

Love in Shakespeare's Last Comedies

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INTRODUCTION

Love of young men and women in Shakespeare's last comedies, namely, *Pericles*, *Cymbeline*, *The Winter's Tale*, and *The Tempest*, is the object of study in this thesis. In many Shakespearian dramas, love plays a very important role. For a satisfactory study, it will be necessary to compare the love in these plays with the love in some of his earlier plays. However, the study here will be confined to his so-called romances. These plays are deeply interrelated in their themes and in the treatment of materials probably more than any other four plays of Shakespeare.¹ In the treatment of the young love also, there can be observed a great similarity. Therefore, by comparing these comedies with one another, we may be able to form a fairly accurate conception as to the characteristic points in the treatment of love in the last stage of the dramatist's career.

In none of the four plays, love is the main theme of the play in the sense that it is in such plays as *Romeo and Juliet* or *Antony and Cleopatra*. The position of love in the dramatic structure is slightly different in each of the four plays, but similar in the point that the hero or the central figure is the father of the girl in love, and that love is treated in a plot which is more or less subsidiary to the main theme of the play.

This, however, does not imply that love is a merely decorative element. The happy union of the lovers is not a mere happy ending of the plays.² Love is quite deeply connected with the

¹E. M. W. Tillyard says the *Cymbeline*, *The Winter's Tale* and *The Tempest* "are mutually connected with an intimacy different from that connecting any three either of the earlier comedies or of the tragedies." (*Shakespeare's Last Plays* (London) 1958), p. 1.

²John Vyvyan, *The Shakespearean Ethic* (London, 1959), p. 180.

general theme of these romances. How important a role is assigned to the love of the young people is a question to be answered in the following chapters.

CHAPTER I

PROCESS OF LOVE—FROM THE ENCOUNTER TO THE UNION

William G. Meader analyses the process of courtly and romantic love into five stages: Inception, Development, Betrothal, Ordeal, and Union. According to him "Shakespeare has accepted the pattern" "consciously or not," and in some plays such as *Romeo and Juliet* or *As You Like It* each of his five acts is given one of the five stages in love, but in many other plays, "he emphasizes some phase, truncating others."¹ It seems convenient to apply this analysis to our study of love in the four comedies in question.

In *Pericles*, Inception is found in Act IV, Scene vi, in which Lysimachus comes to the brothel house and is introduced to Marina. There is no usual sign of love in their speech, but it is clear that Marina impressed Lysimachus immensely. At the first sight, he is pleased with her beauty and says, "Faith, she would serve after a long voyage at sea."² However, his affection here, if at all, is no more than such toward a harlot. But when their conversation proceeds and Marina appeals to his sense of honor to behave honorably, he withdraws his former intention as many other gentlemen who met her have done. He is now attracted by her purity, or, in other words, he finds himself purified by her virtue, and leaves her, saying,

A curse upon him, die he like a thief,
That robs thee of thy goodness! If thou dost
Hear from me, it shall be for thy good.
(*Per.*, IV, vi, 116-118)

¹William G. Meader, *Courtship in Shakespeare, Its Relation to the Tradition of Courtly Love* (New York, 1954).

²*Pericles*, Act IV, Scene vi, ll. 44-45. A quotation from the texts will be shown hereinafter in the parentheses immediately following the quotation.

Yet, his love is not so passionate as to take her out of the brothel and be married with her at once. It is with the help of Boult, a servant in the brothel, that Marina manages to escape from the house and succeeds as a rarely-gifted embroiderer, a singer, and a dancer.³

Though it is not acted on the stage, we can easily imagine that there has been the stage of Development of their love between Act IV, scene vi and Act V, Scene i. For in Act V, Scene i, Lysimachus knows where Marina lives and believes she can comfort Pericles "with her sweet harmony /And other chosen attractions" (*Per.*, V, i, 45-46). He tells Helicanus,

She is such a one, that, were I well assured
Came of a gentle kind and noble stock,
I'd wish no better choice, and think me rarely wed.
(*Per.*, V, i 68-70)

It may be that Lysimachus has fallen deeply in love with Marina and is in agony between his love and his prudence that a governor should not marry a maiden of obscure origin. And it may be that Marina also is deeply in love with him. When she has been proved to be Pericles' daughter and Pericles is about to start for Ephesus obeying Diana's command in his dream, Lysimachus tells him that he has "another suit" (*Per.*, V, i, 265). Pericles, immediately guessing his business, says,

You shall prevail,
Were it to woo my daughter; for it seems
You have been noble towards her.
(*Per.*, V, i, 264-266)

And when Pericles meets Thaisa, his wife lost at sea and saved by Cerimon in Ephesus, he introduces Lysimachus as the fiancé of his daughter. It implies that Marina also has consented to this marriage, although there is no communication between the betrothed at least by speeches, if by stage action. Thus in *Pericles*,

³See, *Per.*, 5 Prologue, 1-11.

the process of love between Lysimachus and Marina is shown with very simple speeches which only hint how love is taking its course.

In *Cymbeline*, when Act I begins, Posthumus and Imogen are already married, though not publicly.⁴ The king has decided to banish Posthumus, for he has desired to marry Imogen to Cloten, only son to his new wife. In short, the play begins with the stage of Ordeal and ends in their Union, more fortified through separation and hardships.

Inception and Development are not acted on the stage, but the following can be gathered from various places in the play. Posthumus's father was a gallant warrior, and after his and his wife's death, Cymbeline, the king, took Posthumus to his protection, made him his "bed-chamber" and gave him the best education of the time.⁵ Posthumus became Imogen's playfellow.⁶ Their friendly or brotherly love developed as the years went on, and, when the king forced Imogen to marry Cloten, they could not bear the separation and were secretly married.

Their marriage was immediately followed by Ordeal. Posthumus goes to Rome, turning to his father's friend for help. Imogen is imprisoned. Yet a greater ordeal awaits the unhappy lovers, for in Rome crafty Iachimo involves Posthumus in a wager of ten thousand ducats against his diamond, Imogen's present at the parting, that his wife is "more fair, virtuous, wise, chaste, constant, qualified, and less attemptable than any" other lady (*Cym.*, I, iv, 57-59). Iachimo goes to Britain to meet Imogen, and, finding her too chaste to seduce, has recourse to a foul device to make Posthumus believe her inconstancy. Greatly angered, Posthumus sends a letter to his old faithful servant Pisanio and commands him to kill Imogen. On one hand, it may be said that his love

⁴See, *Cym.*, I, i, 6-7.

⁵See, *Cym.*, I, i, 28-50.

⁶See: "It is your fault that I have loved Posthumus:
You bred him as my playfellow..."
(*Cym.*, I, i, 144-145)

for Imogen is so great that he loses his head at the false proof of her inconstancy, but on the other hand, it *is* his mistake to have wished her death and consequently brought the great crisis to their love.

In this respect, Imogen's love is more stable. She rejects Iachimo's seduction and Cloten's proposal. She waits for the day when she can meet Posthumus again. When Pisanio shows her the letter from Posthumus with the order to kill her, she says,

...What is to be false?

To lie in watch there, and to think on him?

To weep 'twixt clock and clock? if sleep charge nature,
To break it with a fearful dream of him,

And cry myself awake?

(*Cym.*, III, iv. 40-45)

She too suspects that what Iachimo said about her husband's incontinency might be true and that "some jay of Italy" might have "betrayed him" (*Cym.*, III, iv, 49-50). In her grief she cries that she is "a garment out of fashion" which, being too rich to be hung on the wall, must be torn to pieces, and that "Men's vows are women's traitors" (*Cym.*, III, iv, 51-54).

Imogen's love, however, is not in the least lessened. She takes Pisanio's advice to disguise herself as a boy in order to go near enough to Posthumus's residence to get some report about his life in the foreign country. She is willing to do any adventure for the purpose.⁷ And, when she mistakes Cloten's headless corpse for Posthumus's, her grief attains to its summit so that she falls on the body.⁸

Meanwhile Posthumus suffers a great repentance for having given the rash order to Pisanio, and says, if every husband be like himself, many "Must murder wives much better than themselves, /For wrying but a little" (*Cym.*, V, i, 4-5). He has come to fight with the Italians against Britain, but changes his mind to

⁷See, *Cym.*, III, iv, 145-154.

⁸See, *Cym.*, IV, ii, 291-332.

fight against the Italians in a peasant's attire. When he thinks of Imogen, his "life is every breath a death" (*Cym.*, V, i, 27). At this stage, it is clear that, although the lovers are apart and think each other dead, their love is now perfect, for they are willing to forgive each other's mistake. When the battle is over with the victory on the side of Britain and the lovers find each other in the presence of the king, Posthumus tells Imogen,

Hang there like fruit, my soul,
Till the tree die.
(*Cym.*, V, v, 264-265)

Cymbeline who becomes aware of the whole truth, his wife's intrigue, Posthumus's valour in the battle, and so forth, now consents to their marriage with all his heart, thus enabling their union to be publicly acknowledged and blessed. Thus Ordeal of the true lovers is the main part of the love story in Cymbeline.

In Act IV, Scene ii of *The Winter's Tale*, Polixenes, the king of Bohemia, tells Camillo of his fear about his son Florizel, who recently seems disinterested in "his princely exercises" (*Wint.*, IV, ii, 32), and haunts a humble house of a shepherd whose beautiful daughter, Perdita, must be "the angle that plucks (his) son thither" (*Wint.*, IV, ii, 45). And Act IV, Scene iv, which tells the most part of the love story, opens with the young lovers dressed for the sheep-shearing festival and uttering their love to each other. From the following remark by Florizel, we are told how their love has started:

I bless the time
When my good falcon made her flight across
Thy father's ground.
(*Wint.*, VI, ii, 14-16)

Since Perdita is really the daughter between Leontes, the king of Sicilia, and his wife Hermione, her beauty so amazing to find in such a cottage must have attracted Florizel with resistless force.

Florizel is so deeply in love with Perdita that he is willing to give up anything, even his future throne, for her sake. He says,

...I'll be thine, my fair,
Or not my father's: or I cannot be
Mine own, nor any thing to any, if
I be not thine: to this I am most constant,
Though destiny say no.
(*Wint.*, IV, iv, 42-47)

Perdita is also desperately in love, but is always afraid of the difference of his rank and hers, to which she believes herself born. She says quite pessimistically but with resolute love,

One of these two must be necessities,
Which then will speak, that you must change this purpose,
Or I my life.
(*Wint.*, IV, iv, 37-39)

Because of the difference of their ranks, they have not yet formally betrothed in spite of their mutual love. And the moment Florizel asks everybody at the festival to witness the betrothal, and the shepherd, without knowing Florizel to be the prince, shows his willingness to give him his daughter, Polixenes, who has been spying the two lovers in disguise of a stranger visiting the festival, unmasks himself and threatens everybody concerned with dire punishments. Thus, their Betrothal and Ordeal occurs almost at the same moment. Perdita, who has already foreseen the outcome of their love, bears the catastrophe with a heroic attitude, and tells Florizel to part from her. But Florizel, whose love is not in the least lessened by the opposition of his father, persuades her to elope with him.

In Act V, Scene i, Leontes, quite repentant of his former mistakes derived from rootless jealousy, welcomes the lovers who pretend to have come with greetings from Bohemia. Before long, a lord announces that Polixenes and Camillo have come immedi-

ately following the lovers, and everything seems to be ruined again. But Leontes, attracted by the same beauty in Perdita that he used to see in his queen, promises the lovers to be on their side. Scene ii tells through the conversation of Autolycus, some gentlemen, the shepherd, and his son, how the last two have followed the king to Sicillia in order to tell the truth about Perdita's birth, and how all the misunderstandings have been removed. In Scene iii, the last scene of the play, Hermione, who has been believed to be dead, is found alive, and everything settles happily including the union of the young lovers.

After the introductory scene of the storm and shipwreck in *The Tempest*, the audience are introduced to Ferdinand and Miranda separately first and then see the two youths come into each other's sight led by Prospero's magic. At the first sight, Miranda thinks Ferdinand a spirit, and Ferdinand believes her to be a goddess. Prospero is glad to observe that, "At the first sight /They have changed eyes" (*Tp.*, I, ii, 445-446), for it is exactly what he has planned that they fall in love with each other. But Scene ii ends with Prospero's pretended hostility against the prince who already expresses his wish to make Miranda "The queen of Naples" and with Miranda trying to conciliate her father and her lover. Thus in one scene the stages of Inception and Development are presented. When Act III, Scene i opens, Ferdinand is engaged in the labour of carrying logs, which Prospero forces him to accomplish with the secret purpose of trying his love. Ferdinand does the work willingly only because Miranda "quickens what's dead, /And makes [his] labours—pleasure" (*Tp.*, III, i, 6-7). Miranda comes out to console him and they pledge their love to each other. They are now betrothed, though only between themselves. In *The Tempest*, as in *The Winter's Tale*, the stages of Betrothal and Ordeal begin almost at the same. Miranda leaves Ferdinand with a promise to revisit after half an hour. The betrothed are separated by the fear of Prospero's anger and the hard and base job Ferdinand is forced to accomplish.

How often Miranda manages to visit Ferdinand after the betrothal and how they endure the separation are not told. Nor is it clear how Prospero first reveals his true mind to the lovers. Prospero's telling his mind to Ferdinand and the lovers' response to it in Act IV, Scene i are in such a way that implies they have already talked over the matter. Here Prospero declares that he will give Ferdinand his daughter and advises him not to "give dalliance too much the rein" (*Tp.*, VI, i, 51-52) before they can be formally wedded. This scene also foretells their nuptials planned to take place in Naples with the masque of the goddesses.

The love between Ferdinand and Miranda runs its course so rapidly that all the stages occur in a single afternoon. When the ship was wrecked by Prospero's magic art, it is about two in the afternoon and Prospero tells Ariel that he plans to finish all his work by six. At the beginning of Act V, Scene i, Prospero's plan has been well carried out and the day is "on the sixth hour" (*Tp.* V, i, 4).

As shown above, we can find interesting variation in the combination of the five stages of love in these four comedies. *The Tempest* is the only play in which all the five stages are presented. With the exception of *Cymbeline*, the stage of Ordeal is not emphasized. On the other hand, the stage of Union, or actually of Betrothal formally acknowledged⁹ is given a full description.

CHAPTER II

CHARACTERISTICS OF THE LOVERS

Although the study in this thesis is not to be centered on the lovers' character, it seems necessary to glance at some characteristic points in Shakespeare's treatment of the lovers. A particular type of people are required to present a particular

⁹According to Meader, "*de praesenti* spousals in contrast to *de futuro* spousals implies marriage, and marriage ceremonies are seldom dramatized in sixteenth century plays. See, Meader, *op. cit.*, p. 165.

situation in the drama. Though the lovers in the four comedies are not quite alike to one another, every one of them is almost a perfect image of an ideal youth.

The age of the lovers is not always clear in the text. But most of them are very young. Generally it is easier to find the girls' age than to find the boys'. The latter is not given perhaps because it is quite natural for the audience to guess them to be somewhat older than the girls and it is not necessary to make it obvious.

Marina is fourteen.¹ Pericles, who fell into a great grief at the loss of his wife and gave up shaving, says at the recovery of his wife and daughter,

...And now,

This ornament
Makes me look dismal will I clip to form;
And what this fourteen years no razor touched,
To grace thy marriage day, I'll beautify.
(*Per.*, V, iii. 74-77)

The age of Lysimachus is not clear. He could be more than twenty, for he is already the governor of Mytilence, and it seems that his way of talking at the brothel, such as, "How a dozen of virginities?" (*Per.*, IV, vi, 20) shows that he is accustomed to the way of the world. On the other hand he cannot be too much older than Marina, for Shakespeare seems to regard a great difference in the age of a couple undesirable, as we can see an example in Othello who was considerably older than Desdemona.²

Imogen could be almost twenty but definitely less than twenty, since Belarius stole Imogen's two elder brothers twenty years ago, when Guiderius was three and Arviragus two and Imogen was not yet born.³ Posthumus cannot be too much older than

¹See, Meader, *op. cit.*, p. 55.

²Meador says that Othello implies in Oth. III, iii, 263-267 that the difference of his age and Desdemona's might be one reason of her supposed unfaithfulness. See, Meader, *op. cit.*, p. 52.

³See, *Cym.*, I, i, 55-63, III, iii, 79-105, V, v, 332-352.

Imogen, since they have always played together. He could also be less than twenty, for Belarius says nothing to show his knowledge of Posthumus, while he remembers Cloten well enough to recognize his face and the way of talking in spite of the twenty years' interval.⁴

Perdita is sixteen according to Time, the chorus in Act IV, Scene i. And Florizel is somewhat older, since he was a little boy when Polixenes visited his old friend Leontes and when Hermione was expecting the baby, namely Perdita.⁵

Miranda is about fifteen, for Prospero says that, "twelve years since," he "was the Duke of Milan" he "was the Duke of Milan" (*Tp.*, I, ii, 53-54) and that Miranda "was not /Out three years old" (*Tp.*, I, ii, 40-41) when they came into the cell on the enchanted Island. Ferdinand's age is not mentioned in any way in the text. But he seems to be only a little older than Miranda, for he says he has never been so fully captured by any one as he is now by her.⁶ At least he is young enough to propose to Miranda on the spot without any hesitation about bringing a girl from an enchanted island to the queen's throne.

Most of the lovers, especially the girls, seem to be in love for the first time in life. Posthumus and Imogen probably have never loved any one else. When Miranda meets Ferdinand, it is the first time for her to set eyes on any mortal being save his father, and her attendant women in her vague memory. Not only in the four comedies but in most Shakespearian dramas, the age of the lovers is quite low. It was usually so in the works of Shakespeare's contemporaries. The reason may be that "courtship and marriage of older people" was "more difficult for them to handle with verisimilitude," while they could speak of the young love with authority from their own experience.⁷ Also, people

⁴See, *Cym.*, VI, ii, 103-107, 109-122.

⁵See, *Wint.*, I, ii, 165-169.

See also, Meader, *op. cit.*, p. 55.

⁶See, *Tp.* III, i, 37-49.

⁷Meadar, *op. cit.*, p. 53.

seem to have married young in their time. By English law, the minimum age limit for males to marry was fourteen, and twelve for females.⁸ Besides it may be from the view point of dramatic effect. The young ones are usually more capable of wholehearted love than the older ones, and their love may meet more obstacles, for example, the parental discontent.

All the lovers in four comedies and in most Shakespeare's plays belong to a royal or a noble family, or at least a family of high rank. Marina is the daughter of Pericles, Prince of Tyre. Lysimachus is Governor of Mytilence. Perdita is the daughter of Leontes, King of Sicillia, and Florizel son to Polixenes, King of Bohemia. Imogen is daughter to Cymbeline, King of Britain. Posthumus Leonatus is, though poor, a gentleman fostered in the court, and his father Sicilius was a gallant warrior who had his titles from the king of his time. Miranda is the daughter of Prospero, who is the right Duke of Milan. Ferdinand is the son of Alonso, King of Naples.

In the above fact, we can recognize the tradition of courtly love which had started in the nobility and had been popular with all classes "because of the eternal desire of the lower to emulate the activities of the upper classes."⁹ It must be, however, that Shakespeare was not following the tradition blindly but found the love of the nobility most suitable to his last plays. In fact, there was also an increasing influence of the middle class that required some other element to substitute noble blood in making the hero and heroines of love stories acceptable.¹⁰ Shakespeare made all the lovers of the last plays nobly born perhaps because it was the best way conceivable to make them as noble as possible both in mind and appearance. Indeed, all of them have very high virtues. Generally speaking, more emphasis is laid on the character of the beloved than on that of the lover.

⁹Meador, p. 57.

¹⁰*Lbid.*, p. 63.

Lysimachus is probably the least described. First he appears in the brothel *incongnito*, and he acts as a man who, with sparks of wit and irony, has considerable experiences in life, or at least a young man who thinks he has cut his eyeteeth and deliberately behaves himself generously and in a dignified manner. But after meeting Marina he turns to be more somber and sincere. Since Marina's "speech had altered" his "corrupted mind" (*Per.*, IV, vi, 105-106), "the very doors and windows" of the brothel began to "savour vilely" (*Per.*, IV, vi, 112). His attitude is courteous when Pericles came to the port of Mytilence. He tries to know the cause of the king's sorrow and to do his best to help him. His attitude towards Marina may seem rather passionless compared with the attitude of the other three lovers, but it may also be regarded as a sign of prudence necessary to his situation as a governor.

There are many places that speak of Posthumus's virtues. He is a "poor but worthy gentleman" (*Cym.*, I, i, 7) who took all the best learnings of the time at the court "As we do air, fast as 'twas minist'red" (*Cym.*, I, i, 45). He became

...most praised, most loved;
A sample to the youngest, to th'more mature
A glass that feated them, and to the graver
A child that guided dotards.
(*Cym.*, I, i, 47-50)

He is in many respects compared to Cloten. If Posthumus is a portrait of an ideal gentleman, Cloten is a comic character drawn as a distorted figure in order to show up the other. Cloten is "a thing too bad for a bad report" (*Cym.*, I, i, 16-17), while Posthumus is so perfect that a gentleman speaks of him as follows:

...to seek through the regions of the earth
For one his like, there would be something failing
In him that should compare. I do not think
So fair an outward and such stuff within
Endow a man but he.
(*Cym.*, I, i, 20-24)

Posthumus is a gallant warrior and fights against the Romans "so richly" that his "rage shamed gilded arms," and his "naked breast / Stepped before targes of proof" (*Cym.*, V, v, 3-5). But he never uses his ability in vain. When Cloten charged him, he was not moved by anger but "rather played than fought" until parted by other gentlemen.¹¹ On the other hand, Cloten is self-conceited, and often charges people under the shelter of his rank as a prince. Consequently he is killed by the true prince, Guiderius.

Florizel is described only as the lover of Perdita. He has been engaged in his princely learnings wholeheartedly until he meets Perdita.¹² He probably is the most poetic of the four lovers, for his speech is filled with figures of speech and instances from Greek mythology. He consoles Perdita with such words as follows:

...the gods themselves
(Humbling their deities to love) has taken
The shapes of beasts upon them: Jupiter
Became a bull, and bellowed; the green Neptune
A ram, and bleated; and the fire-robed god,
Golden Apollo, a poor humble swain,
As I seem now...
(*Wint.*, IV, iv, 24-31)

or,

What you do
Still betters what is done. When you speak, sweet,
I'd have you do it ever: when you sing,
I'd have you buy and sell so...

...

...When you do dance, I wish you
A wave o'th' sea, that you might ever do
Nothing but that; move still, still so;
And own no other function. Each your doing

¹¹See, *Cym.*, I, i, 62-64.

¹²See: Camillo. Sir, it is three days since I saw the prince: What is his happier affairs may be, are to me unknown: but I have (missingly) noted he is of late much retired from court, and is less frequent to his princely exercises than formerly he hath appeared. (*Wint.*, IV, ii, 29-33)

(So singular in each particular)
Crowns what you are doing in the present deeds,
That all your acts are queens.
(*Wint.*, IV, iv, 135-146)

Most Shakespeare's lovers are given some chance to show their gallantry.¹³ Florizel seems to be more stressed on his poetic element. Yet he is not only true and poetic in his love but is capable of taking quite a resolute attitude. He does not even fear his father's wrath. He may be too young and rash when he persuades Perdita to elope with him without any "ponderous and settled project" (*Wint.*, IV, iv, 521), but he is willing to do anything in order to protect her. Indeed, "for the play's purpose he is an efficient type of chivalry and generosity."¹⁴

Ferdinand is also a prince full of youthfulness and valour. When the ship caught fire by Ariel's magic, he was the first to jump into the sea, crying, "Hell is empty, /And all the devils are here" (*Tp.*, I, ii, 14-15). He resists Prospero's feigned hostility gallantly with his sword. The contrast between Ferdinand and Caliban is not so obvious as that between Posthumus and Cloten, for Caliban is hardly a human being. But like Cloten, Caliban also has once tried "to violate the honour of" Miranda (*Tp.*, I, ii, 348-349). While Caliban is not only ugly in his appearance but an "abhorr'd slave" "which any print of goodness will not take, /Being capable of all ill" (*Tp.*, I, ii, 352-354), Ferdinand is so noble in both his appearance and mind that Miranda says of him as follows:

There's nothing ill can dwell in such a temple.
If the ill spirit have so fair a house,
Good things will strive to dwell with't.
(*Tp.*, I, ii, 462-464)

All the four heroines are, by some way or other, taken out of the court in the course of the play. It seems to be a way of

¹³See, Meader, *op. cit.*, p. 44.

¹⁴Tillyard, *op. cit.*, p. 76.

showing their innate virtue more clearly. They have noble temperament and education befitting to princesses, but they are not spoilt by the artificiality or corrupted atmosphere of the court-life.

Marina grew up in the court of Cleon and Dionyza, and was "trained /In music's letters" and "gained /Of education all the grace, which makes her both the heart and place /Of general wonder" (*Per.*, 4 Prologue). She finally arouses Dionyza's jealousy by surpassing Dionyza's own daughter in every point. Her grace and loveliness is symbolically represented in the scene in which she meets Dionyza and Leonine unaware of their ill design to kill her. She comes out with a basket of flowers, saying,

No, I will rob Tellus of her weed,
To strew thy green with flowers; the yellows, blues,
The purple violets, and marrigolds,
Shall as a carpet, hang upon thy grave,
While summer-days doth last.
(*Per.*, IV, i, 14-18)

As her father wished at her birth in the tempest, "Quiet and gentle thy conditions!" (*Per.*, III, i, 29), her attitude is ever so meek and gentle as a lamb.¹⁵ She never speaks violently, but with her appealing words and her graceful but dauntless attitude moves men's innermost sense of honor and admiration for things pure.¹⁶ Therefore, Leonine could not afford to kill her, and though she was caught by a band of pirates and was sold to a brothel, any man, including Lysimachus, was far from being able to harm her and found himself willing to do "anything now that is virtuous" (*Per.*, IV, v, 5).

Imogen is to Posthumus "more fair, virtuous, wise, chaste,

¹⁵Dover Wilson takes the word "condition" as "manner of life" in his glossary to the text of *Pericles*. But here, it is understood as "temperament" according to Schmit's glossary.

¹⁶K. J. Spalding writes, "Weak as she seemed, Marina, her rueful captors confessed, was 'born' to 'undo' them (4. 6. 132)."
[*The Philosophy of Shakespeare* (Oxford, 1953), p. 175.]

constant, qualified, and less attemptable than any" (*Cym.*, I, iv, 57-59) rarest lady, and it is clear that Shakespeare tried to describe her as such. Her affection towards Posthumus is tender and passionate, which is apparent, for example, in her sorrow at his departure and the joy and haste she shows when Pisanio conveys Posthumus's message to meet him at Milford Haven.¹⁷ On the other hand, though she was unable to see through Iachimo's ill design, she has enough insight to know the vice of the queen and the folly of Cloten.¹⁸

Even Imogen could not but retort with a sharp tongue when Cloten, "the compound of the booby and the villain," courts her persistently and, by insulting her husband, excites in her mind the "mixture of terror, contempt, and abhorrence."¹⁹ She says,

His meanest garment
That ever hath but clipped his body is dearer
In my respect than all the hairs above these,
Were they all made such men.
(*Cym.*, II, iii, 135-136)

Her innate grace and feminine beauty shines even through her masculine attire²⁰ and completely entrapped her two brothers. And like that of Marina, it is embodied beautifully in the burial scene where Guiderius and Arviragus grieve over her death. Guiderius calls her, "sweetest, fairest lily," (*Cym.*, IV, ii, 201) and Arviragus says,

With fairest flowers,

¹⁷See, *Cym.*, I, i, and III, ii.

¹⁸See: 0

Dissembling courtesy! How fine this tyrant
Can tickle where she wounds!
(*Cym.*, I, i, 4-5)

I chose an eagle,
And did avoid a puttock,
(*Cym.*, I, i, 139-140)

¹⁹Mrs. Jameson, *Characteristics of Women, Moral, Poetical and Historical* (Boston), pp. 183-184.

²⁰*Loc. cit.*

Whilst summer lasts, and I live here, Fidele,
I'll sweeten thy sad grave. Thou shalt not lack
The flower that's like thy face, pale, primrose, nor
The azured harebell, like thy veins; no, nor
The leaf of eglantine, whom not to slander,
Out-sweet'ned thy breath...
(*Cym.*, IV, ii, 228-224)

In the last scene of the play, when Guiderius and Arviragus were proved to be Cymbeline's two lost princes, and the king tells Imogen, "O Imogen, /Thou hast lost by this a kingdom" (*Cym.*, V, v, 272-273), nobody would be able to hear Imogen's words without being touched sweetly in the heart. She says, "No, my lord, /I have got two worlds by't" (*Cym.*, V, v, 372-373).

When Perdita first shows herself on the stage, she is dressed as Flora for the sheep-shearing festival and distributes flowers to the guests as the hostess of the meeting. This is exquisitely meaningful, for it visualizes her characteristics, which combines her natural nobility with her pastoral beauty and delicacy. Florizel says to her,

These your unusual weeds to each part of you
Do give a life: no shepherdess, but Flora
Peering in April's front. This your sheep-shearing
Is as a meeting of the petty gods,
And you the queen on't.
(*Wint.*, IV, iv 1-5)

Even Polixenes, who gets enraged to see Florizel going to be betrothed with a shepherdess, cannot but admire her beauty with the following words:

This is the prettiest low-born lass that ever
Ran on the green-sward: nothing she does or seems
But smacks of something greater than herself,
Too noble for this place.
(*Wint.*, IV, iv, 156-159)

From the very beginning, Perdita is timid and conscious of the gulf between her lover who is the prince of Bohemia and herself as a daughter of a shepherd. This is rather a rare

quality to find in Shakespeare's heroines who often take up positive attitude in love. In spite that, she is full of dignity, and there is no sign of servility in her nature.²¹ One example may be seen in her speech after Polixenes has left the lovers in anger.

Even here undone,
I was not much afeard: for once or twice
I was about to speak and tell him plainly,
The selfsame sun that shines upon his court
Hides not his visage from our cottage, but
Looks on alike.....(To Florizel) Will't please you sir,
be gone?
I told you what would come of this: beseech you,
Of your own state take care: this dream of mine—
Being now awake, I'll queen it no inch farther,
But milk my ewes, and weep.
(IV, iv, 438-447)

When she says she cannot love such flowers as "carnations and streaked gillyvors" because "there is an art which in their piedness shares /With great creating Nature" (IV, iv 82-88), she shows her "sense of truth and rectitude that upright simplicity of mind, which disdains all crooked and indirect means."²² Therefore, we need not wonder at her reticence in front of Leontes in Act V, Scene i, for it is an act of deception that Florizel presents himself as a messenger from his father.²³

Miranda's beauty cannot be described merely as princess-like or unartificial. She has a supernatural beauty that struck Ferdinand with awe rather than love at his first sight of her. He exclaims, "Most sure, the goddess /On whom these airs attend..." (*Tp.*, I, ii, 426-427). Even Alonzo thinks her a goddess at first.²⁴ But she is a maid with all the natural human emotions, though not at all stained with the vanity and artificiality of the society. She grew up on an enchanted island with her demi-god father,

²¹See, Mrs. Jameson, *op. cit.*, p. 96.

²²Jameson, *op. cit.*, p. 98.

²³See, *Ibid.*, p. 101.

²⁴See, *Tp.*, V, i, 188-189.

Prospero, and attendant spirits. Her father, as her only school-master, made her "more profit /Than other princes can, that have more time /For vainer hours—and tutors not so careful" (*Tp.*, I, ii, 172-174).

In everything Miranda does, or in her attitude towards her father, her lover, or any man, she is spontaneous, simple, innocent, and feminine. She strikes us with her first speech at the beginning of our acquaintance with her, which reveals her delicate and sympathetic heart:

O! I have suffered
With those that I saw suffer: A brave vessel,
...
Dashed all to pieces: (sobbing) O the cry did knock
Against my very heart..."
(*Tp.*, I, ii, 5-9)

Her heart is full of love and respect to her father. She never disobeys him until he forbids her to see Ferdinand. Still then, she does not show the slightest feeling of hatred against him. She wishes that "pity move [her] father /To be inclined [her] way" (*Tp.*, I, ii, 451-452). And even in her secret meeting with Ferdinand, she tries her best to keep her father's order as much as possible. She tells her name to Ferdinand and immediately repents it, saying, "Miranda,—O my father /I have broke your hest to say so! (*Tp.*, III, i, 36-37). Indeed, it may be safely said that "even one of Shakespeare's own loveliest and sweetest creations" would "appear somewhat coarse or artificial when brought into immediate contact with" Miranda.²⁵ Although it is hard to agree that she is "mere abstract Womanhood,"²⁶ she embodies many things that are agreeable to find in any woman.

Not only Miranda but all the four heroines and their lovers are described more ideally than realistically. They are even fanciful, as the plays themselves involve a great deal of super-

²⁵Jameson, *op. cit.*, p. 125.

²⁶James Russell Lowell, *Among My Books* (London) 1925), p. 156.

natural element. And we get the impression of these characters through the speeches of other characters or some symbolic scenes as much as their own speeches and actions. Moreover, as we have seen, characterization becomes simpler in plays in which love occupies smaller part. The best example of such cases may be Lysimachus. Whatever other function he might have in the play, it seems enough if the audience can judge him to be a worthy husband for Marina in so far as the episode of love is concerned. That more emphasis is laid on the beloved than on the lovers may be due to the fact that the former are deeply connected with the general theme of the play, which is to be discussed in the next chapter.

Heroines in Shakespeare's earlier comedies, for example, Rosalind or Viola, are perhaps more fully characterized than those we have seen in the romances.²⁷ But only for that reason, we cannot evaluate the earlier comedies higher than the romances. For when we make our inquiry not from the angle of characters but from the angle of a dramatic situation such as love, those characters that look fanciful or even seem to be more types than individuals are found perfectly suitable to these particular dramas. A dramatic situation may be "a mirror [held] up to nature,"²⁸ but in this mirror we are to see Nature or a piece of life concentrated by the dramatist's own poetical or philosophical interpretation. And in his last plays, Shakespeare seems to have thought it necessary to give a dramatic concentration quite different from any he has tried before in other dramas.

CHAPTER III

SIGNIFICANCE OF LOVE

In this chapter, an inquiry will be made as to the signifi-

²⁷See, H. B. Charlton, *Shakespearian Comedy* (London: 1959), p. 269.

²⁸See: Hamlet...for anything so
o'erdone is from the purpose of playing, whose end both
at the first, and now, was and is, to hold as 'twere the
mirror up to nature...(Ham., III, ii, 19-22)

cance of love in the four comedies from two different angles. Firstly, love is significant because Shakespeare seems to treat various phases of true love in each of the four plays. It might be wrong to find some characteristic points in love of a drama and conclude anything definite concerning the author's own ideal of love. But it may be possible for us to form at least a vague conception about some points that Shakespeare thought ideal in love. Secondly, it is necessary for us to inquire what significance love has in connection with the general theme of the plays as a whole. These two problems are unseparable from each other, because they both derive from the philosophy of life Shakespeare had behind the four comedies.

We shall begin from the first problem. There seems to be a special point of interest when we find that the true love in the four plays is compared to love that is not true. Cymbeline thought the love between himself and the queen was true, but the queen "Married [his] royalty, was wife to [his] place" (*Cym.*, V, v. 39). Cloten and Caliban are incapable of true love but capable only of beastly one. Cloten sought to kill Posthumus and "ravish" (*Cym.*, III, v, 138) Imogen, when he failed to win her heart. Caliban also tried to violate Miranda and was imprisoned in a rock by Prospero. In *Pericles*, the stress is laid more on Pericles' two love episodes than on the love between Lysimachus and Marina. And these episodes are meaningful, because they show a clear-cut contrast between a rash and somewhat sensual love of a young man¹ which is like a torrent and that of a mature man which is like a calm but deep ocean.

Pericles first went to Antioch in order to marry the king's daughter. When he sees her come in to meet him, he says,

You gods that made me man and sway in love,
That have inflamed desire in my breast
To taste the fruit of yon celestial tree
Or die in the adventure, be my helps,

¹See, George Wilson Knight, *The Crown of Life* (London. 1958), pp. 37-38.

As I am son and servant to your will,
To compass such a boundless happiness!
(*Per.*, I, i, 19-24)

However, he had to leave her, because he discovered the incest of this "Fair glass of light," whom he loved and "could still, /Were not this glorious casket stored with ill" (I, i, 76).

Later in Pentapolis, he joined the joust and won the love of Thaisa, King Simonides' daughter. But here, while Thaisa's love is apparent in every word she speaks, Pericles says nothing to show any sign of love toward her. Even when Simonides tells him of her love, he takes it as "the king's subtlety to have [his] life" (*Per.* II, v, 44). Compared to the passion he showed in his first love, he is now prudence itself. But it does not mean that his love towards Thaisa is lukewarm. The sincerity of his love is beautifully described in the way he grieved at her death upon the sea and the way he put her corpse in a coffin with rich jewels and balms.² It is rare that Shakespeare raises the issue of young love versus mature love. Nor is it clear how far he was conscious of this problem. He does not mean to say, of course, all the passionate and rash loves are wrong. As has been already noted, most of his lovers are quite young and passionate. The lovers in the romances at least are young, but all passed the great trial on the strength and sincerity of their passion, and were happily united in the end. It could be said that their love was directed to the right objects, unlike Pericles' first love or Cymbeline's love towards his wicked queen.

Though the love between Lysimachus and Marina is not described fully, it is obviously true and lasting. Posthumus and Imogen were separated for a while not only by the sea but also by distrust of each other. Their love, however, was so deep that they could not but forgive each other. And finally when they knew the whole truth, that they had been chaste, their love becomes stronger than ever. Their love is so full and rich that it can

²See, *Per.*, III, i and ii.

highten not only the lovers themselves but also everybody around. Even Iachimo was taught "the wide difference/Twist amorous and villainous" (*Cym.*, V, v, 194-195). Cymbeline, seeing that Posthumus is willing to forgive Iachimo, imitates him and says,

Nobly doomed
We'll learn our freeness of a son-in-law ;
Pardon's the word to all."
(*Cym.*, V, v, 420-422)

In *The Winter's Tale*, the possibility of true love between those who belong to different ranks is presented. Since Perdita is really a princess, the issue is somewhat blurred. But at least, Florizel was willing to abandon his throne in order to marry her, and she did not love his throne like Cymbeline's queen but Florizel himself.

Thus in each of the plays, Shakespeare shows us various phases of a true love. And when we come to *The Tempest*, an almost perfect picture of a true love is unfolded. The love between Ferdinand and Miranda was what Prospero had designed. But they fell in love the instant they saw each other, unconscious of Prospero's design. Their love begins first in respect to each other. Ferdinand believes Miranda to be the goddess of the isle first, and knowing that she is a maid, wishes to make her the queen of Naples. Miranda also thinks him a spirit, first, "for nothing natural / [she] ever saw so noble" (*Tp.*, I, ii, 452-454). When Prospero tells her that Ferdinand is nothing but a Caliban compared to other men in the world, she says,

My affections
Are then most humble: I have no ambition
To see a goodlier man.
(*Tp.*, I, ii, 486-488)

Miranda, who had been almost like Prospero's puppet, became bold enough now even to disobey him and visit Ferdinand at his work.

Act III, Scene i, a beautiful scene in contrast to the preceding

scene of the boisterous drunkards, best shows how spontaneous and true their love is, and how they are willing to sacrifice themselves for the sake of each other. Ferdinand says,

I am, in my condition,
A prince
... and would no more endure
This wooden slavery, than to suffer
The flesh-fly blow my mouth...Hear my soul speak...
The very instant that I saw you, did
My heart fly to your service, there resides
To make me slave to it, and for your sake
Am I this patient log-man.
(*Tp.*, III, i, 59-67)

Miranda is as positive as Ferdinand in her love, and does not even wait Ferdinand to ask for marriage. She asks if he loves her, and at his affirmation begins to weep because she thinks herself unworthy.

Ferdinand. Wherefore weep you?

Miranda. At mine unworthiness, that dare not offer
What I desire to give ; and much less take
What I shall die to want ...

I am your wife, if you will marry me ;
If not, I'll die your maid ; to be your fellow
You may deny me, but I'll be your servant,
Whether you will or no.
(*Tp.*, III, i, 76-86)

Thus, Shakespeare's ideal of love has many points common with that of Christian love, while he adopted freely many things from the tradition of courtly love as long as it does not slide from Christian morality.³ He gives the true lovers happy union, while he has given the immoral love such as that of *Antony and Cleopatra* a tragic end.⁴ He takes it for granted that sincere lovers

³Meader, *op. cit.*, p. 232.

⁴*Loc. cit.*

intend for marriage from the very outset. His lovers love each other because of their beauty that shows their inner beauty instead of deluding one like that of Antiochus's daughter. They love each other because of their personality and not because of anything collateral to human beings such as the rank or riches. The "pleasure in servitude of love"⁵ which has beautifully presented in *The Tempest* can be shared perhaps only by human beings and is an ideal of Christianity.

Going on to the next problem, we may here refer to Tillyard's opinion as to the general theme of Shakespeare's last plays. He says as follows:

Examining the bare plots rather than the total impression of the last plays, we find in each the same general scheme of prosperity, destruction, and re-creation. The main character is a King. At the beginning he is in prosperity. He then does an evil or misguided deed. Great suffering follows, but during this suffering or at its height the seeds of something new to issue from it are germinating, usually in secret. In the end this new element assimilates and transforms the old evil. The King overcomes his evil instincts, joins himself to the new order by an act of forgiveness or repentance; and the play issues into a fairer prosperity than had first existed⁶.

Although *Pericles* is omitted from Tillyard's inquiry, it also fits in this pattern, if we regard it a sort of a misguided deed that Pericles went to Antioch to woo the incestuous princess. Although he had been a good king, he was then forced to flee from Antiochus's murderous hand and go through many hardships. He loses his wife and daughter. But while he is in the depth of grief, Marina is growing and is being prepared to bring forth "a fairer prosperity" than before.

Cymbeline's destruction begins when he banished his faithful

⁵George Brandes, *William Shakespeare: A Critical Study* (New York, 1926), p. 667.

⁶Tillyard, *op. cit.* p. 26.

servant Belarius and takes a bad woman for his second wife. He has his two sons stolen by Belarius by way of revenge. With his eyes thus blurred with evil, he can no longer see things straight. And therefore he banishes Posthumus and consequently loses Imogen also. But these very children, Posthumus and the two lost sons, save him from the battle with Romans, which may well be said to picturize Cymbeline's inner state of disturbance. When his eyes become clear and he accepts the new order of his children, prosperity is restored to him. His bad queen and Cloten are dead. Belarius comes back to the court with the two princes whom he has educated in the mountains. Posthumus and Imogen are reunited in everybody's blessing.⁷

In *The Winter's Tale*, Leontes' rootless jealousy brings about his destruction. But, in the very place he imprisons Hermione, Perdita is born to life. Leontes even orders that Perdita should be put to death. But she survives in the countryside of Bohemia, and the new life begins. When Leontes has fully repented his old vice and makes up his mind to take side with the lovers, he regains his wife, daughter, and friendship with Polixenes.

In *The Tempest*, Prospero was driven out of his state by his brother Antonio, because he had neglected the affairs of state. But, left to him was Miranda who was "that did preserve" him and did "smile / Infused with a fortitude from heaven" (*Tp.*, I, ii, 153-154). Unlike other three kings, "Prospero is the agent of his own regeneration, the parent and tutor of Miranda; and through his own works he changes the minds of his enemies."⁸ By making King of Naples and Antonio repent their sins and by uniting Ferdinand and Miranda in marriage, Prospero restores himself a completely new order of his state.

Thus, in each of the four plays, the daughter is the germ of the new life that starts in the midst of the hero's destruction, and

⁷About the tragic pattern in *Cymbeline*, see, Tillyard, *op. cit.*, pp. 26-27.

⁸*Ibid.*, p. 50.

restores the kingdom to a new order and prosperity by her love and marriage.⁹ It does not mean, however, that the daughter is the agent of the reconstruction. The daughter, or in another word, her love, is rather an instrument for the reconstruction of the state—an instrument of Heaven, Fortune or something that is always behind the human world and moves it.

This awareness of a divinity in the world is always apparent in Shakespeare's plays.¹⁰ And this is also behind his treatment of love. But it is not expressed always in the same term. "Thanks, Fortune, yet that after all thy crosses /Thou givest me somewhat to repair myself," (*Per.*, II, i, 123-124) says Pericles when his armour has been recovered on the shore of Pentapolis, but, when Thaisa dies, he complains to *gods* and says,

O you gods!
Why do you make us love your goodly gifts,
And snatch them straight away?
(*Per.*, II, i, 22-24)

Mythological gods such as Diana (for example, in *Pericles* V, i), Jupiter (for example, in *Cymbeline* V, iv), and Apollo (for example, in *The Winter's Tale* III, ii) are often shown as the controller of the human affairs. Ghosts of the dead also sometimes interfere. It was Hermione's spirit, though she is found alive later, that bade Antigonus leave the baby in the desert, there to grow and prepare for the new order. In *The Tempest*, Prospero is given a supernatural power and god-like attributes, but he also acknowledges some greater power. He says he was brought to the island "By Providence divine" (*Tp.*, I, ii, 159).

Being expressed in such diverse ways, it is nevertheless very much like Christian God. It is this heavenly power that brings a man from prosperity into destruction and again back to pros-

⁹This seems to be the reason for Shakespeare's laying more stress on the beloved's character and giving the lover a role of showing up the beloved. See, p. 28 of this thesis.

¹⁰See, Spalding, *op. cit.*, p. 3.

perity with some mysterious purpose. At least one phase of this heavenly purpose is expressed by Jupiter as follows :

Whom best I love I cross ; to make my gift,
The more delayed, delighted.
(*Cym.*, V, iv, 101-102)¹¹

And this "greater power than we can contradict" (*Rom.*, iii, 155) that hindered the plan of Romeo and Juliet allowed all the true lovers in the last plays to be happily united. The happy union of the lovers is one way of Heaven's blessing the regenerated hero after all the hardships. It is like the rainbow God gave to Noah after the flood as the symbol and promise of his everlasting blessing on him and his posterities.¹² Beautiful love of beautiful youngsters is probably the most suitable symbol of everlasting happiness in the drama.

CHAPTER IV

CONCLUSION

There are various criticism concerning the value of the romances, especially because of Shakespeare's sudden emergence from the dark mood of the tragedies. Some people think that in these plays we can find Shakespeare's deep philosophy and some think he was bored with everything in life.¹ Some others may acknowledge the poetic value of these plays and yet consider his earlier comedies dramatically superior to these.² To some people, even those beautiful heroines are "but an old man's consolation."³

It seems to me Shakespeare is neither bored nor senile. At least his poetic spirit is still very active.⁴ It is true that these plays lack the dramatic tension found in his earlier plays, but

¹¹See also, Spalding, *op. cit.*, pp. 183-184.

¹²See, The *Genesis* Chapter 9, Verses 13-16.

¹See, Tillyard, *op. cit.*, pp. 1-2.

²See, Charleton, *op. cit.*, pp. 267-269.

³See, *Ibid.*, p. 268.

⁴See, Tillyard, *op. cit.*, p. 3.

that is a characteristic rather than a weak point. For example, the audience knows Prospero's secret intention and therefore feel no anxiety over the lovers' future.⁵ It is easy for anyone to consider the possibility of making the play more stirring by hiding Prospero's mind and giving a pleasant relief after the audience have fully sympathized with the unhappy lovers. Shakespeare, a master of dramatic techniques, must have avoided it on purpose—probably in order to give the play a soft atmosphere of a light comedy. In the treatment of love also, he gives very little about the lovers' ordeal except in *Cymbeline*, so that the love episode provides the play a sort of florid atmosphere. In the tragedy of *Hamelt*, the broken love between Prince of Denmark and Ophelia intensifies the tragic feeling. In these comedies the happy union of the lovers intensifies the feeling of blissfulness.

Why he wrote such light comedies is a question not to be answered carelessly. One reason may be attributed to the request of the audience under the reign of James I who had more interest in sweet romantic love than in serious issues of life.⁶ It cannot be, however, merely to flatter the audience that Shakespeare dramatized light and fanciful stories and treated passion of love in place of the more profound problems he had handled in his tragedies. He must have made use of the public taste, finding a suitable expression of his thoughts in such light comedies and giving love an important role in his plays.

Love is an indispensable element in the romances and expresses the general atmosphere of blessing and reconciliation characteristic to these plays. The lovers' union is symbolic of the world of complete harmony Shakespeare dreamed of—harmony or accord of the will of Heaven, of Society, and of individual men. Heaven intends to build such an orderly society that would willingly obey

⁵See, Bertrand Evans, *Shakespeare's Comedies* (Oxford, 1960), p. 318.

⁶See, Joseph Quincy Adams, *A Life of William Shakespeare* (Boston, 1923), p. 410.

See also, George Pierce Baker, *The Development of Shakespeare as a Dramatist* (New York, 1923), p. 293.

Heaven's will. The lovers wish their union with their own free will, but in fact they are used by Heaven for His purpose of constructing such a society. The society accepts the new order and consequently approves the heaven-ordained love.

If such a dream of complete harmony is an old man's consolation, the beautiful characters, and their love, and the whole scheme of the plays must be an old man's consolation. Is it impossible, however, for us to feel in these plays the poet's constant aspiration for something higher than reality instead of mere consolation or escape from the real world? Gonzalo's dream for an utopia on the enchanted island,⁷ joyous Pentapolis under the good king, Simonides⁸—they all seem to speak of Shakespeare's aspiration for such a world. Guiderius who has been out of the court since childhood inherits the kingdom of Cymbeline instead of Cloten who seems to have all the detestable elements of a corrupted court-life. In spite of the seeming fancifulness, the play presents various problems human beings must wrestle with.

Since Shakespeare is neither a systematic philosopher nor a religious thinker, he is not trying to give his thoughts allegorical form of expression.⁹ So much the more freely, he uses all the materials in his hand—the tradition of courtly love, mythological figures, his ideals of life greatly indebted to Christianity or the Elizabethan morlaity, and so forth. Therefore, it might be up to each individual man among the audience whether to take these plays as mere escape or as mild but profound criticism of life and artistic construction of the world the poet aspired for.

⁷See, *Tp.*, II, i.

⁸See, *Per.*, II, i.

⁹Spalding writes, "Shakespeare's plays seem, at first sight, to reveal a mind remarkable rather for its imagination than for its logic..." Spalding, *op. cit.*, p. 1.

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