(London: Wyllyam How for Richarde Johnes), ed. John S. Farmer, Tudor Facsimile Text, no. 41 (New York: AMS Press, 1970), p. A^{2v}.

³⁸The literary route by which Machiavelli reached England was by an English translation by Simon Patericke in 1577 of a French translation, a "Contre-Machiavel." This route is charted by Edward Meyer, Machiavelli and the Elizabethan Drama (New York: Burt Franklin, 1964).

such as we see in Vincentio result in tyranny in which the ends cannot justify the means because the requisite awareness of the ideal prince is denied as a result of fallen will in spite of his declared purpose of appointing Angelo as his deputy as he relates it to Friar Thomas: "'Twould be my tyranny to strike and gall them / For what I bid them do" (I.iii.36-37). He trusts appearances and his own ability to recognize "seeming" truth when he judges Angelo thus:

There is a kind of character in thy life,
That to th' observer doth thy history
Fully unfold.

(I.i.28-30)

However, we experience an unfolding of one side of Angelo's character which does not seem apparent to the Duke or to any other observer of his appearances although Vincentio knows about the "well-seeming" Angelo's de praesenti contract with Mariana (see III.i.231). Such a reading of the contents of character by the book's cover is parodied in one of the low comic scenes when Pompey pleads Froth's case to Escalus: "I beseech you, sir, look in this gentleman's face" and "Doth your Honor see any harm in his face?" Escalus is as inclined as Vincentio to trust appearances. Pompey argues that his friend's face is the worst thing about him, therefore: "If his face be the worst thing about him, how could Master Froth do the constable's wife any harm?" , Escalus agrees: "He's in the right" (II.i.152-169). If appearance is the worst thing about Froth, a dubious assumption, we have a low comic inversion of the level on which semblance is virtue, often contrary to the vice of being. This is a truth Vincentio, if not Escalus, recognizes: "That we were all, as some would seem to be, / From our faults, as faults from seeming, free" (III.ii.40-41). Yet,

if we trust Escalus more than Lucio, and reason within the limits of mortal reason compels us to do so, Vincentio is certainly the character in the play who comes closest to being a man of balanced temperament, a man of proper disposition, "a gentleman of all temperance" (III.ii. 250.

When we look at the imbalances of will, reason, and appetite in Measure for Measure we find a contradictory ambivalence between seeming virtue and the existence of vice, a coexistence of good and evil that goes to the center of Christian doctrine on reason and will. We have the prevailing concept of fallen will with only a shadow of the ennobling capacity of reason and will as Aristotle and Pico described them. Even the character most invested with divine purpose is a "Duke of dark corners." We experience an ambivalence between what seems and what is in all the characters, situations, and in the very structure of the play. As I have shown, the disguise of Vincentio and the dramatic conventions of the Vice from morality drama make him a character of ambivalence in the conflict between ethical function and dramatic convention.³⁹

³⁹The only critical hint I have located of a character ambivalence in Duke Vincentio is by Clifford Leech: "The contrast between G. Wilson Knight's view and that, for example, of H. C. Hart suggests an ambivalence in the character, a contradiction between its dramatic function and the human qualities implied by its words and actions. As F. P. Wilson has briefly shown, the character's morality-outline cannot be preserved in a play where other characters are as fully realized as Isabella, Angelo, Claudio and Lucio." "The 'Meaning' of Measure for Measure," Shakespeare Survey, 3 (1950), 69. An equally vague critical suspicion on the indebtedness of Measure for Measure to the morality tradition has occurred to L. C. Knights, "The Ambiguity of 'Measure for Measure,'" Scrutiny, 10 (1941-1942), 222-223. More than a vague suspicion has been developed by M. C. Bradbrook, "Authority, Truth, and Justice in Measure For Measure," RES, 17 (October, 1941), 385-399. Her analysis is entirely thematic on the allegorical

The most seemingly virtuous character is Isabella, as Lucio attests: "Hail, virgin, if you be, as those cheek roses / Proclaim you are no less!" (I.iv.16-17). But in Isabella is a self-division, a conflict between what she wishes and what she desires. As she tells Angelo in her first interview with him,

There is a vice that most I do abhor,⁴⁰
And most desire should meet the blow of justice,
For which I would not plead but that I must,
For which I must not plead but that I am
At war 'twixt will and will not.
(II.ii.29-33)

Nowhere in the play, with the possible exception of the last scene, does Isabella more clearly reveal her chaste naiveté to the point of requiring blunt explanation than in her second interview with her would-be seducer.⁴¹ There is salacious irony in her words: "I am come to know your pleasure" (II.iv.31). Contrary to what we expect from a novice, Isabella is completely in favor of Angelo's committing a "charity in sin" to save her brother; but she who declares, "I had rather give my body than my soul" (II.iv.56) is not as crafty as she seems to Angelo (see II.iv.73-75). She really is ignorant of what

significance of Vincentio, Isabella, and Angelo. She does not consider any of the structural conventions of morality drama and, consequently, concludes wrongly that there is a complete triumph of good in the play.

⁴⁰Isabella uses this word three times: in this line, at the end of her second interview with Angelo, II.iv.183, and when she tells her brother of Angelo's demands, III.i.102. For this observation and for the incorporation and ambivalence of Isabella's use of abhor in the name of the executioner, Abhorson, I am indebted to James Black, "The Unfolding of 'Measure For Measure,'" Shakespeare Survey, 26 (1973), 123.

⁴¹She also expressed such naiveté, which is a kind of comedy of ignorance, when Claudio argued that what Angelo asked her to do is the least of the seven deadly sins. Her response to his plea was a blank inquiry, "Which is the least?" (III.i.111-112).

he means until he speaks "more gross," whereupon she couches her refusal in phrases of sensuous martyrdom:

were I under the terms of death,
The impression of keen whips I'd wear as rubies,
And strip myself to death.

(II.iv.100-102)

The scene concludes on another note of seeming when Isabella insults Angelo: "Ha! Little honor to be much believed, / And most pernicious purpose!--Seeming, seeming!--" (II.iv.149-150).

Isabella experiences the condition of moral stasis, the conflict between "will" and "will not" in having to plead for her brother and the vice she "abhors." This conflict is at the ethical and aesthetic center of Measure for Measure. It is the unresolved tension of human will in the Christian sense of corrupt will at war with reason in the Aristotelian and Neoplatonic sense, a conflict Shakespeare could not resolve on either ethical or aesthetic grounds. It is the condition necessitating the use of vice against vice, a paradox of vice bringing about a condition where mercy is possible, as the Duke tells us in an aside, "When vice makes mercy, mercy's so extended / That for the fault's love is the offender friended" (IV.ii.115-116). This is the condition Angelo gives voice to at the moment of his greatest self-revulsion. After he reads the Duke's "disvouched" letters he says, "Alack, when once our grace we have forgot, / Nothing goes right. We would, and we would not" (IV.iv.36-37). It is the condition of self-division Isabella experiences in her own situation and on which she bases her plea to Angelo, "I do beseech you, let it be his fault, / And not my brother" (II.ii.35-36).

Claudio, who is "precise at promise-keeping" (I.ii.76-77), is

imprisoned for a sin of promise breaking. He is judged guilty by a man whose very blood is "snow broth," one of the many oxymoronic images in Measure for Measure to express the contradiction, paradox, or ambivalence in ethical substance and aesthetic structure to the smallest dramatic unit of metaphor.⁴² Angelo's capacity for evil proves to be equal to his seeming capacity for good. Claudio is pardoned by a pardoner who has committed the sin he pardons. Man sins by loving virtue (II.ii.181-183) and experiences liberty in a condition of imprisonment which is dramatized on the most literal level by Barnardine who feels liberty in imprisonment, contrary to Claudio's imprisonment as a result of "too much liberty." Barnardine also counterpoints Claudio's fear and horror of death with his stoic dignity and repose. When he was shown "a seeming warrant" for his execution he would not be moved (IV.ii.160-161). On the next level Claudio and Juliet and Angelo and Mariana will feel liberty in imprisonment in the state of married chastity, a condition of freedom in restraint.

The strange seeming nature of vice wearing the appearance of virtue is emphasized by Isabella when she is acting in accordance with the Duke's instruction "to veil full purpose" in her accusations against Angelo (V.i.37-42). Finally, a conjunction between false seeming and reason in the classical sense is made in Isabella's plea to the Duke:

⁴²Other such oxymoronic images are contained in Escalus' words, "Some rise by sin, and some by virtue fall" (II.i.38, and in the malapropisms of the low comic scene in II.i; for example, "benefactors" is confused with "malefactors" and "respected" with "suspected."

Harp not on that [madness], nor do not banish reason
 For inequality, but let your reason serve
 To make the truth appear where it seems hid,
 And hide the false seems true.

(V.i.64-67)

Vincentio agrees, "Many that are not mad / Have, sure, more lack of reason" (V.i.67-68).

In Measure for Measure we see a society whose false ideal of chastity makes the execution (the sexual pun and association between romantic love, marriage, and death are evoked by the word) of Claudio necessary and causes Isabella to cry with greater awareness than she realizes, "More than our brother is our chastity" (II.iv.185). But there is more than a little satire in Shakespeare's handling of this theme which brings us to the question of the extent to which he was able to fuse romance elements of a romantic heroine, a situation like that of All's Well That Ends Well, and reprieves, reversals, and unmasking suggestive of the sometimes incongruous blending of romance and satire in Jacobean tragicomedy. In Measure for Measure Shakespeare achieves a fusion of ambivalence, perfectly balancing satire on the corrupt will of man with romance elements of reprieves and mercy emanating ultimately from a power much greater than Vincentio whose only mortal means of combating vice is vice itself. Because of the limitations on mortal awareness and the limited extent to which redemption is possible on the mortal plane of experience, we are left with only the possibility of consummation. Man remains in a state of divine precontract. The final vows cannot be taken in this life. Measure for Measure reaches the limit of the extent to which the mortal union of man and woman and man and God is possible. This comedy ends before death and marriage.

CHAPTER V

"SOMETHING RICH AND STRANGE":

CALVINISTIC SUBSTANCE AND MASQUE FORM IN

THE TEMPEST

In each group of comedies Shakespeare is concerned with the theme of proper relationship between lovers, friends, husband and wife, subject and ruler, man and God, and nature and art. His habit is to express that theme by structuring plots along multiple and subplot lines with each level of action mirroring other levels in expanding frames which are also expanding planes of consciousness. This same dramatic technique occurs in The Tempest and the other three of the last group of comedies where the romance substance and structure reaches toward cyclical Christian experience of separation from God, a contract of redemption, and a temporal experience of rebirth looking forward to a spiritual rebirth. His consciousness of the social and spiritual utility of art continues as a means of encouraging man to an even higher consciousness than that in the largest mortal frame of action. Such a conception of art to transform man to a higher state of virtue, a golden age, is at the center of the influence of the masque on dramatic form and meaning of The Tempest in which he borrowed some of the spirit, form, and substance from The Masque of Blackness (1605), Hymenaei (1606), The Masque of Queens (1609), and Oberon, The Faery King (1611). He fused his primarily structural borrowings with

much substance of Calvinism and attempted a reconciliation of the forms of comedy from the bluntest farce to the most fanciful romance and allegory, reaching toward epic dimensions in the largest frames of action. The extent of his fusion is a measure of the unity of aesthetic form with ethical substance in his attempt to create a union of nature and art. Here, as in every other comedy, there are limitations of that fusion in Shakespeare's pessimism on the capacity of art to transform nature, developing in The Tempest largely from the ethical substance of Calvinistic depravity of man and the limitations on mortal awareness imposed by the concepts of predestination and providence. The masque form, its conception of art, and its conventions proved incompatible with the heavy Calvinistic substance. In The Tempest the harshness of doctrinal emphasis on man's limited awareness (how little he can know of God's purpose) forces an abrupt, philosophically skeptical conclusion to the drama. Instead of a climax of unity and harmony, a fusion of actor and audience, reality and illusion according to the requirement of its masque form, The Tempest comes to a dull, earth-bound, mortal close. A divine vision demanded by the masque form is prohibited by the Calvinistic substance.

An epic scale of events is suggested at the beginning of the play when Prospero tells Miranda:

I have done nothing but in care of thee,
Of thee, my dear one, thee, my daughter, who
Art ignorant of what thou art, naught knowing
Of whence I am [*italics mine*].
(I.ii.16-19)

The beginnings of creation are suggested along with Miranda cast from heaven itself because of a Lucifer-like ambition on Antonio's part ("To have no screen between this part he played / And him he played

it for" (I.ii.107-108). Prospero asks her to think back "In the dark backward and abysm of time" (I.ii.50). Whether Miranda and Prospero were cast out of heaven or Milan, whether for foul or fair recalls the expulsion of Adam and Eve from Eden. Miranda innocently questions,

Oh, the Heavens!
What foul play had we that we came from thence?
Or blessed was't we did?
(I.ii.59-61)

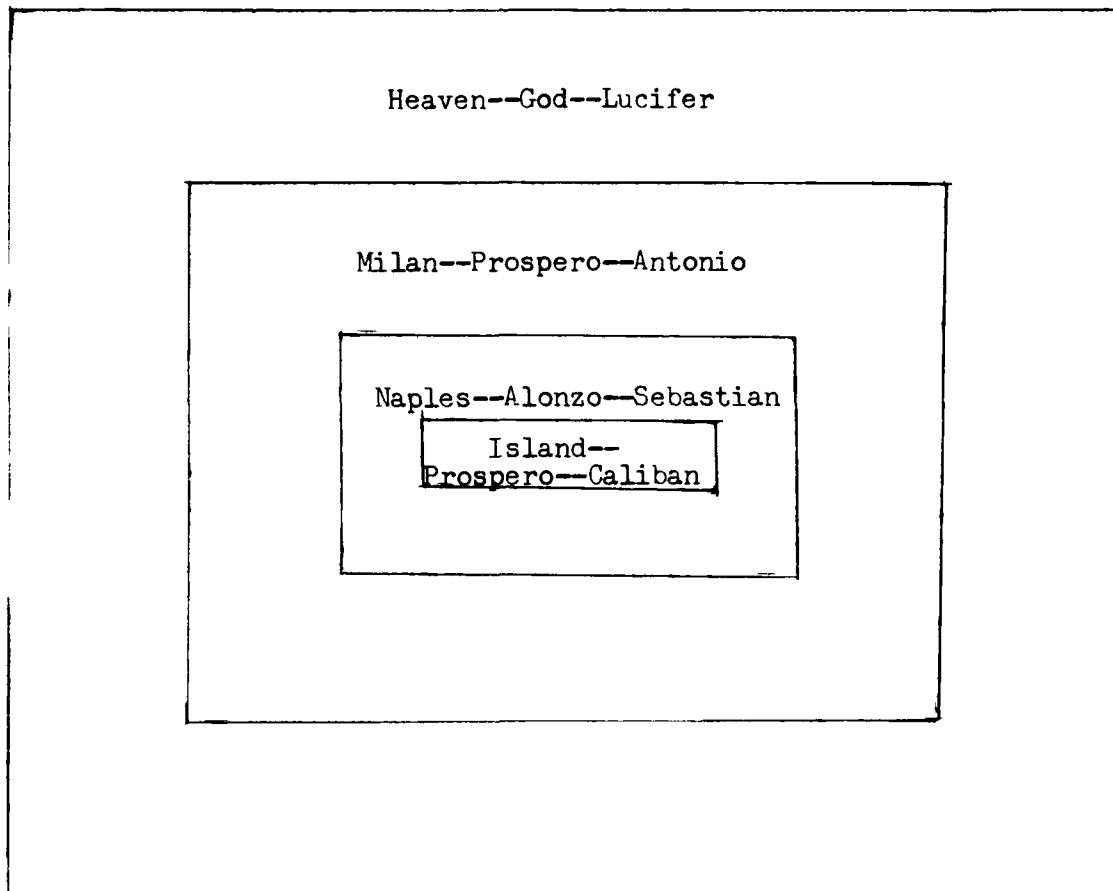
Prospero's lord-like aspect is developed in his long exposition. We learn that he was guilty of indulging himself in contemplation and neglecting his office, giving his brother an opportunity to change, or "new-form," the "creatures" that were his. (Shakespeare may be alluding specifically to the Reformation with an ironic perspective on the means, ends, and limitations on the extent to which man can be reformed, or "new-formed.") Prospero then demands that Miranda "attend."

The mirror nature of Shakespearean plot structure is evident in the character relationships, the relationship of plot lines, and in the way the present shipwreck and "business" are related to events of the past stretching back "In the dark backward and abysm of time" (I.ii.50). On the island Sebastian aided by Antonio would overthrow Alonso, his brother, thereby repeating the same action of usurpation by Prospero's brother Antonio many years ago in Milan, an event mirroring the crime in heaven of ambition committed by Lucifer in another time and place. On the lowest level, the level of antimasque subplot, the lowest order of humanity, a like usurpation is planned by Caliban, Stephano, and Trinculo. Such epic structure is characteristic of the group of last plays which contain an emphasis on providence rather than accident or action developing in a mortal cause and effect way. "The Structure of

the Last Plays" is described by Clifford Leech:

In the early and middle history-plays, as well as in the comedies and tragedies, there had previously been a strong sense of cause and effect. Accident could play a part, a considerable one in Romeo and Juliet, but the dominant impression was always that of a process developing--and, in its main outlines, inevitably--from the premises of the exposition. And from this new departure in Pericles there was to be no turning back. The structural patterns of the plays that followed were to be more complex, and indeed in The Winter's Tale and The Tempest there is manifestly an attempt to fuse the notions of cycle and crisis, but the impress of Pericles is in some measure on each of its successors.¹

The epic mirroring on a cosmic level of the mortal action may be diagrammed in The Tempest:



¹Shakespeare Survey, 11 (1958), 22.

All these plots are of ambition and lust, a descent from reason. There is also a mythological plot in heaven by Venus and Cupid to overthrow reason by passion in the love between Ferdinand and Miranda. This temptation is not allowed to enter The Tempest, presumably because of the magic of Prospero, but it is recalled by Ceres in the wedding masque. She would not attend if Venus did.

Shakespeare's handling of time in The Tempest is significant in the epic structure of the play. Timelessness is a quality of dream and sleep. The service of Ariel and his promised freedom is enclosed in a dream framework. While Miranda sleeps Ariel quarrels with Prospero. During her dream, time is strangely presented. To Prospero's question, "What is the time o' the day?" (I.ii.239), Ariel responds, "Past the midseason" (I.ii.239). Ariel demands his liberty "Before the time be out" (I.ii.246), but Prospero refuses and assures him "after two days / I will discharge thee" (I.ii.298-299). Another dramatic use of sleep and dreams to suggest a timeless, beyond time, all-mortal time is the sleep of Sebastian and Antonio in II.i. In the condition of being asleep with eyes open Antonio dreams he sees a crown dropping on Sebastian's head. There time is synonymous with opportunity to seize the occasion destiny has provided in a perverted exercise of will.

How can Ferdinand trust his "infected" eye to see Miranda's grace more fully and more clearly than any lady of his past? The times he "eyed" "Full many a lady" are many for him and many for men, Shakespeare suggests with the phrase "many a time":

Full many a lady
I have eyed with best regard, and many a time
The harmony of their tongues hath into bondage
Brought ~~my~~ too diligent ear.

(III.i.39-42)

The harmony men hear is not unified and full in a total sense of balanced faculties but disordered and deceptive. They cannot trust their limited senses to see or hear the full harmony of God's order.

As the play begins with epic allusions, enlarging the action to a heavenly scale, it concludes with allusions to the work of creation mirrored by the work of Prospero. He asks Ariel:

How's the day?
 ARI. On the sixth hour, at which time, my lord,
 You said our work should cease.

PRO. I did say so
 When first I raised the tempest.

(V.i.3-6)

Consider Prospero's deliberate timing beside John Calvin's explanation of why God took six days for the creation:

God himself has shown by the order of Creation that he created all things for man's sake. For it is not without significance that he divided the making of the universe into six days [Gen. 1:31], even though it would have been no more difficult for him to have completed in one moment the whole work together in all its details than to arrive at its completion gradually by a progression of this sort. But he willed to commend his providence and fatherly solicitude toward us in that, before he fashioned man, he prepared everything he foresaw would be useful and salutary for him.²

Here is how Tom F. Driver conceives of time in The Tempest:

time is important in The Tempest as an idea. If it is not present as an actuality of nature, it remains as a concept important to man. The play speaks of the wrongful past, the rectifying present, and the harmonious future.³

²Calvin: Institutes of the Christian Religion, ed. John T. McNeill, trans. Ford Lewis Battles (2 vols.; Philadelphia: The Westminster Press, 1960), 1, 181-182. All quotations from the Institutes are from this edition.

³"The Shakespearian Clock: Time and the Vision of Reality in Romeo and Juliet and The Tempest," Shakespeare Quarterly, 15 (Autumn, 1964), 367.

It is a worthwhile critical exercise to read Driver's comments against the concept of God's predestination based on foreknowledge and, incidentally, to be amused at the strict sense of the unity of time in The Tempest as four hours, the time of the play. Driver continues:

All is reversed in The Tempest. It is not a play of the present but of the past and the future--because, paradoxically, the present "contains" the past and the future. All is in the hands of Prospero, and Prospero can "make Nature afraid". He knows what did happen, he knows what is now happening, and he can arrange the future. He is lord of time. Instead of past and future impinging upon the present to charge it with significance, a magical present determines the meaning of past and future. Therefore, the present, being all-powerful, tends to evaporate. Like a dream, it is instantaneous, having only the appearance of duration.⁴

Among the most intriguing of recent criticism on Prospero's magic is D'Orsay W. Pearson's "'Unless I Be Reliev'd by Prayer': The Tempest in Perspective" on the necessity of viewing Prospero's magic as evil. Pearson contends:

If Shakespeare's audience had not been able to view him as a type of the doomed sorcerer, his repentance and his resumption of his human condition would have been unmotivated and superfluous, and much of the last act and the epilogue confusion, to say the least.⁵

Pearson insists, contrary to Walter Clyde Curry in Shakespeare's Philosophical Patterns, that even white magic had strong evil connotations for Shakespeare's audience. This perspective is consistent with the Calvinistic substance of the play which demands that Prospero be seen only as an agent of the divine, necessarily repentant of his own aspirations to bring good from evil. He is also necessarily limited, making his practice of a divine art even dangerous because

⁴Ibid., p. 369.

⁵Shakespeare Studies, 7 (1974), 279.

it may be wrongly directed toward his own personal vengeance. He is not omniscient. He did not know his brother was plotting against him in Milan, and he forgets the Caliban conspiracy on the island.

It is a critical commonplace that Shakespeare incorporates the unities of time and place into The Tempest, the only play in which he did so after The Comedy of Errors.⁶ Shakespeare was doing more than paying homage to Ben Jonson's respect for the classical concept as well as grossly violating the unity of action, if that concept is interpreted narrowly. The epic proportions of the action, the echoing of the fall of Lucifer in the ambition of brother against brother, and the favorite Renaissance theme of violation of order of the faculties of appetite, reason, and will when passion usurps reason required that the unity of action in the strict sense be violated. Implicit in the concept of the Calvinistic God that Prospero represents is foreknowledge as part of predestination. In that respect destiny is associated with predestination and foreknowledge from the beginning of The Tempest. Gonzalo says of the boatswain, "Stand fast, good Fate, to his hanging. Make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hanged, our case is miserable" (I.i.30-36). He also prays, "The wills above be done! But I would fain die a dry death" (I.i.72-73).

Shakespeare parodies the theme of free will in the plot of

⁶See Daniel C. Boughner, "Jonsonian Structure in The Tempest," Shakespeare Quarterly, 21 (Winter, 1970), 4-10, for a structural analysis of Shakespeare's use of the Jonsonian neo-Terentian dramatic structure of prologue, protasis, epitasis, catastrophe, and catatasis, an addition to the Donatian description of Terentian comedy by Scaliger.

Antonio and Sebastian to overthrow Alonzo. Antonio's argument is a parody perversion of free will and destiny when he convinces Sebastian to seize power in Machiavellian fashion:

She that from whom
We all were sea-swallowed, though some cast again,
And by that destiny, to perform an act
Whereof what's past is prologue, what to come,
In yours and my discharge.

(II.i.250-254)

The opportunity is there, so Sebastian is "destined" to overthrow his brother. There is heavy irony on this perverted application of will and destiny. Man wrongly absolves himself of responsibility for his behavior of evil by saying he was destined to perform a given act, implying that he was merely an agent, or instrument, of destiny. This is surely a gross perversion of Calvin's thinking insofar as destiny is associated with predestination in the Calvinistic system.

We can regard Caliban as a Calvinistic reprobate. A sound cacaphony of Calvin is contained in Caliban's song of anarchy--
"Ban, Ban, Cacaliban" (II.ii.188). Nevertheless, as other reprobates, Caliban may be

sometimes affected by almost the same feeling as the elect, so that even in their own judgment they do not in any way differ from the elect [cf. Acts 13:48]. Therefore it is not at all absurd that the apostle should attribute to them a taste of the heavenly gifts [Heb. 6:4-6]. (1, 155)

Such heavenly gifts are the mirror of nature which reflects God:

"this skillful ordering of the universe is for us a sort of mirror in which we can contemplate God, who is otherwise invisible" (1, 52-53). It is not strange, then, that even Caliban bears a "seed of divinity" since "a sense of divinity is by nature engraven on human hearts" (1, 51). When Caliban makes his declaration, "I'll be wise hereafter, /

And seek for grace" (V.i.294-295), and Sebastian and Antonio are "pinched awake" and are unable to move their swords. They are feeling God's power to stop the wicked. (See I, 61 of the Institutes.) Caliban experiences an involuntary compulsion to "seek for grace," mainly out of fear. Calvin explains:

All who are still unregenerate feel--some more obscurely, some more openly--that they are not drawn to obey the law voluntarily, but impelled by a violent fear do so against their will and despite their opposition to it. (I, 358-359)

Another matter of substance in The Tempest which is drawn from Calvin's theology is Prospero as a figure of a powerful God who demands allegiance and whose purposes include vengeance. Prospero is identified in symbolic function with a controlling, directing providence. Associations between prosper and providence are numerous in Calvin: "it is the Lord's blessing alone by which all things prosper" (I, 220); "whatever is prosperous flows from the fountain of God's blessing, and all adversities are his curses" (I, 221); and

To sum up, since God's will is said to be the cause of all things, I have made his providence the determinative principle for all human plans and works, not only in order to display its force in the elect, who are ruled by the Holy Spirit, but also to compel the reprobate to obedience. (I, 232)

Prosper is used to refer to Prospero and to the Calvinistic concept in The Tempest when Caliban tells Stephano: "Now Prosper works upon thee" (II.ii.83-84).⁷

Granted, the idea of a merciful God who brings deliverance from adversity is contained in several of Shakespeare's possible

⁷Other uses of prosper occur in II.i.72, II.ii.2, and III.iii. of The Tempest.

sources, accounts of sea voyages to the new world such as William Strachey's A True Reportory of the Wreck and Redemption of Sir Thomas Gates upon and from the Islands of the Bermudas, Sylvester Jourdain's A Discovery of the Barmudas and A Declaration of the Estate of the Colony in Virginia, and Howe's Annals; but all these are fundamentally, if not exclusively, Calvinistic in describing a merciful God in whose care man must place himself even in the most tempestuous circumstances. For example, Jourdain writes that those in the ship

committed themselves to the mercy of the sea (which is said to be merciless) or rather to the mercy of their mighty God and redeemer . . .[who]. . . out of his most gracious and merciful providence allowed the ship and its company to be saved.⁸

Prospero's fatherly kindness ("I have done nothing but in care of thee;" I.ii.16) is as God's attitude toward his creatures with special regard for the elect. His art is of great power, spoken by Miranda at the beginning of the second scene amidst great calm: "If by your art, my dearest father, you have / Put the wild waters in this roar, allay them" (I.ii.1-2). He figures the God Calvin refers to as "Artificer of the universe" (1, 117), the jealous God who claims his own right, who must be "duly honored according to his own will" (1, 117). Prospero is a "prince of power" who exults when his enemies are brought within his power. Furthermore, he is blameworthy for "casting"⁹ his government upon his brother and retiring to his books.

⁸Quoted by John Dixon Hunt in Shakespeare: The Tempest (London: Macmillan, 1968), p. 47.

⁹Cast is an effect of providence in The Tempest as in "she that from whom we were all sea-swallow'd, though some cast again" and Ferdinand and Miranda discovered casting at die, although in the latter use there are also reverberations of the masque as it reaches back historically to the *mummers* casting at loaded die with Richard II in

The controlling metaphor of the shipwreck in a tempest also has a Christian spiritual history, part of which occurs in Calvin. Shakespeare had used shipwrecks as part of the substance of Pericles and The Winter's Tale where, as in The Tempest, the classical concept of the goddess Fortuna is overruled by a controlling, purposeful God. Calvin argues:

What we ought to believe concerning providence is by this depraved opinion [believing in chance] most certainly not only beclouded, but almost buried. Suppose a man falls among thieves, or wild beasts; is shipwrecked at sea by a sudden gale; is killed by a falling house or tree. Suppose another man wandering through the desert finds help in his straits; having been tossed by the waves, reaches harbor; miraculously escapes death by a finger's breadth. Carnal reason ascribes all such happenings, whether prosperous or adverse, to fortune. But anyone who has been taught by Christ's lips that all the hairs of his head are numbered [Matt. 10:30] will look farther afield for the cause, and will consider that all events are governed by God's secret plan.¹⁰

Providence is also called destiny in The Tempest and is part of the concept of predestination. A most striking thematic statement is made by Ariel to Sebastian, Antonio, and Gonzalo in his pronouncement of "lingering perdition" on them after the banquet which is reminiscent of Christ's temptation has vanished:

You are three men of sin, whom Destiny--

1377. On another level cast participates in the self-conscious metaphors of art in the relationship on a divine level between nature, art, and nature's art which Polixenes describes to Perdita in The Winter's Tale (IV.iv.89-92).

¹⁰1, 198-199. Other uses of a shipwreck in a tempest to express the concept of God's directing providence in the Institutes are I, 160; I, 211: chapter xvii, part 1, "The meaning of God's ways;" and I, 338-339: "But because man, in his degeneration, caused the shipwreck both of himself and of all his possessions, whatever is attributed to his corrupt and degenerate nature. . . . man has now been deprived through his own fault of those adornments with which the Lord in the beginning arrayed him."

That hath to instrument this lower world
 And what is in 't--the never-surfeited sea
 Hath caused to belch up you.

... ..
 [ALONZO, SEBASTIAN, etc., draw their swords.]

You fools! I and my fellows
 Are ministers of Fate. The elements
 Of whom your swords are tempered may as well
 Wound the loud winds, or with bemocked-at stabs
 Kill the still-closing waters, as diminish
 One dowle that's in my plume. My fellow ministers
 Are like invulnerable.

... ..

you three
 From Milan did supplant good Prospero,
 Exposed unto the sea, which hath requit it,
 Him and his innocent child. For which foul deed
 The powers, delaying not forgetting, have
 Incensed the seas and shores--yea, all the creatures--
 Against your peace. Thee of thy son, Alonso,
 They have bereft, and do pronounce by me
 Lingerin' perdition--worse than any death
 Can be at once--shall step by step attend
 You and your ways, Whose wraths to guard you from--
 Which here, in this most desolate isle, else falls
 Upon your heads--is nothing but heart sorrow
 And a clear life ensuing.

(III.iii.53-82)

Derek Traversi comments on this speech:

The most important feature (III,iii) of the speech, indeed, is its affirmation of Destiny. This affirmation is, in its unequivocal expression, unique in Shakespeare's work. Much of the symbolism of the later plays--the use, for example, of the associations of 'grace' in relation to fertility--has religious implications; but nowhere, not even in The Winter's Tale with its still rather misty references to 'the gods', is Destiny so personally conceived or conceded such absolute power in the working out of human affairs.¹¹

Perhaps such a personal conception of justice with power emanated from Calvin:

For there are no doubts about what sort of vengeance he takes on wicked deeds. Thus he clearly shows himself the protector and vindicator of innocence, while he prospers the life of good men with his blessing, relieves their need, soothes and

¹¹"The Tempest," Scrutiny, 16 (June, 1949), 147.

mitigates their pain, and alleviates their calamities; and in all these things he provides for their salvation. And indeed the unfailing rule of his righteousness ought not to be obscured by the fact that he frequently allows the wicked and malefactors to exult unpunished for some time, while he permits the upright and deserving to be tossed about by many adversities, and even to be oppressed by the malice and iniquity of the impious. But a far different consideration ought, rather, to enter our minds: that, when with a manifest show of his anger he punishes one sin, he hates all sins; that, when he leaves many sins unpunished, there will be another judgment to which have been deferred the sins yet to be punished. Similarly, what great occasion he gives us to contemplate his mercy when he often pursues miserable sinners with unwearied kindness, until he shatters their wickedness by imparting benefits and by recalling them to him with more than fatherly kindness! (1, 60)

What a grand attempt Shakespeare made to figure the theme of man newly adorned with God's gifts in clothing, a major pattern of imagery in the play. (See Calvin, 1, 273 and consider Shakespeare's pun on clothes "new-dyed".) This reformation theme is parodied, as is the dramatist's habit, in the subplot where man is adorned with trifles as befits his postlapsian condition (see Calvin, 1, 245). The Calvinistic ideas of providence, depravity, the absolute necessity of God's grace for redemption (a calling by God alone), and predestination are clothed with masque material and decorations of music, transformation, and a pastoral vision of a golden age of higher virtue through art.¹² Even the figure of darkness dispelled by light which commonly

¹²In "Action and Symbol in Measure for Measure and The Tempest" Harold S. Wilson recognizes the masque elements of The Tempest but denigrates their use simply out of preference for the earlier dramatic method of Measure for Measure: "The method of The Tempest is less dramatic, less deeply moving, perhaps; it is pictorially static, 'spatial,' as Mr. Wilson Knight calls it; and this effect is in remarkable contrast with the temporal, dynamic movement of Measure for Measure. But the method of The Tempest affords very much greater scope for the decorating of the theme, with the panoply of the court masque, its gorgeous properties of costume and music and setting, graceful dances and tableaux, and the richer texture of poetic image

concluded the masques of Jonson to express the spirit of celebration, unity, and harmony (we will look at examples later) is used by Prospero in the last act:

The charm dissolves apace,
And as the morning steals upon the night,
Melting the darkness, so their rising senses
Begin to chase the ignorant fumes that mantle
Their clearer reason.

(V.i.64-68)

In these lines the familiar figure of light pursuing darkness to signal an awakening from the dream of the play (the same figure occurs at the conclusion of A Midsummer Night's Dream) is fused with the putting off of a mantle, a cloak, of ignorance. But, ultimately, the masque form could not be fused with Calvinistic substance. What a temptation Shakespeare must have felt to adapt the central masque metaphor of transformation to the substance of mutable man reborn. Prospero is the masque presenter who figures God Himself. He has sufficient power to effect such miracles. He can even open graves (a terrifying image of resurrection), but his purpose is in question. Before he abjures his rough magic he uses the language of the masque, even descriptions of settings for particular masques--the cloud capped towers of Love Freed From Ignorance and Folly and the gorgeous palaces which formed the visual spectacle of Oberon The Faery Prince. He describes the melting of insubstantial pageants into thin air because

and symbol. None of these compete with the action or the developing thought of The Tempest, made crystal clear in Prospero's explanations. In Measure for Measure, the method is indirect and more economical of decoration; and by the same token it is the more deeply stirring; the action contains the thought, the symbolic effect, which is achieved wholly by implication." Shakespeare Quarterly, 4 (October, 1953), 383-384.

of the incurable depravity of man and the evanescence of art, its mutability as opposed to the conventional notion of permanence. Such permanence is not possible for living mortals in the Calvinistic system, but only with God. Therefore, Shakespeare incorporates a lifeless kind of permanence of art into the music of The Tempest, a structural element in the play which will be considered as an influence from the masque. Perhaps the most skeptical lines Shakespeare ever wrote are:

Our revels now are ended. These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air.
And, like the baseless fabric of this vision,
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself--
Yea, all which it inherit--shall dissolve
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

(IV.i.148-158)

After such an admission and spirit of defeat there can only be resignation to what is beyond man's reason and capability to control and direct. God's reasons are hidden from us (see Calvin, 1, 214), we cannot measure the measureless with our corrupt reason (the theme of Measure for Measure¹³), and we enter a maze of darkness when we attempt such knowledge with our corrupt reason and will, the sin of Faust himself.

Calvin's favorite representation for the strivings of man to know God and the resulting frustration and confusion when he reaches his mind's limits of understanding is that of a labyrinth: "let it be

¹³These two plays have been viewed as companion pieces by C. J. Sisson, "The Magic of Prospero," Shakespeare Survey, 11(1958), 70-77, and by Rose Abdelnour Zimbardo, "Form and Disorder in The Tempest," Shakespeare Quarterly, 14 (1963), 49-56.

remembered that men's minds, when they indulge their curiosity, enter into a labyrinth."¹⁴ Shakespeare uses the figure of the maze to express the same idea. Gonzalo tells Prospero and Alonzo:

All torment, trouble, wonder, and amazement
Inhabits here. Some heavenly power guide us
Out of this fearful country!
(V.i.104-106)

The figure is used again by Alonzo to describe "this last tempest":
"This is as strange a maze as e'er men trod" (V.i.242). Calvin is vehement on the consequences of seeking divine wisdom:

I call it 'seeking outside the way' when mere man attempts to tread into the inner recesses of divine wisdom, and tries to penetrate even to highest eternity, in order to find out what decision has been made concerning himself at God's judgment seat. For then he casts himself into the depths of a bottomless whirlpool to be swallowed up; then he tangles himself in innumerable and inextricable snares: then he buries himself in an abyss of sightless darkness. For it is right for the stupidity of human understanding to be thus punished with dreadful ruin when man tries by his own strength to rise to the height of divine wisdom. And this temptation is all the deadlier, since almost all of us are more inclined to it than any other.
(2, 968-969)

The most unfathomable of all divine knowledge is surely predestination which in Calvin's theology includes foreknowledge and God's grace. God in his ubiety judged that the first fall was expedient for purposes of glorifying Him. In each fall is repeated the divine justice of the first fall; each is an application of "lingering perdition." The only light of knowledge possible for man, therefore, is knowledge of his own limited understanding. Prospero's limited knowledge is shown in The Tempest by his failure to anticipate his

¹⁴Institutes, I, 146. See Book I, chapter vi, section 1, I.vi.3, I.xiii.21, III.ii.2-3, III.vi.2, III.viii.1, III.xix.7, III.xxi.1, III.xxv.11, IV.vii.22, noted by ed. McNeill, I, 64-65, n.36.

brother's plot against him many years ago in Milan, just as he forgets the Caliban conspiracy against his life on the island. Immediately before he renounces his powers his limited reason causes virtue, too, to take on the overtones of complete submission to the abundant grace of God, a submission made on another level by the actor to the audience in the epilogue. Is there an equation between "revels," "insubstantial pageants," and Prospero's "charms" which are nothing more than "ignorant fumes that mantle / Their clearer reason" in the lines already quoted:

The charm dissolves apace,
And as the morning steals upon the night,
Melting the darkness, so their rising senses
Begin to chase the ignorant fumes that mantle
Their clearer reason?

(V.i.64-68)

Calvin, also, uses a figure of illumination to describe the awakening of man to his own limitations: "when he [God] illumines us with knowledge of himself, he is said to revive us from death [John 5:25], to make us a new creature [II Cor. 5:17]." The theme of transformation in the Calvinistic sense of "putting on the new man" created by God in his image through Christ "who is called the Second Adam for the reason that he restores us to true and complete integrity" (1, 189), is parodied in Caliban's song. "Natural" man cannot receive things of the Spirit, for they are folly to him (1, 279-280): "'Ban, 'Ban, Cacaliban / Has a new master.--Get a new man" (II.ii.188-189).

A final statement on man's limited awareness as it is drawn from Calvin's thought occurs in The Tempest after Prospero abjures his book, signalling his own awakening to the necessity of repentance and dependence on the grace of God. He tells Alonzo: "Do not infest

your mind with beating on / The strangeness of this business" (V.i. 246-247).

Having established that considerable substance of The Tempest is derived from Calvinism, I now wish to turn to how and to what extent this substance is transformed into the masque form. How did Shakespeare attempt to fuse the spirit, conception, conventions, and relationship of nature and art in that courtly form with the material from Calvin? To do so we need to examine the ethical ideal as well as the aesthetic form of the sometimes uncomfortable union between poetry and design in the masque. As grand as the ethical ideal of the masque was, it often degenerated into mere spectacle and delight without teaching. The high ideal of the form is described by Jonas A. Barish writing on Ben Jonson and the Language of Prose Comedy:

To the extent that the actuality falls short of the ideal, the masque may be taken as a kind of mimetic magic on a sophisticated level, the attempt to secure social health and tranquillity for the realm by miming it in front of its chief figure.¹⁵

The masque developed into an integration of music, spectacle, dance, and drama. It afforded an opportunity for bridging the mythological and the human, reality and illusion in a closing harmony of the revels. It also allowed, sometimes against the wishes of Jonson, for farce as a foil to dramatic action in the antimasque, itself a foil to the romance level of gods and goddesses. (Examples occur in the 1609 Masque of Queenes and the 1611 Oberon, The Faery Prince.) As Enid Wellsford has shown in "The Masque Transmuted," the masque form and

¹⁵(Cambridge, Mass.: Harvard University Press, 1960), p. 244. For Jonson's own statements of the ethical ideal see the introductions to Hymenaei and Love's Triumph Through Callipolis.

spirit informs much of The Tempest. She extends her contention on the influence of the masque to Jacobean drama in general:

The insertion of an increasing number of lyrical interludes and episodes was not the only manifestation of the influence of the masque on seventeenth-century drama. Just as in Elizabeth's reign romantic comedy was shaped under the influence of the Court revels, so again in the Jacobean period a new wave of masque influence coincided with the change of dramatic style and a tendency to turn tragedy and comedy into dramatic romance.¹⁶

The masque structure did not permit much dramatic development of character or action. Rather, it was heavily charged with the allegorical in its substance of mythological symbolism. The conception is one of celebration, a spiritual renewal brought about by the ordering effect of art. This conception is clear in Hymenaei, Oberon, The Faery Prince, and Pleasure Reconciled to Virtue which really concludes on a note of virtue triumphant, a concept further dramatized and Puritanized by Milton in Comus. It is to transformation that I now wish to turn in two of Jonson's masques and in one of their forerunners on that theme to see the nature and extent of transformation as it may have been one influence on the same mysterious, rich, and strange theme in The Tempest, a theme which has its foundation in man's mutable condition in Shakespeare's play.

Sometime before Jonson turned to masques, The Masque of Proteus, later part of the 1688 Gesta Grayorum collection, was part of the 1594-1595 Christmas revels for one of Queen Elizabeth's progresses. In that

¹⁶The Court Masque: A Study in the Relationship Between Poetry & the Revels (New York: Russell & Russell, 1962), p. 284. See pp. 336-349 of Welsford's study on general influence as well as influences of specific masques on The Tempest. A case for Ariel as Ceres in the wedding masque is argued by Irwin Smith in "Ariel and the Masque in The Tempest," Shakespeare Quarterly, 21 (1970), 213-222.

masque is a story of Proteus' transforming himself before Prince Arthur's eyes into a goodly lady, a serpent, "a sumptuous Casket, richly wrought" filled with diadems and jewels, and showing the prince a vision of a wounded knight, the "North-East," best-beloved of the prince's knights. The climactic ending of this masque which concerns the very symbol of mutability is an issuing forth from the Adamantine Rock of couples. The celebration and unity of men and gods, actors and audience, illusion and reality which became a masque characteristic concludes this early prototype:

When these Speeches were thus delivered, Proteus, with his bident striking of Adamant, which was mentioned in the Speeches, made Utterance for the Prince, and his seven Knights, who had given themselves as Hostages for the performance of the Covenants between the Prince and Proteus, as is declared in the Speeches. Hereat Proteus, Amphitrite, and Thamesis, with their Attendants, the Nymphs and Tritons, went unto the Rock, and then the Prince and the seven Knights issued forth of the Rock, in a very stately Mask, very richly attired, and gallantly provided of all things meet for the performance of so great an Enterprize. They came forth of the Rock in Couples, and before every Couple came two Pigmies with Torches. At their first coming on the Stage, they danced a new devised Measure, &c. After which, they took unto them Ladies; and with them they danced their Galliards, Courants, &c. And they danced another new Measure; after the end whereof, the Pigmies brought eight Escutcheons, with the Maskers Devices thereupon, and delivered them to the Esquire, who offered them to Her Majesty; which being done, they took their Order again, and with a new Strain, went all into the Rock; at which time there was sung another new Hymn within the Rock.

A second Hymn is sung "at the Departure of the Maskers into the Rock":

Shadows before the shining Sun do vanish.
 Th' Iron-forcing Adamant doth resign
 His Virtues, where the Diamond doth shine.
 Pure Holiness doth all Inchantments blemish;
 And Councillors of false Principality
 Do fade in pretence of true Majesty.
 Shepherds sometimes in Lions Skins were cloath'd;
 But when the Royal Lion doth appear,
 What wonder if the silly Swains, for fear,
 Their Bravery, and Princely Pall have loath'd?
 The Lion's Skin, that grac'd our Vanity,

Falls down in presence of Her Majesty.¹⁷

In the second hymn is the familiar figure of shadows vanishing before a rising sun, a figure which proved its versatility and fitness to close many masques and, particularly, to signal the coming of a new age of gold, an age of higher virtue from the order imposed on chaos by art. In The Masque of Proteus the power of the Adamantine Rock is identified with sovereignty, Queen Elizabeth, and the power of art to draw iron to gold, light, "that new found World." Proteus says the effect transcends words:

What needeth Words, when great Effects proclaim
Th' attractive Virtue of th' Adamantine Rocks,
Which forceth Iron, which all things else commands
Iron, of Metals Prince by ancient Right;
Though factious Men in vain conspire to seat
Rebellious Gold in his usurped Throne.
This, sundry Metals, of such strength and use
(Dis-join'd by distance o' th' whole Hemisphere)
Continually, with trembling Aspect,
True Subject-like, eyes his dread Sovereign.
Thus hath this Load-stone, by his powerful Touch,
Made the Iron-Needle, Load-Star of the World,
A Mercury, to paint the gainest way
In watry Wilderness, and desert Sands;
In confidence whereof, th' assured Mariner
Doth not importune Jove, Sun, or Star.
By his attractive Force, was drawn to light,
From depth of Ignorance, that new found World,
Whose Golden Mines Iron found out and conquer'd,
These be the Virtues, and extend so far,
Which you do undertake to counterpraise.
(pp. 63-64)

The transformation at the conclusion of The Masque of Proteus is explicitly to a higher level of virtue, but Queen Anne desired Jonson to effect more of a literal transformation of blackness to

¹⁷Gesta Grayorum 1688, ed. W. W. Greg, The Malone Society Reprints (Oxford: University Press by Frederick Hall, 1914), pp. 66-67. Quotations from The Masque of Proteus are from this edition.

light in The Masque of Blackness. The twelve daughters of Niger are attended by so many lightbearers. Oceanus is the masque presenter whose semblance of blue flesh and robe of sea-green, garlanded with sea-grass and carrying a trident suggests the sea background of The Tempest where Claribel, Alonzo's daughter, has just married the black King of Tunis, and her father and company are returning from their sea voyage to the wedding when the shipwreck occurs. In Jonson's masque the "blancing of the Aethiopes" is effected by the temperate sun and the "light scientiall" that shines on Britannia, although the metamorphosis is for one night only to be repeated on the same night the next year.

The companion masque of The Masque of Blackness, The Masque of Beautie (1608), contains the figure of Orphic awakened light described in a song:

When Loue, at first, did mooue
 From out of Chaos, brightned
 So was the world, and lightned,
 As now! Eccho. As now! Ecch. As now!
 Yeeld, Night, then, to the light,
 As Blacknesse hath to Beautie;
 Which is but the same duety.
 It was for Beauty, that the World was made,
 And where she raignes, Loues lights admit no shade.
Ecch. Loues lights admit no shade.
Eccho. Admit no shade.

Other uses of the figure of darkness dispelled by light as a figure of man transformed or raised by art to a new golden age of virtue occur at the conclusions of The Golden Age Restor'd (1616) and Pleasure Reconciled to Vertue (1618) where love is figured as a maze.

¹⁸Ben Jonson, ed. C. H. Herford and Percy and Evelyn Simpson (11 vols.; Oxford: Clarendon Press, 1941), 7, ll. 282-292. All quotations from the masques of Jonson are from vol. 7 of this edition.

In The Tempest an age to excel the golden age is proposed by Gonzalo in his utopian vision:

I' the commonwealth I would by contraries
Execute all things, for no kind of traffic
Would I admit, no name of magistrate.
Letters should not be known; riches, poverty,
And use of service, none; contract, succession,
Bourn, bound of land, tilth, vineyard, none;
No use of metal, corn, or wine, or oil;
No occupation--all men idle, all;
And women too, but innocent and pure;
No sovereignty--

(II.i.147-156)

Gonzalo is mocked by Sebastian and Antonio for forgetting that he would govern his island of "No sovereignty," but he persists:

All things in common nature should produce
Without sweat or endeavor. Treason, felony,
Sword, pike, knife, gun, or need of any engine
Would I not have. But Nature should bring forth,
Of it own kind, all foison, all abundance,
To feed my innocent people.

(II.i.159-164)

He concludes, "I would with such perfection govern, sir, / To excel the Golden Age" (II.i.167-168). A vision of natural abundance without the disorder of men in a state where no sovereign exists is, of course, an impossible dream if we consider man's fallen state, his "infected reason," from the Calvinistic point of view. Gonzalo's vision is transmuted in the wedding masque. His vision of abundance and "foison plenty" in Ceres' words is ordered and created in her vision of a golden age by industry and, most important, sovereignty of temporal rulers and cosmic deities among whom Juno is Queen of Heaven. But even the greatest moment of masque celebration in The Tempest, the wedding, a perfect symbol of mortal, natural passion ordered by reason to direct fertility toward mortal-divine concord is interrupted by the conspiracy.

The fusion of classical and Biblical allusion in the goddess

Iris is pointed out by Hunt:

The first performer is a powerful reminder of harmony and forgiveness, for Iris is the rainbow goddess, 'wat'ry arch and messenger' of the queen of the sky. Elizabethans would have moved easily from classical mythology to Biblical reference and recognised the rainbow in this context above all as God's symbolic promise of peace and reconciliation after the Flood.¹⁹

But, as Gonzalo's vision was not possible considering the nature of man, Ceres and Juno's seasonless blessing is not possible on earth. Ceres' daughter Persephone was kidnapped by Pluto and taken to the underworld, and the result in Eden of the fall was the advent of the seasons. The state of perfection before the fall is visually represented by the dance of reapers and nymphs following the masque. Hunt stresses the brevity of the perfection of art and its corruption before our eyes:

This dance, which realizes visually before our eyes the myth or metaphor of the Golden Age, is the climax of the island's magic. Though we do not yet appreciate it, Ferdinand and Miranda will never come so close to paradise again. Prospero's art achieves for them what the real world beyond the island cannot ever contrive, and the vision of perfection which he presents before them is a most potent gift. From this point the play concentrates more and more upon the imperfect, anarchic world which is the appropriate context for most human beings.²⁰

The antimasque subplot of Caliban, Stephano, and Trinculo interrupts the masque as anarchy and lawlessness interrupt order and purposeful direction of natural forces. We are left to question the extent to which art which is analagous to civil order figuring divine order on another level in The Tempest can effect a transformation of man to the golden age we have experienced fleetingly, another statement

¹⁹Shakespeare: The Tempest, pp. 30-31.

²⁰Ibid., p. 32.

of philosophical skepticism in the play.²¹

Marriage as "Love's object," embodying harmony of nature and reason, the principle of rule between husband and wife, and the bonds of man's relationship to the state as its center and circle inform Jonson's wedding masque Hymenaei (1606). The spirit of unity and concord is expressed in the barriers the night after that masque:

One god, one nature, and but one world fram'd
 One sunne, one moone, one element of fire,
 So, of the rest; one king, that doth inspire
Soule, to all bodies, in this royall spheare.
 (ll. 795-798)

The same unifying conception of marriage and art to celebrate and effect such a spiritualizing of bodies is part of The Tempest with the difference that the nuptial has not yet been performed as the play closes. Astraea has not yet come to earth to restore justice as she does in Jonson's The Golden Age Restor'd (1615) which concludes with her return. In The Tempest Shakespeare's conception of the Christian golden age is an incomplete vision. It will only be final and lasting when the elect are united with God only through his grace, whereas Jonson's masque concludes:

This, this, and onely such as this,
 The bright Astraea's region is,
 Where she would pray to liue,
 And in the midd'st of so much gold,
 Vnbought with grace or feare vnsold,

²¹See pp. 107-109 of chapter II; 150-156 et passim of chapter III for other discussions of the limitations of art to transform nature. Hunt feels that there is a connection between Shakespeare's use of the unities and "an essential quality of art's golden world--the integration of each part into a whole." Shakespeare: The Tempest, p. 69. While he is certain of the significance of the masque for studying The Tempest he does not provide any specific suggestions of form or conventions which are fused by Shakespeare into the substantial form of The Tempest.

The law to mortals giue.
(11. 234-239)

At the end of The Tempest the age is still of iron.

To return to specific influences of the masque conception, conventions, and elements on The Tempest, an early suggestion is Ferdinand's resistance of such "entertainment" of being manacled and made to drink sea water (I.ii.461ff). Furthermore, Prospero's role as masque presenter may be compared with that of Oceanus in The Masque of Queens and Reason in Hymenaei. He tells Miranda: "Thou think'st there is no more such shapes as he" (I.ii.478) when she sees Ferdinand. As Prospero's magic works, bringing about a transformation in Ferdinand, the young man would willingly accept any condition of love's imprisonment only to see Miranda once a day.

Another use of "shape" recalling the Jonsonian masque meaning of forms of things bodied forth by the imagination, to use Theseus' words in A Midsummer Night's Dream, occurs when Miranda tells Ferdinand:

I would not wish
Any companion in the world but you,
Nor can imagination form a shape
Besides yourself to like of.
(III.i.54-57)

Then she remembers her father's precepts.

There are several other ways in which the masque informs The Tempest. Prospero presents "several strange Shapes, bringing in a banquet" to Alonzo, Sebastian, Antonio, Gonzalo, and others in III.iii. Gonzalo hears "Marvelous sweet music" (III.iii.19). Ariel uses "a quaint device," a piece of stage machinery suggesting any of various Italianate mechanical means to effect stage changes. After Ariel pronounces "Lingering perdition" he vanishes. Then the Shapes enter

again and dance to soft music. Prospero presents the masque with Ariel as his instrument. Concerning this function, Francis Neilson has said:

Prospero is thought, and Ariel is the agent of the creative imagination, fulfilling the demands of Art. In Prospero, I find: intuition, thought, idea, form. Ariel is the executor and brings to fruition the desires of his master. Indeed, he is the one that gives shapes to things.²²

During the wedding masque notes of discord are struck when Ceres recounts the plot by Venus and her son to abduct the daughter of Ceres, Persephone. She reveals that the two (Venus and Cupid) have also been plotting "to have done / Some wanton charm upon this man and maid" (IV.i.94-95), but to no avail. The spirits have been called up by Prospero with his art "to enact / My present fancies" (IV.i.120-122). Juno and Ceres send Iris off "on employment." She calls up certain nymphs and reapers to join the celebration which is then interrupted by Prospero's memory of Caliban's plot, causing him to dispel the spirits. He does so in language of masque setting, creating an associative link between the stuff of art and dreams which are insubstantial, leaving not a rack behind. His words are harsh in meaning but comforting in their elusive dream-like quality, presenting a vision of a masque dissolving into nothingness. His words have already been quoted:

Our revels now are ended. These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air.
And, like the baseless fabric of this vision,
The cloud-capped towers, the gorgeous papaces,
The solemn temples, the great globe itself--

²²Shakespeare and The Tempest (Rindge, New Hampshire: Richard R. Smith, 1956), p.73.

Yea, all which it inherit--shall dissolve
 And, like this insubstantial pageant faded,
 Leave not a rack behind. We are such stuff
 As dreams are made on, and our little life
 Is rounded with a sleep.

(IV.i.148-158)

The material of the masque has vanished; only the stuff of dreams remains. The irony is that the masque was an attempt to materialize that which is all imagination and spirit.²³ Inevitably, it was violated by the antimasque elements and by the "matter" of art. Only the poetry, the spirit of the masque remains, but not the designs and the actors, the body of the masque. But the imagination in Prospero's lines cannot go beyond that which has substance. No substantial form can be bodied forth beyond that which has substance. Thus, that which is beyond life and art, that which both life and art lead toward, remains beyond the experience and meaning of The Tempest in a pessimistic conclusion, but one which is consistent with the conclusions of the other comedies I have discussed.

Prospero produces another masque of an antimasque nature in the next scene after the wedding masque. After the deception of frippery the noise of hunters is heard, and dogs are set on Caliban and his fellow conspirators by Prospero and Ariel. The names of the dogs suggest vengeancelful use of power by the creator of the anti-

²³In his preface to Hynenaei Jonson makes this point in relation to the masque: "It is a noble and iust aduantage, that the things subiected to Vnderstanding haue of those which are obiected to sense, that the one sort are but momentarie, and meere taking; the other impressing, and lasting: Else the glorie of all these solemnities had perish'd like a blaze, and gone out, in the beholders eyes. So short-liu'd are the bodies of all things, in comparison of their soules. And, though bodies oft-times haue the ill luck to be sensually prefer'd, they find afterwards, the good fortune (when soules liue) to be vtterly forgotten," p. 209.

masque: Mountain, Silver, Fury, and Tyrant. The antimasque in this case is a descent from the dignity and order of the masque. Such motives of art are recanted by Prospero when he decides, "Yet with my nobler reason 'gainst my fury / Do I take part" (V.i.26-27). Vowing that "The rarer action is / In virtue than in vengeance" (V.i.27-28), Prospero, and thereby Shakespeare, suggests the rarer action of the dramatist as creator, not the satire of Jonson, but the romance of The Tempest and every Shakespearean comedy in which themes of repentance and forgiveness are developed through the multiple structure of each play. These play metaphors of self-conscious statements on the nature and ends of art may be, on one level of meaning, strongly anti-Jonsonian. Imagery of unnatural violence of epic proportion is used by Prospero when he abjures his "rough magic," an ethical statement on the means, ends, and limits of art. Solemn music is then heard.

Echoes of a theme from A Midsummer Night's Dream, another of Shakespeare's comedies with masque characteristics, including a character Jonson was to use in one of his masques, are heard in the theme which is part of the form and meaning of The Tempest: that of the madness of the artist as creator to body forth by means of the imagination shapes to give to airy nothing a local habitation and a name. Spirits who pinch are associated with the deception of art to beguile in both plays. Such "pinching" is felt in IV.i by Stephano, Trinculo, and Caliban and in V.i by Sebastian and Antonio with the additional meaning that being pinched by an unseen spirit in The Tempest evokes Calvin's warning:

the law has power to exhort believers. This is not a power to bind their consciences with a curse, but one to shake off their sluggishness, by repeatedly urging them, and to pinch them

awake [italics mine] to their imperfection. (1, 362)

We are told by Prospero that Antonio and Sebastian are "pinched" by guilt and their awakening consciences which they had previously denied ("where lies that?"), but we have no statements of repentance from them.

Several other direct echoes of A Midsummer Night's Dream are sounded in Prospero's speech from the center of his charmed circle. He might be addressing Jonson and Inigo Jones and their professional tempest:

A solemn air, and the best comforter
To an unsettled fancy, cure thy brains,
Now useless, boiled within thy skull! There stand,
For you are spell-stopped.

.

The charm dissolves apace,
And as the morning steals upon the night,
Melting the darkness, so their rising senses
Begin to chase the ignorant fumes that mantle
Their clearer reason.

(V.i.58-61, 64-68)

Graves open wide by magic, the correlative of the power of art in both A Midsummer Night's Dream and The Tempest; and darkness is dispelled as men of the play and of the audience awake into a higher state of virtue, having learned from the experience of the play in both plays. There is the greater complexity in The Tempest of the action of treason in addition to unreasoned passion as the correlative of art to overthrow the nobler reason and violate order. Such order is symbolized by Juno whose name is the anagram of VNIO, Jonson tells us in Hymenaei:

And see, where IVNO, whose great name
Is VNIO, in the anagram,
Displays her glistening state, and chaire,
As she enlightened all the ayre!
Harke how the charming tunes doe beate

In sacred concords 'bout her seate!
 And loe: to grace what these intend,
 Eight of her noblest powers descend,
 Which are enstil'd her faculties,
 That gouerne nuptiall mysteries;
 And weare those masques before their faces,
 Lest, dazeling mortalls with their graces
 As they approach them, all mankind
 Should be, like CVPID, strooken blind.
 These ORDER waites for, on the ground,
 To keepe, that you should not confound
 Their measur'd steppes, which onely moue
 About th' harmonious sphaere of LOVE.

In these lines is the unity of dance, music, and poetry to produce in men by imitative magic the order of art. A like unity forms the conception of The Tempest, but there is a tension between form and meaning in Shakespeare's play. Elements of disorder are contained within every masque and antimasque action. The play violates its own end of bringing about, or creating, a higher order from the action because the elements of discord are so pervasive. A higher order may be achieved after the return to Naples, but that higher order is certainly outside the play. In other words, there is a tension instead of a harmony, or fusion, of meaning and form in The Tempest. Shakespeare tried to use the form and conventions, even the ethical-aesthetic argument between Jones and Jonson for his own substance of unreasoned passion of lust and ambition, the treasonous overthrow of reason mirrored on each level of action, including the heavenly level; but he failed, primarily because of the requirements of his Calvinistic substance, to achieve a clear, moving vision of order which would have been in harmony with the requirements of the form he chose. Unlike Ariel, we do not become spiritually capable of immortal, perfect pleasure (see V.i.88-94); we remain with Gonzalo in a "fearful country" (V.i.106). Such an abrupt return to body is shared by

Prospero and Alonzo in the physical assurance Prospero offers the Duke of Naples of his identity as the wronged Duke of Milan: "For more assurance that a living prince / Does now speak to thee, I embrace thy body" (V.i.108-109). Alonzo, too, puts off the madness caused by "some enchanted trifle" and greets Prospero on strictly physical terms: "Thy pulse / Beats, as of flesh and blood" (V.i.113-114).

Prospero is still not through with his function as masque presenter, though. After telling Alonzo humorously that he lost his daughter in "this last tempest" he "discovers FERDINAND and MIRANDA playing at chess." The two jest of love and fortune in a manner recalling Richard II playing at dice with the mummers in 1377:

MIRA. Sweet lord, you play me false.
 FER. No, my dear'st love,
 I would not for the world.
 MIRA. Yes, for a score of kingdoms you should wrangle,
 And I would call it fair play.
 ALON. If this prove
 A vision of the island, one dear son
 Shall I twice lose.
 (V.i.172-177)

Miranda is not aware of the humor of abrupt awakening into eternity from a four hours' sleep, also the time of the play, but Prospero is. To her exclamation, "Oh, brave new world, / That has such people in 't!" her father answers, "'Tis new to thee" (V.i.183-184). The awakening into a "second life" with a "second father" by mortal means to an "immortal Providence" is described by Ferdinand (V.i.188-196). Strange that the treasonous crown Antonio dreamed he saw dropping on the head of Sebastian now drops on Ferdinand and Miranda via the blessing of Gonzalo. The same crown hints that the original love between Adam and Eve in Eden was also treasonous, another dissonant note in the harmony of the wedding of the couple whose masque was spoiled.

In a final antimasque Stephano and Trinculo, unregenerate men, Calvin's reprobates, appear in their stolen apparel and are greeted by their servant-monster in an allusion to masque personages: "Oh, Setebos, these be brave spirits indeed!" (V.i.261). (One of the strong verbal patterns in The Tempest is that of brave and bravery which can be felt as a self-conscious criticism of the spectacle, the "frippery" of art as it was particularly characteristic of the masque and highly criticized by Puritans in the spirit of Stephen Gosson.) The "something rich and strange" Ariel sang of is now a fish-like thing of darkness. Alonzo is amazed: "This is a strange thing as e'er I looked on" (V.i.289). Prospero agrees that Caliban, who probably developed in part from the convention of wild men in the Tudor masques, the "spectacle of strangeness" of twelve hags or witches in The Masque of Queenes, and the satyrs in Oberon, The Faery Prince, is "as disproportioned in his manners / As in his shape" (V.i.290-291). Even Caliban awakes, however, in a Calvinistic manner to deception. He will "be wise hereafter, / And seek for grace" (V.i.294-295). In Caliban's awakening the Calvinistic reference to grace is not in the same ethical key as Prospero's final charge to Ariel to provide calm seas for the travellers back to Milan before being free to the elements. My point is that the Biblical substance of the crimes of ambition and lust are not reconcilable with the classical substance and form of the masque. Such a fusion makes for an interrupted wedding.

In true masque fashion the audience is invited to join the actors in filling the sails to transport all back to Naples where the true revels will occur. Now the audience has the magic to provide "Spirits to enforce, art to enchant" and "Mercy itself," a strange

Christian metaphor for "indulgence" to set Prospero free, as Ariel will be free. Freedom, heyday! The final fusion of actor and audience, playwright and magician, spirit and elements is a dissolving and fading, but a reforming and remaking experience. The most comprehensive meaning of The Tempest is the experience of art which is the experience of this play as creation and re-creation.

Other elements of antimasque parody in The Tempest are the inversion of the value of service by Caliban in his rebellion against Prospero, a value which Ariel also protests against. Perhaps there is a note of the opposite excessive desire to serve in Miranda's and Ferdinand's attitudes. She wishes to perform his duty of carrying wood, a task usually assigned to Caliban which is done willingly by Ferdinand in his transformed state. Such a descent to a lower order through love is also suggested by Prospero's observation of Miranda: "Poor worm, thou art infected!" (III.i.30).²⁴

Miranda's delight and wonder on first seeing Ferdinand: "I might call him / A thing divine, for nothing natural / I ever saw so noble" (I.ii.417-419) are parodied by Caliban's exclamations to Stephano and Trinculo: "Thou wondrous man" and "Wilt thou go with me?" (II.ii.168, 176). As Miranda and Ferdinand worship each other, Caliban worships Stephano and Trinculo: "That's a brave god, and bears

²⁴Calvin speaks of man in his fallen state as a worm, I, 36, "the worm of conscience," I, 46, and of man as a "five-foot worm" in a strong statement of derogation against man substituting "nature" for God as the artificer of all things and waging war against God: "Do all the treasures of heavenly wisdom concur in ruling a five-foot worm while the whole universe lacks this privilege?" I, 56. "Infected" also directly recalls the condition of inherited, original sin in Calvin: "Therefore all of us, who have descended from impure seed, are born infected with the contagion of sin," I, 248.

celestial liquor. / I will kneel to him" (II.ii.121-122). As Miranda and Ferdinand would serve each other in a relationship of divine servitude, Caliban would serve his new masters:

I'll show thee the best springs, I'll pluck thee berries,
I'll fish for thee, and get thee wood enough.
A plague upon the tyrant that I serve!
I'll bear him no more sticks, but follow thee.
(II.ii.164-167)

The baseness of Caliban's exchange of one master for another is contained in the harshness of the rhythm and the cacophonic "f's" and hard "c" sounds, climaxing in the rhythmic anarchy of the last lines of his drunken song:

"No more dams I'll make for fish.
Nor fetch in firing
At requiring,
Nor scrape trencher, nor wash dish.
'Ban, 'Ban, Cacaliban
Has a new master.--Get a new man."
(II.ii.184-189)

Insofar as love enslaves and causes the lover to act on passion rather than on reason, to substitute a mortal for the proper divine object of affection, the infection is monstrous. It is an inversion of divine worship. This teaching is consistent throughout the comedies and is supported in The Tempest by a qualification of Ferdinand's innocence expressed in Shakespeare's favorite conceit for the infection, an infection of the eye. Ferdinand tells Miranda:

I have eyed with best regard, and many a time
The harmony of their tongues hath into bondage
Brought my too diligent ear.
(III.i.40-42)

Such a monstrous infection also results in Miranda's forgetting her father's precepts (III.i.58-59).

There is also a connection in the theme of transformation

between Sycorax and Ariel enslaved in trees and the act of carrying wood, the task of love and service in The Tempest. Ferdinand is "transformed" by love (I.ii.48⁵-49³); he become a victim of "wooden slavery," a "logman" (III.i.5⁹-67), a condition reminiscent of Ariel's enslavement in a cloven pine. Again, we can turn to Calvin for the perversion of proper love and service to God when it is the lover's desire to worship his beloved. Only one "infected with the contagion of sin" (1, 248) would see divinity in a mortal man and wish to fashion herself in the shape formed by her imagination when she gazes at Ferdinand. Both lovers are so infected. (See III.i in The Tempest and 1, 63 in Calvin for other statements of the inverted divinity of human attraction.) Calvin warned:

For when Jeremiah declares that 'the wood is a doctrine of vanity' [Jer. 108, cf. Vg., order changed]; when Habakkuk teaches that 'a molten image is a teacher of falsehood' [Hab. 2:18p.], from such statements we must surely infer this general doctrine, that whatever men learn of God from images is futile, indeed false. . . . when we teach that it is vanity and falsehood for men to try to fashion God in images, we are doing nothing else but repeating word for word what the prophets have taught. (1, 105)

Calvin also refers to Plato's teaching that the highest good of the human soul is likeness to God (here we may well remember likeness and liking in As You Like It), and "when the soul has grasped the knowledge of God, it is wholly transformed into his likeness" (1, 46-47).

But romantic love also has the capacity under the proper conditions of social and divine concord to free, to ennoble, and to raise men in the order of creation. This capacity is expressed by Ferdinand when he tells his father:

Sir, she is mortal,
But by immortal Providence she's mine.
I chose her when I could not ask my father
For his advice, nor thought I had one. She

Is daughter to this famous Duke of Milan,
 Of whom so often I have heard renown
 But never saw before, of whom I have
 Received a second life, and second father
 This lady makes him to me.

(V.i.188-196)

Thus, the theme of proper relationship between husband and wife and the union of children and parents closes the play with the restoration of social order which is the beginning of a new order of temporal rule.

On another level the theme of transformation in The Tempest is the reformation of Alonzo after his experience of madness on the island. He tells Prospero, "Thy dukedom I resign, and do entreat / Thou pardon me my wrongs--" (V.i.118-119). These are words we would expect to hear from Antonio, but Prospero's brother does not experience such repentance. Neither does Sebastian. They are sinners whose reckoning awaits a final judgment entirely in keeping with Calvin's teachings but most inconsistent with the spirit of unity, harmony, and reconciliation that characterized the masque.

Another instance of disharmony in Calvinistic substance with the masque form is the mysterious banquet which is presented in an illusory masque-like fashion by Ariel to Sebastian, Antonio, Alonzo, and Gonzalo. The stage directions indicate the mechanical masque machinery of presentation:

[Enter PROSPERO above, invisible. Enter several strange Shapes, bringing in a banquet. They dance about it with gentle actions of salutation, and inviting the King, etc., to eat, they depart.]

The disappearance of the banquet is equally masque-like:

[Thunder and lightning. Enter ARIEL, like a harpy, claps his wings upon the table, and, with a quaint device, the banquet vanishes.]

Christian communion symbolism of the illusory banquet presented by a classical mythological figure is suggested by Hunt:

When the tables vanish upon the visitation of Ariel, now disguised as a harpy, we may perhaps see the frustration of those who wanted to eat as their introduction to a higher and more complex reality than they have known before the island.²⁵

If the three men of destiny are to be allowed a vision it proves to be a limited one. Again, the masque-like vision is curtailed by an ethical requirement of Calvinism. They are shown only "heart sorrow / And a clear life ensuing" as a means of repentance. Although initiated by a full masque production by providence: "The winds did sing it to me, and the thunder, / That deep and dreadful organ-pipe, pronounced / The name of Prosper. It did bass my trespass" (III.iii.97-99), this vision is described only by Alonzo. We have no evidence that it was granted to Antonio and Sebastian. On another level Caliban who is a creature of the lowest order of humanity on the island can hear music that Stephano and Trinculo have not heard:

The isle is full of noises,
Sounds and sweet airs that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometime voices
That, if I then had waked after long sleep,
Will make me sleep again.

(III.ii.144-149)

Caliban also recognizes the tunelessness of Trinculo's "catch":

"Flout 'em and scout 'em,
And scout 'em and flout 'em.
Thought is free."

(III.ii.130-132)

Now we must turn to the final explicit matter of substance and structure in The Tempest as it was influenced by the masque--music.

²⁵Shakespeare: The Tempest, p. 27.

The first occurrence of musical motif is Prospero's use of key and tune to explain to Miranda how his brother

new-created
The creatures that were mine, I say, or changed 'em,
Or else new-formed 'em--having both the key
Of officer and office, set all hearts i' the state
To what tune pleased his ear.

(I.ii.81-85)

Thus, Shakespeare introduces the pattern of playing to indicate service and the ends of service. A correlative pattern is one of acting:

To have no screen between this part he played
And him he played it for, he needs will be
Absolute Milan.

(I.ii.107-109)

A curious juxtaposition of the power of art to control and to subjugate is that of Caliban's complaint:

I must obey. His art is of such power
It would control my dam's god, Setebos,
And make a vassal of him.

(I.ii.372-374)

Then Ariel immediately reenters, playing and singing with Ferdinand following, drawn by the music. The remainder of the scene presents Miranda drawn in the same powerful way as music has power to determine her response to Ferdinand whom she sees as "a brave form," a "spirit," a "thing divine." The power to enslave a spirit is by spirits whether of music, art, or love. All create a liking, a desire to follow and to imitate. All can charm and bind the spirits. In a sense Ariel is merely an externalized expression of the condition of enslaved spirit as part of the mortal condition.

Ariel's two songs to Ferdinand recall a hypnotic, mimetic use of music in The Masque of Blackness. Following Aethiopia's injunction to Niger to call forth his daughters and the entrance of the Oceanic

masquers, a song is heard from the sea "to call 'hem with this charme":

Come away, come away,
 We grow iealous of your stay:
 If you doe not stop your eare,
 We shall haue more cause to feare
Syrens of the land, then they
 To doubt the Syrens of the sea.
 (ll. 29^r-300)

Ariel's first song is also a song of the sea:

"Come unto these yellow sands,
 And then take hands.
 Curtsied when you have and kissed
 The wild waves whist,
 Foot it featly here and there,
 And, sweet sprites, the burden bear."
 (I.ii.376-381)

In the second stanza of Ariel's hypnotic song to Ferdinand the watchdog and strutting chanticleer sound beside sea sprites singing of a rich and strange sea change. Furthermore, the stangeness of the accompaniment is reinforced by the burden (refrain) of a dispersed "'Hark, hark!'" and a bell ringing "'Dingdong.'" In this stanza is a memorable vision of a sea change metamorphosis of Ferdinand's presumably drowned father:

"Full fathom five thy father lies,
 Of his bones are coral made,
 Those are pearls that were his eyes.
 Nothing of him that doth fade
 But doth suffer a sea change
 Into something rich and strange.
 Sea nymphs hourly ring his knell."
 (I.ii.397-403)

However, the curious transmutation is of mutable humanity to a rich permanence of art, but a lifeless one.²⁶

²⁶I owe this observation to Zimbardo, "Form and Disorder in The Tempest." She also points out that in Caliban's song of "a thousand twangling instruments," "The harmony first renders the animate inanimate and then reveals riches," p. 51.

The idea that music and poetry can bring about a human transformation of ordering and civilizing man is as old as Orpheus and Amphion. It finds expression in Silenus' words of Oberon in Oberon, The Faery Prince where it is fused with the concept of the age of gold:

H(e) 'is such a king, as thay,
 Who'are tyrannes subiects, or ne're tasted peace,
 Would, in their wishes, forme, for their release.
 'Tis he, that stayes the time from turning old,
 And keepes the age vp in a head of gold.
 That in his owne true circle, still doth runne;
 And holds his course, as certayne as the sunne.
 He makes it euer day, and euer spring,
 Where he doth shine, and quickens euery thing
 Like a new nature: so, that true to call
 Him, by his title, is to say, Hee's all.
 (ll. 347-357)

There may even be an association between Phosphorvs, the day-star in Jonson's masque, and Prospero in The Tempest. Phosphorvs calls away Oberon and his sylvans to mark the closing of the masque with the familiar figure of light dispelling darkness. Art opens into a brighter world of virtue when Phosphorvs enjoins:

To rest, to rest; The Herald of the day,
 Bright PHOSPHORVS commands you hence; Obay.
 The Moone is pale, and spent; and winged night
 Makes head-long haste, to flie the mornings sight:
 Who, now, is rising from her blushing warres,
 And, with her rosie hand, puts backe the starres.
 Of which my selfe, the last, her harbinger,
 But stay, to warne you, that you not defer
 Your parting longer. Then, doe I giue way,
 As night hath done, and so must you, to day.
 (ll. 434-443)

Any limitation on this capacity and purpose of art to transform man in The Tempest is vital in answering the question of why Prospero abandons his art. Here is Zimbardo's explanation:

The ordering influence of art can throw up only temporary bulwarks against change, disorder, and decay . . . Only in a world of art, an enchanted island, or the play itself, does order arrest mutability and control disorder; but art must at

least be abandoned, and then nothing is left mankind but to
sue for grace.²⁷

Music is a means of awakening men to evil (II.i.300-305), a way by which drunken sailors entertain themselves, and a tempting "mysterious and sweet" invitation to partake of a banquet. Prospero further uses music as one of his charms to bring a fit on Alonzo, Sebastian, and Antonio and keep them in his power. Likewise, Ariel uses his tabor and music to charm the ears of Caliban and his fellow conspirators and lead them to a "filthy-mantled pool" where Stephano and Trinculo are duped by Prospero's brave frippery, but Caliban is not. He is superior to Stephano and Trinculo in his ability to recognize deceit. Frequently in The Tempest Shakespeare's uses of music reveal that mortal music can work toward distorted mortal ends when mortals are receptive to such ends because of their own perverted purposes of pleasure or ambition. Such music is inconsistent and out of harmony with divine music. When Prospero realizes that he has used his own music and art toward purposes of vengeance he requires "Some heavenly music" (V.i.52). Solemn music is then heard after he vows:

I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book.

(V.i.54-57)

At such a depth Prospero's book will be furnished "anon with new contents," the words of Stephano to Caliban when he required his servant-monster to kiss his book: "Come, swear to that, kiss the book. I will furnish it anon with new contents" (II.ii.146-147).

²⁷Ibid. Perhaps least should read last in these last lines.

After Prospero has abjured his magic and vowed to break his staff and drown his book he is attired by Ariel, suggesting the Calvinistic idea of man reborn by repentance, newly clothed in the spirit of God if God is so willing. Ariel also sings of transmutation of shapes as part of immortal dwelling in things of nature:

"Where the bee sucks, there suck I.
 In a cowslip's bell I lie,
 There I couch when owls do cry.
 On the bat's back I do fly
 After summer merrily.
 Merrily, merrily shall I live now
 Under the blossom that hangs on the bough."
 (V.i.88-94)

In Ariel's song Shakespeare departs from Calvinism to an Ovidian conception, but Ariel himself is classical, masque-like, a power beyond mortal beings who remain on that level of mortality and Calvinism which is the close of the play. Limitation of the power of art to transform man while he is mortal is compatible with the substance of Calvinism, but it is a grave departure from the conception of art as mimetic magic to reflect and perpetuate social and spiritual ideals in the masque.

The most profound awakening, rebirth, or metamorphosis in an ethical as well as an aesthetic sense is not in the spirit of celebration at the end of the play. It is in the spirit of submission, repentance, and suing for the justifying grace of God and the audience. Illusion is dispelled with a sharp return to reality when the actor who was Prospero appeals to the audience in words of Calvinistic connotation:

Now I want
Spirits to enforce, art to enchant,
 And my ending is despair
 Unless I be relieved by prayer
 Which pierces so that it assaults
Mercy itself, and frees all faults.

As you from crimes would pardoned be,
Let your indulgence set me free. [*Italics mine.*]
(Epi.)

A new spiritualizing power of "Spirits to enforce, art to enchant" will come from prayer and repentance by the actor who was Prospero, a figure of divine creator and poet, and by the prayer and repentance of the audience. But the unitive experience is ultimately beyond The Tempest. It must come from the grace of God only to the elect according to His predestined plan and not through mortal merit, works, or repentance. The failure of fusion between Calvinistic substance and masque form in The Tempest was required by the mutable, fallen condition of man in his world.

CONCLUSION

From The Comedy of Errors to The Tempest, in each of the four groups of Shakespeare's comedies the prevailing characteristic of the ways dramatic structure develops the theme of multiple relationship is the diversity of metaphysical proportions of the experience of love and of art. From the bawdy low level of physicality to the highest level of transcending spiritual union with God is the range of his comedy with a level of irony allowed even at the highest level which is ultimately beyond mortal awareness and beyond the plays. Mirroring is the principle of plots structured into frameworks, main actions, and subplots to meet the ethical requirements of Platonic, Neoplatonic, Christian, and classical substance. The theme that came to control, direct, and sometimes bring the comedies close to tragedy is that of the fallen will and corrupt reason. The dominance of that theme limited Shakespeare's relationship to his own art. He mirrored a nature transformed by art in a wood near Athens, in Arden, and on Prospero's island, but in those landscapes witchcraft and dreams, counterfeiting and frippery betray his attitude of limitation. Structurally, the comedies express that attitude in the limitations of reconciliation and the blurred images of the higher nature reflected in the second nature reflected in each comedy.

Limitations of the fallen will and corrupt reason militated against the fruition Shakespeare may have achieved in forging an ethical ideal of unitive, well-ordered, properly disposed relationship into dramatic form. But the comedies are a peak experience of that vision however limited in his or our capacity for fulfilment.

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ABSTRACT

An alternative title for "Shakespearean Comedy: A Study in Multiple Plot Structure" is "How Multiple Plot Structure Develops Theme in Five Comedies by William Shakespeare, Whereunto is examined the fusion of romance and farce; fairies, mortals, and mechanicals; humoral theory and mutability in nature and art of the pastoral mode; morality drama and the tolerable limits of comedy; and Calvinistic substance and masque form. Hereunto is added pertinent comments on his use of sources, play metaphors, and certain influences from Calvinism, notably the doctrine of the corrupt will on the development of dramatic structure generally in each of the five groups of comedies and specifically in one play from each group." But long Renaissance titles are not the fashion any more than "to see the lady the epilogue" in Rosalind's day. In simplest terms my purpose is to show how Shakespeare uses dramatic structure to develop the theme of relationship in The Comedy of Errors, A Midsummer Night's Dream, As You Like It, Measure for Measure, and The Tempest.

A romance framework from John Gower's Eighth Book of Confessio Amantis is fused with conventions from Roman comedy of character types, situations, and settings adapted in the sixteenth century school plays and structured into a multiple plot of framework, two main actions, and a subplot in "The Comedy of Errors: Fusion of Romance and Farce." Themes of confused, lost, and mistaken identities connect levels of action interwoven with imagery of a chain, a bond, and witchcraft and madness. The conflict in contemporary theory on comedy between the classical and native traditions is considered as it affected the

development of levels of multiple plot structure.

A framework action enlarges and encloses the other levels of action in A Midsummer Night's Dream, As You Like It, Measure for Measure, and The Tempest. Subplots of low comic characters parody the excesses of romantic love due to an imbalance of the faculties. Shakespeare structures each comedy so that dramatic form (the fusion of levels of action, patterns of imagery, and juxtaposition of scenes and acts to develop theme and character) expresses deviation within limits proper to comedy from the mean of disposition and relationship. Each comedy is so structured that each frame of action corresponds to a plane of consciousness. The level of consciousness decreases from the largest level beyond the mortal to the main mortal levels of rulers, men, and women to the smallest level of servants.

The experience of romantic love in a wood near Athens is the landscape of art in "A Midsummer Night's Dream: Fusion of Fairies, Mortals, and Mechanicals." Whether we awake from the second, higher nature of art into another higher state of virtue is the question Shakespeare asks for the first time in the comedies. The second nature of art is a nature transformed by art, a nature where the moon is the controlling emblem of chastity. It is also a pastoral world burlesqued by Bottom and the players in Pyramus and Thisbe. The theme of transformation is structured into mirroring frames of action of descending planes of consciousness from the greatest supernatural plane in which fairies are benevolent, although they, too, have limits of awareness, to the lowest plane of realism in the subplot frame.

Themes of transformation and unity in multiplicity are structured into a drama of mutability in "As You Like It: 'Then is there mirth in

Heaven / When earthly things made even / Atone together' (V.iv.114-116)." In her disguise as Ganymede, Rosalind is the character equivalent of multiple plot. She is a character of balanced humors, the normative center of the play except when she is in love. Even then she may be merely playing and counterfeiting, further developing the difficulty of reconciling honesty and poetry. Imagery of the fall, including "falling" in love qualifies the theme of concord. As in A Midsummer Night's Dream, the question remains of the extent to which art, the golden world of Arcadia-Eden in As You Like It, can raise men to a higher level of virtue from that of the transformed nature of the play.

In Measure for Measure and in The Tempest the frameworks of Duke Vincentio withdrawing from his responsibilities as ruler in Vienna and Prospero withdrawing from his responsibilities in Milan are framed by a divine ruler performing the same action in each play. The responsibilities of kingship, man's precontract with God after Christ acted as his substitute in Measure for Measure, and themes of rebirth and treason in The Tempest require dramatic structures which come closer to tragedy than those of the earlier comedies. Degrees of excess and deficiency reach the tolerable limits of what comedy allows in ethical substance and in substantial form. In "Measure for Measure: The Limits of Shakespearean Comedy" morality drama provides the dramatic convention of the Vice which Shakespeare uses for Vincentio and personified abstractions of virtue and vice. Ambivalences and tensions of the ethical requirements conclude with a lack of reconciliation in plot. A de praesenti marriage between romantic love and death was consummated by Adam and Eve and resulted in a mortal precontract for all men. But man is also precontracted to God through the death of Christ who died

as his substitute. The final vows cannot be taken in this life; consequently, Measure for Measure ends without a marriage, a strange conclusion for a Shakespearean comedy.

In "Something Rich and Strange: Calvinistic Substance and Masque Form in The Tempest" Calvinistic doctrine of predestination, free will, and divine purpose in a post-Edenic world qualify the extent to which the masque form and conception of art mirror a unified order. The fallen will and corrupt reason limit the extent to which he can awake from the dream of life which is art, a nature transformed but imperfect. Prospero figures a divine ruler, but his awareness of evil is limited. The masque he presents is interrupted, and Ariel as the imaginative capacity of man remains enslaved at the conclusion. An antimasque subplot figures the Calvinistic theme of unregenerate man, a theme which is developed on each level of action. We remain in a fallen world. The tone and spirit of the conclusion is submission and repentance lacking the harmony characteristic of the masque form as Jonson and Jones developed it, but the failure of fusion of substance and form was required by a vision ultimately beyond The Tempest as it is beyond all the comedies. The Tempest closes with a prayer for "Spirits to enforce, art to enchant" and mercy from the audience. Mutable man is not yet reborn.