

**‘WORLD’S EXILE’:  
FEIGNED DEATH AND REBIRTH  
IN *ROMEO AND JULIET* AND *THE WINTER’S TALE***

by

**XENI GEORGOPOULOU**

A thesis submitted to the Faculty of Arts  
of The University of Birmingham  
for the degree of  
**MASTER OF PHILOSOPHY**

The Shakespeare Institute  
Department of English  
School of Humanities  
The University of Birmingham  
2000

UNIVERSITY OF  
BIRMINGHAM

**University of Birmingham Research Archive**

**e-theses repository**

This unpublished thesis/dissertation is copyright of the author and/or third parties. The intellectual property rights of the author or third parties in respect of this work are as defined by The Copyright Designs and Patents Act 1988 or as modified by any successor legislation.

Any use made of information contained in this thesis/dissertation must be in accordance with that legislation and must be properly acknowledged. Further distribution or reproduction in any format is prohibited without the permission of the copyright holder.

## ERRATA

- p. 46: Line 109 of II.iii is addressed to Antigonus, rather than Paulina.
- p. 59: Mamillius' read Mamillius's
- p. 70: Escalus' read Escalus's
- p. 71: to get Paulina burnt or hang her read to get Paulina burnt
- p. 154: Owens' read Owens's  
play-within-the play read play-within-the-play

## SYNOPSIS

Although death has been characterized by Shakespeare as ‘a great disguiser’ (*Measure for Measure*, IV.ii.175), it is also used as disguise in the playwright’s dramatic oeuvre, taking different forms (on-stage and off-stage, mock death and false report). This piece of work focuses on mock death (both on-stage and off-stage), rather than false report, as the most direct form of feigned death, and expands itself into the theme of rebirth, as a completion of the mock-death image. *Romeo and Juliet* was chosen for offering the most detailed account of the preparation of mock death, and *The Winter’s Tale* for including the most elaborate ‘resurrection’ scene. Shakespearean criticism has approached the theme from different viewpoints, such as genre and literary history, philosophy, religion and paganism, or social history. This thesis will explore what seems to be, more or less, a recurring motif in these interpretations: the recreation of the community.

Community itself is what spurs the heroines’ mock death in both plays. More precisely, a certain social status quo, namely patriarchy, taking an abusive form, will deprive the heroines from a social freedom they seemed to enjoy. In *The Winter’s Tale* Hermione’s husband, who at first seems to treat her as equal, suddenly adopts an abusive behaviour against her, based on a completely unsubstantial suspicion that his queen has committed adultery. In *Romeo and Juliet* Juliet’s father, who also seems to consider his daughter’s opinion in the first place, becomes an absolute patriarch by imposing on her his own choice for her future husband. In both cases this shift in the patriarch’s behaviour seems unchangeable. In order to escape from this form of social annihilation, the two heroines decide to feign the ultimate annihilation: death.

Feigned death will obviously be followed by some kind of ‘resurrection’, and the heroines are aware of the fact that their temporary escape will finally lead to their re-integration in some kind of patriarchal community. Hermione even plans to return to the society she once belonged to; nevertheless, the condition for her return is her reunion with her lost daughter, which seems to be her only hope in life. Juliet, on the contrary, plans to conceal her clandestine marriage with Romeo in a different society from the one she grew up in.

Not both plans succeed: although Hermione finally finds her daughter and returns to the Sicilian court, Juliet’s ‘revival’ will be soon followed by her real death. Nevertheless, the outcome of the heroine’s plot will in both cases have an impact on community, as its consequences will sooner or later make the patriarch recognise his fault. Shakespeare does not seem to comment on patriarchy itself, nor does he suggest a utopian society of equality. Nevertheless, patriarchy in its abusive form is highly criticized, and the idea of the subversion of absoluteness seems to be communicated. In both plays allusions might be traced to the playwright’s era, too; nevertheless, the playwright seems to address his work to a wider audience, by suggesting the potential of the subversion of any abuse, any time, in any place.

## TABLE OF CONTENTS

INTRODUCTION	1
<b>A. Death, rebirth, and drama</b>	2
1. <u>The origins and development of drama</u>	3
2. <u>The origins of English drama</u>	5
<b>B. Supposed death and rebirth in Shakespeare</b>	9
1. <u>Supposed death and resurrection</u>	9
a) Death as disguise	9
b) The hero's return from the dead	13
2. <u>Further regeneration and community</u>	14
<b>C. Approaches to the plays</b>	19
<b>I. THE CAUSE AND AIM OF FEIGNED DEATH</b>	30
<b>A. Patriarchy</b>	33
1. <u>Tokens of manhood</u>	34
a) A world without women	34
b) Brawling	36
c) Love-making	38
2. <u>Patriarchal power</u>	40
a) <i>The Pater Familias</i>	41
i) The patriarch's relation with the heroine	41
ii) The rest of the patriarch's subjects	45
b) The Patriarch and the Ruler	47
<b>B. Dealing with the 'disease'</b>	50
1. <u>Absolute patriarchy as a disease</u>	50
2. <u>Reactions to and measures against patriarchal absolutism</u>	53
<b>C. Towards a new community?</b>	59
<b>II. STAGING AND EXPERIENCING DEATH</b>	62
<b>A. Staging and performing death</b>	62
1. <u>Staging</u>	62
2. <u>Performing</u>	65
<b>B. Experiencing death</b>	68
1. <u>Previous experience of death</u>	68
2. <u>The reactions</u>	73
a) Grief	74
b) Rituals and commemoration	78
c) The impact of the heroine's feigned death	83

III. THE RESURRECTION AND THE OUTCOME OF THE PLAN	86
A. <b>Life after death</b>	86
B. <b>Staging resurrection</b>	89
1. <u>The environment and the protagonists</u>	89
2. <u>The spectators</u>	92
a) The on-stage audience	92
b) The audience in the theatre	95
C. <b>Witnessing resurrection</b>	101
D. <b>The outcome</b>	107
1. <u>The denouement: a happy ending?</u>	107
2. <u>Explaining the outcome</u>	111
IV. THE REVALUATION OF LIFE	121
A. <b>Nature and convention in the community</b>	123
1. <u>Nature</u>	123
2. <u>Naming</u>	126
B. <b>The core of community</b>	128
1. <u>The couple</u>	128
2. <u>The female: engulfing-harmonizing</u>	132
3. <u>Generations</u>	137
C. <b>The importance of communal life</b>	140
D. <b>Patriarchy reconsidered?</b>	147
CONCLUSION	153
BIBLIOGRAPHY	162

## LIST OF ABBREVIATIONS

<i>CD</i>	<i>Comparative Drama</i>
<i>CahiersE</i>	<i>Cahiers Élisabéthains</i>
<i>EIC</i>	<i>Essays in Criticism</i>
<i>ELH</i>	<i>English Literary History</i>
<i>ELR</i>	<i>English Literary Renaissance</i>
<i>ESt</i>	<i>English Studies</i>
<i>PCS</i>	<i>Pacific Coast Studies</i>
<i>PQ</i>	<i>Philological Quarterly</i>
<i>RES</i>	<i>Review of English Studies</i>
<i>SQ</i>	<i>Shakespeare Quarterly</i>
<i>SSt</i>	<i>Shakespeare Studies</i>
<i>SSur</i>	<i>Shakespeare Survey</i>
<i>UC</i>	<i>The Upstart Crow</i>
CA	California
MA	Massachusetts
NJ	New Jersey
NY	New York

#### NOTE

The presentation of the thesis follows the 5<sup>th</sup> edition of the MHRA stylebook, as well as the directions given by the University of Birmingham.



## INTRODUCTION

Since the beginning of their existence humans have been part of nature's rotational pattern of death and rebirth; sometimes the alternation of these two elements was attributed to the gods' changing moods, or the turns of fate. Unlike the other creatures, men have been trying to master these powers by taming nature, propitiating the gods, or appeasing what seems to be their fate. This intervention started as an attempt to guarantee the survival of the community; community itself, however, became another power imposed on the individual, a power on which the social life or death of the individual also depended.

This piece of work is about two female individuals facing what is seen as a combination of all these paragons (nature, God, fate, community), with an emphasis on the last one, which, in the form of an abusive patriarchy, threatens to ruin an important part of the two women's life, as will be shown. What will be explored here is the most extreme way used by the two heroines to deal with this kind of social death: feigning the ultimate ruination, that is literal death, which will signify their complete exclusion from the community, i.e. their ultimate social death. The boldness of the attempt does not guarantee success. However, no matter what the issue for the individuals is, the final outcome will prove beneficial for the community.

In both *Romeo and Juliet* and *The Winter's Tale* feigned death is followed by feigned resurrection, which finally spurs some form of wider rebirth. However, whereas the feigned revival concerns an individual, the more general one is related to the wider

community. In both plays the heroine does not feign death and resurrection for her own sake only; her aim is to preserve a personal relationship, as will be shown. Nevertheless, due to her position in a society, these actions affect this wider community as well. Although feigned death occurs only to be cancelled by feigned rebirth, which finally underlines the importance of community in the life of the individual, the society which caused the heroine's extreme reaction is challenged and partly changed. This piece of work will explore the process of social change throughout the two plays, related to the heroine's feigned death and rebirth.

The social status quo within which the heroines live (i.e. a patriarchal society) is in both plays described as a kind of disorder, as it is based, in both cases, on the abuse of patriarchal power. The heroine's mock death and rebirth, which are simply considered as the only solution against her victimization by the patriarch, finally subvert patriarchal absoluteness. In *The Winter's Tale* this happens right after Hermione's apparent death; in *Romeo and Juliet* it only occurs after the heroine's mock revival, and her subsequent literal death. Although patriarchy itself is not questioned in either of the two plays, the playwright seems to imply that an abusive status quo can be subverted.

### **A. Death, rebirth, and drama**

The theme of death and rebirth, very common in Shakespeare's dramatic oeuvre, can be traced in the very origins of drama. This introductory chapter will provide a brief

history of the development of the death-and-rebirth motif in drama and its presence in Shakespeare's dramatic background. A brief summary of the cases found in Shakespeare's plays will follow, and the choice of the two plays will be justified. Finally, a concise review of critical approaches to the plays will be given, in an attempt to determine the viewpoint of the thesis.

### 1. The origins and development of drama

Death and rebirth in drama has always been related to community. Even before the final formation of drama, ritual death and rebirth, from which it emanated, was connected with the survival of the community. Drama emerged from rituals dedicated to fertility gods. In ancient Greece tragedy sprang from the *Dithyrambus*,<sup>1</sup> a song dedicated to Dionysus, who was also a fertility god and whose biggest festival was held in spring.<sup>2</sup> 'In the archaic world', says Benjamin Hunningher, 'the return of spring meant no less than the escape from death and the return of hope in life.'<sup>3</sup> Comedy, according to Aristotle, had its source in the phallic song (see note 1 above), the phallus also being a symbol of fertility.

'By birth the drama is a common rite', says Ivor Brown, meaning a rite 'commonly practised for common tribal ends'. 'Drama, accordingly,' he continues, 'is

---

<sup>1</sup> Aristotle, *De Poetica*, trans. by Ingram Baywater, in *The Works of Aristotle*, translated into English under the editorship of Sir David Ross and J. A. Smith, 12 vols (Oxford: Clarendon Press, 1908-52; repr. 1963-68), XI (1946; repr. 1966), Chapter 4.

<sup>2</sup> Ivor Brown, *First Player: The Origin of Drama*, *The Beginning of Things* (London: Herald Howe, 1927), pp. 32-34.

<sup>3</sup> *The Origin of the Theater* (New York: Hill and Wang, 1955; repr. 1966), p. 17.

not an end in itself, since the object of the rite is to promote some special object, such as victory or fertility or immortality' (pp. 23, 25). Hunningher argues, however, that the ritual became drama once the participants ceased to believe in its practical role, and most of the members of the community became spectators (p. 37). Nevertheless, George Thomson believes that art still has a social task: 'the arts are conservative of the social order, in that they relieve the pressure on its members, but at the same time they promote a recurrence of the stresses which they stimulate in order to relieve'.<sup>4</sup> This 'recurrence of stresses', however, may also advertise (although indirectly) the subversion of a certain social order, as will be shown.

The developed ancient Greek drama individualized the ritual scheme of death, rebirth, and their impact on community, through myth, where individual heroes replace symbolic figures. Apart from the general theme of death and rebirth, ancient Greek drama contains certain motifs used by Shakespeare in the two plays examined here. Several Shakespearean scholars, for example, suggest that Shakespeare might have read Euripides' *Alcestis* before he wrote *The Winter's Tale*; although there is no proof of this speculation, a parallel between the two plays is easily drawn: the heroine's sacrifice and her return from the dead, despite the differences, is very similar in the two plays.<sup>5</sup> Mock

---

<sup>4</sup> *Aeschylus and Athens: A Study in the Social Origins of Drama* (London: Lawrence & Wishart, 1941; repr. 1946), p. 384.

<sup>5</sup> See, for example, J. H. P. Pafford, 'Introduction', in (William Shakespeare,) *The Winter's Tale*, ed. by J. H. P. Pafford, The Arden Shakespeare (London: Routledge, 1988; repr. 1996. First published by Methuen in 1963.), pp. xv-lxxxix (p. xxxiv). Also see Stephen Orgel, 'Introduction', in William Shakespeare, *The Winter's Tale*, ed. by Stephen Orgel, The Oxford Shakespeare (Oxford: Clarendon Press, 1996; repr. 1998), pp. 1-77 (p. 77), and Kenneth Muir, *Shakespeare's Comic Sequence* (Liverpool: Liverpool University Press, 1979), p. 169. W. W. Lloyd provides a detailed comparison of the two plays, cited in

death also seems to be a theme as old as drama. The false report of Orestes' death, for example, found in Aeschylus's *Choephoroi* and Sophocles' *Electra*, transforms (in the latter) the moment of recognition into a kind of resurrection scene, when the hero meets his sister Electra, who has been informed that he is dead.

Despite the use of a certain myth involving identifiable heroes, the importance of communal welfare is still displayed in Greek drama. The end of Orestes' story involves the establishment of the law, like in *Romeo and Juliet*, and Alcestis becomes the symbol of self-sacrificing love, like Hermione, underscoring or implying (respectively) some kind of social change. Thus, the idea of death and rebirth related to community is traced throughout the evolution of drama, from its origins in ritual to the development of genre.

## 2. The origins of English drama

Although Christianity tried to eliminate the rituals of the pagan world, several forms of early modern popular drama clearly preserved their ancient character. Furthermore, the new form of the liturgical play itself emerged from a ritual of the Church related to spring and regeneration. In early modern England the origins of drama could still be traced in the folk play.<sup>6</sup> John Wesley Harris, viewing this type of

---

the *New Variorum Edition of Shakespeare*, ed. by Horace Howard Furness (Philadelphia: J. B. Lippincott, 1898), xi (*The Winter's Tale*), pp. 357-58. The information on the original (which I did not manage to trace), given in brackets, is: Singer, ed. ii, 1856, p. 131. Orgel also mentions Martin Mueller's article 'Hermione's Wrinkles, or Ovid Transformed', *CD*, 5 (1971), 226-39.

<sup>6</sup> Francis Edwards, *Ritual and Drama: The Medieval Theatre* (Guilford: Lutterworth Press, 1976), p. 18. Also see E. C. Cawte, Alex Helm and N. Peacock, *English Ritual Drama: A Geographical Index*,

play ‘in the wider context of myth and ritual’, traces the performers’ hope for survival generated by a common cyclical imagery,<sup>7</sup> which implies regeneration. The mumming play of the Hero-Combat, one of the main types of folk play, involved literal resurrection. The play, which was also performed during Easter, opened with a combat between two characters, one of which died, but was soon revived by a doctor. Between the Combat and the Cure, the character who introduced the play lamented the dead, before calling for a doctor; the victim appeared to be his son. Alan Brody sees a possible corruption from ‘sun’, indicating the death of the sun in the winter and its rebirth in spring. After the victim’s revival by the doctor comes the *quête*, including a procession of characters, some of whom are considered as symbols of fertility.<sup>8</sup>

All mumming plays display two common elements: a seasonal character, and the pattern of death and rebirth. The Wooing Ceremony, for example, another type of mumming play, also illustrates death and rebirth on a seasonal background. It is a New Year celebration, and fertility is its main message: the presence of two women, an old and a young one, who try to seduce the male, seems to represent the conflict between summer and winter.<sup>9</sup> The male finally gets the young woman, and the spectators are supposedly invited to the wedding feast at the end of the play, which relates regeneration to the entire community. According to Robert Potter, the mumming play is the link between ritual and the morality play; as he argues, ‘at least the structure of the

---

Publications of The Folk-lore Society, 127 (London: The Folk-lore Society, 1967), p. 30.

<sup>7</sup> *Medieval Theatre in Context: An Introduction* (London: Routledge, 1992), p. 59.

<sup>8</sup> *The English Mummers and their Plays: Traces of Ancient Mystery* (London: Routledge and Kegan Paul, 1969; repr. 1970), pp. 6, 52, 53, 59-65.

morality play [...] can be traced [...] in fertility ritual'.<sup>10</sup> Harris also finds common traits between the first English morality play (*The King of Life*, from the early fourteenth century) and the King of the Year ritual (pp. 159-60).

Early modern religious drama also follows the same patterns.<sup>11</sup> The liturgical play, which developed during the Middle Ages, emerged from the '*Quem Quaeritis*' trope, which is easily understandable, as Harris remarks, due to the emphasis on the theme of Resurrection, which was 'absolutely central to the early Christian Church' (p. 28). This representation of Christ's Resurrection was still connected with both spring (specifically Easter) and rebirth. 'The very name of the Easter festival', reminds us Francis Edwards, 'has been derived from the name of the month devoted to the worship of Eostre the earth goddess' (p. 36). Later on, Christ's Resurrection, celebrated during Easter, would generate the hope of man's victory over death, and the interest in the common welfare would involve spiritual change. Edwards believes that 'it is a sign of the wisdom of the Church that its major festivals should have followed so closely the rhythm of the solar year.' According to him, 'the approach of a community or a people to its religious ritual is very closely related to the conflicts involved in its struggle for survival' (pp. 18, 12).

Like in ancient Greek drama, religious drama moves from ritual generalization (found in the folk play) to an individualization of characters, since the latter are drawn

---

<sup>9</sup> Brody, pp. 11, 3, 6, 104, 59.

<sup>10</sup> *The English Morality Play: Origins, History, and Influence of a Dramatic Tradition* (London: Routledge & Kegan Paul, 1975), pp. 12-13.

<sup>11</sup> A. C. Cawley, 'Introduction', in *Everyman and Medieval Miracle Plays*, ed. by A. C. Cawley,

from the Bible; once more, however, it represents communal values: the episodes are carefully selected to illustrate the theme of man's fall and the way to salvation.<sup>12</sup> A similar pattern can be traced in the more elaborate forms of tragedy and tragicomedy, to which *Romeo and Juliet* and *The Winter's Tale* respectively belong. The two genres still keep the original connection of drama with death, rebirth, and community; both involve painful situations within a community, which are somehow overcome, finally establishing some kind of communal order. The main difference seems to lie in the fact that in tragicomedy the relief provided by the ending is more emphatic.<sup>13</sup>

*Romeo and Juliet* is the tragedy where communal harmony is more obvious at the end of the play than in any other Shakespearean play of the genre; some kind of balance is always the outcome of a Shakespearean tragedy, but the reunion of two parts is only found in this particular play,<sup>14</sup> which makes some critics talk about a kind of happy ending, as we shall see. On the other hand, *The Winter's Tale* is the bitterest of all tragicomedies, as it involves the death of the innocent Mamillius and Antigonus. The rest of the named heroes found dead in the romances are evil (Cloten and his mother in *Cymbeline*, Antiochus, his daughter, Dionyza and Leonine in *Pericles*), with the exception of Cleon, Dionyza's husband; nevertheless, the latter is not related to the

---

Everyman's Library, 2<sup>nd</sup> edn (London: Dent, 1956; repr. 1970), pp. vii-xvii (p. viii).

<sup>12</sup> Eleanor Prosser, *Drama and Religion in the English Mystery Plays: A Re-evaluation*, Stanford Studies in Language and Literature, 23 (Stanford, CA: Stanford University Press, 1961), p. 23; also see Cawley, p. ix.

<sup>13</sup> O. B. Hardison, *Christian Rite and Christian Drama in the Middle Ages: Essays on the Origin and Early History of Modern Drama* (Baltimore: The Johns Hopkins Press, 1965), pp. 291-92.

<sup>14</sup> Walter C. Foreman Jr., *The Music of the Close: The Final Scenes of Shakespeare's Tragedies* (Kentucky: The University Press of Kentucky, 1978), p. 47.



protagonists of the play, which makes his loss less painful than that of Antigonus or Mamillius in *The Winter's Tale*. The loss of anonymous people is also found in other romances; apart from the shipwreck in *The Winter's Tale*, there is the famine and the shipwreck in *Pericles*, and we can also assume the dead on the battlefield in *Cymbeline*. Once more, however, this loss does not affect the protagonists directly. The fact that the innocent people of name who are lost in *The Winter's Tale* belong to the close social environment of the protagonists brings the play closer to a tragedy than any other Shakespearean tragicomedy. Thus, the two plays bring the two genres they belong to really close to each other, which makes their comparison even easier; apart from that, they finally seem to communicate the same communal values, as will be shown. The choice of the two plays concerning the theme chosen for this thesis will be justified at the end of the following subchapter.

## **B. Supposed death and rebirth in Shakespeare**

### **1. Supposed death and resurrection**

#### **a) Death as disguise**

‘Death’s a great disguiser’, says Shakespeare through the Duke in *Measure for*

*Measure* (IV.ii.175),<sup>15</sup> thus portraying death as ‘the great equalizer’, a power which deprives people of their guise, the particulars<sup>16</sup> which differentiate them from other people. In many Shakespearean plays, though, death itself is used as disguise; in that case, a false death functions as a guise concealing the heroes’ activities. In some of Shakespeare’s plays nature mocks the characters with apparent death, as, for example, in Thaisa’s case in *Pericles*, where the queen’s apparent death makes the rest of the characters believe that she is dead indeed, or in *2 Henry IV*, where Prince Hal assumes that his father is dead before the latter dies indeed. Fortune seems to play her own games, too, making, for instance, Imogen in *Cymbeline* believe that Cloten’s headless body, clad in Posthumus’s clothes, belongs indeed to the latter. Similarly, in *Pericles*, Marina is kidnapped by the pirates, but thought of as murdered by Leonine. What will be explored here, though, is the intentional use of false death as a disguise; as it effaces socially the person who assumes it, mock death is considered as the most effective means of achieving a goal in secret.

Feigned death takes different forms in Shakespeare’s plays, ranging from simple false report to an elaborate on-stage mock death. The persuasiveness of a simple report, which is devoid of the proof of the hero’s death, seems to depend on the status of the messenger or the deliverance of the message, which makes most of the heroes choose their messengers and counsel them on their spoken text carefully. In Cleopatra’s case,

---

<sup>15</sup> Quotations follow the compact edition of the Oxford Complete Works of William Shakespeare, ed. by Stanley Wells and others (Oxford: Clarendon Press, 1988; repr. 1997).

<sup>16</sup> Edwards, p. 15, and Michael Neill, *Issues of Death: Mortality and Identity in English Renaissance Tragedy* (Oxford: Clarendon Press, 1997), pp. 5, 14.

however, there is no time for much consideration. In one of the shortest scenes of *Antony and Cleopatra* (IV.xiv), and within eight lines, Charmian conceives the idea of falsely reporting Cleopatra's death, and the queen orders Mardian to do so without any second thoughts, adding in two lines the idea of herself committing suicide and calling Antony before leaving her last breath. The rest is up to Mardian, who has to improvise, following his mistress's quick instruction: 'word it [...] piteously' (ll. 3-10).

Helena in *All's Well that Ends Well* also circulates false news about her death; this time, however, the heroine takes her time to organise this. Through her letters she prepares people to accept her death; what is more, the person who finally testifies to her death is the rector of Saint Jacques le Grand, where she dwelled as a pilgrim. Hero in *Much Ado about Nothing* is also aided by a Friar: like Friar Lawrence in *Romeo and Juliet*, Friar Francis conceives the idea of staging the heroine's false death. In this case, however, more people become aware of this: Leonato, Beatrice and Benedick. In *King John* the false news about Arthur's death is brought to the king by his trustworthy courtier Hubert, who nevertheless devised the plot. In *Cymbeline* Pisanio (who is, like Hubert, the author of the plot as well as a faithful confidant) provides Posthumus with a false proof of Imogen's death: a piece of cloth supposedly steeped in her blood. *Measure for Measure* provides us with a strange combination of false report and mock death. As in the cases when the former of the two happens, Claudio is not present when his death is announced. Nevertheless, the news is supported by a supposed token of this death: the Duke (disguised as a friar) sends to the court a head which he claims to be

Claudio's.

Like false report, mock death in Shakespeare can be either improvised or carefully staged. In *Henry IV* (v.iv) Falstaff has no time at his disposal to organise his feigned death. His decision to play dead in order to save his life is only taken when danger reaches him. *Romeo and Juliet*, on the contrary, provides us with an elaborate account of how Juliet's false death was staged. Like the Duke in *Measure for Measure*, Friar Laurence stages the young heroine's false death in every single detail, also showing a proof for what he professes. This time, though, the proof is the body of the heroine herself, who is the protagonist of the Friar's plan. Her involvement in this plot, as well as her young age, put the heroine through a psychological journey of agony expressed in detail in the text. Of all the heroes in Shakespeare's plays, Juliet is the one who most experiences this attempt.

In *The Winter's Tale* the means used for the queen's fake death are never made known, so that we cannot conclude whether false death emerged as an extension of an apparent death similar to that of Thaisa, for example, or whether it was an original idea conceived by Hermione or Paulina, or both. In that respect, it is not clear whether Paulina's false report of her mistress's death is intentional or not, either, unlike that about Cleopatra's death, clearly spurred by the queen herself. What is more, in *The Winter's Tale* feigned death is not identified by the audience as such in the first place. Unlike *Measure for Measure*, for example, where the spectators witness the arrangements made to claim Claudio dead, so that they are not duped when the

supposed token of Claudio's death is brought on stage, in *The Winter's Tale* Hermione is thought of as dead (the playwright provides us with several verbal 'tokens' to make us believe so, as will be shown below) until the moment, in the very ending of the play, when the truth (or, at least, part of it) is revealed by the queen herself. Thus, *Romeo and Juliet* and *The Winter's Tale* provide us with the two antipodes of the theme, the former being the play where the onstage presentation of the experience of mock death is the most elaborate, and the latter the only play where the audience is unaware of the heroine's false death.

b) The hero's return from the dead

The idea of mock death necessarily implies the 'resurrection' of the hero who practices it. Thus, 'rebirth' functions as a completion of the image of feigned death. Again, different types of 'resurrection' can be found in Shakespeare's dramatic works. In the case of false report mentioned above, the 'resurrection' of the hero is sometimes also made known as a report, as in Cleopatra's case through Diomed. Similarly, in *King John* Hubert himself finally confesses to his king that Arthur lives. Usually, though, after the heroes were reported dead, they finally appear on stage, as does Helena in *All's Well that Ends Well* and Hero in *Much Ado about Nothing*. This also happens in *Measure for Measure*: even though there was apparently a proof of Claudio's death, it is finally revealed that the false report was supported by a false token, and Claudio appears on stage.

On-stage feigned death in Shakespeare is normally followed by an on-stage ‘resurrection’; once more, it can resemble an improvisation or a scene of a well-staged play. Thus, Falstaff’s ‘revival’ after he has made sure he has escaped real death (his decision being as improvised as that of his play-death) differs from Juliet’s ‘resurrection’ scene: although the latter is also particularly short (unlike her mock-death scene), as it is soon followed by the heroine’s suicide, the time and place are once more carefully indicated by the Friar.

An on-stage ‘revival’, however, does not necessarily pre-suppose an on-stage ‘death’. Hermione’s ‘resurrection’ in *The Winter’s Tale* is, like her mock death, an exceptional case in Shakespeare’s dramatic oeuvre.<sup>17</sup> The audience, as well as the characters (except Paulina), remain unaware of what really happened to Hermione until the very last moment before the end of the play, so that the queen’s ‘revival’ seems at first like a miracle. Only after the explanations given by Hermione can the spectators acknowledge what they experienced as a false resurrection, since the death they witnessed is found to be a deception, too. *The Winter’s Tale* provides us not only with the most extraordinary but also with the most elaborate ‘resurrection’ scene.

## 2. Further regeneration and community

A resurrection, being joyful in itself, is rather related to comedy; nevertheless, Shakespeare also provides us with its tragic equivalent. As far as the heroes’ ends are

---

<sup>17</sup> A. P. Riemer, *Antic Fables: Patterns of Evasion in Shakespeare’s Comedies* (Manchester: Manchester

concerned, there are successful and unsuccessful ‘resurrections’, which mirror respectively the success or failure of the hero’s plan, depending mainly on genre. In comedy or tragicomedy ‘fantasies of self-effacement usually lead to wish fulfilment’, says Kirby Farrell; tragedies, on the contrary, display the perils of such an attempt.<sup>18</sup> A comic ‘revival’ leads to a happy ending for the hero; the consequence of its tragic counterpart is the hero’s death. Sometimes the hero’s ‘revival’ (regardless of it being consequently successful or not) seems to spur a further rebirth, involving other members of the community the hero belongs to (or even the entire community), although this is not necessarily the hero’s chief concern.

The main aim of feigned death is, in most cases, the hero’s protection from an external danger. Arthur, Claudio, and Falstaff preserve themselves from death itself, Juliet from patriarchal tyranny, Hermione and Hero from slander. Another purpose served by feigned death is the fulfilment of the hero’s aim, as in *Antony and Cleopatra* and *All’s Well that Ends Well*, where the heroines’ end is to guarantee the relationship with their lover. Thus, in most cases, there is no ‘rebirth’ in the heroes’ personality, as death was assumed only to preserve them as they are or meet their own ends. In some cases, however, there is a differentiation in other characters’ opinions of the hero, as, for example, in the case of Hero or Hermione (thought of as adulterous, and vindicated later on), or Falstaff (presenting himself as a hero until Hal reveals the truth). Nevertheless,

---

University Press, 1980), p. 164.

<sup>18</sup> *Play, Death, and Heroism in Shakespeare* (Chapel Hill: The University of North Carolina Press, 1989), pp. 14, 17.

the hero's image remains the same, after all, although it has changed for some people.

In many cases the hero's 'resurrection' is also related to some other kind of regeneration. The latter is mainly related to women, whose womb becomes a symbol of fertility, whereas no further revival is implied in most cases of men's 'resurrection': Falstaff manages to keep himself alive with no further impact on anyone else's life, and the false report of young Arthur's death, soon followed by his real death, does not imply a regeneration of any kind. Only *Measure for Measure* might make an exception, as the fact that Claudio is alive is soon related to his marriage with Juliet. Nevertheless, the symbol of fertility is still Juliet's pregnant body.

Once more, the way regeneration is displayed at the end of the play depends on genre. In comedy the heroes thought of as dead finally marry their partners in a traditional comic ending, like Hero in *Much Ado about Nothing*, which is also the case in the so-called 'problem comedies': in *All's Well that Ends Well* Helena, thought of as dead, finally marries Bertram; in addition to that, she is pregnant with his child, which was a condition for their marriage. A marriage also concludes Claudio's case in *Measure for Measure*, as was mentioned before.

In tragedies the reunion of the leading couple after the mock death of one of the two characters is normally a reunion in death; thus, there is no regeneration stemming directly from them. Nevertheless, there is a clear interest in the wider community, as Walter C. Foreman, Jr., remarks (p. 4). In *Romeo and Juliet* the reunion of the two rival families follows the two young heroes' death, despite the fact that this was not their



original aim. Nevertheless, social rebirth is not always as obvious in the tragic ending. In *Antony and Cleopatra* the common death of the main characters is only followed by a kind of balanced situation, since Caesar takes over their territory, but no real rebirth is described.

In *The Winter's Tale* regeneration also occurs under the shadow of two losses (Mamillius's and Antigonus's deaths, the latter followed by his sailors' loss), but the protagonists are kept alive. Nevertheless, Hermione's reunion with Leontes does not seem to imply any further regeneration on their part. Their daughter Perdita, however, who is apparently a copy of her mother (apart from being an issue of Hermione's fruitfulness), will promise fertility through her marriage with the Bohemian prince Florizel. What is more, the princess herself has already caused, in a way, her mother's 'revival', since Hermione's chief concern was to rejoin her daughter.

Of all aspects of false death and rebirth, on-stage mock death (rather than false report) is the most direct form of feigned death, and on-stage 'revival' the most striking completion of the mock-death and rebirth pattern. Of all the plays by Shakespeare *Romeo and Juliet* provides us not only with a detailed account of staging mock death (which can also be found in several other plays, like, for example, *Measure for Measure*, as we have seen), but also with a hero-protagonist of the plan. Unlike Falstaff's hasty mock death, however, where the hero is only the protagonist of his own piece of improvisation, Shakespeare explores in his heroine's monologue in IV.iii the experience of feigning death from the protagonist's point of view. Although the

‘revival’ scene is very short in *Romeo and Juliet*, the play provides us with the most precious information about the first part of the plot.

*The Winter’s Tale*, on the other hand, includes no mock-death scene at all. Nevertheless, the play offers the most elaborate ‘resurrection’ scene, needed to explore the second part of the plot. What is more, the omission of a scene where feigned death would be displayed makes the resurrection scene more spectacular than, for example, the unveiling of Hero in *Much Ado about Nothing*; due to the unawareness of the audience both on stage and in the theatre, the ‘revival’ of the heroine is at first presented as a miracle, as was mentioned before.

Of all the plays mentioned above, both plays chosen here also include the two more striking examples of social harmony, and, what is more, relate them to the heroine’s feigned death and rebirth. Unlike *Antony and Cleopatra*, where the concluding peace, detached from Cleopatra’s feigned death and rebirth, is presented as Caesar’s personal victory, in *Romeo and Juliet* the reconciliation of the two families, related to the revelation of Laurence’s plan, is the solution of a major problem of the Veronese community. *The Winter’s Tale*, on the other hand, extends reunion more than any of the plays mentioned above. The queen’s retirement from the world for a long period of time changes the king’s disposition from his disruptive urge in the first act to a reuniting mood and an attempt to contain within his court as many people as possible, not only by restoring or filling the gaps of previous relationships, but also by adding new elements to his close environment, like the newly knighted shepherds. In both

cases, some kind of social change is also related to the heroine's feigned death and rebirth, apart from the establishment of peace; in both plays absolute patriarchy (displayed by the abusive ruling of the patriarch), which spurred the heroines' mock death, is challenged and partially changed. The thesis will examine the stages of this change, also trying to define briefly the impact of the two plays on the audiences.

### C. Approaches to the plays

I shall here examine some of the most prominent approaches to the two plays which can be useful to the topic, trying to sketch the point of view of the thesis. Nevertheless, I shall not include all the critics in predetermined schools, as most of them use in their criticism various elements coming from different directions. After all, the borders between critical schools do not seem to be that clear;<sup>19</sup> therefore, subchapters will be avoided in this section; the approaches mentioned below are either the critics' general points of view or individual ideas related to the plays.

In both *Romeo and Juliet* and *The Winter's Tale* the context of the heroines' feigned death and resurrection is their position in a certain form of patriarchal society, as will be shown below; what is more, the theme of regeneration crowning the two plays is also mostly connected with women. Therefore, it is not surprising that feminist

---

<sup>19</sup> This is obvious, for example, in Jonathan Dollimore's Introduction to *Political Shakespeare: New Essays in Cultural Materialism*, ed. by Jonathan Dollimore and Alan Sinfield (Manchester: Manchester University Press, 1985), pp. 2-17, where several schools of criticism are related to cultural materialism.

or gender criticism in general has offered several pieces on these plays. Diane Elizabeth Dreher in her book *Domination and Defiance: Fathers and Daughters in Shakespeare* discusses the subversion of patriarchal power in Shakespeare, which is also applied in *Romeo and Juliet*, and so does Peter Erickson discussing *The Winter's Tale* in his book *Patriarchal Structures in Shakespeare's Drama*.<sup>20</sup> Carol Thomas Neely, in her article 'Women and Issue in *The Winter's Tale*' underlines the importance of women for the outcome of the play, and Philippa Berry focuses on the 'feminine ending' of *Romeo and Juliet* in her book *Shakespeare's Feminine Endings: Disfiguring Death in the Tragedies*.<sup>21</sup> For the reasons mentioned above (i.e. its relevance to both the plot and the conclusion of the plays), gender and feminist criticism will be widely used in the thesis.

Gender is often related to psychoanalysis. Farrell examines the basis of patriarchy, and the attempt to replace a parent by a lover in *Romeo and Juliet* (pp. 131-147). Similarly, Coppélia Kahn in two of her works examines the passage from childhood to adulthood in the same play.<sup>22</sup> Julia Kristeva in her piece 'Romeo and Juliet: Love-Hatred in the Couple' explores the significance of the couple in *Romeo and Juliet*, as opposed to the feud,<sup>23</sup> and Patricia L. Carlin also illustrates the antithesis

---

<sup>20</sup> (Lexington: The University Press of Kentucky, 1986), pp. 99-100, and (Berkeley: University of California Press, 1985), pp. 148-172, respectively.

<sup>21</sup> *PQ*, 57 (1978), 181-194, and (London: Routledge - Taylor and Francis Group, 1999), pp. 21-43, respectively.

<sup>22</sup> *Man's Estate: Masculine Identity in Shakespeare* (Berkeley: University of California Press, 1981), pp. 82-97 (passim), and 'Coming of Age in Verona', in *The Woman's Part: Feminist Criticism of Shakespeare*, ed. by Carolyn Ruth Swift Lenz, Gayle Greene and Carol Thomas Neely (Urbana: University of Illinois Press, 1980), pp. 171-90.

<sup>23</sup> In *Shakespearean Tragedy*, ed. and introd. by John Drakakis, Longman Critical Readers (London: Longman, 1992), pp. 296-315 (repr. from Julia Kristeva, *Tales of Love*, trans. by Leon S. Roudiez (Columbia University Press, 1987), pp. 209-33).

between the couple and community, commenting on the theme of mastering death in *Romeo and Juliet*.<sup>24</sup> In the case of *The Winter's Tale* psychoanalysis provides an explanation for Leontes' outburst of jealousy, regarding the scape-goating of females as part of the patriarchal way of thinking, based on the domination of women. J. I. M. Stewart and C. L. Barber discuss the displacement of Leontes' sexual guilt (due to his supposed sexual attraction to Polixenes) on his wife, an idea also mentioned by Patricia Southard Gourlay.<sup>25</sup> Most of the above views are used in this piece of work, as they are related to the patriarchal status quo questioned here.

Apart from simply commenting on patriarchy in the plays themselves, several critics relate the latter to historical phenomena or facts of Shakespeare's era. Not only general information on women's position at the time, but also particular historical references are related to the women in the plays. Jeanne Addison Roberts, commenting on Perdita's recognition scene, argues that 'for the Renaissance English audience the scene would have reverberated with memories of Queen Elizabeth and with the memory that James, their present king, had derived his crown through female right of succession'.<sup>26</sup> Simon Palfrey, discussing the same play, also mentions the presence of the Princess Elizabeth at court, 'who it was thought might harness a radicalized

---

<sup>24</sup> *Shakespeare's Mortal Men: Overcoming Death in History, Comedy, and Tragedy*, Studies in Shakespeare, I [II] (New York: Peter Lang, 1993), pp. 151-203 (passim).

<sup>25</sup> *Character and Motive in Shakespeare: Some recent appraisals examined* (London: Longmans and Green, 1949), pp. 34-37, "'Thou that Beget'st Him that Did Thee Beget'": Transformation in *Pericles* and *The Winter's Tale*', *SSur*, 22 (1969), 59-67 (pp. 65-66), and "'O my most sacred lady": Female Metaphor in *The Winter's Tale*', *ELR*, 5 (1975), 375-95 (p. 376), respectively.

<sup>26</sup> *The Shakespearean Wild: Geography, Genus, and Gender* (Lincoln: The University of Nebraska Press, 1991), p. 165.

nostalgia for the old queen's golden age'.<sup>27</sup> Glynne Wickham, on the other hand, indirectly connects Hermione with Mary Queen of Scots, and Perdita with James I, based on the gap of sixteen years which also elapsed between the execution of the Queen of Scots and the enthronement of James, and David M. Bergeron also draws parallels between *The Winter's Tale* and the family of James I.<sup>28</sup> Particular historical facts of the era will only be discussed if they bear some relevance to the theme, especially while exploring Shakespeare's social criticism of his time. More general information on the status of women in the dramatist's time will be provided as a background to the discussion.

Apart from the woman's position in the society, social classes are also discussed by the critics, a theme particularly related to *The Winter's Tale*. Charles Barber's approach in his piece '*The Winter's Tale* and Jacobean Society', characterised by Bill Overton as Marxist,<sup>29</sup> explores the levels of Jacobean society by relating them to the social classes depicted in the play.<sup>30</sup> Boika Sokolova, discussing the same play, traces powers of subverting the authority of the king amongst his subjects, the final subversion finally coming from women.<sup>31</sup> Palfrey also provides us with what we could characterize as a Marxist idea: according to him, the women in *The Winter's Tale* 'become

---

<sup>27</sup> *Late Shakespeare: A New World of Words*, Oxford English Monographs (Oxford: Clarendon Press, 1997), p. 199.

<sup>28</sup> *Shakespeare's Dramatic Heritage: Collected Studies in Mediaeval, Tudor and Shakespearean Drama* (London: Routledge & Kegan Paul, 1969), p. 265, and *Shakespeare's Romances and the Royal Family* (Lawrence: University Press of Kansas, 1985), pp. 157-78, respectively.

<sup>29</sup> *The Winter's Tale*, *The Critics Debate* (Basingstoke: Macmillan, 1989), p. 90.

<sup>30</sup> In *Shakespeare in a Changing World: Twelve Essays*, ed. by Arnold Kettle (London: Lawrence and Wishart, 1964), pp. 233-252.

archetypes both of the emerging individual subject and of the emerging political masses' (p. 203). In this piece of work attention will be focused on women, as the main powers that finally subvert the existing status quo.

The Christian-oriented critics also regard the heroes as representatives of a certain ideology.<sup>32</sup> Several critics have related both plays to medieval religious drama; Michael Neill, for example, finds in both plays a re-enactment of the *visitatio sepulchri* motif (pp. 309-10). Most of the criticism, however, concerns the meaning of these scenes, rather than their representation on stage. Carlin draws parallels between *Romeo and Juliet* and earlier drama concerning the theme of overcoming death.<sup>33</sup> Daryll Grantley in 'The Winter's Tale and Early Religious Drama' traces more similarities between *The Winter's Tale* and the themes used in the mystery plays:

There is a fall from grace at the beginning, the trial and 'sacrifice' of an innocent, a birth through which redemption is achieved, a ranting tyrant from whose wrath the infant is saved through exile to another country, and a final 'resurrection'.

These images found in the mystery plays may be traced in *The Winter's Tale*; the structure of the Cycles, though, as Grantley himself admits, is not followed in the

---

<sup>31</sup> *Shakespeare's Romances as Interrogative Texts: Their Alienation Strategies and Ideology* (Lewiston: The Edwin Mellen Press, 1992), pp. 99, 105.

<sup>32</sup> Brian Vickers, *Appropriating Shakespeare: Contemporary Critical Quarrels* (New Haven: Yale University Press, 1993; repr. 1996), p. 373.

<sup>33</sup> Compare, for instance, pp. 36-45 and 157-187.

Shakespearean play.<sup>34</sup> J. M. R. Margeson provides more parallels with tyrants and the suffering of the innocent in the pre-Shakespearean theatre.<sup>35</sup> John D. Cox also compares Leontes to Herod, but also to Joseph, regarding ‘the transformation of doubt into faith’.<sup>36</sup> J. A. Bryant, Jr. draws a parallel between Hermione and Christ, and François Laroque points out the similarities between the life schemes of Christ and Perdita.<sup>37</sup>

More criticism is found on the structural pattern of the plays, drawing the line of a Christian approach. Roy W. Battenhouse comments on the time scale of *Romeo and Juliet* in relation to the Holy week.<sup>38</sup> In *The Winter’s Tale* Robert Grams Hunter traces the pattern of sin, repentance, and forgiveness, and includes the play in a group of plays which he labels ‘comedies of forgiveness’, tracing their roots in the religious drama of the Middle Ages’.<sup>39</sup> Bryant also traces in the play ‘something of the Christian view of the historical redemption of the human race’.<sup>40</sup> Terms like ‘sin’, ‘repentance’, and ‘redemption’ are also found in other scholars’ approaches, as, for example, in S. L. Bethell’s study of *The Winter’s Tale*,<sup>41</sup> where he argues that the end of the play gives us

---

<sup>34</sup> Abridged, in *Shakespeare’s Christian Dimension: An Anthology of Commentary*, ed. by Roy Battenhouse (Bloomington: Indiana University Press, 1994), pp. 239-45 (p. 243) (first publ. in *CD*, 20 (1986), 17-34).

<sup>35</sup> *The origins of English Tragedy* (Oxford: Clarendon Press, 1967), pp. 2-5, 14-15.

<sup>36</sup> *Shakespeare and the Dramaturgy of Power* (Princeton, NJ: Princeton University Press, 1989), pp. 10-11.

<sup>37</sup> *Hippolyta’s View: Some Christian Aspects of Shakespeare’s Plays* (Kentucky: University of Kentucky Press, 1961), p. 210, and ‘Pagan Ritual, Christian Liturgy, and Folk Customs in *The Winter’s Tale*’, *CahiersE*, 22 (Octobre 1982), 25-33 (pp. 28-29), respectively.

<sup>38</sup> *Shakespearean Tragedy: Its Arts and its Christian Premises* (Bloomington: Indiana University Press, 1963; repr. 1971), pp. 115-17.

<sup>39</sup> *Shakespeare and the Comedy of Forgiveness* (New York: Columbia University Press, 1965), p. 141. *The Winter’s Tale* is further discussed in pp. 185-203.

<sup>40</sup> Bryant, p. 222. *The Winter’s Tale* is further discussed in pp. 207-225.

<sup>41</sup> *The Winter’s Tale: A Study* (London: Staples Press Limited, [n.d.]), pp. 76-100, 104.



‘a foretaste of heaven’. Derek Traversi also notices the Christian implications of the text, focusing on the matter of faith.<sup>42</sup> Hunter, however, notices an important impact of secularization on drama: ‘the primary emphasis necessarily shifts from the mercy of God to the emulation of that mercy by man.’<sup>43</sup> Christian interpretations are widely used in this piece of work, as the theme of death and resurrection, although being a pre-Christian cultural element, was given new meaning by Christianity. What is more, liturgical drama, which animated the resurrection of Christ on stage, was one of Shakespeare’s dramatic predecessors.

Neo-Platonism, a philosophical theory often combined with Christian ideas during the Renaissance<sup>44</sup>, is also found in several readings of *The Winter’s Tale*, and is particularly related to female characters. Sara Eaton in her article ‘Defacing the feminine in Renaissance Tragedy’ relates women to the duality of the Platonic world, where the female represents both a mortal body and an immortal idea.<sup>45</sup> Southard Gourlay traces in the figures of the heroines a combination of neo-Platonic and Christian symbolism (pp. 376-78, 384-95), and Simon Palfrey explores more aspects of female symbolism in *The Winter’s Tale*, related to the heroines’ marital or social status (pp. 198-99). As these aspects seem to mirror the role of the female, they will be used in the part of the thesis where the re-valuation of the female is discussed.

---

<sup>42</sup> *Shakespeare: The Last Phase* (London: Mollis and Carter, 1965), pp. 170-82.

<sup>43</sup> p. 244; also Sewell, p. 138.

<sup>44</sup> Geoffrey Brereton, *Principles of Tragedy: A Rational Examination of the Tragic Concept in Life and Literature* (London: Routledge & Kegan Paul, 1968), p. 142.

<sup>45</sup> In *The Matter of Difference: Materialist Feminist Criticism of Shakespeare*, ed. by Valerie Wayne (New York: Harvester-Wheatsheaf, 1991), p. 188.

Like Palfrey, not all critics allude to a particular religion or philosophy in their approach to the play. Basavaraj S. Naikar, for example, talking about Shakespeare's 'implicit morality' and 'optimistic philosophy' in the late plays, considers the playwright's last works as an 'artistic equivalent of his faith and philosophy of life', 'a secular equivalent of a mystic's vision'. According to him, these plays, seeking the essence behind existence, are related to no time or place, which gives them a universal and prophetic character. According to Naikar, the late plays display an 'epic kind of affirmation of the universal values of life like truthspeaking, love, purity and forgiveness etc.' Some of these 'values' remind us of Christian or Platonic ones; his idea of the plays, however, does not seem to draw on either of the two; on the contrary, he seems to focus on the importance of life on earth. The romances, he says, 'even go to the extent of showing that this worldly life is as much important as the otherworldly life. They even go to suggest that the pleasures of the otherworldly life can be achieved in this worldly life itself' (p. 56).<sup>46</sup>

Arthur Sewell goes as far as to exclude from his approach any other form of life but the worldly one; according to him 'the characters of the Romances have status not in a metaphysical universe, but in society.'<sup>47</sup> Both Naikar and Sewell also introduce the theme of continuance of earthly life. The former believes that the aim of the romances is to show that life is worth living 'in spite of the occasional suffering', which only

---

<sup>46</sup> *Shakespeare's Last Plays: A Study of Epic Affirmation* (New Delhi: Creative, 1991), pp. 257-58, 56. *The Winter's Tale* is further discussed in pp. 142-93.

<sup>47</sup> *Character and Society in Shakespeare* (Oxford: Clarendon Press, 1951), p. 138.

revitalizes the values previously mentioned (p. 56). The latter argues that the continuance implied in the romances is biological and social rather than spiritual, and introduces the idea of time, which brings new order as the generations change (pp. 141-42). Laroque also traces the subversion of tradition in *Romeo and Juliet*.<sup>48</sup> The theme of social change, bearing an important role in the approaches of both Sewell and Laroque, and Naikar's idea of epic affirmation will be explored while discussing the impact of the plays on the audience.

Apart from exploring the historical background or the meanings of the text, critics often focus on its relation with performing arts. Performance criticism has commented, amongst others, on the staging of scenes like Juliet's feigned death or Hermione's descent from the pedestal.<sup>49</sup> This piece of work, however, will rather focus on the text, and only sporadically refer to performance, as information about performing the two plays in Shakespeare's time is rather obscure; as for today's performances, their plethora makes choice difficult. Thus, what will be examined here is mainly the general values of the plays, the features which are detached from a particular space or era. Nevertheless, criticism on audience response in particular will be most useful, as it concerns the wider society of the theatre spectators, to whom the play is ultimately addressed. Apart from Naikar's general idea of the epic character of the romances,

---

<sup>48</sup> 'Tradition and Subversion in *Romeo and Juliet*', in *Shakespeare's 'Romeo and Juliet': Texts, Contexts, and Interpretation*, ed. by Jay L. Halio (Newark: University of Delaware Press; London: Associated University Presses, 1995), pp. 18-36.

<sup>49</sup> See, for example, Alan C. Dessen, *Recovering Shakespeare's Theatrical Vocabulary* (Cambridge: Cambridge University Press, 1995), pp. 176-195, and Neville Coghill, 'Six Points of Stage-Craft in *The Winter's Tale*', *SSur*, 11 (1958), 31-41 (pp. 39-40), respectively.

many critics have traced in more Shakespearean plays the techniques used by the dramatist to display certain ideas; thus, we can also trace similar features in tragedy. Anne Owens examines some metadramatic elements in *Romeo and Juliet*, explaining how the two protagonists' death functions as a message to the witnesses onstage as well as the audience.<sup>50</sup> Thomas Moisan expands on a part of this theme, by interpreting the rhetoric of the lamentations in the same play.<sup>51</sup> In *The Winter's Tale* Sokolova underlines the alienation techniques in the play as an attempt of the playwright to have a certain impact on his audience (pp. 107-123, passim). These aspects are important for the thesis, as the theme of social change, which is the ultimate point of the argument, is finally shown to the audience as a potential outside drama.

This essay started as a close reading of the two plays, in an attempt to trace their differences, but mainly their similarities in approaching the theme. No particular critical school was decided on, so that intense involvement with a certain theory that might distort the evidence would be avoided. Nevertheless, a certain aspect of criticism proved particularly useful, due to the nature of the plays: the plots, based on the presence of women within a patriarchal environment, required the extended use of feminist criticism, without the thesis itself being a feminist piece of work. In both cases, what causes the heroine's feigned death and rebirth is her treatment in an abusive patriarchal

---

<sup>50</sup> “‘This Sight of Death Is As a Bell’”: *Roméo et Juliette* comme *memento mori*’, in ‘*Roméo et Juliette*’: *Nouvelles Perspectives Critiques*, ed. by Jean-Marie Maguin and Charles Whitworth, Collection Astraea, no. 5 (Montpellier: Publications de l’ Université Paul Valéry - Montpellier III; Centre d’ Études et de Recherches Élisabéthaines, 1993), pp. 127-42.

<sup>51</sup> ‘Rhetoric and the Rehearsal of Death: The “Lamentations” Scene in *Romeo and Juliet*’, *SQ*, 34.4 (Winter 1983), 389-404.

society, and the change in the latter finally occurs mainly thanks to the same woman.

## I. THE CAUSE AND AIM OF FEIGNED DEATH

In both *Romeo and Juliet* and *The Winter's Tale* the situation which forces the heroines to feign death is at first attributed to several paragons, like fate or fortune, or the position of the planets. In *Romeo and Juliet* these elements are already mentioned in the Prologue, where the Chorus talks about the 'fatal loins' (l. 5) of the two families, the 'star-crossed lovers' and their 'misadventured piteous overthrows' and 'death-mark'd love' (ll. 6, 7, 9 respectively). Similarly, in *The Winter's Tale* Hermione attributes Leontes' unusual behaviour to 'some ill planet reigns' (II.i.107), the 'heavens' (II.i.108), and 'powers divine' (III.ii.27-28). However, what causes the heroines' reaction is finally a human status quo, namely patriarchy, which takes an abusive form in both plays. *Romeo and Juliet* opens with the mention of the 'two households', and the 'ancient grudge' between them (Prologue, ll. 1, 3 respectively), sustained by the patriarchs Capulet and Montague, who are responsible for the disasters of the play. Similarly, in *The Winter's Tale* the first indirect mention of disorder is traced even before the onset of Leontes' rage, i.e. from the very first scene, through the description of some imbalance between the potentials of hospitality between the two kings (I.i.1-20).

Juliet and Hermione do not attempt to overcome fate or the laws of nature; Juliet accepts her fate in I.v.139-40 ('Prodigious birth of love it is to me | That I must love a loathèd enemy'), and Hermione waits for 'an aspect more favourable' from the heavens (II.i.108-09). Being human themselves, the two heroines only deal with the only paragon within their power, i.e. the human paragon, embodied in the patriarch. In

*Romeo and Juliet* the young heroine's choice is opposed not only to her father (and family in general), but also to the wider social frame, which is also patriarchal; even if Escalus, who cannot stop the feud, did have that power over the two families, the father's authority of making decisions for his daughter would most likely be still in Capulet's hands, like Aegeus's in *A Midsummer Night's Dream*.

Hermione's case, however, is different. The Queen of Sicilia does not even oppose herself to her husband in the first place; in her case, the patriarch himself causes the disruption of the relationship between husband and wife by accusing his queen of adultery. Once more, the power above the patriarch is not taken into consideration. This time, however, this power is supernatural (more convincing than a human, no matter how powerful the latter is), and could actually rescue the heroine from this humiliating situation, as Apollo claims her chaste. The king of Sicilia, however, denies the god, which is the culmination of his abuse.

The heroines soon realize that they cannot come to terms with the patriarch; despite the fact that the latter has limited power as a human being, he is still more potent than them on a social level, which makes them consider feigning death as the best solution. In both plays, however, feigned death is not a way of avoiding patriarchy as such; it is rather used as a means to escape from other forms of (social) annihilation, like deprivation of personal choices (*Romeo and Juliet*) and slander (*The Winter's Tale*), attributed, as mentioned above, to an abusive form of patriarchy. For Juliet mock death is an attempt to overcome her parents' interference with her personal life; for

Hermione it seems to be the only way of escaping from her husband's rudeness to her. Thus, what is criticized, and finally changed, in the two plays is not patriarchy as such, but its abusive version.

Patriarchal tyranny does not seem to allude to Shakespeare's era; in early modern England patriarchy was apparently not extreme. Unlike Lawrence Stone, who focuses on the subversion of the female by the male, Margaret J. M. Ezell underlines that women would often fulfil 'patriarchal' duties.<sup>52</sup> As Dreher notices, women in early modern England had greater freedom and mobility (p. 30), and J. A. Sharpe traces no patriarchal tyranny at the time.<sup>53</sup> Nevertheless, autonomy was given to women within the frame of their subordination.<sup>54</sup> Sokolova even gives some evidence about a change in the family during the late sixteenth and early seventeenth centuries, when the idea of an affective, harmonious family was introduced (pp. 39-40). According to Catherine Belsey, *The Winter's Tale* is 'Shakespeare's most detailed depiction of the affective nuclear family' and 'contributes to the early modern development of family values'; nevertheless, it 'also anticipates our own concerns about domestic violence, emotional and physical'.<sup>55</sup> Elizabeth A. Foyster also points out the existence, at the time, of men's

---

<sup>52</sup> *The Family, Sex, and Marriage in England 1500-1800* (London: Weidenfeld and Nicolson, 1977), passim, and *The Patriarch's Wife: Literary Evidence and the History of the Family* (Chapel Hill: The University of North Carolina Press, 1987), pp. 161-62, respectively. Ezell also comments on examples used by Stone, to prove that his point of view was not objective, since he selectively omitted or overrated pieces of evidence in order to support his argument (pp. 28, 31).

<sup>53</sup> *Early Modern England: A Social History 1550-1760*, 2<sup>nd</sup> edn (London: Edward Arnold, 1988; repr. 1991), p. 69.

<sup>54</sup> Tina Krontiris, *Oppositional Voices: Women as Writers and Translators of Literature in the English Renaissance* (London: Routledge, 1992; repr. 1997), p. 8.

<sup>55</sup> *Shakespeare and the Loss of Eden: The Construction of Family Values in Early Modern Culture* (Basingstoke: Macmillan, 1999), p. 89.



fears of losing their sexual honour<sup>56</sup> (illustrated in Leontes' words in I.ii.191-208), and Jean E. Howard<sup>57</sup> regards jealousy as a Jacobean social fault. Foyster also mentions the threats by unruly women (p. 209), echoed in Leontes' words in II.iii (75-76, 80, 91-93, 109-10, 159), where he accuses Antigonus of tolerating an unruly wife, thus scapegoating him, as Erickson remarks (pp. 155-56). These fears and threats would have an effect on men's behaviour both with women and with each other.<sup>58</sup>

Even in the two plays, however, the first image of patriarchy is not an abusive one; Capulet seems at first willing to consider his daughter's choice concerning her marriage, and Leontes asks for Hermione's help in his attempt to persuade Polixenes to stay. Nevertheless, the situation will soon change in both plays, as will be shown, and the need of subversion will only appear when patriarchy becomes abusive.<sup>59</sup> This chapter will provide a description of the abusive character of patriarchy in the two plays, as illustrated in the text, as well as the response of the patriarch's subjects, tracing the first tokens of the subversion of patriarchal abuse.

## A. Patriarchy

---

<sup>56</sup> *Manhood in Early Modern England: Honour, Sex and Marriage*, Women and Men in History (London: Longman, 1999), p. 207.

<sup>57</sup> 'The Winter's Tale', in *The Norton Shakespeare*, ed. by Stephen Greenblatt, and others (New York: W. W. Norton, 1997), pp. 2873-82 (p. 2876).

<sup>58</sup> Foyster, p. 207.

<sup>59</sup> As Sokolova notices, both tragedy and romance are against absolute patriarchy (p. 39).

## 1. Tokens of manhood

### a) A world without women

Of the two plays examined here *The Winter's Tale* contains the most absolute of the two patriarchs; unlike Capulet, who follows some kind of tradition (that of the 'ancient grudge'), even if it is a bellicose one, Leontes is the only supporter of an opinion made up by himself (that of his wife's supposedly adulterous behaviour). Moreover, the play includes an image of the most absolute male world, a world without women at all. The presence of such a world is made even more striking, as it introduces the play: no woman is on stage in the beginning of the play, and no woman is mentioned in the description of the two kings' world.<sup>60</sup>

Unlike *Romeo and Juliet*, where men's behaviour is illustrated by sexual puns (as, for example, the wordplay on heads and maidenheads in I.i.22-25),<sup>61</sup> manhood in *The Winter's Tale* is presented by men as the very image of innocence, as opposed to sinful womanhood (an echo of the story of the Fall of Man). Aided by metaphors related to nature, as in I.i.27-28 (where the friendship between Leontes and Polixenes takes the form of a 'rooted' plant ready to 'branch') and I.ii.69 (where the two kings are compared to 'twinned lambs'), an all-male community is suggested as a utopian Eden. Nevertheless, the word 'branch' in the first example is regarded by R. S. White as an

---

<sup>60</sup> Neely, p. 182.

<sup>61</sup> Laroque, 'Tradition...', pp. 19-20. Also see Peter J. Smith, *Social Shakespeare: Aspects of Renaissance Dramaturgy and Contemporary Society* (Basingstoke: Macmillan, 1995), pp. 128-135.

implication of disruption, rather than a symbol of multiplication.<sup>62</sup> Several critics have suggested the issue of homosexuality, as was mentioned above; ‘It is notable’, says C. L. Barber, ‘that the play begins with the relationship of the two men, not that of Leontes and Hermione’ (p. 65). According to Stewart, Leontes uses his patriarchal power to suppress his homophobic guilt, by projecting his own unfaithfulness on Hermione (p. 35). Southard Gourlay also believes that in *The Winter’s Tale* ‘sexual guilt can be displaced by blaming women as tempters’, alluding to the archetypal story of Adam and Eve (p. 376). As Sue Knott notices, however, Leontes also puts the blame on an immoral society.<sup>63</sup>

No matter what men would consider as the ideal community, a society without women would be sterile. Furthermore, in various cases, men seem to seek support from women. Like Lady Capulet in *Romeo and Juliet*, whose help is needed in Capulet’s attempt to rule their daughter, in the beginning of *The Winter’s Tale* the queen of Sicilia also appears as the patriarch’s right-hand, when she is asked to try what he failed to achieve. Hermione is even allowed to improvise, using her own means, which puts her in a higher position than Capulet’s wife, who is just supposed to further her husband’s desires. In *Romeo and Juliet* Capulet also intends to use his daughter as a means of social ascension, by marrying her with Paris, which will make him Escalus’s kinsman. However, the use of women by the patriarch will finally be replaced, at least partly, by

---

<sup>62</sup> *Let Wonder Seem Familiar: Endings in Shakespeare’s Romance Vision* (New Jersey: Humanities Press; London: Athlone Press, 1985), p.146.

<sup>63</sup> ‘Men Behaving Badly: Jealous Husbands and Innocent Wives in Renaissance Drama’, in *Intersections: Papers from the Birmingham and Warwick Universities; Postgraduate Students Workshop, 4 July 1997*,

the acknowledgement of their redemptive power.

#### b) Brawling

Like *The Winter's Tale*, *Romeo and Juliet* opens with another male-centred image: the feud. As mentioned before, the 'ancient grudge' is the first matter to be mentioned by the Chorus in the Prologue, as well as the subject of the very first scene of the play, which begins with a small-scale token of the hostile atmosphere between the two families: a quarrel between their servants. Shakespeare provides us with a quite elaborate image of this strife, which expands in several scenes. In I.i the dramatist displays the beginning of a brawl, starting from abusive body-language such as frowning or thumb-biting (II. 38-39 and 40-48 respectively), or spurred by an 'airy word' (as Escalus will comment in line 86), such as 'liar' (I. 58). 'Villain', 'rat-catcher' or 'King of Cats' (III.i.60, 74 and 76 respectively) enrich Shakespeare's list of insults in the play, and such characterisations are followed by several abusive phrases (II. 76-80). The drawing of the swords is also supposed to follow a certain pattern: Mercutio provides us with a description of several steps, as well as a list of fencing terms, (II.iii.18-24 and III.i.73, 83), and Benvolio describes the expansion of a brawl (I.i.103-11).

This vendetta seems to be a normal male business,<sup>64</sup> regardless of social class.

---

ed. by Elizabeth Hagglund (University of Birmingham: The University Printers, 1998), pp. 27-34 (p. 28).  
<sup>64</sup> Kahn, 'Coming...', p. 176; also see Robert Appelbaum, "'Standing to the wall": The Pressures of Masculinity in *Romeo and Juliet*', *SQ*, 48.3 (1997), 251-272 (p. 252), and Farrell, pp. 131-37.

The presence of Sampson and Gregory is the proof that even the rivals' servants are involved in that strife. More people who do not belong to the two families, but are nevertheless somehow related to them, are also involved in, and even killed by, the feud, like Mercutio and Paris. Thus, the ultimate consequence of this vendetta is death. Several people have lost their lives since the beginning of the 'ancient quarrel' (I.i.101), but this seems to be part of the feud; unlike Escalus, who regards the death of his kinsmen as his personal loss (v.iii.293-94), Capulet accepts Tybalt's loss as he would accept a natural death: 'Well, we were born to die' (III.iv.4). Nevertheless, this seems to concern only the male members of the family: the reactions of Juliet's father to his daughter's death are completely different, as will be shown.

Nevertheless, even female members of the two families seem to be involved somehow. Lady Capulet seeks revenge for Tybalt's death, and offers to have Romeo killed, by using poison (III.v.87-92), which is regarded as a female means of killing.<sup>65</sup> To men, however, women mainly appear as victims, even if they do not undertake an active role within the feud; in the very first scene of the play, Sampson reassures Gregory that, after having done with the male Montagues, he will deal with the female members of the rival household (I.i.11-30), thus making sexual action part of the feud. The lady of the house, however, is not just a potential victim: her death (announced by Montague in v.iii.209-10) is attributed to her grief, the latter being a consequence of Romeo's banishment, which is also related to the feud. Juliet is indirectly another

---

<sup>65</sup> Lisa Hopkins, *The Shakespearean Marriage: Merry Wives and Heavy Husbands* (Basingstoke:

victim of the rivalry, as the latter is an important reason why she cannot marry Romeo, which will finally lead to another three deaths at the end of the play (those of Paris, Romeo, and Juliet respectively). Brawling was not unknown to the Elizabethans;<sup>66</sup> what makes it a token of an absolute patriarchy, however, is its continuance, based on ‘airy words’, whereas its original cause seems to be forgotten, as it is never mentioned in the text.

### c) Love-making

In *Romeo and Juliet* the young hero chooses between a violent manhood on the father’s behalf and a manhood which abandons the father and confirms itself through sexual union with a woman.<sup>67</sup> Although sexual activity is another way of confirming one’s manhood, a love affair involving romantic love is considered as effeminate in the play, unlike sexual violence against women, which seems to be acceptable, as it is regarded as another token of manhood. Mercutio’s mockeries of Romeo’s love (at first concerning Rosaline) begin in II.i.7, where the former ‘conjures’ the latter (ll. 7-21), which follows a somewhat milder mockery (in I.iv.17-103, *passim*). Later on Mercutio implies that, due to his love for Rosaline, Romeo is not a proper (brave) man any more, and compares him to the most aggressive male in the play, Tybalt (‘and is he a man to encounter Tybalt?’, II.iii.15-16). When his friend appears, he also lets him know his

---

Macmillan Press, 1998), p. 135.

<sup>66</sup> Jill L. Levenson, “‘*Alla stoccado* carries it away’”: Codes of Violence in *Romeo and Juliet*, in *Shakespeare’s ‘Romeo and Juliet’: Texts, Contexts, and Interpretation*, ed. by Jay L. Halio (Newark: University of Delaware Press; London: Associated University Presses, 1995), pp. 83-96 (p. 85).

thoughts (II. 35-92, *passim*). Roger Stilling traces in Romeo's behaviour a movement towards a wider concord, stemming from his love for Juliet.<sup>68</sup> The lover's words in III.i.61-63 manifest such a thought:

Tybalt, the reason that I have to love thee  
Doth much excuse the appertaining rage  
To such a greeting.

This behaviour is considered as a loss of honour: Mercutio talks about his friend's 'calm, dishonourable, vile submission' (III.i.72). As honour has been seen so far as men's concern, Romeo's 'dishonourable' behaviour makes him effeminate, which he himself admits in III.i.113-14. Laroque also notices, later on, the presence of 'an active, almost masculine Juliet against a weak, effeminate Romeo', also pointed out by Lisa Hopkins.<sup>69</sup>

Love-making, though, even under the form of a romantic love so mocked, can also be dangerous, as in Romeo's case, where the hero is in love with the daughter of the enemy.<sup>70</sup> Romeo had a similar experience before he met Juliet, as Rosaline was a Capulet too, but then he was not really in danger, since their feelings were not mutual (I.ii.214-15). We could also think that the number of the girls who are invited to the

---

<sup>67</sup> Kahn, *Man's...*, p. 83; also 'Coming...', pp. 174-76.

<sup>68</sup> *Love and Death in Renaissance Tragedy* (Baton Rouge: Louisiana State University Press, 1976), p. 70.

<sup>69</sup> Laroque, 'Tradition...', p. 18; Hopkins, p. 135.

<sup>70</sup> Kahn, 'Coming...', p. 176.

Capulets' house for the feast (listed in Peter's paper, but read by Romeo himself in I.ii.64-72) gives even more opportunities to Romeo to change the object of his love into yet another Capulet. Finally, his meeting with Juliet, who, this time, shares the same feelings with the young hero, puts both lovers in real danger.

In *The Winter's Tale*, on the contrary, danger is located within the couple, as love-making is considered as a ground for female evil. The matter is at first introduced by Polixenes as a joke (I.ii.79-82), attributing the loss of the two kings' innocence to their wives. Leontes, however, will take this idea seriously, and the fact that Polixenes gives no justification of his playful saying will not prevent the king of Sicilia from inventing the basis of his own argument. Hermione's success in persuading Polixenes, based on a sort of innocent flirting with him,<sup>71</sup> spurs her husband's jealousy, which transforms him into a tyrant. Leontes does not seem to remember that Hermione made no attempt to keep Polixenes with them for longer until her king himself bid her do so in I.ii.27. Furthermore, he forgets that he appreciated her success in the first place (II. 90-91). Hermione is thus accused of treacherous love-making (what Juliet would have been accused for had her parents known of her love for Romeo before her death). In both plays, however, what will bring everything back to balance will be the love and self-sacrifice of the female.

## 2. Patriarchal power

---

<sup>71</sup> Stewart, p. 35.



a) The *Pater Familias*

As we have seen, the main heroines in both plays are victimized by different aspects of patriarchal authority. What leads them to feigning death, however, seems to be located in their personal relation to the patriarch. In both *Romeo and Juliet* and *The Winter's Tale* the patriarch bears a multiple role in the community (the figures of the father and husband are focused on in *Romeo and Juliet* and *The Winter's Tale* respectively), which seems to be accepted by women in the first place, as they show no intent of altering the whole status quo. In both cases, however, the patriarchs abuse their power through a shift in their behaviour, which leads to the heroines feigned death.

i) The patriarch's relation with the heroine

In *Romeo and Juliet* Capulet shows, at first (I.ii.7-17), an inclination towards his daughter's freedom of choice regarding her marriage. As Sharpe informs us, a father in Shakespeare's time would seldom drag his daughter towards an undesirable marriage; nevertheless, the opposite behaviour on the part of the patriarch would sometimes lead to a clandestine marriage.<sup>72</sup> Capulet's behaviour towards his daughter suddenly shifts to paternal absolutism when he realizes that she does not share his opinion on her marriage. According to several critics, however, this change does not stem from the relationship between father and daughter itself, but rather from an anxiety about the

---

<sup>72</sup> Sharpe, pp. 64, 63.

restoration of patriarchal power itself, the limits of which are met in III.i with Tybalt's death.<sup>73</sup> The latter also reminds Capulet of his own mortality,<sup>74</sup> and makes him look for an heir,<sup>75</sup> a son in a nephew's stead.<sup>76</sup> Farrell also notes that Juliet's marriage will also exalt her parents, and Capulet will triumph over his rival for becoming Escalus's kinsman (pp. 134, 136). According to Lady Capulet, her husband wanted to marry their daughter 'to put [her] from [her] heaviness' (III.v.108), stemming from Tybalt's death; however, this does not seem to justify Capulet's rage, if his only concern was indeed to please his daughter, which seems to reinforce the idea that Capulet saw this marriage as a personal matter.

Capulet gradually changes his comportment towards his daughter in III.v, where Juliet expresses her disagreement with his plan. At first, he comments on her 'chopped logic' (ll. 149-52), then his desire to marry her with Paris takes the form of a bidding, followed by the threat that he will force her to that marriage (ll. 153-55). Capulet concludes with insults before his wife's first interruption (ll. 156-57), and continues soon afterwards with more, and a different threat: 'get thee to church o' Thursday, | or never after look me in the face' (ll. 160-62). Furthermore, he forbids Juliet to speak, and hardly refrains from using physical violence against her (ll. 163-64). He then stops addressing his words directly to Juliet; either talking to his wife (ll. 164-67) or with no specified interlocutor (ll. 168, 176-86), he expresses his disappointment with his

---

<sup>73</sup> Kahn, *Man's...*, p. 95; also 'Coming...', p. 181.

<sup>74</sup> Dreher, p. 51.

<sup>75</sup> Kahn, 'Coming...', p. 181.

<sup>76</sup> Stilling, p. 71.

daughter. He then suggests that he will pardon Juliet only if she intends not to marry at all (l. 187). Right afterwards, however, he returns to his threat in line 162: he seems willing to break the family bond by saying that, if his daughter is not ruled, she will have to leave the house, and he will not consider her as his child any more. Apart from that, his rage makes him apparently indifferent towards Juliet's life itself, which is explicit in his words: 'hang, beg, starve, die in the streets' (III.v.192); thus, the alternative to what Farrell characterises as 'deathlike submission' to the patriarch is death itself (p. 13). In IV.ii.16, however, Capulet seems to be calmer confronting his daughter, whom he playfully calls his 'headstrong', possibly trying to persuade her in a mild way. Nevertheless, Juliet has made her decision to dissemble, and does not make a second attempt to explain to her father her objection to her marriage with Paris.

In *The Winter's Tale* Leontes' patriarchal authority is not displayed before the outburst of his jealousy; besides, the first words the king addresses to his queen crave her contribution to what seems an important matter for him, thus facing her as equal in friendship, as was mentioned before. Sharpe traces in Shakespeare's time a mostly harmonious relationship between husband and wife, and Sokolova concludes that a wife at the time had ceased to be a 'supplement to her husband'; what is more, the husband's tyranny would be condemned, says Ezell.<sup>77</sup> Hermione also seems to practice such an equality in I.ii, by saying to Polixenes that 'a lady's verily's as potent as a lord's' (ll. 50-51), and even mentions the 'distaffs' (l. 37), which were regarded as symbols of female

---

<sup>77</sup> pp. 66, 39, and 162 respectively.

authority,<sup>78</sup> as the weapons with which she could supposedly persuade Polixenes to stay. She even says that she could take him prisoner (ll. 53-57). Obviously, the queen had some power too; Diana E. Henderson also points out the power women would enjoy during the time of (frequent) childbearing, when the house would become their dominion.<sup>79</sup> Nevertheless, we should keep in mind that Hermione acts under Leontes' commission.

At first Leontes praises his wife for succeeding in what he bid her do, as we have seen; this praise is followed by a second one, related to another moment when Hermione 'said well' (l. 92), that is when she agreed to marry Leontes (ll. 103-07); as Erickson observes, though, this first time the queen 'said well' was the time when she first subjected herself to her husband (p. 152). Nevertheless, Hermione still proves more powerful than her husband in persuading their friend to stay, which probably makes Leontes want to reassess himself by imposing his power otherwise, i.e. by humiliating the wife who has just triumphed. This antagonistic climate, generated by Leontes, seems to be common in his character, as it can be traced elsewhere: in I.ii.164-66 he asks Polixenes if he loves his son as much as Leontes loves his. Hermione seems to be aware of this comportment, so that, when she compares the two men (referring to their childhood, in order not to offend the adult Polixenes), she seems certain that her husband was 'the verier wag o'th' two' (I.ii.68), giving him a feature which would be

---

<sup>78</sup> Howard, p. 2885, n. 7.

<sup>79</sup> 'The Theatre and Domestic Culture', in *A New History of Early English Drama*, ed. by John D. Cox and David Scott Kastan (New York: Columbia University Press, 1997), pp. 173-94 (p. 176).

regarded as negative for adults, but seems to give a child a stronger personality.

Once possessed by his absurd jealousy, though, Leontes uses the power patriarchy arms him with against his wife. After having concealed his thoughts in I.ii, the king finally discloses them to his queen in II.i, although he does not provide any evidence of what he claims. Mamillius is removed from his mother, on whose supposed adultery the king preaches to the lords (ll. 66-78), still not justifying his words. He then insults the queen herself, by saying that she does not deserve her high status (ll. 84-89), and repeats his claim that she is an adulteress (ll. 95-96). He also adds to his accusation of her the charge of treason (ll. 91, 96-97), and finally sends her to prison. Later on, Leontes will treat his wife as any other subject, by letting her have a supposedly proper trial; nevertheless, this will not change the king's disposition, as we shall see.

## ii) The rest of the patriarch's subjects

In both plays, the patriarch's incapability of ruling the main heroine makes his rage expand on other people too, and his abusive patriarchy is at first exercised on more women. In the beginning of *Romeo and Juliet* the relations between the two sexes seem harmonious within the family. We even have instances of female domination: Capulet and Montague seem to be dominated by their wives, who prevent them from fighting with each other. In I.i.73 Lady Capulet even mocks her husband by asking for a crutch for him (instead of the sword he asked for in line 74) and in lines 76-77 Lady Montague holds her husband back, and forbids him to fight. After Tybalt's death, however,

Capulet eliminates in various ways any intervention of the women of his household in what he regards as his affairs, even if the latter are related to the family, like Juliet's marriage. When his wife does not help him with his ends, Capulet simply ignores her, even if she somehow tries to stop him. The Nurse, who insists more, is, like the young heroine, verbally abused (III.v.170-71, 173-75).

In *The Winter's Tale* the absolutism against the wife is extended to the new-born daughter, who, due to her being the offspring of a supposed adulteress, is accordingly dealt with as a bastard contaminated by her mother's falsehood. Leontes also expects Antigonus to rule Paulina, who supports Hermione. However, the courtier's attempt to obey his master is not successful. Unlike Juliet's female supporters, Paulina in *The Winter's Tale* insists on contradicting the patriarch, which makes her position more dangerous. Once she brings the baby to Leontes in II.iii, she is both verbally and physically abused: she is insulted by Leontes (ll. 68-69, 91, 108), and even pushed by his men (ll. 125, 127). Even her life is in danger due to her king's rage: Leontes expresses his wish to burn her along with the new-born child (ll. 95-96), and later on he wants to hang her (l. 109). In line 114 Leontes returns to the idea of getting her burnt, which echoes his claim that she is a witch (l. 68).

The fact that patriarchal power is mostly imposed upon the female characters of the two plays does not mean that the ruling figures do not control the male members of the community. In *Romeo and Juliet* Old Capulet apparently rules the younger males of his family, as well, as it is obvious in the banquet scene, where he prevents Tybalt from

attacking Romeo (I.v.64-84). Similarly, in *The Winter's Tale*, although the main targets of Leontes' rage are Hermione and Paulina, along with the female baby, women are not the only objects of his fury. The king's counsellors, who do not support the king's accusation of the queen, are insulted, or regarded as liars and traitors (I.ii.301-03, II.iii.73, 82, 146); their master also threatens them, in case they did not support his claim or perform his bidding (I.ii.350, II.i.106-07, II.iii.136, 170-72). This means that apparently the heroines cannot be supported by either women or men. In both plays nobody seems in power to control the patriarch's rage.

#### b) The Patriarch and the Ruler

In *Romeo and Juliet*, despite the importance of the family (whose honour is responsible for the continuance of the feud), the law seems to be above all. The seriousness of patriarchal abuse is underscored by the display of its expansion in the rest of the community, outside the patriarch's family. However, the two rival families in *Romeo and Juliet* seem to be aware of the laws of Verona, and apparently try to adopt a low profile during their brawls. In III.i.50 Benvolio suggests that the two rival gangs had better 'withdraw unto some private place' to fight, to prevent another intervention by the Prince; as Romeo reminds Mercutio and Tybalt, 'the Prince expressly hath forbid this bandying in Verona streets' (III.i.86-87). Nevertheless, the strife itself does not stop, although the presence of law is repeatedly implied (I.i.37, 45, III.i.49-52, 86-87, 140), and the citizens of Verona (I.i.70) or even members of the two families (Benvolio in

I.i.61-62, 65 and Romeo in III.i.61-88, *passim*) have to fight for peace themselves, as the patriarchs sustain it (I.i.72, 74-76) and the Prince does not seem to be heard. Despite the fact that the two families are by the law subjected to the Prince, Capulet seems more powerful in his family, and so is, apparently, Montague, considering the continuance of the feud on both sides.

Unlike *Romeo and Juliet*, in *The Winter's Tale* there is no human power more potent than the patriarch. Leontes, apart from being Hermione's husband, is also the king, which means that he is not in power as an objective third party; what is more, the wider community of his kingdom is only an extension of his own family, as far as his power is concerned. Only Polixenes is equal to him in terms of authority, but he has no power outside his kingdom, especially being within another king's territory. Unlike Capulet, Leontes exposes a personal problem in front of his subjects, seemingly acting as a king rather than a husband, and apparently putting into action what Aristotle considered as the main element which keeps a community together: justice.<sup>80</sup> In that case, though, he does not seek counsel (II.i.163-172), as he would probably do in the case of a public matter; he rather looks for supporters. Thus, in *The Winter's Tale* familial patriarchy becomes even more powerful, being reinforced by kingship. Bernard Moro and Michèle Willems also observe the impact of family matters on politics: Leontes becomes a tyrant after becoming a jealous husband, and the family seems to be

---

<sup>80</sup> *Politica*, trans. by Benjamin Jowett, in *The Works of Aristotle*, ed. by Sir David Ross and J. A. Smith, 12 vols (Oxford: Clarendon Press, 1908-52; repr. 1963-68), X (1921; repr. 1966), I.ii.



a microcosm of the state.<sup>81</sup>

Despite his certainty that he is right, Leontes sends Cleomenes and Dion to Delphos, in order to ask the Oracle about the case (II.i.182-89). With this action the king intends, as he says, to ‘give rest to th’ minds of others’, by confirming what he takes for granted (ll. 191-95). Until the messengers return, Leontes makes another attempt to appear as a lawful leader, by bringing Hermione to trial in III.ii, where his accusation takes an official form. This situation, however, resembles a mock trial, as no evidence is provided for what Leontes claims. Nevertheless, what human justice has not succeeded in resolving is given to the gods to deal with; Cleomenes and Dion finally come back from Delphos before the trial is over, and divine justice favours Hermione and Polixenes, and accuses Leontes (ll. 132-35). The latter, however, committing the ultimate hubris, defies the god himself (ll. 139-40), making clear that there is no escape from his abusive power. Thus, in neither of the plays is there a reassuring figure to keep the balance between father and daughter, or man and wife, like, for example, Theseus in *A Midsummer Night’s Dream* or the King in *All’s Well that Ends Well* respectively. In both cases passion seems to govern, instead of righteous authority, which causes some kind of social annihilation not only of women, but generally of the people subjected to the patriarch.

---

<sup>81</sup> ‘Death and Rebirth in *Macbeth* and *The Winter’s Tale*’, in *CahiersE*, 21 (April 1982), 35-48 (pp. 39-

## B. Dealing with the ‘disease’

### 1. Absolute patriarchy as a disease

In both plays, the abnormal situation caused by patriarchy is characterised as a disease. Considering that the latter is something that leads close to death, or even causes death, and something which afflicts the individual but also spreads in the community, this metaphor seems very accurate, considering what happens in the plays. In *Romeo and Juliet* the enmity between the two families, which is also the cause of Capulet’s rage, if we consider the shift in his behaviour after Tybalt’s death, is termed by the Prince as a ‘cankered hate’ (I.i.92), the word ‘cankered’ possibly pre-announcing the motif of the plague introduced later on (V.ii.10); like the plague, which occurs within the city walls, the menace of the feud comes from inside the community.<sup>82</sup> The word ‘discords’ (V.iii.293) also indicates the ill nature of the feud.

In *The Winter's Tale* metaphors related to nature seem to illustrate both good and bad aspects of life. As we have seen, a harmonious community has been described in natural terms on the part of the characters (although with some irony on the part of the playwright, considering what happens next); what follows is the description of social disruption as a disease, which is also a natural phenomenon. The effects of extreme jealousy on Leontes, which led to the death of two people, seem to be close to

---

40).

<sup>82</sup> Brian Gibbons, ‘Introduction’, in (William Shakespeare,) *Romeo and Juliet*, ed. by Brian Gibbons, The Arden Shakespeare (London: Routledge, 1988; repr. 1996. First published by Methuen, 1980.), pp. 1-77 (p. 61).

William Bullein's description of the effects of the plague: 'when life is gone, farewell altogether, wife, children, gold, lands, treasures, and all the golden glory of this world, and friends also'.<sup>83</sup> Frank Kermode also characterises jealousy itself as a natural disaster.<sup>84</sup> Disease imagery is used by several characters in the play to illustrate the king's jealousy, as we shall see.

In *The Winter's Tale* the disease metaphor is more elaborate, as the development of the disorder starts right after the beginning of the play, which makes it easy to describe. Unlike *Romeo and Juliet*, where the outcome of the original strife, rather than its cause (which is not recalled at all) is regarded as an illness, in this play not the situation itself, but Leontes, who caused it, is characterised as ill. Before a number of disease metaphors are used by the rest of the characters, Leontes himself uses a term related to a physical manifestation of illness: he says he has '*tremor cordis*' (I.ii.112). Like a bodily disease, Leontes' unidentified problem is 'breeding' (l. 375) inside him, as Polixenes says. Camillo also talks about his master's 'diseas'd opinion' (l. 299). In his discussion with Polixenes on the matter, Leontes' confidant uses the words 'sickness', 'distemper', and 'disease' in three consecutive lines (ll. 384-386), which shows the importance of the matter, especially because Leontes is a king. He is incapable, though, of defining the kind of disease that tortures his master. Polixenes himself also talks

---

<sup>83</sup> *A Dialogue against the Feuer Pestilence*, ed. by Mark W. Bullen and A. H. Bullen from the edition of 1578 collated with the earlier editions of 1564 and 1573, Extra Series, 52 (London: Oxford University Press, 1931), p. 50.

<sup>84</sup> *Shakespeare: The Final Plays; 'Pericles', 'Cymbeline', 'The Winter's Tale', 'The Tempest', 'Two Noble Kinsmen'*, Bibliographical Series of Supplements to 'British Book News' on Writers and their Work, 155, 2<sup>nd</sup> edn (London: Longmans and Green, 1965. Published for the British Council and The

about Leontes' 'ill-ta'en suspicion' (I. 460), and Paulina, talking of her king later on, claims that 'the root of his opinion [...] is rotten' (II.iii.90).

Leontes' unusual behaviour is attributed by Hermione to 'some ill planet reigns', as we have seen; this thought of hers reminds us of lunatics, whose behaviour is supposed to alter when the moon is full; Paulina even talks about the king's 'lunes' in II.ii.33. Leontes is also considered as insane: Paulina says directly to her king that he is mad (II.iii.72); the word 'folly' is also used (I.ii.429, 'follies' in II.iii.128), even by the king himself (V.i.134), when he realizes his fault later on. For Camillo, his king is 'in rebellion with himself' (I.ii.356), which is the major symptom of schizophrenia. The feeling that everybody is against him, especially explicit in his characterization of his courtiers as liars or traitors, also illustrates the king's psychological disturbance. Leontes also sees 'withal the instruments that feel' (II.i.155-6), that is why he sees more than there is to be seen, as it is unnatural to use other senses for the purpose of seeing. In III.ii Hermione also characterises Leontes' odd comportment as dreaming (I. 80), and claims that she does not understand the language he speaks (I. 79), reminding us of the unknown languages people sometimes speak while dreaming.

Leontes shows a kind of masochistic attitude, as well (another pathological symptom analysed by psychology), as he wants to verify his thoughts by getting more evidence from his wife's behaviour towards their guest. Thus, he asks Hermione to show how she loves him in her welcome to their friend (I.ii.174-75). What is more, his

comments on the behaviour of his wife and friend become more and more exaggerated; in lines 185-86, for example, Leontes compares their body language to that of a married couple. Generally speaking, Leontes mistakes other people's words and actions to reinforce his aspect.

The seriousness of the 'disease' of patriarchal absoluteness is underlined in both plays by the disruption of the bonds between the members of the community. In *Romeo and Juliet* the 'ancient quarrel' is responsible not only for the hatred between the two rival families (which also affects the rest of the community of Verona), but also for the strife in Juliet's family. In *The Winter's Tale* the opposite happens: the discord in the relationship between husband and wife both dismantles the entire family and causes its estrangement from the rest of the community, as Hermione is sent to prison, the baby is sent away, Mamillius dies, and Leontes is left with no supporters. Thus, the more this 'disease' manifests itself in the two plays, the more tense becomes the urge to cure it, especially because it has a serious impact on the wider society. Nevertheless, the difficulty of such an attempt, due to the power of the adversary, intimidates his victims, postponing, thus, the final solution of the problem, which will finally occur without being spurred by such an intention, as we shall see below.

## 2. Reactions to and measures against patriarchal absolutism

When Capulet's rage erupts against Juliet in *Romeo and Juliet*, it seems to be a temporary crisis, considering that he has previously appeared as a more liberal

patriarch, as we have seen. Lady Capulet's words 'fie, fie, what, are you mad?' and 'you are too hot' (in III.v.157 and 175 respectively) indicate the abnormality of the situation, but also some freedom allowed to the wife to comment on her husband's action, even in an almost abusive way. Similarly, Hermione's reaction in *The Winter's Tale* ('What is this? Sport?', in II.i.60) seems to be consistent with the queen's previous treatment by the king. In *Romeo and Juliet* Capulet's wife tries to appease his rage twice (in III.v.157 and 175, as we have seen). The Nurse appears even bolder than her mistress, by accusing her master: 'You are to blame, my lord, to rate her so', and insists: 'I speak no treason', 'May not one speak?' (ll. 169, 172, and 173 respectively). As for the heroine herself, she boldly manifests her 'hate' for the marriage her father has arranged for her, but a possibility of justifying herself is denied by her father when she asks him to hear her with patience (ll. 147 and 158-63 respectively).

In *The Winter's Tale* Hermione contradicts her husband in an attempt to change his mind on her chastity. She denies his accusation, but procures no proof of what she says; she only expresses her certainty that Leontes will believe her words (II.i.64-66). However, the king's final decision to send her to prison is as absolute as Capulet's final words, and Hermione realizes that she has no other choice but being patient (ll. 105-09). Once Perdita is born, Paulina makes a second attempt to persuade the king of his wife's chastity, providing, this time, the palpable proof of it by showing Leontes the baby itself, who bears many physical similarities to its father:

[...] eye, nose, lip

The trick of's frown, his forehead, nay, the valley,

The pretty dimples of his chin and cheek, his smiles,

The very mould and frame of hand, nail, finger. (II.iii.100-03)

Nevertheless, Paulina's role as a 'physician' (I. 54) does not 'purge' (I. 38) Leontes from his disease. Hermione will have a second chance to defend herself, during her trial. Once more, she does not depend on other witnesses, as she regards her husband as the person who knows best how chaste she is (III.ii.31-34, 44-49). Nevertheless, her speeches have once more no impact on the king. In *The Winter's Tale* the male characters are also involved in this matter. The first to learn about Leontes' suspicion by the king himself is Camillo, whose prompt reaction is to deny his queen's guilt (I.ii.281-86, 298, 301, 324-25). Once the king's suspicion is followed by abusive actions against the supposed adulteress and her supporter Paulina, the rest of Leontes' courtiers also express their disagreement with him (II.i.128-52, 156-59, 160-63, 172-74).

Despite the fact that people react to the patriarch's absoluteness, they do not seem capable of subverting his power. For most of the characters their opposition finally leads to a kind of social death, as they have no other choice except obeying the patriarch; in both plays, however, the main heroine does not accept such a solution. In *Romeo and Juliet* Lady Capulet and the Nurse finally realize that Capulet's disposition towards his daughter will not change; at this stage, there seems to be no other option

apart from obeying him. Very soon (III.v.203) Lady Capulet faces her daughter with the words 'I have done with thee', and the Nurse (whose support, having been particularly valuable for Juliet's love affair with Romeo, lasts until III.v.173) finally advises Juliet to marry Paris (ll. 212-25). Finally the young heroine, who at first disagrees with her father, also feigns obedience, in order to follow Lawrence's plan successfully, as will be shown.

Once the two lovers realize each other's identity in II.i, they instantly react by creating their own utopian world. Juliet asks Romeo to deny his father and name, or else she will deny her name (ll. 76, 78), as she is well aware that both names cannot be united. Indeed, Romeo denies his name, and agrees to be called just 'love' (ll. 93, 92). A word is invisible, which makes it seem weak (ll. 82-91); the truth, however, is really the opposite: just because the word is not palpable, it cannot be deleted, like tearing a piece of paper (l. 99). The game of naming will be resumed in III.v, where, according to the lovers' desires, the lark becomes a nightingale (ll. 2-5), and the sun a meteor (ll. 12-15). Nevertheless, they always have to remind each other what the actual world looks like: Romeo is a Montague (ll. 102, 140, 179), and the lark welcomes the sunlight in III.v (ll. 6-10).

The two young lovers soon seek a more palpable bond between them by moving from a verbal game to a serious decision, from a utopian world where the father's name is not valid to a marriage without the father's consent, which is for the heroine a more active denial of the name of Capulet. Indeed, after her marriage Juliet 'no longer [is] a



Capulet' (II.i.78). Despite her marriage, however, Juliet is still in the house of the Capulets, under her father's control; since her marriage was performed in secret, Romeo may only call her his (II.v.8), which means that they still have to act in secret.<sup>85</sup> Romeo and Juliet meet at night, or in obscure places. The heroine asks for a 'cloudy night' (III.ii.4) when she is expecting her lover; even if the presence of stars becomes lovers, a night both dark and cloudy is safer than a night with stars, which may reveal the two lovers' movements. The negative words used by Juliet right afterwards in line 7 ('*untalked of* and *unseen*' [my own italics]) are also characteristic, as well as the presence of black colour in her vocabulary, as, for example, in line 20 ('black-browed night'). The night being the period of the day during which the two lovers meet, light is woe for them (III.v.36); light is a kind of death for Juliet, since it forces out Romeo, who is her life (l. 41). For her there is no need of light, as Romeo is 'day in night' (III.ii.17).

Thus, the young heroes' meetings will only be enabled if they invert widely accepted conventions like the use of day and night. Day being the time when people meet, night becomes the young couple's day; night being the time when people sleep, day becomes their night, since their love, remaining concealed from other people, remains in temporal lethargy. This disorder in the two heroes' timetable implies the disorder of the strife, which forced them to this inversion. After Tybalt's murder, even more secrecy is required from the two lovers. Romeo, who, being a Montague, was already banished, in a way, from the house of Capulets, is now literally banished from

---

<sup>85</sup> Kahn, 'Coming...', pp. 178-79.

the whole city of Verona. Now the urge to remain unseen is even stronger; if Romeo does not comply with the Prince's rules, he will pay with his life. The Friar counsels him to fly to Mantua disguised (III.iii.148-49). From now on, Romeo is unseen not because he acts during the night, but because he is elsewhere, being unseen by Juliet, as well.

After a certain point, however, a more radical solution is needed, to free the heroine completely from patriarchal control. Capulet's intention to marry his daughter with Paris, a marriage which is to be performed very soon (III.iv.17-21), makes such a decision even more urgent. Juliet consults Friar Laurence in IV.i., and is ready to act 'presently' (l. 54) by killing herself if he has no remedy that can be found these two days. The Friar suggests mock death and eloping (ll. 68-76, 89-120). Although he regards such an idea as a desperate act (ll. 68-70), there seems to be no better solution, as Juliet is closely watched, which would make it impossible for her to leave the house.

In *The Winter's Tale* once Camillo realizes that his master is serious in his madness, and under the threat of his own death, he seemingly agrees to poison Polixenes (I.ii.320-23, 336, 346-48, 350). His next step, however, is the complete detachment from Leontes' authority by saving Polixenes and escaping with him to Bohemia (ll. 362-465). Once Leontes makes his suspicion known to the rest of his courtiers and sends Hermione to prison (II.i), as well as later on, when he threatens to kill Paulina and Perdita (II.iii), he raises more reactions against him, as we have seen. This opposition on the part of his courtiers finally saves the life of Hermione's

confidante and baby, but has no impact on the king's opinion of the queen. Hermione's verbal self-defense, repeated during her trial, has no effect either. Once Leontes denies the truth of the Oracle, Hermione's last hope is lost. Secrecy becomes once more the only way of acting in spite of the king, and Hermione, like Juliet, uses feigned death to escape from him.

The fact that Leontes repents right after Mamillius' death, which follows the king's denial of Apollo's message in III.ii, does not seem to affect Hermione's decision to feign death until she finds her daughter. Unlike Juliet, however, she is not planning to leave the kingdom, which dictates the concealment of her presence for as long as she feigns death. Unlike her counterpart in *Romeo and Juliet*, her choice is not a new life somewhere else, but a life in solitude. However, no detail about this life is given by the playwright, as Hermione's feigned death is at first considered as real not only by the characters of the play (except Paulina), but also by the audience. Like Juliet, Hermione does not intend to change the status quo which led to her humiliation. Nevertheless, absolute patriarchy will soon be challenged by the heroines' mock death: an absolute solution will unexpectedly subvert absolute power.

### **C. Towards a new community?**

The extreme situations in the two plays, which are illustrated as condemnable from the very beginning, will be challenged through the heroines' plot. This, however,

does not seem to be the heroines' original aim. The two women only pretend to be dead in order to join a beloved person, with a view to their reintegration in a form of community. In Juliet's case, what counts above all is the relationship between the couple,<sup>86</sup> whereas for Hermione it is the bond between mother and child. In *Romeo and Juliet* the two eponymous heroes value their life only if they live together;<sup>87</sup> apart from that, they do nothing to improve the situation within or between their families. Similarly, Hermione values her life only in her daughter's presence, and she does not seem to care as much for her reunion with the rest of the characters. The two heroines have clearly different priorities. For Juliet her husband is more important than her father, which seems socially acceptable. Despite Capulet's opinion in I.ii that his daughter is still too young for marriage (ll. 8-11), Paris contradicts him by saying that 'younger than she are happy mothers made' (l. 12), also confirmed in I.iii by Lady Capulet, who was also a mother at Juliet's age (ll. 71-75). In Hermione's case, on the contrary, her relationship with her husband was disrupted by Leontes himself; having lost her hope in marriage, her hopes only rest on the relationship between parent and child.

Both heroines are aware of the fact that, once they return to society, they will still be included in a patriarchal system. Juliet plans to leave her family for ever, since

---

<sup>86</sup> Foreman, p. 6.

<sup>87</sup> Martha Tuck Rozett, 'The Comic Structures of Tragic Endings: The Suicide Scenes in *Romeo and Juliet* and *Antony and Cleopatra*', *SQ*, 36.2 (Summer 1985), 152-164 (p. 152). Also see Leonora Leet Brodwin, *Elizabethan Love Tragedy, 1587-1625* (London: University of London Press, 1971; repr. 1972), p. 45, and Norman Rabkin, *Shakespeare and the Common Understanding* (New York: The Free Press; London: Collier-Macmillan, 1967), p. 186.

this will be the only way for her to live with Romeo without being disturbed by their families' rules. She will then be integrated in another patriarchal society (wherever she settles with Romeo), where, at least, she will be able to live with whom she wants. In the new patriarchal community Juliet will belong to Romeo, instead of her father, but this does not seem to trouble her. It will be a 'liberating rebirth', as Farrell terms it (p. 13); along with Romeo, she will free herself and create a world based on their love,<sup>88</sup> without questioning the original status quo.<sup>89</sup> Unlike Juliet, Hermione plans to return to her family once her daughter is back. Leontes' repentance is not a condition for her return; mother and daughter will be reunited within the same patriarchal environment, even if no change is guaranteed. Nevertheless, Richard Pilgrim seems to insist that Hermione intended to go back to her husband, but not until he is penitent.<sup>90</sup> This opinion, however, does not seem to be very persuasive, as Leontes repented just after Mamillius's death. Despite the fact that subversion is not the heroine's aim in either of the two plays, the patriarch's abusive power will be finally subverted. Nevertheless, no matter what the final issue will be, the two heroines consider feigned death as the only solution for the moment.

---

<sup>88</sup> Stilling, p. 81; Foreman, p. 20.

<sup>89</sup> Brodwin, p. 63.

<sup>90</sup> *You Precious Winners All: A Study of Shakespeare's 'The Winter's Tale'* (Oxford: Beckett Publications, 1983), p. 62.

## II. STAGING AND EXPERIENCING DEATH

Since the heroines are not free within the society, and considering the difficulty of changing the status quo, due to their social frailty, they make the sacrifice of quitting the community. Given that they are closely observed, the only way of escaping is feigning death. This chapter will discuss the heroines' staging of their estrangement and the impact of the latter on the society they belong to, thus displaying the beginning of some kind of social change, in one of the two plays at this stage, namely *The Winter's Tale*.

### A. Staging and performing death

#### 1. Staging

Unlike *The Winter's Tale*, in *Romeo and Juliet* the heroine's escape is conceived and staged by a man, Friar Lawrence; what is more, the heroine's plan involves another man, her lover Romeo. Both males make things easier for the heroine; the former is a very trustworthy person in the community, and parental control over the latter does not seem to be as tight as that of Old Capulet's over Juliet. The female society outside the family (displayed in *The Winter's Tale* through the relationship between Hermione and Paulina), which was considered as a threat towards patriarchy,<sup>91</sup> is somehow illustrated

---

<sup>91</sup> Henderson, p. 176.

by the Nurse's help; nevertheless, Juliet's confidante will finally stop supporting her.

Shakespeare provides us with a detailed account of the arrangements made by Friar Laurence in IV.i., before the young heroine's mock death. At first he explains the process of his plot to the heroine (ll. 89-120), and then intends to send one of his colleagues to Mantua, to inform Romeo as well (ll. 123-24). Apart from the description of the way in which mock death will be achieved, instructions on Juliet's 'resurrection' and the procedure of her reunion with her lover are also provided in advance. The Friar also advises Juliet to feign obedience and supposedly get ready for her marriage with Paris (ll. 89-90). He then must make sure that the heroine is free from people's surveillance (as we can infer from the text (IV.i.91-92, IV.iii.2), the Nurse normally stays in the same room). As her first husband is still alive, which would lead her to bigamy, the young heroine will easily persuade the Nurse to leave her alone the night before the wedding, with the excuse that she wants to pray for her sins to be pardoned. The Friar then describes the symptoms of the 'distilling liquor' Juliet must drink and their duration (ll. 94-105). He then explains what he will do while she is apparently dead, and what will follow her 'resurrection' (ll. 107-18).

Friar Lawrence arranges everything considering the rites they normally follow after somebody's death (ll. 109-12). What is more, the whole city 'is much bound to him' (IV.ii.32), which will raise no suspicions against him. Thus, in order to subvert the Capulets' power over Juliet, the Friar subverts his own image, and helps Juliet subvert her real self too. When the heroine comes back from the holy father in IV.ii, people

believe that his counsel changed her mind (ll. 17-21), as her behaviour seems to prove so: at first she asks for her father's pardon, and informs him that she met Paris and gave him modest tokens of love (ll. 21-22, 25-27). She even appears with a 'merry look', and asks for help on her clothing (ll. 15, 33-35), finally deciding on what she will wear on her wedding day (IV.iii.1, 7-8). The final act of subversion will be the heroine's complete detachment from her family, which, although being something she has not experienced before, does not seem to scare her in the first place.

Unlike *Romeo and Juliet*, in *The Winter's Tale* there is no account of the staging of Hermione's mock death, so that we can only suppose what happened; we do not even know how far her apparent death was staged. Thus, we are also ignorant of the director of this attempt. In *The Winter's Tale* Hermione's death is only reported when Paulina brings the sad news to the king (III.ii.200). Unlike Friar Laurence, who has arranged to bring Romeo back to Verona within forty-two hours, Hermione and Paulina could not possibly know when exactly Hermione's reunion with her daughter would occur; actually, they do not even know if they will be alive to witness Perdita's homecoming. The prediction that, according to the oracle, what was lost would probably be found (there is still an 'if' in III.ii.135) did not imply that Hermione would be alive to experience this. What is more, unlike Juliet, who will leave Verona never to join her family again, Hermione will not leave Sicilia, as she hopes that she will finally meet her daughter again; this means, though, that she has to live hidden from people for a long time, by prolonging a short 'show' into secret living.



In both cases the person who is responsible for the staging of the heroine's death clearly illustrates the disorder caused by patriarchy. In *The Winter's Tale* the plot is conceived by women, who are abused by the king-patriarch. In *Romeo and Juliet*, however, a male character is responsible for the heroine's feigned death. The fact that this partial subversion of patriarchal power comes from a man (men presumably being the last to be feared for such an attempt) underlines the absoluteness of the patriarch. What is more, Friar Lawrence, who conceives the whole plan, is a kind of father figure himself, which somehow represents an alternative fatherly behaviour.

## 2. Performing

In *Romeo and Juliet* the young heroine's thoughts and feelings before drinking the potion that will enable her apparent death are displayed on stage. Juliet, though, does not actually experience her mock death itself, since her senses are lost while Friar Lawrence's potion takes effect. Apparently, her suffering will end when she takes the potion; once she wakes up, she will leave Verona with Romeo and start a new life. Hermione, on the contrary, is feigning death for sixteen years. As there is no evidence that she is alive until her 'resurrection' is explained, the only thoughts we get from her are expressed then, limited to the claim that she feigned death for her daughter's sake, drawing hope from the oracle (v.iii.126-29).

What precedes Juliet's mock death, is obviously not only the Friar's machination itself, but also the heroine's involvement in it. It seems that this is the first

action Juliet actually attempts on her own. Soon after she is left alone, in IV.iii, she starts thinking about what she is about to do. Being a girl still, she seems to miss her parents already, and calls the Nurse back to comfort her. Her calling, though, is obviously rather weak, since the Nurse does not come; the young heroine is aware of the fact that she has to act alone (ll. 17-19). The passage from one community to the other requires a brief moment of loneliness.

As far as the outcome of the plot is concerned, Juliet does not seem to share the Friar's optimism. The first thought that crosses her mind is that the potion might not work at all. In that case, she has her own plan: she will kill herself with a knife, otherwise she will have to marry Paris (ll. 20-22). As Leonora Leet Brodwin remarks, 'though Juliet does not desire death, she does befriend death at every opportunity in which the imperfections of life would cause her to be untrue to the infinite purity of love' (p. 55). So far, death, often mentioned by Juliet as an alternative to something that she would not endure, has perhaps not been taken too seriously, as will be shown. This time, though, Juliet truly faces death for the first time.

A second speculation on the part of Juliet brings her even closer to the possibility of death, as she also finds a logical explanation to it: perhaps the Friar has not found a means to resolve her problem (and he certainly has no other way to send her away), so that the best solution for avoiding the disgrace of marrying her twice is to kill her (ll. 23-26). The low respect for women's life, displayed previously in the play by her father himself, does not seem to guarantee that the Friar will respect her life,

especially when he himself is in danger. The audience might also be doubtful about Juliet's safety, but for some other reason. The spectators have witnessed the Friar's activities in II.ii, as well as his speech on the double nature of plants that may work as both medicine and poison. The double effect of the plants used by the Friar might raise questions about whether Laurence has checked that plant before, whether the amount used is the right one, and so on. Juliet also seems to fear the outcome of Laurence's plot in general; her next thought is that, if she wakes before Romeo comes, she might die of suffocation (ll. 29-34).

Juliet's final and more detailed visualization of her death involves culturally inherited material (such as the mention of walking spirits and 'shrieks like mandrakes torn out of the earth' mentioned in lines 42-43 and 46-47 respectively), as well as an image of the family vault, where all her kinsmen are buried (ll. 37-43). As Raphaëlle Costa de Beauregard notices, the ornaments of the Renaissance tombs also involved the kind of images described by Juliet (such as bones and 'fest'ring' cadavers), and the audience could also recognize them.<sup>92</sup> However, the way of dying the heroine imagines this time is rather original. The possibility of committing suicide crosses Juliet's mind once more, although this time it is not seen as a conscious action. Apart from the chance of reacting thus in case the potion does not work, the young heroine fears that, even if

---

<sup>92</sup> 'Métamorphoses et anamorphose de la mort dans *Roméo et Juliette*', in '*Roméo et Juliette*': *Nouvelles Perspectives Critiques*, Études recueillies par Jean-Marie Maguin et Charles Whitworth, Collection *Astraea*, no. 5 (Publications de l' Université Paul Valéry-Montpellier III; Centre d' Études et de Recherches Élisabéthaines, 1993), pp. 65-82 (p. 77); also see Bettie Anne Doebler, '*Rooted Sorrow*': *Dying in Early Modern England* (Rutherford: Fairleigh Dickinson University Press; London: Associated University Presses, 1994), pp. 38-39.

the potion does work, and being left alone in the family vault after she wakes up, she might kill herself driven mad by the fears inspired by the atmosphere of the ‘ancient receptacle’. This time, the object which will lead to her death makes a grotesque picture; the image of Juliet dashing out her brains with one of her ancestors’ bones (ll. 52-53) seems both tragic and comical, but this ‘tool’ would probably be the only means provided for such an action in that particular place, since her knife will be left in her room (ll. 44-53). This thought, however, along with other similar ideas produced by her imagination, stem from psychological tension rather than reasonable thought. Juliet’s anxiety culminates in her vision of Tybalt’s ghost, and the heroine finally seems to take the potion as an attempt to avoid her cousin’s spirit (ll. 54-57).

In *The Winter’s Tale*, once more, we can only assume Hermione’s thoughts and feelings before (but also during) her apparent death. The only thing we know is that the oracle’s message reinforced her decision to ‘preserve’ herself (v.iii.126-129), this being the only comment on her part. As for her possible actions during all these years, we can only assume that they were limited, as the space within which she could move (the ‘removed house’ of v.ii.106) was restricted.

## **B. Experiencing death**

### **1. Previous experience of death**

In both plays death is at first found in the form of a threat. In *Romeo and Juliet*, however, a sonnet-like abstract of the whole play, which involves several cases of real death, is at first given by the Chorus in the Prologue, who mentions 'civil blood' (l. 4), as well as the 'death-marked' love and the 'death' (or 'end') of the lovers (ll. 9, 8, and 11 respectively), who 'take their life' (l. 6). The first scene of the play shows how easily 'civil hands' can become 'unclean' (Prologue, l. 4), although this is finally prevented in I.i thanks to the intervention of the Prince, who mentions once more the two families' 'neighbour-stained steel' and their 'bloody hands', as well as the 'purple fountains issuing from [their] veins' (ll. 79, 82). On the other hand, death also becomes a threat in Escalus's words: if the two families break the peace again, they will pay with their members' lives (ll. 94, 100).

The connection of death with aggressive moments of the play seems normal; what is striking in the play is the presence of death images in a context related to love. In *Romeo and Juliet* the Leitmotiv of death is brought up several times before Juliet faces the possibility of confronting literal death. Up to that point death is referred to rather carelessly, especially by the two lovers, due to their passion for each other. Juliet's words in I.v.133-134 ('if he be married, | My grave is like to be my wedding bed'), for example, indicate her absoluteness in love, even though she has just met Romeo. Similarly, Romeo in II.i.119-120, for instance, seems to prefer being killed by Juliet's kinsmen to being scorned by the heroine herself. Brodwin claims that the two heroes' love is of the same kind, although the way of expressing it is different (p. 46).

Even so, they have in common this reference to death, which creates a tragic atmosphere. Before meeting Juliet, Romeo expresses his love towards Rosaline in the same way,<sup>93</sup> as a pre-announcement of the whole ambience.

The two heroes seem to use the wrong images in the context of their love. Even the mention of Phaëton in III.ii.3, a direct allusion to light, pre-announces Juliet's death, considering the fatal end of the son of the Sun.<sup>94</sup> Romeo's dream also provides an ironic, rather than prophetic, version of the same theme, since he wakes up in V.i with a good mood for what will prove a bad issue.<sup>95</sup> The image of Juliet in a grave is found several times in the play, as the characters seem to use it with an astonishing ease. Juliet's mother, for example, even wishes her daughter's death if the latter does not consent to marry Paris (III.v.140). The heroine uses the same image of herself in a grave to persuade her father to postpone her marriage with Escalus' kinsman (ll. 200-01). Death is also related to Romeo's old love (both by the Chorus in the first line of the second act, and Romeo himself in II.ii.83), whereas his second love (the object of his love meant here, rather than his love itself) will virtually lie in a deathbed. Later on, in III.v, Juliet's 'ill-devining soul', spurred by her view of Romeo from above (after he has climbed down using the cords), will give the heroine the impression of Romeo at the bottom of a tomb (ll. 54-56).

The triple repetition of Mercutio's curse ('a plague o' both your houses', in

---

<sup>93</sup> Brodwin, p. 47.

<sup>94</sup> Gibbons, p. 58; also see Berry, p. 31.

<sup>95</sup> Rev. T. F. Thiselton Dyer, *Folk-lore of Shakespeare* (New York: Dover Publications, 1883; repr. 1966), p. 341.

III.i.91, 99-100 and 106), related to his own death, also resounds like a prophecy; the plague is what will actually ruin the Friar's plan. At first it seems to reflect the horrible image of *the* plague, although the word might indicate any kind of disease. *The* plague, though, is also present in the play: the reason why Romeo is undone is the expansion of the pestilence, which prevented Friar John from reaching the young protagonist, as he himself discloses in V.ii. What is more, the memory of the plague of 1592-93, which preceded *Romeo and Juliet* by only a couple of years,<sup>96</sup> makes Mercutio's curse even more horrible.

Even if the way death is mentioned in *The Winter's Tale* is neither similar to that in *Romeo and Juliet* nor as striking, it is not absent, although the atmosphere in the kingdom of Sicilia is quite pleasant in the beginning of the play. The first time death is brought up, it is related to Mamillius, as if predicting his own death (I.i.39-44): Camillo informs Archidamus that even people who are suffering want to live more, only to see the young prince grown up, and then they are content to die. Mamillius is the first to be mentioned by his name within such a context, and he is the first to die. After this very indirect mention, death soon becomes a threat, which concerns several people, as we have seen. In every case, the threat comes from Leontes: in I.ii the king of Sicilia plans to poison the king of Bohemia; in II.iii he intends to kill the new-born baby by getting it burnt or even by dashing its brains out by himself; he also threatens to get Paulina burnt or hang her. Death will also be the punishment for those who will not follow his

---

<sup>96</sup> John Stow, *The Abridgement of the English Chronicle*, augmented and continued by Edmond Howes

instructions properly, as we have seen. In that way, people get even closer to death; apart from being aware of it, they now face it as a possibility in the near future. For Antigonus, however, who takes on the most difficult task, that of the baby's exile, 'a present death had been more merciful' (II.iii.183-184).

Death is not only 'theoretically' experienced in the two plays. In *Romeo and Juliet* people may sometimes make a superficial use of the word, but they are fully aware of what real death looks like. Before Juliet's mock death, the deaths of Mercutio and Tybalt are shown on stage in III.i,<sup>97</sup> along with other actions related to them: Mercutio's death is followed by Romeo's revenge, which actually leads to Tybalt's death, and the latter results in a mourning scene. Lady Capulet also cries for revenge, and later on (in III.v, as we have seen) she thinks about killing Romeo herself with a 'dram'. Nevertheless, death is still considered as part of the dangerous street-game between the young members of the two rival families. Both Montagues and Capulets have apparently buried several members of their families in that way, which seems to make such events quite familiar, although still painful.

In *The Winter's Tale* literal death is also experienced; before Hermione's apparent death, Mamillius's real death occurs, which makes his mother's mock death even more credible. This, actually, might have been the final event that made Hermione decide about feigning death. If Mamillius were alive, she could probably not live hidden

---

(London: The Stationers Company, 1618), p. 396.

<sup>97</sup> Anne-Marie Tauber, *Die Sterbeszenen in Shakespeares Dramen* (Bern: Francke Verlag, 1964), pp. 29-30.



from him; considering the fact that he fell ill right after having been taken from her, we should agree that the boy was really dependent on her. Now that her son is dead and her daughter lost, the queen apparently feels that she has no other duty until she finds her daughter. She is still Leontes' wife, of course, but the fact that she was treated as an adulteress frees her, somehow, from such a role. In that way, Mamillius's death becomes, I think, of dramatic importance, since it enables Hermione's mock death, on which the whole play is based.

## 2. The reactions

In both cases the frame within which feigned death happens, that is the feud in *Romeo and Juliet* and the consequences of Leontes' rage in *The Winter's Tale*, proves helpful to the persuasiveness of the heroine's 'death', as none of the characters suspects that her loss might not be real. Juliet's death is attributed to her grief for the loss of Tybalt, as Paris informs us in v.iii.50-51; the heroine's previous lamentation for Romeo's banishment, interpreted by her parents as extreme grief for her cousin (III.v.69-102, 129-137), reinforces their view. What is more, nobody seems to have found the vial that contained the Friar's potion, which leaves no alternative explanation. Hermione's death in *The Winter's Tale* is even better justified, as the grief for the relative (which is here doubled, due to what happens to both Mamillius and Perdita) is combined with physical exhaustion: the queen's reaction to the news of Mamillius's death meets her weakness after having given birth (under difficult circumstances, too)

to a baby also removed from her. Thus, for the characters who are not involved in the plot, feigned death is in both plays considered as real death, and causes the same reactions as the latter. However, the final impact on the patriarch, who is responsible for the heroine's supposed loss, is not the same in the two plays, as we shall see.

#### a) Grief

In *Romeo and Juliet* the young heroine's apparently dead body is discovered by the Nurse, who comes to her room to wake her up in IV.iv. At first she thinks Juliet is asleep; when she realizes that something is wrong, she cries for help and aqua-vitae (ll. 28-43). The young heroine's parents soon appear, as well as Paris and the Friar. Once Juliet's death is testified, people express their grief in different ways. Lady Capulet laments with the Nurse, conjures her 'only life' to revive, or else she will join her, then asks for help (ll. 46-48). Capulet observes the coldness of the body and describes the condition of Juliet's body-parts (ll. 52-56). Feeling unable to speak, at first, he then utters a speech based on his daughter's marriage to Death (ll. 62-67), using appropriate imagery, joining with Paris in the two women's lamentation.

The expressions of grief are more elaborate in *Romeo and Juliet*, following a certain pattern: when Juliet is found apparently dead, the part of the lamentation after all the characters related to Juliet's death are gathered on stage is carefully divided into four parts (one for Paris, Capulet's Wife, the Nurse, and Capulet respectively), consisting of six lines each, and including recurring patterns like a sequence of past

participles or the repetition of words (ll. 68-91). According to Moisan, this artificiality is contrasted to the two protagonists' genuineness (p. 395), although the two lovers' language (especially Romeo's) is often stylized too. 'Paradoxically', says Ralph Berry, 'the play itself makes us respond to certain stylized speeches as too artificial and to others as genuine and powerfully effective poetry'.<sup>98</sup> Moisan also traces some kind of funniness in these expressions of grief, and believes that this is a way to eliminate what will be soon overcome by Juliet's real death.<sup>99</sup> As Ralph Berry notices, the artificiality of poetry, displayed throughout the play, diminishes as the play draws to its tragic end, thus expressing the characters' real feelings (pp. 37-38, 46-47).

The Friar is the only one who does not express his grief for Juliet's death. This, though, does not betray his involvement in this situation; his duty as a member of the clergy is to make people familiar with death, and persuade them that life in heaven is much more important than the one on earth, thus displaying his own rhetoric.<sup>100</sup> What is more, he spurs them to proceed to the burial rites casting rosemary over the body and bear Juliet to church 'in her best array' (IV.iv.106). As for Romeo, who was supposed to get informed about Juliet's play-death, he does not receive the Friar's message, as we have seen; besides, another messenger, Balthasar, informs him in V.i about what seems to be the heroine's death. Romeo defies the stars, but goes no further with words. He

---

<sup>98</sup> *The Shakespearean Metaphor: Studies in Language and Form* (London: Macmillan, 1978; repr. 1980), pp. 45-46. Juliet's genuineness, however, is sometimes opposed to Romeo's more formal language in other instances of formal verbal expression, as, for example, vows, which she denies in II.i, by inventing her own expressions.

<sup>99</sup> pp. 396, 390-91. Also see Carlin, p. 168.

<sup>100</sup> Moisan, pp. 399-400.

makes several arrangements preparing to leave Mantua, and also provides himself with what will guarantee his own death by his love's grave. He also writes a letter for his father, explaining everything (v.iii.285-289).

Once he gets to Juliet's grave in v.iii, Romeo finds Paris strewing the grave with flowers and sprinkling sweet water over it. Romeo's rites, though, are rather informal: his lamentation culminates in a toast to Juliet while he is drinking the poison. Romeo has nothing to offer Juliet's body but himself.<sup>101</sup> What is more, Paris's murder will allow him to be alone with Juliet for the last time. Unlike the four 'mourners' in IV.iv, who mourn about what they have lost, and how they were abused by Juliet's death,<sup>102</sup> Romeo displays the authenticity of his feelings by doing the opposite, that is offering his body to Juliet, thus objectifying himself instead of her.

In *The Winter's Tale* Hermione's death is announced in III.ii by Paulina, who starts lamenting even before revealing the reason of her lamentation. What is more, she scolds Leontes for what he has caused. Then, repenting of her boldness, she promises not to mention what happened any more (ll. 171-231). Unlike Paulina, Leontes does not lament publicly; he only expresses his desire to see the dead body of his wife, along with that of his son (ll. 233-34). In both cases, grief for the dead queen takes a very personal form: Paulina's expression of grief is even turned against her king (which she then seems to regret, as we have seen), and Leontes himself, although deprived of an elaborate speech, seems to grieve deeply, and promises to visit the grave of his son and

---

<sup>101</sup> Tauber, p. 115.

wife every day (ll. 237-42).

In Leontes' case mourning takes the form of a masochistic penance, which follows his immediate repentance. As Hunter observes, the king follows the four steps towards redemption traced by the homily 'Of Repentance': contrition, confession, faith, and amendment of life, all obvious in his first monologue after Mamillius's death, where he realizes his fault, confesses it, recognises Apollo's power, and seeks reconciliation (pp. 97-98). Hermione's mock death finally seems to work as an extreme punishment for Leontes' extreme behaviour, leading to a major change in the latter; M. M. Mahood notices that the visitation of the chapel and the tears, which Leontes regards as his future 'recreation', will finally lead to his re-creation.<sup>103</sup> Leontes is the only character in the play who will be transformed.<sup>104</sup>

As Hunter remarks, the king of Sicilia is the first sinner in Shakespeare's romances who makes satisfaction for his sins, which is possibly due to the tragic consequences of the latter. However, Hunter also traces a dramatic reason in Leontes' long penance, as at the end of the play the audience becomes more willing to forgive the king (pp. 104-06). A. P. Riemer notes that such an ending might be regarded as outrageous nowadays, as Leontes' sin was too heavy to be recompensed thus (p. 10). According to Cleomenes, in V.i, however, Leontes has 'performed a saint-like sorrow' during the sixteen years of Hermione's absence, and has 'paid down more penitence

---

<sup>102</sup> Moisan, p. 392.

<sup>103</sup> *Shakespeare's Wordplay* (London: Methuen, 1957; repr. 1965), p. 152; also see Hunter, p. 99.

<sup>104</sup> Larry S. Champion, *The Evolution of Shakespeare's Comedy: A Study in Dramatic Perspective* (Cambridge, MA: Harvard University Press, 1970; repr. 1973), p. 156.

than done trespass', so that the heavens have forgotten his evil (ll. 1-5). Unlike the four mourners in *Romeo and Juliet*, Leontes' subversion of the traditional mourning rules probably illustrates his overall change.

#### b) Rituals and commemoration

In Shakespeare's time funerals and tombs provided a display of social distinctions as a 'declaration of difference', as Nigel Llewellyn terms it, in an attempt to prevent the cancellation of social identity as a consequence of death.<sup>105</sup> During the Renaissance, the funereal procession of people who belonged to a high social class was orchestrated by heralds, and the attention was drawn to the preservation of the social body. 'The natural body [...] was no longer the object of attention', says Llewellyn. 'In such cases', he continues, 'individuality, in the sense of personality or character, was of little significance: the funeral commemorated the person who had filled a certain rank' (p. 60). In both plays, the funeral of the heroine is neither represented on stage nor described in the text. Despite the high social status of the dead (a daughter of a mighty family in *Romeo and Juliet*, and a queen in *The Winter's Tale*), no heraldic funerals are implied. In both cases, the heroine's death is rather considered as a personal affair, touching the members of the family only.

The choice and number of mourners also depended on social rank, and other rituals, like doles and dinners, would follow the funeral. Although pomp was against the

---

<sup>105</sup> *The Art of Death: Visual Culture in the English Death Ritual* (London: Reaktion Books, 1991; repr.

Protestant ideas, elaborate funereal rituals partly survived after the Reformation.<sup>106</sup> Although both *Romeo and Juliet* and *The Winter's Tale* involve mighty families, funereal rites appropriate for their rank are mentioned in neither of the two plays. Only Capulet mentions a 'burial feast' in IV.iv.111-17, but this looks rather symbolic, as a replacement of the wedding feast. Similarly, the rosemary cast on Juliet's corpse before her funeral is a symbolic movement (l. 106), and not a display of social rank. Nor is, I think, the heroine's burial 'in her best array' a declaration of her class. As far as burial is concerned, however, both plays seem to follow the customs of Shakespeare's era. During the Renaissance the tombs and memorial artefacts of the mighty would still be situated in places of honour, sometimes inside the church, or in a particular part of the churchyard. Members of the same family would be put together, and family tombs were provided for the families who belonged to a high social rank. In *Romeo and Juliet* the Capulets are buried in the family vault, and in *The Winter's Tale* Leontes buries his wife and son in a chapel.<sup>107</sup>

During the Renaissance, as Llewellyn informs us, 'mourning was officially divided into phases: an intense period was followed by an intermediate phase, or phases, before normal behaviour could be resumed'. Again, mourning would indicate social difference, and the ritual would become really complicated at Court, 'where new sets of apparel were required for each state of mourning' (p. 90). In *Romeo and Juliet*

---

1992. Published in association with the Victoria and Albert Museum.), pp. 60, 61-64. Also see Neill, p. 5.

<sup>106</sup> David Cressy, *Birth, Marriage & Death: Ritual, Religion, and the Life-Cycle in Tudor and Stuart England* (Oxford: Oxford University Press, 1997), pp. 412, 443-55.

<sup>107</sup> Cressy, pp. 460-62; Llewellyn, Chapter 16.

we are not given much time after Juliet's apparent death to watch the survivors' comportment. In the second part of *The Winter's Tale*, however, after the passage of sixteen years, we can observe Leontes' behaviour, which does not seem to have changed at all, indicating his genuine grief, since the official period of mourning would not have been that long. The king of Sicilia, who communicated his intention to visit daily the grave of his queen and son, has apparently performed a 'saint-like sorrow', as we have seen. The 'sets of apparels' mentioned by Llewellyn are found in neither of the two plays; a black outfit, however, can be assumed, as it is found in other Shakespearean plays on occasions of mourning. 'We mourn in black', says Exeter in *Henry VI* (I.i.17), giving one of these examples.

Llewellyn also informs us about memorial objects: 'To balance the traumatic effect of the loss of Purgatory, the Protestant churches gradually developed the theory of *memoria*, which stressed the didactic potential of the lives and deaths of the virtuous'. After the funeral, the social body, which was inadequately celebrated due to the ephemeral character of the ritual, was to be made immortal through a more durable form of commemoration: the monumental body. As expected, commemorative artefacts were more elaborate for the higher social ranks. Llewellyn gives us an outline of what a monumental body stood for:

The monumental body was to be set up at the place of burial to mark its site and was designed to stand for ever as a replacement for the social body. As a subsidiary



function, it also acted as a reminder of the living form of the natural body.[...]  
 Commemorative art both describes the past life of the deceased and establishes the  
 person's future reputation. [...]

For the Protestants the tomb itself was a reminder of mortality, but the monuments stood as examples of virtue (pp. 28, 101, 102).

No object of commemoration is mentioned directly in the two plays; Judd D. Hubert, though, argues that lines 234-236 in III.ii imply a commemorative text, indicating Leontes' wrongs, carved on Hermione's (and Mamillius's) grave.<sup>108</sup> This item might be one of the commemorative plaques for the powerful families mentioned by David Cressy (p. 469). This has already happened in *Pandosto*, the source of the play, with Bellaria's epitaph, whereas Hero's epitaph in *Much Ado about Nothing* (read by Claudio in V.iii) provides a Shakespearean precedent, as it also concerns a slandered woman who actually lives. In *The Winter's Tale* the queen of Sicilia has proved her virtues, having played successfully the roles of a wife, a mother, a friend, a queen. Thus, Leontes plans to make his fault evident on his wife's grave to restore her memory. What is more, Leontes does not remarry; in that respect, he expresses, as it were, his own way of commemorating his queen. Since no other woman takes her place, it is as if she still was his wife. Paulina also remains with the king to keep the queen's memory alive.

---

<sup>108</sup> *Metatheater: The Example of Shakespeare* (Lincoln: University of Nebraska Press, 1991), p. 116.

In *The Winter's Tale* the theme of a statuary memorial figure<sup>109</sup> is only introduced by Paulina before the display of her masterpiece, although in her long speech about Hermione's death she seems to introduce the idea of art (III.ii.203-04), wishing that somebody could 'bring tincture or lustre' in her queen's lip and eye. Hermione's statue could remind us of a memorial artefact.<sup>110</sup> Belsey believes that the queen's statue, revealed in the last scene of the play, is an effigy indeed, and reinforces her idea by mentioning an article by Bruce R. Smith, where he argues that most of the sculptures the members of the audience would have seen were tomb sculptures, as there were few classical statues in England at the time, and not many medieval ones had survived.<sup>111</sup> However, Stephen Orgel draws attention to a trend of the time, according to which noblemen would collect pieces of art, which they put in special rooms (pp. 53-57); Paulina's gallery is such a place, and her 'singularities' could not be tomb statues in such an environment. What is more, the statue of Hermione, which was supposedly made in a 'removed house', is finally kept in Paulina's own chapel, and not the one where the queen was supposedly buried, otherwise Leontes, who visited the grave every day, would have seen it. In *Romeo and Juliet* commemoration only takes place after the heroes' parents realize their special relationship,<sup>112</sup> that is after the real death of both lovers.

---

<sup>109</sup> Cressy, p. 470.

<sup>110</sup> Wickham, p. 264.

<sup>111</sup> Belsey, pp. 111-20; Smith, 'Sermons in Stones: Shakespeare and Renaissance Sculpture', *SSr*, 17 (1985), 1-23 (p. 20).

c) The impact of the heroine's feigned death

The first time Juliet is found dead, her parents seem to have already forgotten her contradiction of their will, not only because they are hit by their daughter's death, but also because her opposition was soon followed by her apparent consent to marry Paris. Nevertheless, the heroine is not sanctified, unlike Hermione, who will be remembered as the ideal wife and mother; this is justified by the fact that Juliet's idealised love for Romeo has not been revealed yet. Although the heroine's death is indirectly related to the feud (attributed to her grief for her cousin, as we have seen), there is no alteration in Capulet's comportment concerning the rivalry. Similarly, Lady Montague's death later on will not be seen as a message for change either. Capulet's feeling of guilt, apart from being repressed by the importance of the honour of the family, is obviously undermined by the fact that the feud was not caused (although sustained) by himself. In *Romeo and Juliet* the patriarch's behaviour will only change after the heroine's feigned revival, and, consequently, her real death.

The completion of the pattern of feigned death-feigned rebirth with the heroine's 'resurrection' (even though the latter leads to the heroine's real death in Juliet's case) will reveal the reason for the heroines' feigned death and bring about the final outcome of both plays. Nevertheless, the change which will crown the two dramatic endings is already pre-announced in *The Winter's Tale*; unlike *Romeo and Juliet*, where the heroine's death is taken as one of the natural consequences of the feud, in *The Winter's*

---

<sup>112</sup> Neill, pp. 38-39.

*Tale* the heroine's 'death' is responsible for a striking shift in the patriarch's behaviour. Phoebe S. Spinrad regards death as a means of reconciliation,<sup>113</sup> which in *The Winter's Tale* is already intended after the shock of the first death in the play, that of Mamillius, and even before the heroine's feigned death. In *Romeo and Juliet*, however, the first death in the play (that of Mercutio) is only part of a long line of deaths, so that reconciliation does not occur.

Mamillius's death seems to be enough to change Leontes' mind. Erickson seems to consider as a main reason for this shift the physical similarity between father and son, which possibly makes the king visualize his own death; what is more, Leontes (after Polixenes' escape) loses his new 'twinned lamb', as Erickson characterizes the boy, by using the words attributed to the two kings in I.ii.69 (pp. 157, 154). Leontes also regards his son's loss as a token of Apollo's anger, as a consequence of his hubris against the god. What is more, the previous harmonious living makes the boy's loss, seconded by his mother's, even more striking and painful; nevertheless, this does not seem to be enough for Hermione to make her return to her husband, and so she stages her own death and remains out of people's sight for the next sixteen years.

Thus, death in *The Winter's Tale* apparently strikes twice within minutes, after a peaceful familial life. Nevertheless, Hermione's death does not seem to have on Leontes the impact of Mamillius's loss. The difference between mother and son is that, unlike the latter, the former is a completed character who has proved her virtues, as we have

---

<sup>113</sup> *The Summons of Death on the Medieval and Renaissance English Stage* (Columbus: Ohio State

seen, which increases Leontes' guilt. As for the king of Sicilia, he abandons himself in the hands of another woman, Paulina, adopting somehow the role of a son towards his mother, as Erickson notices (pp. 156-57). Thus, Leontes somehow does justice to the only woman left, by acknowledging her importance and healing power. As Carolyn Asp observes, 'not only is the female counsellor an anomaly in the literature contemporary with Shakespeare, but she has no real models in the social or political context, nor does such a figure appear in the courtesy books.'<sup>114</sup> The time the dramatist allows between the two parts of the play manifests Leontes' genuine change; these sixteen years of penance show that the shift in the king's behaviour is not superficial or temporary. Nevertheless, the king will once more be tested at the end of the play, with the 'resurrection' scene.

---

University Press, 1987), p. 256.

<sup>114</sup> 'Shakespeare's Paulina and the *Consolatio* Tradition', *SSr*, 11 (1978), 145-58 (p. 145).

### III. THE RESURRECTION AND THE OUTCOME OF THE PLAN

In both plays, the final outcome will follow the completion of the heroine's plot, i.e. her 'resurrection', as was stated before. Despite their different issues (mainly based on the practices of genre), involving the heroine's death in *Romeo and Juliet* and her preservation in *The Winter's Tale*, both 'resurrections' have an important impact on the patriarch, and, subsequently, on the rest of the community. The subversion of patriarchal absoluteness is more explicit in *Romeo and Juliet*, which is self-evident, considering that this change has already happened in *The Winter's Tale*, with Leontes' repentance. This chapter will examine the process of the heroine's 'revival', as well as its impact on the characters of the play.

#### A. Life after death

According to Roman Catholic doctrine, the soul, after having departed from the body on the moment of death, would first go to purgatory, to suffer according to the person's sins.<sup>115</sup> The Protestants banished the idea of purgatory, as it lacked scriptural foundation, and kept the doctrine of the two extremes, heaven and hell, from which no soul was supposed to return.<sup>116</sup> In *The Winter's Tale*, though, Leontes introduces an inversion of the belief that the soul leaves the body on the moment of death,<sup>117</sup> talking

---

<sup>115</sup> Cressy, p. 284.

<sup>116</sup> *Elizabethan-Jacobean Drama: A New Mermaid Background Book*, ed. by G. Blakemore Evans (London: A & C Black, 1989), p. 272.

<sup>117</sup> Cressy, p. 284.

of his dead wife: the king believes that his marriage to another woman, 'would make her sainted spirit again possess her corpse' (v.i.57-58). Reginald Scot in his *Discovery of Witchcraft* claims that 'many stories and books are written of walking spirits and souls of men', but also mentions more official sources of this belief: 'The doctors, counsels, and popes, which (they say) cannot err, have confirmed the walking, appearing and raising of souls'. For Scot himself, though, these beliefs are 'contrary to the word of God'; as he observes, there is no such doctrine in the scriptures, and there is no certification of the truth.<sup>118</sup>

Although the doctrine of purgatory, from which, according to the Catholic Church, the souls could revisit the world of the living as apparitions, was excluded by the Reformation, the Anglican Church did not deny the "reality" of various kinds of spiritual manifestations'. These, however, were attributed to a good or evil angel, who could take the form of the dead or living to 'warn, tempt, incite, or punish mankind'. As G. Blakemore Evans notices, though,

in an age when the new Protestant doctrines were only beginning to penetrate a popular consciousness nurtured on centuries of Roman Catholic teaching, it is not surprising that there was a good deal of confusion in the lay mind about 'ghosts and spirits walking by night' (p. 272).

The words Blakemore Evans put between inverted commas apparently refer to the

---

<sup>118</sup> (London: William Brome, 1584), pp. 462-63.

eponymous book, where Lewis Lavaterus of Ligurine observes that people in fear might imagine frightening things.<sup>119</sup> This can explain both Antigonus's and Juliet's visions. In *Romeo and Juliet* the idea of walking spirits is reflected in one of Juliet's thoughts before her mock death: 'as they say, at some hours in the night spirits resort', says the heroine in IV.iii.42-43, and her fear makes her think that she sees Tybalt's ghost (IV.iii.54). In *The Winter's Tale* Antigonus, talking of his own vision of Hermione in his dream, also seems to accept, finally, that 'the spirits o'th' dead may walk again', 'for ne'er was dream so like a waking' (III.iii.15-16).

Life after death as a new life of the resurrected body, also an idea of the Reformation,<sup>120</sup> does not appear in any of the two plays, nor does the reunion after death. In *Romeo and Juliet*, however, Romeo (in V.iii.102-06) somehow implies a new life with Juliet. The latter, on the contrary, seems to deny life after death quite clearly: what follows her phrase 'and when I shall die' in III.ii.21 ('take him and cut him out in little stars') is not a hope for a reunion with Romeo. What is mentioned is only what Juliet wishes to be made of Romeo, when she will not be able to reach him any more. The Q4 version ('and when *he* shall die') does not change anything concerning this idea: if Romeo dies first, Juliet will still be unable to reach him. According to Robert N. Watson, 'constellation-making [is] a tactic against the inhumane infinitude of death'.<sup>121</sup>

Similarly, in *The Winter's Tale* what makes Leontes refuse a second marriage is

---

<sup>119</sup> *Of Ghostes and Spirites Walking by Nyght...*, translated into Englyshe by R. H. (printed at London by Henry Bennyman for Richard Vvatkyns, 1572; repr. 1596), p. 14.

<sup>120</sup> Cressy, pp. 386-88, 383.

<sup>121</sup> *The Rest is Silence: Death as Annihilation in the English Renaissance* (Berkeley: University of



not the idea of his reunion with Hermione after his death; as far as Shakespeare's religious background was concerned, a second marriage was not an obstacle in that respect.<sup>122</sup> Paulina, however, seems to promise a similar union in this life (v.i.76-78); instead of Leontes rejoining Hermione after his death, the queen 'resurrects' and rejoins her king in this life. In both plays, the heroine's revival will not make people reconsider their beliefs on life after death; nevertheless, it will make them think over the principles of life on earth.

## **B. Staging resurrection**

### 1. The environment and the protagonists

In *Romeo and Juliet* the Friar does not prepare any special environment for Juliet's 'resurrection'; the latter will happen in the family vault, where she is left after her supposed death, as there seems to be no better choice. The heroine's escape after her 'revival' is already a difficult task, as the 'old receptacle' might be visited by people (although the Friar does not seem to have taken any measures against it); on the other hand, the removal of the body from the vault would add more danger to the attempt. Unlike Juliet's 'revival', which must be performed in secret and will only be witnessed by Romeo (and possibly the Friar himself) according to Laurence's plan, Hermione's

---

California Press, 1994), p. 8.

‘resurrection’ in *The Winter's Tale* (III.v) takes a more public form; unlike Friar Laurence, Paulina prepares carefully the place where the ‘miracle’ itself will occur, but also considers what will precede, to produce the appropriate atmosphere. Thus, she also uses another sort of space, to create a kind of mystery which will prepare her audience for the ‘miracle’ itself; this is obviously the role of Paulina’s gallery, leading to the main place of the event. Considering that the ‘singularities’ in Paulina’s gallery are compared to the statue of Hermione (ll. 10-17), we could assume that the collection includes people’s portraits or statues, preparing the onlookers for the finest piece of art and Paulina’s great show.

The absence of light is, in both plays, a major paragon needed for the heroine’s resurrection scene. In Laurence’s case, what is really important is rather the obscurity without the vault than that within: the ‘resurrection’ will occur in the obscure ‘receptacle’, but it must also happen during the night, as the natural darkness will serve Romeo’s coming to the vault as well as the two heroes’ evasion. In *The Winter's Tale* the atmosphere Paulina tries to create also requires obscurity. To start with, her gallery might as well be obscure, to preserve her ‘singularities’ from light exposure; the ‘statue’ itself is hidden behind a curtain, apparently for the same purpose. Obscurity also helps with concealing the details in Hermione’s posture that would reveal the real physical condition of the queen. Neill also reminds us that in the vocabulary of memorial sculpture parted curtains often functioned as a symbol of resurrection (p. 273). In

---

<sup>122</sup> Cressy, p. 461.

*Romeo and Juliet* silence is also needed, apart from obscurity, to guarantee the secrecy of the young lovers' escape; in *The Winter's Tale*, on the contrary, Paulina uses music to make the effect of her 'miracle' even stronger (l. 98).

In *Romeo and Juliet* the young heroine is a partly unconscious protagonist of her 'revival' moment: unlike Hermione in *The Winter's Tale*, Juliet is not supposed to act; she will just wake up from her artificial lethargy. Her 'resurrection' will, thus, happen on its own, when the effect of the Friar's 'dram' has expired. Unlike Juliet, Hermione must act in her 'resurrection' scene. Her part consists of two phases: immobility and movement, the latter followed by speech. Staying immobile (for quite a long time, too) is a particularly difficult task, especially considering that, as a supposed piece of art, the queen will be examined from close. Paulina seems to have created a kind of 'safety space' around the statue, both physically (by putting it on a pedestal -see Paulina's bidding to Hermione: 'descend' in line 99) and verbally (by her repetitive mentions of the statue being 'newly fixed', in lines 46-48 and 80-83).

What makes immobility even harder to achieve on the part of the queen is the fact that she will certainly be highly moved by what will ensue after her unveiling. The queen sees her daughter, for whom she preserved herself during all these years, and her husband, who is apparently purged from his sins, and she has to refrain from reacting in any way. Still, she cannot possibly conceal her real condition completely; indeed, the onlookers sometimes feel that the figure lives (ll. 62-67, 77-78). However, Paulina's praise of the 'carver's excellence' (ll. 15-20, 30-32) seems to justify their impression.

Later on, physical contact becomes another threat when Perdita asks Paulina's permission to kiss her mother's hand (ll. 42-46), and even closer to a fact, when Leontes is stemly hindered from kissing the supposed statue (ll. 79-80). As for the actress playing the part of the queen, she has to give her own impression to the spectators, and possibly persuade those who have not read or seen the play on stage that she is a statue indeed. As David Richman says, 'the audience's admiration for the actress disguised as a statue should equal the characters' admiration for the statue itself'.<sup>123</sup>

## 2. The spectators

### a) The on-stage audience

In *Romeo and Juliet* Romeo, possibly along with Friar Laurence himself, is supposed to be, according to the Friar's plan, the only spectator of Juliet's 'resurrection' scene. As the young hero is outside Verona, due to his banishment, the Friar sends a messenger to find him and give him a letter which will inform him about Lawrence's plot, as we have seen. Unlike *Romeo and Juliet*, where preparation is a practical matter, as Juliet's false death is supposed to be known to Romeo, in *The Winter's Tale* Paulina must prepare her audience for a miracle, as her spectators are ignorant of Hermione's false death. The 'miracle' is witnessed by numerous characters; nevertheless, Paulina focuses on the preparation of Leontes and Perdita. In V.i she provides the first clues

---

<sup>123</sup> *Laughter, Pain, and Wonder: Shakespeare's Comedies and the Audience in the Theater* (Newark:

about Hermione's 'resurrection': she will let Leontes marry when 'another as like Hermione as is her picture affront his eye' (ll. 73-75), a woman that 'shall not be so young as was [his] former, but she shall be such as, walked [his] first queen's ghost, it should take joy to see her in [his] arms' (ll. 78-81), and 'that shall be when [his] first queen's again in breath' (ll. 82-83). These hints, though, are not regarded as such by Leontes.

As for the statue itself, it functions, according to William C. Carroll, as an 'iconological aid' to the king's memory:

Leontes has observed elaborate and vigorous rituals of memorialization for these sixteen years, yet even they, with Paulina's watchful assistance, have little power in comparison to the image before him. The vivid resurrection of Leontes's memory is the necessary prerequisite for the statue's resurrection.<sup>124</sup>

Leontes, though, faces his daughter in V.i, before facing the image of his wife; for Carroll Perdita is another image of Hermione that Leontes must first accept (p. 220). The presence of Perdita somehow tests the present condition of the king's sexual sensitivity; nevertheless, this is not part of Paulina's plan, which seems to be in danger. Leontes is moved sexually by his daughter's beauty, and Paulina rushes to stop him from falling in love with the wrong woman. Leontes 'repents' instantly, claiming that

---

University of Delaware Press; London: Associated University Presses, 1990), p. 114.

<sup>124</sup> *The Metamorphoses of Shakespearean Comedy* (Princeton, NJ: Princeton University Press, 1985), pp.

the young princess reminded him of his queen (II. 222-27), which takes us back to Carroll's thought. In II.iii, though, Paulina insists on the similarity between her *king* and his daughter, which puts both Leontes' claim and Carroll's idea in question. What is more, the king himself does not seem to notice Perdita's resemblance with Hermione right from the start, when the princess first arrives in court.

In case something wrong happens, Paulina decides to show the statue to her king as soon as possible; in that way, Shakespeare avoids the sorrowful ending of *Pandosto*, where the king falls in love with his daughter and then commits suicide. After all, 'what was lost is found' indeed, so that there is no reason for Hermione to remain hidden. The statue itself causes once more the demonstration of Leontes' active sexuality, especially when the king communicates his urge to kiss this image of his queen in V.iii. This time, however, an image of the right woman becomes the object of Leontes' sexual desire. Once more, though, he is not allowed to touch this object; Paulina will only let him do so when the queen 'revives'.

Unlike her father, Perdita has no memory of Hermione; thus, there is no image of the queen Paulina can restore for her. What is more, the time Paulina has at her disposal to prepare the princess for what will ensue is short, since Perdita has just come to court, and Hermione obviously longs to meet her. Nevertheless, the fact that the young princess cannot recall anything of her mother makes her even more curious to find out what she looked like. Furthermore, unlike her experience of another father

before Leontes (and, what is more, a loving one), she has no experience of any mother at all (the shepherd in IV.iv praises to her a wife who does not exist any more), which makes the need for a mother even stronger. Having provided her with a verbal image of her 'peerless' mother's character, Paulina prepares the princess to see the physical figure of her mother. What Paulina does with all her spectators is fool them; unlike *Romeo and Juliet*, this happens to the theatre audience as well.

b) The audience in the theatre

Resurrection scenes were not unknown to Shakespeare's audience. Neill suggests that the tomb scene in *Romeo and Juliet* is a survival from the mystery cycles, and he traces in *The Winter's Tale* a secular equivalent of the resurrection motif found in medieval plays like *The Raising of Lazarus* or *The Resurrection* (pp. 309-10). Shakespeare also seems to use this theatrical precedent. The mystery play of *The Resurrection* will serve as an example for the resurrection motif in general. We shall here explore the version of the Coventry cycle, which, according to Louis Montrose, should have been witnessed by Shakespeare.<sup>125</sup> In the *Ludus Coventriae*<sup>126</sup> Jesus's revival is followed by a Complaint, where he describes what he has suffered 'for man's

---

<sup>125</sup> 'A Kingdom of Shadows', in *The Theatrical City: Culture, Theatre, and Politics in London, 1576-1649*, ed. by David L. Smith, Richard Strier and David Bevington (Cambridge: Cambridge University Press, 1995), pp. 68-86 (p.70). Also see Clifford Davidson, "'What hempen home-spuns have we swagg'ring here?": Amateur Actors in *A Midsummer Night's Dream* and the Coventry Civic Plays and Pageants', *SSt*, 19 (1987), 87-99.

<sup>126</sup> Rosemary Woolf, *The English Mystery Plays* (London: Routledge & Kegan Paul, 1972), p. vii.

love' (ll. 1424-25), i.e. *agape*.<sup>127</sup> The first person he meets is his mother, who welcomes him. The rest of the play deals with the four guards of Christ's grave, who, being asleep when He returns to life, wake up when He is gone and rush to inform Pilate, Cayaphas, and Annas of Christ's disappearance. What follows is the visitation to the grave by the three Marys.<sup>128</sup>

In both plays some kind of 'resurrection' takes place on stage. Juliet's 'revival' in *Romeo and Juliet* is apparently closer to that in the mystery play, as the heroine, like Jesus, emerges from her grave, whereas in *The Winter's Tale* what apparently comes to life is not a corpse, but a piece of art. Like *The Resurrection* (where the guards of Christ's tomb, in the Coventry version, are asleep), nobody witnesses the heroine's 'revival' in *Romeo and Juliet*, apart from the audience, who, like the spectators of the mysteries, expects such an event: like the spectators of the *Corpus Christi*, who knew from the bible (reproduced, partly, in these plays) that Christ would return to life, the audience of *Romeo and Juliet* witness the staging of the heroine's 'death', and are made privy to the time and place of her 'revival'.

Unlike *Romeo and Juliet*, in *The Winter's Tale* several people witness Hermione's 'resurrection', including all the characters related to the queen. Although her statue is not located in the chapel where she was buried (though in another chapel),

---

<sup>127</sup> Peter Carnley, *The Structure of Resurrection Belief* (Oxford: Clarendon, 1987), p. 332.

<sup>128</sup> *Ludus Coventriae; or, The Plaie Called 'Corpus Christi'* (Cotton MS Vespasian D VIII), ed. by K. S. Block, Early English Text Society, Extra Series, 120 (London: Oxford University Press, 1922; repr. 1960. Published for the Early English Text Society.). Also *The N-Town Play* (Cotton MS Vespasian D VIII), ed. by Stephen Spector, Early English Text Society, S.S. 11 (Oxford University Press, 1991. Published for the Early English Text Society.), vol. 1 (introduction and text).



the visitation to Paulina's 'poor house' (v.iii.6) is itself a kind of *visitatio*. Unlike Juliet's 'revival' in *Romeo and Juliet*, though, Hermione's in *The Winter's Tale* is not to be expected; like Paulina, the playwright actually prepares his audience for a miracle. As Ekbert Faas notices, this is the biggest secret Shakespeare ever kept from his audience.<sup>129</sup> Deviating from his regular practices, which made his audience aware of events his heroes ignored (as, for example, in *Romeo and Juliet*), Shakespeare now develops a scene of surprise for both his characters and his spectators. The dramatist seems to rely on his audience's expectations to develop his ending;<sup>130</sup> he fulfils their wishes up to a certain point, but also provides them with more excitement. The practices he uses are also surprising; as Andrew Gurr remarks, 'the whole conclusion in fact is unorthodox Shakespeare, and indeed unorthodox drama'.<sup>131</sup> As Riemer notices, by III.ii the situation has got as bad as it could get, and there seems to be no other direction but towards mending (p. 134). Nevertheless, the last scene still cannot be assumed. The audience's expectations while the play draws towards its end probably involve Leontes' reunion with her daughter (which happens off stage and is reported in V.ii) and the marriage of the latter with Polixenes' son (which is to be arranged). The way these two events are presented, however, do not provide the spectator with the expected climax.<sup>132</sup>

The main reason why Shakespeare does not provide an elaborate recognition scene between Perdita and Leontes is that, doing otherwise, he might spoil 'what may

---

<sup>129</sup> *Tragedy and After: Euripides, Shakespeare, Goethe* (Kingston: McGill-Queen's University Press, 1984; repr. 1986), p. 142; also see Carroll, p. 213.

<sup>130</sup> Riemer, p. 164.

<sup>131</sup> 'The Bear, the Statue, and Hysteria in *The Winter's Tale*', *SQ*, 34.4 (Winter 1983), 420-25 (p. 420).

be his greatest scene of wonder in comedy', as Richman characterises the 'resurrection' scene; Richman also assumes that the playwright wants thus to insure that his audience will not be emotionally exhausted before the final revelation. What is more, he believes that 'his narrators instruct the spectators how they should react to the miracle that is to come'. In that way, the audience is not drawn directly from one revelation to the next; in addition to that, the scene between Autolycus and the Shepherds is also inserted between the two recognition scenes, so that the spectators are relieved with laughter, their emotion being refreshed for the last scene. Richman gives us another reason why Shakespeare did not use detailed recovery scenes for both Perdita and Hermione: he had actually tried that before, in *Pericles*, and being aware of the fact that the second recognition scene was not that powerful after the occurrence of the first one, decided to correct 'a previous dramaturgical error' by using a narration scene instead of bringing Leontes and Perdita together on stage (p. 113-14).

Despite the presence of the word 'if' in the oracle, which makes Perdita's recovery doubtful, Shakespeare finally substantiates his spectators' probable thoughts, who may have predicted that they will see Leontes and his daughter together again. Nothing in the text of the oracle, though, implies the restoration of Hermione. Her only recovery, pictured by Leontes, is totally different:<sup>133</sup> as we have seen, in V.i.56-60 the king imagines the spirit of his queen taking possession of her body once again to scold

---

<sup>132</sup> Riemer, p. 8.

<sup>133</sup> H. W. Fawcner, *Shakespeare's Miracle plays: 'Pericles', 'Cymbeline' and 'The Winter's Tale'* (Rutherford: Fairleigh Dickinson University Press; London: Associated University Presses, 1992), p. 24.

him for the imaginary choice of a second, less virtuous wife. *The Winter's Tale* is, thus, built on the awareness of Hermione's death;<sup>134</sup> if this is not taken for granted, no resurrection can occur, and there will be no miracle, either. That is why Shakespeare has to persuade his audience of the queen's death, and so he does in various moments during the play.

In the beginning of *The Winter's Tale* no mystery puzzles the spectator as far as the heroine's death is concerned. Nevertheless, when Hermione is found alive towards the end of the play, we cannot avoid going back to the point of her death and trying to explain what happened. We cannot tell, however, whether there has been a false estimation of the queen's condition or a plot dictating her feigned death from the very beginning. According to Pilgrim, Paulina might have been persuaded at first that her queen was dead indeed (p. 60). As far as the director of play-death is concerned, R. P. Draper claims that Paulina might have drawn Hermione to this plot, and the possibility of mock death being Hermione's decision is not mentioned at all.<sup>135</sup> Pilgrim, on the contrary, regards Hermione's decision not to return to Leontes as voluntary (p. 59). In both cases, and no matter whose idea was this plot, both women are involved. However, despite several assumptions we might make as spectators, what really happened is never revealed in the play.

Orgel does not seem to seek an answer; instead, he introduces the idea that reality is re-adjusted; talking of Hermione's statue, he notes: 'Shakespearian drama does

---

<sup>134</sup> Richman, p. 114.

not create a consistent world. Rather it continually adjusts its reality according to the demands of its developing argument' (p. 36). We could argue, though, that this was not necessarily the case; Shakespeare might have added details such as Leontes' desire to see the bodies to guarantee even more amazement at the resurrection scene. Antigonus's dream might also serve that purpose, especially through his interpretation (that is his belief that the queen is dead), although apparitions of people who were still alive were also reported in Shakespeare's time.<sup>136</sup> Moreover, Mamillius's death, which has preceded, has already introduced the theme. Unlike their interpretation by Orgel, the presence of these details made some Shakespearean scholars assume that the text was revised. Pilgrim argues that Shakespeare's first intention might have been to let Hermione die indeed, like Bellaria in *Pandosto*. Nevertheless, he claims that, even if this was the case indeed, the shift in the plan gives us no sense of discomfort (p. 59).

The theory of revision seems to be reinforced by the fact that the only record of the play as it was performed in Shakespeare's time, i.e. Simon Forman's review, does not include the statue scene. Considering that such a moment was a rather rare experience, one could easily reach the conclusion that the scene was not there when the astrologer saw the play performed. Nevertheless, J. H. P. Pafford does not seem to value such an omission that much; commenting on the astrologer's text, he argues that the aim of the latter was to be instructive, without necessarily giving all the details. Orgel also considers Forman as unreliable, as more of his accounts omit important parts of the

---

<sup>135</sup> *'The Winter's Tale': Text & Performance* (Basingstoke: Macmillan, 1985), p. 26.

plays.<sup>137</sup> Furthermore, Leonard Barkan believes that the statue scene is the cornerstone of the play: in answer to possible questions about potential alternatives, he claims that ‘the impact and meaning of the play depend upon the significance of a statue that comes to life’.<sup>138</sup>

### C. Witnessing resurrection

Despite the Friar’s preparations, the heroine’s ‘revival’ in *Romeo and Juliet* does not lead to the empty tomb of *The Resurrection*.<sup>139</sup> Romeo’s *visitatio sepulchri* happens shortly before the heroine’s ‘resurrection’, as it was arranged by the Friar; this, however, happens by chance, since the young hero was not informed correctly about Juliet’s physical condition. Thus, Romeo’s is a true *visitatio*, as he is informed by Balthasar that Juliet is dead indeed; what he thinks he sees is a dead corpse, the same thing Paris previously thought he faced, when he came for his own *visitatio* of Juliet’s grave. The same motif re-occurs after all three (Paris, Romeo, and Juliet) are dead, when their kinsmen are urged to a *visitatio sepulchri* to discover themselves the bodies. Unlike the three Marys of *The Resurrection*, what they see is a tomb filled not with one,

---

<sup>136</sup> Pafford, p. xxv.

<sup>137</sup> Pafford, p. xxvii; Orgel, p. 63.

<sup>138</sup> “‘Living Sculptures’”: Ovid, Michelangelo, and *The Winter’s Tale*, *ELH*, 48.4 (Winter 1981), 639-67 (p. 641). Also see Coghill, p. 40.

<sup>139</sup> Susan Snyder, in her works *The Comic Matrix of Shakespeare’s Tragedies: ‘Romeo and Juliet’, ‘Hamlet’, ‘Othello’, and ‘King Lear’* (Princeton, NJ: Princeton University Press, 1979), pp. 57-70, and ‘*Romeo and Juliet: Comedy into Tragedy*’, *ELH*, 20.4 (October 1970), 391-402, explores the unexpected turns that lead to the completion of tragedy.

but three newly killed corpses.<sup>140</sup> What is finally witnessed is not the resurrection itself, but its consequences; nevertheless, the audience is prepared for a ‘lamentable tragedy’, as the title advertises.

In *The Winter’s Tale* Paulina is, according to Moro and Willems, both playwright and stage manager of the ‘resurrection’ scene in V.iii (p. 41). Paulina’s text, mainly concerning the queen and her image (ll. 14-20), is uttered by herself, which also makes her an actress, along with her queen, with whom she has obviously arranged some stage directions, too (regarding both women’s acting). Nevertheless, she also has to do much improvising, depending on people’s reactions. After the statue is unveiled, Paulina notices that everyone remains silent (ll. 21-22); Leontes, will comment later on (ll.41-42) that Perdita is ‘standing like stone’. ‘The characters are so rapt in the work of art’, says Richman, ‘that they cannot use their senses or faculties for any of their natural functions’ (p. 114). Even Leontes, who does not seem to be personally interested in the image of his wife (perhaps trying to avoid the sight of another reminder of his guilt), and, apparently, only joined his daughter to Paulina’s house (in line 13 he characteristically regards the statue as ‘that which [his] daughter came to look upon’), seems to be impressed.

The onstage spectators are then asked to communicate their thoughts. Leontes, who has known his wife better than anyone else, makes (still) the most realistic comment, about Hermione’s wrinkles (ll. 27-29). Paulina provides him straight with an

---

<sup>140</sup> Carlin, p. 196.

explanation of his remark, saying that the sculptor has taken into consideration the years that have elapsed, and Leontes' next observation, concerning Hermione's posture, underlines the similarity between the statue and Hermione, rather than the difference between them (ll. 30-32, 34-36). Leontes' attitude towards the statue soon becomes a kind of idolatry, as the king attempts to kiss Hermione. Thus, the king's use of reason, displayed so far, is finally overthrown by a free expression of feelings. Perdita's case, though, is somewhat different, as the figure does not represent any moments shared with her mother. The princess rather treats the statue as the only form of her mother she can ever enjoy. The fact that she wants to kiss Hermione's hand does not mean that she forgets that the figure in front of her is made of stone; she does so as she would probably do with the statue of a saint. Her claim that she could look at the statue for 'twenty years' (ll. 84-85) makes it clear that she does not consider it as anything else but a statue.

It is obvious in the text that Paulina is trying to keep a kind of balance concerning people's reactions to her show. On the one hand, she wants to keep the amazement about the statue alive; on the other hand, she must prevent the spectators from further contact with the image. For fear that the atmosphere will become less tense, she introduces the theme of the statue living or even moving in people's fancy (ll. 70 and 61 respectively), alluding to its resemblance to a human being; at the same time, however, she must treat Hermione as a work of art, asking for the appropriate care on the part of her audience. Her major guests, however, Leontes and Perdita, regard the

figure as something between a piece of art and a living creature, which spurs both of them (especially Leontes) to come extremely close to Hermione, as we have seen. Paulina feels that she is losing control, and threatens that she will draw the curtain if Leontes (who came closer to touching the statue) does not control himself (ll. 68, 83).

Finally, Paulina introduces once more the idea of a moving statue; this time, however, she insists on it (ll. 85-89). What is more, she seems to tempt the king and princess: since they want to treat the statue as a living creature, she can make it seem like one. Still, there is no allusion to the resurrection of the real Hermione, and Paulina pretends to fear that such an act might be attributed to 'wicked powers' (ll. 89-91). Leontes cancels this concern, and asks her to proceed (ll. 91-93). This last subversion, concerning not only a personal attitude of the king, but also a common belief (against witchcraft) is characteristic of the total subjection of the king to Paulina's power. Once more, the audience's active involvement is asked for; the onstage spectators 'must awake [their] faith' and stand still (ll. 94-95).

When everyone seems ready for the 'miracle' scene, Paulina first asks for music, to create an even more special atmosphere, and then bids Hermione herself descend from her pedestal. The repetitive nature of Paulina's invocations seems to indicate the difficulty of such an attempt; this impression is reinforced by the slow realisation of the 'miracle' (ll. 98-103). This wonder seems even more complete when Paulina bids Hermione speak, too. The queen, though, does so only to reveal that she is the real Hermione (ll. 126-30). Thus, the queen's mock death 'becomes theatre-within-theatre *a*



*posteriori*'.<sup>141</sup> Regarding the whole process, Richman gives a general idea of what happens during the 'resurrection' scene: 'The scene is disposed so that wonder is inspired first by a work of art, then by a miracle, and finally by a work of nature' (p. 114). Indeed, the amazement caused by the statue itself is followed by the 'miracle' of its movement, and lastly by the revelation of the real nature of the 'statue', which is actually Hermione herself, and another 'miracle', that of her preservation. As Carroll notices, 'all attention is fixed on an ascending scale of transcended boundaries' (p. 222).

In this scene our attention is mainly drawn to the characters of the king and his daughter, perhaps in an attempt to underline the importance of family. The rest of the witnesses, no matter how close to the queen they used to be, rather comment on the scene than express their feelings. Polixenes, who also knew Hermione well, only makes short remarks about the statue. He also comments on Leontes' reactions, and sometimes reinforces his arguments concerning the stone image of his queen (ll. 29, 53-56, 65-66). Camillo's remarks also concern Leontes' reactions (ll. 49-53). After Hermione's 'resurrection' has happened, both the king of Bohemia and the old courtier provide us with two brief reports of the queen's movement (ll. 112-13).

As for the spectators in the theatre, the final part of Paulina's show 'seems to turn its audiences into statues themselves', as Carroll says, as 'for the only time in Shakespeare we have not been made privy to something as significant in the plot as the

---

<sup>141</sup> Pierre Spriet, 'The Winter's Tale or The Staging of an Absence', in *The Show Within: Dramatic and Other Insets. English Renaissance Drama (1550-1642); Proceedings of the International Conference held in Montpellier, 22-25 November 1990*, ed. by François Laroque, Collection Astraea, no. 4 (Université Paul Valéry-Montpellier III: Centre d' Études et de Recherches Élisabéthaines), vol. II, pp.

secret of Hermione's survival',<sup>142</sup> as we have seen. Thus, the offstage spectators feel that they are watching 'something supernatural and utterly mysterious – metamorphosis'.<sup>143</sup> Although Paulina's hints in V.i could possibly work as clues for the spectator, the last scene remains enjoyable, as it does for those who have seen or read the play before. According to Carroll, part of our pleasure springs from the onstage audience (p. 221).

Although Hermione's 'revival' is not as close to Christ's as Juliet's, *The Winter's Tale* comes closer to the mystery play of the Resurrection in terms of the ideas it communicates; this is obvious in what might be characterised as the equivalent of Jesus's Complaint in the play. In *Romeo and Juliet* the young heroine's 'complaint' after her 'resurrection' is not, like Jesus's, about what she has suffered, but rather about what she has to face at that moment: Romeo's death (v.iii.161-66). In *The Winter's Tale*, however, there seems to be some kind of indirect complaint on the part of Hermione, also indicating (though indirectly) what she has suffered for love; the queen does not seem to blame anyone, but the fact that she only speaks to her daughter might be seen as some kind of bitterness towards Leontes, who was responsible for what she has suffered (v.iii.122-29).

---

253-66 (p. 262).

<sup>142</sup> Carroll, p. 214. Also see Faas, p. 143.

<sup>143</sup> Carroll, p. 214. Also see Kristian Smidt, *Unconformities in Shakespeare's Later Comedies* (Basingstoke: Macmillan, 1993), p. 135.

## D. The outcome

### 1. The denouement: a happy ending?

In *Romeo and Juliet* the Friar's plan does not stop at Juliet's 'revival', as we have seen; Romeo is supposed to witness the heroine's 'resurrection', and then take her away. The mishap in Laurence's plan, though, i.e. his colleague's inability to deliver his letter to Romeo (v.ii), changes everything. The young hero, informed of Juliet's death (taken as a real one) by Balthasar in v.i, finds Juliet dead, as he thinks, in v.iii, and kills himself. Juliet, on her turn, finds him dead by her side, and commits suicide soon afterwards. Thus, the short process of the two young heroes' reunion is finally replaced by an equally brief scene of union in death, starting with Romeo's suicide and concluding with Juliet's (ll. 120-69), both ending with the word 'die'.<sup>144</sup> Several critics have commented on the meanings of 'die' in Shakespeare's time; apparently, the word meant both 'to reach a sexual climax' and 'to die'.<sup>145</sup> The play, though, finally ends with another kind of reunion: the reconciliation between the two rival parts, finally due to the failure of Laurence's plot: Juliet's *real* death, as well as Romeo's, which brought the revelation of the reason why the whole plot was devised (v.iii.228-89), is what finally moves both families and leads to their reconciliation.

---

<sup>144</sup> Foreman pp. 21, 23, 47; also see Brodwin, p. 58.

<sup>145</sup> Farrell, p. 138; also see Celia R. Daileader, *Eroticism on the Renaissance Stage: Transcendence, Desire, and the Limits of the Visible*, Cambridge Studies in Renaissance Literature and Culture, 30 (Cambridge: Cambridge University Press, 1998), p. 128. Carlin also traces a similar duality in the word

Unlike Juliet, Hermione finds her daughter and returns to family life. Once again, a more general reunion occurs, even though the queen's chief concern was her reunion with her daughter. Her return to her husband completes the image of the reunited family, as the dead Mamillius is not mentioned at all in v.iii. Unlike the two families in *Romeo and Juliet*, Leontes has admitted his fault even before his wife's apparent death, as we have seen, so that recognition is straight followed by union. The latter expands itself even more, with the restoration of the bonds which were broken after Leontes' accusation of his wife. Thus, the king regains his friend Polixenes, as well as his faithful servant Camillo, with whom he will 'replace' the late Antigonus, and Perdita's foster father and brother also join the court of Sicilia.

The explanation given by the Friar when the bodies are discovered (v.iii.230-63) and Romeo's letter given to the Prince by Balthasar, which confirms Laurence's words, seem to communicate a message about love without compromises, and the dead lovers become, thus, a symbol of ideal love. As Stilling observes, this love is extended to a wider love amongst the members of the society (pp. 80-81); although the young lovers were isolated from community, their love became socially effective because it contained the seeds of a new society. The two families are finally united, only too late, as they could have done so at their children's wedding, if the feud had not prevented them.<sup>146</sup> Thus, in *Romeo and Juliet* the new order does not embody the central energy of the play, which is the presence of the two eponymous heroes; the new community excludes

---

'lie' (p. 195).

its best part, profiting by its self-destruction.<sup>147</sup>

In *The Winter's Tale*, on the contrary, where attention is finally focussed on the living, the dead do not become symbolic figures; Mamillius and Antigonus are only part of people's memory. Hermione, on the contrary, unlike Romeo and Juliet, who become statuesque figures, moves towards the opposite direction: the statue becomes a human creature, being, thus, transformed into a living example of virtue. Real or not, the statues bear an important role in both plays in promoting some kind of rebirth. In both cases, they become archetypes of love and sacrifice<sup>148</sup> for any community in any time or place. No matter whether the final outcome meets the heroines' ends or not, there is a wider impact on the community, which is enough to make people reconsider the principles of their life.

In both plays' endings we can trace positive and negative aspects, also pointed out by several critics. Martha Tuck Rozett seems to focus on the power of love displayed in *Romeo and Juliet*, despite the fact that the play ends with the lovers' death; T. J. B. Spencer, however, reminds us that *Romeo and Juliet* is also a story of hate.<sup>149</sup> Laroque regards the ending of the play as a 'triumph of sterility over the hope for continuity and regeneration';<sup>150</sup> as Foreman remarks, however, Shakespeare gives disaster its own 'deep harmony': thus, *Romeo and Juliet* ends with an image of social

---

<sup>146</sup> Hopkins, pp. 134, 35.

<sup>147</sup> Foreman, p. 6.

<sup>148</sup> Farrell, p. 15.

<sup>149</sup> Tuck Rozett, p. 153; Spencer, 'Introduction', in (William Shakespeare,) *Romeo and Juliet*, ed. by T. J. B. Spencer, The New Penguin Shakespeare (Harmondsworth: Penguin Books, 1967), pp. 7-44 (p. 35).

<sup>150</sup> 'Tradition...', p. 33.

balance (p. 1), and ‘the prospect of a better future, [...] attained through the very suffering we have witnessed’ is at hand.<sup>151</sup> In tragedies even the dead hero ‘begins a new life as an influence, a fresh factor in the plot, and lives in the play more fully than before’, says Eleanor F. Jourdain.<sup>152</sup>

As for *The Winter’s Tale*, G. Wilson Knight would see it, as he does the romances in general, as a ‘myth of immortality’.<sup>153</sup> Pierre Spriet, notices that the play displays ‘not so much the victory of young love as the miraculous second chance given to the older generation’; the couple, however, is ‘reunited without any mention of a duty of procreation’ (p. 263). What is more, the absence of Mamillius, to whom I would add the absence of Antigonus, is probably, according to Stanley Cavell, ‘meant to cast the shadow of finitude or doubt over the general air of reunion at the end of the play’.<sup>154</sup> Nevertheless, the recovery of Perdita and Hermione seems to keep the balance between joy and sorrow. As Leah Scragg observes commenting on *The Winter’s Tale*, at the end of the play ‘miraculous revitalization [...] is accompanied by a sense of waste and lost opportunity as well as of joy’.<sup>155</sup>

The overall feeling about the two plays lies, I think, somewhere between their optimistic and pessimistic interpretations. The endings are basically positive, since they

---

<sup>151</sup> Faas, p. 93.

<sup>152</sup> *The Drama in Europe in Theory and Practice* (London: Methuen, 1923), p. 157.

<sup>153</sup> *The Crown of Life: Essays in Interpretation of Shakespeare’s Final Plays*, University Paperbacks (London: Methuen, 1947; repr. 1965), p. 30.

<sup>154</sup> *Disowning Knowledge in Six Plays of Shakespeare* (Cambridge: Cambridge University Press, 1987), p. 193

<sup>155</sup> *The Metamorphosis of Gallathea: A Study in Creative Adaptation* (Washington D.C.: University Press of America, 1982), p. 119.

indicate the benefit of the larger community, but a bitter irony is traced in both of them, as a reference to the ‘poor sacrifices’ (the two lovers in *Romeo and Juliet* (v.iii.303), Mamillius and Antigonus in *The Winter’s Tale*), whose memory will remain as a remembrance of the former disorder. In *Romeo and Juliet* the characters may feel relieved by the end of the ‘ancient grudge’ between the two rival families; apart from that, however, there is nothing to be joyful about. Their first concern is to bury their dead, whereas regeneration seems to be a long way ahead. In *The Winter’s Tale* the happy ending is also stained by the absence of two irreplaceable characters. What is important in both plays, however, is the subversion of the violence displayed in the beginning of the plays, and the shift of patriarchal power towards the preservation of communal life. In *Romeo and Juliet* the consequences of the heroine’s ‘revival’ finally lead to what her ‘death’ did not achieve: the end of the feud. In *The Winter’s Tale* the queen’s ‘resurrection’ somehow rewards Leontes’ repentance and penance by making a new community of the reunited family.

## 2. Explaining the outcome

If we tried to find a logical explanation for the failure of the Friar’s plan in *Romeo and Juliet*, we would find one in the plague, which prevented Friar John from completing his mission. As for the outcome of the plan of Hermione and Paulina in *The Winter’s Tale*, it seems magical in the first place, but is finally explained in logical terms. Nevertheless, the issue of the two plays is attributed to a combination of factors.

As we have seen, the characters of the play have already attributed several events of their life to paragons such as fate/fortune, the gods, or the stars; nevertheless, the human paragon will finally appear more prominent.

Bad timing seems too poor an explanation for what happens in *Romeo and Juliet*.<sup>156</sup> Nevertheless, the plethora of references concerning time made J. W. Draper trace a combination of paragons which seem to predetermine people's actions in the play; the particular season, the day of the week, the time of the day, related to the equivalent details of the character's birth, merge into the humour of the moment, becoming partly responsible for the heroes' actions (passim). Laroque adds a detail concerning the date of Juliet's birth: Juliet was probably conceived during Hallowe'en, which he regards as ominous, as it is a celebration related to both sex and death.<sup>157</sup> Indeed, Halloween (31 October) was exactly nine months before Juliet's birthday, which is on Lammas Eve (I.iii.19), i.e. on 31 July.<sup>158</sup> Murray J. Levith sees in 'Juliet' the month when the heroine was born,<sup>159</sup> which might as well be considered as ominous: July was the month of the extremes, as it contained the 'dog days', whose impact involved inbalanced behaviour in humans. In addition to that, there was a belief that 'to have sexual intercourse or to take medicine during the dog days was

---

<sup>156</sup> J. W. Draper, 'Shakespeare's "Star-Crossed Lovers"', *RES*, Original Series 15.57-60 (1939), 16-34 (p.16).

<sup>157</sup> *Shakespeare's Festive World: Elizabethan Seasonal Entertainment and the Professional Stage*, trans. by Janet Lloyd, European Studies in English Literature (Cambridge: Cambridge University Press, 1991 (revised and enlarged); repr. 1993. First published in French as *Shakespeare et la fête* by Presses Universitaires de France, 1988.), pp. 205-06.

<sup>158</sup> Berry (Philippa), p. 33.

<sup>159</sup> *What's in Shakespeare's names* (London: George Allen & Unwin, 1978), p. 45.



dangerous'.<sup>160</sup> Moisan also mentions the Nurse's reference to the earthquake which happened when Juliet was a child, which also seems to bear some kind of bad aura (p. 396); as Philippa Berry notices, the earth will indeed swallow the two lovers at the end of the play (p. 42).

Douglas L. Peterson, however, underlines that this combination of natural elements is only the background of the events, not the cause itself; men still have part of their life in their hands, and the responsibility of deciding is still theirs, which was also a common Renaissance doctrine.<sup>161</sup> Nevertheless, fortune, added to the movements of the stars (both mentioned before), seems to lessen human power even more, finally making the characters' control over things very limited; what is more, believing that everything is under control, the characters commit hubris. Friar Lawrence, the author of the mock-death plot in *Romeo and Juliet*, seems quite certain about the success of his plan; several critics comment on this certainty, drawing the picture of a multi-figured hubris, related to nature, religion, and community itself.

First of all, Laurence's plot is 'a scandal against nature'.<sup>162</sup> His potion causes some kind of temporary death, which is originally nature's work, or God's.<sup>163</sup> On the other hand, the failure of the plot after the heroine's fake revival seems to indicate that

---

<sup>160</sup> Berry (Philippa), pp. 37, 40.

<sup>161</sup> 'Romeo and Juliet and the Art of Moral Navigation', in *Romeo and Juliet: Critical Essays*, ed. by John F. Andrews, Shakespearean Criticism, 10 (New York: Garland Publishing, 1993), pp. 307-20 (pp. 308-09, 318) (First published in *Pacific Coast Studies in Shakespeare* (Eugene: University of Oregon Books, 1966), pp. 33-46.).

<sup>162</sup> Jean-Marie Maguin, 'Shakespeare, hypnos et thanatos: Roméo et Juliette dans l' espace du mythe', in *Divers Toyes Mengled': Essays on Medieval and Renaissance Culture*, in honour of André Cascombes, collected and presented by Michel Bitot with the collaboration of Roberta Mullini and Peter Happé

resurrection (in the mysteries done by God) is not dependant on humans, either<sup>164</sup> even if they are part of the church, like Friar Lawrence, which also indicates the Friar's hubris against God. Battenhouse traces religious hubris in the rest of the community as well, noticing that, in the beginning of the play, no-one is at church on a Sunday morning; what is more, he notices that the dramatic time of the play involves the days of the week excluded from those of Christ's passion (pp. 115-16). The ultimate hubris, however, is committed by the protagonists themselves, through their idolatry, based on their absolute love for each other.<sup>165</sup> The word 'idolatry' itself is also mentioned in text (II.i.156), which seems to indicate this hubris.

Nevertheless, the failure of the Friar's plan is also related to the human paragon. Even though Lawrence's plan had a good prospect, the fact that it fails despite its seemingly perfect organisation seems to reinforce once more the idea that nothing should be done without the community, or, at least, that the presence of a community should be taken more seriously. Like its conception, spurred by a certain social status quo, the failure of the plan also comes partly from members of the community; not only Friar John does not manage to get to Romeo, but also Balthasar finds the young hero and informs him about what seems to be Juliet's death. What is more, Friar Lawrence has not predicted Paris's presence in the family vault of the Capulets, which would have possibly marred the plan if Romeo was correctly informed. Thus, the underestimation of

---

(Tours: Publication de l' Université François Rabelais, 1996), pp. 245-58 (p. 255).

<sup>163</sup> Laroque, 'Tradition...', p. 32.

<sup>164</sup> Farrell, p. 4.

<sup>165</sup> Carlin, p. 198.

the presence of other people seems to be another error on the Friar's part.

The protagonists of the play have also committed the same crime. Despite the fact that community has caused the problems encountered by the heroine, leaving the family is still hubris. Unlike Hermione, who plans to be finally reintegrated to the family, Romeo and Juliet act in spite of it. To some extent, the two lovers are in tune with communal rules; sexual encounter, for example, only follows marriage,<sup>166</sup> and the time and place for the marriage are acceptable, as Marjorie Garber remarks.<sup>167</sup> As James Calderwood notices, however, the language which unites the two lovers in private marriage does not bind them to their society.<sup>168</sup> As Dreher remarks, 'the marriage ceremony requires a father to release his daughter', and the heroine's spiritual father, Friar Lawrence, cannot substitute for Capulet (p. 60). The lack of the parents' consent makes a marriage clandestine.<sup>169</sup> Sharpe also mentions the need of witnesses (p. 63), who are absent from the marriage. Hopkins adds that a marriage is something to be shared with a larger community too; in that respect even Capulet is wrong, who does not want to invite many people to the marriage (in III.iv.23 and 27 he talks about 'no great ado', and 'half a dozen friends' respectively) (p. 134), although we know that he can afford it, having witnessed his generosity at his birthday party. Nevertheless, his

---

<sup>166</sup> Hopkins, p. 136.

<sup>167</sup> *Coming of Age in Shakespeare* (New York: Routledge, 1997. First published by Methuen, 1981.), pp. 119-20.

<sup>168</sup> *Shakespearean Metadrama: The Argument of the Play in 'Titus Andronicus', 'Love's Labours Lost', 'Romeo and Juliet', 'A Midsummer Night's Dream' and 'Richard III'* (Minneapolis: University of Minnesota Press, 1971), p. 21.

<sup>169</sup> Edward Muir, *Ritual in Early Modern Europe, New Approaches to European History* (Cambridge: Cambridge University Press, 1997), p. 40.

decision is actually based on another form of hubris on his part: the fact that Juliet's marriage will take place soon after Tybalt's funeral (ll. 24-26). Naomi Conn Liebler notes that a second violation of rituals (after the two lovers' marriage) comes with the heroine's staged death.<sup>170</sup> 'The combination of marriage and funeral rites', adds Dreher, 'underscores the fact that the proper marriage ritual has not been carried out'. What is more, until she leaves with Romeo, Juliet tries to assume two roles at the same time, i.e. Capulet's daughter and Romeo's wife, being both a child and a woman (pp. 60-61). Apart from their family, the two lovers finally do not value the world, either, if they do not live together, as we have seen, and death seems to be the only alternative to living on somebody else's terms or living without somebody.<sup>171</sup>

Finally, however, what survives in *Romeo and Juliet* is the outside community, and not the community of love<sup>172</sup> (although the two rival families are also punished, through their children's loss, for their absolute behaviour). This probably happens because absolute solutions are not effective in the society. Although the young lovers' haste in sex might be considered by the moralists as lust, Foreman regards the love between them as probably the purest, also seen by Douglas D. Waters as a love above lust.<sup>173</sup> Nevertheless, it lacks the balance common sense keeps between sexual desire and wise restraint,<sup>174</sup> which makes Friar Laurence advise Romeo to 'love moderately'

---

<sup>170</sup> *Shakespeare's Festive Tragedy: The Ritual Foundations of Genre* (London: Routledge, 1995), p. 150.

<sup>171</sup> Foreman, p. 29.

<sup>172</sup> Foreman, p. 21.

<sup>173</sup> Foreman, p. 22; Waters, *Christian Settings in Shakespeare's Tragedies* (Rutherford: Fairleigh Dickinson University Press; London: Associated University Presses, 1994), pp. 122-23.

<sup>174</sup> Foreman, pp. 22-23. Also see Battenhouse, p. 115.

(II.v.14). Finally, as the Friar has predicted, ‘these violent delights have violent ends’ (I.9), and the play finally becomes a ‘powerful critique of extremes in passion’.<sup>175</sup> Although exaggeration is shown as a quality of transcendent love,<sup>176</sup> this love is overromanticised, its idealism being too uncompromising for the world Romeo and Juliet live in.<sup>177</sup> As Stephen Greenblatt remarks, however, ‘few readers or spectators come away from *Romeo and Juliet* with the conviction that it would be better to love moderately’ (p. 870).

Like *Romeo and Juliet*, the presence of superhuman powers in *The Winter’s Tale*, such as ‘planet reigns’ or ‘powers divine’ mentioned before, do not reduce human responsibility. In this play hubris mainly concerns the person who caused the social imbalance of the play, namely Leontes. Like Friar Lawrence, the king of Sicilia becomes the author of his own ‘scandal against nature’ by denying his resemblance to his daughter in II.iii. Later on, the king’s hubris also takes a religious form, when he defies Apollo’s oracle in III.ii. Paulina, however, has already called him, prophetically, a ‘heretic’ in II.iii.115, for another kind of hubris he commits against the community, when he denies any other truth but his. Apollo’s revenge will punish the king with his son’s death in III.ii; nevertheless, a kind of punishment also comes from humans, with the plot of Hermione’s apparent death, devised by both Paulina and the queen herself.

---

<sup>175</sup> Stephen Greenblatt, ‘Romeo and Juliet’, in *The Norton Shakespeare*, pp. 865-71 (p. 870).

<sup>176</sup> Rabkin, p. 183; Conn Liebler, p. 154.

<sup>177</sup> Foreman, p. 22. Also see George C. Herndl, *The High Design: English Renaissance Tragedy and the Natural Law*, South Atlantic Modern Language Association Award Study (Lexington: The University of Kentucky, 1970), p. 54, and Harry Morris, *Last Things in Shakespeare* (Tallahassee: Florida State University Press, 1985), p. 231.

However, Hermione's feigned death, unlike Juliet's, is not regarded as hubris, perhaps because Leontes' crime was too serious to deserve present forgiveness, as was mentioned before. On the other hand, the innocent queen (who also suffers from what is regarded as her husband's punishment) deserves a happy ending, which is still possible within the play's tragicomic frame. As for Leontes (who, unlike Capulet, repents even before the heroine's 'death'), having 'performed a saint-like sorrow' during all these years, he deserves, according to his courtiers, forgiveness. Thus, the punishment of patriarchal abuse does not involve the heroine's real death, as in *Romeo and Juliet*.

In both plays a combination of powers finally seems to bring things to some kind of balance. Various critics provide interpretations related to religion, attributing the final outcome to Providence. The Elizabethans believed that Providence would summon even evil instruments to procure good, and a happy ending.<sup>178</sup> Commenting on the structure of *The Winter's Tale*, consisting of events that seem detached from each other, Riemer remarks that 'those events, superficially so disconnected and random, all contribute towards the achievement of bliss' (p. 168), so that the god's will, expressed through the oracle, is fulfilled. Similarly, Spriet attributes reparation to God's mercy (p. 260), and Kristian Smidt remarks that the play 'may be said to be guided to a conclusion by a basic belief in Christian repentance and forgiveness' (p. 162). Peterson, who seems to ignore the references to Fate in the play, considers Providence as the main superhuman power, also attributing to it the movement of stars (p. 308). Sokolova also

---

<sup>178</sup> Spriet, p. 262, and Northrop Frye, *The Myth of Deliverance: Reflections on Shakespeare's Problem*

mentions predestination as a fundamental notion of Reformation theology; nevertheless, she also notes a shift in Renaissance thought which she attributes to Niccolo Machiavelli, who underlined the importance of human behaviour, arguing that what finally counts is human choice (pp. 42, 43, 99). Northrop Frye, on the other hand, attributes the power of change to Time: ‘a power of bringing about the comic conclusion is inherent in time itself’, he says.<sup>179</sup> In *The Winter’s Tale* this is even displayed on stage, where the impersonation of Time takes the story sixteen years later, when the reconciliation takes place. Thus, time finally works as a healer.<sup>180</sup> In *Romeo and Juliet*, on the contrary, everything seems to happen too quickly; nevertheless, the word ‘ancient’, describing the grudge between the two families in the Prologue, reminds us that peace-making was something that took much longer than the reconciliation in *The Winter’s Tale*.

Despite the presence of different non-human factors in the two plays, the final outcome seems to depend on humans. In *Romeo and Juliet* the status quo changes due to the revelation of the love between the two protagonists (although they are now dead), and in *The Winter’s Tale* the plots devised by Paulina and Hermione in Sicilia, but also Camillo in Bohemia, bring together the remaining characters. The two plays finally seem to teach us respect for superhuman powers, but mainly between us. Thus, the human paragon is what is finally regarded as the major element in social life, and

---

*Comedies* (Toronto: University of Toronto Press, 1983; repr. 1993), p. 6.

<sup>179</sup> *A Natural Perspective: The development of Shakespearean Comedy and Romance* (New York: Columbia University Press, 1965), p. 152. Also see Sewell, p. 141.

<sup>180</sup> Inga-Stina Ewbank, ‘The Triumph of Time in *The Winter’s Tale*’, in ‘*The Winter’s Tale*’: *Critical*

abusiveness is finally subverted as a feature which disrupts the harmony in human relations.



#### IV. THE REVALUATION OF LIFE

As we have seen before, resurrection was given a special meaning by Christianity, which related it to Christ's love for Man. Furthermore, Jesus's actions after his return display the importance of a harmonious communal life. What followed His Resurrection was His meetings with people, and a feast with them; as the latter is also an occasion to meet people, it also seems to indicate the importance of the community. As D. H. van Daalen underlines, 'the risen Lord restores the fellowship'; 'a meal', he continues, 'establishes the closest fellowship between people'.<sup>181</sup> These actions were also preserved in the *Ludus Coventriae*, after the play of *The Resurrection*. Christ is a communal body embracing all men, and the importance of community is displayed in the metaphor of the Christians being one body whose head is Christ himself, which also creates an atmosphere of religious fellowship.<sup>182</sup>

The importance of community displayed in the *Ludus Coventriae* broke the boundaries of the play and manifested itself in its production. Although Peter Happé argues that a presentation in the church involved an audience which was somehow forced to watch the play, having come for the Mass,<sup>183</sup> the secularisation of the plays and their performance by the guilds outside the church moved people from a society related to religion only to a community of another sort,<sup>184</sup> where the human paragon is

---

<sup>181</sup> *The Real Resurrection* (London: Collins, 1972), pp. 83-84.

<sup>182</sup> Carlin, pp. 7, 22, and Jürgen Moltmann, 'The Resurrection of Christ: Hope for the World', in *Resurrection Reconsidered*, ed. by Gavin D' Costa (Oxford: Oneworld, 1996), pp. 73-86 (p. 85).

<sup>183</sup> *English Drama Before Shakespeare*, Longman Literature in English Series (London: Longman, 1999), p. 31.

<sup>184</sup> Prosser, p. 5.

underscored, as the plays move from Latin to vernacular, clergy to laity, church to non-religious places.<sup>185</sup>

Although Hermione's love is focused on her daughter, her sacrifice reminds us of Christ's suffering for love. Her 'resurrection' itself takes place in front of a community, and what follows is her meeting with the witnesses of the 'miracle'. In *Romeo and Juliet* Friar Lawrence's plan fails after the heroine's 'revival', as we have seen; nevertheless, the other members of the community come closer to each other. Paul N. Siegel regards sexual love as a manifestation of Godly love.<sup>186</sup> Although the two lovers' god is Eros,<sup>187</sup> Battenhouse also regards their love as an 'ape' of *agape*;<sup>188</sup> the former, like the latter, finally proves stronger than death.<sup>189</sup> In both *Romeo and Juliet* and *The Winter's Tale* what makes people value communal life is its loss, which is either temporary or permanent. Being the main victims of a disturbed communal life, the female protagonists are the ones who finally teach the rest of the community how to live together, after having assumed themselves the ultimate state of deprivation: death. Thus, although the two plays do not follow exactly the liturgical pattern, they seem to manifest what is also a Christian idea: the potential of rebirth in this life.<sup>190</sup> This last chapter will discuss the nature of this rebirth in the two plays, which finally comes through the subversion of absolute patriarchy and the revision of certain social values.

---

<sup>185</sup> Arnold Williams, *The Drama of Medieval England* (East Lansing: Michigan State University Press, 1961; repr. 1963), p. 38.

<sup>186</sup> 'Christianity and the Religion of Love in *Romeo and Juliet*', *SQ*, 12 (1961), 371-92 (p. 383).

<sup>187</sup> Frye, *The Myth...*, p. 42.

<sup>188</sup> p. 115; also see Frye, *The Myth...*, pp. 40-42.

<sup>189</sup> Carlin, p. 197.

## A. Nature and convention in the community

### 1. Nature

In both plays social disorder is often compared to disorder in nature. The consequences of Leontes' jealousy in *The Winter's Tale* bring a long winter to his court, which the fruitful queen has deserted: Camillo only mentions 'sixteen winters' in V.iii.50, talking of his master's sorrow (ll. 49-53). As Frye remarks, the storm at the end of the first part of *The Winter's Tale* is also 'described in such a way as to suggest an unsettling of the order of nature',<sup>191</sup> which seems to be the final allusion to Leontes' rage; as Wilson Knight observes, 'the loss is associated with tempest'.<sup>192</sup> The use of seasonal imagery to underline the consequences of strife reminds us of *A Midsummer Night's Dream*, where the quarrel between the king and queen of the fairies produce a disturbance of climate (II.i.81-117). In Bohemia, on the contrary, where people who have escaped from Leontes' rage (Camillo, Polixenes, and Perdita) finally arrive, winter does not seem that threatening, although the summer is close to its end in IV.ii. Perdita has grown up, being transformed into a new source of fertility, and her love with

---

<sup>190</sup> Moltman, pp. 80-81.

<sup>191</sup> *A Natural...*, p. 114.

<sup>192</sup> *The Christian Renaissance: With Interpretations of Dante, Shakespeare and Goethe and new discussions of Oscar Wilde and The Gospel of Thomas*, The Norton Library (New York: W. W. Norton, 1962), p. 119.

Florizel (whose name also reminds us of flourishing<sup>193</sup>) seems to promise fruitfulness.

In *Romeo and Juliet* natural imagery describes rather personal disorders. Thus, Juliet's grief in III.v is characterised by Capulet as a tempest, her tears compared to 'show'ring', her eyes to the sea (also characterised as a 'salt flood'), and her sighs to winds (ll. 130-37, passim); Capulet comments in the same way talking of Tybalt's 'storm' against Romeo in I.v (l. 59). Nevertheless, these disorders are also based on social conflict (between father and daughter in Juliet's case, and between the two families in Tybalt's case). Another image of disorder is that of a flower killed by frost, which is the metaphor used for Juliet when she is found apparently dead in IV.iv (ll. 55-56). Had Capulet, who uses this metaphor here, known about his daughter's love for Romeo, he would have possibly identified with this frost.

In both plays, people who ignore nature mar community. In *The Winter's Tale* Leontes' refusal to see his physical similarities with his new-born daughter furthers a disorder which could have ended there; similarly, in *Romeo and Juliet* Montagues and Capulets seem to ignore that love could naturally spring between members of the two families. In *The Winter's Tale* people who believe in nature (or live in nature) can survive the bad turns of their life. This does not mean, however, that strife is unnatural; like nature in general, human nature also has its good and bad aspects. Nevertheless, as men can take advantage of spring and shield against winter, so they can do with social life. In both *Romeo and Juliet* and *The Winter's Tale* physical imagery is used to prove

---

<sup>193</sup> Levith, p. 110.

the natural character of community, starting from the close form of the family, which seems to be the picture of the wider society in little.

In both plays physical resemblance is mainly used to illustrate familial bonds; the community of a family displays the power of such a bond through the presence of common body features in its members. In *The Winter's Tale* the existence of Leontes' family seems to be entirely based on these features, so that denied resemblance automatically claims his child a bastard. After he has suspected his wife of adultery, the king also uses physical imagery to express his disgust for her pregnant body, as swelling (II.i.64) indicates disease;<sup>194</sup> on the other hand, while expecting her to give birth to a bastard, the king tries to verify his well-known resemblance with his son, in an attempt to make sure that at least one of his familial bonds is tight (I.ii.122-37). Once Perdita is born, Paulina will provide her king with the same proof for his other child, in an attempt to prove the baby's legitimacy (II.iii.98-103). The fact that Leontes denies what seems obvious pre-announces his rejection of the oracle later on, and underlines the absoluteness of his passion.

In *Romeo and Juliet* body features work as a way of discriminating between the members of the two rival families rather than certifying their legitimacy, as these characteristics also seem to be obvious to people outside the family. What is more, in the context of the feud, instead of being a neutral means of recognition, these features become a spur for people's ferocity. People's passion, and the long duration of the

---

<sup>194</sup> Garber, p. 149.

grudge seems to have provided the two families with some skills of recognising the enemy even under unusual circumstances. In the ball scene (I.v) Capulet can see under Romeo's disguise, and Tybalt recognises the latter from his voice (l. 53).

## 2. Naming

In *Romeo and Juliet*, where individual features of the body are not described as elaborately as in *The Winter's Tale*, names seem to be as powerful. Belonging to a family is here displayed not through the physical similarities between its members but through bearing the same name. Within the feud the names of Montague and Capulet are given a particular importance, as they represent the two rival families; thus, even members of the families who do not agree with the feud are considered as part of it. The power of the surname exceeds that of a Christian name: Benvolio, whose name (meaning 'good will' in Italian<sup>195</sup>) seems to illustrate his peace-making nature, is also involved in the feud.

The young protagonists are two innocent victims of the convention which wants Montagues and Capulets apart. In I.v, before they realize each other's identity, Romeo and Juliet taste the joy of ignoring names. What is more, they seem to concentrate on the part of their body used in their encounter, namely their lips, where the metaphor used by them is also focused: before the one learns who the other is, lips are pilgrims and saints (ll. 92-109), and names do not matter. After the Nurse informs Juliet that

---

<sup>195</sup> Levith, p. 47.

Romeo is a Montague, the young heroine uses another metaphor from the natural world, comparing her beloved to a rose, as a comment on the arbitrariness of naming:

What's in a name? That which we call a rose  
 By any other word would smell as sweet.  
 So Romeo would, were he not Romeo called,  
 Retain that dear perfection which he owes  
 Without that title. (II.i.85-89)

Romeo's name of Montague, however, is not arbitrarily given to him, since he is a member of the family whose members bear this name. What is absurd here is rather the significance of 'Montague' as 'enemy' for the Capulets (and vice versa), even when the person who bears this name has never offended them. Thus, the Nurse calls Romeo an enemy, but this is because, being a Montague, he is a conventional foe; Juliet's words 'Tis but thy name that is my enemy' (II.i.80), as well as the speech that follows, shows this clearly. Nevertheless, she calls him several times by the name of 'Montague', as if to remind him, as well as herself, of the danger that is still around (II. 102, 140, 179).

A name finally seems to be even more powerful than the body; unlike a body-part, which can be removed from the body, a name is not located in a particular part of it, and so it cannot be removed (III.iii.105-07). Thus, despite Juliet's claim, a name,

although it lacks physical substance, is more related to the body than any part which can be cut off. In both plays, however, the importance of community will be finally underlined by a type of relationship which does not contain any similarity, either physical or arbitrary, between its members: the bond between man and wife. Thus, in *The Winter's Tale* all the disastrous events are attributed to the disrupted relation between the couple, and they are only repaired (as long as this is possible) after the reunion of man and wife; in *Romeo and Juliet* the outcome is even more striking, as the two lovers come from a rival background. Thus, what is finally seen as more important is not details such as bodily features or names, but social structures appearing as the *sine qua non* of the community.

## **B. The core of community**

### **1. The couple**

As in nature itself, what seems to guarantee the continuation of the community is regeneration through couples. The bonding between any two people could already be regarded as a natural action, considering, for example, the use of metaphors taken from the natural world to describe the friendship between the two kings in *The Winter's Tale*. In the case of a couple, however, the bond seems stronger, as the two parts are finally united in their offspring, bearing features of both bodies. What is more, a couple can guarantee the continuance of the community, which is not the case in any other bond.



The importance of a couple seems to be widely recognized. In *Romeo and Juliet* Friar Lawrence considers the relationship between the two lovers as something more important than family tradition (which, moreover, involves a violent feud condemned by society), and agrees to marry them even without their parents' consent. What is more, Friar Lawrence hopes that the two young heroes' marriage itself will end the strife between the two houses (II.ii.90-92). According to Edward Muir, marriage in early modern England was a movement of peace between two families (p. 31); however, the Friar's plot fails, like previous attempts to stop the strife, made by individual characters. Nevertheless, the death of a couple ultimately achieves what the previous death of individuals did not, by reuniting the two families. According to Foreman, sexual love is the force that brings people together, the energy that moves comedy towards marriage and reproduction of good. In tragedy, however, things move towards death: a tomb becomes the marriage bed, and the couple's sexual union becomes a consummation in death. Nevertheless, the young couple is finally established as a symbol of love, which is a better alternative regarding the relationship between the two parts. Finally, observes Foreman, love conquers all, like in comedies (pp. 47, 20).

Thus, in *Romeo and Juliet* the rebirth of the community is achieved thanks to a dead couple. Unlike the romances, where, according to Joseph Westlund, 'the sexual dimension enriches the reparative effect',<sup>196</sup> sexual love is not suggested as a possibility, as Foreman observes (p. 5). Indeed, the only named female figure who

---

<sup>196</sup>*Shakespeare's Reparative Comedies: A Psychoanalytic View of the Middle Plays* (Chicago: The

remains alive on stage is Lady Capulet, who is young (younger than thirty, as we can infer from the text), but gives the impression of being old, perhaps considering that she was about to become a grandmother, after her daughter's marriage. Once the new source of fertility dies, however, no attention is paid to the ones remaining. What is more, Lady Capulet herself has already thought of rejoining her daughter in death (that was after Juliet was found apparently dead, as we have seen), instead of replacing her with bearing another child; as for her Montague counterpart, she is already dead. Ethel Helen Deese notices that in the tragic pattern 'nurturing femininity perishes'.<sup>197</sup> Still, as it was shown in Capulet's ball, Verona is full of young Capulets, and, concerning the symmetry between the two families in the play, but also using common sense, we could assume the same for the Montagues.

In *The Winter's Tale* the importance of the couple is particularly explicit, as the disruption in the wider community appears as a consequence of disorder within the couple. All but Leontes himself, who causes the disorder, try to preserve the unity between the king and queen, without success. The change in the situation, which will finally bring the parted couple together, is finally achieved at the end of the play, thanks to an attempt to preserve the unity of another couple: the only reason why Perdita gets back to Sicilia (which will make Hermione 'revive', and finally rejoin Leontes) is her desire to remain with Florizel. Camillo betrays his second master, too, to the benefit of the couple; the powers that hinder its unity must be dealt with once more, and unlike

---

University of Chicago Press, 1984), p. 186.

Friar Laurence in *Romeo and Juliet*, or Leontes' courtiers in the first half of the play, Camillo succeeds in this attempt. Thus, Hermione is delivered to rejoin the motherly community, but since her daughter is about to join the marital community, the queen also returns to the latter. Finally, the marital community becomes the chief concern (and parental second), and the play ends with three pairings, with that of Paulina with Camillo added to those of Leontes with Hermione and Perdita with Florizel.

In both plays, the couple seems to bring everything together and guarantee the welfare of the rest of the community. 'Man and woman together make the social core', says Deese, echoing Aristotle's words in his *Politica* (I, ii); their alienation from each other breaks it (p. 5). As Siegel also notices, love between the couple brings about social harmony (p. 384); unlike *Romeo and Juliet*, the young couple in *The Winter's Tale* also guarantees social continuance. Although Hermione does not appear as a fertile female, as she does in the beginning of the play, her daughter seems to be the proof as well as the heiress of her own fertility. The importance of the couple itself, however, is also underlined, since the oldest generation appearing in the play, from which no offspring can stem now, is also included in the same picture through the marriage between Paulina and Camillo. What is more, the marriage between the two heirs unites the two kingdoms, which makes a difference from comedy, where marriage has no further function.<sup>198</sup>

---

<sup>197</sup> *Shakespeare's Comedies of Renascence* (Riverside: University of California, 1997), p. 6.

<sup>198</sup> Robert Henke, *Pastoral Transformations: Italian Tragicomedy and Shakespeare's Late Plays* (Newark: University of Delaware Press; London: Associated University Presses, 1997), p. 197.

Honor Matthews notices that in the romances the source of salvation is a dual figure, including a male and a female; nevertheless, she observes that the emphasis is put on the female,<sup>199</sup> as it happens indeed in *The Winter's Tale*, with Hermione's sacrifice and 'resurrection' scene. *Romeo and Juliet*, though a tragedy, seems to contain similar patterns: what reforms the community is the dual figure of the two lovers; nevertheless, Laroque argues that the concluding lines of *Romeo and Juliet* ('For never was a story of more woe | than this of Juliet and *her* Romeo', v.iii.308-09) do not show just an attempt on the part of the playwright to master rhyme.<sup>200</sup>

## 2. The female: engulfing-harmonizing

In *Romeo and Juliet* Lady Capulet and the Nurse attempt to keep the balance within the family, which is disrupted by the patriarch's absoluteness, as we have seen. What is more, female characters (the two rivals' wives) also try to keep the peace between the two absolute patriarchs of the play. Their failure, however, seems to be responsible for the fact that the new generation of females, represented in the play by Juliet, does not make such attempt at all. On the other hand, unlike the other females of the play, Juliet does not intend to subject herself to patriarchal abuse. Thus, she only feigns reconciliation with her father, in order to further Friar Lawrence's plan, and finally enjoy her harmonious relationship with Romeo outside the disharmony in her

---

<sup>199</sup> *Character & Symbol in Shakespeare's Plays: A Study of Certain Christian and Pre-Christian Elements in their Structure and Imagery* (Cambridge: Cambridge University Press, 1962), p. 189.

<sup>200</sup> 'Tradition...', p. 31.

family.

Although the relationship between Romeo and Juliet remains harmonious until the end, it does not last long, due to the failure of the Friar's plan, which causes the two lovers' death. Nevertheless, the latter will finally bring about what seems to have been the most desirable issue in the play: communal peace. Despite the presence of a dual redeeming figure at the end of the play, the author of the concluding harmony seems to be the female part of this figure, since the successive events which led to the final reconciliation only followed the heroine's brave decision to put the Friar's bold plan into practice. According to Laroque, the last rhyme of the play 'confirms the subversion of traditional sexual relations and the taking over of initiative and authority by Juliet in the field of love and sex' (see note 200 above).

Similarly, a female figure also draws people's attention in the last scene of *The Winter's Tale*. Talking of Hermione, Deese notices that 'her disappearance is coincident with barrenness and disorder, her reappearance with fertile power and community'; Shakespeare himself seems to underline the importance of the female for the re-establishment of order.<sup>201</sup> According to Palfrey, 'the romance heroines evoke a tradition [...] in which the princess is symbolical vessel of the ideal nation or true church.' He also traces 'symbolic differences according to the heroine's marital status'. The bride, Palfrey specifies, symbolizes 'promise, a map of the state's integrity'; indeed, the return of Perdita as a bride will re-establish order. As for Hermione, 'the wife or mistress',

---

<sup>201</sup> Deese, p. 1; also see Neely, p. 181, and Palfrey, p. 198.

continues Palfrey, 'will invariably emblemize the possession, inherently jealous and nervous, of private or public property. Both *The Winter's Tale* and *Cymbeline* play upon the wife's instability as an emblem of social order' (pp. 199, 98); indeed, Hermione's loss also has an impact on social life within the kingdom, but also on political life: as Marianne Novy observes, Leontes does not seem to be an active king without his family, thus underlining the power of the female in a patriarchal society.<sup>202</sup>

Women express the limitations of the masculine world by offering their patience and reason as opposed to men's violence and absoluteness;<sup>203</sup> what is more, unlike the ruling males, they do not impose their world on anyone,<sup>204</sup> thus teaching the importance of freedom. Females are regarded as moral forces,<sup>205</sup> which is particularly obvious in *The Winter's Tale*, where Hermione's self-sacrifice leads to what Moro and Willems call 'the rebirth of a conscience', referring to Leontes' metamorphosis (p. 41); as Farrell notices, both the king and the kingdom are finally transformed (p. 15). Women are also seen as figures of grace,<sup>206</sup> and Hermione represents, according to several critics, the impact of divine grace on Leontes. Bryant sees a 'correspondence to the incarnation of divine grace, Jesus Christ'; although she is in a 'status of a lesser incarnation', as he says, we can see 'in her simple acts of forgiveness the pale but unmistakable reflection of His mercy and redeeming love' (pp. 208-10). Thus, even the sinner is part of the new

---

<sup>202</sup> *Love's Argument: Gender Relations in Shakespeare* (Chapel Hill: The University of North Carolina Press, 1984), pp. 183-85.

<sup>203</sup> Southard Gourlay, pp. 377, 384; Neely, p. 188; Irene G. Dash, *Women, Wedding, and Power: Women in Shakespeare's Plays* (New York: Columbia University Press, 1981), pp. 151-52.

<sup>204</sup> Neely, p. 186.

<sup>205</sup> Grantley, p. 241. Also see Sokolova, p. 105, and Deese, p. 237.

community in *The Winter's Tale*;<sup>207</sup> apparently, it is never too late, and all sins can be forgiven.<sup>208</sup> E. M. W. Tillyard also gives the play a Christian meaning: apart from tracing the motifs of hell and purgatory in Leontes' case, he believes that 'the statue scene is conducted in a rarefied atmosphere of contemplation that suggests the motif of paradise'.<sup>209</sup> The pastoral Eden of Bohemia, where the female paragon reigns (especially in the feast, dominated by Perdita's Queen),<sup>210</sup> also seems to be an alternative to the fallen world. Finally, women in *The Winter's Tale* seem to provide a new basis for a male society which has proved unstable.<sup>211</sup>

During the Renaissance women 'are typically divided in opposite extremes: perfection and evil', says Erickson. Nevertheless, in *The Winter's Tale* women 'shift from threatening to reassuring figures' (pp. 151, 162), and the 'fluid' female (the pond fished by the neighbour in I.ii.196)<sup>212</sup> becomes solid, even after her descent from the pedestal has proved that she is not a statue. Thus, Hermione moves from supposed evil to perfection, from yet another representation of Eve to a Christ-like figure, as her virtue becomes redeeming.<sup>213</sup> The queen becomes a kind of saint, a figure which replaces that of the supposed adulteress. The 'miracle', however, does not simply restore an old

---

<sup>206</sup> Moro and Willems, p. 39.

<sup>207</sup> Moro and Willems, p. 35.

<sup>208</sup> Prosser, pp. 37-38.

<sup>209</sup> *Shakespeare's Last Plays* (London: Chatto and Windus, 1968), p. 84.

<sup>210</sup> Southard Gourlay, p. 378.

<sup>211</sup> Erickson, p. 148.

<sup>212</sup> Heather Dubrow, *Shakespeare and Domestic Loss: Forms of Deprivation, Mourning, and Recuperation*, Cambridge Studies in Renaissance Literature and Culture, 32 (Cambridge: Cambridge University Press, 1999), p. 89.

<sup>213</sup> Deese, p. 2.

version of the queen;<sup>214</sup> Hermione's virtue has been enriched with her patience and self-sacrifice, and, according to Farrell, this new spiritual force can 'awe her once-dominating husband and king' (p. 15). Thus, the dual figure of the female seems to be reduced to its positive features. In *The Winter's Tale* even a shrew becomes a necessary corrective.<sup>215</sup> Inga-Stina Ewbank characterizes Paulina as 'the greatest female talker in the Romances', who 'hovers [...] between a comic shrew and an embodied conscience, and [...] between being Leontes' Guardian figure and driving him stark mad';<sup>216</sup> nevertheless, 'the shrew evolves into a positive role'<sup>217</sup> and the 'mankind witch' (II.iii.68) regains her female substance through her reparative role.

Eaton, focusing on Shakespearean women, draws their neo-Platonic portrait, which involves both their corporeal self and the ideas they represent (p. 188). In both plays the body of the main heroine is regarded as a fertile womb: Hermione is even seen in her state of pregnancy (her first child having already grown up), and Juliet is reminded that other girls of her age are already mothers. Nevertheless, they are also symbols of spiritual love: Hermione a living one, and Juliet its statuesque version, both being a blending of Christian and neo-Platonic values of love.<sup>218</sup> The revaluation of the ideas embodied in women provides the new generation with a new basis. Although

---

<sup>214</sup> Fawkner, p. 145.

<sup>215</sup> Henderson, p. 178.

<sup>216</sup> 'Shakespeare's Portrayal of Women: A 1970s View', in *Shakespeare, Pattern of Excelling Nature: Shakespeare Criticism in Honor of America's Bicentennial from The International Shakespeare Association Congress, Washington D. C., April '76*, ed. by David Bevington and Jay Halio (Newark: University of Delaware Press, 1978), pp. 222-29 (p. 225).

<sup>217</sup> Leah Scragg, *Shakespeare's Mouldy Tales: Recurrent Plot Motifs in Shakespearean Drama*, Longman Medieval and Renaissance Library (London: Longman, 1992), p. 91.



Juliet's physical body finally loses its power of regeneration, her death provides her social body with a power of changing things.<sup>219</sup> Similarly, *The Winter's Tale* becomes a lesson on balancing reason and instincts.<sup>220</sup>

### 3. Generations

In both *Romeo and Juliet* and *The Winter's Tale* a stronger sense of community is given by the description of the older generation, despite the fact that the latter is responsible for the disorder in the plays. As Kahn observes, the behaviour of the old generation can be as immature as that of the new generation; Capulet's rage, for example, becomes as absolute as Tybalt's hate (or Juliet's love).<sup>221</sup> In *Romeo and Juliet*, however, both the faults and the good features of the community, are characterized as 'ancient' in the text (compare 'ancient grudge' with 'ancient feast' in the third line of the Prologue and in I.ii.84 respectively), which gives the impression of this community as a powerful whole; as Carlin observes, the play begins with the mention of the 'two households' rather than the two lovers (p. 156). Nevertheless, this power of the whole restrains the freedom of the individual.<sup>222</sup> In *The Winter's Tale* the same seems to be expressed through the description of a relationship which has lasted for a long time, namely the friendship between the two kings discussed by the two courtiers in the very first scene of the play. Nevertheless, the 'ancient grudge' will stain the joy shared in the

---

<sup>218</sup> Southard Gourlay, pp. 376, 390, 385.

<sup>219</sup> Palfrey, p. 196.

<sup>220</sup> Sewell, p. 143.

<sup>221</sup> *Man's...*, p. 96; 'Coming...', p. 172.

‘ancient feasts’, and the image of perfect friendship will soon be torn apart.

In *Romeo and Juliet* the disorder of the feud has been part of the life within the two rival families for a long time, so that even the two protagonists, who are against it, cannot imagine their families without its context, and therefore act in secret. In *The Winter’s Tale*, on the contrary, Leontes’ rage is a new phenomenon, which only establishes itself due to the king’s power. Thus, the disorder in this case is focused on one person only, and despite the fact that this person is a king, the possibility of changing his mind seems at first stronger than that of ending the feud between the two Veronese families. Unlike *Romeo and Juliet*, the old generation in *The Winter’s Tale* reacts to the disorder: apart from Paulina, who supports her mistress, the rest of the courtiers also disagree with the king, the latter being as mild as they can, the former insisting more.

The new generation will finally eliminate the bad aspects of the old community, and promote the good ones; however, this generation does not seem to be perfect, either. As Jourdain observes, ‘a tragic hero becomes the scapegoat for the sins of his family or his age’ (p. 158); nevertheless, in *Romeo and Juliet* the eponymous heroes also seem to pay for their own faults.<sup>223</sup> Conn Liebler’s characterization of *Romeo and Juliet* as *pharmakoi*, bears, thus, a double meaning, as *pharmakon* means not only ‘remedy’ but also ‘poison’: apart from saving the society from strife, the young couple also disturbs it somehow, by ignoring its rules (pp. 148-55). Thus, Hopkins reckons that

---

<sup>222</sup> Laroque, ‘Tradition...’, p. 32.

part of the audience would identify with the old generation (p. 134). Although Larry S. Champion believes that Shakespeare favours the young lovers,<sup>224</sup> the playwright finally designs their death. However, by killing the young couple Shakespeare preserves the symbol of ideal love before it fades.<sup>225</sup>

In *The Winter's Tale* the future is led on children in the very first scene of the play, where hope is put upon Mamillius (I.i.34-46); even though this will prove ironic, as Mamillius will die soon, the culmination of Leontes' rage is his decision for the newborn baby, whose loss will also cause, according to the oracle, the loss of the kingdom's future. Later on, the union of the heirs of both kingdoms will be followed by a multiple social reunion: a reunion of families, kingdoms, and social classes.<sup>226</sup> Tillyard argues that in the last plays the regeneration is complete. 'In *The Winter's Tale*', he says, 'Florizel and Perdita re-enact the marriage of Leontes and Hermione, but with better success' (p. 22). According to C. L. Barber, even Leontes' passion for Polixenes, suggested above, is finally consummated through the marriage of their children (pp. 65-66). Novy also detects a suggestive mutuality in the younger generation in both *The Winter's Tale* and *Romeo and Juliet*.<sup>227</sup> Thus, the final reunion of the community seems to be deprived of any disrupting elements.

---

<sup>223</sup> Laroque, 'Tradition...', p. 32.

<sup>224</sup> *Shakespeare's Tragic Perspective* (Athens: The University of Georgia Press, 1976), pp. 70, 73. Also see John Erskine Hankins, *Background of Shakespeare's Thought* (Hassocks: The Harvester Press, 1978), p. 223.

<sup>225</sup> Kristeva, p. 303.

<sup>226</sup> Moro and Willems, p. 37.

<sup>227</sup> Novy, pp. 186, 194. Also see Sidney Homan, *Shakespeare's Theater of Presence: Language, Spectacle, and the Audience* (Lewisburg: Bucknell University Press; London: Associated University

### C. The importance of communal life

According to Carlin, integration in the community means annihilation of personality; thus, by their death Romeo and Juliet avoid the loss of their ‘uniquely human self’, as opposed to their physical self.<sup>228</sup> On the other hand, Carlin admits that the ongoing life of the community gives its members some sense of immortality. ‘Either incorporating with, or separation from, this life/death communal body’, she remarks, ‘involves a form of death, but also [...] of death-transcendence’ (pp. 153, 156, 157, 186, 198). Life outside the community is not approved in any of the two plays, as will be shown. Compromise seems necessary on the part of the members of a community, in order to achieve some kind of harmony between them; on the other hand, being a member of a community does not imply impossibility of change. People might fight against social injustice; what they cannot do, however, is live without the society.

In both plays community seems to be as important as life itself, and separation is often characterized as death. As Aristotle once said, nature made of man a political animal,<sup>229</sup> and thus exile is simply against human nature. ‘World’s exile is death’, says Romeo characteristically in *Romeo and Juliet* (III.iii.20), thus regarding community as life itself. Nevertheless, Romeo will, along with Juliet, leave the world of their families

---

Presses, 1986), pp. 186, 194, and Juliet Dusinberre, *Shakespeare and the nature of women* (Basingstoke: Macmillan, 1975; repr. 1979), p.157.

<sup>228</sup> p. 185; also see Foreman, p. 47.

<sup>229</sup> *Politica*, I.ii.

and their city, which will indeed lead to their death.<sup>230</sup> In both plays the importance of communal life is implied mostly indirectly, but most clearly, in the description of the unpleasant, or even lethal, consequences of life outside the community.

In both *Romeo and Juliet* and *The Winter's Tale*, life outside the community is regarded as a kind of death; thus, the fact that it is used as punishment is not surprising. In *The Winter's Tale* Hermione is punished for her supposed adultery by being excluded from the community, as Leontes sends her to prison. Banishment, a similar form of punishment, is even considered as something worse than death itself in *Romeo and Juliet*. For Romeo, the Prince's 'doom' (III.iii.4) seems unbearable; apparently, the hero would rather embrace death itself. What makes his banishment painful is the fact that he will miss Juliet's community, as he is not allowed to enter the city of Verona, where she belongs; however, the estrangement from Veronese society itself, as well as from the community of his family, does not seem to trouble the young hero.

In III.ii.122-26 Juliet encloses in the phrase 'Romeo is banished' more woe than the death of several dear members of her family, of Romeo himself, and even of herself would cause. As Calderwood remarks, although a word has no substance, that of 'banished' slays Juliet (p. 97). In III.iii.44, the hero ironically compares the news about his banishment to other kinds of death which are bound to be used by the two heroes later on; they are even mentioned in the same sequence: poison followed by a knife. Obviously, both young heroes do not think reasonably; their thoughts are guided by

---

<sup>230</sup> Carlin, pp. 153-54.

their absolute passion. However, even the Nurse, who thinks in a practical way, as it is revealed in several passages of the play, considers Juliet's first love as dead as well, since the young heroine cannot reach him (III.v.224-225); the old lady also counsels Juliet to consider him as dead, and marry Paris. As Llewellyn remarks, 'in certain cultures people who have disappeared from a community, for whatever reason, may be declared dead by ritual, and later, when they wish to return, find that reintegration is illegal' (p. 38).

Sometimes living away from the community seems to be the only way of avoiding other kinds of social annihilation; thus, Hermione devises a kind of self-banishment to escape from Leontes' slandering mood against her. This action, however, finally has an impact on the king's social life as well: what follows her apparent death, which is her passage to self-banishment, is Leontes' retirement from his social environment. Thus, both Hermione and Leontes live their own voluntary death apart,<sup>231</sup> for sixteen years, the former waiting for her reunion with her daughter and the latter mourning on his wife's tomb. After her supposed death, the queen preserves herself in a separate place, whereas the king is, in a way, imprisoned in his own palace. Although they are both within the kingdom of Sicilia (we can suppose that for Hermione, as well, since Paulina had to be close to both her king and queen), they are nevertheless in exile, Hermione not being able to meet people, in case she is discovered, and Leontes avoiding people's company.

---

<sup>231</sup> Pilgrim, p. 59.

Imposed or chosen, the heroes' absence affects other people, too. In *Romeo and Juliet* the young heroine lives, like Leontes, in her own exile, being away from her lover, even if she is still within the community of her family, as well as Verona. In *The Winter's Tale*, too, a smaller community, i.e. that between mother and child, can be much more crucial than the wider one; thus, Mamillius dies once he is taken away from his mother, although he remains within his father's kingdom. Mamillius's name (derived from the Latin 'mamilla' = nipple) also seems to display the prince's dependence on his mother.<sup>232</sup> Thus, exclusion from a community can even lead to death, even when it is not meant as a form of punishment. Antigonus also dies after having been left alone in the wilderness of Bohemia, on his trip to the baby's banishment, and his companions also perish with their ship. The baby itself is obviously in danger for the same reason; however, Perdita is saved, thanks to her prompt inclusion in another community, that of the shepherds. Thus, she will be the only member of the royal family of Sicilia who is fully integrated in a community during these sixteen years.

Death can also occur as an indirect consequence of living outside the community. In *Romeo and Juliet* the young hero's life does not seem to be in danger while he is in exile; nevertheless, his exclusion from the society finally leads him to death. As Scragg remarks, 'the attention of the audience [is] focused upon the tragic consequences of Romeo's absence, not on his experiences in a new location'.<sup>233</sup> Being banished from Verona, the hero becomes dependent on other people's account of what

---

<sup>232</sup> Garber, p. 149.

happens there. Due to Friar John's incapability of reaching him, Romeo gets from Balthasar the wrong news, which will cause his death, as we have seen. According to Farrell the lack of communication with the social world leads to a mutual miscommunication, which leads to both heroes' suicidal actions (p. 17). Like Romeo, Juliet will also commit suicide, avoiding, at the same time, yet another kind of social death: her enclosure in a nunnery, a plot once more devised by the Friar.<sup>234</sup>

What can also lead to literal death is action against the communal laws. In *Romeo and Juliet* most of the members of the two rival families abide by the family rules; the 'ancient grudge' itself, however, contradicts the laws of the city. The brawls between the two parts, in spite of the Prince's bidding for peace, lead several members of the two families to death, as well as people related to them (in the play Mercutio is related to the Montagues as Romeo's friend, and Paris to the Capulets as Juliet's future husband). The peaceful denial of the family laws, though, also leads to death, as in the two protagonists' case.

Both Juliet and Hermione, as we have seen, are aware of the fact that the solution of a feigned death is only temporary, and intend to be once more integrated in a community, although for Juliet this will not be the society she used to belong to. In both plays, people who do not belong to a particular community also attempt to be integrated in one; even if they are part of a larger society, they still try to join a smaller group as well. In *Romeo and Juliet* Mercutio, who belongs to neither of the two rival families

---

<sup>233</sup> *Shakespeare's...*, p. 132.



who dominate the play, tends to join the young Montagues in the brawls between the two parts. Paris, on the contrary, intends to marry Juliet, and thus become part of the Capulet family. Mercutio's friendship will end with his life, and Paris will not marry Juliet. Nevertheless, an integration on the larger scale occurs at the end of the play: by being united with each other, the two families in *Romeo and Juliet* are also reintegrated in the wider society of Verona, from which they were somehow detached by not obeying its rules. Escalus appears on stage once more, but this time his word seems to be respected, despite the fact that he has not managed to stop the feud earlier.

In *The Winter's Tale* even Autolycus, who, having been expelled from his master's court, does not seem to belong anywhere, as he changes forms all the time, finally expresses an indirect desire to belong somewhere, since he seeks his former master's favour at the end of the play; nevertheless, we do not really believe that he will amend his life, as the Clown bids him. *The Winter's Tale* also repeats a phenomenon observed somehow in *Romeo and Juliet*: the affiliation of classes. Like servants in *Romeo and Juliet*, who are somehow regarded as members of the family since they are involved in several family matters (like, for example, the feud), the two shepherds, being foster relatives of a princess, become the king's kinsmen, in an inversion of the pattern of succession from parent to child. According to Frank Humphrey Ristine, this is a satire on the 'large numbers of newly created gentlemen in early-seventeenth-

---

<sup>234</sup> Carlin, p. 169.

century London'.<sup>235</sup> Indeed, the artificiality of the shepherds' new status is indicated in the text, especially in their dialogue on being a 'gentleman born' (v.ii.134-73). However, this does not mean that all the shepherds become courtiers; some of the communal conventions cannot be broken yet, like the ones preventing the mingling of social classes. Despite the fact that they were mixed in a theatre audience, and in Leontes' court, it was not the time, not even for fiction, to unite them in marriage. Perdita is not a shepherdess, that is why she can finally have her royal lover, being royal herself. Nevertheless, the social blending reflects, according to Robert Henke, 'James's attempt to incorporate into the royal body politic old country holidays and pastimes' (p. 197).

The court might also profit from the country, by learning a lesson: unlike the disrupted court, the country is the symbol of unity. Shakespeare relates communal scenes to life in the country and nature (like, for example, the sheep-shearing scene in IV.iv), as if to remind us that living in communities is a natural thing. Finally, social harmony comes from people who live closer to nature (as Perdita's true identity, which leads to the final reunion, is disclosed by the two shepherds), reminding us of nature's own harmony.<sup>236</sup> Thus, this good element is now included in the court,<sup>237</sup> vaguely reminding us that Nature is permanent, unlike rank.<sup>238</sup> This also seems to be in accord

---

<sup>235</sup> *English Tragicomedy: Its Origins and History* (New York: Russell & Russell, 1910; repr. 1963), p. 180.

<sup>236</sup> Robert Egan, *Drama within Drama: Shakespeare's Sense of his art in 'King Lear', 'The Winter's Tale', and 'The Tempest'* (New York: Columbia University Press, 1975), p. 67.

<sup>237</sup> Bethell, p. 94.

<sup>238</sup> Sokolova, p. 116.

with the practices of the new genre; according to Giambattista Guarini, who wrote the first theoretical work on tragicomedy, the decorum of the genre permits a mixture of social classes, which, as he points out, results in a more truthful imitation of life than either comedy or tragedy.<sup>239</sup> As Walter Cohen observes, 'in the second decade of the seventeenth century tragicomedy seeks interclass alliances.'<sup>240</sup>

#### D. Patriarchy reconsidered?

Carlin traces in Shakespearean drama some criticism on the limits of earthly power already found in the cycle plays (pp. 25-26, 45). In *Romeo and Juliet* what questions the patriarchal feud is the fact that, apart from its absolute support, represented by Tybalt's extreme hate for the Montagues, its absolute denial is also displayed in the text by the two lovers' uncompromising love for each other. The fact that these two extremes of social behaviour are found even within the same family (represented by Tybalt and Juliet) makes the statement about the abusive nature of the feud even more explicit.

Another striking behaviour on the part of Juliet's family is that even Old Capulet, the head of the family, does not seem to be an absolute supporter of the feud, which is displayed in the ball scene, when he prevents Tybalt from fighting with Romeo. 'United with the subversive power of love, festivity does not only achieve a

---

<sup>239</sup> *'Il pastor fido' e 'Il compendio della poesia tragicomica'*, a cura di Gioachino Brognoligo, Scrittori d'Italia (Bari: Gius. Laterza & Figli, 1914), p. 231.

<sup>240</sup> 'Prerevolutionary drama', in *The Politics of Tragi-comedy: Shakespeare and After*, ed. by Gordon McMullan and Jonathan Hope (London: Routledge, 1992), pp. 122-50 (p. 132).

temporary suspension of social rules and political authority, but it also leads to a radical questioning of traditional patriarchal order,' says Laroque, adding that 'the importance or the precedence given to tradition also implies that there is an obligation inherent in ceremony, a respect due to the laws of hospitality'.<sup>241</sup> Both the grudge and the feast are characterised as 'ancient' in the text, as we have seen, and thus they seem to be equally respected. What is more, Capulet himself admits that Romeo is known as a worthy gentleman. Nevertheless, Capulet's comportment within the feast, which is also imposed on the rest of the family, does not affect the strife between the two rivals: the brawls continue without the feast, and even peaceful people are involved.

In *Romeo and Juliet* a more objective view of the situation is given by a third party, by people who are not directly involved in the strife or by persons who do not belong to either of the two families. Apart from the fact that the feud has been condemned by the citizens of Verona (I.i.71) and repeatedly by the Prince himself (in I.i and III.i) for disrupting peace in the city, Paris gives yet another aspect of the situation: he finds this enmity between the two houses really a shame, as both families are gentle (I.ii.4-5), implying that honourable people should be friends with each other, especially when the reason of the enmity between them is lost in time. Mercutio, in a different temper, mocks the two rivals, and curses them while dying (III.i).

Finally, extreme hate is subverted by extreme love, and the reconciliation between the two patriarchs is followed by a mutual action which desperately attempts to

---

<sup>241</sup> 'Tradition...', pp. 19, 32.

provide a material substitute for what the two lovers represented, by replacing their children's bodies with their images (v.iii.297-302). The statues Montague and Capulet promise each other to erect will be made of the most expensive material, 'pure gold' (l. 298), probably in an attempt to emblemize their children's pure love. What is more, they apparently intend to share their children's message with the wider community, as well as the future generations, which is explicit in Montague's words:

[...] whiles Verona by that name is known  
 There shall no figure at such rate be set  
 As that of true and faithful Juliet (ll. 299-301).

Furthermore, the citizens will be reminded of the deadly consequences of civil strife (l. 303). Battenhouse, however, traces in the text 'an unmistakable undertone of rivalry' between the two men (p. 117), which is justified by Capulet's intention of erecting a statue 'as rich' as Montague's (l. 302). What is more, Romeo has already mentioned in v.i.80-83, commenting on the payment he offers the Apothecary for the poison, that gold corrupts people rather than makes them better.<sup>242</sup> Despite the fact that the ruler is not directly responsible for his subjects' behaviour, criticism in *Romeo and Juliet* also concerns ineffective ruling. Although the two protagonists finally achieve what the authority of the Prince had not managed to establish, the playwright does not seem to

---

<sup>242</sup> Daileander, p. 128.

forgive the mildness of the latter: Escalus is punished for not being able to preserve the peace in Verona; this is how he himself justifies in v.iii.293-94 the loss of his kinsmen, Mercutio and Paris.

In *The Winter's Tale* the courtiers could not, perhaps, be considered as a third party (who could probably have a more objective view on the matter between the king and the queen of Sicilia), as they somehow belong, as mentioned before, to the extended 'family' of the king. Nevertheless, the fact that Leontes' patriarchal ruling is questioned by all the males in his kingdom indicates its ill form. Polixenes repeats patriarchal abuse in Bohemia, in his attempt to disrupt the relationship between Perdita and his son. In both kingdoms, however, there is another patriarch who represents an alternative patriarchal status quo. In Leontes' court, Antigonus seems to disagree with abusive patriarchy, and the fact that he cannot rule his wife might as well indicate, apart from Paulina's strong character, his own position and role in his family. What is more, he believes that Leontes' apparent strictness towards his wife is not common amongst men (II.iii.110-12). In Bohemia the old shepherd appears as a very liberal father, who does not impose his ideas on his children, but sets them free, making Neely talk of a 'model father' (pp. 189, 163, 164, 167).

In the end of *The Winter's Tale* women are apparently given more value;<sup>243</sup> nevertheless, Erickson argues that this value is still dependent on their services to the patriarch. Leontes' idealization of Hermione is placed, according to Erickson, 'in its

---

<sup>243</sup> Novy, pp. 171-81.

larger context of patriarchal ideology, for such worship does not prevent Leontes from maintaining social control over female resources.' Thus, 'the patriarchal body politic is founded on the female body, and the female is the 'vehicle' of 'male control of reproduction' (p. 168); despite the few scenes of female authority, the women are finally subjected once more to men.<sup>244</sup> In *The Winter's Tale* all the women of the play are the protagonists of the matriarchal moment of the 'resurrection' scene; soon, however, they are welcomed back to a world governed by men.

Despite a servant's claim that Perdita is 'more worth than any man' (V.i.111), the reason why she is given a particular importance is the fact that the continuance of the kingdom depends on her. This might remind the audience of the fact that James came from female right of succession, as was mentioned before. 'The tragic loss that Perdita represents is [...] the loss of an heir', says Orgel. 'Once the crucial loss is restored, everything returns to its proper place. [...] What is restored, finally, in this quintessentially Jacobean drama, is royal authority' (p. 79). The princess will soon be married to Florizel, and perpetuate Leontes' line. In *All Is True* (*Henry VIII*, V.i.163-7) an old lady values the king's daughter because she promises boys; what interested a king was a male heir, and the only reason why Leontes put his hopes on Perdita was the irreparable loss of his son. Perdita's return seems to be more important for Hermione, who rejoins the only child of hers that is left. Nevertheless, Perdita will soon become a wife; her main concern will then be her husband, and Hermione will simultaneously

---

<sup>244</sup> Marilyn L. Williamson, *The Patriarchy of Shakespeare's Comedies* (Detroit: Wayne State University

return herself to her role of wife, as she will have no young children to care about.

The third woman of the play, Paulina, will also be turned from a motherly figure into a wife, when Leontes marries her to Camillo. She finally leads away, apparently retaining some of her power; nevertheless, she does so under Leontes' bidding (v.iii.156). By uniting Paulina and Camillo, the two beneficial forces who brought his kingdom back to life from two different sides, the king thinks that this is a good way of thanking them both; however, he does not seem to have asked any of them before (although he claims, in line 143, that he 'partly know[s]' Camillo's mind). Mamillius being replaced, in a way, by Florizel, a son-in-law instead of a son, Leontes thinks, perhaps, that he is the last one to restore everything, heal the wounds from his sin, and create the absolute social harmony. As Erickson notes, 'the male network is solid and copious enough to supply replacements for Mamillius and Antigonus' (p. 167); people, however, are irreplaceable. Leontes does not change completely; nevertheless, as Erickson remarks, using the king's accusing words addressed to Antigonus in II.iii.159, Leontes 'learns to be "tenderly officious"'. Thus, patriarchy is reformed rather than transcended (pp. 150-52, 156, 167). Nevertheless, both plays finally involve some criticism of a certain type of community, which concerns not only the world of the plays, but also that of the dramatist's time, or, indeed, the world of any era.



## CONCLUSION

Guarini considered tragicomedy as the closest imitation of life available in drama, as we have seen; on the other hand, Jourdain argues that, even if tragedy involves, as it were, the dark side of life, there is enough everyday life in it to bring the play closer to the audience (p. 156). Indeed, although superhuman paragons are also mentioned, there seems to be some logical explanation for whatever happens in the two plays. The sudden outburst of the patriarch's rage (found in both plays) can also be explained somehow, as we have seen, and even the idea of the 'miracle' of Hermione's 'resurrection' collapses due to the queen's logical explanations of what happened to her. Finally, as Smidt remarks, 'the only miraculous thing is the way she has been kept hidden so long' (p. 143), which, of course, was dependent on Paulina's care and her own strength.

Nevertheless, the dramatist seems to underline the fictional nature of the plays. In *Romeo and Juliet* this is explicit in the presentation of the play as a story. In the Prologue, the Chorus gives an outline of the 'two-hours' traffic' of the stage. His second appearance between the first and second act, which does not seem necessary, as it does not provide us with any new information, breaks the illusion once more. At the end of the play, Escalus plays a similar role: despite the fact that he belongs to the play's *dramatis personae*, he reminds the audience that what they have just watched is but a 'story' (V.iii.208-09).<sup>245</sup> Individual metadramatic elements are also traced by critics, as

---

<sup>245</sup> The function of the narrator or choric figure is analysed by Sokolova (p. 22).

in the case of Owens' approach to the protagonists' death as a *memento mori* (pp. 134-36) or Moisan's exploration of the artificiality of language in the lamentation scene, mentioned above. Juliet's feigned death is another moment of metadrama, as a kind of play-within-the play.

*The Winter's Tale* is also repeatedly presented as a tale;<sup>246</sup> the playwright assumes the role of a story-teller<sup>247</sup> from the very title of the play. Mamillius's unfinished story (a tale-within-the-tale) in II.i seems to pre-announce what will be said of the play's plot itself in V.ii.28, 61, and V.iii.118, where it will be compared with 'an old tale'. *The Winter's Tale* also contains a choric figure, Time, who appears in the beginning of act IV. The figure of Time reinforces the metadramatic implications of the play also by calling the latter '[his] tale' (IV.i.14), but also by indicating the passage of sixteen years, which is another way of alienating the audience, as Sokolova notices (p. 22). Unlike *Romeo and Juliet*, the staging of the main heroine's feigned death is absent from *The Winter's Tale*. Nevertheless, the scene of Hermione's 'resurrection' (V.iii.) is another play-within-the play. The use of disguise in several instances (including Florizel's as a shepherd, Perdita's as Queen of the Feast, and Polixenes' and Camillo's as old men in IV.iv, as well as Autolycus's numerous transformations in IV.iii and iv) also reminds the audience of the fictional nature of the play, also supported by its pastoral setting.<sup>248</sup> The display of its fictionality gives the play an epic character.

---

<sup>246</sup> Spriet, p. 260.

<sup>247</sup> Richman, pp. 112-15.

<sup>248</sup> Sokolova, pp. 109-13, 118.

According to Sokolova,

The romance and pastoral enriched the play world of tragicomedy by providing it with imaginative structures suitable for displaying social relationships from opposing and varied angles. Through their multiple effects, the last plays alert the audience to the real relations in which it lives by offering it contrasting perspectives on important issues (p. 53).

Although the metadramatic elements in *Romeo and Juliet* are not as elaborate as in *The Winter's Tale*, the former also makes some kind of statement. I shall here display in brief the way in which the structure of the plays illustrate social change. Then, summarizing briefly the argument of the thesis, I shall try to relate it to a possible message Shakespeare's two 'tales' might communicate to their audiences.

The achievement of some kind of change does by no means signify the total subversion of the original status quo. Nevertheless, the structure of the play in both cases seems to underline this change. Both plays begin and end in a way which promotes the nature of the change: the playwright gives the structure of the plays some kind of symmetry. In *Romeo and Juliet* the Prince's words which conclude the play, giving us a brief conclusion of the 'story' (V.iii.304-08), seems to give a further thought to the summary of the 'traffic' given by the Chorus in the beginning of the play

(although Charles Boyce also traces some criticism in the Chorus's words as well<sup>249</sup>). Unlike the Chorus's introduction, whose role is to inform, Escalus briefly describes the concluding 'glooming peace' (ll. 204-05), defines the future of the remaining characters, involving pardon or punishment (l. 307), and states the uniqueness of the story, attributed to the woe it has involved (ll. 307-08). If we continue approaching the play symmetrically, i.e. if we examine what follows the Chorus's first speech and what precedes Escalus's last words, the change will become rather obvious: in V.iii. the two patriarchs apparently use their power towards a common end, rather than against each other, as in I.i.<sup>250</sup>

In *The Winter's Tale* we can also trace some kind of symmetry. The play begins with a discussion of a unity which will be disrupted soon afterwards: in I.i. Camillo and Archidamus talk about the friendship between the two kings, which will be challenged by Leontes' jealousy in I.ii. The ending of *The Winter's Tale* is based on the opposite pattern: a discussion about the previous disruption ('this wide gap of time', as Leontes says in V.iii.155) is about to commence, but this time a reconciliation has first occurred. The fact that the play begins and ends in Sicilia makes the difference between the two moments in time more explicit, focusing on the changed king of Sicilia, who caused communal disorder in the play. Leontes, who over-reacted to the idea of faithlessness in I.ii is now cured by faith in V.iii, notices Barkan (p. 659). Furthermore, the king who

---

<sup>249</sup> *The Wordsworth Dictionary of Shakespeare* (Ware: Wordsworth Reference, 1996. First published as *Shakespeare A-Z* (New York: Facts on File, 1990).), p. 106.

<sup>250</sup> The epic role of symmetrical repetition is also mentioned by Sokolova, who also discusses *The Winter's Tale* (pp. 24, 117).

would not accept ocular proofs in II.iii is in V.iii ready to make of magic ‘an art lawful as eating’ (ll. 110-11). His accusations of the queen are now directed towards himself (ll. 37-40), and, once the statue revives, he encourages Hermione to ‘look upon [his] brother’, and demands pardon from both (ll. 148-49).

As we have seen, what makes the two heroines feign death is their treatment by the patriarch, who suddenly develops an unprecedented abusive behaviour. Though particularly bold, this extreme solution seems to be the only one to the equally extreme patriarchal abuse. Nevertheless, the two heroines are aware of the fact that such a solution is not permanent; what is more, they do not ignore the fact that they will soon return to a patriarchal society, even if it is not the one they once belonged to. The playwright does not seem to accuse patriarchy altogether; what is criticized here is only patriarchal abuse. Nevertheless, the heroines’ reaction to their social annihilation and the final subversion of the patriarch’s abusive behaviour (although the latter was not the heroines’ aim) seems to remind the audience that abusiveness in general can be subverted.

The bulk of criticism as well as the main shift in *Romeo and Juliet* is not related to the higher human power in the play; Escalus might have been unsuccessful, but no-one can deny his attempts, no matter how weak, to stop the brawls. What seems to be the playwright’s target is the absoluteness of patriarchy, and the centre of the concluding peace seems to be a woman, as we have seen. This might have reminded the audience of the time of Juliet’s counterpart in contemporary English history: during

Elizabeth's reign the English enjoyed 'the longest period of peace since the thirteenth century', and even 'some degree of religious peace', the latter being, as in the play, some sort of reconciliation between two parts, the Protestant and the Catholic.<sup>251</sup> According to Bertram Leon Joseph, 'the Elizabethans had a tendency to speak of their society as if it were virtually an ideal conception of a commonwealth realized in fact'.<sup>252</sup> Elizabeth I established the myth of the introduction into a different era;<sup>253</sup> in *Romeo and Juliet* the shift from the 'ancient grudge' into a new peaceful community after, apparently, a very long time, also marks somehow the beginning of a new era between the two powerful families, as well as within Verona, which was also affected by their brawls.

Unlike *Romeo and Juliet*, in *The Winter's Tale* the main object of criticism is the king himself. 'Though the play declares itself an old tale', says Orgel, 'it implicitly asserts [...] the truth of its fables' (p. 17). Although Orgel talks about 'the terrifying truths of the inner life' rather than 'the facts of history', Charles Barber believes that the play displays the disorders of Shakespeare's age (p. 250). In *The Winter's Tale* the king's power is directly questioned, and, at the same time, the image of the queen is sanctified. This might allude to another historical fact: according to Helen Hackett, 'celebratory commemoration of Elizabeth [...] operated as an implicit critique on Stuart rule, and images of the Queen as Protestant saint and champion functioned as rebukes to

---

<sup>251</sup> Robert Ergang, *The Renaissance* (Princeton, NJ: D. Van Nostrand, 1967), pp. 339-41.

<sup>252</sup> *Shakespeare's Eden: The Commonwealth of England, 1558-1629*, History and Literature (London: Blandford Press, 1971), p. 34.

<sup>253</sup> Roy Strong, *The Cult of Elizabeth: Elizabethan Portraiture and Pageantry* (London: Thames &

her heir', who 'was found wanting on a number of counts'.<sup>254</sup>

Thus, both *Romeo and Juliet* and *The Winter's Tale* seem to criticize the weakness of the patriarch (the latter also alluding, possibly, to James's reign) and celebrate the importance of the female for the community (also related, possibly, to the historical figure of Elizabeth), focusing on her power of bringing social harmony. What is finally established in the two plays, however, is not a totally new order; as Palfrey observes, 'the power structures of Shakespeare's period always remain in place at the play's end' (p. 197). Although problems are in both cases caused by patriarchy, Shakespeare could not possibly suggest a non-patriarchal society. Nor does he imagine a utopian democratic community. 'In part,' says Farrell talking of *Romeo and Juliet*, 'the proposed statues objectify the lovers' devious triumph over patriarchal Verona' (p. 18). Nevertheless, patriarchy as such remains; the same happens in *The Winter's Tale*. As Erickson notices, *The Winter's Tale* displays the disruption and revival of patriarchy (p. 148); nevertheless, the relativity of the ending (which is not a proper 'happy end') seems to question James's absolute ideology.<sup>255</sup>

According to Erickson, *The Winter's Tale* creates 'a real world fully conducive to transcendence' (p. 171), although Farrell notices that resistance to authority did not have any particular historical or fictional model. Nevertheless, the latter admits that 'the play's fantasy of efficacious martyrdom gives form to rebellious energies that might

---

Hudson, 1977), p. 128.

<sup>254</sup> *Virgin Mother, Maiden Queen: Elizabeth I and the Cult of the Virgin Mary* (Basingstoke: Macmillan, 1995), pp. 230-31; also see Palfrey, p. 199.

<sup>255</sup> Sokolova, pp. 52-53.

otherwise be perverted or remain repressed, with damaging consequences' (pp. 13-15). As Sokolova notices, constant criticism and opposition to the monarch finally guarantee continuity and order (p. 99), and Charles Boyce observes that this opposition comes mainly from humans (the god's interference is very brief), which indicates Shakespeare's emphasis on the importance of the human paragon in the play, regarded by Boyce as a major shift from the story of *Pandosto* (pp. 711, 713).

It has been said that *The Winter's Tale* comments on universal truths and communicates eternal values,<sup>256</sup> and the same could be said about *Romeo and Juliet*. Drama, however, also seems to have a more concrete social purpose. According to Thomson, the artist 'create[s] in fantasy the harmony denied to him in a world out of joint'; this harmony is also experienced by the other members of the community, to whom the work of art is communicated. Thomson believes that a work of art might also provide the community with the power of transforming fantasy into fact (p. 384). In that respect, art at least fantasizes, if not creates, the rebirth of a community. Shakespeare finally provides both plays with a peaceful ending; nevertheless, the victims of the strife he leaves behind, dead or alive, seem to indicate that peace is not to be taken for granted, also implying, perhaps, that readiness is also needed. What is more, it teaches that sometimes an extreme solution might be needed, as in *The Winter's Tale*, or even a sacrifice, as in *Romeo and Juliet*. Even nature itself, though, follows a pattern of changes, including seasonal death and rebirth. Similarly, as the figures of the Chorus in

---

<sup>256</sup> Ewbank, 'The Triumph...', p. 145, Naikar, p. 192, Douglas L. Peterson, *Time, Tide, and Tempest: A*



*Romeo and Juliet* and Time in *The Winter's Tale* also make clear to the audience, strife and peace are interchangeable elements in a community. The members of the audience are thus reminded that they are watching a lesson about enjoying life's summertime and enduring its winter, but also about the possible change of winter into summer.

## BIBLIOGRAPHY

- Appelbaum, Robert, "“Standing to the wall”: The Pressures of Masculinity in *Romeo and Juliet*", *SQ*, 48.3 (1997), 251-72
- Aristotle, *De Poetica*, trans. by Ingram Baywater, in *The Works of Aristotle*, ed. by Sir David Ross and J. A. Smith, 12 vols (Oxford: Clarendon Press, 1908-52; repr. 1963-68), XI (1946; repr. 1966)
- *Politica*, trans. by Benjamin Jowett, in *The Works of Aristotle*, ed. by Sir David Ross and J. A. Smith, 12 vols (Oxford: Clarendon Press, 1908-52; repr. 1963-68), X (1921; repr. 1966)
- Asp, Carolyn, 'Shakespeare's Paulina and the *Consolatio* Tradition', *SSt*, 11 (1978), 145-58
- Barber, Charles, 'The *Winter's Tale* and Jacobean Society', in *Shakespeare in a Changing World: Twelve Essays*, ed. by Arnold Kettle (London: Lawrence and Wishart, 1964), pp. 233-52
- Barber, C. L., "“Thou that Beget'st Him that Did Thee Beget”": Transformation in *Pericles* and *The Winter's Tale*', *SSur*, 22 (1969), 59-67.
- Barkan, Leonard, "“Living Sculptures”": Ovid, Michelangelo, and *The Winter's Tale*', *ELH*, 48.4 (Winter 1981), 639-67
- Battenhouse, Roy W., *Shakespearean Tragedy: Its Arts and its Christian Premises* (Bloomington: Indiana University Press, 1963; repr. 1971)
- Belsey, Catherine, *Shakespeare and the Loss of Eden: The Construction of Family Values in Early Modern Culture* (Basingstoke: Macmillan, 1999)
- *The Subject of Tragedy: Identity and Difference in Renaissance Drama* (London: Methuen, 1985)
- Bergeron, David M., *Shakespeare's Romances and the Royal Family* (Lawrence: University Press of Kansas, 1985)
- Berry, Philippa, *Shakespeare's Feminine Endings: Disfiguring Death in the Tragedies, Feminist Readings of Shakespeare* (London: Routledge - Taylor and Francis Group, 1999)

- Berry, Ralph, *The Shakespearean Metaphor: Studies in Language and Form* (London: Macmillan, 1978; repr. 1980)
- Bethell, S. L., *The Winter's Tale: A Study* (London: Staples Press Limited, [n.d.])
- Bishop, T. G., *Shakespeare and the Theatre of Wonder* (Cambridge: Cambridge University Press, 1996)
- Blakemore Evans, G., ed., *Elizabethan–Jacobean Drama: A New Mermaid background book* (London: A & C Black, 1988; repr. 1989)
- Bonjour, Adrien, 'The Final Scene of *The Winter's Tale*', *ESt*, 33.1-6 (1952), 193-208
- Boyce, Charles, *The Wordsworth Dictionary of Shakespeare* (Ware: Wordsworth Reference, 1996. First published as *Shakespeare A-Z* (New York: Facts on File, 1990).)
- Brereton, Geoffrey, *Principles of Tragedy: A Rational Examination of the Tragic Concept in Life and Literature* (London: Routledge & Kegan Paul, 1968)
- Brodwin, Leonora Leet, *Elizabethan Love Tragedy, 1587-1625* (London: University of London Press, 1971; repr. 1972)
- Brody, Alan, *The English mummers and their plays: traces of ancient mystery* (London: Routledge and Kegan Paul, 1969; repr. 1970)
- Brown, Ivor, *First Player: The Origin of Drama, The Beginning of Things* (London: Gerald Howe, 1927)
- Bryant, J. A., Jr., *Hippolyta's View: Some Christian Aspects of Shakespeare's Plays* (Kentucky: University of Kentucky Press, 1961)
- Bullein, William, *A Dialogue against the Feuer Pestilence*, ed. by Mark W. Bullen and A. H. Bullen from the edition of 1578 collated with the earlier editions of 1564 and 1573, Extra Series, 52 (London: Oxford University Press, 1931)
- Calderwood, James, *Shakespeare and the Denial of Death* (Amherst: University of Massachusetts Press, 1987)
- *Shakespearean Metadrama: The Argument of the Play in 'Titus Andronicus', 'Love's Labour's Lost', 'Romeo and Juliet', 'A Midsummer Night's Dream' and 'Richard III'* (Minneapolis: University of Minnesota Press, 1971)

- Carlin, Patricia L., *Shakespeare's Mortal Men: Overcoming Death in History, Comedy, and Tragedy*, Studies in Shakespeare, I [II](New York: Peter Lang, 1993)
- Carnley, Peter, *The Structure of Resurrection Belief* (Oxford: Clarendon, 1987)
- Carroll, William C., *The Metamorphoses of Shakespearean Comedy* (Princeton, NJ: Princeton University Press, 1985)
- Cavell, Stanley, *Disowning Knowledge in Six Plays of Shakespeare* (Cambridge: Cambridge University Press, 1987)
- Cawte, E. C., Alex Helm and N. Peacock, *English Ritual Drama: A Geographical Index*, Publications of The Folk-lore Society, 127 (London: The Folk-lore Society, 1967)
- Champion, Larry S., *The Evolution of Shakespeare's Comedy: A Study in Dramatic Perspective* (Cambridge, MA: Harvard University Press, 1970; repr. 1973)
- Shakespeare's Tragic Perspective* (Athens: The University of Georgia Press, 1976)
- Chedgzoy, Kate, *Shakespeare's Queer Children: Sexual Politics and Contemporary Culture* (Manchester: Manchester University Press, 1995)
- Coghill, Neville, 'Six Points of Stage-Craft in *The Winter's Tale*', *SSur*, 11 (1958), 31-41
- Cohen, Walter, 'Prerevolutionary drama', in *The Politics of Tragi-comedy: Shakespeare and After* ed. by Gordon McMullan and Jonathan Hope (London: Routledge, 1992), pp. 122-50
- Conn Liebler, Naomi, *Shakespeare's Festive Tragedy: The Ritual Foundations of Genre* (London: Routledge, 1995)
- Costa de Beauregard, Raphaëlle 'Métamorphoses et anamorphose de la mort dans *Roméo et Juliette*', in '*Roméo et Juliette*': *Nouvelles Perspectives Critiques*, ed. by Jean-Marie Maguin and Charles Whitworth, Collection Astraea, no. 5 (Montpellier: Publications de l' Université Paul Valéry - Montpellier III; Centre d' Études et de Recherches Élisabéthaines, 1993), pp. 65-82
- Cox, John D., *Shakespeare and the Dramaturgy of Power* (Princeton, NJ: Princeton University Press, 1989)

- Cressy, David, *Birth, Marriage & Death: Ritual, Religion, and the Life-Cycle in Tudor and Stuart England* (Oxford, NY: Oxford University Press, 1997)
- Daileader, Celia R., *Eroticism on the Renaissance Stage: Transcendence, Desire, and the Limits of the Visible*, Cambridge Studies in Renaissance Literature and Culture, 30 (Cambridge: Cambridge University Press, 1998)
- Dash, Irene G., *Women, Wedding, and Power: Women in Shakespeare's Plays* (New York: Columbia University Press, 1981)
- Datta, Amaresh, *Shakespeare's Tragic Vision and Art*, Masters of English Literature, 14 (Allahabad: Kitab Mahal, 1963)
- Davidson, Clifford, "'What hempen home-spuns have we swagg'ring here?': Amateur Actors in *A Midsummer Night's Dream* and the Coventry Civic Plays and Pageants', *SSt*, 19 (1987), 87-99
- Deese, Ethel Helen, *Shakespeare's Comedies of Renascence* (Riverside: University of California, 1997)
- Dessen, Alan C., *Recovering Shakespeare's Theatrical Vocabulary* (Cambridge: Cambridge University Press, 1995)
- Doebler, Bettie Anne, *'Rooted Sorrow': Dying in Early Modern England* (Rutherford: Fairleigh Dickinson University Press; London: Associated University Presses, 1994)
- Dollimore, Jonathan and Alan Sinfield, eds, *Political Shakespeare: New Essays in Cultural Materialism* (Manchester: Manchester University Press, 1985)
- Draper, J. W., 'Shakespeare's "Star-Crossed Lovers"', *RES*, Original Series 15.57-60 (1939), 16-34
- Draper, R. P., *The Winter's Tale: Text & Performance* (Basingstoke: Macmillan, 1985)
- Dreher, Diane Elizabeth, *Domination and Defiance: Fathers and Daughters in Shakespeare* (Kentucky: The University Press of Kentucky, 1986)
- Dubrow, Heather, *Shakespeare and Domestic Loss: Forms of Deprivation, Mourning, and Recuperation*, Cambridge Studies in Renaissance Literature and Culture, 32

(Cambridge: Cambridge University Press, 1999)

- Dusinberre, Juliet, *Shakespeare and the nature of women* (Basingstoke: Macmillan, 1975; repr. 1979)
- Dyer, T. F. Thiselton, Rev., *Folk-lore of Shakespeare* (New York: Dover Publications, 1883; repr. 1966)
- Eaton, Sara, 'Defacing the Feminine in Renaissance Tragedy', in *The Matter of Difference: Materialist Feminist Criticism of Shakespeare*, ed. by Valerie Wayne (New York: Harvester-Wheatsheaf, 1991), pp. 181-98.
- Edwards, Francis, *Ritual and Drama: The Medieval Theatre* (Guilford: Lutterworth Press, 1976)
- Egan, Robert, *Drama within Drama: Shakespeare's Sense of his art in 'King Lear', 'The Winter's Tale', and 'The Tempest'* (New York: Columbia University Press, 1975)
- Ergang, Robert, *The Renaissance* (Princeton, NJ: D. Van Nostrand, 1967)
- Erickson, Peter, *Patriarchal Structures in Shakespeare's Drama* (Berkeley: University of California Press, 1985)
- Everyman and Medieval Miracle Plays*, ed. by A. C. Cawley, Everyman's Library, 2<sup>nd</sup> edn (London: Dent, 1956; repr. 1970)
- Ewbank, Inga-Stina, 'Shakespeare's Portrayal of Women: A 1970s View', in *Shakespeare, Pattern of Excelling Nature: Shakespeare Criticism in Honor of America's Bicentennial from The International Shakespeare Association Congress, Washington D. C., April '76*, ed. by David Bevington and Jay Halio (Newark: University of Delaware Press, 1978), pp. 222-29
- 'The Triumph of Time in *The Winter's Tale*', in *'The Winter's Tale': Critical Essays*, ed. by Maurice Hunt (New York: Garland Publishing, 1995), pp. 137-55
- Ezell, Margaret J. M., *The Patriarch's Wife: Literary Evidence and the History of the Family* (Chapel Hill: The University of North Carolina Press, 1987)
- Faas, Ekbert, *Tragedy and After: Euripides, Shakespeare, Goethe* (Kingston: McGill – Queen's University Press, 1984; repr. 1986)

- Farrell, Kirby, *Play, Death, and Heroism in Shakespeare* (Chapel Hill: The University of North Carolina Press, 1989)
- Fawcner, H. W., *Shakespeare's Miracle Plays: 'Pericles', 'Cymbeline' and 'The Winter's Tale'* (Rutherford: Fairleigh Dickinson University Press; London: Associated University Presses, 1992)
- Foreman, Walter C., Jr., *The Music of the Close: The Final Scenes of Shakespeare's Tragedies* (Kentucky: The University Press of Kentucky, 1978)
- Foyster, Elizabeth A., *Manhood in Early Modern England: Honour, Sex and Marriage, Women and Men in History* (London: Longman, 1999)
- Frye, Northrop, *Creation and Recreation* (Toronto: University of Toronto Press, 1980)
- *The Myth of Deliverance: Reflections on Shakespeare's Problem Comedies* (Toronto: University of Toronto Press, 1983; repr. 1993)
- *A Natural Perspective: The Development of Shakespearean Comedy and Romance* (New York: Columbia University Press, 1965)
- Frye, Roland Mushat, *Shakespeare and Christian Doctrine* (Princeton, NJ: Princeton University Press; London: Oxford University Press, 1963)
- Garber, Marjorie, *Coming of Age in Shakespeare* (New York: Routledge, 1997. First published by Methuen, 1981.)
- *Dream in Shakespeare: From Metaphor to Metamorphosis* (New Haven: Yale University Press, 1974)
- Gardette, Raymond, "A Thing Like Death": Le masque d' amour et de mort dans *Roméo et Juliette*, in *'Roméo et Juliette': Nouvelles Perspectives Critiques*, ed. by Jean-Marie Maguin and Charles Whitworth, Collection Astraea, no. 5 (Publications de l' Université Paul Valéry-Montpellier III; Centre d' Études et de Recherches Élisabéthaines, 1993), pp. 41-63
- Grantley, Daryll, 'The Winter's Tale and Early Religious Drama' [abridged], in *Shakespeare's Christian Dimension: An Anthology of Commentary*, ed. by Roy Battenhouse (Bloomington: Indiana University Press, 1994), pp. 239-45 (first publ. in *CD*, 20 (1986), 17-34)
- Guarini, Giambattista, *'Il pastor fido' e 'Il compendio della poesia tragicomica'*, ed. by

- Gioachino Brognoligo, *Scrittori d' Italia* (Bari: Gius. Laterza & Figli, 1914)
- Gurr, Andrew, 'The Bear, the Statue, and Hysteria in *The Winter's Tale*', *SQ*, 34.4 (Winter 1983), 420-25.
- Habib, Intiaz, *Shakespeare's Pluralistic Concepts of Character: A Study in Dramatic Anamorphism* (Selinsgrove: Susquehanna University Press; London: Associated University Presses, 1993)
- Hackett, Helen, *Virgin Mother, Maiden Queen: Elizabeth I and the Cult of the Virgin Mary* (Basingstoke: Macmillan, 1995)
- Halio, Jay L., '*Romeo and Juliet*': *A Guide to the Play*, Greenwood Guides to Shakespeare (Westport: Greenwood Press, 1998)
- Hankins, John Erskine, *Background of Shakespeare's Thought* (Hassocks: The Harvester Press, 1978)
- Happé, Peter, *English Drama Before Shakespeare*, Longman Literature in English (London: Longman, 1999)
- Hardison, O. B., *Christian Rite and Christian Drama in the Middle Ages: Essays on the Origin and Early History of Modern Drama*, (Baltimore: The Johns Hopkins Press, 1965)
- Harris, John Wesley, *Medieval Theatre in Context: An Introduction* (London: Routledge, 1992)
- Henderson, Diana E., 'The Theatre and Domestic Culture', in *A New History of Early English Drama*, ed. by John D. Cox and David Scott Kastan (New York: Columbia University Press, 1997), pp. 173-94
- Henke, Robert, *Pastoral Transformations: Italian Tragicomedy and Shakespeare's Late Plays* (Newark: University of Delaware Press; London: Associated University Presses, 1997)
- Herndl, George C., *The High Design: English Renaissance Tragedy and the Natural Law*, South Atlantic Modern Language Association Award Study (Lexington: The University of Kentucky, 1970)
- Homan, Sidney, *Shakespeare's Theater of Presence: Language, Spectacle, and the Audience* (Lewisburg: Bucknell University Press; London: Associated



University Presses, 1986)

Honigmann, E. A. J., *Shakespeare, Seven Tragedies: The Dramatist's Manipulation of Response* (London: Macmillan, 1976)

Hopkins, Lisa, *The Shakespearean Marriage: Merry Wives and Heavy Husbands* (Basingstoke: Macmillan Press, 1998)

Howard, Jean E., *Shakespeare's Art of Orchestration: Stage Technique and Audience Response* (Urbana: University of Illinois Press, 1984)

Hubert, Judd D., *Metatheater: The Example of Shakespeare* (Lincoln: University of Nebraska Press, 1991)

Hunningher, Benjamin, *The Origin of the Theater* (New York: Hill and Wang, 1955; repr. 1966)

Hunter, Robert Grams, *Shakespeare and the Comedy of Forgiveness* (New York: Columbia University Press, 1965)

Joseph, Bertram Leon, *Shakespeare's Eden: The Commonwealth of England, 1558-1629, History and Literature* (London: Blandford Press, 1971)

Jourdain, Eleanor F., *The Drama in Europe in theory and practice* (London: Methuen, 1923)

Kahn, Coppélia, 'Coming of Age in Verona' in *The Woman's Part: Feminist Criticism of Shakespeare*, ed. by Carolyn Ruth Swift Lenz, Gayle Greene and Carol Thomas Neely (Urbana: University of Illinois Press, 1980), pp. 171-93

--- *Man's Estate: Masculine Identity in Shakespeare* (Berkeley: University of California Press, 1981)

Kellwaye, Simon, *A Defensative against the Plague* (London: John Windet, 1593)

Kermode, Frank, *Shakespeare: The Final Plays; 'Pericles', 'Cymbeline', 'The Winter's Tale', 'The Tempest', 'Two Noble Kinsmen'*, Bibliographical Series of Supplements to 'British Book News' on Writers and their Work, 155, 2<sup>nd</sup> edn (London: Longmans and Green, 1965. Published for the British Council and The National Book League.)

Knott, Sue, 'Men Behaving Badly: Jealous Husbands and Innocent Wives in

- Renaissance Drama', in *Intersections: Papers from the Birmingham and Warwick Universities; Postgraduate Students Workshop, 4th July 1997*, ed. by Elizabeth Hagglund (University of Birmingham: The University Printers, 1998), pp. 27-34
- Kristeva, Julia, 'Romeo and Juliet: Love-Hatred in the Couple', in *Shakespearean Tragedy*, ed. by John Drakakis, Longman Critical Readers (London: Longman, 1992) pp. 296-315 (repr. from Julia Kristeva, *Tales of Love*, trans. by Leon S. Roudiez (Columbia University Press, 1987), pp. 209-33)
- Krontiris, Tina, *Oppositional Voices: Women as Writers and Translators of Literature in the English Renaissance* (London: Routledge, 1992; repr. 1997)
- Lan, Yong Li, 'Material Magic in *The Winter's Tale* and *The Tempest*', in *Shakespeare: Readers, Audiences, Players*, ed. by R. S. White, Charles Edelman and Christopher Wortham (Nedlands: University of Western Australia Press, 1998), pp. 272-86
- Laroque, François, 'Pagan Ritual, Christian Liturgy, and Folk Customs in *The Winter's Tale*', *CahiersE*, 22 (Octobre 1982) 25-33
- *Shakespeare's Festive World: Elizabethan Seasonal Entertainment and the Professional Stage*, trans. by Janet Lloyd, European Studies in English Literature, 2<sup>nd</sup> edn (Cambridge: Cambridge University Press, 1991; repr. 1993)
- 'Tradition and Subversion in *Romeo and Juliet*', in *Shakespeare's 'Romeo and Juliet': Texts, Contexts, and Interpretation*, ed. by Jay L. Halio (Newark: University of Delaware Press; London: Associated University Presses, 1995), pp. 18-36
- Levenson, Jill L., "'Alla stoccado carries it away": Codes of Violence in *Romeo and Juliet*', in *Shakespeare's 'Romeo and Juliet': Texts, Contexts, and Interpretation*, ed. by Jay L. Halio (Newark: University of Delaware Press; London: Associated University Presses, 1995), pp. 83-96
- Levith, Murray J., *What's in Shakespeare's names* (London: George Allen & Unwin, 1978)
- Lewes Lauaterus of Ligurine (Ludwig Lavater), *Of Ghostes and Spirites Walking by Nyght...*, trans. by R. H. (London: Henry Bennymann, 1572; repr. 1596. Printed for Richard Vvatkyns.)

- Llewellyn, Nigel, *The Art of Death: Visual Culture in the English Death Ritual* (London: Reaktion Books, 1991; repr. 1992. Published in association with the Victoria and Albert Museum.)
- Ludus Coventriae; or, The Plaie Called 'Corpus Christi'* (Cotton MS Vespasian D VIII), ed. by K. S. Block, Early English Text Society, Extra Series, 120 (London: Oxford University Press, 1922; repr. 1960. Published for the Early English Text Society.)
- McAlindon, Thomas Edward, *English Renaissance Tragedy* (Basingstoke: Macmillan, 1988)
- McGinnis, Kay Carol and Henry M. Jacobs, eds, *Shakespeare's Romances Reconsidered* (Lincoln: University of Nebraska Press, 1978)
- Maguin, Jean-Marie, 'Shakespeare, hypnos et thanatos: *Roméo et Juliette* dans l' espace du mythe', in '*Divers Toyes Mengled*': *Essays on Medieval and Renaissance Culture*, in honour of André Cascombes, ed. by Michel Bitot, Roberta Mullini and Peter Happé (Tours: Publication de l' Université François Rabelais, 1996), pp. 245-58
- Mahood, M. M., *Shakespeare's Wordplay* (London: Methuen, 1957; repr. 1965)
- Margeson, J. M. R., *The origins of English Tragedy* (Oxford: Clarendon Press, 1967)
- Matthews, Honor, *Character & Symbol in Shakespeare's Plays: A Study of Certain Christian and Pre-Christian Elements in their Structure and Imagery* (Cambridge: Cambridge University Press, 1962)
- Mendl, R. W. S., *Revelation in Shakespeare: A Study of the Supernatural, Religious and Spiritual Elements in his Art* (London: John Calder, 1964)
- Moisan, Thomas, 'Rhetoric and the Rehearsal of Death: The "Lamentations" Scene in *Romeo and Juliet*', *SQ*, 34.4 (Winter 1983), 389-404
- Moltmann, Jürgen, 'The Resurrection of Christ: Hope for the World', in *Resurrection Reconsidered*, ed. by Gavin D' Costa (Oxford: Oneworld, 1996), pp. 73-86
- Montrose, Louis, 'A Kingdom of Shadows', in *The Theatrical City: Culture, Theatre, and Politics in London, 1576-1649*, ed. by David L. Smith, Richard Strier and David Bevington (Cambridge: Cambridge University Press, 1995), pp. 68-86

- Moro, Bernard and Michèle Willems, 'Death and Rebirth in *Macbeth* and *The Winter's Tale*', *CahiersE*, 21 (April 1982), 35-48
- Morris, Harry, *Last Things in Shakespeare* (Tallahassee: Florida State University Press, 1985)
- Muir, Edward, *Ritual in Early Modern Europe*, New Approaches to European History (Cambridge: Cambridge University Press, 1997)
- Muir, Kenneth, *Shakespeare's Comic Sequence* (Liverpool: Liverpool University Press, 1979)
- Naikar, Basavaraj S., *Shakespeare's Last Plays: A Study of Epic Affirmation* (New Delhi: Creative, 1991)
- Neely, Carol Thomas, *Broken Nuptials in Shakespeare's Plays* (New Haven: Yale University Press, 1985)
- 'Women and Issue in *The Winter's Tale*', *PQ*, 57.2 (1978), 181-94
- Neill, Michael, *Issues of Death: Mortality and Identity in English Renaissance Tragedy* (Oxford: Clarendon Press, 1997)
- Newman, Kelly Maria, *The borrowed likeness of shrunk death: False death in Shakespeare's plays* (MA thesis, The Shakespeare Institute, September 1990)
- Novy, Marianne, *Love's Argument: Gender Relations in Shakespeare* (Chapel Hill: The University of North Carolina Press, 1984)
- The N-Town Play* (Cotton MS Vespasian D VIII), ed. by Stephen Spector, Early English Text Society, S.S. 11 (Oxford University Press, 1991. Published for the Early English Text Society), vol. I (introduction and text)
- Overton, Bill, *The Winter's Tale*, The Critics Debate (Basingstoke: Macmillan, 1989)
- Owens, Anne, "'This Sight of Death Is As a Bell": *Roméo et Juliette* comme *memento mori*', in '*Roméo et Juliette*': *Nouvelles Perspectives Critiques*, ed. by Jean-Marie Maguin and Charles Whitworth, Collection Astraea, no. 5 (Montpellier: Publications de l' Université Paul Valéry - Montpellier III; Centre d' Études et de Recherches Élisabéthaines, 1993), pp. 127-42.
- Palfrey, Simon, *Late Shakespeare: A New World of Words*, Oxford English

Monographs (Oxford: Clarendon Press, 1997)

- Peterson, Douglas L., 'Romeo and Juliet and the Art of Moral Navigation', in 'Romeo and Juliet': *Critical Essays*, ed. by John F. Andrews, *Shakespearean Criticism*, 10 (New York: Garland Publishing, 1993), pp. 307-20 (First published in *Pacific Coast Studies in Shakespeare* (Eugene: University of Oregon Books, 1966), pp. 33-46.)
- *Time, Tide, and Tempest: A Study of Shakespeare's Romances* (San Marino, CA: The Huntington Library, 1973)
- Pilcher, Charles Venn, *The Hereafter in Jewish and Christian Thought, with special reference to the Doctrine of Resurrection* (London: Society for Promoting Christian Knowledge, 1940)
- Pilgrim, Richard, *You Precious Winners All: A Study of Shakespeare's 'The Winter's Tale'* (Oxford: Beckett Publications, 1983)
- Potter, Robert, *The English Morality Play: Origins, History, and Influence of a Dramatic Tradition* (London: Routledge & Kegan Paul, 1975)
- Prosser, Eleanor, *Drama and Religion in the English Mystery Plays: A Re-evaluation*, *Stanford Studies in Language and Literature*, 23 (Stanford, CA: Stanford University Press, 1961)
- Rabkin, Norman, *Shakespeare and the Common Understanding* (New York: The Free Press; London: Collier-Macmillan, 1967)
- Richman, David, *Laughter, Pain, and Wonder: Shakespeare's Comedies and the Audience in the Theater* (Newark: University of Delaware Press; London: Associated University Presses, 1990)
- Riemer, A. P., *Antic Fables: Patterns of Evasion in Shakespeare's Comedies*, (Manchester: Manchester University Press, 1980)
- Ristine, Frank Humphrey, *English Tragicomedy: Its Origins and History*, *Columbia University Studies in English* (New York: Russell & Russell, 1910; repr. 1963)
- Roberts, Jeanne Addison, *The Shakespearean Wild: Geography, Genus, and Gender* (Lincoln: The University of Nebraska Press, 1991)
- Rossiter, A. P., *English Drama from Early Times to the Elizabethans: Its Background*,

*Origins and Developments* (London: Hutchinson's University Library, 1950)

Salingar, L. G., 'The Social Setting', in *A Guide to English Literature*, ed. by Boris Ford, The Belle Sauvage Library, 2<sup>nd</sup> edn, 7 vols (London: Cassell, 1961. Originally published by Penguin Books, 1955.), II (The Age of Shakespeare), pp. 7-39

Scot, Reginald, *The Discoverie of Witchcraft* (London: William Brome, 1584)

Scragg, Leah, *The Metamorphosis of Gallathea: A Study in Creative Adaptation* (Washington, D.C.: University Press of America, 1982)

--- *Shakespeare's Mouldy Tales: Recurrent Plot Motifs in Shakespearian Drama*, Longman Medieval and Renaissance Library (London: Longman, 1992)

Sewell, Arthur, *Character and Society in Shakespeare* (Oxford: Clarendon Press, 1951)

(Shakespeare, William,) *Romeo and Juliet*, ed. by Brian Gibbons, The Arden Shakespeare (London: Routledge, 1988; repr. 1996. First published by Methuen, 1980.)

--- *Romeo and Juliet*, ed. by T. J. B. Spencer, The New Penguin Shakespeare (Harmondsworth: Penguin Books, 1967)

--- *The Winter's Tale*, ed. by Stephen Orgel, The Oxford Shakespeare (Oxford: Clarendon Press, 1996)

--- *The Winter's Tale*, ed. by J. H. P. Pafford, The Arden Shakespeare (London: Routledge, 1988; repr. 1996. First published by Methuen, 1963.)

--- *The Winter's Tale*, edited by Ernest Schanzer, The New Penguin Shakespeare (Harmondsworth: Penguin, 1969; repr. 1985)

--- *The Complete Works* (Compact Edition), ed. by Stanley Wells and others (Oxford: Clarendon Press, 1988; repr. 1997)

--- *The New Variorum Edition of Shakespeare*, ed. by Horace Howard Furness (Philadelphia: J. B. Lippincott, 1898), XI (*The Winter's Tale*)

--- *The Norton Shakespeare*, ed. by Stephen Greenblatt and others (New York: W. W. Norton, 1997)

- Sharpe, J. A., *Early Modern England: A Social History 1550-1760*, 2<sup>nd</sup> edn (London: Edward Arnold, 1988; repr.1991)
- Siegel, Paul N., 'Christianity and the Religion of Love in *Romeo and Juliet*', *SQ*, 12 (1961), 371-92
- Smidt, Kristian, *Unconformities in Shakespeare's Later Comedies* (Basingstoke: Macmillan, 1993)
- Smith, Bruce R., 'Sermons in Stones: Shakespeare and Renaissance Sculpture', *SSt*, 17 (1985), 1-23
- Smith, Peter J., *Social Shakespeare: Aspects of Renaissance Dramaturgy and Contemporary Society* (Basingstoke: Macmillan, 1995)
- Snyder, Susan, *The Comic Matrix of Shakespeare's Tragedies: 'Romeo and Juliet', 'Hamlet', 'Othello', and 'King Lear'* (Princeton, NJ: Princeton University Press, 1979)
- 'Romeo and Juliet: Comedy into Tragedy', *EIC*, 20.4 (October 1970), 391-402
- Sokol, B. J., *Art and Illusion in 'The Winter's Tale'* (Manchester: Manchester University Press, 1994)
- Sokolova, Boika, *Shakespeare's Romances as Interrogative Texts: Their Alienation Strategies and Ideology* (Lewiston: The Edwin Mellen Press, 1992)
- Southard Gourlay, Patricia, "'O my most sacred lady": Female Metaphor in *The Winter's Tale*', *ELR*, 5 (1975), 375-95
- Spinrad, Phoebe S., *The Summons of Death on the Medieval and Renaissance English Stage* (Columbus: Ohio State University Press, 1987)
- Spriet, Pierre, 'The Winter's Tale or The Staging of an Absence', in *The Show Within: Dramatic and Other Insets; English Renaissance Drama (1550-1642); Proceedings of the International Conference held in Montpellier, 22-25 November 1990*, ed. by François Laroque, Collection Astraea, no. 4 (Montpellier: Université Paul Valéry - Montpellier III; Centre d' Études et de Recherches Élisabéthaines), vol. II, pp. 253-66
- Stewart, J. I. M., *Character and Motive in Shakespeare: Some recent appraisals examined* (London: Longmans and Green, 1949)

- Stilling, Roger, *Love and Death in Renaissance Tragedy* (Baton Rouge: Louisiana State University Press, 1976)
- Stone, Lawrence, *The Family, Sex and Marriage in England 1500-1800* (London: Weidenfeld and Nicolson, 1977)
- Stow, John, *The Abridgement of the English Chronicle*, augmented and continued by Edmond Howes (London: The Stationers Company, 1618)
- Strong, Roy, *The Cult of Elizabeth: Elizabethan Portraiture and Pageantry* (London: Thames & Hudson, 1977)
- Tauber, Anne-Marie, *Die Sterbeszenen in Shakespeares Dramen* (Bern: Francke Verlag, 1964)
- Thomson, George, *Aeschylus and Athens: A study in the social origins of drama*, (London: Lawrence & Wishart, 1941, repr. 1946)
- Tillyard, E. M. W., *Shakespeare's Last Plays* (London: Chatto and Windus, 1938; repr. 1968)
- Traversi, Derek, 'The Last Plays', in *A Guide to English Literature*, ed. by Boris Ford, The Belle Sauvage Library, 2<sup>nd</sup> edn, 7 vols (London: Cassell, 1961. Originally published by Penguin Books, 1955.), II (The Age of Shakespeare), pp. 249-73
- *Shakespeare: The Last Phase* (London: Mollis and Carter, 1965)
- Tuck Rozett, Martha, 'The comic structures of tragic endings: The suicide scenes in *Romeo and Juliet* and *Antony and Cleopatra*', *SQ*, 36.2 (Summer 1985), 152-64
- Van Daalen, D. H., *The Real Resurrection*, (London: Collins, 1972)
- Velie, Alan R., *Shakespeare's Repentance Plays: The Search for an Adequate Form* (Rutherford: Fairleigh Dickinson University Press, 1972)
- Verma, Rajiva, *Myth, Ritual, and Shakespeare: A Study of Critical Theory and Practice* (New Delhi: Spantech Publishers, 1990)
- Vickers, Brian, *Appropriating Shakespeare: Contemporary Critical Quarrels* (New Haven: Yale University Press, 1993; repr. 1996)



- Waters, Douglas D., *Christian Settings in Shakespeare's Tragedies* (Rutherford: Fairleigh Dickinson University Press; London: Associated University Presses, 1994)
- Watson, Robert N., *The Rest is Silence: Death as Annihilation in the English Renaissance* (Berkeley: University of California Press, 1994)
- Weimann, Robert, *Shakespeare and the Popular Tradition in the Theatre: Studies in the Social Dimension of Dramatic Form and Function*, ed. by Robert Schwartz (Baltimore: The Johns Hopkins University Press, 1978)
- Westlund, Joseph, *Shakespeare's Reparative Comedies: A Psychoanalytic View of the Middle Plays* (Chicago: The University of Chicago Press, 1984)
- White, R. S., *Let Wonder Seem Familiar: Endings in Shakespeare's Romance Vision* (New Jersey: Humanities Press; London: Athlone Press, 1985)
- Wickham, Glynne, *Early English Stages 1300 to 1600*, 3 vols, 2<sup>nd</sup> edn (London: Routledge & Kegan Paul; New York: Columbia University Press, 1980), I (1300 to 1576)
- *Shakespeare's Dramatic Heritage: Collected Studies in Mediaeval, Tudor and Shakespearean Drama* (London: Routledge & Kegan Paul, 1969)
- Williams, Arnold, *The Drama of Medieval England* (East Lansing: Michigan State University Press, 1961; repr. 1963)
- Williamson, Marilyn L., *The Patriarchy of Shakespeare's Comedies* (Detroit: Wayne State University Press, 1986)
- Wilson Knight, G., *The Christian Renaissance: With Interpretations of Dante, Shakespeare and Goethe and new discussions of Oscar Wilde and The Gospel of Thomas*, The Norton Library (New York: W. W. Norton, 1963)
- *The Crown of Life: Essays in Interpretation of Shakespeare's Final Plays*, University Paperbacks (London: Methuen, 1947; repr. 1965)
- Woolf, Rosemary, *The English Mystery Plays* (London: Routledge & Kegan Paul, 1972)
- Yates, Frances A., *Shakespeare's Last Plays: A New Approach* (London: Routledge and Kegan Paul, 1975)