

THE MOTHER IN THE RIDDLE OF FATHER-AUTHORITY

IN

SHAKESPEARE'S FINAL PLAYS

By

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A Thesis

Submitted to the School of Graduate Studies

in Partial Fulfilment of the Requirements

for the Degree

Master of Arts

McMaster University

April, 1989

MASTER OF ARTS (1989)

McMASTER UNIVERSITY
Hamilton, Ontario

TITLE: The Mother in the Riddle of Father-Authority in
 Shakespeare's Final Plays

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NUMBER OF PAGES: v, 133

ABSTRACT

Shakespeare's final plays turn from the tragic outcome of King Lear to centre on romantic resolutions to family conflict for ruling figures. Pericles, Cymbeline, The Winter's Tale, The Tempest, and King Henry VIII restore faith in the concept of authority as a loving father of a national family. The metaphor places female identity in a patriarchal riddle: woman as mother is taken up and cast out in an alternating sequence that confirms and rejects her place in patriarchal societies. This thesis explores the alternating presence and absence of mother figures, potential and realized, in the lives of authority figures to examine the ways in which the female image is figured and disfigured to restore faith in patriarchal and monarchical authority.

In each of the plays listed, continuity for the ruling family is dependent on a female heir and, with the exception of Elizabeth in King Henry VIII, her potential motherhood. But the mothers of the heirs are alternatively acknowledged and ignored in the chronological sequence of the plays. Detailed analysis is limited to the first three plays, but the sequence continues in the final two plays where faith in a benevolent authority figure is firmly re-established. This presence and absence of respected co-partners in the lives of ruling figures alternatively proposes a need for female participation in public affairs followed by a reactive viewpoint confirming sole paternal authority.

ACKNOWLEDGEMENTS

My preliminary thanks are due to the professors of English at the University of Guelph for introducing me to the endless pleasure of studying literary texts.

I thank McMaster University and the Dorothy Reeves Scholarship Fund for financial assistance during my M.A. year.

I am extremely grateful to Dr. Joan Coldwell for her guidance and encouragement in the preparation of this thesis.

Last, but never least, I thank Michael, Robert, and Caroline for loving family support.

TABLE OF CONTENTS

INTRODUCTION	1
CHAPTER 1 <u>PERICLES</u> : GENDER RIDDLES	8
CHAPTER 2 <u>CYMBELINE</u> : "A FAMILY GONE SOUR"	42
CHAPTER 3 <u>THE WINTER'S TALE</u> : THE FATHER'S ISSUE	72
CONCLUSION	104
NOTES	119
BIBLIOGRAPHY	127

INTRODUCTION

Be advised, fair maid.
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.

1

William Shakespeare.

Is there a way to move out of the Family
Romance without a certain existential feminism
turning men into our mothers?...or a poetics that
must ultimately silence the mother's tongue?...Is
there a way to write without embalming the past?;
without writing tombs? Without dismembering the
female body; without killing our mothers, the
mother in us?

2

Alice Jardine

The idea that men create/produce/beget human issue whilst women are merely creatures/products/bearers is as ancient as patriarchy. Shakespeare's play A Midsummer Night's Dream suggests that the "ancient privilege of Athens" ensuring a father's power over his daughter needs revision. Theseus does eventually turn a blind eye to that old law despite his earlier claim of not having the power to do so: "Which by no means we may extenuate" (MND I.i.120). In 1985, Alice Jardine draws attention to the unchanged concept that continues to give men the primary creative role. Contemporary scholars recognize that men and women are creatures/products of social, political, economic and

linguistic systems that define men and women unequally in support of a male-ordered world. The epigraphs to this study show that the problem for the male created Hermia in an imagined past for Renaissance men and women is similar to the problem outlined by a woman speaking for and about women's creative roles today. Obviously, the difference is in the reasons women offer in claiming their creative functions, physical and mental.

Hermia is simply claiming her right to free-will in her choice of a suitor. The female body has been placed in an ambivalent site between the father, who claims it as his possession, the lover who assumes the role of a chivalric knight who will free it from paternal chains, and the law that supports both male claims: duty to the father and subjection to the husband. Jardine argues that even with the break-down of these dominant laws and woman's greater freedom to speak and act, we are still fighting political, social, linguistic and legal battles to reclaim the female body and with it usurped female creative power--physical and intellectual.

The reader may well be asking what Shakespeare's plays have to do with modern conflicts about women's rights to creative status. Shakespeare's dominant themes of social harmony, just government, and love relationships dramatize the ambivalent position in which woman is placed by

patriarchal assumptions claiming the female mind and body as male possessions. The plays, the critical commentary on them, and the ways in which they are produced for today's audience provide an excellent field for study of how the image of woman has been figured and disfigured from a male perspective. Feminist critics recognize that an examination of the historical representation of women opens the doors to new ways of perceiving, not only male-female relationships, but all-male and all-female relationships. My focus is on the treatment of woman as mother in the concept, proclaimed in the old Athenian law, giving a father the status of a god.

The ways in which the mother motif has been figured and disfigured, restored and eliminated seems to parallel the ways in which the father is figured in literature: the mother is frequently dead or silenced when the father displays archaic, tyrannical views. Alternatively, her presence helps to promote an enlightened and transformed benign father-ruler.

Hermia's mother is significantly absent in the conflict between father and daughter. Her battle is one-sided when the mother cannot acknowledge her part in the daughter's creation. (At the fairy level of the plot Oberon and Titania fight for the possession of a mortal woman's orphaned son. The problem is solved when the boy is given

to Oberon.) Hermia is only one of many motherless Shakespearean heroines placed in ambivalent positions through paternal control. The list is long but the following cover all the genres: Margaret of Anjou in 1 Henry VI, Kate in The Taming of the Shrew; Desdemona in Othello; Hero in Much Ado About Nothing; Cordelia and her sisters in King Lear; Imogen in Cymbeline. Juliet's mother and nurse reveal their ambivalence and weakness when they support the father and the law in Romeo and Juliet.

Shakespeare's early Romance Comedies promote ideal love in young couples as a transforming agent to renew social order: paternal authority is seen as archaic and tyrannous. Governing figures are not dramatized in a family context and aged fathers are banished from the final celebrations. However, the final plays introduce the governing figures as fathers of families. This change of perspective combining authority with fatherhood reveals an ambivalent treatment of women as mothers. In the process that transforms the image of the father from that of a tyrant who blocks young lovers and social changes to that of a loved and respected authority figure, the absent mother emerges from exile. After the good father is accepted as an exemplary authority figure, the mother is once again pushed into the shadows, or the tomb. The process excludes women from any creative participation in the laws that govern

social status. The following chapters will examine the effects of the idea of a benign father-ruler on the production/creation of images of woman as mother.

Shakespeare's last five plays, beginning with Pericles and ending with Henry VIII relate authority figures with fatherhood. This study is confined to the first three plays, Pericles, Cymbeline, and The Winter's Tale, with some concluding discussion of The Tempest and Henry VIII. I find it curious that these last plays revert to the assumptions of the ancient patriarchal law challenged in A Midsummer Night's Dream. In the earlier play that law is over-ruled by Theseus and the father is consequently dismissed from the happy conclusion. Yet in the later plays, where father and daughter relationships are the source of social renewal, the assumptions of the old Athenian law are once again reclaimed by the father.

Shakespeare returns to the romance-fantasy mode of A Midsummer Night's Dream in his final plays to reconsider father-daughter relationships from the father's perspective. In each of these plays the daughter's body is a source of conflict, figured and disfigured by the forces that reclaim paternal power. Behind each daughter the shadowy presence of the mother appears and disappears in an enigmatic sequence that resembles Lewis Carroll's Cheshire Cat. The daughter's smile at the end of each play is all that remains

of the mother image in the metaphor that relates authority with fatherhood, for the lost mothers are recovered after their child-bearing years are over. Apart from Cymbeline, where the king finds his lost sons, the final plays have daughters who are the rulers' only heirs: nevertheless, throughout Cymbeline, Imogen is considered to be the sole heir by the king, and by those who seek to dominate her.

Pericles is a romance quest story that establishes the qualities of a virtuous king. The play dramatizes the search for a family, the forces that separate the family and a miraculous family re-union. Marina's life parallels her father's, thus supporting the ancient idea that the daughter is a waxen imprint of the father. At the end of the play the lost wife is recovered in pristine condition, having led a life of chaste seclusion.

Cymbeline, between the two plays that resurrect the mother for the family re-union, has only dead good mothers and a living evil mother who dies to make the happy ending possible. Thus, in the chronological sequence of the group of plays, revival of the mother is followed by the elimination and death of the mother and a subsequent revival.

The Winter's Tale is separated chronologically from Pericles by Cymbeline, but it has a similar structure to the former play. It dramatizes the transformation of a tyrant

king into a loving father figure. Leontes' lost and abused wife, mother of his children, is also brought back to re-establish the family unit, with the father and mother presiding equally over the happy conclusion.

The final two plays, The Tempest and Henry VIII, complete the pattern of the elimination of the mother and the emergence of authority figures who stand alone, purged from all tyrannical associations- the benevolent father of the nation, the wise and just ruler. This process, delineated in the chronological sequence of the plays, of the reclamation of the mother followed by her disappearance and death parallels the movement that transforms the father figure from a tyrant to a loving god-like father whose issue will bring future prosperity to the nation. The following chapters will trace this movement in individual readings of the three plays mentioned above.

CHAPTER I
PERICLES:GENDER RIDDLES

He's father, son, and husband mild;
I mother, wife, and yet his child:
How they may be, and yet in two,
As you will live, resolve it you.

1

Pericles I.i.69-72

Pericles begins with the romantic hero facing a life and death challenge in his attempt to enter marriage and fatherhood. His test is to solve the confusion of gender roles in a riddle unresolved by many other princes who preceded him. Their failure is emphasised by the gruesome sight of decapitated heads on the castle walls. Antiochus, the dominant father, makes the test a law for all seeking to marry his daughter: to prevent young men taking his daughter as a wife he "made a law,/to keep her still, and men in awe;" (1 Ch.35-36). His law is deliberately perverse in order to benefit the law-giver alone. The suitors are doomed if they do not solve the riddle, and, as Pericles discovers, doomed if they do.

Antiochus' riddle has the same focal point as the metaphor of the father as king: the place and honour of the missing mother. When Pericles solves the riddle, he condemns both father and daughter because of their incestuous relationship. Both are serpents who defile the dead mother's honour. Paradoxically, the mother is excluded in the

metaphor that gives a king the status of father of the nation. The horror of Antiochus' court reflects the devastating effects of absolute male authority: a loss of maternal nurturing values.

Shakespeare's last plays, beginning with Pericles, restore the image of kingship by dramatizing a need for kings to recover lost maternal values. Insular and incestuous relationships develop in the absence of a mature female presence. Pericles finds lost maternal values by retreating from an all-male political world into a lost chivalric world. When he deserts this lost romantic world to return to Tyre and his right to the title of king, he loses the women who give him the title of father. Fatherhood and kingship converge when his lost female kin return to give him their love and loyalty.

Although the play has a definite two-part structure separated by a period of fourteen years, striking female images structure four major phases in Pericles' quest to combine successful kingship with fatherhood. These female images related to sexuality and maternal nurturance, particularly images of Spring, renewal and re-birth, lead to a successful merger of kingship and fatherhood giving paternal authority a renewed benign image.

I

The Search for the Ideal Mother

The contrasting figures of Antiochus' daughter and

Thaisa frame the first phase in which Pericles moves from youth to manhood. Pericles is alone and far from home in both places where he seeks for a wife the daughter of a mighty king. In Antiochus' demonic court, he is first attracted to and then repelled by the dominating figures of a mighty king and his beautiful daughter. Antiochus and his daughter present male power and female attraction as dangerous traps for a virtuous king. Fleeing from the corruption, Pericles eventually finds his ideal wife and role model father in Simonides' exemplary court in Pentapolis. This first phase ends with Pericles apparently achieving his goals of successfully combining kingship and fatherhood: the entrance of the obviously pregnant Thaisa promises his entry into fatherhood, and his kingly status is publicly reclaimed.

Pericles' search for a wife combines personal desires with political motivation: the production of legitimate heirs promises stability at home and abroad. He is also hoping to find a role-model and strong political ally in the father of his wife. His journeys between the two extremes of Antioch and Pentapolis dramatize his maturing process: he moves from youth to manhood--from prince to king. This maturing process represents a movement away from a secure trusting relationship with his mother-nation to new relationships where he proves his inner nobility without external status signs. He rejects Antioch and deceptive relationships and finds his ideal in Pentapolis where relationships are based

on mutual trust: Antiochus' court represents paternal tyranny and Simonides' paternal justice.

The absence of exemplary mothers in both courts supports my argument; paternal tyranny arises when the good mother is dishonoured and when the father has established a respected status the mother's presence is not necessary. Pericles encounters demonized examples of motherhood in his journey between these extremes. The absence of good mothers and the presence of unnatural mothers in corrupt societies suggest a need to renew patriarchal values with lost nurturing maternal values.

The scene in Antioch demonstrates Pericles' uncertainty about combining political hopes and personal desires. He resembles a lost child seeking loving parents. He asks the gods for support, submitting to their paternal power: "I am son and servant to your will"(I.i.24). Pericles hopes to be, "son to great Antiochus"(1.27). Antiochus warns him of the danger he faces in seeking a wife: "Young prince of Tyre, you have receiv'd/ the danger of the task you undertake"(I.i.1-2). After solving the riddle, Pericles rejects absolute paternal authority. His reply recognizes that his sense of self is inherently an identification with the mother: "All love the womb that their first being bred"(I.i.108), and he is not ready to assert his masculinity by differentiating himself from all that is inherently female. This dilemma between identification with the father

and mother causes a personality split in his search for fatherhood. No mention is made of Pericles' mother, except his reference here to mothers in general. There are no female characters in Tyre. Pericles' duty, therefore, is to replace this loss.

On a political level, the female images in this first phase are metaphorical figures for nations: relationships between the sexes are examples for Pericles to learn how a good ruler relates to his people. On a personal level, the female figures are images of sexuality that alternatively threaten and help the young suitor.

Antioch is a warning to Pericles of what to avoid in family and national relationships. The incestuous relationship between a father-king and daughter-nation is an abuse of paternal power that defiles motherhood. Antiochus' daughter symbolizes a nation that obeys a tyrant and brings about her own isolation, rejection and contamination. She reflects her father's wealth, attracting young princes to Antioch to place them in his power administered by unjust laws. The young ruler learns two important lessons in Antioch. In order to prevent tyranny and incest, the lost mother must be restored to a visible place of honour. He is also warned of a mortal king's misuse of his sacred trust of the power over life and death. These two warnings produce two dominant fears in Pericles: a fear of sexuality and a fear of male power.

First, the desire to honour motherhood produces ambivalence towards women and sexuality. Woman becomes a symbol of attraction and repulsion. Pericles' ambivalence is evident in an apparent regressive longing to establish relationships based on mutual trust, resembling the traditional relationship found between a mother and child. Consequently, his discovery of incest makes him view female sexuality with horror. He is more contemptuous of Antiochus' daughter than he is of the father. The father's sin is to find his sexual pleasures in his daughter, but the daughter is "an eater of her mother's flesh" (I.i.131). Male sexuality is not Antiochus' sin; his crime is the undermining of patriarchal authority. Female sexuality becomes associated solely with virginity, essential for patriarchal claims to legitimate heirs and control of motherhood; Antiochus has made his daughter unfit for motherhood. His daughter is metaphorized as the garden and the tree of Hesperides, Cassandra and her casket; she is simultaneously the voracious eater of flesh and the engulfing mother image that has contaminated her father. This ambivalent image of female sexuality as a vessel and its contents serves to warn a future king and father to beware of female attraction, making him fear entry into fatherhood. His responsibility to kingship to produce legitimate heirs places him in a similar no-win position to that portrayed by Antiochus' riddle.

Secondly, recognition of a king's power over life and death produces a fear of male aggression. Pericles denies

the importance of political strength when he flees from Antiochus' wrath, producing further ambivalence towards his own gender identity. He views his flight as a protective move for his nation, but he also deserts his position as head of the national family: an action he repeats later with his physical family.

Pericles' search for an ideal wife and mother of his heirs is an intertwining of conflicting political and psychological hopes and fears. After Antioch, he is disillusioned with his original goals and he tells his counsellor, Helicanus, that political, not personal, hopes for his nation's happiness motivated his journey to Antioch.

I went to Antioch,
Whereas thou know'st, against the face of death
I sought the purchase of a glorious beauty,
From whence an issue I might propagate,
Are arms to princes and bring joys to subjects.
(I:ii:72-74)

His political motives appear to be straightforward. He seeks to replace his father as a respected well-loved king and to do so he must find a virtuous woman to give his nation legitimate heirs. Pericles seems to see himself as the dutiful son of a nourishing mother nation, evident in the analogy he uses to refer to his status. He is the new foliage on the tree-tops shading the nourishing roots that anchor and sustain him (I.11.31-32). However, this non-military analogy gives him a maternal role: he claims a nurturing protective function as head of the nation.

Pericles' anxiety and melancholy after his

experience in Antioch mark his political and personal ambivalence towards marriage and kingship. Anxiety is reflected in his fear of political inadequacy: "I am too little to contend" with Antiochus (I.ii.18). Although he returns home to the mother country, he is compelled to flee Antiochus' paternal wrath. His flight becomes a means to express maternal values, bringing nourishment to the needy and establishing trusting relationships with other powers. He adopts non-aggressive values of humility, patience, long-suffering and renunciation of power, qualities that are traditionally associated with the female roles. As a result of these non-heroic values, Pericles is often considered one of Shakespeare's less dramatic heroes. The problem seems to be how to combine essentially non-heroic-noble- values with the image of a good and powerful king.

In a renunciation of male rivalry, Pericles establishes all-male friendships based on mutual trust: first with his counsellor Helicanus, and later with Cleon, governor of Tharsus. Political responsibility, traditional male power, is passed to Helicanus, a surrogate father-figure, but Pericles protects his kingly status:

The care I had and have of subject's good
 On thee I lay, whose wisdom's strength can bear it.
 I'll take thy word for faith, not ask thine oath;
 Who shuns not to break one will crack both.
 But in our orbs we'll live so round and safe,
 That time of both this truth shall ne'er convince,
 Thou show'dst a subject's shine, I a true prince'.
 (I.ii.118-124)

A clear distinction is made between a monarch and subject. Safe-guarding his kingly status, Pericles is free to assume a maternal role in his rescue of the people of Tharsus.

He arrives in Tharsus like a male Ceres; his ships bring life-giving bread, not warriors. This distinct disavowal of Odysseyan heroism seems to give Pericles a maternal role. He mirrors his own image of an ideal woman first seen in Antiochus' daughter: "See, where she comes apparell'd like the spring,/ Graces her subjects, and her thoughts the king/ Of every virtue gives renown to men" (I.i.13-15). In delivering Tharsus from its winter of famine, Pericles becomes a hero characterized not by warrior-like courage, but through values that promote peace between nations. The people of Tharsus erect a statue in his honour; their action reverses values that raise statues to commemorate famous warriors.

Pericles is also, presumably, responsible for saving the mothers of Tharsus from cannibalizing their young. Cleon, the governor of Tharsus, whose imagination envisions mothers ready to eat their own children, is directly responsible for the famine, yet he projects his guilt for his own poor government onto a horrendous image of women:

Those mothers who, to nuzzle up their babes
Thought nought too curious, are ready now
to eat those little darlings whom they lov'd.
(I:iv:42-44)

This image of voracious women projects Cleon's paternal

guilt on mothers. His fantasy gives mothers worse crimes than his own poor management. Cleon's fears of women become evident later in the play when, against his better judgement, he meekly falls in with Dionyza's murderous and lying schemes.

Images of social corruption, found in Antioch and Tharsus, are reflected in demonized views of women. From one perspective, the idea is given that tyrannical or weak government releases a basic evil in women while, from another perspective, weak governors mask their failures by projecting horrendous imagined crimes on women. Pericles demonizes Antiochus' daughter after he discovers how, in courting an unchaste woman, he was nearly guilty of corrupting his blood-line. Cleon, similarly, demonizes mothers in general when his country is close to extinction through his failure to administer the nation's economy with wisdom.

Cleon gives his wife-nation authority, resulting in his downfall. His error does not result from giving women power, but from the divided loyalties of husband and wife; they fail to rule in partnership. Dionyza is interested in commercial and political improvement. Cleon's vow to Pericles is given as more important. A contrast is made between Cleon and Helicanus, implying that male bonds are stronger when there are no women involved. Joel Fineman and Leonard Tennenhouse develop the theme of how women come
3
between all-male friendships. Tennenhouse's argument is

appropriate to the relationship between Cleon and Pericles. He sees strong bonds between men as a mask for commercial rivalry and that women, through marriage, are given as the cause for severing male friendships to maintain the mask. Cleon is indebted to Pericles, but motives for material advancement are given to his wife. She becomes the cause of his betrayal of male vows.

The storm which follows the resumed flight from Antiochus' power robs Pericles of all material status symbols. The sea is traditionally associated with the female, but, significantly, Pericles receives ties with his father in the rusty armour. I see the sea's gift of the armour as a sign of a need for Pericles to cast off his longing to remain with the mother in order to assume male status. The armour is significant as a sign of his male status, but it also depicts an image of out-moded chivalry and its uselessness to fishermen whose work is to find nourishment in the sea. Nevertheless, they perform a nourishing function in returning Pericles' male status symbol, giving him the means of entry to another test to win a wife.

Once again, he stands alone facing male power and female sexuality in the form of Simonides and Thaisa. Pentapolis is the exemplary state for Pericles. The father-king treats his daughter-nation as a respected equal, but the distinct roles of each are clearly defined. Pericles finds the two ideal relationships he is seeking:

Simonides is the role model father and his daughter, Thaisa the ideal wife. Simonides reminds Pericles of his own father:

Yon king's to me like my father's picture,
Which tells me in that glory once he was;
Had princes sit like stars about his throne,
And he the sun, for them to reverence.
(II.iii.37-40)

His high esteem for Simonides precedes his declared love for Thaisa. Thaisa's active role in wooing and winning Pericles maintains Pericles' image of a non-Odyssyan hero. Simonides accepts him as his son as readily as Thaisa accepts him as her husband. Pericles achieves his dual goal in this atmosphere of mutual trust.

The movement of the play will improve upon the example found in Pentapolis to restore the absent mother to a place of honour in the life of a monarch. But before his political and personal relationships combine in an ideal merger of fatherhood and kingship, Pericles is tested with the news from Tyre demanding his return to kingship.

Thaisa's pregnant appearance coincides with the reminder of Pericles' status as king of Tyre. (Prologue Act III). However, when Pericles accepts his duties as king his personal relationships are threatened. The tableaux ends the first phase with Pericles and his wife departing in one direction and Simonides in another, signifying a change of course for Pericles.

II

The Death of the Mother

Life and death images are closely linked with the female in the second phase. Thaisa's suffering in child-birth and her assumed death and burial at sea are followed by her revival and retreat into a "life without joy". Thaisa's "death" and Marina's birth suggest a loss of maternal values and insensitivity to the welfare of women and children.

Family separation the moment Pericles achieves fatherhood implies that he errs in placing kingly responsibilities above fatherhood. Pericles blames the gods for Thaisa's death:

O you gods!
 Why do you make us love your goodly gifts,
 And snatch them straight away? We here below
 Recall not what we give, and therein may
 Use honour with you. (III.1.22-26)

Gower excuses Pericles and blames Thaisa's strong will for, "who shall cross" a woman's wish? (Prologue Act III. 41). The text suggests, however, that Pericles' return to Tyre reflects changes in his values. He turns from an idealist with a belief in lost romantic values to a realist fighting for his birth-right.

Pericles should have, characteristically, trusted Helicanus and sent the messengers back to Tyre with news of his marriage and forthcoming fatherhood. But, political issues are not resolved with patience, trust and humility. Instead of relinquishing Tyre to one who has proved his ability to rule wisely, Pericles hastens to defend his

birth-status, making him insensitive to the practical needs of his pregnant wife and, later, the psychological needs of his new-born daughter. He seems to lose faith in the abstract idea that king and subjects exist in separate spheres. Helicanus' move to kingship will prove the fallacy of Pericles' belief. The lords of Tyre do not appear to share his view. Pericles forsakes his new family in order to save his image of kingship, despite the fact that he is Simonides' "heir apparent" and has found his ideal wife. He chooses to re-enter the aggressive unstable political world: a world that rejects maternal nurturing values.

Shakespeare uses several devices to indicate Pericles moves into a romantic past to find ideal relationships. The use of Gower and the repetition of a well-known story distance the audience from Pericles' romantic journeys, suggesting that his search for a good role-model king and an ideal wife are romantic dreams only found in stories and divorced from everyday reality. Gower's familiar phrase that the authority for the tale goes beyond him: "I tell you what mine authors say"(I:Prologue: 20), his out-moded rhyming couplets, and his choice of obsolete words and expressions add to the distancing effect to remind the audience that Pericles' quest for perfect relationships are, perhaps, impractical male fantasies. Behind the ancient father of English poetry, John Gower, is Shakespeare, the Renaissance humanist, promoting or questioning the rise of individual power and the clash of

values between romantic ideas of chivalry and commercial, political realism. Thaisa, and Marina, products of an ideal world, will eventually be instrumental in uniting the two worlds.

The "Dumb Shows" in Gower's Prologues also suggest that Pericles has moved into a remote past. Messengers from Tyre travel long distances to contact their absent king. The elaborate and formal greetings distance Pericles the king from the man. They also give the impression that Pericles enjoys the status of king without bearing the accompanying responsibilities.

The two storms that juxtapose Pericles' visit to Pentapolis are further devices suggesting he finds his ideal relationships in a remote romantic past. One storm carries him to his dream, whilst the second storm robs him of that dream. The storms might also represent a clash of values within Pericles himself as he attempts to combine personal romantic ideals of kingship with public realities.

Thaisa's apparent death signifies the incompatibility between the romantic values that bring her into existence and the political values that displace her. Her struggles in child-birth are projected onto Pericles himself to reflect the pain of his new responsibilities as father-king. We see him as the central figure in the storm invoking male gods to restore order through their power and authority: "rebuke these surges/ Which wash both heaven and hell;...the winds...bind them in brass"(III.i.1-3). The

storm is likened to a revolution that needs a masterful authority to subdue insubordination. Next he invokes the female deity, Lucina, Roman goddess of childbirth, who helps, or refuses to help, women in child-birth, according to the directions of her mistress, Juno. Order can be restored by force or guidance: male or female expertise. In the former everything returns to its original place, the status quo restored, but the latter brings new life and dramatic changes.

Marina's birth signifies a victory of maternal endurance over male impatience. Her life and example will dramatically change male-ordered societies. But Thaisa's apparent death signifies the sacrifice of the mother to the father's desires. Pericles returns to Tyre where things are settled "to his desires" (Prologue Act IV 1.2). Thaisa's assumed death also suggests that maternal values do not die, but are simply not recognized when political values are privileged. Pericles obeys the authority of superstitious sailors who view the sea as a monster who must be pacified. Thaisa's body is sacrificed to apparent claims for the dead from an underworld monster. Similarly, the ship, always a female carrier of commercial value, must be saved and its romantic load sacrificed. The scene enacts myths of an underworld god claiming a Persephone or a Eurydice, giving Pericles images of a female Demeter and a male Orpheus. The Demeter aspect in Pericles eventually wins the battle against aggressive male powers, but not before the Orpheus

aspect sinks into despair.

On a less mythical level, Thaisa's death in child-birth is not an unlikely consequence, considering the situation on board a storm-tossed ship. Her death symbolizes, on a more realistic level, the traditional treatment of the wives of kings. The queen is important for producing future heirs, but once that task is accomplished the queen generally slips into obscurity.

Marina's abandonment at birth and Pericles' apparent disinterest in her until she reaches marriageable age signify the sole interest in female royal children as marital objects. Pericles' empathy for his daughter's loss of a mother seems to suggest, with the loss of his wife, his own longing for a loving mother figure. Marina's life, he states, will never compensate for this lost mother-child relationship: "Even at the first thy loss is more than can/ Thy portage quit, with all thou canst find here" (111.i.35-36). In view of this sentiment we wonder why she must also lose her loving father's presence for fourteen years.

Thaisa's presumed death and revival compare the differences between Cerimon's spiritual and Pericles' revived political and material values. Her assumed death in a storm contrasts with her revival in the tranquil after-storm scene in Ephesus. The former is associated with the panic of materialistic concerns, the latter with the tranquility of the spiritual life. Cerimon rejects

"nobleness and riches" in favour of "virtue and cunning":

I hold it ever,
Virtue and cunning were endowments greater
Than nobleness and riches; careless heirs
May the two latter darken and expend,
But immortality attends the former,
Making the man a god.
(III.ii.26-31)

Pericles' nobleness and riches surround Thaisa in her coffin, suggesting that Pericles has placed the material over the spiritual. Thaisa, in her apparent death, becomes a beautiful object of Pericles' possession. His regret at not being able to build a magnificent memorial supports the idea of women as inspiration for male creativity in art. Cerimon has earned an honourable reputation through benevolence and he condemns the type of worldly honour that Pericles is racing to defend. His knowledge enables him to separate the living woman from the objectified image he finds in the casket; thus, his calm reverses the panic that surrounded her presumed death. Cerimon's gentle rebuke of those that "were too rough/ That threw her in the sea"(III.ii.81-82), includes Pericles.

Thaisa's new life in a different world is limited for a woman without a husband. She envisages her new life will be "without joy". Cerimon encourages her suggestion to enter service in the temple and offers his niece as a female companion. Thaisa's thanks are strangely ambiguous.

My recompense is thanks, that's all;
Yet my good will is great, though the gift small.
(III.iv.16-17).

Cerimon's action is well-intended, but it shows how women are considered as possessions even to this great benefactor. Nevertheless, Shakespeare gives Thaisa a female goddess to serve implying that she finds sanctuary in a supportive female world.

The dramatization of Thaisa's revival so soon after her burial supports my argument that Pericles' haste to safe-guard his kingship is an error, producing unnecessary suffering for his female kin. Pericles and Marina are surprised by Thaisa's return, but the audience is prepared for the re-union, giving time for reflection on the reasons for Pericles' losses.

Despite Pericles' apparent insensitivity to their needs, Marina and Thaisa survive. Marina and, to a lesser extent, Thaisa, are used as dramatic agents instrumental in helping Pericles to combine his role as father with his role as authority figure. Pericles' romantic ideals are tested and preserved by Thaisa and Marina in the unromantic, male-privileged societies in which he abandons them. Their respective sufferings draw attention to the fallacy that the political public life exists in a completely different world from the private domestic life.

III

FEMALE SURVIVAL:MALE REVIVAL

Marina replaces Pericles as the central character in the third phase. Images of virtue and nobility are transferred from the father to the daughter and become closely linked to virginity. The phase, beginning with tragedy and moving into the happy re-union of father and daughter, is dominated by the sufferings constant virtue attracts.

Marina appears to have the dramatic function of demonstrating the validity of Pericles' romantic values in a society where commercial values prevail; she bears his values as she will eventually bear his heirs. Evidence that Marina embodies Pericles' romantic values is seen in her first appearance, resembling his vision of the ideal woman. His words of praise, addressed inappropriately to Antiochus' daughter, describe Marina. "See where she comes apparell'd like the Spring,/ Graces her subjects, and her thoughts the king/ Of every virtue"(I.i.13-15). Whereas Antiochus' daughter's outer appearance concealed her inner guilt, Marina's inner virtues are reflected in her outer appearance.

Although Marina reflects her father in virtue and perfection, implying that the daughter is a waxen image of the father, her growth from childhood to maturity differs

from the corresponding male maturing process evident in Pericles' early life. Like her father, Marina aims to be "one on whom perfections wait" (I Pro:80), evident in her accomplishments described in the Prologue to Act IV, and in her protest against Dionyza's reasons for wanting her killed (IV.i.74-82). Like Pericles, she is introduced entering a death-threatening situation. But the male search for manhood is a quest, an adventure involving active choices, a journey to sever ties with the mother and a search to find an ideal woman. The female development has no similar stages, aims, choices or goals. No indication is given that Marina has an equivalent desire to find an ideal partner. She considers herself a passive object carried through the storms of life:

Ay me! poor maid,
Born in a tempest, when my mother died!
This world to me is a lasting storm,
Whirring me from my friends. (IV.i. 17-20).

The noble values that sent Pericles on a search into the past and a flight from female sexuality and male power, limit Marina's active choices. Her sole goal is to preserve her virginity.

Marina's virtuous life transforms female sexuality from a male-threatening to a male-enhancing force. Virginity becomes a priceless possession, an economic commodity, that others seek to destroy for political gain (Dionyza and Leonine), claim for economic profit (the

pirates and brothel owners) or defile for degenerate pleasure (the men who frequent the brothels).

Marina is identified with the flowers she carries to cover her dead nurse's grave. The floral imagery traditionally links women to a passive, transient existence, reinforcing the idea that women are fragile, and that their sole function is to propagate the next generation.

Floral imagery for virtuous daughters separated from their families is repeated in Cymbeline and in The Winter's Tale. These daughters are lost because their respective fathers neglect their protective roles; their returns bring new life to restore societies lost in a metaphorical winter. Floral imagery connotes female power with endurance and healing to re-vitalize failing kingship. Daughters associated with flowers and loss also suggest the Persephone myth, giving father-kings a maternal Demeter image.

Before Marina cures Pericles, her life must prove the transforming power of her virtue. Her virtues are tested in a world governed by commercial values, evident in the increased use of economic imagery in this phase.

Marina's perfections are a measure of good and evil in society. Those around her are judged according to how they treat her. Respect for Marina implies virtue: "Marina gets/All praises, which are paid as debts,/And not as given." (Act IV. Prol.33-35). The people of Tharsus are redeemed from murder because they take revenge on Cleon's

family for attempting to murder Marina. Philoten is not excluded from their revenge, because she inherits, presumably, her parents' evil. One might expect her to receive praises in sycophantic manoeuvres to please Dionyza whose actions encourage courtiers to show false loyalty. But the people of Tharsus are loyal to the king who saved them. They become agents of good avenging evil.

Marina's main enemy and the initial cause of her plight is Dionyza: a woman who abuses maternal values and adopts values based on militarism. Her jealousy of Marina reflects competition between women because of male status systems. Dionyza seeks to improve her status through her daughter's marriage. Political and economic motives defile her maternal care for both girls. Marina is an expendable item in Dionyza's philosophy reflecting the commercial practice of promoting what is available by destroying competition.

Dionyza employs male help to perform her evil. The soldier Leonine is "the pregnant instrument" of Dionyza's⁴ wrath. He is an obvious phallic projection of Dionyza's wish to wield male power. She reminds him of a soldier's duty to deny any emotions of pity and to obey orders without question. Influenced by greed and fear of Dionyza's authority, Leonine agrees to her plan, against his better judgement: "I will do't/ But yet she is a goodly creature"(IV.1.8-9). His instant obedience implies that

soldiers lack moral and intellectual judgements. Clearly, maternal values are destroyed in a society ruled by military values.

Marina's rescue reverses traditional expectations. Dionyza and Leonine turn a court into a battle-field: a mother becomes a ruthless general who justifies murder. Marina's body figures as a besieged city, her virtues its citizens. Pirates, who are not rapists and murderers, simply entrepreneurs seeking good investments, are Marina's shining knights who transport her, unmolested, to Myteline, a place of ambiguities and sudden changes. In this society her virginity and constancy make her a rare commodity.

Lords, bawds, pimps, and panders have their ideas of order changed by Marina's refusal to accept their codes and standards. These characters are treated with humour because she does not fear them. She brings to this society out-moded codes of chivalry, her education in the liberal arts, and her nobility, inherited from her parents. The romantic stories told to her by her nurse help her identify with a heroic father:

My father, as nurse says, did never fear,
But cried, "Good seamen!" to the sailors, galling
His kingly hands, haling ropes;
And clasping to the mast, endur'd a sea
That almost burst the deck. (1V:i:53-56)

Marina's description does not fit the knowledge we have been shown of Pericles. We do not see him acting in a particularly brave and courageous manner in the storm scene-

he appeared to be too preoccupied with personal problems to be of any efficient help in the emergency. Nevertheless, an image of a heroic father gives Marina pride in her identity.

Myteline represents neither the remote past, nor the everyday world, nor a future ideal. It is a place on the margins, where life is uncertain and good and evil are not clearly distinguishable. In such a site, transformation and change are possible. A brief scene shows Marina's transforming effects on two brothel clients, before she is introduced in her ignoble setting in act 1V scene v. Marina does not appear to suffer repulsion at degraded male sexuality as her father did at corrupted female sexuality. Her predicament is equally life-threatening, but she does not escape from her reality by demonizing male sexuality. Instead, her de-humanized captors are subjected to her transforming power. Boult, her avowed tormentor, is her rescuer. He is, of course, motivated by the gold he is offered, but his positive help is in direct contrast to Lysimachus' more indirect assistance.

Marina's relationship with Lysimachus transfers romantic values from an idealistic world into the political world. Lysimachus, it seems to me, is an essential figure in this phase that employs female images to synthesise conflicting romantic and political values producing an image of a benign authority figure.

Lysimachus, a figure of authority, who should be

motivated by compassion for her subjected position, is also motivated by profit factors: the gold he gives her saves her from the brothel. In my argument, Lysimachus, who brings father and daughter together, brings about the merger that gives Pericles his status as a benign father-king.

At first, Lysimachus and Marina speak in two different languages. He uses the degraded language of the brothel which she interprets literally, turning his language back to its uncorrupted form. In converting words like "honor", "trade" and "profession" to their original meanings, Marina restores respect for the female mind and body. The comedy that results from the double-entendre and her victories over male lust makes the brothel less melodramatic and its inmates less threatening.

Lysimachus' reversal from potential brothel client to a respected Governor of a nation marks the turn leading to Pericles' final position as a respected authority figure. A subtle transfer of values occurs that enables ruling figures to claim romantic values without losing political power. Marina's influence on Lysimachus makes him appear noble and an acceptable son-in-law for Pericles.

But, Lysimachus is not like Pericles. He is a practical worldly man skilled in the arts of deception: useful skills in a society where commercial values dominate. Critics assume that Shakespeare does not intend the

audience to believe that Lysimachus is anything but a good
 5
 governor who pretends to be otherwise. However, as the
 play points towards restoration and renewal, there is every
 reason to believe that Lysimachus is transformed by Marina's
 influence. The brothel keepers recognize him despite his
 disguise. (Does he come here often?) His transformation
 under Marina's influence is more important than Boult's
 sudden change to help Marina, because he is an authority
 figure.

Lysimachus' repeated avowals against coming to the
 brothel with a "corrupted mind" or with "ill intent" imply
 guilt. In Shakespearean terms, he appears to "protest too
 much". Nevertheless, Marina's strength of purpose, wit, and
 wisdom impress the Governor:

Lys:Thou art a piece of virtue, and
 I doubt not but thy training hath been noble.
 Hold, here's more gold for thee.
 A curse upon him, die he like a thief,
 That robs thee of thy goodness! If thou dost
 Hear from me, it shall be to thy good. (IV.vi.104-109)

In giving her gold and "more gold", he turns her virtue into
 a commodity, salving a guilty conscience by pretending that
 he is testing her, instead of the reverse. In this way he
 makes Marina grateful for his mercy and kindness to her.
 When he expresses the hope that the gods will strengthen
 her, Marina's parting response seems ironic: "The good gods
 preserve you!" (IV.vi.99). We might wonder who is in most
 need of help or preservation. Marina is left to save

herself, with the help of the gods, and the gold he has given her.

Lysimachus lacks the protectiveness of the chivalric tradition. He is afraid to openly challenge the power of the brothel owners' economic claims to own Marina. Uncertain of Marina's nobility, he is also afraid to help Marina directly. When the ailing King Pericles arrives off his shores, Lysimachus assumes the role of a physician bringing Marina as a cure. This might be interpreted as his effort to help Pericles and Marina, but it might equally be viewed as an attempt to gain favour with a wealthy king. He is adept at dissembling, in the brothel and when he pretends to hear the music of the spheres that precedes Diana's appearance to Pericles. For these reasons, Lysimachus is not a nurturing figure, but one that pretends to possess knowledge of healing: "It is not good to cross him. Give him way...Music, my lord? I hear"(V.i.232, 234). Lysimachus, unlike Cerimon, does not place virtue and knowledge above nobleness and riches. The scene ends with Lysimachus offering money to those who brought him to his fortunate position in discovering Marina's noble status, and in making a king indebted to him for finding his lost child:

If this but answer to my just belief,
I'll well remember you.(V:1:236-7).

The recognition scene between father and daughter is the high point of the play. A king, who at this point

resembles both Father Time and an eternal child, is given new life from his daughter, who resembles a fairy-tale princess and an eternal mother. Although the audience is aware that Marina is Pericles' lost child, the scene never fails to captivate. Pericles' joy at finding his daughter, however, is privileged over Marina's joy at finding her father. Before the magic begins, Pericles pushes Marina away, reminiscent of his response to Antiochus' daughter and his fear of female sexuality as an evil trap. Her proof of her virtue resembles Pericles' own proof of his virtue in Simonides court, with the noticeable exception that Marina's reward is to find her ideal parent in a father not a mother. This exception is rectified later when Thaisa returns, but the re-union of mother and daughter is not given a similar dramatic focus to the meeting of father and daughter.

The riddle of female identity is evident in Marina's various roles in the moving re-union scene. She combines the functions of mother, wife, and daughter in restoring the (f)ailing king. Pericles ironically suggests gender and age reversals, seeing her as a mature "man" and himself a young "girl"; her sufferings do exceed "a thousandth part" of his. She is the maternal figure who revives the child-like king who refuses to wash, eat, and speak. Pericles recognizes her maternal role: "Thou that beget'st him that did thee beget" (V:i:197). She is also a reminder of his lost wife: "My dearest wife was like this maid...(V.i.108), and she is

his child. Thus, her identity merges into indistinguishable female images for Pericles' happiness, but she has no real existence; she appears to merge into the figure of the goddess Diana. Marina's deified image helps to remove any indication that Pericles' love for his child has incestuous undertones. In addition, at the moment that Pericles joyfully blesses his child, her future husband and Helicanus are quickly introduced (V:i:215).

Once the magic of the re-union scene is over, the authority figure and father figure merge. Romantic values associated with fatherhood combine with the practical economic values of power and authority. Marina's part in the transformation that makes male authority a benign father is as a catalyst that remains unchanged in the process. She remains a product of Pericles' romantic and ideal world. Pericles is brought into the practical world of authority figures by identifying with the now noble Lysimachus, made so by Marina's influence.

After his vision, but before Thaisa's return, Pericles bestows gifts of gratitude, including his gift of Marina to Lysimachus. Marina's participation in the exchange is not dramatized. She is present when the exchange takes place, but she is not consulted, nor is there any communication between her and her future husband: she is over-shadowed into virtual non-existence by the dazzling splendour of the restored father-king. Her transfer from

Pericles to Lysimachus is closely associated with practical business deals to help Pericles move on to Ephesus:

Per: Shall we refresh us, sir, upon your shore,
And give you gold for such provision
As our intents will need?

Lys: Sir,
With all my heart; and when you come ashore,
I have another suit.

Per: You shall prevail,
Were it to woo my daughter; for it seems
You have been noble towards her.

Lys: Sir, lend me your arm.

Per: Come, my Marina.

(V.i.257-266)

Pericles finds the "arms for princes" in his daughter's husband. Lysimachus mirrors, to Pericles, a narcissistic image of his younger self, making his identification with his own father's glorious status complete.

In this resolution Pericles frees kingship and fatherhood from tyrannous associations. His willing welcome of Lysimachus contrasts with Antiochus who decapitated the suitors, and with Simonides, who lied to the suitors and dissembled the traditional paternal anger at the daughter's suitor. Pericles' reception of Lysimachus is meant to show, I believe, his improvement on the other fathers in the play. Antiochus maintains his power through posing a riddle that eliminates losers and winners. Simonides enjoys his last bit of power before he gives Pericles and Thaisa his blessing (II.v. 24-82), but Pericles refuses to play power games in his role as father. Marina's silent complicity is, of course, helpful in giving him this benign image.

If the play ended at this point it would be

unsatisfactory in failing to resolve Pericles' conflicting political and personal goals. The fourth and final phase restores the lost mother and wife to complete the family unit. Thaisa's return supports the suggestions throughout the play of a need to renew patriarchal order with a female presence.

IV

RECOGNITION OF THE MOTHER

Diana's appearance challenges the idea that absolute male authority is re-established. The female goddess gives Pericles the support of female authority. Pericles and the audience hear the heavenly music and see the vision of Diana. The effect distances the other characters from their king's submission to female authority, but the audience sees and hears a king acknowledge and instantly obey a dominant female figure. Diana does not appear as a fairy god-mother granting wishes: she is the presiding authority figure. The goddess Diana is associated with change and renewal, although she is traditionally a female warrior goddess, preserver of female chastity.⁶ Pericles' instant obedience to Diana acknowledges her power to protect women. She rewards Pericles with the return of Thaisa, but she is also freeing Thaisa from service in her Temple to re-enter, and, perhaps, improve a male-ordered world. Marina's strength and endurance come from this source. Pericles

seems to be rewarded for his daughter's endurance as well as his own.

Thaisa's return gives Pericles his loving wife, but her presence also restores the lost maternal figure, implying she brings back lost nurturing values so clearly missing in this play. Once the mother is restored, identities merge in the family unit. Thaisa is buried in Pericles' arms; Pericles longs to melt into Thaisa, and Marina seeks to leap into her mother's heart. Shakespeare's presentation of the riddle of identities is partly resolved in this vision of identities merging into unified family relationships. However, new problems emerge for the silenced daughter who is the new generation's mother.

The "riddle" in the conclusion is Marina's complete silence after she restores Pericles' confidence, and in her passive acceptance of her future. Her penultimate words, giving Pericles the final proof that she is his daughter, acknowledge her mother's part in her creation: "Is it no more to be your daughter than/ To say my mother's name was Thaisa?" After this she is silent until she expresses her joy at finding her mother: "My heart/ Leaps to be gone into my mother's bosom"(V.iii.44-45). (She is not given any remarkable speech for her similar joy in finding her father.) Pericles is rewarded with a promised return to his idyllic world in Pentapolis, but Marina will soon be separated from her loving family. She will give Tyre its

lost female presence; the future mother takes old romantic values into a changing political and economic world. We are not given any clues to suggest Lysimachus will share power equally with his wife. Marina's closing silence implies that she will not be a very visible partner. Such speculations are, of course, outside the limits of the play, but the plays that follow appear to continue to explore the problem of female presence and absence in patriarchal societies.

CHAPTER II

CYMBELINE: "The Anguish of a Family Gone Sour".

1

The plays which follow Pericles, in the generally acknowledged chronological order, continue to dramatize authority figures' relations with female kin. In Cymbeline the fusion of good father with good state-ruler remains a major theme.² The king who gives his name to the title is a negligent father and an indulgent husband. He appears at first to be the only person in the court circle unable to distinguish between virtue and vice in his condemnation of Posthumus, in his willing acceptance of Cloten as his "son", and in his blindness to the schemes of his deceptive wife. As in Pericles, a daughter's mind and body are figured and disfigured in order to restore respect for the authority of a father-king. Imogen's anguish because of the cumulative effects of her father's neglect and husband's betrayal is the focal point of the play.

If Cymbeline is measured by the romantic values promoted in Pericles, he and his whole family would deserve extinction because of paternal negligence. He resembles Cleon as a weak authority figure unaware of his wife's attempts to usurp male authority, and he resembles Antiochus as a tyrannical father intent on his selfish desires. Cymbeline is redeemed, however, because his children prove

they are noble and virtuous. The opening confusion appears to be due to the influence of Cymbeline's second wife. She comes between father and daughter, in the same way as Iachimo comes between husband and wife, and Cloten between the legitimate heirs and the king. Yet the incident of the lost sons, and Cymbeline's failure to find them, indicate his insensitivity and misjudgements are of long-standing. Clearly, the king is solely responsible for the suffering his family and nation experience. In order to improve social harmony, the king must change; he must learn to withhold rash judgements based on superficial appearance; he must develop nurturing protective values and renounce militarism as a means of administrating authority in the family, in the nation and with other powers.

Tyranny in a father, sexual rivalry between men, misogyny in a husband, and war between nations appear to arise because selfish political strategies destroy maternal nurturing values. In Cymbeline's court, the maternal presence is replaced by a female tyrant who disassembles motherly affection. Maternal values are also missing in the all-male cosmopolitan society of Italy where attitudes towards women lead Posthumus to his bitter tirade against mothers in general.

The glory of kingship fades when the support of virtuous women is withdrawn. The lost good mother's replacement, the king's second wife, is not content to

support kingship: she seeks male power. The only virtuous female is separated from paternal protection by this mother's schemes for herself and her son. In order to restore kingship and paternal authority, father and daughter must be re-united.

The happy resolution places Imogen in a similar position to that of Marina in Pericles, except Imogen alone combines the roles of daughter, wife, and sister in an idealistic image of an eternal mother figure who, as "tender air", nourishes and sustains the all-male society. Yet, through Cymbeline's misguided tyranny, Iachimo's lies, Posthumus' misogyny, and nations at war, the action within the play criticizes its conclusion, and by implication the conclusion of Pericles. These incidents causing female suffering reveal the malignant side-effects when men idealize women and deny them autonomy. (Cymbeline's misjudgements of his wife's motives give her freedom of speech and action, but as she is a card-board character her actions lack convincing autonomy; she is not a real threat). Cymbeline's military training in Rome, famous for its patriarchal order, and his eventual war with that adopted "parent" country, suggest his rejection of a subjected, female, relationship with Rome. Alternatively, he refuses to respect a "mother country" for its protective nurturing role based on love and mutual trust.

Shakespeare creates a weak king and father from

England's vague, romantic past and gives him a daughter who is a paragon of virtue. The king, influenced by his unscrupulous wife, is responsible for this daughter's unjust suffering: her mind and body are besieged from all directions, testing her constancy and virtue to breaking point. Imogen's suffering restores faith in three major institutions raised to create social order and to resolve human conflict: the marriage, the family, and the nation. After experiencing sorrow within her family and marriage, and in witnessing the brutality of war, Imogen finds her final happiness and sanctuary in her marriage and the family unit, restoring honour to the roles of father, husband, and king.

Imogen's virtue is unquestioned. As with Marina, she is a measure for virtue in other characters. Her choice of Posthumus proclaims his virtue, according to the gentleman observer of court life (I.i.52). We are first made aware of the queen's deceit when Imogen condemns her "Dissembling courtesy" (I.ii.14). Cymbeline is viewed as a tyrant because of his refusal to accept as his son her chosen husband, Posthumus. Cloten is obnoxious because he courts Imogen against her will. Iachimo is an exceptional villain. In the presence of Imogen's beauty, he reflects on the failures of his sex to distinguish between "foul and fair" (I.vii.39-46).³ Nevertheless, his actions do not match his philosophy and he is condemned as a villain.

Virtue in Pisanio, Belarius, the two princes, and Lucius is established because they help Imogen.

Imogen functions as a catalyst to enhance the image of human nature. Her forgiveness of those who caused her sorrow, promotes tolerance in human relationships, projecting the idea that human nature is capable of improvement and change. The opening opinion of Cymbeline as a tyrant and a dullard is reversed. His image is enhanced when he shows sympathy and concern for Imogen: he is made aware, through her suffering, of human errors, gaining a greater tolerance and learning to trust his own judgements. Consequently, he gains new respect as one who brings about unity at the family, national, and international levels. This altered perception of kingship is made possible through the near tragic experiences of his daughter.

My specific interest in this chapter is in the ways in which Imogen is transformed in order to renew faith in human nature and patriarchal authority. In the absence of a good mother figure, Imogen is transformed from a realistic representation of a young woman to the final image of an eternal mother figure nourishing her all-male family: an image that reduces her female autonomy. Her conflict with her father, leading to his transformation from a dullard to a respected father-king, is counterbalanced by a movement that reduces her from from a lively articulate woman who attempts to control her life without male authority

to a woman who willingly, and thankfully, accepts men as her masters. In brief, Imogen's characterization is a mass of contradictions.

I see Imogen's transformation as a complex interweaving of the three plots emerging from her conflicting relationships as daughter, wife, and heir-apparent. Her reduced autonomy is more complex than the restoration of respect for Cymbeline, because she is presented more realistically in the opening scenes. The complex plot gives her several different antagonists making claims on her mind and body for different reasons. Imogen is eventually made to submit her femininity to the authority of a father and a husband whose actions produced her unnecessary suffering, while her father must learn to rule without seeking counsel from female subordinates. In this respect, Cymbeline restores the absolute paternal authority of the old Athenian law discussed in my introduction.

Three separate plots emerge from the opening conflict related to Imogen's identity roles as wife, daughter, and heir apparent. First, what is generally called the "wager plot", but which I refer to as the marriage plot, involves Imogen's role as wife to Posthumus. The second plot involving Cymbeline's family with the lost brothers and their education far from the influence of court corruption, I identify as the family plot, and include in with it, Cloten's and his mother's disrupting effects on

Cymbeline's family. Finally, the plot which involves England's political status with Rome, and Imogen's position as presumed heir-apparent to the throne, hence future mother of the kingdom, is the national plot. In all three plots, Imogen's identity is changed in order to bring about the resolution which raises her father to the status of a good father and king, and Posthumus to the status of good husband.

This complex three-part plot might be compared with a woman's ornamental hair braid. The different plots come together and move apart again to form a complex pattern that produces order from disarray, immortalizing Imogen as the ideal woman who nourishes patriarchy. In addition, she is transferred from a central focus in the main drama to the periphery of the conclusion. The happy tableaux scene in the resolution is framed by the interweaving structural devices of the three plot strands emanating from Imogen's identity.

In support of this hair analogy, the text draws attention to the loss of the lively articulate Imogen through a sub-text expressed in metaphors, puns and word-play on "heir" and "air". Imogen is transformed from heir to tender air, from corporeal existence to transcendent essence. Similarly, word-play on "her" "err", draw attention to errors that almost destroy Imogen. And the riddle involving "mullis aer" and "mulier" obscures Imogen's final

position. The dropped "h" in Elizabethan English, allows a critic to "tender" this "(h)air" metaphor as part of the explication of an interweaving plot structure that turns a mortal woman into an eternal ideal woman in order to perpetuate male immortality.

I see this braiding structural pattern as a device that "kills women into art" in order to enhance male status and their claim to immortality. Wolfgang Lederer has written that elaborate female hair styles are attempts by women to kill themselves into art to avoid their own mortality.⁴ It seems to be a matter of perspective whether women kill themselves into art, or whether they are killed into art by male artists seeking immortal fame. My opinion favours the idea that if women kill themselves into art it is to seek male approval and to imitate male representations of woman. Hence, I see this interweaving structure as a parallel process, revealing how representations of women distort female autonomy.

Imogen's potential as a mother provokes male claims on her body in all three plots. These claims lead her near to death and cause her to willingly relinquish her autonomy to support patriarchal authority. In the marriage plot her early certainty and self-mastery revert to uncertainty and a desire for a "master" to protect her. In the family plot she is transformed from an articulate, disobedient daughter to a silent representative of the eternal nurturing mother.

Finally, in the national plot, she thankfully renounces her place as heir to the kingdom, seeing her loss as the gain of two worlds. Presumably she means her marriage and her family relationships, but I am reminded of Pericles' vision of the two spheres of ruler and subject. Imogen humbly accepts an ambivalent place in both worlds.

Cymbeline opens with a discussion of the upset in the king's family. The cause of the king's anger is immediately identified with the action of "his daughter, and the heir of's kingdom"(I.i.4). She has married against her father's wishes and "he that hath her...that married her...banished"(I.i.18.- my italics). The action and the king's wrath have affected the atmosphere (air) of the court and family.

In the family plot, the absent mother's possessions are significant devices in Cymbeline's separation and eventual re-union with his lost children. Imogen and the lost princes are the "heirs" to the kingdom, but they are also "hers"-the lost mother's. The virtuous mother is absent from the action, yet, her absence produces a gap that creates the conflict. She is indirectly present, protecting Cymbeline's children, through her possessions: a diamond ring and a mantle.

Cymbeline appears to have forgotten his first wife completely. He claims sole authority for Imogen's life and the power to choose the man she is to marry. The mother's

ring, inherited by Imogen, is a reminder of the lost good mother. Through the ring imagery, Imogen seems to inherit her mother's constancy and virtue. She gives this ring to Posthumus as a token of her eternal love, implying that the dramatist, and Imogen, solicit maternal support for Imogen's defiance against her father. The ring linking mother and daughter will eventually work in reverse to unite father and daughter. Unfortunately, in re-claiming the ring Imogen accepts her mother's silenced position supporting absolute paternal authority. Significantly, it is Cymbeline, not Imogen, who must ask Iachimo where he got the ring. This action, and his kindness to the disguised Imogen, mark the turn to restore the father's status. Before this happens, the ring is the source of male competition, greed, and lust, occurring without the father's knowledge, and almost killing his daughter. Female virtue, represented in Imogen, the ring, and the mother, is made, through art, the solution to family, national, and international harmony in patriarchal societies.

The second reminder of the dead good mother is her mantle, a protective symbol that remains with the young princes in their separation from their true parents. This mantle, created by the mother, is one of Cymbeline's proofs of his sons' identities. Described by Belarius as a "most curious mantle, wrought by th' hand/ Of his queen mother"(V.v.362-3), it represents the mother's creative and

protective power. These maternal possessions suggest that Cymbeline's children inherit their mother's virtue, and are protected by an immortal mother, apparently forgotten by the father. Cymbeline's restoration is brought about by losing the influence of his second family and remembering his responsibility to his first.

The restored father does, however, make claim to motherhood. He expresses greater joy "than any mother ever experienced" in delivery, when his lost children are delivered to him, safe and sound(V.v.369-370). He is, in fact, a receiver. (His words draw attention to the strange use of the term deliver for child-birth as if mothers must unburden their load and hand over their children to the expectant fathers!)

Once Cymbeline experiences maternal joy, he becomes a responsible and respected father-king. As in the resolution of Pericles, the king's recovery reduces female autonomy. Significantly, Imogen does not disclose her identity until Posthumus is discovered. Cymbeline must request, not command, her sign of respect. Nevertheless, Imogen is silenced in the resolution when family order is restored and she kneels for paternal blessing.

In terms of a braiding structure, the marriage plot is the central thread interweaving the family and national plots. From the opening of the play until she is left, presumed dead, Imogen's attempts to move towards Posthumus

are counteracted by others pulling her into restrictive relationships. She is drawn into, and parted from, relationships in a movement that resembles ornamental braiding. First she separates herself from the family plot in her marriage to Posthumus; Cymbeline pulls her back, imprisons her, and banishes Posthumus -the national plot. He then pushes her towards the queen and Cloten; her resistance to them causes her to leave the court to seek Posthumus. Posthumus gives permission to Iachimo to attempt to steal back the parts of Imogen which belong to him --symbolized in the bracelet. He loses the ring which binds him to Imogen; she loses the bracelet. With these figurative marriage ties lost, Posthumus loses his faith in Imogen. She finds escape in male disguise and solace in the brotherly love her disguise permits. Cloten's attempt to drag her back to court is stalled by Guiderius, but she is parted from her new family through the queen's poison.

Imogen no longer resists attempts to lead her after she awakens from her presumed death. From this point on, I see the plot as an unravelling process which eventually obscures Imogen's identity. Believing Posthumus is dead, and her marriage lost, she voluntarily joins Lucius, who eventually returns her to Cymbeline. When she asks about her ring the complex plot unfolds. The three plots separate in this post-war counsel; Cymbeline's family is purified from contaminating influences -Cloten and the queen are both

removed; Rome and England are re-united in a trusting relationship when Cymbeline renounces power as the means to maintain good international relationships; Imogen and Posthumus are finally free from external pressures on their union. Before she finally finds her resting place with Posthumus, Imogen is thrown once more by Posthumus: a reminder of a similar treatment of Marina by Pericles, implying male distrust of signs of affection from subordinates--Imogen and Marina are rejected because their identities are not known at the time. The unravelled plots hide Imogen's identity. As tender air she, metaphorically, unites the family giving all the men claims on her: she ends up with three fathers--Lucius claims his paternal status and Belarius is a father figure--two brothers and one husband. (I am reminded of the song "The Twelve Days of Christmas", Imogen is not a partridge in a pear-tree, but she is the fruit of Cymbeline's mighty cedar tree, soon to be joined by Posthumus' rising family tree.) The return of the legitimate heir denies her the role of a new mother-figure for England, but her marriage unites the loyalty of ancient subjects with the noble line of kings. The absence of other female characters, in the final tableaux, emphasises Imogen's isolation in a renewed male-ordered society, contributing to the image of an eternal mother figure.

Imogen's character undergoes contradictions to make the happy resolution possible. In the opening scenes, she

appears as a strong, defiant, and resolute woman, determined not to be ruled by her father's wrath:

I am senseless of your wrath; a touch more rare
Subdues all pangs, all fears. (I.ii.65-66)

With Posthumus, Imogen is in control, mistress of the situation. But as the play progresses, in her search for Posthumus, she is seeking more and more a husband who will be her lord and master.

In the middle of the play, after she discovers Posthumus has ordered her murder, she implies that he instigated her disobedience.

And thou Posthumus, that didst set up
My disobedience against the King my father
And make me put into contempt the suits
Of princely fellows, shalt hereafter find
It is no act of common passage, but
A strain of rareness; and I grieve myself
To think.....
.....how thy memory
Will then be panged by me. (III.iv.88-96)

The only princely suit dramatized is Cloten's. Imogen is either exaggerating Posthumus' influence over her, or in her natural distress, she has changed her opinion about him. When she thinks he is dead her unconditional love for him is confirmed.

Imogen's opinions are not expressed in the recognition scene. We must assume that she is content:

See,
Posthumus anchors upon Imogen;
And she (like harmless lightning) throws her eye
On him: her brothers, me: her master, hitting
Each object with a joy: the counterchange

Is severally in all. (V:v:393-398)

Imogen is employed as a structuring device in the interweaving plot structure to bring about unity in a male-ordered world. The pattern of her movements from one set of relationships to another is paralleled in the visual imagery and in the word-play that transforms her from "heir" to "air". Metaphors and word-play make Imogen an object with no real identity. In her separate roles as daughter, wife, and heir to the kingdom, she is a mass of contradictions.

As heir-apparent, Imogen attracts the queen's political envy and lust for power. Cloten's attraction seems to be simply sexual lust. Like a diamond ring, she is an object of value, priceless and enduring. As wife to Posthumus, she is a "lone Arabian bird"(I.vii.17), a phoenix, free to seek her own destiny. Within the royal family, Imogen is sustaining air, a spiritual presence above material and political concerns. Alternatively, as a diamond ring she is coveted and possessed by rogues and thieves; she is unique and alone in her suffering, like the isolated phoenix; as air she is invisible, without form and life. The transformation of Imogen from substance to essence might be viewed as symbols of her increasing freedom and spirituality, or symbols of her gradual annihilation. No matter from which perspective Imogen is viewed, however, her change from "heir" to "air" represents male ideas about a woman's mind and body.

Air is associated with nature, freedom, atmosphere,

mood, nourishment and education -art, music, and song. Characters either enhance the air or pollute it. Imogen improves the air and her antagonists contaminate it. Cymbeline in the opening of the play, the queen, Cloten and Iachimo infect the atmosphere and impose on the freedom of others.

In the opening scene we are told that the courtiers in Cymbeline's court are not following their natural emotions that is, they do not "obey the heavens", but imitate the king's mood. The atmosphere, or air around the court is affected because, "the heir" has married without permission. Cymbeline is likened, by Imogen, to "the tyrannous breathing of the north,/[who] shakes all our buds from growing" (I.iv.36-37). We are reminded of Shakespeare's Sonnet 18: "Rough winds do shake the darling buds of May". Imogen says: "There cannot be a pinch in death/ More sharp" than her father's banishment of Posthumus.(I.ii.61-62). Imogen and Posthumus' marriage, representing unconditional love, cannot thrive under Cymbeline's conditional laws.

Posthumus is associated with air/ err word play. Air for Posthumus is a false sense of liberty. According to the Gentleman in the opening dialogue, he took to a royal education as naturally as breathing: the ways and manners of court-life are air to him: "(he) lived in court-/Which it is rare to do-most praised, most loved"(I.i.46-47). His court learning leads him into duels and wager plots. Iachimo's

praise of Posthumus is similar to the First Gentleman's. But as this praise follows his lies, neither his blame nor his praise is believed. Both reports of Posthumus' virtue are dependent on the idea that Imogen does not err in her judgement:

By her election may be truly read
 What kind of man he is.
 (I.i.53-54)

and

He sits 'mongst men like a descended god

Be not angry
 Most mighty Princess, that I have adventured
 To try your taking of a false report, which hath
 In the election of a sir so rare,
 Which you know cannot err. The love I bear him
 Made me fan you thus, (I.vi.169-177)

Imogen does err when she mistakes Cloten's body for Posthumus and when she denounces Pisanio, proving the fallacy of making character judgements from external appearances. Her error makes her humanity more credible and her final reduction less acceptable.

Posthumus' farewell to Imogen is casual as if, according to Imogen, he was "riding forth to air himself" (I.ii.40), implying Posthumus travels freely while she remains imprisoned. He refers to her as his prisoner when he gives her a bracelet and calls it a manacle (I.ii.52). He is as free as air in his banishment, but she is chained in her punishment. Imogen's speech as she envisions Posthumus' departure is full of air/ere images. She imagines the sight of his departing image as his

transformation from a crow, to a gnat, to the point of her needle, but finally to air.(I.iv.17-23). She regrets his departure "ere" she could prepare him to remember her in his absence. Her repetition of the phrase "ere I could" stresses her frustration at her inability to speak and act freely. Time is precious and her life is passing out of her control. She also regrets her failure to remind Posthumus of the value of spiritual communication as a means to preserve their union from material, or physical interventions. Imogen tries to visualize Posthumus' departure as a movement out of space and time into a spiritual dimension where she will be constantly with him. Her natural worry is that Posthumus will forget her when he is in another place. Time and place, like air and water, separate wife and husband.

Word-play on "air"/"ere" and "err"/"her" associates their separation with error. Air is the substance which separates them as well as being the medium which unites them. Throughout the play Imogen's attempts to re-unite with Posthumus are thwarted by human intervention and errors of judgement. Cloten, the queen, and later Posthumus himself, cause her to lose her sense of direction.

Posthumus' lost trust in Imogen is the greatest error, producing the greatest suffering. Shakespeare seems to use his "hero" to suggest false court values based on militarism are responsible for family, marital, and national

problems. War gives Posthumus opportunity to prove his courage and loyalty to a king who has wronged him. But valour in war does not prove he will be a more trusting husband.⁵ Posthumus' diatribe against women reflects the disillusion that follows idealization. His situation amidst bragging, gossiping men emphasises the thoughtlessness of all-male company when they discuss women. In Cymbeline's court, influenced by Imogen's presence, Posthumus reflects chivalric virtue; in Italy, he reflects, and is susceptible to, the malice of a society lacking female influence and, as a result, insensitive to women as people. His desire to tear out the mother's part in his creation reflects insecurity about his masculine identity. He repeats the word "hers" with such intensity, stressed even more by the position at the end of stopped lines, that it emphasises that he "errs". Every accusation against women is contradicted in the portrayal of Imogen and affirmed in the behaviour of the men who have brought him to this unhappy state:

Could I find out
 The woman's part in me-for there's no motion
 That tends to vice in man, but I affirm
 It is the woman's part: be it lying, note it,
 The woman's: flattering hers; deceiving hers:
 Lust, and rank thoughts, hers, hers: revenges, hers:
 Ambitions, covetings, change of prides, disdain,
 Nice longing, slanders, mutability;
 All faults that name, nay, that hell knows, why hers
 In part, or all: but rather all. (II.iv.171-180)

Posthumus turns personal disappointment to an attack on all

women, but is remarkably mild towards the man who supposedly won his wife's affections; an example of how male friendships mask sexual, as well as commercial rivalry.⁶ His threat to "write against them" implies those who write diatribes against women suffer from personal anger as displayed by Posthumus. His metaphors make him a flesh-tearing carnivore, but unlike the lion for which he is named, he lacks the implied dignity and courage. Imogen has become, in his mind, food for his anger. Philario's concern is limited to the damage Posthumus might do to himself, displaying no concern for what his anger might do to Imogen. We know that he follows up his threat, with murderous intent, in his contradictory letters to Pisanio and Imogen. His letters when read by Imogen provide the only occasions when her speeches depart from poetic form. The "hero" is dismissed from the play for two acts, giving the audience time to forgive him.

Imogen is transformed in Posthumus' mind from a most treasured possession to meat for a ravenous beast. The objectification of women works in reverse to reduce men to the animal level. Animal imagery is usually reserved to describe male sexuality and lust. Cloten is portrayed with animal imagery to reduce sympathy for him. Imogen expresses her distaste for him by degrading his physical appearance. Her relationship with Cloten is also that of victim and predator. The two characters are also connected through

word-play on "hair"/"air" which serves to transfer Imogen from "heir" to "air": from substance to essence.

Hair, in Shakespeare's works in general, is often associated with negative images of roughness and coarseness in men, the idea being that a hairy man is closer to the animal. The only reference to hair in Cymbeline is Imogen's negative criticism of Cloten's hairy body: she esteems Posthumus' meanest garments more dearly than the hairs (airs) above Cloten's body. His hairy body signifies his primitive animal behaviour. Cloten, who hides behind his mother, is moved to an anger that is not so different from Posthumus'. His threats are followed up, however, not with the pen but the sword. He relies on his mother's power and his noble status for protection. This cowardly dependence on maternal protection is, naturally, condemned, because his mother's protective power is usurped male power.

Cloten is earthbound, like an animal, without any redeeming spiritual graces. His sweaty body pollutes the air around him and disgusts the lords who accompany him after his duel with Posthumus; he is only concerned with outer appearance, insensitive to such things as invisible air. He does not see a need to change his shirt unless it looks bloody. The lord warns him of his self-destruction by pointing out how he contaminates himself by fouling the air: "where air comes out air comes in"(I.11.3). The air he breathes out is purer than the air he breathes in. He ruins

a sweet air, when he sings a love song without sincerity. His mother urges him to imitate conventional court etiquette to win Imogen. Courtship becomes an onerous duty(II.iii.51). Finally, Cloten's false courtly appearance is inappropriate for the idyllic Welsh setting with its simple values. Presumably, his borrowed fine clothes hide his hairy body, veiling his inner corruption. His thoughts of rape and murder are alien to the trusting atmosphere in the cave of the true courtier, Belarius. When he meets Guiderius, his offensive words pollute the air, leading to his final destruction.

Guiderius' decapitation of Cloten is brutal, but symbolizes a need to purify the nobility by removing its corruptive elements. Without knowing he is the true heir, Guiderius distinguishes fair from foul, and acts swiftly to eliminate the pretender. Cloten had expressed his intent to do the same to Posthumus(IV.i.14-15). The Christian teaching, to do unto others as you would they would do unto you, is ironically demonstrated to Cloten by Guiderius. Belarius, however, is justly fearful that Guiderius' action will bring retribution in the tradition of the Old Testament teachings based on law and justice. The murder is a crime that has tainted the sanctified atmosphere (air) of their retreat.

To justify his murder Guiderius asks Belarius: "why should we be tender/ To let an arrogant piece of flesh

threat us?"(IV.ii.126). The word tender is associated with effeminacy in men. According to Rubenstein, the word in Shakespeare has sexual connotations referring to sexual offering.⁷ In killing Cloten, Guiderius confirms his masculinity and heterosexual affinities. His expression contrasts the later identification of Imogen as a "tender piece of air".

Imogen and Cloten are antagonists established through such polarities as gender, air and flesh, spirit and body, head and body, but the characters are also treated in parallel in the plot, imagery, and word-play on airs/hairs/heir. Her breath perfumes the air-(II.ii.18-19) in contrast to Cloten's (h)airs above his body. He is seeking her position as Cymbeline's heir. The court airs he assumes when dressed in Posthumus' clothes lead to his death. Whereas Cloten is associated with the pollution of noble values, Imogen is associated with purifying noble families. Cloten is described with animal images of hair, flesh, and blood, and is alien to spiritual images of air and light. Guiderius links him with small poisonous animals that hide in dark, damp places: the toad, adder, and spider. The separation of his head from his body symbolizes the separation of the mind and senses from the lusts of the body. His head is thrown from the rock into the creek to be carried away from the pure air of the Welsh hills back to the court and his mother. Baseness travels in water while

virtue and spirit travel in air. But his body, freed from the influence of a corrupted mind, represents his noble heritage, and his noble humanity is treated with reverence by Belarius and eventually caressed tenderly by Imogen.

Imogen is connected to the other villain, Iachimo, through air imagery, emphasising her spiritual qualities and his corruption. She accuses Iachimo of polluting her father's court with his words: "I do condemn mine ears, that have/So long attended thee"(I.vii. 141). Iachimo's "beastly mind", according to Imogen, would turn a court into a brothel. In the bedchamber, Imogen's breath perfumes the air around her. Iachimo's schemes are dark and hidden from the air, symbolized by his confinement in a trunk that Imogen thinks contains rare works of art. Critics, such as Marjorie Garber, follow Freud's analysis of dreams, and see the trunk as a traditional symbol of the womb.⁸ I disagree. The comparison only perpetuates the fallacy that female sexuality is dark and threatening. In this play, the trunk symbolizes the dark world from which Iachimo has emerged. A male dominant world of materialism and secrecy, a hell contrasted with the heavenly world Imogen's presence creates. How can a trunk, brought into Imogen's world, be a symbol of femininity, or female creativity? The trunk trick is a cliché for the Elizabethan audience, a reminder of wager stories where voyeurism leads innocent women to unjust accusations. Imogen accepts the trunk into her bedchamber

thinking it contains her husband's investment to gain political favour. Iachimo uses her love for Posthumus to prove his lies. The lock he wants Posthumus to think he has picked is the one that holds the treasure of mutual love and trust, and in this instance, married chastity. The trunk replaces Posthumus' rightful place in the bed-chamber: a place he relinquished to Iachimo when he accepted the wager. Later, when he brings his supposed proof of his success, the stolen bracelet is taken from its dark place in his pocket. He asks, "but leave to air this jewel"(II.iv.96). The air becomes the public world of Posthumus' shame. His pocket is, like the trunk, a male economic symbol.

Military defeat brings shame to Iachimo as victory redeems Posthumus. He is defeated in war by the disguised Posthumus, giving the latter opportunity for honourable revenge. In a humbled state of mind, Iachimo finds the cause for his loss of manliness in his deplorable action that belied the innocent Imogen. The memory and the guilt, "the air on't"(V.ii.3), hang over him like poison. He is linked through this air image with Cloten, but the difference between them is evident in Iachimo's self-awareness: his redeeming quality.

In contrast to the villains who pollute the air, the virtuous characters are associated with images of air/freedom and food/nourishment: images of nurturing maternal values. Pisanio helps Imogen flee from the tainted

court air and provides her with the means to be free from political and sexual harassment. Cornelius' foresight frees her from the queen's poison. Guiderius, Arviragus and Belarius provide shelter, rest and nourishment and are associated with the pure air outside the court's influence. Their cave represents a home in which the presumed mother is remembered with love and honour. Imogen assumes a motherly role preparing the food with artistic skill. Finally, Lucius gives Imogen loving care and protection from the dangers and brutalities of war.

After Imogen assumes her male disguise, the plot, imagery and word-play work in a counter-direction, returning her to the relationships from which she has been parted. In disguise as a youth Imogen is freed from political and sexual conflict, but her disguise contributes to her loss of self-confidence. She is made even more aware of her inability to take charge of her destiny than she was when Posthumus was banished. More significantly, she feels female weakness and considers "a man's life" is hard and tedious (III.vi.1); consequently, she seeks male protection evident in her frequent statements yearning for her lord and master. Without her royal status, she sees the life of the people from a new perspective: poverty does not produce noble values such as honesty and kindness. Her need for food and shelter compel her to break codes of etiquette regarding hospitality.

Cloten's death and Imogen's presumed death occur almost simultaneously, pointing to a further parallel treatment of the two characters. Guiderius frees her from Cloten's threatening presence and the responsibility of the title of heir. When she wakes from her presumed death, she is unable to distinguish truth from error, dream from reality, emphasising her ambivalent position. Slowly she draws her erroneous conclusions, assuming that Posthumus is dead and Pisanio a traitor. In this state of grief and loss she becomes a cipher. When Lucius speaks to her he refers to a headless male body as "who", but asks her "what" she is. Her answer, "I am nothing", signifies a lost sense of gender and class identity.

She finds her final identity in the image given in Jupiter's promise to Posthumus: a "piece of tender air". Before this disclosure, Imogen refers to herself as a worthless rock which has been hurled once and can be thrown away again. Cloten's senseless head was hurled from a rock signifying its worthlessness. Imogen, who has been linked with images of value, is asking Posthumus if he still views her as an object to be passed from person to person. This is Imogen's last lively speech; she only speaks again to confirm her relationships to her father, brothers and the two surrogate fathers; her relationship to Posthumus is confirmed in action without words.

The issue of the heir to the kingdom which opened

the play brings the three plots together in the conclusion, transforming Imogen from heir to air. Jupiter's prophecy given to Posthumus unravels the plot and confirms male status. Imogen's final identity is lost in the riddles and puns of "tender air", "mollis aer", "mulier" denoting her constancy and virtue. Shakespeare used the expression "tender heir" in Sonnet 1. to encourage the young man to marry so that "His tender heir might bear his beauty". The tender heir is a young shoot or branch which bears the father's features. Imogen as a "piece" of "tender air" is given a similar image. Shakespeare repeats the pun but changes Imogen from heir to air, for Imogen is no longer the heir, but the nourishing maternal air that sustains her male kin. According to Stephen Booth, the metaphor "tender heir" is heraldic. In his notes to The Sonnets, Booth gives the meaning as, "the bearing of heraldic arms (bear also carries logically inappropriate suggestions of 'bearing fruit' and 'bearing young'⁹". The use for the fair youth is inappropriate as he cannot bear young, but it is appropriate for a male perspective of Imogen's final position as a wife and future mother. Because of Shakespeare's earlier use of the metaphor in the Sonnet, its use here seems ironic in reference to Imogen. She is nothing more than a symbolic emblem on the family coat of arms.

But the reference to "mullis aer" changes the image again to relate Imogen to a waxen imprint; a reminder of the

old Athenian law mentioned in my introduction and confirming my view that these last plays restore the ideas in that law. The bi-lingual pun, mollis aer was introduced into England in Caxton's The Game of Chess. "For the Women ben lykened unto softe waxe or softe ayer, and therefore she is called Mullier whiche is a moche to saye in latyn as mollis aer and in englissh softe ayer"¹⁰. We see woman figuratively transformed from flesh and blood to soft wax -easily manipulated- an imprint of the father. The soothsayer's explication is almost verbatim from Caxton. Imogen is such a lively character throughout the play, surely these last references to her as air, wax, and eyes like harmless lightning, are intended to make us think seriously of her final reduced position. In his next play, The Winter's Tale, Shakespeare openly challenges artistic devices that change a living woman to an assumed waxen image.

Imogen is the last lively Shakespearean daughter to suffer extensively when she reaches sexual maturity. Perdita and Miranda are both rejected as infants from societies where authority figures forget nurturing values, but they are both carefully protected at sexual maturity from those who attempt sexual abuse: Perdita is protected from Polixenes' wrath by Florizel, Camillo, and her shepherd father; Miranda is protected from Caliban by Prospero's power. In the play that follows, focus turns from the suffering experienced by daughters to focus on how a mature

mother figure becomes a victim of abusive paternal power. Virtuous daughters are no longer given the roles of agents of transformation and social change: a ruler himself is responsible for his actions and he must purify the air of all infection.

CHAPTER III
THE WINTER'S TALE: THE FATHER'S ISSUE

"I...have preserv'd/Myself to see the issue"

1

The Winter's Tale V:iii:125-8

After Cymbeline, with its absence of a good mother, Shakespeare returns to the question of maternal influence of patriarchal order in The Winter's Tale. Thaisa, Marina, and Imogen are silenced in the happy restoration of a father-king, but the return of the mother-queen to restore dignity to Leontes' kingship challenges ideas that women are silent ornaments enhancing male status. Her final movements and speech surprise characters and audience, implying a need to appreciate women for their life, not as artistic representations.

Leontes' unjust treatment of Hermione emerges from his paternal uncertainty, destroying a partnership based on mutual trust between father and mother. In terms of the concepts of that old Athenian law, giving the father sole power over the lives of women and children, the source of conflict contradicts the resolution of the preceding play, Cymbeline, returning to the covert implications against absolute male power presented in Pericles, but contradicted in Marina's final position. Leontes' overt rejection of Hermione raises at least two important issues which are relevant to an analysis of paternal domination in The

Winter's Tale.

First is the simple question of justice: why should Leontes have the power to slander his wife simply because of male status? His sexual fears affect not only Hermione, but bring unhappiness to his whole nation. Camillo's exile, Polixenes' estrangement, the abuse of innocent children, Antigonus' death and the deaths of seamen serving Leontes, all result from Leontes' slanderous attack on his wife. Moreover, his injustice has long-term effects that he is powerless to correct.

The second question Leontes' injustice raises is the related issue of female participation in public affairs; an argument raised frequently in Shakespeare's plays. Women in Shakespeare's views, have a major contribution to make in the promotion of peaceful societies, and as mothers have a natural power to preserve life. This gives women, if they retain maternal nurturing values, a more mature understanding of the needs of the family, extending to the needs of the nation.

These two issues recur throughout the plays, but The Winter's Tale sets the argument in realistic terms, resolving the problem in romantic fantasy. The two-part structure presents the argument against Leontes' unjust use of power in the first part, and the argument for restoring female honour in the second. Male injustice and the exclusion of women from public life are dramatized in tragic

realistic detail, while the restoration of female honour demands excessive faith in irrational hopes. Nevertheless, behind the improbabilities of the romantic conclusion is the feasible possibility of giving women a respected place in public life.

Mamillius' death and Hermione's presumed death, after the truth of the Oracle is rejected, mark the turning point. The power of male slander is replaced by a progressive, refreshingly honest, creative maternal power. Legal disputes and images of bad theatrical art are associated with out-moded male authority, leading to destruction and death. Traditional folk culture and art that improves and transforms social values are associated with maternal authority.

Leontes' abuse of paternal power is due in part to the need for legitimate heirs, an issue that structures the plot, as it did in Cymbeline. Paradoxically, he loses his legitimate male heir because of his unjust treatment of the mother. After his devastating family losses, Leontes refuses to re-marry simply to produce an heir.

A discussion on the joy the presence of an heir brings to the people ends an opening dialogue that foreshadows the "malice" and "matter"(I.i.32) that will disrupt joy and happiness. Future happiness is equated with the presence of a king's heir in the words of the Oracle at the mid-point of the play: "The king shall live without an

heir, if that which is lost be not found" (III.ii.134-136). Towards the close of the play, when the lords fear the country is endangered because of no legitimate heir, Leontes is content to leave the problem of succession to destiny. Finally, in the last scene, two kings with their heirs find ultimate joy in the return of a lost mother. Perdita's name and her position as heir make her the loss that must be found. But a more significant loss is clearly intended. A king will live without an heir if he does not find his lost faith in the mother of heirs.

The words "loss" and "lost" link paternal power with death and destruction implying a need to find new creative ways of thinking. Hermione states at her trial that she has lost her honour and "the crown and comfort of her life"(III.ii. 94) in losing Leontes' "favour". Her honour is found when Leontes changes his ways of thinking about women. Thus, the issue of an heir loses its importance to the issue of maternal honour.

The word issue, with all its denotations and connotations, forms a connective tissue, supporting the view that Leontes' injustice destroys maternal nurturance. Used more in this play than in any other of Shakespeare's plays, "issue" is placed strategically throughout the drama setting forth an opposition between destructive paternal, and creative maternal issues. Male issues, sexual fears about women and a theatrical approach to male primacy, are

malignant outpourings, "malice or matter", producing death, final exits and outcomes with no opportunity for renewal. Female issues are maternal, creative in-pourings sustaining and producing progress and life. Legitimate offspring are rejected or destroyed by paternal power and saved by those who remember and protect maternal values.

Leontes' initial fears resemble "issue" from a diseased body; his mind representing the metaphorical body of kingship. His lost faith in his wife is motivated by excessive, selfish brooding about kingly status. Imagining that his honour is lost, Leontes fails to see the vital roles others play in giving him his honour. He sees himself as an important actor who has been given the ignoble role of a gullible fool by his subordinate, his wife. The shame of receiving such a part, "whose issue/ Will hiss me to my grave", (I.ii.189-190) makes him turn against the full supporting cast. Ironically, he gives himself so disgraced a part that he is left without players to direct. Thus his issue, or exit from life, promises shame; posterity will remember him with contempt, not as a cuckold, but as a tyrannous husband and father.

The "matter or malice" that Archidamus could not foresee altering the happy state of affairs in Sicilia, issues out of Leontes in a torrent of abusive slander resembling his country's Mount Etna. Hermione and Polixenes are his first victims. His accusations increase

in intensity from adultery to regicide: sexual lust becomes, in his mind, a lust for political power. Those who attempt to defend the queen fall victim to his abuse, but the full impact falls on the children, the legitimate issue between the aggressive father and besieged mother. Innocent of any responsibility for the situation, Perdita and Mamillius are sacrificed in Leontes' rage against his wife.

Issue as a corrupt discharge, departure, and offspring is also a matter of contention. Polixenes' presence in Sicilia, and Leontes' excessive love for his friend, might be considered the root issues of the problem. Perdita is three times named as Polixenes' "issue". Hermione, Camillo, Paulina, and the lords try to make Leontes see the "issue" or final outcome of his accusations, but he uses legal power to suppress them all. Camillo is placed in a paradoxical situation: to obey or not to obey the king places him in danger. In his defence, Camillo claims that it is human not to know the issue or outcome of royal commands: "in your [Leontes] affairs...if ever I were wilful-negligent...played the fool fearful/To do a thing, where I the issue doubted,/ Whereof the execution did cry out/ Against the non-performance, 'twas a fear/ Which oft infects the wisest: these, my lord,/Are such allow'd infirmities that honesty/ Is never free of.(I.ii.255-262). Refusing to take issue against the mother, Camillo resolves his dilemma with a quick exit.

When the courtiers kneel to beg mercy for the child, they fear the king's crime "must/Lead on to some foul issue"(II.iii. 152). Their fears are for a consequence more fearful than burning an infant: the outcome might be the extinction of the nation. These lords seem more concerned with the abstract idea of national honour than they are with injustice against individuals.

Antigonus, more concerned with family honour, assures Leontes, that if Hermione is false, he will prevent his daughters, his co-heirs, from producing false generations of women by gelding them all. He implies that if Hermione is false, no woman is honest, and no father will beget "fair issue". Such a back-handed compliment demonstrates the ways in which women are viewed in Leontes' court.

Leontes' indictment against Hermione and the answering words of the Oracle are simple statements of charge and counter-charge. The former employs law to foster antagonism while the latter attempts to preserve healthy relationships working through the established legal system. Mamillius' death symbolizes a temporary victory of the former method over the latter. Leontes' refusal to resolve the issue marks the end of his free-run of paternal power. An in-flowing restorative power begins to emerge. Dion and Cleomenes discuss the tranquil soothing effects of the Isle of Delos and the powerful effect of the voice of the Oracle. They refer to the sealed document of the Oracle as a

container holding a power that will counter Leontes' destructive outflow:

when the Oracle
 (Thus by Apollo's great divine seal'd up)
 Shall the contents discover, something rare
 Even then will rush to knowledge. Go: fresh horses!
 And gracious be the issue. (III.i.18-22)

News of Mamillius' death follows Leontes' hostile rejection of the Oracle's statement. Leontes' recognition that his son's death is divine punishment, coincides with Hermione's collapse and retreat from his life. In retrospect, her final return to Leontes provokes debate on why she chose to live in seclusion until her other child miraculously returns. Her action and Paulina's prove a strong female determination not to accept unjust authority.

Maternal nurturance, devalued in the first part of the play, becomes the source of renewal. Left "issueless", Leontes lives to regret his abusive actions against motherhood, so clearly enunciated in Paulina and Hermione's respective defences. In a spiritual and mental vacuum, Leontes becomes receptive to in-flowing nurturing values. Paulina continues to be a healing presence, issuing comfort and encouragement to the bereft father, but never letting him forget his responsibility for the nation's "fail of issue" (V.i.27). Cleomenes and Dion are the lords who experienced the transforming effects of Delos, but political issues make them forget, demonstrating how political reasoning kills emotional integrity.

When Perdita eventually returns to Sicilia with Florizel, Leontes is a renewed kingly figure. Older and calmer, he hopes

that his sincere repentance has purged Sicilia from "all infection" (V.i.168). The audience is denied seeing the revelations or "the issue", according to Autolycus, leading to Leontes' recovery of his lost child(V.ii.7).

Thus, Hermione's use of "issue" in her revival speech implies more than a simple reference to Perdita. It ties together what has been at issue between the father and mother. Hermione sees the final outcome restoring her lost honour: Leontes loses attitudes denying women a respected place in his life. Hermione receives an honourable place with the rest of the cast for the issue, or exit, of the play.

A dominant issue in the first part of the play is Leontes' abuse of authority, stemming from his refusal to treat women as equal humans. Leontes and Sicilia are synonymous with all that denies women the power to speak and act freely. The introductory dialogue and action make no reference to the queen, referring only to Leontes' love for his friend and his son. Hermione's presence is not acknowledged until seventy-five lines into the play when Leontes challenges her to improve on his skills of persuasion. Her obviously pregnant appearance has not elicited one word of text until her ladies mention it in line 15 of act II. Five hundred and twenty five lines are spoken without reference to the main plot issue. This failure of male characters to mention Hermione stresses a general disregard for the female presence. No doubt her

entrance in a pregnant condition elicits audience response, making an obvious connection between Polixenes' opening words about his nine month stay and Hermione's condition. The rest of the play will prove to the audience that such deductions are damaging. Elizabethan delicacy apart, the important topic of an heir warrants, one would think, some mention of the mother. Hermione's condition might offer a reason for Polixenes' departure to free her from the tiring task of hostess to a visiting king. Polixenes suggests that Leontes is tired, but gives no suggestion that the queen might be tired.

Women are excluded from the kings' friendship. Polixenes is not accompanied by his wife, nor does he suggest that he must return home to see her. Neither king speaks lovingly of his wife. Leontes remembers his courtship days bitterly as "crabbed months" that "soured themselves to death"(I.ii.102), implying his humiliation in waiting for female approval. In contrast, Hermione speaks lovingly of Leontes when she suggests Leontes might extend his proposed visit to Bohemia (I.ii.43-44), and when she proudly asks Polixenes about their childhood (1.65-66).

Leontes' jealous outburst, when Hermione succeeds where he has failed in persuading Polixenes to extend his visit, implies a fear of losing his friend to his wife as well as a fear of Hermione's power of speech; Polixenes has insisted that no tongue but Leontes could persuade him to change his mind. According to the introductory dialogue,

kingship and marriage, "their more mature dignities and royal necessities", separated the friends in youth.

Polixenes' memories of childhood confirm a male view of marriage as a fall from grace:

We were as twinn'd lambs that did frisk i' thi' sun,
And bleat the one at th' other: what we chang'd
Was innocence for innocence: we knew not
The doctrine of ill-doing, nor dream'd
That any did. Had we pursu'd that life,
And our weak spirits ne'er been higher rear'd
With stronger blood, we should have answer'd heaven
Boldly 'not guilty', the imposition clear'd
Hereditary ours. (I.ii.67-75).

Before Hermione has opportunity to defend women from the role of Eve the temptress, she is interrupted by Leontes, followed by his clear demonstration of male aggression destroying innocence.

Exclusion of women as equal partners is combined with male immaturity and a theatrical approach to authority, making Leontes' court an artificial environment. Clearly, Hermione is trapped in an artificial, out-moded world that evades plain and direct speech. Leontes and Polixenes seem afraid to speak honestly with each other over the issue of Polixenes departure. Hermione addresses their evasion stating simply and truthfully that if Polixenes has a reason to go then let him go, if not let him stay. Her direct approach seems to suggest that she notices a childishness in both men. After ignoring her presence, Leontes seems to turn his full attention on his wife and does not like what he sees: a living woman who moves and speaks.

The adult Leontes is acting like a child, forgetting that symbols of male status are powerful weapons. When Hermione notices a change in his mood, he admits to thinking of his childhood :

(I) saw myself unbreeched,
In my green velvet coat; my dagger muzzled,
Lest it should bite its master, and so prove,
As ornaments oft do, too dangerous. (I.ii.155-158)

As an adult, Leontes' "dagger" is his unmuzzled tongue, proving to be a self-destructive weapon.

Throughout this first part Leontes' immaturity contrasts with Hermione and Paulina's more rational, mature and practical concerns for others. Leontes' friendship with Polixenes and his attitude towards his son show his ignorance of their needs. Hermione, on the other hand, makes Polixenes and Mamillius feel at ease. Leontes is impractical in expecting his friend to ignore his responsibilities and stay indefinitely in Sicilia. Hermione has a practical and tactful approach to the issue of Polixenes visit. Similarly, Leontes seems to forget his adult status when he rants and raves in front of his son. He encourages the boy to fight rather than be fooled with "eggs for money" (I.ii.161).

Leontes' theatrical approach to kingship adds to his unnatural treatment of women. He glories in the pomp and ceremony of kingship when entertaining, and he turns his wife's trial into a public spectacle. His extravagant hospitality suggests a love of impressive outer show,

repeated in his insistence that Mamillius must look clean and neat (I.ii.121-124), and in his concern of public opinion because Polixenes appears to be staying to please the queen (I.ii.222-226). He is a player-king who thinks he must control the lives of others. His family and courtiers are expected to speak and act according to his direction. At first, Hermione treats Leontes' accusations as "sport", a silly game of words believing that complicity and patience will end his game (II.i.58). She plays her part in his game, going to prison confident that justice will prevail: "this action I now go on/Is for my better grace"(I.i.121). Later, at her trial she objects to her open trial as entertainment for the people, telling Leontes that his public display dishonours royal dignity.

For behold me,
 A fellow of the royal bed, which owe
 A moiety of the throne, a great king's daughter,
 The mother to a hopeful prince, here standing
 To prate and talk for life and honour 'fore
 Who please to come and hear. For life, I prize it
 As I weigh grief (which I would spare: for honour,
 'Tis a derivative from me to mine,
 And only that I stand for.

(III.ii.37-45)

Hermione's articulate speeches in her defence, coupled with the visual scene of her trial, emphasise Leontes' injustice in denying her legitimate claims to rule with him in an honourable partnership. She tries to make Leontes see that her honour, her father's, and her children's are as important to him as his own. Her behaviour throughout

Leontes' attack shows her to be clear-thinking, practical and patient: qualities of a good ruler. Admitting that Mamillius tires her, she wisely enjoys a private moment of quiet(11.1.1-2), before giving the child her full attention. This small action foreshadows her removal from Leontes' tiring games for a period of sixteen years.

Mamillius and Antigonus are the only two, of the main characters, who die because of Leontes' injustice. The young boy and the older man symbolize the perpetuation of beliefs that make men intolerant towards women. Each makes derogatory statements about women, betraying misconceptions about the place of women in his life. Their deaths suggest that the beliefs embodied in these characters must be eradicated.

Mamillius' name implies that he needs maternal nurturance. Leontes informs us that he was not nursed by his mother: "I am glad you did not nurse him;/Though he does bear some signs of me, yet you/Have too much blood in him" (11.1.56-58), implying mother's milk weakens male power. His words echo Posthumus Leonatus in Cymbeline with whom he has much in common, in the similar name, and his slander of a virtuous wife. This regret by men that women have some part in their being is linked in Shakespeare's plays with characters who slander women. Hermione's nourishing influence on her son is taken away at birth, and again, significantly, in the scene where Leontes confronts Hermione

with his accusations. The boy, weaned too soon from his mother's influence, is fed on archaic militaristic beliefs of male status that lead to his father's downfall.

Mamillius represents the next generation of kings; his early education is following that of his father. The few lines given to him reveal that he has already learned to treat women as inferior. He refers to them as "crickets" and excludes them from his story. He objects to their expressions of affection for him as he feels it makes him a baby (II.1.5). He has learnt, from his own observations, to criticize women for the unnatural practice of plucking and painting eye-brows, but is too young to recognize that the practice is encouraged in societies that praise what is artificial and see women only as sexual objects. Hermione must encourage Mamillius to be less formal with her, to sit and relax to tell his story (II.1.27). His choice of a story about "a man", death, sprites and goblins, reflects his potential for the imaginary fears that provoke his father's outburst. But with Hermione's encouragement, his fears are transformed into the creative art of story-telling. Nevertheless, in excluding the women from hearing his story, Mamillius follows his father in seeking a possessive relationship with his mother. He is warned by the women that another child will soon take their, and his mother's, attention from him.

Leontes believes Mamillius pines because of "his

mother's dishonour" (II.iii.12). But the child's death might be attributed to an over-stimulated imagination incited by his father's anger that he witnessed so closely. His likeness to his father is stressed:(I.ii.130; 155-161; 208), making it conceivable that he pines away because he is fearful of becoming like him. Mamillius is, however, a symbol marking the end of an era that rears kings on values deriding women and promoting male superiority. The boy's death also symbolizes the death of the child in the father to make him receptive to new and changing ideas. Leontes' love for Mamillius is a form of romantic narcissism. Only the death of the thing he really loves is a severe enough shock to arrest his injustice. Leontes, like Mamillius, must learn to sit and relax and become less formal and less critical of the women in his life.

Antigonus dies because he makes wagers on women's bodies, because he thinks of women as horses, and because he loses faith in Hermione after making vows that would compel him to physically abuse his wife and daughters because of a wager. He wagers the sexuality of his three daughters and his wife as proof of Hermione's sexual fidelity. His threat to geld his daughters rather than to allow them to produce issue is based on the improbable thought of castrating himself if he failed to carry out this threat (II.i.147-150). He also dies because he perpetuates the abuse of male power over women. The theatrical pledge on the king's sword has

more power over him than his sense of good and evil. Although his death saves Perdita, his offences against women are more damaging than the young boy's because he hides a contempt for women while supposedly defending them. His motive is to defend Hermione's honour, but his coarse oaths betray a contempt for female sexuality. Women are horses, in his view, domestic animals to be trained and bred for the pleasure and profit of male owners. Ironically, he is unable to train Paulina.

Hermione appears to him in a vision making him believe that she is dead. In his view, only the dead can communicate with the living. I am reminded of Imogen's desire for Posthumus to communicate with her through spiritual channels. Shakespeare seems to suggest that women believe in positive spiritual communication, while men associate the spiritual world only with death. Fear of the king's earthly power makes him obey Leontes; fear of the dead makes him obey his vision/conscience. Antigonus dies like a weak animal overpowered by a stronger one: the figure suggests Leontes is the ravenous bear. Nevertheless, his death is a punishment for supporting a tyrannous authority, and conforms with the animalistic imagery of his life.

Antigonus' wife Paulina is Leontes' main female antagonist in the first part of the play, and his counsellor and friend in the second. Whereas Hermione is opposite in disposition to Leontes, Paulina is his female counterpart.

She is emotional, convinced that she is right, theatrical, and demands her own way. Her qualities to overcome unjust paternal power are her natural honesty, faith in Hermione's innocence, rhetorical skills, and a resolute determination to follow her actions with sincerity, but without malice. The contrast between Hermione and Paulina destroys stereotypical thinking about women; a good woman is not always meek and passive, nor is a woman a shrew because she has thoughts that differ from her husband. Unified female action becomes, in the conclusion, a power capable of transforming traditional assumptions about woman's place in society.

Having no counterpart in the sources, Paulina is Shakespeare's own creation, functioning as a dynamic female force to counter Leontes' abuse of legal power. Her entry into Leontes' court dramatizes the difficulties for women who attempt to intervene in public affairs. She must break through the artificial barriers of court procedures, designed to protect male domination. The public world of affairs, intended to protect all subjects from injustice, has become the insular world of Leontes' mind, signified in the scene before Paulina enters where we see Leontes brooding in isolation. Leontes' soliloquy before Paulina enters confirms his need for power over Hermione: "she/ I can hook to me", and "nor/ Shall she [laugh at me], within my power(II.iii. 6-7;26). Shakespeare juxtaposes Paulina's entry with Leontes' final words about his power, signifying

the emergence of a maternal counter power.

Paulina breaks down the façade protecting male domination and excluding women from active parts in political concerns. She has freed herself from false restraints by not accepting a code that denies her freedom to speak; she is not ruled by her husband in matters of honesty (II.iii.50). Deriding hypocrisy, Paulina aims to speak directly and honestly: "If I prove honey-mouth'd, let my tongue blister, And never to my red-blood'd anger be/ The trumpet any more" (II.ii. 33-35). The mother of three daughters and the defender of Hermione and Perdita, Paulina is the advocate for female sovereignty (II.ii.39). Her natural honesty, respected by Hermione's gaoler (II.ii.5-6) and female attendant, Emilia (II.ii.46), contrasts with the false court etiquette of the lords who surround the king. She admonishes the lords who obstruct her entrance, because in protecting the king from the truth they increase his tyranny. This artificial support for a tyrannous king is part of the opening dialogue in Cymbeline where courtiers hide their true feelings to support a king's mood.

Leontes alone fears Paulina, because her direct speech and actions depart from the code of court etiquette protecting his injustice. He blames her husband for her anticipated visit to the court: "I charged thee that she should not come about me./I knew she would."(II.iii.43-44). Stripped of a need for artificial politeness and evasion,

Leontes' invective against Paulina reveals, in vulgar expressions, a militant animosity towards women in general.

Paulina's opening words echo Leontes' speech revealing his initial fears: "Too hot, too hot!...I have tremor cordis on me: my heart dances/But not for joy-not for joy" (I,ii, 109-112). He had accused Hermione of using the outward show of courteous entertainment to openly flaunt an illicit affection. We now see how the outer show of court etiquette hides Leontes' unjust passions. Paulina repeats his earlier phrase:

Not so hot, good sir;
I come to bring him sleep.....
.....I
Do come with words as medicinal as true,
Honest as either, to purge him of that humour
That presses him from sleep. (II.iii. 32-39)

Her speech recalls Archidamus' words about "entertainment" in Bohemia where "sleepy drinks" reduce praise and accusations. (I.i.11-15). The sight of the infant, like the "sleepy drinks" Archidamus advocates, is intended to bring calm. Paulina brings the new-born child hoping that "The silence often of pure innocence/ Persuades, when speaking fails" (II.ii.41-42). Her failure in this hope contrasts with her later dramatic entrance as the bearer of news of death. In this later example, the silence of the innocent dead, persuades where words of the living and the Oracle failed. The fear of death, not the love of life, motivates Leontes.

As Leontes jealousy arose when Hermione's speech proved more persuasive than his, it is unlikely that Paulina's persuasion, or the child's silent presence, will change his views. Because Paulina is similar to Leontes, she understands him more than the men who surround him. The task of ridding the king of his "dangerous lunes" is better performed by a woman:

These dangerous, unsafe lunes i' the king, beshrew them!
 He must be told on't, and he shall: the office
 Becomes a woman best. I'll take't upon me:
(II.ii.30-32)

Slander, "Whose sting is sharper than the sword"(II.iii. 86), must be challenged at the root. Paulina knows that Leontes' madness must be cured by that which he fears -a woman's tongue. Because Paulina is not completely free of the system that represses female autonomy she is compelled in the end to act in secret to preserve Hermione's honour.

Paulina speaks without fear, but she retains a respect for law and the king's station, even as she dares to accuse him of being a traitor to his queen's and children's honours (II.iii.84-85). Her intervention, like the words of the Oracle, works through the established system to alter Leontes' false assumptions. She is prepared to burn as a heretic; presumably, the fire would prove her cause right. But she has faith in human nature and refuses to call him a tyrant (II.iii.115). She is temporarily pardoned, becoming a hostage to ensure her husband completes his task, but she is

also saved because Leontes fears the name of tyrant; he has acted throughout as a tyrant, but his fear of being named a tyrant makes his redemption plausible.

Paulina is not a revolutionary out to subvert order, but she is determined to challenge a status quo that forbids women the freedom to speak and act honestly. Her defence has some impact, for Leontes is less impassioned after her visit, changing his sentence on the baby from burning to abandonment. The lords seem to gain courage from her, and an unnamed lord speaks boldly when Leontes accuses them of conspiring against him (11.iii.146-152). Admittedly, the lords unite to protect Antigonus from the charge that he encouraged his wife to interfere in a business that Leontes tries to make an all-male affair. Initially, Leontes told the lords the affair was none of their business (II.i.165-170), but contradicts himself when he demands their support.

The deaths of Mamillius and Antigonus, and the apparent deaths of Hermione and Perdita mark a reversal from paternal destruction to maternal re-creation. Leontes is freed from his self-imposed barriers while his victims are freed from his constraints. Paulina's dramatic announcement of Hermione's death listing Leontes' crimes ends with his most heinous crime, the death of the mother. She proclaims the hopelessness of Leontes ever recovering from his despair:

A thousand knees
 Ten thousand years together, naked, fasting,
 Upon a barren mountain, and still winter
 In storm perpetual, could not move the gods
 To look that way thou wert. (III.ii.210-214)

When the protective lords reprimand her for boldness, a reminder of the old laws that repress women's speech, Leontes signals the end of such beliefs: "Go on, go on:/Thou cans't not speak too much; I have deserv'd/ All tongues to talk their bitt'rest" (III.ii.214-216). In asking for her honest words, Leontes acknowledges a new respect for female wisdom, refusing to let Paulina retreat into false statements blaming foolish womanhood for her charges against him. A new cycle of change and renewal begins with Paulina's withdrawal of her calls for vengeance.

The transition scene, far from Leontes' court, begins with a description of maternal grief and ends with Perdita safe in the care of a new father-figure. Antigonus' vision of a grieving mother is more emphatic as a report than it would be if dramatized (III.iii.17-26). Shakespeare intends his audience to believe that Hermione is dead and that Leontes is responsible for her death. Her death is mentioned three times: in Paulina's initial announcement, when the question of Leontes' re-marriage is discussed, and as part of the sorrow that clouds the joy of the re-union with Perdita. I interpret Antigonus' vision of Hermione's "death" as an attempt to convey an emotion that evades visual presentation. (Constance in King John is seen as mad

in her grief for her son.) In Antigonus' report, Shakespeare avoids such suggestion that maternal grief might be seen as madness, and succeeds in conveying maternal grief in a larger context. The technique avoids risking a loss of Hermione's dignity, and does not reduce the extent of Leontes' cruelty towards the slandered mother and abandoned infant. If we knew Hermione was alive, sympathy might be transferred to Leontes as the deceived husband, reducing the serious consequences of his slanderous abuse.

Antigonus' death blends sorrow and humour, moving from tragedy to pastoral romance. The old shepherd signifies the change of mood in his remark to his son who has witnessed the plight of Antigonus and the sailors: "thou met'st with things dying, I with things new born" (III.iii.112). Perdita's survival brings light at the end of a dark sequence of events.

Life in Leontes' court is contrasted with life in rural Bohemia. Although the kings of the respective countries share similar value systems, their countries signify an opposition between formal military values and pastoral simplicity. Sicilia is contrasted with Bohemia from the outset. In Bohemia, Archidamus claims, love will be expressed more tranquilly than in Sicilia, inducing calm and sleep, suggesting a liberating atmosphere compared to the excitable atmosphere Leontes creates. Sicilia is depicted, like Tharsus in Pericles, as a nation that drains its

resources through excessive indulgence. Bohemia, in contrast, is receptive to nourishment; it takes in and protects Perdita. Sicilia is like a fatherland and Bohemia a motherland. The fatherland kills its son and the motherland protects the daughter.

The old shepherd is contrasted with Leontes as a father figure. Concerned for his flock, he condemns the cruelty of youths who find pleasure in hunting wild animals. Their pursuit of women follows the same imagery. Leontes' treatment of Hermione has resembled a hunter mercilessly hounding his prey. The dignity of fathers is restored through the example of this simple shepherd who is later promoted to the nobility.

Maternal values are privileged in this rural community where women are respected: Perdita is the most important person at the Shearing Feast. The shepherd remembers his wife with pride, not for her artificial beauty, nor her stately dignity, but for her love of life. His instructions to Perdita as queen of the Shearing Feast describe the important role women play in maintaining social harmony. His old wife's freedom, as queen for one day, contrasts with the restrictions placed on Hermione by her husband's jealousy:

Fie, daughter! when my old wife liv'd upon
 This day she was both pantler, butler, cook,
 Both dame and servant; welcom'd all, serv'd all;
 Would sing her song and dance her turn; now here
 At upper end o' the table, now middle;
 On his shoulder, and his; her face o' fire
 With labour, and the thing she took to quench it

She would to each one sip. You are retired,
 As if you were a feasted one, and not
 The hostess of the meeting: pray you, bid
 These unknown friends to 's welcome; for it is
 A way to make us better friends, more known.
 (IV.iv.55-68)

Perdita is taught to relax and to enjoy her life. We might, today, feel sympathy for the old wife's exhausting role as hostess, but in the context of the play she is valued for her vivacity and social skills.

In this liberal environment Perdita learns to condemn anything artificial, evident in her argument with Polixenes about the merits of artificial cultivation. Their discussion presents contradictions in the portrayals of both characters as Polixenes is given a progressive viewpoint, favouring cultivation as a means to improve physical and human nature, while Perdita is given a conservative perspective opposed to changing god-given qualities in plants or humans. Polixenes contradicts his view in his anger at his son's wish to marry a shepherd's daughter. Perdita's admonition against women who use art to conceal their natural looks is contradicted in her part in the Shearing Feast; we assume she is dressed to charm the visitors. Despite these contradictions, Perdita is consistent in her praise for simplicity opposed to extravagant outer show. Her objection to the gillyvors reflects a distaste for deceptive beauty: "I'll not put/The dibble in earth to set one slip of them;/ No more than, were I painted, I would wish/ This youth should say 'twere well, and only therefore/ Desire to breed by me" (IV.iv.99-103).

The disguised Polixenes is not charmed by Perdita when he discovers his son's intentions to marry her without his father's permission. A second tragedy is averted by the young lovers' escape from paternal anger. Florizel is the heir who changes the direction for future kings, refusing to follow traditional laws denying him a choice of marital partner. His hunting trip brought him to this society where he found his ideal partner in Perdita's unspoilt beauty and natural ways. He praises her for her diverse qualities: "These your unusual weeds, to each part of you/Do give a life:"(1V.iv.1-2). Like the old shepherd, Florizel encourages her to be true to herself as he will be true to himself. Paternal authority has no power over him as he tells Perdita not to worry about his father:"Or I'll be thine, my fair,/ Or not my father's. For I cannot be/ Mine own, nor anything to any, if/I be not thine" (IV.iv.42-45). He sees Perdita as a person, not as an artistic object. Ignoring her apparent humble status, Florizel is prepared to renounce his hereditary claims for her sake, choosing to be "heir to his affection" (IV.iv.475-480).

In the preceding chapters, I have described how a transfer of values enhanced Lysimachus and made the articulate Marina an object of male exchange, and how Imogen is transformed from a lively, articulate woman to silent female complicity. But in this play, Florizel's submission to Perdita and to the nurturing values of the rural

community, enhances female status. Whereas Lysimachus and Posthumus gain status from loving kings' daughters, Florizel does not need Perdita's noble status confirmed before he asks her to be his wife, nor does he need permission from his father. He embodies lost romantic values exemplified in the young Pericles, before he returned to defend his birth-status. Renouncing outer signs of his own station, he assumes the humble status of a peasant, again in contrast to Pericles and Posthumus who prove their honours in military skills.

Polixenes and Camillo oppose change and renewal by clinging to false laws that exclude women. Camillo sums up his generation's view of women: "I should leave grazing, were I of your flock, / And only live by gazing" (IV.iv.109-110). This view of women as creatures for the male gaze is exactly what led to Leontes' jealousy. Perdita reminds him that "gazing" is not nourishing: "Out, alas! / You'd be so lean that blasts of January / Would blow you through and through" (110-111). Camillo's desire to return to his fatherland motivates his action that restores Perdita to her parents. He too must learn from Paulina a new respect for women's "worth and honesty", as Leontes does (V,iii. 144); he will have the rest of his life to do so.

The young lovers' flight brings two contrasting communities together, giving new life to Leontes' court. Leontes has accepted Paulina as a valuable counsellor in

Camillo's absence, renounced his desire to order and control the lives of others, and shows compassion for the young couple fleeing paternal wrath.

Most critics concur that Leontes' recognition of Perdita is omitted in order to focus on the final dramatic return of Hermione. But the scene would bring Leontes back into focus as the restored king surrounded by his loving subjects. Instead, we hear from various reports, how the joyous re-union puts no single person at the centre of attention, suggesting a new non-patriarchal, non-hierarchical harmony.

The final happiness is of the lost mother. Hermione's position as mother is privileged over her status as wife. Leontes states that the visit to Paulina's home is for Perdita to see the statue of her mother(V.iii.14). Perdita's re-union with her mother is given more focus than the similar episode in Pericles. Hermione's words are addressed to her daughter.

The two kings with their entourage form an impressive assemblage entering the private home of Paulina. Paulina implies this is a rare pleasure for her; obviously the king does not visit the homes of his subjects. Thus we see paternal power humbly entering the sanctuary of maternal power. Paulina's welcoming pleasure contrasts with the rebuttal she received when trying to enter the world of public affairs.

In the time lapse, Leontes' views of women have changed completely. Hermione's "statue" reminds him of his wife's warmth and life in his courtship days, whereas earlier he had remembered her as statue-like, refusing to speak the words he wanted to hear. Leontes has learnt to prefer life in women than to view them as art objects. The sight of Perdita, standing in awe like a statue, makes Leontes see how his jealousy made him as lifeless as stone when he rejected the women in his life:

I am asham'd: does not the stone rebuke me
For being more stone than it? O royal piece!
There's magic in thy majesty, which has
My evils conjur'd to remembrance, and
from thy admiring daughter took the spirits,
Standing like stone with thee (V.iii. 37-42)

Paulina assumes the role of a priestess, in contrast to Leontes' earlier accusation of "mankind witch", making her motives and Hermione's return holy and legitimate actions. The scene reverses Leontes' earlier perceptions, enabling him to re-discover life in his wife. First he must submit his faith to an irrational desire to see his wife alive again, as he earlier submitted his faith to irrational desires that sought her death. He recognizes that speech and movement are synonymous with life: "'tis as easy/ to make her speak as move" (V.iii.93-94). Leontes must awaken his faith (in the legitimacy of Paulina's maternal power), and stand motionless, like a statue. In such a state of submission, Hermione comes to him as a suitor, reversing his earlier

description of his impatience in courtship.

Hermione's words, as previously mentioned, re-echo important aspects of the action. The closing joy does not dwell on the serious issues the play has raised. Nevertheless, comments are made to remind the audience that these issues are not completely forgotten. Paulina implies that questions and explanations spoil the moment of joy: "There's time enough for that;/ Lest they desire (upon this push) to trouble/ Your joys with like relation (V.iii.128-130). Polixenes asks the practical question as to where Hermione has been living (V.iii. 114). Leontes suggests that his prayers of repentance were "in vain" (V.iii.140), but he too avoids any issue that might cloud the general happiness. These significant comments and ellipses are reminders of practical issues behind the romantic happiness, moving outside the scope of the play and the period in which it was first written and performed.

The final emphasis on Hermione's return makes The Winter's Tale pivotal in the chronological sequence of these last plays that alternatively displace and replace the mother in order to restore faith in paternal authority: to re-affirm the old Athenian law with a new benevolent image. The concepts of that old Athenian law are completely rejected when paternal authority submits, with sincere faith, to maternal wisdom and creativity. The Winter's Tale is the last Shakespearean play to portray strong female characters

overcoming and re-directing male immaturity. In The Tempest and in Henry VIII, female characters no longer question male authority. But The Winter's Tale portrays in depth the drastic effects of paternal power, promoting a strong need for male rulers to re-examine their views about their authority and the place of women in their lives.

CONCLUSION

¹
The Tempest and ²
Henry VIII conclude Shakespeare's dramatic works with two powerful authority figures who dispense with any need to share authority with female co-partners. Both figures are endowed with an inherited sense of justice through the laws of lineal descent favouring male primacy. As a result, female power is not needed to transform unjust administration of power. But, as with the other rulers in these final plays, both are dependent on female heirs for the continuity of family power. Consequently, male authority over female sexuality and motherhood is an essential aspect of both plays.

Although the scope of this paper prevents a detailed study of these final plays, a brief summary, in terms of the treatment of the mother-figure, is necessary in order to support my concluding comments.

The sequence I have outlined that alternates the presence and absence of a mother beside the father of the nation is continued in these plays, but the final mother is the young, naïve, and transient figure of Anne Bullen, consigned to the bed-chamber. Both plays support my conclusion in their restoration of the old Athenian law with a new benign image of the father authority figure. Prospero restores his lost authority and deposes corrupt rule. His inherited power as the legitimate ruler of Milan is

supported by knowledge acquired from books and Art; Henry is ultimately confirmed as a ruler with divine-all-knowing-power, that helps him to uncover political corruption, and justifies his actions against Katherine through the birth of Elizabeth: a future queen who brings national prosperity and peace. Both Prospero and Henry, endowed with these miraculous powers to administer justice, depict new and enlightened authority figures who promise to lead their nations into a second Golden Age; the movement into the Modern Age, is based, therefore, on a return to the ancient idea of male supremacy. Shakespeare's plays conclude with father-figures who maintain and uphold the concepts of that ancient Athenian law, discussed in this introduction, giving fathers sole authority to figure and disfigure their female kin. As a result the identity of the mother is set in a patriarchal riddle.

The Tempest excludes mothers, good and evil, from the action to promote a role-model authority figure in command of the national ship. The change of metaphor, that likens the nation, and civilization, to a ship rather than a family, excludes the need for a mature female presence in the movement into an advanced future. Prospero finds support first from his infant daughter when he is banished from power, but later, knowledge acquired from books, and from the assistance of a non-human good spirit, replace the daughter as a source of strength. Books, a cloak and staff, and a gender neutral spirit replace the necessary female

support of just authority dramatized in the resolutions of Pericles, Cymbeline and The Winter's Tale. Prospero controls and improves Nature, human and physical nature, with Art. Once he achieves his goal, restores justice, and secures his family's future, he is free to dispense with the means that brought about his restoration. Significantly, his abandonment of his books, staff, and spiritual servant parallels, in my view, a rejection of a need for supportive females. The sudden dismissal of the female spirits, summoned to promote female chastity as the means to enter a promised second golden Age, also reflect this idea. Creative Art seems to be usurped female creativity: a pleasant distraction and a means to combine pleasure with instruction, but not a replacement for dealing with the real threat of male rivalry. The good mother figures conjured up to promote the institution of marriage vanish at a clap of their creator's hands.

The mother's rejection is the main focus of Henry VIII. Katherine's fall is followed by the elaborate formalities that welcome her replacement, Anne Bullen. Katherine and Anne are contrasted to depict the difference between a mother when parental authority is harmoniously shared and the new mother figure when the father reclaims supreme authority. Henry, like Prospero, controls male rivalry and represses female autonomy. He discovers Wolsey's corruption and saves Cranmer from his enemies, and from his perspective, his rejection of Katherine is a noble

sacrifice for the greater good of his nation.

Katherine shares Henry's power in the opening scenes. We see a happy family situation such as that projected in the resolution of The Winter's Tale where a father and mother preside harmoniously over their national family. Henry speaks lovingly to Katherine and shares his authority with her: " you have half our power,/ The other half ere you ask is given" (I,ii,10-11). Katherine displays her mature judgements in political, economic, and religious matters, but her failure to produce a male heir makes her a political, religious, and sexual threat to Henry's power. Consequently, she loses her legitimate authority and participation in state affairs. Henry's acknowledgement of her presumed influence is subsequently seen to be a meaningless token gesture.

The final plays end, therefore, with a woman's physical creative role acknowledged, but intellectual creative power is definitely paternal. Anne, the final mother figure, is not presiding equally beside the father-king as a co-partner. She is years younger than her husband, naïve, and because of historical fact, doomed to a short term of office. Relegated to the bed-room, delivery room and nursery, Anne is absent from the celebratory conclusion. Cranmer's prophesy promotes Henry's eternal power through the fame his new-born daughter Elizabeth will bring. Elizabeth's proclaimed chastity, privileged over child-bearing, raises her status above women as mothers to a

rank that makes her almost as good as a man. (Outside the play, Elizabeth is known, by her own testimony, to consider herself equal to a man: she might have the body of weak woman, but she had the mind and spirit of a king.)³ Focus on the known, recorded future, through the birth of Elizabeth, avoids focus on Henry's dubious reputation because of his divorce from his first wife, rejection of first-born daughter, and on his infamous subsequent marriages in a continuing political pursuit of a son and heir.

Shakespeare enters delicate political and religious controversy in this last historical play. His use of the topic of Henry's divorce, however, continues the recurring pattern in the Romances of a mother's welcome and necessary presence in the life of a father-king, followed by a father-king standing alone, self-sufficient and in sole control.

The alternate presence and absence of a respected mother figure in the metaphor of authority as the father are significantly related to the process that transforms paternal authority from its associations with tyranny and corruption. The dominating father who blocks progress becomes a respected and loving father figure: that old Athenian law is confirmed with a new benign image. Theseus' words to Hermia are apposite for Prospero and Henry's daughters: "Be advised, fair maid./To you your father should be as a god".

In the preceding chapters I have shown how the presence, or return, of a good mother, or mother substitute, is a transforming influence on a father: Pericles, Cymbeline, and Leontes are kings whose images are enhanced by supportive female figures. Once the image of a new and enlightened governing figure is established, the mature and intelligent mother is eliminated to promote sole paternal authority. This is evident in Pericles' choice to return to claim sole power in Tyre, forfeiting his life with his family, in Cymbeline's tyrannical treatment of Imogen, in Leontes' intent to kill Hermione to assert his authority, and in Henry's divorce of Katherine to perpetuate his sole hereditary claims. Loss of the good mother leads eventually to either paternal lethargy and despair, dramatized in Pericles' and Leontes' spiritual decline, or to paternal domination, evident in Antiochus and Cymbeline. Paternal domination and tyranny are subsequently eliminated by the death of the tyrant and his whole family- Antiochus- or countered by the father acknowledging his need for a nurturing maternal presence, Cymbeline's all-male family need Imogen as sustaining air, and Leontes needs Paulina's spiritual and practical guidance. This alternating sequence of presence and absence of mothering figures eliminates ideas that sole paternal authority is tyrannical and justifies faith in a new form of patriarchal order. The new benign authority figure emerges in Prospero and, to a lesser extent, in Henry.

Cymbeline and The Tempest eliminate the good mother to focus on new and enlightened governing figures who eschew past paternal corruption becoming role models for future fathers. Cymbeline is taught the complexities, and the dangers, of making judgements based on advice from his wife or from surface appearances. He must take sole responsibility for his kingdom. Imogen's brothers are, similarly, endowed with a sixth sense for distinguishing good from evil. Prospero has no need of a loving wife because he proves he has nothing to learn from subordinates. The family metaphor for the nation, as mentioned, is replaced by the ship metaphor. Ships need a master in sole control. On the ship that carries corrupted nobility, we hear a repeated call asking for "the master". Guiderius, Florizel, and Ferdinand, represent the next generation of nobility purged of tyrannical associations. We are given to assume that these characters will share their power with their loving wives! Lysimachus and Posthumus are characters who need to be transformed by loving wives and their change of attitude is dramatized. Florizel rejects his father's laws, but Ferdinand returns to the paternal world, taught, not by a woman, but by Prospero.

There are, of course, several good reasons why Shakespeare gives his father kings supportive loving co-partners. First, Shakespeare endows woman as mother with maturity and experience lovingly to guide immature and inexperienced male partners to a clearer self-knowledge.

Thaisa and Paulina guide immature male rulers to a greater understanding of themselves. This links femininity with creativity and progress.

Second, related to this maturity, Shakespeare's good female characters are usually more intelligent than their male counterparts. Intelligent and mature women restore order in corrupt and chaotic societies, evident in Marina's intelligent actions in the brothel, and in Imogen's wisdom in leaving her father's court. The resolutions of Pericles and The Winter's Tale suggest that Thaisa and Hermione act intelligently to preserve female honour. Images of Antiochus' incestuous and murderous power and Leontes' equally murderous sexual jealousy are eliminated in these plays through the return of mature women to restore balance in the family unit.

Third, Shakespeare's women are given almost miraculous powers, often with Christian significance, to redeem loss and error. All the virtuous daughters, all heirs to kingdoms, are given this role. As future mothers it is presumed they will continue to influence their ruling husbands. The father-figures are given human frailty while the daughter-mother figures teach Christian qualities that weaker mortals strive to attain: patience, endurance and unconditional forgiveness.

These reasons for including a mother beside a father-authority figure present problems for patriarchal order. Maturity, intelligence and miraculous power are the

essential qualities for a good ruler. In woman, as mother, they become a political, religious, and sexual threat to male power. Reasons must be given, therefore, not to include women in political and religious issues. The only reason is gender difference. Motherhood becomes the reason for denying women participation in political and religious issues.

Cooperation between parents producing a harmonious family unit gives the father a benign image: one who places the needs of his subjects above his own selfish desires. But, in the restored new world, male cognitive skills controlling female sexuality dominate, while male sexuality and female intelligence are hidden, repressed, or significantly evaded. Prospero's sexuality is subliminal, and Ferdinand must learn to re-direct his sexual energies in physical action or intellectual stimulation. When Henry's sexuality becomes a dominant political and religious issue, Katherine's intelligence is repressed and his new wife is not, apparently, endowed with high intelligence.

Male primacy through lineal descent makes it necessary for female sexuality to be "mastered" by male intellect. Thus the issue of a future heir, that dominates these last plays, gives a legitimate reason for male desires to control motherhood. All of these final plays have the common feature of a father's dependence on a female heir, making it essential for father and daughter to establish strong bonds in order to maintain paternal claims on future

motherhood. Female sexuality and motherhood are, consequently, at the centre of the metaphor that makes authority the father of the nation.

Woman as mother is in a patriarchal riddle. It is like the folk practice of pulling petals to discover an ambivalent truth: He loves me; he loves me not, or he needs me; he needs me not. This ambivalence about women as mothers, evident in an inconsistent and unequal treatment of male and female sexuality, intelligence, and spirituality explains why mothers appear and disappear in a sequential movement: projected changes acknowledging the female presence are followed by reaction and a return to old assumptions.

The preceding chapters have given sufficient evidence of the ambivalent position for the mother in a hierarchical and patriarchal order based on the metaphor of authority as father of a nation. When present the mother is given almost miraculous powers to transform tyranny, heal and calm paternal unrest, and restore the father to a state of grace. When the mother's presence beside the father is acknowledged, her role and function are privileged, she is a wise and mature co-partner complimenting and supporting social order. Once the father attains a benign image these miraculous powers threaten male sovereignty. Mothers also strengthen male power by providing heirs to unite two strong powers. Thaisa, Marina, Hermione, Perdita, and Miranda are daughters of great kings whose marriages unite two nations.

In order to re-establish sole paternal power, the legitimate female half of power is eliminated or controlled; female sexuality becomes the controlling element, and woman's creative power is confined to reproducing waxen imprints of the father.

Female sexuality must be controlled by male creativity given intellectual and political authority, but in such a way that it is not associated with domination and tyranny; Prospero's claim: "I have done nothing but in care of you" (Tempest I.ii.16), makes his control of Miranda's chastity an act of love. The bi-polarities of male immaturity and sexual fears, previously countered by female maturity and wisdom, reverse when the restored father assumes his position as a wise and just ruler. Female sexuality, not intelligence, is made the false binary opposite of male cognition: a fact made very clear in The Tempest and in Henry VIII.

Female power, an almost miraculous force that counters male sexuality, as in the brothel scene in Pericles, becomes dramatized as demonic female designs on male power: a political, religious, and sexual threat. Hence, such characters as Dionyza, Cymbeline's queen, Sycorax, or Paulina as a "mankind witch" in Leontes' early view of her, emerge to counter a need for harmonious parental cooperation, promoting instead a need for sole paternal authority. These demonic women, with the exception of Paulina whose magical powers are needed to restore faith

in the ruler, are banished from the plays. The process resembles the ways in which blocking tyrannical fathers are dismissed when social renewal depends on ideal love in young couples. In these last plays the social panacea is the family unit, renewing faith in paternal authority. Consequently, evil mothers become the blocking figures inhibiting progress and renewal.

When mothers are ignored or rejected, authority figures acquire miraculous powers, previously assigned to women, to maintain laws privileging male status. Cymbeline and The Tempest omit good mothers from the action and remind us of the inferior powers of evil mothers. Cornelius outwits the queen's schemes in the former, and Prospero's Art is superior to Sycorax's: she cannot undo her evil spells (Tmp I.ii. 290). Nevertheless, Prospero needs the labours of her weak-willed and deformed son, (Tmp I.ii. 312-315), and his knowledge of the island.⁴ The alternating plays omit evil mothers to focus on the kings' sorrows when good mothers are lost by accident or design. Henry's rejection of Katherine is given as his sacrifice for the greater good of the nation.

A good mother is rarely dramatized in conflict with an evil mother. Presumably there would be no important part for male characters. Instead, an authority figure is given one of two choices. He either acknowledges a need for a good mother's presence in his life and, hence, the evil mother does not become a threat, evident in Pericles and in

the redeemed Leontes in The Winter's Tale. Alternatively, he chooses to ignore, forget, or openly reject the presence of the good mother and focus turns instead on demonic mothers and male rivalry as threats to just government. This second choice creates a fictitious realm outside political power, a chaotic, usually evil, female world.

Placing mothers outside political action strengthens male supremacy and gives paternal power its creative status as a life force. Hermia was told in no uncertain terms in A Midsummer Night's Dream, that there is no real life for a woman outside paternal law. Thaisa foresees her enforced life of chaste seclusion as a life without joy, waiting for her second death. Hermione and Katherine, however, find a place of sanctuary beyond male authority that confirms female honour and status. Hermione chooses to re-enter a reformed structured society; Katherine enters an eternal life beyond earthly power.

Life outside patriarchal structure, outside marriage and motherhood, is a vague unstructured existence supposedly governed by mysterious female power. Because marriage and motherhood are essential to patriarchal order and lineal descent any escape into this vague realm beyond paternal power, an alternative life-style for women, must be discouraged with evil associations or controlled with religious significance. Katherine's escape from Henry is not, however, into a male governed religious realm, but a spiritual world governed by female spirits. Her real death

follows the pattern of the presumed deaths of Thaisa and Hermione implying her escape from unjust paternal authority.

Shakespeare leaves this riddle of woman's place as mother in the air, so to speak. Katherine's dying vision confirms, for her alone, a new and higher status than the political status Henry took from her. Her vision is certainly not a confirmation that organized state religion offers women an alternative life.

Shakespeare's final plays do not resolve the many contradictions about woman's place in patriarchal order. But the resolutions do predict whether or not the future for the female characters promises to be fair or foul depending on whether final attitudes support shared parental or sole paternal authority. Thaisa's return in Pericles and her future with her husband in an idyllic past promises well for her. But the future for Marina is less promising because paternal authority dominates the resolution for her. Similarly, restoration of male supremacy in Cymbeline makes Imogen's future as an equal co-partner less hopeful, but she happily renounces a man's "tedious life". Hermione's return in The Winter's Tale suggests certain change and renewal in power structures, but Paulina is safely removed from her place as a possible female stateswoman. Perdita's enlightened husband promises progress and a new respect for mothers. Miranda is given a husband who learns, from Prospero's Art, to respect feminine principles. But Gonzalo projects her future disappearance into obscurity: Milan's

issue will be King of Naples. (Temp V.1.205-6). Anne's future, if not known through recorded history, is projected in Henry's absolute authority over her mind and body.

The alternating pattern of maternal presence and absence that I have traced in the last plays does not solve the ambivalent treatment of motherhood. It simply records and explains why for centuries, before and after Shakespeare, progress and change for women is followed by reaction and a return to archaic assumptions inherent in the old Athenian law.

NOTES

INTRODUCTION

¹
 William Shakespeare, A Midsummer Night's Dream,
William Shakespeare: The Complete Works, gen. ed. Alfred
 Harbage, Pelican Edition, Revised (New York: The Viking
 Press, 1969), Act I.sc.i.46-51. All future citations from
 Shakespeare's plays, except the last plays, will be taken
 from this text and included in parentheses in the text. The
 Arden Editions of The Works of Shakespeare, gen. ed. Richard
 Proudfoot, will be used for the plays discussed in the
 separate chapters of this study.

²
 Alice Jardine, "Death Sentences: Writing Couples and
 Ideology", The Female Body in Western Culture, ed. Susan R.
 Suleiman (London, England & Cambridge, Mass.: Harvard
 University Press, 1986) 95.

CHAPTER I

¹
 William Shakespeare, Pericles, ed. F.D. Hoeniger,
 Arden Edition (London: Methuen & Co. Ltd., 1963).

²
 Coppélia Kahn, Man's Estate: Masculine Identity in
 Shakespeare (Berkeley/Los Angeles/London:University of
 California Press, 1981). Kahn suggests Shakespeare's male
 characters are "engaged in a continuous struggle, first to
 form a masculine identity, then to be secure and productive

in it"(p.1). Kahn also quotes Peter Laslett to support the claim that marriage was essential to achieve full male status. "Marriage and fatherhood were the 'entry to full "membership" in society'". The World We Have Lost: England Before the Industrial Age, 2nd ed. (New York: Scribner's, 1971) 117. Kahn also claims that, all "political writers [Shakespeare's contemporaries] took from Aristotle the analogy between family and state, and all forms of social control were construed in terms of obedience to the king or magistrate as to the father, the head of the family" (p.13). She also cites political treatises and theological references to support her statement that patriarchy in the home re-inforced and supported social and political order (pp.13-15). My argument of Pericles' urgency to find an ideal family are indebted to Kahn's insights.

3

Joel Fineman argues that violence between men who are supposedly equal is a form of denial of no individual difference. Women who choose between seemingly equal men provoke acts of violence. He also repeats Kahn's suggestion that, because a man's sense of self is based in identification with the mother, he must assert his masculinity by differentiating himself from all that is inherently female. The result is a personality split, evident in Pericles' search for manhood. Tennenhouse is more interested in commercial rivalry than sexual jealousy. He

sees strong all-male friendships as a mask for commercial rivalry. Marriage severs these friendships and thus women are projected as the cause of betrayal between men. Joel Fineman, "Fratricide and Cuckoldry: Shakespeare's Doubles" and Leonard Tennenhouse, "The Counterfeit Order of The Merchant of Venice", Representing Shakespeare eds. Schwartz and Kahn, (Baltimore: John Hopkins U.P.,1980) 69-109 and 54-69.

4
 F.D. Hoeniger glosses "pregnant" as "apt to be influenced", which connotes pregnancy as weakness; an act on a passive object (Arden, fn. 1V:Pro:44). If Dionyza's pregnant instrument is Leonine, who is easily influenced, Dionyza, in Hoenigger's gloss becomes a phallic woman. In Cymbeline, Shakespeare uses the image of pregnancy as a thought or concept that eliminates speculation and mystery-everything becomes obvious- as a pregnant woman's body declares clearly that she has experienced the sexual act. Imogen refers to her recognition of a treacherous plot against her as something that is as obvious as pregnancy. (Cymbeline (1V:ii:325). In this case she is completely wrong in making false charges against Pisanio. In two different places Shakespeare associates pregnancy with errors of judgement; implying that "the instrument of pregnancy" is not without mystery, that is paternity. Dionyza's mind seems to be pregnant with the evil thought of

murder. See fn.4 chapter III for a further example of pregnancy metaphors.

5

Hoeniger compares the Governor of Myteline in the play and in Wilkins' The Painfull Adventures of Pericles Prince of Tyre. intro. Arden, xlvi-xlviii. In a footnote for 1V:vi:91-3, he states: "Wilkins...has Lysimachus visit the brothel with wicked intent, which was surely not Shakespeare's intention in the play".

6

According to a contemporary description of Diana in The Vision of the Twelve Goddesses (1604), she wears "a green mantle embroidered with gold flames, with a crown of gold on her head". Arden, fn. V.1.237: 154. Green is the colour of life, gold implies value, and fire tests the gold. The flames signify sacrifice leading to change, and the gift of Prometheus to mankind. Diana is associated through these images with change and renewal, although she is traditionally a female warrior goddess.

CHAPTER 11

1

I have borrowed Norman Rabkin's phrase the "anguish of a family gone sour" to describe the separations and loss in Cymbeline's family. Rabkin uses the term in reference to the dynastic and fratricidal struggles in the history plays, but it is an appropriate description for the souring of nurturing

values in Cymbeline. Norman Rabkin, intro. Approaches to Shakespeare (New York: McGraw-Hill, 1964) 94.

² Cymbeline, ed. & intro. J.M. Nosworthy, Arden edition (London: Methuen, 1955).

³ J.M. Nosworthy states that Iachimo's "our" in the previous speech, is really a reference to "Posthumus's failure". I believe the "our" refers to men in general - "are men mad", and that Iachimo is condemning men in general. (Arden, 1955) fn.1:vii:39-46.

⁴ Wolfgang Lederer, quoted by Sandra Gilbert in "Literary Paternity", Contemporary Literary Criticism. ed. Robert Con Davis (New York & London: Longman, 1986) 188-199.

⁵ J.M. Nosworthy cites Posthumus's tirade against women as a "single instance of Posthumus's deviation from the romantic norm". This critic seems to regard Shakespeare's characterization of the romantic hero as weak, rather than to link Posthumus' tirade against women with the disillusion of a romantic idealist. Cymbeline (Arden edit., 1955) lx-lxi.

⁶ See note 3 on Tennenhouse, chapter I.

⁷ Frankie Rubenstein, A Dictionary of Shakespeare's Sexual Puns (London: Macmillan, 1984) 271.

⁸ Marjorie Garber, Dreams in Shakespeare (New Haven:

Yale University Press, 1974) 144-145.

9
Stephen Booth. ed. and intro. Shakespeare's Sonnets
(New Haven & London: Yale University Press, 1977) 579.

10
William Caxton ed. Vincent Figgins (London, 1855).
Quoted by Stephen Booth Shakespeare's Sonnets (London, 1977)
579.

CHAPTER III

1
William Shakespeare, The Winter's Tale, ed. and
intro., J.H.P. Pafford, Arden edit. (London: Methuen,
1963).

2
The word "issue" is used 14 times in The Winter's
Tale. The play with the next highest use of the word is
Richard III with 8 examples; another play that dramatizes
male injustice and a total disrespect for the female presence
within the family. Marvin Spevak, A Complete and Systematic
Concordance to the Works of Shakespeare, ed. A.L. Mayhew, 9
Volumes, The Complete Works, Vols. IV-VI, (Hildesheim:
Georg Olms Verlagsbuchhandlung, 1968).

3
Joyce Sexton in her research on the imagery of slander
cites Horace's Sicilian tyrants and Gower's "burning hill of
Etna". The Slandered Woman in Shakespeare, E.L.S. Monograph
Series 12, (Victoria: University of Victoria, 1978) 23-24. I
believe this is probably why Shakespeare changed his source

setting to make Leontes king of Sicilia. Although Leontes' is not overtly likened to a volcano, it is implied in the heat of his passionate outburst.

4 See footnote Ch.I 4 for my comments on Shakespeare's use of pregnancy as an image of mistaken ideas about truth.

5 Hermione implies that Leontes is joking, similar to Hermia's question of Lysander in A Midsummer Night's Dream when he turns against her (M.N.D.III.ii.265). Rosalind and Celia in As You Like It play on the ideas suggested by "sport" (I.ii.30). Hermione's use of the word leads to images of male entertainment at female expense, leading to the hunter-victim imagery dominant in this play.

6 Fitzroy Pyle repeatedly describes Antigonus as a "good", "noble" and "loyal" character. The Winter's Tale:A Commentary, (London:Routledge & Kegan Paul, 1969) 64. I agree that Antigonus is brave, and puts the other courtiers to shame, but I cannot completely agree with the unqualified praise because of his insensitivity towards women. However, I think Mark Taylor's view that Antigonus is fearful of committing incest with his daughters is an exaggerated claim from the evidence in the play. Shakespeare's Darker Purpose: A Question of Incest, (New York:A.M.S. Press, 1982) 71.

CONCLUSION

1 William Shakespeare, The Tempest, ed. Frank Kermode, Arden ed. sixth ed. (Cambridge, MA: Harvard U.P., 1958).

² William Shakespeare, Henry VIII, ed. R.A. Foakes, Arden ed., University Paperbacks, (New York: Methuen, 1968)

³ Elizabeth I, speech to troops at Tilbury, August 18th, 1556, quoted by Lacey Baldwin Smith, The Elizabethan Epic (London: Jonathan Cape, 1966) 203-204.

⁴ The source of Prospero's invocation of the female spirits is Medea's invocation to Hecate and the spirits of darkness to aid her in re-juvenating the aged king Aeson. Kermode, The Tempest, Arden ed. Appendix D:147-150. Shakespeare might be using the source for a powerful invocation, but it might be considered a parody of Prospero's source of power, as usurped female power. One of Prospero's books might well have been Ovid.

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