SUBSTANTIAL BREATH:

A STUDY OF SHAKESPEARE'S DRAMATIC IMAGERY

By:

ANDREW JAMES HICKMAN, B. A. (OXON.)

A Thesis

Submitted to the School of Graduate Studies

in Partial Fulfilment of the Requirements

for the Degree

Master of Arts

McMaster University

August, 1980

MASTER OF ARTS (1980)
(English)

McMASTER UNIVERSITY
Hamilton, Ontario

TITLE: Substantial Breath:
A Study of Shakespeare's Dramatic Imagery

AUTHOR: Andrew James Hickman, B. A. (Oxon.)

SUPERVISOR: Professor A. D. Hammond

NUMBER OF PAGES: iv, 102

ABSTRACT

The study investigates the manner in which verbal imagery in Shakespeare's plays achieves substance through the corresponding visual imagery of stage effects. Such reinforcement of the verbal by the visual pinpoints important iterative themes, and the dramatic effects of such an emphasis are examined.

The dramatic imagery, that is the combination of verbal and visual elements, is discussed in detail with reference to three plays, Othello, Romeo and Juliet and The Tempest. Essentially the discussion forms a stimulus and a parting of the waters in preparation for further study.

ACKNOWLEDGEMENTS

I wish to thank Professor A. D. Hammond for enthusiastic supervising, skilful deciphering and patient informing.

TABLE OF CONTENTS

Page

CHAPTER ONE: PROLEGOMENA 1

CHAPTER TWO: OTHELLO'S GOOD STUFF 17

CHAPTER THREE: 'ROMEO AND JULIET': A STAB IN THE BACK 45

CHAPTER FOUR: PROSPERO'S (ROCKY HORROR) PICTURE SHOW 73

BIBLIOGRAPHY 99

CHAPTER ONE

PROLEGOMENA

Our concept of imagery has changed little in the two-thousand years and more of literary criticism; yet although studies in the twentieth-century have branched out into the related fields of linguistics, philosophy, semantics and anthropology, definitions of imagery have grown more complex and less clear.[1] Caroline Spurgeon refused to undertake an elaborate definition because "few people would entirely agree as to what constitutes an image, and still fewer as to what constitutes a poetic image".[2] Nevertheless, she is confident that "we all know fairly well what we mean by an image".[3] The apparent contradiction lies in the difficulty of defining what an image <u>is</u>, and the comparative ease of defining what an image <u>does</u>. "It is almost impossible to give a useful short definition of imagery", admits L. C. Knights. "So instead of trying to define let me simply recall what imagery does. The root meaning of the word is "likeness": a mental image is <u>like</u> something you have previously experienced or had knowledge of".[4] In his explanation Knights echoes Sidney some four hundred years earlier who seems to place "likeness" at the heart of poetry:

> Poesie therefore is an arte of imitation, for so Aristotle termeth it in his word Mimesis, that is to say, a representing, counterfetting, or figuring foorth, to speake metaphorically, a speaking picture.[5]

Dryden reiterated the ut pictura poesis approach:

> Imaging is, in itself, the very height and life of poetry. It is, as Longinus describes it, a discourse which, by a kind of enthusiasm, or extraordinary emotion of the soul, makes it seem to us that we behold these things which the poet paints, so as to be pleased with them, and to admire them.[6]

He may have had in mind the following passage from Longinus (and I quote from the most idiomatic of the modern translations):

> in current usage the word [image] is applied to passages in which, carried away by your feelings, you imagine you are actually seeing the subject of your description, and enable your audience as well to see it.[7]

All these authors share in common the idea that an image works by encouraging an illuminating representation in the reader's mind. And it seems to me that the more "real" that representation is, the more effective the image. It is commonly assumed that authors in general, and Shakespeare in particular, appeal in imagery to everyday objects because these, as opposed to abstractions, are easily identifiable and imaginable. It is assumed that, like the emblems Shakespeare sometimes alludes to, these objects will touch a common body of knowledge and the imagery dependent upon these objects will thus illumine and not obscure.

However, such an assumption explains only part of Shakespeare's technique, and another interpretation is possible. It will be helpful to turn briefly to consider the use of emblems in Shakespeare. Although, as Mario Praz observes, it "cannot be incontrovertibly demonstrated"[8] that Shakespeare was acquainted with Whitney's Choice of Emblemes as Green assumes[9], nevertheless Shakespeare often appeals in his imagery to an emblematic scene that would, it is reasonable to assume, have been widely known to the Elizabethan audience. Among many examples is the popular emblem of Cupid applying the bellows to a fire (cf. Praz, plates 28 and 52) which is alluded to in Philo's accusation that Antony "is become the bellows and the fan / To cool a gipsy's lust" (Antony and Cleopatra I i 9-10). A note in the Arden text edited by Harold F. Brooks of A Midsummer Night's Dream to Puck's line, "I'll put a girdle round about the earth / In forty minutes" (II i 175-176), reads: "Among Whitney's Emblems, 1586, one on Drake's circumnavigation depicts the globe encircled by a girdle, of which one end is fastened to the prow of the Golden Hind, the other held in the hand of God". John Doebler comments on As You Like It that "Orlando's entry with old Adam on his back, a "venerable burden" the exiled Duke invites him to "Set down", is surely intended by Shakespeare to recall the image of Aeneas carrying his father Anchises out of a burning Troy"[10], and he compares the emblematic renderings of the scene in Alciati, "pietas filiorum in parentes", and in Whitney's

A Choice of Emblemes (Leyden, 1586) on page 163, in Doebler plate 43.

Emblems, then, transform difficult and often abstract concepts into clear visual pictures; the flame of love (itself emblematic) becomes a smithy's forge, circumnavigation ties a belt round the globe, and filial devotion is seen as the son carrying the father. As used by Shakespeare and other writers emblems perform as imagery and quickly form pictures in the mind of a knowing reader. But emblems themselves reveal an important trend in image-making. The emblem books of the Renaissance put verbal descriptions into visual form. An emblem is ut picture poesis, "the whole essence of the emblem is that in it picture and word are intimately combined"[11], and it lies at the heart of the poetic process (see the quotations from Sidney and Dryden). "Je pourrais dire, en ce sens, que toute poésie est emblématique", stated Diderot.[12] Praz was drawn to conclude:

> Since every poetical image contains a potential emblem, one can understand why emblems were the characteristic of that century in which the tendency to images reached its climax, the seventeenth-century. In need as he was of certainties of the senses, the seventeenth-century man did not stop at the purely fantastic cherishing of the image: he wanted to externalize it, to transpose it into a hieroglyph, an emblem. He took delight in driving home the word by the addition of a plastic representation.[13]

Praz's comment introduces the other interpretation that illumines Shakespeare's choice of imagery; Shakespeare's technique is analogous to that of the emblem writers "driving home the word by the

addition of a plastic representation". It is my contention that Shakespeare appeals in his imagery to everyday objects primarily not because he thus touches a common body of knowledge but because these objects can become easily "real" representations on the stage. Shakespeare encourages connection between the linguistic image and its physical manifestation.

In a sense such a connection forges the ultimate image since it utilizes both the power of imagination and visual iconography: Shakespeare

> had available a verbal poetry which makes us see, in our imaginations, more than is or ever could be shown on stage; but he also had a theatre which could show, to our outer eye, more than man can find words to express. On the one hand he could put "pity, like a naked new-born babe" into Macbeth's language; and, on the other, he could put on stage apparitions of "a Bloody Child" and "a Child Crowned with a tree in his hand", to speak more pregnantly than words about the fortunes of Macbeth. [14]

Inga-Stina Ewbank is one of the few critics to observe the inter-relations of verbal and visual imagery and, like most of the few, does not develop the implications of the observation. And yet, since the interrelation is a logical extension peculiarly suited to drama of the poetic image, the embryonic idea has been in the critical air for some time, although scarcely formulated. Caroline Spurgeon and Wolfgang Clemen occasionally approach it. E. A. Armstrong says unthinkingly, "Because of the manner of Cleopatra's death the snake is a frequent image in the

play"[15], and both he and Quiller-Couch see Shakespeare trying to employ the image to the limits of picture-making without themselves stumbling upon the concept of physical pictures on stage:

> Shakespeare's thought oscillates from the abstract to the concrete and carries our minds with it in its movement, never expressing itself so abstractly that the minds of lesser men are lost in the abstraction but continually building pictures and arousing images. This is particularly evident in his superb mastery of metaphor. As Sir Arthur Quiller-Couch expressed it: "In handling a thought he ever inclines to put it in the concretest form; as conversely his most vivid visualisations are ever shading off into thought". [16]

More recently interest in stage imagery has helped to draw attention to visual symbolism such as that of the crown in Richard II being held momentarily by both Richard and Bolingbroke in Act IV, and, in the same play, the visual symbolism of Richard coming down from Flint castle walls (III iii). By and large, however, connection between stage and verbal imagery has not been satisfactorily explored. Clifford Lyons proposed in an essay,

> to call attention to the literal imagery of Shakespeare's plays, primarily to the interplay of the imagery-discourse with the stage imagery, what the spectators hear the actors speak with what they see on the stage. [17]

but the proposal is more suited to this essay than to that of Lyons whose stage imagery examples tend to be independent and additional to iterative verbal themes. In a promising start, Alan Dessen notes the correspondence in Julius Caesar between the verbal emphasis on blood and

the conspirators bathing their hands in Caesar's blood in full view of the audience, which is followed by a bloody shaking of hands; he also comments that sleep and sleeplessness in the verbal imagery of Macbeth is visually embodied in Lady Macbeth's sleepwalking: "The stage has added a dimension to the page". [18] Unfortunately for the purposes of this thesis the rest of his article is devoted to the investigation of the importance of Hamlet's sword as a stage image.

At least three critics have, however, realized more fully the possibilities in the stage adding a dimension to the page. In 1952 R. A. Foakes made, as the title of the article said, "Suggestions for a New Approach to Shakespeare's Imagery"[19], in which he makes it clear that dramatic imagery differs from poetic imagery since it includes (in addition to poetic imagery of word patterns, metaphor and simile) stage effects and properties which create direct visual and auditory images. Foakes gives an example from Macbeth:

> The play opens with thunder and the appearance of the witches, and a succession of immediate and effective visual or auditory images is presented directly to an audience or imaginative reader by means of the bleeding sergeant, the bloody daggers and hands, the knocking at the gate, the banquet with the ghost of Banquo, the apparitions, and the sleep-walking. These effects establish the play's atmosphere, and form a kind of framework to the poetic imagery. The primary patterns of words and poetic imagery are those most closely linked to the direct visual and auditory 'images', that is, images and iterative stress on blood, sleep and sleeplessness, darkness and evil, and noise. [20]

Notice also that Foakes is suggesting that correlation between verbal and visual imagery is a measure of the importance of that imagery.

The fullest description of the possibilities and direction of the approach was written in 1949 by Alan S. Downer in "The Life of Our Design: The Function of Imagery in the Poetic Drama".[21] The article has not received the attention that it deserves; not only does it offer suggestions for a new approach to Shakespeare's imagery before Foakes, but also it offers to bridge the gap between what Downer terms the Shakespeare-as-a-dramatist and Shakespeare-as-a-poet brigades. As late as 1964, G. E. Bentley saw fit to launch a scathing attack on the Shakespeare-as-a-poet brigade. He explodes the myth of the "readers" of Shakespeare's plays:

> William Shakespeare was essentially a man of the theatre and not a poet writing for readers. Does not the evidence suggest that if we seek the truth (and not the exercise of our own best developed skills) we ought to question the relevance of Shakespeare criticism which ignores the theatres and insists on the importance of recondite patterns of wordplay inaudible to the ear of any audience?[22]

Bentley's point is fair and salutary, despite a dubious emphasis on Shakespeare's intentions. His plays <u>are</u> read and deserve to be read; after all, <u>Beowulf</u> was intended to be read out loud but criticism that overlooks this fact in our scop-free age is not thereby necessarily invalidated. The present thesis will not contradict Bentley and it will, like the articles of Foakes and Downer, seek to reconcile the two

critical camps of Shakespearean drama and poetry by examining the imagery of the theatre, the relationship between poetic and stage imagery; in other words, dramatic imagery. For as Rene Wellek and Austin Warren proclaimed, imagery "must be studied, finally, not in isolation from the other strata but as an element in the totality, the integrity, of the literary work". [23]

A few years before Bentley's attack a book appeared which renders the attack almost obsolete. Shakespeare's Roman Plays: The Function of Imagery in the Drama[24] by Maurice Charney (the third of my critics) seems to be the only book-length study to use this approach of dramatic imagery: "One of the special concerns of this study has been to call attention to nonverbal, presentational images and to note how these work together with verbal images and help to realize them in dramatic terms". [25] Charney discussed Julius Caesar very well in these terms, Antony and Cleopatra less well, and his discussion of Coriolanus fails to form convincing connections between non-verbal and verbal images, except on the interesting theme of isolation. [26]

The relationship between poetic and stage imagery is possibly part of a maturing process. In the comedies the theme of transformation, especially transformation into asses, remains a metaphorical theme until it informs A Midsummer Night's Dream on a visual as well as a metaphorical level. The dramatized image is very evident in the plays of the middle and mature periods. When it occurs, the

reinforced image varies in power. In its very basic form it is merely descriptive, helping both audience and actors crudely: Desdemona is "pale as thy smock" (Oth. V ii 274); in Henry V, as the conspirators read their guilt, Henry is drawn to say, "Their cheeks are paper" (II ii 74), and Imogen, Iachimo marvels, is "whiter than the sheets" (Cymbeline II ii 16). A more complex reinforcement recalls the emblematic image at the start of Antony and Cleopatra: Antony "is become the bellows and the fan / To cool a gipsy's lust" (I i 9-10), and the image is immediately reinforced by the entrance of the main characters with eunuchs fanning Cleopatra. Later the image is recalled by Enobarbus, only this time as befits its Roman reference it is non-sexual: "then shall the sighs of Octavia blow the fire up in Caesar" (II vi 124). In Antony and Cleopatra also, food imagery, reinforced by one mandatory feast (and lots of opportunities for real food), as well as contributing to the Egyptian atmosphere of luxury and sexual appetite, also serves as a valuable yardstick. Men are measured by their stomachs. Consequently, the likes of Antony--"I'll force / The wine peep through their scars" (III xiii 190)--seems far superior to the weak-headed Lepidus and wet blanket Octavius, "It's monstrous labour when I wash my brain / And it grows fouler" (II vii 97-98). More often than not, the physically reinforced image denotes a vital theme in the play. Downer draws attention to the famous imagery of clothing in Macbeth and remarks that "the image is more than a mere

verbal one. It is realized, made visual in the action of the play". [27] "When next Macbeth enters", Downer exemplifies, "he is wearing his dressing gown, and if the actor is wise it will be such a gown as calls attention to itself, for at this point the change in costume, the disguising of the armor, dramatizes both the change in Macbeth's nature and the iterated poetic image". [28]

Similar examples spring to mind. Vigour, in the imagist vision of the ailing and disembowelled England of King Henry IV, emanates from the "stomach", both metaphorical and actual, of Falstaff cavorting across the stage. It is his presentation of the stomach in an otherwise gut-less country that accords his high-jinks some wholesome approval. In Cymbeline, the prevalent bird imagery is reinforced by the descent of Jupiter upon an eagle (IV iv 92); the tree imagery would probably be complemented by a few actual trees symbolizing the forest, and actual flowers reinforce the imagery of flowers. Emphasis in the imagery on price and monetary terms receives reinforcement from the wager between Iachimo and Posthumus and from the constant appearance of money; cloth imagery, too, is paralleled by actual disguises and a "bloody cloth" (V i 1). In The Winter's Tale the unlikely appearance of a bear reinforces the play's animal imagery. The food imagery of The Taming of the Shrew, perhaps suggested by the pun on Kate's name, "For dainties are all cates" (II i 189), is reinforced by actual food, quickly withdrawn when love is not whole-

hearted, and is fulfilled when love is fulfilled in the final banquet. The reinforcement of the wrestling metaphor in As You Like It coincides nicely with a discussion of the play as a depiction of the fall of man; the play turns on the Cain and Abel routine and has an Adam and even a Garden of Eden. [29]

The list can be extended but it would be misleading to do so since it is not the reinforcement itself that is important but the dramatic effect of this reinforcement, an effect which is impossible to describe in a limited space. However in the remaining few examples the dramatic effect can easily be recognized without too much prompting.

In Richard II the imagery of nature, particularly of unkempt nature (in this play and throughout the earlier histories), is, to quote Spurgeon, "gathered up, focussed and pictorially presented"[30] in the garden scene at Langley (III iv). A similar device is the introduction of the gravediggers in Hamlet; the scene reinforces the iterative imagery of death, decay and unwholesomeness. Also in Hamlet it would be worthwhile to consider the actual duelling as the concrete form of the imagery of fighting and as the culmination and externalization of Hamlet's inner disturbance, thus following up David Horowitz's clue: "In personating a mad Hamlet, Hamlet is in fact personating a chaos of his inner self. It both is and is not Hamlet". [31] To trace the extent of poisoning in Hamlet is a revealing exercise. The repeated

fate of many of the characters and of Denmark itself is to be infected through the ear:

> so the whole ear of Denmark
> Is by a forged process of my death
> Rankly abused. (I v 36-38)

The image is visually reinforced twice in the "mousetrap" which is itself a poisoning through the ear for Claudius, just as Hamlet senior had earlier poisoned his son's ear. For Hamlet verbal poison, like the effect of real poison on his father, stultifies.

As is well known, the imagery of King Lear describes a world of torment, "a human body in anguished movement, tugged, wrenched, beaten, pierced, stung, scourged, dislocated, flayed, gashed, scalded, tortured and finally broken on the rack".[32] It seems obvious, although this is rarely recognized, that the metaphorical torment complements the torturing and blinding of Gloucester and other examples of man's inhumanity to man in the Lear world. The obvious pairing of verbal and visual imagery makes it clear that the repugnant scenes in the play, which as a result of their repugnancy are sometimes queried, are vitally integral to the whole design.

Images which are dramatized hold great importance to the plays in which they appear. It is as if Shakespeare, in making the metaphorical become actual, wished to hit his audience just as Grumio startles Curtis into attention by bridging the gap between the metaphorical and the actual:

Curt. Let's ha't, good Grumio.

Gru. Lend thine ear.

Curt. Here.

Gru. There. (Striking him.)

Curt. This 'tis to feel a tale, not to hear a tale.

Gru. And therefore 'tis call'd a sensible tale;
and this cuff was but to knock at your ear
and beseech list'ning. (T. of S. IV i 51-58)

The following chapters constitute a preliminary survey of this large field and will examine the ways in which Shakespeare "hits" not only the ear but also the eye of his audience in order to create a combined perception through the dramatic imagery of his plays. The reinforced imagery of Othello, of Romeo and Juliet and of The Tempest will be shown to have great dramatic importance by virtue of this very reinforcement that "knocks at" the audience to "beseech list'ning".

FOOTNOTES TO CHAPTER ONE

1. See, for example, an admirably concise account in Metaphor by Terence Hawkes (London, 1972).

2. Shakespeare's Imagery (Cambridge, 1935), p. 8.

3. Ibid., p. 9.

4. "Shakespeare's Imagery", The Living Shakespeare, edited by Robert Gittings (London, 1960), p. 61.

5. An Apologie for Poetrie, edited by Evelyn S. Shuckburgh (Cambridge, 1891), p. 10.

6. "The Author's Apologie for Heroic Poetry and Poetic Licence", prefixed to The State of Innocence: an Opera (1677) in Of Dramatic Poesy, edited by George Watson (London, 1971), p. 203.

7. On the Sublime, chapter xv. (Classical Literary Criticism, translated by T.S. Dorsch, Harmondsworth, 1965, p. 121).

8. Studies in Seventeenth-Century Imagery (Rome, 1964), p. 221.

9. Shakespeare and the Emblem Writers (London, 1870).

10. Shakespeare's Speaking Pictures (Albuquerque, 1974), p. 33.

11. Rosemary Freeman, English Emblem Books (New York, 1966), p. 86.

12. Quoted by Praz, op. cit., p. 14.

13. Praz, op. cit., p. 15.

14. Inga-Stina Ewbank, "'More Pregnantly Than Words': Some Uses And Limitations of Visual Symbolism", Shakespeare Survey 24 (1971), p. 14. She could have added that we see Macduff's family slaughtered.

15. Shakespeare's Imagination (London, 1946), p. 69.

16. Ibid., p. 118.

17. "Stage Imagery in Shakespeare's Plays", in Essays on Shakespeare and Elizabethan Drama in Honor of Hardin Craig (Columbia, 1962), p. 261.

18. "Hamlet's Poisoned Sword: A Study in Dramatic Imagery", Shakespeare Studies 5 (1969), p. 55.

19. Shakespeare Survey 5 (1952).

20. Ibid., p. 84.

21. Hudson Review 2 (1949).

22. Shakespeare and His Theatre (Lincoln, 1964), p. 26.

23. Theory of Literature (New York, 1970), p. 211.

24. (Cambridge, 1961).

25. Ibid., p. 205.

26. Ibid., pp. 176-196.

27. Op. cit., p. 252.

28. Op. cit., p. 253.

29. See, for example, E. A. Armstrong, op. cit., pp. 111-114.

30. Op. cit., p. 222.

31. Shakespeare: An Existentialist View (New York, 1965), p. 39.

32. Spurgeon, op. cit., p. 339.

CHAPTER TWO

OTHELLO'S GOOD STUFF

Othello has been described as Shakespeare's best play, "in the narrow sense of the 'theatre' probably much his best"[1], because the concentration of its various dramatic aspects--the simple plot with no sub-plot, the small number of characters, and the rapidity of action--acts like a vice which tightly grips the audience's emotions. A further turn of the screw, which seems to have received no attention, is given by the play's imagery. Not only does the imagery intensify the suffocating narrowness of Shakespeare's most sustained domestic tragedy, but also it draws together the verbal and the visual elements to produce a close-knit magical web.

Caroline Spurgeon perceives the main image in Othello to be "that of animals in action, preying upon one another, mischievous, lascivious, cruel or suffering", and remarks that sea imagery is also important.[2] While accepting that each reader will see different images and will place the same image into different classifications, it nevertheless brings unaccountability to the borders of negligence that the surveys of both Caroline Spurgeon and Wolfgang Clemen make such a large omission as what might be called the imagery of materialism and

domesticity. Under this rather diffuse heading are found images of trade, of food, of hunting, music, and medicine and particularly of cloth. Adherence to the use of such images is sometimes denied, most notably by Othello (and illuminatingly so) as he strives to assert his romantic, sublime qualities, his essential antipathy towards domesticity. But even he is forced to descend to the domestic level of the drama in which he has been misplaced.[3] An investigation of this imagery not only helps to chart Othello's temptation, but also provides good reasons why Othello can be misled in the first place.

- - - - - -

In Othello there is a highly developed dramatic interaction between language and action as the metaphors of materialism do in fact materialize; there is a visual enactment of what the imagist language suggests. For enlargement, enhancement and reinforcement of the verbal image, its theme or subject is complemented by an actual appearance on stage of an object that either is or represents that theme or subject.

An obvious, and perhaps crude, example of this almost perfectly comprehensive correspondence between image and object concerns the theme of light and dark. The imagist language of "light", "dark", "fair", and "black" is complemented and enacted by the physical and visual interplay of night-time and daytime scenes, by the almost continual requirement for torches, tapers, and tinder which

symbolically and perhaps actually shed light on the dark deeds of the naughty world,[4]--

> Strike on the tinder, ho!
> Give me a taper, call up all my people:
> This accident is not unlike my dream,
> Belief of it oppresses me already:
> Light I say, light! (I i 140-144)

--and by the opposition of the black Moor and his fair wife. When the Duke tries to console Brabantio with the remark, "You son-in-law is far more fair than black" (I iii 290), the paradox is also an attempt to dispel the dark clouds of slander, of "foul charms" (I ii 73) and animal lust, "an old black ram / Is tupping your white ewe" (I i 88), and it brings the night-time council to a close. Later it is ironic (although representative of the play's propensity to degrade and distort) that Iago enters bearing a light, hitherto the symbol of clarity, help ("O, help, ho! light!", V i 30) and knowledge, in order to kill Roderigo and to obscure and pervert the truth (V i 46). The Lucifer stands revealed just before his fall. (Compare also his appeal to the Prince of Darkness, "Diablo" II iii 152). Othello himself alludes to the myth of Prometheus as he regards the two lights, the one actual the other metaphorical, in Desdemona's bed-chamber:

> I know not where is that Promethean heat
> That can thy light relume. (V ii 12-13)

Perhaps this is just one more sublime image delineating Othello's romanticism, but it seems to possess a deeper significance in the

patterns of imagery. For Othello, the side-effects of the light of (false) knowledge are not to be chained to a rock, the food for eagles, but to be "set...on the rack" (III iii 341) and self-eaten: "I see, sir," Iago remarks, "you are eaten up with passion." (III iii 397). Othello seems to embody a misguided black Prometheus ("For nought did I in hate, but all in honour." V ii 296) and his own avenging eagle. A mere thirty lines following the Prometheus reference Desdemona is disturbed to see her husband gnaw his nether lip (V ii 43). Finally, although this is not a prevalent twentieth-century view, those who wish to see the play as a tragic farce as Rymer did, a Black Comedy involving misunderstandings and characters being kept apart, have a blackman, a "black fool" to herald their cause.

A further minor example of this interplay between the verbal and the visual images can be found in the images of robbery. Words like "steal", "stole", "thief", "filches", "robs", commonly arise (I iii 208-209; III iii 348-349) and they relate closely to the actual robberies in the play. Othello steals Desdemona; Iago steals the handkerchief, Cassio's good name, and he "bobs" Roderigo's gold and jewels. It is interesting that this robbery complements Iago's theft of Othello's metaphorical "jewel", his wife. In addition, when Iago constructs an image to excite Othello, he chooses to mirror Cassio's actual loss, a loss which the audience has witnessed:

> But he that filches from me my good name
> Robs me of that which not enriches him,
> And makes me poor indeed. (III iii 163-165)

There exists an additional important dimension to this interplay. Not only do imagery and action correspond, but also the strands of the various images join together in the theme of sexuality, particularly of degraded sexuality, that tightly laces the play from the opening accusation of elopement and depravity to the final charge of prostitution. One of the most vital roles in this relationship both between image and object, and also between image and sexuality, is played by the imagery of cloth.

In the first place, the movement of the play is one of revelation; the initial dressing-up and disguise is followed by a piercing of disguises, the "thin habits, and poor likelihoods / Of modern seemings" (I iii 108), an "unfolding" of the truth--and notice that Iago, the liar, and the duped Roderigo are both turned inside-out (IV ii 148; II iii 48)--gradually reaching a devested and naked realization (and it is conventional for Othello to reach this naked truth when he himself is scantily clad). The imagery of cloth also demonstrates the domestic nature of the tragedy. But more importantly it is allowed to materialize and degrade love, which becomes, in our own parlance, a "good stuff".

The play's cloth imagery is accorded bawdy meaning in several ways. The sexual pun of stuffing and bolstering--the metaphor deriving no doubt from upholstering[5]--seems to be central, although it is only

once voiced:

> If ever mortal eyes did see them bolster
> More than their own. (III iii 405-406)

Cloth is undeniably a vehicle for sexual innuendo in other plays. In Timon of Athens the eponymous hero explains:

> If thou wilt curse, thy father (that poor rag)
> Must be thy subject, who in spite put stuff
> To some she-beggar and compounded thee
> Poor rogue hereditary. (Timon IV iii 273-276)

One of Touchestone's series of indecent equivocations runs:

> Winter'd garments must be lin'd,
> So must slender Rosalind. (LLL III iii 103-104)

In Othello, sex, especially illicit sex, is associated linguistically with sheets--"betwixt my sheets he hath done my office" (I iii 385) --with night-caps--"I fear Cassio with my night-cap too" (II i 302)-- and with clothes in general--"to cope your wife" (IV i 86), although Partridge (p. 86) for one disagrees with my etymology.[6] "Happiness to their sheets!" (II iii 26), Iago ejaculates, and in his mind a flag is a "sign of love" (I i 156). Because of such innuendo, and also because of associated bawdy discussed below, the innumerable references to cloth tend to provoke sexual alarms. Iago seems to go out of his way to talk of "toged consuls" (I i 25), for example, of knaves "trimm'd in forms" (I i 50), who have "lin'd their coats" (I i 53). He refers to Othello as having "a bombast circumstance,/ Horribly stuff'd with

epithets of war." (I i 13-14), and professes that he himself does not "wear" his heart upon his "sleeve" (I i 64). One of the senators talks of the "abilities / That Rhodes is dress'd in" (I iii 25-26), Cassio resolves to "clothe me in a forc'd content" (III iv 117), Emilia associates sexual jealousy with turning "the seamy side without" (IV ii 148) --with perhaps a play on "seamy"--and Othello links the opportunity for adultery with the excuse "To fetch her fan, her mask, her gloves" (IV ii 9).

But the references to cloth do not remain references solely. From the beginning and Brabantio's rude awakening, through the middle when Othello and Desdemona are roused by the drunken scuffle, to the end in the night-time assaults and the bedroom finale, the play demands (e. g. I i 86; V i 47) and can accommodate many night-caps and a selection of night-attire. The imagery comes to life. Whether for irony or for malice, when Iago compares Cassio and Montano to "bride and groom, /Devesting them to bed" (II iii 171-172), he uses an image to Othello's face which exactly describes what Othello and his bride had presumably been engaged in before this interruption. Indeed it is fitting that a play concerned with the sanctity of the marital bed should depict disturbances from "balmy slumbers" and sexual activity.

In particular, of course, it is Desdemona's night-clothes that are most in evidence. Desdemona's wedding sheets, her bolster, curtains and night-gown attract all eyes in the final scene. Moreover in

the previous act, amidst references to night-gown and wedding sheets, the audience has watched Desdemona undressing and preparing for bed: "unpin me here" (IV iii 34). It is a most potent visual image.

Above all, it is highly significant that Iago who cannot conceive love in its ethereal aspect materializes it with a handkerchief, and induces Othello to do likewise. The fruits of stuffing, as it were, are visualized before the audience, indeed analysed before them: Bianca charges the handkerchief's embroidery with sexual suspicion (III iv 179-181); Othello dissects its weave (IV i 146-153), and invests its loss with inevitable adultery (III iv 60-61).

The sexual innuendo of stuffing--compare Lucio's "filling a bottle with a tun-dish" (M. for M. III ii 166)--is not confined to cloth. The imagery of food and eating, a different product and means of stuffing, joins with cloth in this pervasive pun. Bianca receives both "bread and clothes" (IV i 95) in return for sexual services; her consistent method of arranging a sexual rendezvous is by inviting Cassio to "sup" with her: he "sups tonight with a harlot" (IV ii 233). For similar usage, see Mercutio's assumption about the Nurse:

> Ben. She will endite him to some supper.
>
> Mer. A bawd! A bawd! A bawd! (R. and J. II iv 127-128)

Women and sex are compared to food and eating; Desdemona is "honey", "salt", "palate of my appetite", "food... luscious as locusts". Sexual

indulgence becomes "appetite", "taste", and "relish"; the "fruitful" Desdemona is "tasted" and "disrelished". "I had been happy", claims Othello, "if the general camp, / Pioners, and all, had tasted her sweet body, / So I had nothing known." (III iii 351-353). She herself will, Iago assures Roderigo, "begin to heave the gorge, disrelish and abhor the Moor." (II i 231), and Othello laments "That we can call these delicate creatures ours, / And not their appetites." (III iii 274). "Satiety" must be given a "fresh appetite" (II i 227), explains Iago. As Emilia claims, the stomachs men are stuffed by the food women:

> They eat us hungerly, and when they are full,
> They belch us. (III iv 101-102)

(Or alternatively the men are doing the stuffing as in Timon of Athens where ladies "eat lords; so they come by great bellies" Timon I i 206). Words such as "provender", "engluts and swallows", "devour", "stomach", "diet" occur in the most unlikely places, (for example, Desdemona did, Othello says, "with a greedy ear / Devour up my discourse" I iii 149-150), and it is significant that Desdemona, like Bianca, is capable of urging her man to take "nourishing dishes" (III iii 80). When Brabantio exclaims "My house is not a grange" (I i 106), he does not comprehend that his house was indeed a farm of sorts that had nurtured the tasty morsel Desdemona.

The importance of the food imagery is reinforced by the considerable amount of belching, of excess and satiety that is placed centrally

in the play. The audience sees Cassio, a drunken man, reeling before them. It would do no harm either to have people eating in this scene as well as drinking; but it is true that Shakespeare indicates no necessity for food on stage. This is perhaps not so surprising when one considers the prominence of cloth "stuffing" in the play, and also it could be argued that it underlines a truism. Othello attends and organizes several feasts, but he is never observed to eat; recalling the sexual innuendo of food, it might almost be said that Othello can have his cake but cannot eat it.

The fact that Bianca sells her desires neatly connects sex with money, wealth, and trade. The play contains such monetary terms as "debitor and creditor", "profit", "purse", "sell", "money", "counter-caster", "prosperity", "accountant", "crusadoes", and a connection with sex is clearly made by Othello of all people:

> The purchase made, the fruits are to ensue,
> The profit's yet to come 'twixt me and you. (II iii 9-10)

Notice too how the word "fruits" (compare the "fruitful" Desdemona) helps to link money, food, and sex, thus pulling the webbing tighter. Further knitting together of sex and trade is achieved by Bianca who is a "customer". She is referred to as a "bauble", a worthless woman bearing no relation to the "jewel" and "pearl" (perhaps; cf. V ii 348) Desdemona. Nevertheless, Emilia's sexual euphemism, "pour our treasures into foreign laps" (IV iii 87), suggests that even the jewel

market fluctuates when the home currency is weak.

For visual reinforcement of these images we have not only an actual "foreign lap" in the "customer" Bianca, but also Roderigo, wasting all his money in an attempt to purchase Desdemona through a crooked broker, helps to give these images substance. Iago's repeated advice, "put money in thy purse", is almost as insistent as the obsessive handkerchief/napkin hue and cry. Furthermore, Othello is seen to give Emilia money (IV ii 95), and the stage-set demands some kind of structure at the very least which Iago designates as a shop-front; "stand behind this bulk", Iago urges (V i 1).[7]

It is not rash to claim that almost every major strand of imagery in Othello has both a complementary physical existence and also a relationship to a "good stuff". That the relationship sometimes appears strained is a measure of the strenuous efforts of the play and particularly of Iago, to sully and lower everything possible.

The theme of judgement runs strongly throughout the imagery, "Heaven is my judge", "leets and law-days", "sessions", "prove", "witness"; and the play contains several judgement scenes, that of the Duke judging Othello (and the unnamed offender I iii 65-70), Othello as judge of Cassio and of Desdemona, and the final judgement of both Iago and Othello. One should note in this context the judicial character of Othello's monologue (V ii 1-22), the language of "inexorable, impersonal justice".[8] Moreover, what the audience and the characters

are being asked to consider is a case of possible sexual infidelity, and such words as "suit", "suitor", "lawsuit", "in personal suit", "non-suits", provide a link with cloth and stuffing. The O. E. D. identifies the same root for both meanings (of a suit, something which follows), and Shakespeare makes precisely this connection in The Comedy of Errors:

> I know not at whose suit he is arrested well;
> But is in a suit of buff which 'rested him, that
> I can tell. (C. of E. IV ii 44-45)

See also the punning between Hal and Falstaff (IH4 I ii 66-71) culminating with Falstaff's remark: "Yea, for obtaining of suits, whereof the hangman hath no lean wardrobe." (70-71). Finally, it should be added that in Othello the legal terms "solicitor" and "committed" are both degraded to a sexual level of meaning.

The play also contains much nautical imagery, "fathom", "calm", "cable", "lee'd and calm'd", "sail", "vessel", "butt and very sea-mark of my utmost sail". Actual sea voyages and storms are central to the play, although they are reported and perhaps heard rather than seen; the opening of the second act evokes the "high-wrought", "enchafed flood" very powerfully.[9] "As is fitting, with a setting of two famous seaports", Caroline Spurgeon almost unwittingly observes, "the sea, its images and language, play an important part throughout."[10]

The imagery reveals a secondary meaning: while on one level

the sea's vagaries wreck the Turkish fleet, on another the sea betrays Othello's inner disturbance--"The Moor himself at sea" (II i 28)--and delineates Iago's clarity, "My boat sails freely, both with wind and stream" (II iii 59), a clarity of purpose which is enhanced by his miraculous escape from the storm (II i 67).

The female gender of ships lends them easily to sexual innuendo. Othello has "boarded a land carrack" (I ii 50), Desdemona is the "riches of the ship" (II i 83), and she refers to herself as a "vessel":

> . . . to preserve this vessel for my lord
> From any hated foul unlawful touch. (IV ii 85-86)

The Merry Wives of Windsor makes use of the nautical metaphor in a more bawdy fashion:

> Mrs. Page. . . . he would never have boarded me in this fury.
>
> Mrs. Ford. 'Boarding' call you it? I'll be sure to keep above deck.
>
> Mrs. Page. So will I: if he come under my hatches, I'll never to sea again. (M. W. II i 85-90)

It seems insufficient to account for the obvious difference in tone between Othello and The Merry Wives of Windsor by stating that the former is a tragedy, the latter a comedy. Much of the difference stems from the liberated use of bawdy in The Merry Wives of Windsor, the characters know that they are using innuendo. In Othello the opposite holds true; for the most part only Iago and Emilia are intentionally

bawdy. For the others, and for Othello and Desdemona in particular, bawdy interpretations do not exist, and this innocence is a measure of the lack of communication and of comprehension that makes the tragedy possible.

It is justifiable to turn the approach "the seamy side without", and to examine first physical objects and actual events and then to discuss the relevant imagery. A significant part in the play is taken, for example, by music. There is not only Desdemona's "Willow" song, which is reiterated by Emilia, but also the musicians' "noise", and, stretching a point, the "Othello music" described by G. Wilson Knight.[11] Correspondingly the imagery rewards the audience with a persistent musical theme, fugato one might say. It includes such words and phrases as "discord", "set down the pegs", "well-tuned", "not in tune", "out of tune", "harsh".

One relationship between music and "stuffing" is provided cheaply by the clown, whose bawdy humour transforms the musicians' pipes into diseased phallicisms:

> Why, masters, ha' your instruments been at Naples,
> that they speak i' the nose thus? (III i 3-4)

Moreover, what is the "Willow" song about but promiscuity?

> If I court moe women, you'll couch with moe men.
> (IV iii 56)

In other words, the tenor of the song includes some of those aspersions that the handkerchief provokes. The suggestion that the song is

allowing Desdemona to voice inner disturbances receives support from a similar use of songs in Hamlet; Ophelia's constant themes are the death and desertion of her lover.

Actual poison is rejected by Iago, but Othello presents a convincing picture of a man whose delight is poisoned, as Iago vowed it would be (I i 68), and he suffers an epileptic attack on stage. Reminiscent of Hamlet, Iago pours "pestilence into his ear" (II iii 347):

> The Moor already changes with my poison:
> Dangerous conceits are in their natures poisons,
> Which at the first are scarce found to distaste,
> But with a little act upon the blood
> Burn like mines of sulphur. (III iii 330-334)

As Wolfgang Clemen observes: "Iago seeks to poison the others with his images; he aims to implant in the minds of his victims a conceit which will gradually assume gigantic proportions."[12] The food that Othello has relished has turned sour and it, like Iago's hatred, "doth like a poisonous mineral gnaw my inwards" (II i 292). This inner agitation is externalized when Desdemona quaveringly observes:

> Alas, why gnaw you so your nether lip? (V ii 43)

And a previous sexual context is recalled:

> I know a lady in Venice would have walk'd barefoot
> to Palestine for a touch of his nether lip. (III iii 37)

In the mind of such a perverse character as Iago, poison is associated closely with medicine. "Work on, / My medicine, work" (IV i 44-45), he congratulates himself as Othello falls into a "poisoned"

fit. Death would seem to be Iago's physician (cf. Roderigo's despondency along these lines, I iii 308) for he uses soothing medical imagery while plotting festering evil. He comforts Cassio in his best bedside manner:

> This brawl between you and her husband, entreat
> her to splinter, and my fortunes against any lay
> worth naming, this crack of your love shall grow
> stronger that 'twas before. (II iii 313-316)

He fobs Roderigo off with a rhetorical "there, there": "What wound did ever heal, but by degrees?" (II iii 361). This false doctor is happy when medicine becomes powerless (III iii 335-338). It is a nice touch to have Iago dress the wound that he himself gave Cassio, for it has always been his manner to pretend to soothe the metaphorical wounding he indulges in. Moreover his surgery does not entirely evade the bawdy net of "stuffing"; Iago "dresses" Cassio's leg with his "shirt" and a "garter" which is supplied, it would be pleasing to think, by Bianca rather than by one of the men (V i 82).

Another theme of the imagery is that of hunting; Iago is an "inhuman dog" (V i 62) who preys on Othello, and the play encompasses such words and phrases as "net", "chase", "hound that hunts", "haggard", "jesses", "prey". On stage there are man-hunts, not only by Iago of Othello, but also of Roderigo by Cassio (II iii 138-148) and by Iago in the final act in which the persistence of the word "cry" implies a hunting context (see, for example, "let's think 't unsafe / To come

into the cry without more help. " V i 43-44, and also lines 48, 49, 53, 74). Iago's most powerful weapon, the handkerchief, connects the imagery of hunting with cloth. The hunting term, to "unlace" (II iii 185), alludes to such a link, which is forged by the word "web". The two meanings of net and weave are both present in the play. Iago exclaims that "as little a web as this will ensnare as great a fly as Cassio" (II i 68), and the handkerchief by this suggestion and also by its effect on Othello is a net of sorts: "there's magic in the web of it. " (III iv 67).

Hunting, of course, is associated with the ubiquitous animal imagery in Othello. There is no need to point out the strong sexual current in this theme. It is necessary, however, to indicate that the way Shakespeare reinforces these images is not through actual animals on the stage but through men turned animals. The vast majority of these images are used by the bestial Iago, and by those men rendered temporarily bestial by Iago's influence; "exchange me for a goat", Othello confides,

> When I shall turn the business of my soul
> To such exsufflicate and blown surmises. (III iii 184-186)

And he is when he does. One recalls, for example, his loss of manhood when he strikes Desdemona before the Venetian embassy (IV i 235). He exits with the ejaculation, "Goats and monkeys!" (259), and Iago comments, "He is much chang'd" (264). In addition, Cassio (burdened

with an ass in his name) is similarly dehumanized by Iago. Following the drunken brawl and quarrel in which Cassio's animal instincts surface alarmingly, Cassio realizes:

> I ha' lost the immortal part, sir, of myself,
> and what remains is bestial. (II iii 255)

He knows that his behaviour was suitable only for animals, "Drunk? and speak parrot?" (271), and moralizes:

> to be now a sensible man, by and by a fool, and
> presently a beast! (II iii 297)

Mowbray descends even lower than Cassio in the Great Chain of Being following a threat to his reputation:

> The purest treasure mortal times afford
> Is spotless reputation--that away,
> Men are but gilded loam, or painted clay. (RII i i 177-179)

To return to Othello, it is an alarming portent that, in a play in which the boundaries between man and beast are indistinct, Othello should lodge at the "Sagittar" (I i 158).

The link between image and object is striking. So, too, is the persistent sexual overtone: even those minor themes of imagery mentioned at the beginning, of light and dark and of robbery, help to emphasize sex. The dark in Othello is sexual; the night-time is for love, and for adultery which Emilia would not commit

> by this heavenly light,
> I might do it as well in the dark. (IV iii 65)

The major robbery in the play, when Othello steals Desdemona from

Brabantio, also takes place in the dark, and it is, there needs little reminder, sexually motivated.

Finally, and not entirely seriously, in what has become a catalogue of Spurgeonesque proportions, I would like to draw attention to M. R. Ridley's note in the Arden text to II i 109-166, which lines describe Iago's cheap back-chat with Desdemona on the quay. Iago is slanderous throughout and sometimes bawdy (e. g. 135-136; 141-142). Ridley comments:

> It is difficult not to sympathize for once with Rymer, who, for all his regrettably crude ebullience of expression, does sometimes hit the nail on the head. "Now follows a long rabble of Jack-pudding farce [i. e. stuffing, padding] between Jago and Desdemona..."

It is salutary that both critics combine to associate food and cloth stuffing, and both Ridley and Rymer have unerringly concurred that this talk of "stuffing" is itself "stuffing".

- - - - - -

Iago, always the spoiler and lowerer, making material what is spiritual, is the originator of most of these imagist themes. "Iago's imagery teems with repulsive animals of a low order... with references to eating and drinking and bodily functions... and with technical and commercial terms."[13] His effect on Othello can be traced by the extent to which Othello adopts Iago's language, by the extent to which Iago sets "down the pegs" of Othello's harmony. Once chaos is come again (III iii 92), Othello's fantasy "is filled with images of repulsive animals

such as were up to that point peculiar to Iago."[14] Othello comes to show a greater interest in material objects; previously the sublime idealist--"Keep up your bright swords" (I ii 59), (compare his rhetorical farewell to the "Pride, pomp, and circumstance of glorious war!" III iii 353-363)--he comes to concern himself with "closet, lock, and key" (IV ii 22), and particularly with clothes, "fan, mask, gloves" (IV ii 9). It is conventional for Othello to stifle Desdemona with her pillow, her "bolster", in the final, ironic act of "stuffing", and the supreme illustration of Othello's allegiance to Iago's viewpoint. Othello also adopts food imagery; his vow, "I will chop her into messes" (IV i 196), marks a significant stage in his temptation which discloses his submission to the degradation of love. Like Iago, Othello begins to perceive the world in terms of sex:

> Heaven stops the nose at it, and the moon winks,
> The bawdy wind, that kisses all it meets,
> Is hush'd within the hollow mine of earth. (IV ii 79-81)

Iago had earlier referred, quite gratuitously as is his wont, to the "womb of time" (I iii 370), to "my Muse labours, / And thus she is deliver'd" (II i 127-128), and to the "elements that clip us round about" (III iii 471). Like Iago also, Othello comes to deal with money; previously he had sent Iago to fetch his coffers (II i 208), later he himself bribes Emilia, "there's money for your pains" (IV ii 95), presumably for leaving "procreants alone". Othello is plainly persuaded that his wife is a whore and Emilia the madam. It hardly need be added that

the glint and chink of money is seen and heard. Perhaps it is also significant that Othello chooses to investigate Desdemona's guilt by feigning a cold (III iv 47). Not only is this pretence symbolic of a noble nature turned awry, but it is also an example of "stuffing" turning sour: Othello's nose, he pretends, is, like that of Beatrice in Much Ado About Nothing (III iv 62), "stuffed".

Iago does not only lower Othello; he spreads a degrading sexual smoke-screen over the whole play. He encourages a distaste for the sex act: "an old black ram / Is tupping your white ewe" (I i 88-89), "your daughter cover'd with a Barbary horse" (I i 111), "making the beast with two backs" (I i 116). Iago's bawdy merriment with Roderigo about "wills" and "gardens" transforms loving into the action of a dibble, fantastic and monstrous, impregnating the earth with seed:

> our bodies are gardens, to the which our wills are gardeners, so that if we will plant nettles, or sow lettuce, set hyssop, and weed up thyme; supply it with one gender of herbs, or distract it with many; either to have it sterile with idleness, or manur'd with industry, why, the power, and corrigible authority of this, lies in our wills. (I iii 320-326)

(cf. M. for M. V i 211; Mariana did "supply" Angelo at, significantly, the "garden-house".). Compare also another of Iago's horticultural[15] sexual images; in his dream, Cassio did "kiss me hard",

> As if he pluck'd up kisses by the roots,
> That grow upon my lips (III iii 429-430)

In the wake of such perversions of meaning, it is difficult not to see

equivocation in even the most beautiful poetry:

> when I have pluck'd the rose,
> I cannot give it vital growth again,
> It needs must wither. (V ii 13-15)

In his film version, Sir Laurence Olivier perhaps unwittingly reinforced these images when he enters at the beginning holding a plucked red rose. The "gardener" has been tampering with Desdemona's chastity.

In addition to Iago, even upright characters use such innuendoes as "stow'd", "abus'd", "achiev'd". The clown, as if taking his cue (!) from Iago, alerts the audience to phallicisms, "instruments", "nose", "tail", together with the aesthetically satisfying, "to say a soldier lies, is stabbing" (III iv 4). Swords and weapons, much in evidence throughout the play, are thus brought within the orbit of this "bawdy planet". It is as if everything the play touches on is tainted by Iago's sordidness. Words become treacherous and unfitting except for bawdy purposes. Cassio unknowingly remarks that Emilia "will to virtuous Desdemona / Procure me some access" (III i 38), and Desdemona herself with painful innocence uses the words "solicitor" and "committed" (e. g. III iii 27). Indeed it is a solicited relationship, and a whore with her madam, that Othello believes he sees: the words produce the event to Othello's mind. Even a word like "occupation", in the line, "Othello's occupation's gone!" (III iii 363), along with "office" and "seat", inevitably alludes to sex. Compare, for example, Doll Tearsheet's lament for the "word 'occupy', which was an excellent good word before it was ill

sorted" (2Hen. IV II iv 145-146). Note also the unequivocal association of cloth and sex in this prostitute's name.

This smoke-screen is vital and integral to a play which depends for its effect on no-one understanding himself or anyone else. In this respect, Othello resembles a farce, a tragic farce, which requires ignorance and separation. Characters must be kept apart; Cassio from Othello, Roderigo from everyone except Iago. Misunderstanding is necessary when Othello overhears Cassio talk with Iago (IV i 93-165). Understanding works on tragically different levels, and thus the double entendre of the imagery helps to produce two or more wavelengths which interfere with clarity of communication. Suitably, the multi-banded, two-faced Iago swears "By Janus" (I ii 33). "You black fool, can't you see?" sums up the absurd incomprehension in the "sooty bosom" of Othello.

Just as the characters are baffled, so too is the audience. The smoke-screen distorts even Desdemona's purity, and Hamlet's curse, one might say, lights upon her:

> If thou dost marry, I'll give thee this plague for
> thy dowry: be thou as chaste as ice, as pure as snow,
> thou shalt not escape calumny. (Ham. III i 135)

Desdemona can appear a tomboy wishing that "heaven had made her such a man" (I iii 163),[16] she is heavily expectant of sexual pleasures, "My heart's subdued even to the utmost pleasure of my lord" (I iii 250), and is bitterly disappointed when these are withdrawn and Othello

agrees to depart, "tonight, my lord?" (I iii 278). Her slender association of Lodovico with adultery during the "Willow" song scene (IV iii), continues the dramatic ambiguity to the end. Indeed ambiguity is vital; the audience requires every possible hint, how ever slight it may be, that can help to place Othello's jealousy just on the sane verge of imbecility. This is not to go as far as Jan Kott--

> Desdemona is faithful but must have something of the slut in her. Not in actu but in potentia.[17]

--but such ambiguity, as Kott indicates, is welcomed as a hand-hold on credibility.

What we are doing, however, is falling into the Iago trap of making characters conform to our viewpoint and not adapting our viewpoint to the characters. John Bayley seems to feel that this trap is unavoidable:

> We are in the bafflingly relative world of social observation, where our own passions and prejudices distort reality as much as those of the people we are watching.[18]

Such a distortion is fostered by the environment of equivocal imagery. Desdemona can be held for questioning because the imagery corrupts the audience, and hence our perception of her. Poor Desdemona has precisely the wrong attributes in the light of the play's imagery of food, cloth, and music; she "feeds well" (III iii 188), is "so delicate with her needle, an admirable musician" (IV i 183-184). Iago cannot conceive of a woman "ever fair and never proud"; he is

disturbed by Cassio's "daily beauty". Blinded by his own false knowledge, Iago distorts the language of the play accordingly. Towards the end, Iago nearly succeeds in proving that the world is as he "knows" it; but Othello lives long enough to assert that chastity and beauty do exist, that the world is a place for trust and love. Othello retunes his music and the imagery becomes sublime and heroic. With his final breath Othello's image corresponds to his action:

> I took him by the throat the circumcised dog,
> And smote him thus. (V ii 356-357)

I disagree with Leavis's suggestion that Othello has not "learnt through suffering"; he does realize his foolishness (V ii 324), and that he has lost something priceless (V ii 348-349). Othello's final speech is not necessarily, although it is impossible to argue conclusively, "as unself-comprehending as before".[19] But I do agree that in these lines Othello's habitual image of self-dramatization receives concretization:

> That he should die acting his ideal part is all in the part: the part is manifested here in its rightness and solidity, and the actor as inseparably the man of action. The final blow is as real as the blow it re-enacts, and the histrionic intent symbolically affirms the reality: Othello dies belonging to the world of action in which his true part lay.[20]

"Solidity" is the key word; the solidification of image into object in Othello is extensive. Shakespeare reinforces almost every verbal image with its corresponding object in order, it would seem, to impress upon the audience the importance of the image and the ramification

of meaning. In his essay, "The Othello Music",[21] G. Wilson Knight seems to be searching for the cause of the solidity which he obviously feels Shakespeare achieves, but it eludes him:

> The play as a whole has a distinct formal beauty: within it we are ever confronted with beautiful and solid forms. The persons tend to appear as warmly human, concrete.... [the poetry] holds a rich music all its own, and possesses a unique solidity and precision of picturesque phrase or image.... (p. 107)
>
> [Knight quotes Othello's speech V ii 1-22] Each word solidifies as it takes its place in the pattern. This speech well illustrates the Othello style: the visual or tactile suggestion.... (p. 114)
>
> We can visualize it, admire its concrete felicities of phrase and image, the mosaic of its language, the sculptural outline of its effects, the precision and chastity of its form. (pp. 130-131)

I would wish to wax as eloquent about the beautifully precise knitting-together of image and object that does indeed produce "concrete felicities of phrase", and "visual or tactile" solidity. It seems that in Othello Shakespeare comes close to the Platonic idea that words are the images of things. Roderigo is quite misguided (as usual) when he accuses Iago, "your words and performance are no kin together" (IV ii 184). In her book, Shakespeare's Wordplay, Molly Mahood argues that the Elizabethans shared Plato's belief in the truth of names: "Where there was a name there was a thing; therefore names could conjure up things".[22] It might be said of Othello that in the beginning was the Word, and the Word was made flesh, and, quibbling bawdily to the last, of the flesh.

FOOTNOTES TO CHAPTER TWO

All quotations are taken from the Arden text, edited by M. R. Ridley, (London, 1959).

1. M. R. Ridley, Arden Intro., p. xlv.

2. Caroline Spurgeon, Shakespeare's Imagery (Cambridge, 1935), pp. 335-337.

3. See F. R. Leavis, The Common Pursuit (London, 1952), pp. 136-159.

4. Torches in the Elizabethan theatre were a visual reinforcement, symbolic and actual, persuading the audience that the scene occurs at night-time. See Andrew Gurr, The Shakespearean Stage (Cambridge, 1970), p. 122.

5. Eric Partridge, Shakespeare's Bawdy (London, 1968), p. 194.

6. The N. C. S. gloss, "have to do with", which is supported by O. E. D. v.^{2} 7: "To meet, meet with, come into contact (hostile or friendly) with", seems inadequate to rile Othello and unusually weak for Iago. This meaning should be conflated at least with O. E. D. v.^{1} 1: "To furnish with or dress in a cope", and it is significant that all v.^{1} meanings involve "covering".

7. C. T. Onions, A Shakespeare Glossary (Oxford, 1977), p. 25. Onions describes "bulk" as "framework projecting from the front of a shop", and he quotes this line from Othello.

8. Leavis, op. cit., p. 149.

9. In Sergei Yutkevitch's film version, "Iago first goads Othello into jealousy while they are walking through festoons of fishing-nets suspended by the edge of the waves". The film also takes "every advantage of the spectacular coastal scenery of the Crimea". Roger Manvell, Shakespeare and the Film (London, 1971), pp. 75 and 73.

10. Spurgeon, op. cit., p. 337.

11. G. Wilson Knight, The Wheel of Fire (London, 1930), pp. 107-131.

12. W. Clemen, The Development of Shakespeare's Imagery (Cambridge, Mass., 1971), p. 122.

13. Ibid., p. 125.

14. Ibid., p. 132.

15. I am reminded by Iago's perverted humour of Dorothy Parker's horticultural pun: "You can lead a whore to culture but you can't make her think".

16. The accusative reading of "her" is adhered to; see Ridley's note.

17. Jan Kott, Shakespeare Our Contemporary (New York, 1966), p. 118.

18. John Bayley, The Characters of Love (London, 1960), p. 148.

19. Leavis, op. cit., p. 152.

20. Ibid.

21. Op. cit.

22. (London, 1957), p. 170.

CHAPTER THREE

"ROMEO AND JULIET": A STAB IN THE BACK

Romeo and Juliet is undoubtedly the most fateful of Shakespeare's tragedies. The lovers are indeed "star-cross'd" when such unpredictable chances work against them as the plague threat which quarantines Friar John. Yet upon deeper consideration it seems that fate is a minor accessory to the tragedy; fate aids the neat dénouement, the artistry of the plot, but the tragedy is not caused by chance. Far from it; the seeds of the tragic process are sown deeply within the text. This can be seen to some extent in Juliet's arranged marriage with Paris and in the feuding of petty dynasts in Verona, events which are among the chance-free integral elements that precipitate the outcome. But a far more deeply-rooted and pervasive element concerns the linguistic fabric of the play. The extremely bawdy language of Romeo and Juliet tends to create a frivolous, highly-sexed response towards love. Even where the language is not clearly bawdy it often possesses a double-edged quality that threatens to undermine the apparent meaning. It seems that the encouragement of such insinuated responses by the language is the malaise of the play which both allows the tragedy to occur and which also helps to achieve (since Romeo and Juliet finally

cure the malaise) the costly victory. The language performs a stab in the back, but it is one that the lovers parry effectively.

In addition, the language to be examined finds expression in those imagist themes that are particularly outstanding since the verbal theme receives visual emphasis from corresponding physical objects. It would seem that Shakespeare wished the audience to pay close attention to the imagery of weapons, music, food, and of light and dark since these images are reinforced by actual swords, instruments, banquets, torches and darkness.

- - - - - -

Light and darkness in Romeo and Juliet provide a peerless example of interplay between verbal and visual imagery. As will be demonstrated, the play not only contains an integral and highly-developed verbal theme of light and darkness, but also gives complementary visual emphasis. Scenes set in light are followed by darkness, and vice versa (I iii, iv, v; II i, ii, iii, iv; III i, ii, iii, iv, v; IV i, plot a progression from light to dark to light again, until the final act which ends in darkness with only the promise of light to come). The contrasts would tend to make the one more bright, the other more dark. The greatest contrast is that between the banquet scene (I v), lit by as many torches as possible with its brightness enhanced by the glitter of costumes and by the bustling gaiety, and the mausoleum scene, which exchanges a tomb for a banquet, grave clothes for party clothes, and

calls for the lurid glow of single torches. Perhaps too, in the Elizabethan theatre, the final scene could make good use of any natural shadow falling about four or five o'clock.[1]

Shakespeare, however, does not rely on "bad light helping play". The audience knows that it is dark because the characters tell them so, and the impression is reinforced by one of the most potent visual symbols in Romeo and Juliet, the torch:

> The fact that the public playhouse used daylight and the private houses relied on candles seems to have made surprisingly little difference to the means of presenting night scenes. In plays written for both kinds of playhouse night scenes are signified in words and by the players or stage-hands bringing on flaming torches.[2]

Hence in Romeo and Juliet night scenes are persistently accompanied by actual torches (I iv, v; III iv; V iii).

Moreover because the torches are there, they influence verbal imagery. "O, she doth teach the torches to burn bright!" (I v 46), admires Romeo amidst a wealth of torchlight, "More light! More light!" (I v 86); later he rhapsodizes that "The brightness of her cheek would shame those stars / As daylight doth a lamp" (II ii 19-20). These images are accentuated and reinforced further by the actual torches, the "weight" of light, in the prologue to the ball scene:

> Give me a torch, I am not for this ambling.
> Being but heavy I will bear the light. (I iv 11-12)

Proleptically, a few lines later, Romeo says, "A torch for me....",

and presumably he grasps one, "I'll be a candle-holder and look on" (I iv 35-38). When Romeo observes, "Night's candles are burnt out" (III v 9), the metaphoric meaning that the stars have disappeared is enhanced by the literal truth of the metaphor: the torches required in the previous scene, "Light to my chamber, ho! / Afore me, it is so very late that we / May call it early by and by" (III iv 33-35), have guttered. The dawning morning, however, encourages the imagery to remain brilliant, and daylight is transformed into a meteoric torch-bearer for Romeo (III v 13-14). E. C. Pettet, arguing along substantially the same lines, makes the nice point that the cementing of the love of Romeo and Juliet during the orchard scene is symbolically and actually reinforced by the passing of night: "As he leaves, assured of her love, day begins to break, and the image of it is memorably fixed for us by the vivid opening lines of Friar Laurence's soliloquy:"[3]

> The grey-eyed morn smiles on the frowning night,
> Chequering the eastern clouds with streaks of light;
> And darkness fleckled like a drunkard reels
> From forth day's pathway, made by Titan's wheels.
> (II ii 188-191)

The symbolic meaning of the image is even more pertinent if these lines are assigned to Romeo, as they are by Gibbons in the Arden text.

In literal and metaphoric senses Romeo is a "candle-holder", for he holds both an actual torch and also the light of Juliet. When he takes his leave of her he goes darkling, "wanting thy light" (II ii 155). In the metaphoric sense at least the ball scene mirrors the graveyard

scene. In the former Juliet dazzles, teaching the torches to burn bright; in the latter Romeo is governed by the same perception:

> A grave? O no, a lantern, slaughter'd youth.
> For here lies Juliet, and her beauty makes
> This vault a feasting presence, full of light. (V iii 84-86)

(The important reference to eating will be discussed later.) The image reveals that Juliet was indeed Romeo's light-house and without her guidance he turns to another less reputable:

> Come, bitter conduct; come unsavoury guide,
> Thou desperate pilot now at once run on
> The dashing rocks thy seasick weary bark. (V iii 116-118)

In the mouths and hearts of Romeo and Juliet the light imagery serves to glorify and deify their love. As Roy Walker notes: "The 'light' of the stars is also a manifestation of divine radiance, and that of the pure human eye reflects the kindred 'inner light'. There is less decoration than divinity in the identification of the eyes of a Shakespearian heroine with the stars."[4] But light imagery, like light itself, is subject to polarization, and as a result the imagery, as Molly Mahood observes, contributes to the equilibrium of response that she sees as being vital to the tragedy: "By such means Shakespeare ensures that our final emotion is neither the satisfaction we should feel in the lovers' death if the play were a simple expression of the Liebestod theme, nor the dismay of seeing two lives thwarted and destroyed by vicious fate, but a tragic equilibrium which includes and transcends both these feelings".[5]

The positive polarity of the light imagery is the sublime, the stellification of both lovers:

> Two of the fairest stars in all the heaven,
> Having some business, do entreat her eyes
> To twinkle in their spheres till they return.
> What if her eyes were there, they in her head?
> The brightness of her cheek would shame those stars
> As daylight doth a lamp. Her eyes in heaven
> Would through the airy region stream so bright
> That birds would sing and think it were not night.
> (II ii 15-22)

> Give me my Romeo; and when I shall die
> Take him and cut him out in little stars,
> And he will make the face of heaven so fine
> That all the world will be in love with night,
> And pay no worship to the garish sun. (III ii 21-25)

At the opposite pole, however, is darkness. Just as the play alternates between light and dark scenes, so does the imagery. During the balcony idyll Juliet is well aware that it is night-time (II ii 52, 85, 106, 117), while Romeo romantically turns darkness to light (II ii 2-6). In the aubade of III v, the situation is reversed and Juliet tries to convince Romeo that the light is really night, and a few scenes earlier she had welcomed "love-performing night" (III ii 5):

> Come night, come Romeo, come thou day in night,
> For thou wilt lie upon the wings of night
> Whiter than new snow upon a raven's back.
> Come gentle night, come loving black-brow'd night.
> (III ii 17-20)

This tendency, E. C. Pettet comments,

> turns on the lovers' desperate longing for the continuance of the night and darkness, and though in both instances the imagery derives to some extent

> from the situation since Juliet wants the night to come because it will bring Romeo, and daybreak is feared because it spells separation, the insistence on this wish for darkness, with its reiterated images, has the effect of emphasizing the precariousness, the desperation, and--circumstances being what they are--the unnaturalness of Romeo and Juliet's love. Their love cannot--which is the mark of its doom--exist in the sun, its natural element; and something of this contradiction is brought out by the paradox of Romeo's line
>
> More light and light: more dark and dark
> our woes.[6] (III v 36)

The light imagery, as it were, serves only at this point to remind Romeo of gathering gloom.

Somewhere between these two poles of light and darkness is the image of the flame that, like the torches themselves, will flicker and die; the flame is only alight in order to stress its swift extinction:

> I have no joy of this contract tonight:
> It is too rash, too unadvis'd, too sudden,
> Too like the lightning, which doth cease to be
> Ere one can say 'It lightens'. (II ii 117-120)

Juliet's misgivings in this image are intensified by the Friar's discouraging talk using the related image of fire and powder:

> These violent delights have violent ends
> And in their triumph die, like fire and powder,
> Which as they kiss consume. (II vi 9-11)

> Thy wit, what ornament to shape and love,
> Misshapen in the conduct of them both,
> Like powder in a skilless soldier's flask
> Is set afire by thine own ignorance. (III iii 129-132)

"In sum", to quote Mahood, "love is as easily extinguishable as it appears to Lysander in A Midsummer Night's Dream:

> Brief as the lightning in the collied night,
> That, in a spleen, unfolds both heaven and earth,
> And, ere a man hath power to say 'Behold!',
> The jaws of darkness do devour it up:
> So quick bright things come to confusion. (MND. I i 145-149)

Yet Romeo, when he experiences "a lightning before death", uses the pun not only to imply that he has enjoyed a lightning brief happiness before being

> discharg'd of breath
> As violently as hasty powder fir'd
> Doth hurry from the fatal cannon's womb (V i 63-65)

but also to sustain the image of Juliet's luminous beauty which makes "This vault a feasting presence full of light."[7] Romeo's imagination passes easily from the brightness of torchlight to the putting out of light, as Othello has it, via the punning meaning of lightning:

> A grave? O no, a lantern, slaughter'd youth.
> For here lies Juliet, and her beauty makes
> This vault a feasting presence, full of light.
> Death, lie thou there, by a dead man interr'd.
> How oft when men are at the point of death
> Have they been merry! Which their keepers call
> A lightning before death. O how may I
> Call this a lightning? (V iii 84-91)

T. J. B. Spencer perceives a connection between this imagery and time. "The flash of lightning or the destructive flash of gunpowder" is the "poetical symbol of the brevity of love".[8] Such imagery, together with the headlong speed of events, is set in a frame of many years: 'Memories of auld lang syne are constantly referred to. The older characters are all reminiscent of their conversation".[9] The overall

impression in Romeo and Juliet, Spencer says, is that "we can be conscious both of the incandescent moment and of the life-span of human beings". [10]

Spencer's tone would seem to imply a pathetic rather than a glorious response to the lovers' incandescent moment set in the midst of long-life. It is certainly true that the imagery of Romeo and Juliet possesses the potential to work in opposite directions to the apparent meaning. The essential paradox is more perilously balanced than perhaps Molly Mahood realizes. For the reason that light can extinguish as well as stellify, that it is associated with lightning, fire, and powder, approximates the light imagery to that of the far less reputable imagery of wounding. The name of Juliet's lover is indeed fire and powder:

> As if that name,
> Shot from the deadly level of a gun,
> Did murder her, as that name's cursed hand
> Murder'd her kinsman. (III iii 101-104)

Molly Mahood sees perfect opposition in the polarized light imagery, but she does not seem to see that the imagery has a further battle to wage and that is, paradoxically, against the theme of fighting itself which threatens not only to overcome civilized society but also to degrade relations between the sexes. Both dismay and satisfaction are present in the audience's tragic response because this battle is won only at the expense of the lovers' deaths.

- - - - - -

Fly, fly, my friends, I have my death wound, fly;
See there that boy, that murth'ring boy I say,
Who like a thief hid in dark bush doth lie,
Till bloody bullet get him wrongful prey.
So tyrant he no fitter place could spy,
Nor so fair level in so secret stay
As that sweet black which veils the heaven'ly eye;
There himself with his shot he close doth lay.
Poor passenger, pass not thereby I did,
And stayed, pleased with the prospect of the place,
While that black hue from me the bad guest hid:
But straight I saw motions of lightning grace,
And then descend the glist'ring of his dart:
But ere I could fly thence, it pierced my heart. [11]

I quote Sidney's sonnet because it is a slightly less hackneyed rendering of the familiar Elizabethan conceit, love as wounding. Helping this choice were the further factors that Astrophil and Stella, published in 1591, is a fairly close contemporary of Romeo and Juliet which is dated around 1595 (see Brian Gibbons' Arden text, pp. 26-31), and also that, as many critics have revealed, Shakespeare's play is very close to the sonnet in content and in form.

Ralph Berry argues that in Romeo and Juliet Shakespeare is using the sonnet convention "as a means of placing and implicitly judging his dramatis personae. J. W. Lever remarks of the minor sonneteers of the period that "Like Romeo and Juliet on their first encounter, these poets play delightfully with the conceits of "saints", "pilgrims", and "prayers"...." [12] Precisely: and this is as true if the comparison is reversed. Romeo and Juliet are playing the minor poets within

the current mode". [13] Berry also reveals that Mercutio is the leader of the anti-Petrarchan resistance: "The thesis of Sidney and the antithesis of Donne are both, Hegelianly, present in the synthesis of 1595". [14] Of course in Romeo and Juliet the literary atmosphere, the flavour of the sonnet, is reinforced by the inclusion of four complete sonnets (I ii 90-104; I v 95-108, and in the prologues to I and II), together with less polished literary forms: "Capulet, for instance, has eleven consecutive rhymed couplets in I, ii, a record which Friar Laurence raises to fifteen in his first scene (II iii)". [15] The play also contains a large number of personifications. [16] This "journalistic flair in identifying the literary movement of the 1590s" [17] is perhaps reinforced also by the book imagery in the play. (See, for example, I i 238; II iii 88; III ii 83; V iii 82). Paris, in particular, is one who is described "by the book":

> Read o'er the volume of young Paris' face
> And find delight writ there with beauty's pen.
> Examine every married lineament
> And see how one another lends content;
> And what obscur'd in this fair volume lies,
> Find written in the margent of his eyes.
> This previous book of love, this unbound lover,
> To beautify him only lacks a cover....
>
> That book in many's eyes doth share the glory
> That in gold clasps locks in the golden story. (I iii 81-92)

Paris is the conventional literary--literally--lover, but in Romeo and Juliet such a quality guarantees no success. Not only is Paris denied Juliet and killed unnecessarily, but also even in the first act, as this

quotation reveals, his conventional propriety is undermined. Lady Capulet's wordplay begins innocently enough with "lineament" (feature and outline) and "content" (peace and subject-matter), but quickly descends into bawdy depths. Paris will be "covered" only when he sleeps with Juliet (cf. "your daughter cover'd with a Barbary horse", Othello I i 111), an idea which is pursued in the word "clasps" which Gibbons glosses as embraces but which in Shakespeare tend to evoke more lust than gentility (cf. "the gross clasps of a lascivious Moor", Othello I i 127).

Such a dichotomy between surface conventionality and bawdy meaning seems to fit very well into the sonnet pattern in the play. Time after time in his own sonnets, Shakespeare surprises the reader with a bawdy conceit (see, for example, 20 11. 13-14; 57; "the bay where all men ride" in 137; "lie" in 138; "The expense of spirit in a waste of shame. . . . " in 129; 151; and especially 135 and 136).[18] In addition the structure of the sonnet, especially the Elizabethan form, tends to embody, if not a thematic dichotomy, at least a change and sometimes a reversal between the octave and sestet (e. g. among Shakespeare's sonnets 61 and 127). In his paper, "Sex and the Sonnet",[19] G. M. Matthews describes a further split in the sonnet form. He offers the argument that ultimately the traditional content of the sonnet, not necessarily of the Shakespearean sonnet, which is designed to seduce a married or otherwise engaged woman, portrays a "contradiction

between passion and institution";[20] a part of this contradiction I take to be the undermining of the institutionalized form of address by more passionate concealed indecencies.

Matthews goes on to discuss Romeo and Juliet. The play's tragic compulsion, he argues, is exercised by the contradiction between the institution of Juliet's arranged match with Paris, and the passion for her unacceptable lover Romeo:

> Even the fact of Juliet's legal marriage to her lover has no institutional validity in the play whatever (it has to be concealed from everyone except menials and the officiating friar), but serves, paradoxically, to make the emotional weight of the love-affair decisive for the audience. The feud is only an "expanded metaphor" for the conflict in Elizabethan aristocratic sex-relations. It is no mere following of the fashion, therefore that the play as a whole, and Act II, are introduced by sonnets, or that the lovers speak a sonnet in dialogue on their first encounter. The tragedy itself is a dramatic sonnet.[21]

The feud, however, is not only an "expanded metaphor" for the conflict in Elizabethan aristocratic sex-relations, but it is itself both representative and the actual cause of the falling-out of love in the play. It becomes a watershed, with actual and metaphorical significance in the play, not unlike the turning-point often found between the octave and sestet of a sonnet. The significance is both literal and metaphoric since in Romeo and Juliet the imagery of fighting degrades the Religion of Love, just as actual fighting ruins the love-affair. The imagery encourages a sadistic, unromantic response to love, and it strengthens

the impossibility of Romeo and Juliet communicating their love to anyone except themselves and the Friar (the Nurse is informed but she understands only sex, not love).

Like the changing aspects of night and day, fighting forms a pictorial background to the play. Swords are constantly flashing (it would serve little purpose to compute precisely how many and how many times), together with an assortment of weaponry, "Clubs, bills and partisans" (I i 70). Mercutio, Tybalt and Paris are killed in sword-fights, and Juliet stabs herself with Romeo's dagger as Romeo had earlier offered to stab himself (III iii 106-107).

Correspondingly the play contains a wide variety of fighting imagery which inevitably degrades love to sadistic sexual violence. The opening bawdy between Sampson and Gregory--"a kind of verbal tuning-up which quickens our ear for the great music to come"[22]-- is a case in point(!). The tyranny of the lady in the Religion of Love is contradicted by the violent sadism of the male. Romeo and Juliet contains both the rules and rigours of courtly love and also the lawlessness of undisguised lust:

> 'Tis true, and therefore women, being the weaker
> vessels, are ever thrust to the wall; therefore
> I will push Montague's men from the wall, and
> thrust his maids to the wall. (I i 14-17)

Sampson callously equates the beheading of men with the deflowering of maidens:

Greg. They must take it in the sense that feel it.

Samp. Me they shall feel while I am able to stand,
and 'tis known I am a pretty piece of flesh.
(I i 26-28)

The bawdy quibbling continues, and once more Sampson and Gregory reveal that in their estimation fighting and sex are much the same: "Draw thy tool.... My naked weapon is out" (I i 30-32).

Such innuendo charts the downward path of the familiar conceit of love as conquest and of Cupid seeking to shoot at the lover's heart. Such conceits are present in Sidney's sonnet and in Romeo's description of the impregnable Rosaline:

Well, in that hit you miss; she'll not be hit
With Cupid's arrow, she hath Dian's wit,
And in strong proof of chastity well arm'd
From love's weak childish bow she lives uncharm'd.
She will not stay the siege of loving terms
Nor bide th'encounter of assailing eyes. (I i 206-211)

In Romeo's language, Mercutio has "never felt a wound" (II ii 1) because he has never been so in love. Mercutio is not enamoured of the conventional approach to love and ushers the convention into the neighbouring areas of sadism and bawdy:

If love be rough with you, be rough with love;
Prick love for pricking and you beat love down. (I iv 27-28)

Romeo continues to use the traditional formulae:

Alack, there lies more peril in thine eye
Than twenty of their swords. Look thou but sweet
And I am proof against their enmity. (II ii 71-73)

> on a sudden one hath wounded me
> That's by me wounded. (II iii 46-47)

And Romeo remains stalwart and undefiled in this convention as Mercutio, just on the clean side, realizes:

> Alas poor Romeo, he is already dead, stabbed with
> a white wench's black eye, run through the ear with
> a love song, the very pin of his heart cleft with the
> blind bow-boy's butt-shaft. (II iv 13-16)

However it is difficult for the audience, exposed to so much bawdy, to remain similarly untainted.

Romeo is probably naively unaware of the quibble on "stand to" (II iv 146), but the Nurse, on the contrary, is possibly unaware of the innocent meaning:

> And a speak anything against me I'll take him
> down, and a were lustier than he is, and twenty
> such jacks. (II iv 147-149)

She turns to Peter,

> And thou must stand by too and suffer every knave
> to use me at his pleasure! (II iv 153-154)

who counters the blow:

> I saw no man use you at his pleasure; if I had,
> my weapon should quickly have been out. (II iv 154-155)

The unavoidability of seeing sexual meaning in the fighting imagery in Romeo and Juliet is strengthened by the amount of undiluted bawdy in the play. Mercutio is the prime mover:

> 'Twould anger him
> To raise a spirit in his mistress' circle
> Of some strange nature, letting it there stand
> Till she had laid it and conjured it down. (II i 23-26)

Less explicit lines perhaps, but undoubtedly sexual, follow; Benvolio, at least, understands the drift:

> Mer. For this drivelling love is like a great natural that runs lolling up and down to hide his bauble in a hole.
>
> Ben. Stop there, stop there.
>
> Mer. Thou desirest me to stop in my tale against the hair.
>
> Ben. Thou wouldst else have made thy tale large.
>
> Mer. O, thou art deceived; I would have made it short; for I was come to the whole depth of my tale and meant indeed to occupy the argument no longer.
>
> (II iv 91-99)

There is no need to illuminate all the obscurities (Partridge does a good job) because the general area of meaning is clear. Mercutio is also responsible for "the bawdy hand of the dial is now upon the prick of noon" (II iv 111-112), a phrase that Partridge appears to give a special award to: it is "not only one of the 'naughtiest' but also one of the three or four most scintillating of all Shakespeare's sexual witticisms".[23]

Moreover in a manner approaching Iago, although without Iago's inflammatory intentions, Mercutio couches his meanings in sexual terms:

> This is the hag, when maids lie on their backs,
> That presses them and learns them first to bear,
> Making them women of good carriage. . . .
>
> True, I talk of dreams,
> Which are the children of an idle brain,

Begot of nothing but vain fantasy,
Which is as thin of substance as the air
And more inconstant than the wind, who woos
Even now the frozen bosom of the north
And, being anger'd, puffs away from thence
Turning his side to the dew-dropping south. (I iv 92-103)

Therefore, in such a highly-sexed play, it seems insufficient to gloss the Nurse's remark, "one Paris, that would fain lay knife abroad" (II iv 197), merely, as Gibbons does, as a quibble on table-manners and nautical attack. The line is surely sexual. It should be compared with the Nurse's later joke that,

The County Paris hath set up his rest
That you shall rest but little! (IV v 6-7)

The reference is either to resting a musket (Gibbons) or couching (!) a lance (Partridge); in both cases the bawdy innuendo is inescapable. Moreover, it is unlikely that such a quibble is active here for the audience and completely extinct by the time Romeo swears, "O here / Will I set up my everlasting rest" (V iii 109-110). The bawdy is beginning to infiltrate and threatens to undermine even Romeo's defences. Romeo and Juliet would be very close to defeat if in Juliet's final lines is found a shadow of double entendre:

O happy dagger.
This is thy sheath. There rust, and let me die. (V iii 168-169)

The dagger could trigger reminiscences of naked tools, and it is, in addition, "happy"; a sheath is its logical holder and dying is consummation. The quarto reading of 1597 has "rest" for "rust" by which means

the bawdy meaning of "rest" discussed above is kept in mind. With these possibilities recognized, it is easy to see others: compare, for example, a possible quibble in the Friar's speech quoted earlier (II vi 9-11); to die in triumph and consume/consummate with a kiss are portentious phrases.

As in Othello the bawdy imagery, reinforced by visual aspects of that imagery, subtly affects the audience's response to the play and in Romeo and Juliet endangers the equilibrium of dismay and satisfaction in the tragedy. But it is perhaps only through danger that one comes to appreciate true worth. By using risky imagery without incurring the bawdy interpretation involved in that risk, as I am sure Romeo and Juliet succeed in doing in any competent performance, their love becomes even more powerfully admirable since it purifies the language of the play-world.

However, the lovers have to cope with the undermining of love not only through the fighting imagery, but also through equivocal musical imagery. This theme of imagery receives reinforcement through the ball's music and dance, and through the musicians that Paris employs (IV v). It is an ominous sign when music is linked with fighting. Tybalt, Mercution claims,

> fights as you sing prick-song, keeps time,
> distance and proportion. He rests his minim
> rests, one, two, and the third in your bosom. (II iv 20-23)

(Note "prick-song"). In his duel with the Prince of Cats, Mercutio

turns similar imagery on himself. A quibble on "consort" re-introduces the musical theme:

> Consort? What, dost thou make us minstrels?
> And thou make minstrels of us, look to hear
> nothing but discords. Here's my fiddlestick,
> here's that shall make you dance. (III i 45-48)

The sword gives the corrupted measure, as did real music to the banquet scene; the one produces hatred, the other love. Romeo first notices Juliet during a dance:

> The measure done, I'll watch her place of stand,
> And touching hers, make blessed my rude hand. (I v 49-50)

The prospect of music and dancing makes the lustful sap rise in Capulet:

> Welcome, gentlemen. I have seen the day
> That I have worn a visor and could tell
> A whispering tale in a fair lady's ear,
> Such as would please. 'Tis gone, 'tis gone, 'tis gone,
> You are welcome, gentlemen: come, musicians, play.
> A hall, a hall, give room! And foot it girls!
> (I v 21-26)

When the course of love runs smoothly the imagery is melodious (II ii 165), and when rough, harsh (III v 27ff.).

But this is old hat ("If music be the food of love", etc.); what is not so well worn, although compare the chapter on Othello, is the aspect of bawdiness closely allied to the music imagery:

> IMus. Faith, we may put up our pipes and be gone.
>
> Nurse. Honest good fellows, ah put up, put up,
> For well you know this is a pitiful case.
>
> IMus. Ay, by my troth, the case may be amended.
> (IV v 96-99)

Interpretations fly willy-nilly, and it is impossible to dismiss at least three meanings of "case": i) situation, ii) instrument case (itself with a bawdy quibble), iii) pudend. When in Partridge the terse explanation is discovered, "Case because it sheathes a sword", [24] the word-play becomes very satisfying: "It holds together the play's imagery in a rich pattern". [25] It seems valuable at this point to return to one of Mercutio's speeches already quoted, and which makes use of another meaning of "case":

> Prick love for pricking and you beat love down.
> Give me a case to put my visage in:
> A visor for a visor. (I iv 28-30)

If there is equivocation on "case" here, and since it is Mercutio speaking the odds are in favour, then it is justifiable to claim an indecent homophonic pun on "visor" and "vice" which Partridge glosses as "Pudend and closed thighs". [26] If this is acceptable, then it can be seen as an attempt to invest the masks which all the party-goers are wearing with sexual connotations far over and above the air of romantic mystique that masks traditionally possess (compare the masked elopement in The Merchant of Venice in which, incidentally Jessica is Lorenzo's torch-bearer, II v 40). Romance is under attack.

In addition to music, dance, and a threatened sword-fight (all highly dubious), the banquet scene also stages food, or at least the remnants of food:

> Where's Potpan that he helps not to take away?
> He shift a trencher! He scrape a trencher! (I v 1-2)

The activity before Juliet's wedding to Paris is largely described in terms of culinary frenzy concerning spices, dates, quinces and baked meats (IV iv 1-5). "Things for the cook" are carried across the stage identified variously by editors as spits, logs and baskets. But food in the play is not entirely wholesome. With Mercutio it is downright sexual; an invitation to supper is the prostitutes come-on (II iv 127-128), and the mention of a "hare" (with perhaps a pun on "hair", cf. Partridge) causes the partly decipherable outburst:

> No hare, sir, unless a hare, sir, in a lenten pie,
> that is something stale and hoar ere it be spent.
>
> An old hare hoar
> And an old hare hoar,
> Is very good meat in Lent.
> But a hare that is hoar
> Is too much for a score
> When it hoars ere it be spent. (II iv 130-137)

Both "hare" and "stale" quibble on the terms for a prostitute, as does "hoar" with its homophone "whore". That a whore is very good meat seems to be the important message, but the final line of the song resists interpretation (it would seem to be helpful to change "ere" to "after").

It is significant that Mercutio's food is stale and hoar for in general the food imagery in Romeo and Juliet is far from life-giving. I have noted only one "nutritional" image:

> My ears have yet no drunk a hundred words
> Of thy tongue's uttering, yet I know the sound. (II ii 58-59)

However even this is barbed and sticks in the throat since at the end of the play what is life-giving and nutritional is a poisonous drink. "O true apothecary, /Thy drugs are quick" (V iii 119-120), rejoices Romeo, since they are both swift and life-giving: Romeo escapes death by dying. Similarly, Juliet hopes to die "with a restorative" (V iii 166).

Other food imagery is more openly threatening. Tybalt vows that sweetness will "convert to bitt'rest gall" (I v 91). Food is dis-relished,

> How much salt water thrown away in waste
> To season love, that of it doth not taste. (II iii 67-68)

and of itself defeats its own purpose:

> The sweetest honey
> Is loathsome in his own deliciousness,
> And in the taste confounds the appetite. (II vi 11-13)

Most disturbing of all is that in Romeo and Juliet only Death seems to be enjoying his food. Juliet, says Capulet, is his one remaining hope that earth has not swallowed (I ii 14). And in a perversion of those comedies that end in feasting, at the end of Romeo and Juliet, Death is feasted:

> Thou detestable maw, thou womb of death
> Gorg'd with the dearest morsel of the earth,
> Thus I enforce thy rotten jaws to open,
> And in despite I'll cram thee with more food. (V iii 45-48)

Romeo imagines Death to have "suck'd the honey" of Juliet's breath

(V iii 92). Further references to death (IV v 35-39; V iii 103-105) draw Molly Mahood to conclude: "Death has long been Romeo's rival and enjoys Juliet at the last". [27] The association of food and death gives a further twist of meaning to the line, "This vault a feasting presence" (V iii 86); the final scene's similarity to and yet contradiction of the banquet scene is here fused.

The undermining and reversal of the conventional intent of imagery can also be discerned in the theme of fruition. Once again it is a theme that receives visual reinforcement not only in the garden or orchard scenes but also in the flowers required by Friar Laurence (II iii) and by Paris (V iii 9). It is left to Juliet to express the conventional intent of the image:

> This bud of love, by summer's ripening breath,
> May prove a beauteous flower when next we meet.
> (II ii 121-122)

Even here, however, the uncertain "may" is disturbing. For the rest fruition is either denied or else redirected into bawdy. Capulet juxtaposes withering and ripening with subtle forboding:

> Let two more summers wither in their pride
> Ere we may think her ripe to be a bride. (I ii 10-11)

Lady Montague imagines her son as a "bud bit with an envious worm" (I i 149), and Juliet, presumed dead, is pictured as a frost-nipped flower (IV v 28-29). The flower, Juliet, is deflowered by Death (IV v 37-38). It is a nice touch that Friar Laurence, in chancing to cull a

flower within which "Poison hath residence, and medicine power" (II iii 20), maintains the balance of fruition and withering. It is not surprising, then, that the colour of succulent life is distinctly bad in Romeo and Juliet. Green denotes sickness (II ii 8; III v 156) and death (IV iii 42); the apothecary's shop, the source of Romeo's poison, sports "Green earthen pots" (V i 46). Green, it also should be noted, is the colour of Paris's eyes (III v 220).

Fruition is a theme prone to sexual innuendo; the Nurse comments, and she is suitably ignored, "Women grow by men" (I iii 95). Mercutio proffers a far more sophisticated double entendre:

> Now will he sit under a medlar tree
> And wish his mistress were that kind of fruit
> As maids call medlars when they laugh alone.
> O Romeo, that she were, O that she were
> An open-arse and thou a poperin pear! (II ii 34-38)

Brian Gibbons provides an excellent gloss: medlars are fruit "thought to resemble the female genitalia, with an additional quibble on medlar / meddler (meddle = to have sexual intercourse with: O. E. D. v 5)" and "open-arse" is a dialect name for the medlar. Because of its shape the poperin pear, from Poperinghe near Ypres, represents the male genitalia. As Gibbons hints there may very well be an additional quibble on "pop her in". Also to weight the balance further, a medlar is a fruit eaten when withered.

The entire conversation, it should be noted, takes place in an orchard among fruit trees. It is quite conceivable that the Elizabethan

stage would sport trees. As Chambers points out, "the presence of trees, banks, or herbs if often required or suggested".[28] Orlando, in As You Like It, has to hang his love verses on trees. The list of properties that Henslowe compiled in 1598 for the Admiral's men includes "i baye tree", "i tree of gowlden appeles", and a "Tantelouse tree". "Probably the number of trees dispersed over the body of the stage was not great; they were a symbolical rather than a realistic setting".[29] Finally, the word "orchard" itself, as Partridge suggests, may possess sexual overtones.

In Romeo and Juliet the imagery's propensity to turn sour and, moreover, for this sourness to be reinforced at critical moments with visual imagery (Mercutio's bawdy quibbles on pears is prologue to Romeo and Juliet's beautiful statement of pure love, the bloody duel in which Mercutio and Tybalt are killed immediately follows the marriage of Romeo and Juliet), is a reflection and extension of the sourness in Veronese society. The lovers' plight in a society that puts convention and wealth above love is intensified since their very words are in danger of corruption. Their tragedy is a costly victory, as all good tragedies are, not only because the audience is left with the satisfaction that the feud has ended, but also because Romeo and Juliet have succeeded in giving their love expression without cheapening it. The final couplet of this dramatic sonnet, as it were, favours the balance.

FOOTNOTES TO CHAPTER THREE

All quotations are taken from the Arden text edited by Brian Gibbons (London, 1980).

1. See Andrew Gurr for the times of performances, The Shakespearean Stage (London, 1970), pp. 117, 142.
2. Ibid., p. 122.
3. "The Imagery of Romeo and Juliet", English VIII (1950), p. 126.
4. "The Celestial Plane in Shakespeare", Shakespeare Survey 8 (1955), p. 113.
5. Shakespeare's Wordplay (London, 1957), p. 72.
6. Op. cit., p. 126.
7. Op. cit., p. 67.
8. Romeo and Juliet (Harmondsworth, 1967), p. 32.
9. Ibid., p. 34.
10. Ibid., p. 35.
11. Astrophil and Stella, No. 20.
12. The Elizabethan Love Sonnet (London, 1966), p. 146.
13. The Shakespearean Metaphor (London, 1978), p. 39.
14. Ibid., p. 42.
15. Ibid., p. 38.
16. 23 according to Caroline Spurgeon, Shakespeare's Imagery (Cambridge, 1935), p. 365.
17. Berry, op. cit., p. 40.

18. See Partridge, Shakespeare's Bawdy (London, 1968), pp. 218-219.

19. Essays in Criticism II (1952), pp. 119-137.

20. Ibid., p. 130.

21. Ibid., p. 134.

22. Mahood, op. cit., p. 30.

23. Op. cit., p. 30.

24. Op. cit., p. 77.

25. Mahood, op. cit., p. 56.

26. Op. cit., p. 212.

27. Op. cit., p. 58.

28. The Elizabethan Stage, (London, 1961), vol. III, p. 56.

29. Ibid., p. 89.

CHAPTER FOUR

PROSPERO'S (ROCKY HORROR) PICTURE SHOW

It seems to be a tradition of criticism to discover in The Tempest both the consummate and the innovative in Shakespeare's art. The present writer does not intend to shake the foundations of such a tradition, for in The Tempest verbal image and stage presentation correlate in a way not typical of previous plays. Shakespeare seems to delve beneath the metaphorical level of meaning so that at times the play's imagery exhibits meaning at one remove. To the meaning given by the metaphorical comparison on the literal level is added a meaning inherent in the structure of the metaphors, in the very fact that they are metaphors, on the symbolic level.

However The Tempest also furnishes abundant examples of the type of reinforcement that has been discussed with reference to other plays. On the face of it, The Tempest appears particularly suited to such an approach which traces the links between verbal and visual imagery since the play is persistently visual, consisting of a sequence of "shows". But whereas in previous plays the visual has been the audience's landmark amidst the swirling and distorting mists of the aural, in The Tempest, as befits a magician's show, things are seldom what

they seem.

- - - - - -

Exploring the discrepancies between appearance and reality is the forte of the magician--and of Shakespeare. (The hyphen indicates a five-bar gate unwillingness to enter into a discussion of the controversial allegory of the play.) Multifarious spirits, a disappearing banquet and an "insubstantial pageant" (IV i 155) are some of Prospero's illusions that discredit reality,

> whether thou be'st he or no,
> Or some enchanted trifle to abuse me,
> As late I have been, I not know. (V i 111-113)

with the result that the play-like discovery of Ferdinand and Miranda playing chess produces only provisional acceptance from Alonso:

> If this prove
> A vision of the island, one dear son
> Shall I twice lose. (V i 175-177)

Such incredulity is not only dependent on prestidigitational sleight of hand. Caliban beneath his gaberdine fluctuates between being a fish, a thunderbolt-stricken islander, a four-legged monster, devil and moon-calf to Trinculo and the inebriated Stephano (II ii). Trinculo requires auxiliary reassurance from touch and hearing to supplement the evidence of his eyes (II ii 101-102), and Caliban is deluded in identifying Stephano with the man in the moon. Caliban's obvious delusion,

> These be fine things, an if they be not sprites.
> That's a brave god. (II ii 117-118)

bears a resemblance that is not merely verbal to Miranda's naivety; for the "goodly creatures" in her "brave new world" (V i 183) include Antonio and Sebastian.

For all the characters, except Prospero and Ariel, and in varying degrees, events are bewildering. There are magic shows, the masque and disappearing banquet complete with a Harpy, unexpected appearances, hound-like spirits and mysterious music. The words "strange", "strangely", and "strangeness" occur with frequent regularity.[1] "These are not natural events; they strengthen / From strange to stranger" (V i 227-228). Similar meanings are expressed by such words as "wondrous", "monstrous", and "divine". For reinforcement the play embodies several wonders including Miranda, a wonder personified as her name suggests (c. f. V i 170); and the audience sees one monster and several divinities.

Not surprisingly the imagery often embraces the wondrous:

> Now I will believe
> That there are unicorns; that in Arabia
> There is one tree, the phoenix' throne; one phoenix
> At this hour reigning there. (III iii 21-24)

> When we were boys,
> Who would believe that there were mountaineers
> Dew-lapp'd like bulls, whose throats had hanging at 'em
> Wallets of flesh? or that there were such men
> Whose heads stood in their breasts? (III iii 43-47)

Unlike the "Anthropophagi" reference in Othello which serves to enhance the Moor's romantic charm, the mythical and fabulous men and

creatures of The Tempest's imagery validate the illusions of the play. The Anthropophagi would scarcely be romantic in Prospero's fantastic world. For the reason that such absurdities as the unicorn, the phoenix and grossly deformed men have been suggested, Sebastian, Alonso and the others are prepared to credit the absurdity before them, in this case the banquet. The partnership of visual and verbal imagery seems to be working here differently to the way in which it has been shown to work in other plays. Whereas in Othello and Romeo and Juliet the verbal distorts the visual, in The Tempest the verbal imagery is drawn upon to credit and reinforce the visual which is itself illusive. It may still be said of The Tempest's verbal imagery that it distorts, but it distorts because the visual scenes that it attempts to validate are themselves often false.

Not only the eye but also the ear is perplexed in the play, "with strange and several noises" (V i 232). Because of its wealth of actual noises complemented by an equal wealth of verbally reported and metaphorical noises--Caroline Spurgeon announces that sound is the most important single image[2]--the play almost volunteers itself as a prime example of image reinforcement.

The two extremes of sound in the play, of tempest and of music, are both actually heard and also infiltrate the verbal imagery to be heard in the imagination. And the phrase, "the two extremes", lends a clue which helps to explain why such reinforcement was deemed

necessary. The Tempest presents a kind of aural symbolism.

Straightforwardly, roars, like the tempest itself which opens the play, are anarchic--"What cares these roarers for the name of King?" (I i 16-17)--and encourage divisions and unnatural actions:

> "We split, we split!"--"Farewell, my wife and children!"--
> "Farewell, brother!"--"We split, we split, we split!"
>
> Ant. Let's all sink wi' th' King.
>
> Seb. Let's take leave of him. (I i 60-63)

Contrarily, at the opposite pole, music allays, heals and unites:

> This music crept by me upon the waters,
> Allaying both their fury and my passion
> With its sweet air. (I ii 394-396)

Music is Ariel's means of bringing people together and protecting them, a function similar to that performed by the flute in Mozart's The Magic Flute. In Elizabethan times the harmony of music was more than merely tuneful; it was an emblem of the ordered structure of the universe occuring with this meaning in Dryden's poetry as in the writings of the medieval encyclopedist Isidore of Seville:

> Nothing exists without music; for the universe itself is said to have been framed by a kind of harmony of sounds, and the heaven itself revolves under the tones of that harmony.[3]

In The Tempest the aural symbolism arises since the characters' reactions to sounds, like their reactions to visual perceptions (e.g. II i 45-55), disclose substantial information about them. Neither Sebastian nor Antonio receive the benefit of refreshing sleep through

Ariel's music as does the rest of the king's party. Indeed they cannot hear the music, they are not in tune with harmonious order, and they compare the unilateral somnolence to, importantly, a "thunder-stroke" (II i 199). Both men are on the side of the tempest, both are tempestuous:

> Seb. A pox o' your throat, you bawling, blasphemous, incharitable dog!...
>
> Ant. Hang, cur! hang, you whoreson, insolent noisemaker. (I i 40-44)

And both, like the tempest, are anarchic. Consequently it is very fitting that the two men fabricate a story of "tempestuous" roaring when surprised at their unnatural act:

> Seb. Whiles we stood here securing your repose,
> Even now, we heard a hollow burst of bellowing
> Like bulls, or rather lions: did't not wake you?
> It struck mine ear most terribly....
>
> Ant. O, 'twas a din to fright a monster's ear,
> To make an earthquake! sure, it was the roar
> Of a whole herd of lions.[4] (II i 305-311)

Two lesser conspirators, Stephano and Trinculo, are also insensitive to the beauty of the island's music. Their immediate reaction is fearful because the phenomenon is supernatural but also, there is a suggestion, because its symbolism of an universal order causes them to remember their past disorders:

> Trinc. O, forgive me my sins!
>
> Ste. He that dies pays all debts: I defy thee.
> Mercy upon us! (III ii 129-130)

It is significant that they "roar" like the tempest when their evil thoughts are being exorcised (IV i 261).

For Prospero and Miranda the earlier tempest was assuaged by their shining innocence:

> there they hoist us,
> To cry to th' sea that roar'd to us; to sigh
> To th' winds, whose pity, sighing back again,
> Did us but loving wrong. (I ii 148-151)

But for the "three men of sin" the thunder and lightning of Ariel as the Harpy and his subsequent accusation causes the tempest to storm again, actively for the incensed Sebastian and Antonio, metaphorically for Alonso:

> Methought the billows spoke, and told me of it;
> The winds did sing it to me: and the thunder,
> That deep and dreadful organ-pipe, pronounc'd
> The name of Prosper: it did bass my trespass. (III iii 96-99)

The imagery of the two extremes, of tempest and of music, here merge since Alonso is on the road of penitence; he is undergoing a purging of guilt:

> Therefor my son i' th' ooze is bedded; and
> I'll seek him deeper than e'er plummet sounded,
> And with him there lie mudded. (III iii 100-102)

(The punning here, whether conscious or unconscious, is fascinating. The musical imagery is separated by only one line from "I'll seek him deeper than e'er plummet sounded". Similarly Prospero later talks of "heavenly music" and "this airy charm" and then, again with a gap of only one line, repeats Alonso's line almost word for word: "And

deeper than did ever plummet sound / I'll drown my book" (V i 56-57). Not only on the island but also in the play itself music is pervasive.)

Such a symbolic interpretation of the play's sounds bodes well for Caliban who is peculiarly at home in the changeable weather of storm and sweet airs. When he curses Prospero it thunders and/or it thunders when he curses Prospero (II ii). Yet Caliban is also oddly receptive to music:

> Be not afeard; the isle is full of noises,
> Sounds and sweet airs, that give delight,
> and hurt not.
> Sometimes a thousand twangling instruments
> Will hum about mine ears; and sometimes voices,
> That, if I then had wak'd after long sleep,
> Will make me sleep again: and then, in dreaming,
> The clouds methought would open, and show riches
> Ready to drop upon me; that, when I wak'd,
> I cried to dream again. (III ii 133-141)

The apparent paradox can be explained if Caliban is seen as a person manifestly unfit to rule but who nevertheless believes in a form of order, in primogeniture which several more "human" characters in the play have chosen to ignore. This speech raises Caliban and lowers Sebastian and Antonio in our esteem. From a monster we expect tempest and it is gratifying to discover a humane aspect; from men we expect harmony and it is saddening to discover a monstrous aspect.

Caliban's speech introduces another important theme of the play, that of sleep. It is closely connected with music since it is music that can induce sleep, and it forges links with the first theme

mentioned in this chapter. Confusion over sleeping, dreaming and waking states constitutes a part of the island's strangeness. As in A Midsummer Night's Dream magical sleep disorientates the characters: "It seems to me / That yet we sleep, we dream. " (MND IV i 193-194). In The Tempest Miranda is suddenly put to sleep by Prospero (I ii 186), and all but Sebastian and Antonio of the king's party doze when Ariel plays.

Such actual sleeping reinforces the trance-like quality of the play. Both Miranda (I ii 45) and Ferdinand (I ii 489) compare their present experience to a dreaming state, and the sailors, asleep since I ii, are brought "moping hither", "Even in a dream" (V i 239-240). Sebastian is confused at Antonio's roundabout proposal:

> It is a sleepy language, and thou speak'st
> Out of thy sleep. What is it thou didst say?
> This is a strange repose, to be asleep
> With eyes wide open; standing, speaking, moving,
> And yet so fast asleep. (II i 206-210)

And it is significant that these two, like Macbeth, are unable to sleep, while those less burdened with sinful natures enjoy a "strange drowsiness" (II i 194).

In his review of Alvin B. Kernan's recent book The Playwright as Magician,[5] Martin Dodsworth ended with the remark, dismissive of Kernan's argument, that the play, The Tempest, is not about the play but "is really about matters of power and government".[6] Many years ago, G. Wilson Knight, in his essay "The Shakespearian Superman",[7]

pointed out some of the abundant similarities between The Tempest and plays more obviously about power, particularly the histories, Measure for Measure, As You Like It and Much Ado About Nothing. Power does indeed take up a large part of the plot of The Tempest: although the play begins with a tempest, the plot begins with a supplanting, that of Prospero by his brother Antonio, the first crime of power in The Tempest. The crime is not allowed to remain in the past, but it is brought to life as Prospero describes it to Miranda (I ii), and is repeated by the prosecuting Harpy, Ariel: "you three / From Milan did supplant good Prospero" (III iii 69-70). Moreover, as The Tempest proceeds analogous supplantings are planned that tend to emphasize this original supplanting. The crime against Prospero is alluded to by Sebastian--"I remember / You did supplant your brother Prospero" (II i 265-266)--as Antonio and he plot to perform a similar coup d'etat. Stephano, Trinculo and Caliban conspire to remove Prospero, and supplanting becomes such a common subject with them that it enters the language of ordinary speech: Stephano threatens to "supplant" some of Trinculo's teeth (III ii 48). (Perhaps because they are crowned!) Supplanting becomes a way of life; Miranda sees nothing incredible in the crime of conspiracy (as a crime) with which Prospero chooses to charge Ferdinand:

> thou dost here usurp
> The name thou ow'st not; and hast put thyself

> Upon this island as a spy, to win it
> From me, the lord on't. (I ii 456-459)

And neither Prospero nor Miranda show that they are conscious of the irony of a situation which stems from supplanting Caliban:

> This island's mine, by Sycorax my mother,
> Which thou tak'st from me. (I ii 333-334)

Although Prospero and Miranda, like the general audience, would view the supplanting as vitally necessary, Caliban being unfit to rule, and therefore as scarcely a supplanting at all.

Antonio, a supplanter himself, is quick to perceive the tendency in others. He imagines the storm-tossed sailors to be inept conspirators: "We are merely cheated of our lives by drunkards" (I i 55). Conspiracy for him is close to piracy, and he sentences the rascals to an exaggerated form of punishment reserved for pirates:

> would thou mightst lie drowning
> The washing of ten tides! (I i 8-9)

The imagery which Ariel uses to describe his capture of the ship makes it difficult not to see him as an arch-pirate:

> I boarded the king's ship....
> the fire and cracks
> Of sulphurous roaring the most mighty Neptune
> Seem to besiege, and make his bold waves tremble,
> Yea, his dread trident shake....
>
> The mariners all under hatches stow'd....
>
> and for the rest o' th' fleet,
> Which dispers'd, they all have met again. (I ii 196-233)

The verbal and visual imagery of the play combine to stress that The Tempest is about power.

But of course the play is about many things, and although Martin Dodsworth wishes to examine the theme of power and government, it is undeniable that there are other themes of equal value. Among them is Kernan's theme. The Tempest contains many references to the play and playing, and the imagery without being strongly iterative keeps cropping up:

> To have no screen between this part he play'd
> And him he play'd it for, he needs will be
> Absolute Milan. (I ii 107-109)
>
> to perform an act
> Whereof what's past is prologue. (II i 247-248)
>
> Bravely the fiture of this Harpy hast thou
> Perform'd, by Ariel; a grace it had devouring. (III iii 83-84)

The list is not exhaustive, especially because Prospero and Ariel constantly use the word "perform" to describe the behests that Ariel accomplishes (e. g. I ii 195, 238, 244; IV i 36).

Of course the play metaphor will inevitably find reinforcement of a kind in the play itself, especially if the illusion is broken and the audience is conscious that it is a play. And the audience of The Tempest is conscious that it is watching a play not because the illusion of the whole play as a play is broken, as in Brecht's Verfremdungseffekt, but because the play is itself full of plays, the prime example being the masque.

When Macbeth compares life to a poor player (V v 24-26), or when Jaques utters his familiar metaphor "All the world's a stage" (II vii 139ff.), it is strangely disturbing to claim that the play itself as a visual object reinforces the play image. Macbeth is indubitably a player, but to allow him or any other of the actors to reinforce the "poor player" of the image would tend to undermine the illusion of the stage. It would turn Macbeth into a self-conscious actor, anticipating in some ways Verfremdung; both Brecht and Pirandello include references to the stage in their plays in order to dis-illusion the audience and break any willing suspension of disbelief. Nevertheless, the audience does resist alienation and detachment; Pirandello's six characters are inevitably part of the whole play, Six Characters in Search of an Author, just as the "audience", in The Knight of the Burning Pestle are part of the cast. We want to believe that the play is as substantial as life, not that life is as substantial as the play.

In The Tempest it is different, as the Father in Six Characters in Search of an Author realizes with frustration. Literary characters are more "real" than "real" people, and of course it is a literary character making this complaint: "Who was Sancho Panza? Who was Prospero? But they will live for ever...."[8] Although in The Tempest it is sobering to be told that the great globe has as much solidity as a play within a play, the illusion of the stage is not endangered since the audience looks for reinforcement of the image not in the whole play but

in the play within the play or the masque, a piece of self-conscious theatricality, whose sudden ending gives rise to the image:

> Our revels now are ended. These our actors,
> As I foretold you, were all spirits, and
> Are melted into air, into thin air:
> And like the baseless fabric of this vision,
> The cloud-capp'd towers, the gorgeous palaces,
> The solemn temples, the great globe itself,
> Yea, all which it inherit, shall dissolve,
> And like this insubstantial pageant faded,
> Leave not a rack behind. (IV i 148-156)

The different effect in The Tempest seems to result from self-consciousness. In Richard III, as Anne Righter suggests, there are actors, Richard and Buckingham, who seem to be conscious of being actors:

> Had you not come upon your cue, my lord,
> William Lord Hastings had pronounc'd your part--
> I mean, your voice for crowning of the King.[9] (III iv 27-29)

In The Tempest there is a dramatist dramatized who can comment self-consciously on his own plays without upsetting the perilous balance between the real audience and the "real" play itself. The real audience can happily countenance the dissolution of plays which the play informs them are plays.

More often than not, the audience of The Tempest is not told explicitly to watch for a play within a play. The masque is an exception. However the play is in effect a sequence of in-play plays, not like Russian dolls one inside the other, but following one another bound by the tempest at the beginning and Prospero's epilogue at the end;

which epilogue is not, incidentally, out of character nor outside the play, but is essentially in character since it openly identifies Prospero as the dramatist of the play.

The first suspicion that the play we are watching is not only The Tempest is perhaps found in Miranda's avowal:

> O, I have suffered
> With those I saw suffer! (I ii 5-6)

She, in effect, has assumed the role of the audience; she is us who have also empathetically suffered with those that we saw suffer. A few lines later Prospero concedes that the tempest she saw, I i that we saw, was indeed a "direful spectacle" (I ii 26). During Prospero's account of his supplanting, Miranda remains in the role of audience. She is chivvied and urged continually to be attentive (I ii 37, 78, 87) and to mark her father (I ii 88), just as the theatre audience is coerced into paying close attention by these devices with the result that the audience feels great sympathy and affection for the outburst of the audience surrogate:

> Pros. Dost thou hear?
>
> Mir. Your tale, sir, would cure deafness. (I ii 106)

The theatre audience's response is aided by Miranda's acute sensibilities, but when she bursts into tears she promotes a bewildering predicament. The real audience discovers that the surrogate audience has swiftly changed roles and is now in the same tearful condition and is the same person as Prospero is describing in his narrative. Miranda is

enacting, staging, and thus reinforcing her father's description:

> I, not rememb'ring how I cried out then,
> Will cry it o'er again: it is a hint
> That wrings mine eyes to't. (I ii 133-135)

Later in this scene the theatre, and perhaps self-consciousness of the theatre, is suggested by Ariel's impersonation of Ferdinand, "His arms in this sad knot" (I ii 224). Ariel, a character in The Tempest, is briefly playing the part of another character. The suggestion that Ariel is in the play and yet out of it is enhanced by the fact that he has dramatic contact with none of the characters except Prospero; he is invisible to all else. Prospero himself likewise keeps his distance. The "Prospero group" of himself, Miranda and Ariel is consciously watching a spectacle:

> The fringed curtains of thine eye advance,
> And say what thou seest yond. (I ii 411-412)

Miranda re-assumes her role of audience surrogate, a role she quickly loses once more when she enters the drama of the play she is watching and speaks to Ferdinand.

The second act introduces more plays. Sebastian and Antonio, a little distanced from the king's group, perform as a commenting audience on Gonzalo's virtual one-man show:

> Look, he's winding up the watch of his wit. (II i 12)

Yet they are also part of the scene. Alonso represents a different kind of audience; he suffers silently. From his two words "Prithee peace"

in the ninth line for nearly one hundred lines he does nothing but observe; Alonso and the real audience have such a close affinity they are almost identical. His outburst which interrupts a tedious wrangling scene voices feelings not unlike the audience's own. Becoming the audience's spokesman leads to sympathetic identification with Alonso by the audience for whom the king's supposed bereavement is hence rendered doubly poignant:

> You cram these words into mine ears against
> The stomach of my sense. Would I had never
> Married my daughter there! for, coming thence,
> My son is lost.... (II i 102-105)

Having an audience, even an unavowed audience, on stage tends to push the play that the dramatized audience is watching into the background; it becomes a play within a play. This occurs when Prospero reveals himself watching Ferdinand and Miranda wooing (III i), when Prospero watches the banquet show (III iii), and when Gonzalo, Alonso, Sebastian, Antonio and company become the audience for the theatrical discovery of Ferdinand and Miranda (V i). A similar effect is caused by what could be seen as a low-life antimasque performed by Caliban, Trinculo and Stephano as they interrupt the main masque, satirize some of its "show", until they are themselves interrupted by Prospero and Ariel who had been watching as audience throughout. It seems ironic, the audience having been impersonated by characters, that at the end the audience should themselves become characters, "Please

you, draw near" (V i 318), who are required to pray for and liberate Prospero. In a very interesting passage on The Tempest, Thomas F. Van Laan comments that to the end the illusion of the play is maintained, that the play seems as "real" as life. In the epilogue "contrary to the usual practice, the actor playing Prospero does not acknowledge his true identity. Even though the play has presumably ended, Prospero remains Prospero. He is not just a fictional character from a play, this effect suggests, but one of us. His reality is equivalent to that of the spectators whom he addresses in the epilogue, especially since, as he insists, they by their applause can affect his experience for good, can help him return to Naples and thus prevent his "ending" from being despair".[10] In The Tempest the audience can see the proof that all the world's a stage without surrendering the illusion that all the stage's a world.

At this point I feel bound to offer, parenthetically, some explanation of the title of this chapter. It might be supposed that such species of dramatic illusion found in The Tempest has been severely endangered by the advent of the silver screen. But any devotee of The Rocky Horror Picture Show could claim otherwise. Not only is much of the action watched by the two innocents Brad and Janet, but there are scenes observed by characters through close-circuit television, and there is even a floor-show again watched by a screen audience. Moreover the cinema audience is drawn into the celluloid events; when

confetti accompanies the wedding at the beginning the audience too is showered, candles flare in the audience to reinforce film lighting and symbolism, and dry toast lands in one's lap approximating the film's liquid toast. While watching the characters struggling in a rain-storm, the audience also becomes wet, and be-spectacled members are forced to imitate Brad's actions and to wipe their lenses. The weirdest sensation is provoked by the dance routine, "The Time Warp"; the film version is reproduced faultlessly by members of the audience in front of the screen and often in costume. Thus the non-participant views members of his audience performing the actions of the film actors who are performing on the screen behind them. All the cinema is a stage, but also a world since these theatrical antics reinforce the illusion of the film: indeed which is the film and which is "real"? A similar question is asked by the stage audience and real audience of Leoncavallo's opera I Pagliacci when the play within the play becomes the "real" play.

It is not my contention that The Tempest is composed of plays within the play of the calibre of Hamlet's "Mousetrap". The masque is close to this, as is the banquet, but the other examples are far more completely integrated in the main play. Almost as soon as the audience realizes that there is more than one play, more than one perspective before them, the plays once more converge. This kind of illusion, elusive and fluid, is characteristic of the play as a whole.

Reuben A. Brower[11] perceives the key metaphor of The Tempest to be that of change. Although the importance and validity of some of the antithetical metaphorical continuities in his argument seem strained, the weight of emphasis that he places on change is justifiable. It will be sufficient here to mention only two examples. Ariel's song introduces the "sea-change" metamorphosis and the magical transformation of bones into coral, eyes into pearls (I ii 399-404). Later in the play Prospero's dissolution of the masque emphasizes life's susceptibility to change, to melting, dissolving and fading (IV i 148-158). The play, with its "shifting haze of illusions",[12] its antithesis of storm and calm, of roar and harmony, its movement from ignorance to understanding, and its restoration of kith and kin and a supplanted duke, exudes change.

However, what seems to be a weakness in Brower's argument leads into a different discussion. To say that the key metaphor is change, is almost like saying that the raincoat is waterproof; surely it is a function of metaphors to register change just as it is a function of raincoats to repel water. The linguistic process is outlined by I. A. Richards:

> In the simplest formulation, when we use a metaphor we have two thoughts of different things active together and supported by a single word, or phrase, whose meaning is a resultant of their interaction.[13]

The vehicle and tenor of the metaphor (analogy and idea, subject and

object) react together to forge a new meaning; the one modifies the other to generate a changed "reality", the exact meaning of which is often elusive and ambiguous.

Fortunately it does not require a detailed investigation of metaphor in order to find acceptance for aspects of change, fluidity and elusiveness in its function. These are the aspects I wish to concentrate on for it seems to me that The Tempest with its similar qualities of change and strangeness is peculiarly suited to utilize metaphor. Metaphors are themselves used as metaphors; their essential structure, in addition to their metaphorical surface meaning, suggests a sub-metaphorical meaning.

The following speech has a lucid metaphorical meaning:

> having both the key
> Of officer and office, set all hearts i' th' state
> To what tune pleas'd his ear; that now he was
> The ivy which had hid my princely trunk,
> And suck'd my verdure out on 't. (I ii 83-87)

Underneath the surface meaning, however, lies change and transformation. Prospero is describing the change in his brother and the structure of the metaphors reinforce such change on a symbolic level. The expression "keys of office" is turned into a musical figure, Prospero becomes a tree, and Antonio is transformed into a parasitic plant. And it is all achieved in five lines.

At times in The Tempest metaphors intelligible in themselves become elusive because of their highly fluid relationship with other

metaphors. Take the following lines:

> The charm dissolves apace;
> And as the morning steals upon the night,
> Melting the darkness, so their rising senses
> Begin to chase the ignorant fumes that mantle
> Their clearer reason. (V i 64-68)

Here the metaphors seem to be reinforcing the confusion of the entranced characters. Individually the first three metaphors are readily intelligible, although the second and third (stealing and melting) are difficult to accommodate together. The audience is then required to compare this difficult perception with the final phrase, "so their rising senses. . . . ". "Rising senses" and "morning" fit neatly, as do "ignorant fumes" and "night", but it is difficult to unite "steals", "melting" and "chase" into a single perception, especially when the fumes "mantle" or coat, and not simply obscure, "clearer reason".

However one does not need to go to so much trouble; the meaning of the passage is not the literal Jabberwock of an interpretation hashed above but a similar registering of trance-like wonder to that which is affecting Alonso's party. As the entranced party recovers, so the audience hears simpler metaphors. The audience's understanding too begins to swell,

> and the approaching tide
> Will shortly fill the reasonable shore,
> That now lies foul and muddy. (V i 79-82)

A similar elusiveness if often found in the songs of The Tempest, presumably because songs allow greater fluidity since there is

less emphasis on the rigidity of literal meaning. Of particular note are Ariel's songs "Come unto these yellow sands" and "Full fadom five". But not all of his songs are like this:

> While you here do snoring lie,
> Open-ey'd conspiracy
> His time doth take.
> If of life you keep a care,
> Shake off slumber, and beware,
> Awake, Awake! (II i 295-300)

It is very simple with metaphors so conventional that they are well camouflaged. Indeed it is simple, alarmingly simple one might say, since it functions to rouse the endangered sleepers. And it is terse since it heralds no magical transformation such as Prospero's island is famous for, but an incursion of Neapolitan treachery.

Contrarily the other two songs mentioned above do herald a magical event, the transformation from sorrow to wonder as Ferdinand is introduced to Miranda. "Full fadom five" is the more literal song of the two; its metaphors register change on the normal level of meaning as well as on the structural level as the pictures of a drowned man and of beautiful pearls and skeletal coral are conflated. Less straightforward is "Come unto these yellow sands"; amongst the dance metaphor is nestling the puzzling ambiguity:

> Courtsied when you have and kiss'd
> The wild waves whist. (I ii 379-380)

Kermode in the Arden edition glosses the ambiguities as waves "being silent" and "kiss'd the wild waves into silence", and surely it is correct

to keep in mind both possibilities. Since music allays the tempest cannot dancing metaphorically "kiss" waves into silence? Perhaps kissing could refer to the touch of feet instead of lips. It could almost be said the bare bones of such metaphors are what the audience perceives them to be, just as the island on the bare boards of the Elizabethan stage is as green as the observer thinks it is (cf. II i 51-53). The possibilities are enormous, and the fluid relations between the components of the metaphor make the possibilities of change in the new perception illimitable.

Naturally many of Shakespeare's plays reveal similar metaphorical structures, but this discussion seems particularly applicable to The Tempest since the structural traits of the metaphors complement the thematic traits of the play. It is still the reinforcement of verbal by visual, but constitutes a redirected departure. The approach can usefully be compared with Anne Barton's remarks on the language of King Lear:

> Caroline Spurgeon has stated that the dominant image of King Lear is that of a body on the rack: stretched and twisted, wrenched in agony. This is something which happens to words in the play, as well as to characters. Language itself is tormented and broken. It is uttered much of the time by people who confess themselves to be incapable of expressing what they feel, who are halting and dumb before the enormity of occurrences. It is true that Oswald and Cornwall, Goneril and Regan display a certain kind of linguistic efficiency. But it is oddly lifeless. Language in this tragedy is really fluent, is various and highly coloured, only on the lips of madmen or of fools.[14]

An area of future study might profitably investigate the way in which the dominant verbal image percolates through visual stage images into the linguistic structural fabric of the play itself.

FOOTNOTES TO CHAPTER FOUR

All quotations are taken from the Arden text edited by Frank Kermode (London, 1954).

1. "Strange" occurs at least seventeen times, "strangely" four times, and "strangeness" and "stranger" at least twice each, according to John Bartlett, A Concordance to Shakespeare (London, 1896).

2. Shakespeare's Imagery (Cambridge, 1935), pp. 300-304.

3. See E. M. W. Tillyard, The Elizabethan World Picture (London, 1943), chapter 8.

4. Although the noises are attributed to beasts, the words "burst", "struck", "din", "earthquake", and "roar" which have been used consistently of waves and storm do enough to evoke the earlier tempest and to justify my epithet tempestuous. (cf. "burst" I i 7; "roarers" I i 16).

5. (New Haven and London, 1979).

6. "The Anxieties of Prospero", Times Literary Supplement (June 20, 1980), p. 696.

7. The Crown of Life (Oxford, 1947), chapter 5.

8. (London, 1979), p. 9.

9. Shakespeare and the Idea of the Play (London, 1962), p. 98.

10. Role-playing in Shakespeare (Toronto, 1978), p. 251.

11. The Fields of Light (New York, 1951), pp. 95-122.

12. Anne Righter, Shakespeare and the Idea of the Play (London, 1962), p. 201.

13. The Philosophy of Rhetoric (Oxford, 1936).

14. "Shakespeare and the Limits of Language", Shakespeare Survey 24 (1971), p. 26.

BIBLIOGRAPHY

Armstrong, Edward A. Shakespeare's Imagination. London: Lindsay Drummond Ltd., 1946.

Bartlett, John. A Concordance to Shakespeare. London: MacMillan, 1896.

Barton, Anne. "Shakespeare and the Limits of Language", Shakespeare Survey, 24 (1971), 19-30.

Bayley, John. The Characters of Love. London: Constable, 1960.

Bentley, Gerald E. Shakespeare and his Theatre. Lincoln: University of Nebraska Press, 1964.

Bergeron, David M. Shakespeare, A Study and Research Guide. New York: St. Martin's Press, 1975.

Berry, Ralph. The Shakespearean Metaphor. London: MacMillan, 1978.

Brower, Reuben A. The Fields of Light. New York: Oxford University Press, 1951.

Chambers, E.K. The Elizabethan Stage. Oxford: At the Clarendon Press, 1961. (First published 1923).

Charney, Maurice. Shakespeare's Roman Plays: The Function of Imagery in the Drama. Cambridge, Mass.: Harvard University Press, 1961.

Clemen, W.H. The Development of Shakespeare's Imagery. Cambridge, Mass.: Harvard University Press, 1971.

Dessen, Alan. "Hamlet's Poisoned Sword: A Study in Dramatic Imagery", Shakespeare Studies, V (1969), 53-59.

Dodsworth, Martin. "The Anxieties of Prospero", Times Literary Supplement, (June 20, 1980), p. 696.

Doebler, John. Shakespeare's Speaking Pictures: Studies in Iconic Imagery. Albuquerque: University of New Mexico Press, 1974.

Doran, Madeleine. Endeavors of Art: A Study of Form in Elizabethan Drama. Madison: University of Wisconsin Press, 1954.

Downer, Alan S. "The Life of Our Design: The Function of Imagery in the Poetic Drama", Hudson Review, II (1949), 242-263.

Dryden, John. Of Dramatic Poesy, edited George Watson. London: J. M. Dent and Sons, 1971.

Foakes, R. A. "Suggestions for a New Approach to Shakespeare's Imagery", Shakespeare Survey, 5 (1952), 81-92.

Freeman, Rosemary. English Emblem Books. New York: Octagon Books, 1966.

Green, Henry. Shakespeare and the Emblem Writers. London: Trübner and Co., 1870.

Gurr, Andrew. The Shakespearean Stage: 1574-1642. Cambridge: At the University Press, 1970.

Hawkes, Terence. Metaphor. London: Methuen, 1972.

Henn, T. R. The Living Image. London: Methuen, 1972.

Horowitz, David. Shakespeare: An Existentialist View. New York: Hill and Wang, 1965.

Kernan, Alvin B. The Playwright as Magician. New Haven and London: Yale University Press, 1979.

Knight, G. Wilson. The Wheel of Fire. London: Oxford University Press, 1930.

-----. The Shakespearian Tempest. London: Oxford University Press, 1932.

-----. The Crown of Life. London: Oxford University Press, 1947.

Knights, L. C. "Shakespeare's Imagery", The Living Shakespeare. Edited by Robert Gittings, London: Heinemann, 1960. 61-68.

Kott, Jan. Shakespeare Our Contemporary. New York: Doubleday and Co., 1966.

Leavis, F. R. "Diabolic Intellect and the Noble Hero or The Sentimentalist's Othello", The Common Pursuit. London: Chatto and Windus, 1952. 136-159.

Longinus, Cassius. On the Sublime. Translated by T. S. Dorsch, Classical Literary Criticism. Harmondsworth, Middlesex: Penguin, 1965.

Lyons, Clifford. "Stage Imagery in Shakespeare's Plays", Essays on Shakespeare and Elizabethan Drama in Honor of Hardin Craig. Edited by Richard Hosley. Columbia: University of Missouri Press, 1962. 261-274.

Mahood, Molly M. Shakespeare's Wordplay. London: Methuen, 1957.

Manvell, Roger. Shakespeare and the Film. London: J. M. Dent and Sons, 1971.

Matthews, G. E. "Sex and the Sonnet", Essays in Criticism, II (1952), 119-137.

Muir, Kenneth. "Shakespeare's Imagery--Then and Now", Shakespeare Survey, 18 (1965), 46-57.

Onions, C. T. A Shakespeare Glossary. Oxford: At the Clarendon Press, 1977. (First published 1911).

Partridge, Eric. Shakespeare's Bawdy. London: Routledge and Kegan Paul, 1968.

Pettet, E. C. "The Imagery of Romeo and Juliet", English, VIII (1950), pp. 121-126.

Pirandello, Luigi. Six Characters in Search of an Author. London: Eyre Methuen, 1979.

Praz, Mario. Studies in Seventeenth-Century Imagery. Second edition. Rome: Edizioni Di Storia E Letteratura, 1964.

Richards, I. A. The Philosophy of Rhetoric. Oxford: At the University Press, 1936.

Righter, Anne. Shakespeare and the Idea of the Play. London: Chatto and Windus, 1962.

Sidney, Philip. An Apologie for Poetrie. Edited Evelyn S. Shuckburgh. Cambridge: At the University Press, 1891.

Spencer, T. J. B. Romeo and Juliet. Harmondsworth, Middlesex: Penguin, 1967.

Spurgeon, Caroline. Shakespeare's Imagery and What it Tells Us. Cambridge: At the University Press, 1935.

Tillyard, E. M. W. The Elizabethan World Picture. London: Chatto and Windus, 1943.

Van Laan, Thomas F. Role-playing in Shakespeare. Toronto Buffalo London: University of Toronto Press, 1978.

Walker, Roy. "The Celestial Plane in Shakespeare", Shakespeare Survey, 8 (1955), pp. 109-117.

Wellek, René, and Warren, Austin. Theory of Literature. New York: Harcourt, Brace and World Inc., third edition, 1970.

TEXTS

Where possible I have used the New Arden editions, now almost complete. Quotations from plays still unavailable in these editions are taken from the Peter Alexander text, (London and Glasgow: Collins, 1951). Any other editions referred to, e. g. New Cambridge Shakespeare, are identified in footnotes.