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ANALYSIS OF THOMAS MIDDLETON'S TRAGEDIES.**

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THE SEAMY SIDE OF THE TRAGIC VISION:  
AN ANALYSIS OF THOMAS MIDDLETON'S TRAGEDIES

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

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BY

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IT IS IMPOSSIBLE TO NAME ALL THOSE WHO HAVE IN SOME MEASURE CONTRIBUTED TO MY TRAINING IN CRITICAL ANALYSIS; HOWEVER, TO ALL THOSE TEACHERS, COLLEAGUES, FRIENDS I EXTEND MY SINCERE APPRECIATION. I AM ALSO DEEPLY INDEBTED TO MY HUSBAND, STUDENTS, AND COLLEAGUES WHO HAVE AIDED IN THE MANY PROOFINGS OF THE TEXT AND HAVE GIVEN ME MUCH NEEDED ENCOURAGEMENT. FURTHER, I AM GRATEFUL TO PROFESSORS A. J. FRITZ, GEOFFREY MARSHALL, AND PHILIP NOLAN, WHO COURTEOUSLY CONSENTED TO SERVE AS A READING COMMITTEE. BUT MY GREATEST DEBT IS OWED TO PROFESSOR CALVIN G. THAYER, WHO SUGGESTED MIDDLETON'S TRAGEDIES AS AN AREA OF INVESTIGATION AND WHO HAS BEEN CONSTANTLY AVAILABLE FOR ANSWERING QUESTIONS AND MAKING SUGGESTIONS.

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THE SEAMY SIDE OF THE TRAGIC VISION:  
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CHAPTER I

THE TRAGEDY OF WIT

SINCE THEORIES OF TRAGEDY ALL TOO FREQUENTLY DEPEND UPON THE PHILOSOPHIC ORIENTATION OF THE CRITIC INSTEAD OF THE ARTIST, THE APPLICATION OF THE THEORIES TO EXISTING CREATIONS TENDS EITHER TO DISTORT THE INTENTION OF THE COMPOSITION OR TO "SCIENTIFICALLY" CATEGORIZE THAT WHICH DOES NOT LEND ITSELF TO SUCH RIGIDITY. THUS, THE TITLE OF THIS INTRODUCTION, "THE TRAGEDY OF WIT," IS NOT INTENDED TO INDICATE THAT WHAT FOLLOWS PURPORTS TO BE A FULL-FLEDGED THEORY OF ALL TRAGEDY OR EVEN OF ONE KIND. CERTAIN PRESUPPOSITIONS, HOWEVER, ARE EVIDENT IN THE TITLE, THE MOST IMPORTANT OF WHICH ARE THAT TRAGEDY EXISTS AS AN IDENTIFIABLE CONSTRUCT AND THAT THERE ARE SEVERAL TYPES OF THESE CONSTRUCTS. SOME CRITICS DO NOTE THAT TRAGEDY MAY TAKE ANY ONE OF SEVERAL FORMS; MANY DO NOT. MOREOVER, SINCE TRAGEDY MAY BE ANALYZED FROM SEVERAL ANGLES, FURTHER COMPLICATIONS ARISE. FIRST, TRAGEDY MAY BE THOUGHT OF AS EITHER AN IDEA OR A FORM. IF THE FOCUS IS ON IDEA, EACH SPECIFIC WORK MAY BE DECLARED THE RESULT OF THE ARTIST'S THEORY BUT NOT THE CAUSE OF ANY CONSISTENT EFFECT ON THE AUDIENCE. (THE ASSUMPTION HERE SEEMS TO BE THAT WHATEVER EFFECT THE ART WORK HAS, IT IS A FALLACY TO TALK ABOUT THE EFFECT SINCE IT VARIES

FROM PERSON TO PERSON.) SUCH FOCUS ALSO TENDS TO BECOME TOO BROAD IN ONE DIRECTION AND TO NARROW IN ANOTHER; TRAGEDY IS NO LONGER CONFINED TO "ARTISTIC CREATIONS" BUT MAY INCLUDE PHILOSOPHIES, RELIGIOUS ATTITUDES, PSYCHOLOGY, ECONOMICS; ON THE OTHER HAND, MANY DRAMAS WHICH HAVE HERETOFORE BEEN CALLED TRAGEDIES ON THE BASIS OF FORM CANNOT NOW BE SO CONSIDERED BECAUSE OF THE ATTITUDE TOWARD MAN AND/OR GOD WHICH THEY PRESENT. IF THE FOCUS IS ON FORM, THE SPECIFIC WORK MAY BE CONSIDERED AS A UNITY OF PARTS, AN ARTICULATED WHOLE; AND/OR ITS EFFECTS UPON AN IMAGINED AUDIENCE MAY BE INVESTIGATED.

IN SO FAR AS POSSIBLE, THE MORE WEIGHTY PROBLEMS OF TRAGEDY AS PHILOSOPHIC THEORY HAVE BEEN PUT ASIDE, AND WHAT FOLLOWS IS ESSENTIALLY A FORMALISTIC STUDY, AN ATTEMPT AT A CRITICAL DESCRIPTION OF THE PLAYS ASCRIBED TO THOMAS MIDDLETON IN WHICH THE CENTRAL CHARACTERS COME TO DESTRUCTION. THIS GENERAL DESCRIPTION OF THE TRAGEDY OF WIT IS TO BE THOUGHT OF AS SERVING ONLY TO FACILITATE THE ANALYSIS OF HENGIST, THE CHANGELING, AND WOMEN BEWARE WOMEN;<sup>1</sup> IF THE THEORY WHICH FOLLOWS HAS

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<sup>1</sup> SINCE ALMOST NO ONE EXCEPT RICHARD H. BARKER AND SAMUEL SCHOENBAUM THINKS THAT MIDDLETON WROTE THE SECOND MAIDEN'S TRAGEDY OR THE REVENGER'S TRAGEDY AND SINCE THEIR ARGUMENTS ARE NOT ENTIRELY CONVINCING, I HAVE CHOSEN TO DISCUSS ONLY THOSE COMMONLY ACCEPTED AS BELONGING TO MIDDLETON. SEE RICHARD H. BARKER, THOMAS MIDDLETON (NEW YORK: COLUMBIA UNIVERSITY PRESS, 1958) AND SAMUEL SCHOENBAUM, MIDDLETON'S TRAGEDIES (NEW YORK: COLUMBIA UNIVERSITY PRESS, 1955). FURTHERMORE, HENGIST, THE CHANGELING, AND WOMEN BEWARE WOMEN HAVE CHARACTERISTICS IN COMMON WHICH CLEARLY DISTINGUISH THEM FROM THESE TWO SUGGESTED ADDITIONS TO THE MIDDLETON CANON.

SIMPLY FOR CONVENIENCE, I SHALL REFER TO THE WRITERS OF HENGIST AND THE CHANGELING AS MIDDLETON ALTHOUGH ROWLEY CERTAINLY WROTE A LARGE PART OF THE CHANGELING AND PERHAPS THE COMIC PARTS OF HENGIST. AS WILL, I TRUST, BE CLEAR FROM THE SUCCEEDING CHAPTER ON THE CHANGELING, IF MIDDLETON WAS NOT THE CONTROLLING FORCE IN THE COMPOSITION, HE AND ROWLEY CERTAINLY HAD A SINGLE-MINDEDNESS OF PURPOSE SELDOM SEEN IN OTHER COLLABORATORS. FOR THE TECHNICAL DISCUSSION OF WHAT PARTS BELONG TO WHOM SEE THOMAS MIDDLETON AND WILLIAM ROWLEY, THE CHANGELING, ED. BY N. W. BAWCUTT

WIDER APPLICATION, SUCH EFFECT IS FORTUITOUS. THE INDIVIDUAL ANALYSES HAVE ATTEMPTED TO SEE THE PLAYS AS THEMATIC STATEMENTS, AS DRAMATIC CONSTRUCTS, AND AS AESTHETIC UNITS, EACH ELEMENT OF WHICH AFFECTS THE AUDIENCE IN A UNIQUE WAY. THE AUDIENCE IS AN IMAGINED ONE, NOT CONFINED IN TIME AND SPACE NOR LIMITED BY ANY SINGLE PHILOSOPHIC PERSPECTIVE. THE PLAYS THEMSELVES, HOWEVER, HAVE BEEN CONSIDERED AS THEY APPEAR BOTH IN AND OUT OF TIME.

IN THE FOLLOWING ANALYSIS, THE TERM TRAGEDY SIGNIFIES A GENERIC CREATION, A DRAMA WHOSE DISTINGUISHING CHARACTERISTIC IS A NARRATIVE, A VIRTUAL HISTORY, OF INEVITABLE DESTRUCTION.<sup>2</sup> INEVITABILITY REQUIRES A UNIVERSE WITH SOME KIND OF CAUSE-EFFECT PATTERN, ALTHOUGH THE DRAMA MAY NEVER PENETRATE THE CAUSE ITSELF; THAT IS, INEVITABILITY DOES NOT DENY FATE OR FORTUNE IF IT IS SEEN EITHER AS THE DETERMINING AGENT OR AS A CAUSE WITH A FORESEEABLE RESULT, A PATTERN OR RHYTHM. ANY FURTHER MODIFYING CHARACTERISTICS IDENTIFY THE INDIVIDUAL TRAGEDY AS NATURALISTIC, CLASSIC, ROMANTIC, SATIRIC, OR WHATEVER. (SINCE BOTH THE PRECEDING AND THE FOLLOWING DISCUSSIONS MAY SEEM ARBITRARY, PERHAPS EVEN CAPRICIOUS, IT MUST BE REMEMBERED THAT THIS THEORY OF WIT TRAGEDY IS INTENDED TO BE SOLELY DESCRIPTIVE OF MIDDLETON'S THREE PLAYS AND IN NO WAY PRESCRIPTIVE.)

WHEN TRAGEDY APPEARS AS A CRITICAL TERM, MANY READERS SEEM TO PICTURE A KIND OF DRAMA WHOSE POINT, AS OSCAR MANDEL SAYS, IS "TO SHOW

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(CAMBRIDGE, MASS.: HARVARD UNIVERSITY PRESS, THE REVELS PLAYS, 1958), PP. XXIX-XLIV. FOR A REJECTION OF THE NOTION THAT ROWLEY DID THE COMIC PARTS OF HENGIST, SEE THOMAS MIDDLETON, HENGIST, KING OF KENT; OR THE MAYOR OF QUEENBOROUGH, ED. BY R. C. BALD (NEW YORK: CHARLES SCRIBNER'S SONS, 1938), PP. XXI-XXIII.

<sup>2</sup>SUSANNE K. LANGER, FEELING AND FORM: A THEORY OF ART (NEW YORK: CHARLES SCRIBNER'S SONS, c. 1953), P. 307.



MAN IS AFTER ALL A NOBLE CREATURE."<sup>3</sup> SUCH DEFINITION REQUIRES THAT THE DRAMA ESTABLISH AN EMPATHETIC RAPPORT BETWEEN VIEWER AND PROTAGONIST FOR THE PURPOSE OF AUDIENCE "ELEVATION."<sup>4</sup> BUT MIDDLETON WRITES A DIFFERENT TYPE OF DRAMA FROM THIS, A TRAGEDY WHOSE VERY TECHNIQUES ACTIVELY MILITATE AGAINST SUCH RAPPORT AND ONE IN WHICH THERE IS NO ELEVATION--WHAT I CALL TRAGEDY OF WIT OR INTELLECTUAL TRAGEDY OR SATIRIC TRAGEDY.<sup>5</sup>

SEVERAL CRITICS, AMONG THEM PROFESSORS SCHOENBAUM, ORNSTEIN, AND BARKER, HAVE REMARKED THAT THOMAS MIDDLETON SEEMS TO BE CREATING A NEW FORM OF DRAMA, HALFWAY BETWEEN COMEDY AND TRAGEDY,<sup>6</sup> IN HIS THREE PLAYS

<sup>3</sup> OSCAR MANDEL, A DEFINITION OF TRAGEDY (NEW YORK: NEW YORK UNIVERSITY PRESS, 1961), P. 48.

<sup>4</sup> HOWEVER ONE WISHES TO INTERPRET THE TERM CATHARSIS, OR EVEN IF HE WISHES TO ELIMINATE IT ALTOGETHER FROM DRAMATIC CRITICISM AS WAYNE D. DODD SUGGESTS MANY ARE DOING (PP. 6-12), THERE IS NO QUESTION BUT THAT CLASSIC TRAGEDY DEPENDS UPON AUDIENCE PARTICIPATION IN A COMBINATION OF THE PRIMARY EMOTIONS OF PITY (OBJECTIVE AUDIENCE RESPONSE, USUALLY ACCOMPLISHED THROUGH IRONY) AND FEAR (SUBJECTIVE AUDIENCE RESPONSE THROUGH IDENTIFICATION). RAPHAEL INSISTS THAT THE DESTRUCTION BE THE RESULT OF AN EXCESS OF THAT WHICH MAKES THE PROTAGONIST ADMIRABLE (PP. 25-26), ELSE THERE IS NO RAPPORT OR ELEVATION (PP. 17, 30). MANDEL SAYS THAT THE HERO MUST COMMAND "OUR EARNEST GOOD WILL" (P. 20) AND THAT HE CANNOT BE A SATAN-FIGURE BECAUSE THE AUDIENCE WILL NOT BE ELEVATED BY HIS DESTRUCTION EVEN IF A RAPPORT WERE TO BE EFFECTED (P. 18). WAYNE D. DODD, "THE MORTAL CONDITION: A DEFINITION OF TRAGEDY" (UNPUBLISHED DOCTORAL DISSERTATION, UNIVERSITY OF OKLAHOMA, 1963); DAVID D. RAPHAEL, THE PARADOX OF TRAGEDY (BLOOMINGTON: INDIANA UNIVERSITY PRESS, c. 1960, THE MAHON POWELL LECTURES, 1959). SEE ALSO F. L. LUCAS, TRAGEDY: SERIOUS DRAMA IN RELATION TO ARISTOTLE'S POETICS (REV. ED., NEW YORK: COLLIER BOOKS, 1962), CHAPTER III, ESPECIALLY PP. 37-41; HERBERT J. MULLER, THE SPIRIT OF TRAGEDY (NEW YORK: WASHINGTON SQUARE PRESS, 1965), PP. 12-19; RICHARD B. SEWALL, THE VISION OF TRAGEDY (NEW HAVEN: YALE UNIVERSITY PRESS, 1959), CHAPTER I; AND GEORGE STEINER, THE DEATH OF TRAGEDY (NEW YORK: ALFRED A. KNOPF, c. 1961), CHAPTER I.

<sup>5</sup> SATIRIC TRAGEDY IS A TERM USED FREQUENTLY BY H. W. WELLS ALTHOUGH NOT IN QUITE THE SAME WAY AS I HAVE EMPLOYED IT. SEE H. W. WELLS, ELIZABETHAN AND JACOBEAN PLAYWRIGHTS (NEW YORK: COLUMBIA UNIVERSITY PRESS, 1939), PP. 39-44.

<sup>6</sup> SCHOENBAUM, MIDDLETON'S TRAGEDIES, PP. 123, 128-130; BARKER, THOMAS MIDDLETON, PP. 121, 141; ROBERT ORNSTEIN, MORAL VISION IN JACOBEAN TRAGEDY (MADISON: UNIVERSITY OF WISCONSIN PRESS, 1960), P. 45.

WHICH WERE PREVIOUSLY LABELED TRAGEDIES, HENGIST, THE CHANGELING, AND WOMEN BEWARE WOMEN. YET NONE HAS MORE THAN TENTATIVELY OUTLINED ITS MODUS OPERANDI, MUCH LESS DETAILED ITS PURPOSE AND ACCOMPLISHMENT. BUT BEFORE DESCRIBING THE CHARACTERISTICS OF THE TRAGEDY OF WIT, I SHOULD LIKE TO INDICATE THE REASONS FOR MY CHOICE OF TERMS.

THE TERMS SATIRE, WIT, AND INTELLECT FOCUS ON AN ACTIVITY OF THE MIND NOT OF THE EMOTIONS. IN ADDITION, THESE TERMS DEMONSTRATE A DETACHMENT OF THE AUDIENCE. SATIRE AND WIT HAVE IN COMMON THE RECOGNITION OF INCONGRUITY OR GROTESQUENESS. WIT DISPLAYS THE INCONGRUITY THROUGH FELICITOUS LANGUAGE, LANGUAGE DESIGNED TO CONVERT THE INTELLECT NOT AROUSE THE EMOTIONS; SATIRE SNEERINGLY ATTACKS THE INCONGRUITY BECAUSE IT IS GROTESQUE--THE INCONGRUITY IS GROTESQUE RATHER THAN MERELY RIDICULOUS BECAUSE THE WORLD PRESENTED IS A MORAL ONE, NOT JUST A SOCIAL ONE. THE TERM TRAGEDY OF WIT EMPHASIZES TECHNIQUE, WHEREAS SATIRIC TRAGEDY FOCUSES ON CONTENT AS WELL AS FORM. THUS THE LATTER TERM WOULD PERHAPS BE PREFERABLE EXCEPT THAT IT IS USED TO CLASSIFY SUCH PLAYS AS THE DUCHESS OF MALFI AND TROILUS AND CRESSIDA, WHICH DIFFER GREATLY FROM MIDDLETON'S BY INCORPORATING INTO THE PLAY THE SATIRIC RAILER. AND THE PRESENCE OF THE RAILER AS AN IMPORTANT DRAMATIC (RATHER THAN THEMATIC) CHARACTER SIGNIFICANTLY ALTERS THE TOTAL IMPACT.

I HAVE USED THE TERM INTELLECTUAL TRAGEDY SINCE THE PLAY DEPENDS FOR ITS EFFECT UPON THE INTELLECTUAL CONCENTRATION OF THE VIEWER, AND WHATEVER EMOTIONS ARE INVOLVED ARE SECONDARY--ONLY THOSE EMOTIONS WHICH EXIST AFTER A CONSCIOUS COMPARISON OF THE PLAY'S WORLD WITH THE IDEAL WORLD AND ARE DEPENDENT FOR THEIR VERY EXISTENCE UPON THE THOUGHT PROCESS. AGAIN, INTELLECTUAL TRAGEDY MIGHT BE AN IDEAL TERM, BUT IT SEEMS TO IMPLY

THAT CLASSIC TRAGEDY REQUIRES THE VIEWER NOT TO THINK BUT MERELY TO EMOTE --AN IDEA WHICH I MOST CERTAINLY DO NOT WISH TO CONVEY. FURTHERMORE, THIS TERM DOES NOT INCLUDE THE IMPORTANT IDEA OF DERISION. CONSEQUENTLY, ALL THREE TERMS ARE SOMETHING LESS THAN COMPLETELY SATISFACTORY. THUS, REALIZING THE DIFFICULTIES OF TERMINOLOGY BUT HAVING AN AVERSION TO ADDING TO THE WEIGHT OF AN ALREADY BURDENSOME CRITICAL JARGON, I SHALL TRY, IN THE FOLLOWING SECTION, TO CLEARLY DEFINE THESE TERMS AS I SHALL USE THEM, HOPING THE WHILE NOT TO SEEM MERELY ANOTHER HUMPTY DUMPTY.

FOR A DESCRIPTION OF THE SATIRIC CHARACTERISTICS OF THE TRAGEDY OF WIT, I HAVE RELIED ALMOST EXCLUSIVELY UPON THE EXCELLENT DISCUSSIONS FOUND IN THE ANATOMY OF SATIRE BY GILBERT HIGHET AND IN THE CANKERED MUSE BY ALVIN KERNAN.<sup>7</sup> SINCE THEY HAVE FOCUSED ON THE FORM OF SATIRE OR "TRAGIC" SATIRE RATHER THAN ON TRAGEDY OR "SATIRICAL" TRAGEDY, I HAVE MADE THE MODIFICATIONS NECESSARY TO APPLY THESE CHARACTERISTICS TO THE DRAMATIC MODE. I HAVE, FURTHERMORE, ADDED CERTAIN CHARACTERISTICS WHICH, HOWEVER, ARE NOT REALLY ORIGINAL IDEAS OF MINE BUT RATHER LOGICAL OUTGROWTHS OF THEIR CRITICAL ANALYSES.

OF THE MANY CHARACTERISTICS WHICH THE TRAGEDY OF WIT HAS, SOME ARE UNIQUE; SOME IT SHARES WITH OTHER LITERARY GENRES. ITS METHODS OR TECHNIQUES IT SHARES WITH COMIC DRAMA, THE NOVEL, EVEN CLASSIC TRAGEDY. ITS PURPOSE OR FUNCTION IS WHAT REALLY DISTINGUISHES THIS TYPE OF TRAGEDY FROM ITS NEAR-RELATIONS.

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<sup>7</sup>GILBERT HIGHET, THE ANATOMY OF SATIRE (PRINCETON: PRINCETON UNIVERSITY PRESS, 1962); ALVIN B. KERNAN, THE CANKERED MUSE: SATIRE OF THE ENGLISH RENAISSANCE (NEW HAVEN: YALE UNIVERSITY PRESS, 1959). SEE ALSO DAVID WORCESTER, THE ART OF SATIRE (CAMBRIDGE, MASS.: HARVARD UNIVERSITY PRESS, 1940).

ALTHOUGH SATIRE INSISTS THAT IT PRESENTS AN EXACT PICTURE OF THE REAL WORLD, THE PICTURE IS REALLY AN EXAGGERATION.<sup>8</sup> AS HIGHET REMARKS:

A SATIRICAL PICTURE OF OUR WORLD . . . MUST PRETEND TO BE A PHOTOGRAPH, AND IN FACT BE A CARICATURE. IT MUST DISPLAY THEIR [ITS INHABITANTS'] MORE RIDICULOUS AND REPELLENT QUALITIES IN FULL FLOWER, MINIMIZE THEIR ABILITY FOR HEALTHY NORMAL LIVING, MOCK THEIR VIRTUES AND EXAGGERATE THEIR VICES, DISPARAGE THEIR GREATEST HUMAN GIFTS, THE GIFT FOR COOPERATION AND THE GIFT FOR INVENTIVE ADAPTATION, TREAT THEIR RELIGION AS HYPOCRISY, THEIR ART AS TRASH, THEIR LITERATURE AS OPIUM, THEIR LOVE AS LUST, THEIR VIRTUE AS HYPOCRISY, AND THEIR HAPPINESS AS AN ABSURD ILLUSION. AND IT MUST DO ALL THIS WHILE PROTESTING THAT IT IS A TRUTHFUL, UNBIASED, AS NEARLY AS POSSIBLE DISPASSIONATE WITNESS.<sup>9</sup>

NONETHELESS, WITHIN THE MIDST OF THIS GROTESQUE WORLD, WHICH AS HIGHET INDICATED IS SO CLOSE TO REALITY AS TO GIVE THE APPEARANCE OF REALITY IN MOST WELL-WRITTEN SATIRIC WORKS, THE HINT OF THE IDEAL IS TO BE FOUND IN ONE OR A FEW CHARACTERS AND THEIR ACTIONS--CHARACTERS WHO APPEAR ABNORMAL IN THIS WORLD<sup>10</sup> SINCE THE RESULT OF THIS TECHNIQUE IS THAT ANY "NORMAL" (GOOD) CHARACTER APPEARS "ABNORMAL." THE REST OF THE CHARACTERS WHO INHABIT THIS WORLD ARE FREQUENTLY CARICATURES: SOME MAY BE ONLY MILDLY COMIC, BUT THE CENTRAL ONES ARE BITTERLY COMIC. INDEED, SOMETIMES ALL THE CHARACTERS EXCEPT THE NORM CHARACTER ARE BITTERLY COMIC.

THE SATIRIC IMPULSE FINDS LIFE "RIDICULOUSLY CONTEMPTIBLE AND NAUSEATINGLY HATEFUL."<sup>11</sup> THE WORLD IS IN THIS STATE BECAUSE "FOOLS AND FOOLISHNESS HAVE GOTTEN OUT OF HAND."<sup>12</sup> EVERYWHERE THERE IS IDIOCY,

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<sup>8</sup> HIGHET, ANATOMY OF SATIRE, P. 5; KERNAN, CANKERED MUSE, P. 2.

<sup>9</sup> HIGHET, P. 190.

<sup>10</sup> KERNAN, P. 11.

<sup>11</sup> HIGHET, P. 236.

<sup>12</sup> KERNAN, P. 20.

FOOLISHNESS, DEPRAVITY, AND DIRT.<sup>13</sup> NOW ALONE, IDIOCY AND FOOLISHNESS CAN BE SATIRIZED AND PRODUCE COMEDY, BUT ONLY WHEN THE FOOLISHNESS HAS LED TO DEPRAVITY, CAN ITS SATIRIZATION PRODUCE TRAGEDY. AND ONLY WHEN THE DEPRAVITY IS VIRTUALLY TOTAL AND MURDER AND INCEST ARE ORDINARY PRACTICES CAN SUCH PRACTICES BE SATIRIZED.<sup>14</sup> THE SCENE IS ALWAYS "DISORDERLY AND CROWDED, PACKED TO THE VERY POINT OF BURSTING"<sup>15</sup>--ALL DESIGNED TO PRODUCE HORROR AND FEAR AND HATE AND INDIGNATION.<sup>16</sup> BUT THESE WITHOUT CONTEMPT WILL NOT BE SATIRIC; WITHOUT CLEVERNESS WILL NOT BE WITTY--THERE MUST BE A "WRY AWARENESS THAT LIFE CANNOT ALL BE CALLED REASONABLE OR NOBLE."<sup>17</sup> AND THIS TRAGEDY DOES NOT DEPEND UPON THE UNDERLYING CERTAINTY "THAT RIGHT REASON IS ULTIMATELY THE WAY OF THE WORLD,"<sup>18</sup> AS DO CLASSIC TRAGEDY AND COMEDY.

CLASSIC TRAGEDY SHARES WITH SATIRIC TRAGEDY THE "DARKLY SERIOUS" VIEW OF THE WORLD BUT DIFFERS IN ITS CONCLUSIONS BECAUSE IT FINDS SIGNIFICANCE IN TERMS OF THE HERO'S CHANGE.<sup>19</sup> UNLIKE THIS WORLD OF CLASSIC TRAGEDY, WHERE CHANGE IS A NECESSITY, THE WORLD OF SATIRIC TRAGEDY IS STATIC. KERNAN REMARKS TO THIS PROBLEM: "THE SCENERY AND THE FACES MAY HAVE CHANGED OUTWARDLY, BUT FUNDAMENTALLY WE ARE LOOKING AT THE SAME WORLD, AND THE SAME FOOLS . . . ."<sup>20</sup> AND TAKING FRANCIS FERGUSON'S IDEA<sup>21</sup> THAT A TRAGIC PLOT IS THE CONTINUING RHYTHM OF "PURPOSE, PASSION, AND PERCEPTION"--WHERE THE

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<sup>13</sup>KERNAN, CANKERED MUSE, P. 7.

<sup>14</sup>KERNAN, P. 192.

<sup>15</sup>KERNAN, P. 7.

<sup>16</sup>HIGHET, ANATOMY OF SATIRE, P. 22.

<sup>17</sup>HIGHET, P. 21.

<sup>18</sup>KERNAN, P. 20.

<sup>19</sup>KERNAN, PP. 21-22.

<sup>20</sup>KERNAN, P. 30.

<sup>21</sup>FERGUSON IS, OF COURSE, USING TRAGIC IN ITS MORE LIMITED SENSE. I BELIEVE THAT THE TERMS PURPOSE, PASSION, AND PERCEPTION CAME ORIGINALLY FROM KENNETH BURKE RATHER THAN FROM FERGUSON ALTHOUGH KERNAN MENTIONS ONLY THE LATTER.

HERO PERFORMS AN ACTION (PURPOSE), SUFFERS CONSEQUENCES (PASSION), AND THEN COMES TO A NEW UNDERSTANDING BECAUSE OF HIS SUFFERING--KERNAN STATES THAT SATIRE "LACKS THE CRUCIAL ACT OF PERCEPTION WHICH PERMITS DEVELOPMENT AND FORWARD MOVEMENT."<sup>22</sup> THUS HE SAYS: "WHENEVER SATIRE DOES HAVE A PLOT WHICH EVENTUATES IN A CHANGE, IT IS NOT A TRUE CHANGE BUT SIMPLY INTENSIFICATION OF THE ORIGINAL CONDITION."<sup>23</sup>

IN SATIRIC TRAGEDY, THE PERCEPTION OF SIGNIFICANCE IN THE OUTCOME BELONGS TO THE VIEWER. THE ARTISTIC RESULTS OF THIS APPARENT CHANGE WHICH IS NO CHANGE IS THAT THERE ARE FREQUENTLY HIGHLY CHARGED SCENES WITH FEW CONNECTIVES. THUS, THE DRAMATIC ACTION MAY CONSIST OF SCENES WHICH PRESENT ONLY THE "HIGH POINTS" OF THE DRAMA WITH NO DEVELOPING SCENES. REPLACING THE DEVELOPING SCENES ARE COMIC AND/OR SUBPLOT SCENES WHICH FORM SYMBOLIC PARALLELS OR ANTITHESES TO THE MAIN PLOT. THE UNEXPECTED AND IMPROBABLE CONSTANTLY INTRUDE, NOT AS DEFICIENCIES IN ARTISTIC ACHIEVEMENT BUT AS FUNCTIONAL ELEMENTS FOR DRAMATIZING A WORLD WHERE REALITY IS A TALE TOLD BY AN IDIOT, FULL OF SOUND AND FURY SIGNIFYING NOTHING.<sup>24</sup> THE GAPS, INCONSISTENCIES, AND LACK OF CHARACTER DEVELOPMENT WHICH HIGHET NOTES AS A CHARACTERISTIC OF SATIRE CAN BE FOUND IN THE TRAGEDY OF WIT AS SCENES WHICH PRESENT ONLY THE EXFOLIATION OF THE CHARACTER, NOT HIS EVOLUTION. THE FAILURE TO UNDERSTAND THESE TWO CHARACTERISTICS OF THE TRAGEDY

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<sup>22</sup>KERNAN, CANKERED MUSE, PP. 32-33.

<sup>23</sup>KERNAN, P. 31. KERNAN DOES ALLOW FOR A BREAKING OF THE STASIS IN NON-PURE SATIRIC FORMS. HE SAYS: "PURE SATIRE IS FAR RARER THAN THE MIXED KINDS IN WHICH AFTER A TIME THE SATIRIC STASIS IS BROKEN AND THE CHARACTERS. . . ARE SWEEPED FORWARD INTO THE MIRACULOUS TRANSFORMATIONS OF COMEDY OR THE CRUEL DIALECTIC OF TRAGEDY" (P. 34). IF AT ALL IN MIDDLETON'S TRAGEDIES, SUCH MOVEMENT OCCURS ONLY IN THE CHANGELING--PERHAPS IN THE CHARACTER OF ALSEMERO.

<sup>24</sup>HIGHET, ANATOMY OF SATIRE, PP. 11, 206.

OF WIT HAS LED CERTAIN CRITICS TO MANUFACTURE PRINCIPALLY TWO KNOTTY BUT UNNECESSARY PROBLEMS (ALTHOUGH THERE ARE SEVERAL MINOR ONES ATTENDANT UPON THE TWO): THE SO-CALLED MELODRAMATIC CONCLUSIONS AND THE "OFFENSIVE" COMIC MATERIALS. SOME CRITICS FIND THEM OUT AND OUT ARTISTIC FLAWS,<sup>25</sup> AND EVEN THOSE WHO FIND TENTATIVE ARTISTIC JUSTIFICATION ON THE BASIS OF JACOBAN MORAL THEORY,<sup>26</sup> AMPLIFICATION,<sup>27</sup> IMAGE PATTERNS,<sup>28</sup> AND COMIC RELIEF,<sup>29</sup> ARE IN THE FINAL ANALYSIS EMBARRASSED BY THEIR EXISTENCE. ONLY RIBNER AND BRADBROOK SEEM COMPLETELY SATISFIED.

WHILE THERE IS NO REAL CHANGE IN SATIRIC TRAGEDY, SOMETIMES A "TRANSFORMATION" OCCURS, A TRANSFORMATION SIMILAR IN KIND TO THAT WHICH OCCURS IN JONSONIAN COMEDY. AS KERNAN REMARKS ABOUT VOLPONE AND THE AL-CHEMIST, RIGHTING THE WORLD OCCURS

. . . NOT THROUGH ANY VIRTUE IMMANENT IN MAN, NOT BY THE CLEVER ACTIVITY AND OPPORTUNISM OF A SINGLE HERO, NOT THROUGH THE INTER-

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<sup>25</sup>T. S. ELIOT, ESSAYS IN ELIZABETHAN DRAMA (NEW YORK: HARCOURT BRACE AND CO., A HARVEST BOOK, 1956), P. 89; T. S. ELIOT, THE USE OF POETRY AND THE USE OF CRITICISM (NEW YORK: BARNES AND NOBLE, INC., 1933), P. 41; BARKER, MIDDLETON, PP. 129, 144; SCHOENBAUM, MIDDLETON'S TRAGEDIES, PP. 103, 147; WELLS, ELIZABETHAN AND JACOBAN PLAYWRIGHTS, PP. 40-41; ORNSTEIN, MORAL VISION, P. 180; CHRISTOPHER RICKS, "THE MORAL AND POETIC STRUCTURE OF THE CHANGELING," ESSAYS IN CRITICISM, X (1960), 301.

<sup>26</sup>IRVING S. RIBNER, THE ENGLISH HISTORY PLAY IN THE AGE OF SHAKESPEARE (PRINCETON: PRINCETON UNIVERSITY PRESS, 1957), P. 261; ORNSTEIN, P. 197; WELLS, P. 40.

<sup>27</sup>MURIEL C. BRADBROOK, THEMES AND CONVENTIONS OF ELIZABETHAN TRAGEDY (CAMBRIDGE: AT THE UNIVERSITY PRESS, 1960), PP. 221-222; UNA ELLIS-FERMOR, THE JACOBAN DRAMA: AN INTERPRETATION (NEW YORK: RANDOM HOUSE, VINTAGE BOOKS, 1964), PP. 139-140; BAWCUTT, MIDDLETON'S CHANGELING, PP. LXII-LXVIII.

<sup>28</sup>BRADBROOK, P. 239; BAWCUTT, PP. XXII-LXVIII.

<sup>29</sup>BARKER, P. 120; BALD, MIDDLETON'S HENGIST, P. XLVI; SCHOENBAUM, PP. 98, 131; BAWCUTT, P. LXIII.

VENTION OF A BENEFICENT, SUPERNATURAL NATURE, NOT THROUGH THE EFFECTIVENESS OF SOCIETY AND ITS LAWS . . . BUT MERELY BY A DEFECT INHERENT IN VICE AND FOLLY WHICH LEADS THEM TO OVERREACH THEMSELVES.<sup>30</sup>

THIS INHERENT DEFECT IS NOT INDICATIVE OF A SUPREME ORDER BUT GIVES THE EFFECT OF BLIND AND IDIOTIC CHANCE--A WORLD THAT IS NOT BY NATURE ORDERLY AND RATIONAL.<sup>31</sup> AS A RESULT THE SNEER OF CONTEMPT IS NOT CONFINED MERELY TO THE CHARACTERS BUT INCLUDES BY INDIRECTION AND EXTENSION THE AUDIENCE AS WELL.<sup>32</sup>

HIDDEN WITHIN THE CAST OF CHARACTERS IS THE HINT OF THE IDEAL, FOR THE POWER OF BLIND AND IDIOTIC CHANCE DOES NOT OBTUATE THE POSSIBILITY OF ACCEPTABLE BEHAVIOR. SINCE THE FUNCTION OF THE SATIRIC ELEMENTS IS TO SHOW HOW FAR FROM THE IDEAL ARE THE NUMBERLESS HORDES OF MEN, THE IDEAL IS NEVER THE CENTER OF ATTENTION, NEVER THE FOCUS OF ACTION, NEVER DRAMATICALLY SIGNIFICANT ENOUGH TO HAVE A CHANCE AT RIGHTING THE WORLD. ONCE THIS "NORM" CHARACTER BECOMES THE DRAMATIC CENTER, HE BECOMES THE RAILER, TAINTED BY THIS WORLD IN WHICH HE LIVES; EVEN THOUGH HE IS COGNIZANT OF THE FLAWS IN OTHERS, HE IS BLIND TO HIS OWN. WHEN THE RAILER IS PRESENT, HE STANDS AS THE PERSONA OF THE SATIRIST (NOT EXACTLY HIS SPOKESMAN--CERTAINLY NOT TO BE EQUATED WITH THE AUTHOR), AND HIS VIEW OF OTHERS IS BASICALLY ACCURATE ALTHOUGH EXAGGERATED BY HIS OWN FLAWS. WHEN HE DISAPPEARS, ". . . WE ARE LEFT WITH ONLY THE FOOLS AND THE VILLAINS

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<sup>30</sup>KERNAN, CANKERED MUSE, PP. 190-191. ALTHOUGH KERNAN ACTUALLY SPEAKS HERE OF JONSON'S VOLPONE AND ALCHEMIST, THIS CHARACTERISTIC ALSO HOLDS FOR MIDDLETON'S TRAGEDIES.

<sup>31</sup>HIGHET, ANATOMY OF SATIRE, PP. 10, 206.

<sup>32</sup>KERNAN, P. 10.



WHO ARE ALLOWED TO EXPOSE AND PUNISH ONE ANOTHER"<sup>33</sup> AND THE DRAMATICALLY INARTICULATE BUT THEMATICALLY NECESSARY NORM CHARACTER.

SATIRIC TRAGEDY IS DESIGNED TO PRODUCE BOTH INSIGHT AND A CONTEMPTUOUS SNEER IN THE AUDIENCE THROUGH THE USE OF CERTAIN TECHNIQUES WHICH IT SHARES WITH OTHER GENRES. EACH OF THESE TECHNIQUES, WHILE AIDING CLARITY OF VISION, MILITATES AGAINST AN EMPATHETIC RESPONSE FROM THE AUDIENCE. EVERY DESCRIPTION IS EXACT, INCISIVE, BUT UNPLEASANT IN ORDER TO SHOCK THE INSENSITIVE AND MYOPIC, THE IMAGINED AUDIENCE.<sup>34</sup> IN ADDITION TO THE VIVIDNESS OF THE NAUSEATING IMAGERY, THERE ARE OBSCENITY, BOTH IN WORDS AND ACTIONS, AND OTHER TABOO EXPRESSIONS SUCH AS TRIVIAL, COMIC WORDS AND COLLOQUIAL, ANTI-LITERARY WORDS.<sup>35</sup> THESE ALONE MIGHT PRODUCE CONTEMPT, BUT FOR REAL INSIGHT AND THE APPRECIATIVE SNEER OF PERCEIVED INCONGRUITY SOME OR ALL OF THE FOLLOWING ARE NECESSARY: IRONY, PARADOX, ANTITHESIS, PARODY, ANTICLIMAX, EXAGGERATION,<sup>36</sup> OBLIQUITY, CARICATURE, DISABLING IMAGERY (FREQUENTLY, THOUGH NOT NECESSARILY, FREUDIAN), AND WIT (IN THE LIMITED SENSE HERE OF THE "THRUST OF THE UNEXPECTED").<sup>37</sup>

FINALLY, THERE ARE SOME CHARACTERISTICS WHICH SEEM RATHER NEBULOUS AND WHICH I THEREFORE DO NOT WISH TO OVEREMPHASIZE. THESE ARE CERTAINLY NOT SINE QUA NON FOR THE TRAGEDY OF WIT; THEY ARE MERELY SATIRIC ELEMENTS FOUND IN SOME COMEDIES AND ROMAN SATIRE, ELEMENTS WHICH APPEAR IN MIDDLETON'S TRAGEDIES, ALTHOUGH SOMEWHAT METAMORPHOSED. EVEN THOUGH

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<sup>33</sup>KERNAN, CANKERED MUSE, P. 15.

<sup>34</sup>HIGHET, ANATOMY OF SATIRE, PP. 19-20.

<sup>35</sup>HIGHET, P. 18.

<sup>36</sup>HIGHET, P. 18.

<sup>37</sup>KERNAN, P. 5.

THEY MAY NOT BE REQUISITES FOR THE SATIRIC WORLD, THEY FREQUENTLY APPEAR IN SATIRE AND AMPLIFY THE SYMBOLIC DIMENSION. FIRST, THE CHARACTERS OR ACTIONS ARE SO OFTEN REPEATED FROM AUTHOR TO AUTHOR OR EVEN WITHIN THE SAME AUTHOR'S WORKS THAT THEY ARE FREQUENTLY CALLED STOCK OR TYPE CHARACTERS. SECOND, THE TOPICS FOR ATTACK ARE SOMETIMES GLUTTONY, SOMETIMES GREED, SOMETIMES A COMBINATION. FOR EXAMPLE, HORACE, JUVENAL, AND PETRONIUS ALL DESCRIBE "BANQUETS" EITHER IN ANTICIPATION (GREED) OR REALIZATION (GLUTTONY). THEY ALSO SATIRIZE THE NOUVEAUX RICHES, ONE OF WHOSE CHARACTERISTICS IS GREED FOR MORE WEALTH. THIRD, THE FORM OF THE SATIRE IS SOMETIMES A FABLE, WHOSE EFFECT IS TO DIMINISH MANKIND TO THE LEVEL OF ANIMALS. EVEN IF THE SATIRE IS NOT ACTUALLY A FABLE, SUCH A SATIRIST AS SAMUEL BUTLER, IN HIS HUDIBRAS, OFTEN COMPARES VARIOUS CHARACTERS TO ANIMALS IN ORDER TO MAKE THEM SEEM MORE UNPLEASANT. FOURTH, THE LOCALE IS OFTEN NOT LONDON BUT MYSTERIOUS PLACES SUCH AS A PALACE OF TIBERIUS OR THE DARK "ITALIAN LASCIVIOUS PALACE."<sup>38</sup>

SATIRIC COMEDY AND SATIRIC TRAGEDY EMPLOY MANY COMMON TECHNIQUES AND ARE SIMILAR IN THAT THE RESTORATION OF ORDER WHICH CONCLUDES EACH OCCURS AS A RESULT OF THE NATURE OF THINGS RATHER THAN AS A RESULT OF THE EFFORTS OF ANY CHARACTER. BOTH TYPES OF DRAMAS CONTAIN SUCH STOCK FIGURES AS THE DISSOLUTE COURTIER, THE CUCKOLD, THE FOOLISH SENSUALIST, THE RAPACIOUS WOMAN, THE PARASITE. BECAUSE IN THE TRAGIC WORLD THEIR ACTIONS HAVE EVERLASTING CONSEQUENCES, THEY ARE SEEN NOT JUST AS ANTI-SOCIAL BUT ACTUALLY AS ANTI-MORAL. MOREOVER, SOME FIGURES FOR WHOM THERE IS NO PLACE IN THE COMIC WORLD APPEAR ALONG WITH THESE TRANSMUTED COMIC FIGURES:

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<sup>38</sup> KERNAN, CANKERED MUSE, P. 5.

POLITICAL INTRIGUERS, TRAITORS, MURDERERS, RAPISTS, "ATHEISTS."<sup>39</sup> SEX AND MONEY. AND INTRIGUE ARE THE COMPONENTS OF THE PLOTS OF BOTH: IN SATIRIC COMEDY, SEX (IN THE SOCIALLY-ACCEPTED FORM OF MARRIAGE) IS THE REWARD FOR THOSE WHO COME TO TERMS WITH THE REQUIREMENTS OF SOCIETY, AND MONEY IS GENERALLY THE LAGNIAPPE; EACH RESULTS FROM THE INTRIGUE OF THE ANTI-SOCIAL CHARACTERS, WHICH HAS BACKFIRED.<sup>40</sup> HOWEVER MANY MACHINATIONS THE CHARACTERS MAY HAVE SET IN MOTION, NO IRREVOCABLE EVENT HAS OCCURRED. BUT IN SATIRIC TRAGEDY, MEN ACTUALLY DO COMMIT MURDER, RAPE (OR ADULTERY), AND TREASON--MADMEN WHO REMAIN THE OBJECTS OF RIDICULE BECAUSE THEY HAVE FOOLISHLY ASSUMED THAT THE PURSUIT OF MATERIALISTIC AND WORLDLY INTERESTS IN THE MORAL WORLD WOULD HAVE NO MORE CONSEQUENCES THAN THE SAME INTERESTS IN THE SOCIAL WORLD. THE OBJECTS OF COMIC SATIRE ARE FOOLISH AND VICIOUS BUT CAN BE LAUGHED AT BECAUSE, WHILE THEY MAY MOMENTARILY INTERFERE WITH SOCIAL HEALTH, THEY ARE NEVER SERIOUSLY THOUGHT CAPABLE OF PREVENTING THE "CONTINUATION OF CIVILIZED LIFE."<sup>41</sup> BUT THE OBJECTS OF TRAGIC SATIRE PROVIDE THE AUDIENCE WITH AT BEST A DEATH'S-HEAD GRIN, AN ANTICIPATION OF HORROR, FOR NO MATTER HOW CLEVER THE CHARACTER IS, HIS ACTS,

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<sup>39</sup>KERNAN, CANKERED MUSE, P. 193. KERNAN LISTS AS THE "MORE DANGEROUS TYPES: THE FLATTERER, THE MACHIAVEL, THE PARASITE, THE TRAITOR," BUT THE FLATTERER AND THE PARASITE ARE BOTH STOCK FIGURES OF SATIRIC COMEDY ALSO AND APPEAR, LIKE THE SENZUALIST, MERELY TRANSFORMED IN TRAGEDY. I HAVE ADDED THE OTHER FIGURES (PERHAPS THOSE WHOM AS A GROUP HE CALLS "MEN WHOSE LUST AND GREED ARE CAST IN A HEROIC MOLD")--ESPECIALLY THE "ATHEIST" BECAUSE RELIGION IS IMPORTANT IN SATIRIC TRAGEDY. THE HEROES OF SATIRIC TRAGEDY CERTAINLY ARE NOT ALL TECHNICALLY ATHEISTS; HOWEVER, THEY ARE ACTIVE OPPONENTS OF RELIGIOUS VIRTUE AND ALL ARE METAPHORICALLY NON-BELIEVERS IN THAT THEY REFUSE TO RECOGNIZE THE EXISTENCE OF ANY WORLD EXCEPT THE MUNDANE AND IMMEDIATE PRESENT.

<sup>40</sup>THIS DESCRIPTION OBVIOUSLY WILL NOT FIT THOSE SATIRIC COMEDIES WHOSE PURPOSE IT IS TO PARODY TRADITIONAL COMIC FORM.

<sup>41</sup>KERNAN, P. 187.

SIMPLY BECAUSE THEY ARE ACTS AND NOT JUST VAIN ATTEMPTS, DO HAVE INEVITABLE CONSEQUENCES. IT IS NECESSARY, FURTHERMORE, TO KEEP CONSTANTLY IN MIND THAT THESE PLAYS BY MIDDLETON CONCERN THEMSELVES WITH "TRAGIC" PROBLEMS, WITH EXPRESSING THE DISTURBING CHARACTER OF THE EXISTENCE OF EVIL NOT EXPLAINING IT AWAY,<sup>42</sup> WITH THE DESTRUCTION OF HUMAN BEINGS, A DESTRUCTION BOTH TEMPORAL AND ETERNAL OF CREATURES WHO HAVE THE POTENTIALITIES OF GREATNESS.<sup>43</sup>

AS HAS BEEN INDICATED, MIDDLETON'S DRAMAS APPEAL PRINCIPALLY TO THE INTELLECT AND ONLY SECONDARILY TO THE EMOTIONS. INSTEAD OF SEARCHING FOR A CHARACTER OR CHARACTERS WITH WHOM HE CAN IDENTIFY, THE VIEWER IS ASKED TO MAKE A RATIONAL VALUE JUDGEMENT OF THEM, A JUDGEMENT BASED UPON THE DEVIATION OF THEIR ACTIVITIES FROM AN IDEAL NORM.<sup>44</sup> SUCH A TRAGEDY PRESENTS THE PROTAGONIST FAILING NOT IN ANY INTERPLAY BETWEEN FATE AND FREE WILL BUT BECAUSE OF HIS OWN FREE WILL--THAT IS, THE VIEWER IS OBLIGATED TO CONDEMN BECAUSE THE INDIVIDUAL CHARACTERS DO HAVE THE ABILITY TO MAKE A CHOICE BETWEEN GOOD AND BAD, AN ABILITY NOT MODIFIED BY THE IRONIES OF FATE WHICH KEEPS NECESSARY INFORMATION HIDDEN FROM THE CHARACTERS.

ALTHOUGH SECONDARY, THE EMOTIONAL APPEAL IS NONETHELESS REAL AND IMPORTANT. BUT THE PRINCIPAL EMOTION WHICH IS CREATED IS HORROR. HORROR

<sup>42</sup> RAPHAEL, PARADOX OF TRAGEDY, P. 25.

<sup>43</sup> THIS IDEA IS SIMILAR TO MULLER'S BROAD DEFINITION OF TRAGEDY AND TO A. C. BRADLEY'S NOTION OF "WASTED GOODNESS" EXCEPT THAT BRADLEY IS THINKING OF A GOODNESS ALREADY IN EXISTENCE BUT MADE INOPERATIVE BY EVIL RATHER THAN OF A GOODNESS WHICH REMAINS IN POTENTIA. SEE MULLER, SPIRIT OF TRAGEDY, P. 11, AND A. C. BRADLEY, SHAKESPEAREAN TRAGEDY: LECTURES ON HAMLET, OTHELLO, KING LEAR, MACBETH (2ND ED., LONDON: MACMILLAN AND CO., LTD., 1926), PP. 23, 37.

<sup>44</sup> SEE BRADLEY, PP. 32-33. BRADLEY INSISTS THAT "WHEN WE ARE IMMERSED IN A TRAGEDY, WE FEEL . . . EMOTIONS . . . BUT WE DO NOT JUDGE" OR WE DO SO EITHER THROUGH OUR OWN FAULT OR THE FAULT OF THE PLAYWRIGHT.

ITSELF IS A SECONDARY EMOTION WHICH OCCURS AS A REVULSION WHEN ONE RECOGNIZES THE SIMULTANEOUS EXISTENCE OF BOTH THE SIMILARITIES TO AND THE DISTORTIONS OF THE IDEAL, PRESENT IN ANY GIVEN CHARACTER OR SITUATION. IT REQUIRES, HOWEVER, A PREPONDERANCE OF THE DISTORTIONS SO THAT THE VIEWER, FINDING HIMSELF ON THE VERGE OF APPROVAL BECAUSE OF ONE "ADMIRABLE" CHARACTERISTIC, IS ABRUPTLY BROUGHT UP SHORT WHEN HIS JUDGEMENT FORCES UPON HIM THE REALIZATION OF THE UNACCEPTABLE USE TO WHICH THIS ONE CHARACTERISTIC IS BEING PUT. THAT IS, THE PROTAGONIST HAS AN ADMIRABLE QUALITY WHOSE EXAGGERATION LEADS THE CHARACTER TO DEPRAVITY; SINCE THE CHARACTERS WITH WHOM HE IS SURROUNDED, WHILE HAVING NO "EVIL" QUALITIES, MAY HAVE NO ADMIRABLE ONES EITHER, THE VIEWER'S UNQUALIFIED REACTION IS TO APPROVE THE PROTAGONIST. THE HORROR ARISES WHEN THE VIEWER PERCEIVES (QUALIFIED JUDGEMENT) THAT HE HAS ALL BUT APPROVED GROSS EVILS ALONG WITH THE GOOD. SINCE THIS ONE ADMIRABLE CHARACTERISTIC IS USUALLY CLEVERNESS IN THE TRAGEDY OF WIT, THE FIRST RESPONSE OF THE MIND IS TO WISH FOR THE ATTAINMENT OF THE PROTAGONIST'S MACHINATIONS. HORROR THEN IS THE STABILIZING EMOTION WHICH OCCURS WHEN THE MIND GRASPS THE TOTAL PICTURE. BUT HORROR, OF COURSE, IS AN ANTIPATHETIC NOT AN EMPATHETIC RESPONSE. THE AUDIENCE MAY HAVE LAUGHED AT THE PROTAGONIST'S WIT AND MAY HAVE EVEN ADMIRED THE HISTRIONIC HEROISM OF HIS DEATH, BUT THE ADMIRATION AS WELL AS THE LAUGHTER REMAINS SOLITARY, WITHOUT THE SHARED WARMTH OF GROUP FEELING AND WITHOUT PITY. CLEARLY, SUCH AN EFFECT ON THE AUDIENCE DISTINGUISHES THE TRAGEDY OF WIT FROM OTHER TYPES OF TRAGEDY.

ALTHOUGH IN THE ACTUAL SEQUENCE OF EVENTS IN THE STUDY OF MIDDLETON'S TRAGEDIES THE CHARACTERISTICS DESCRIBED IN THE PRECEDING PAGES WERE FOUND AS A RESULT OF THE ANALYSIS RATHER THAN BEING A PRIORI ASSUMPTIONS,

IT HAS SEEMED MOST FEASIBLE TO CONSIDER SATIRIC TRAGEDY AS A GENRE AND TO DELINEATE ITS DIFFERENCES FROM CLASSIC TRAGEDY IN THIS INTRODUCTION. THE THREE PRINCIPAL CHAPTERS ARE ANALYSES OF THE PLAYS SEVERALLY, THEIR THEMES, THEIR TECHNIQUES, AND THEIR POTENTIALITIES AND REALIZATIONS. THEY ARE, FURTHER, AN ATTEMPT TO SHOW HOW THE GENERAL CHARACTERISTICS OF SATIRIC TRAGEDY ARE UTILIZED BY MIDDLETON. THE ORDER OF DISCUSSION IS BASED ON THE DATING WHICH RIBNER SUGGESTS BECAUSE AN ANALYSIS OF BOTH THEME AND TECHNIQUES INDICATES A DEFINITE PROGRESSION FROM HENGIST THROUGH THE CHANGELING TO WOMEN BEWARE WOMEN.<sup>45</sup>

THE THEMATIC STATEMENTS OF MIDDLETON'S THREE TRAGEDIES INDICATE THIS PROGRESSION CLEARLY. THE THEMES BELONG TO THE GENERAL CATEGORY OF REASON PERVERTED BY A WILL EMERGENT FROM UNCONTROLLED PASSIONS. THUS, LUST, I. E. LOVE UNCONTROLLED, IS THE CENTRAL NARRATIVE CONCERN OF THE THREE PLAYS. THE DESTRUCTION OF THE PRINCIPALS OCCURS THROUGH THEIR USE OF REASON IN THE SERVICE OF THE WILL TO GRATIFY THEIR LUSTS. SEXUAL LUST AND LUST FOR POWER, BOTH UNLAWFUL AND HENCE UNREASONABLE IN ALL THEIR MANIFESTATIONS, FORM THE SPECIFIC INTEREST IN HENGIST. THE CHANGELING SHOWS SEXUAL LUST AS THE EQUIVALENT OF UNREASON, OR WILL PERVERTED, THE ROOT FROM WHICH ALL EVILS GROW. WOMEN BEWARE WOMEN IS A WORLD WHERE SEXUAL LUST ITSELF HAS BECOME CORRUPTED, FOR IT HAS HERE BECOME INCESTUOUS

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<sup>45</sup> IRVING S. RIBNER, JACOBAN TRAGEDY: QUEST FOR MORAL ORDER (NEW YORK: BARNES AND NOBLE, 1962), P. 124, FOOTNOTE 1. THE DATE USUALLY GIVEN FOR HENGIST IS 1615-1620 AND FOR THE CHANGELING, 1622. SEE BALD, MIDDLETON'S HENGIST, P. XIII, AND BAWCUTT, MIDDLETON'S CHANGELING, PP. XXIV-XXV. AS FOR THE DATING OF WOMEN BEWARE WOMEN, THERE IS NO CONSENSUS. JACOBS SPENDS SOME NINE PAGES TO ARRIVE AT NO CONCLUSION. SEE ELIZABETH JACOBS, "A CRITICAL EDITION OF THOMAS MIDDLETON'S WOMEN BEWARE WOMEN" (UNPUBLISHED DOCTORAL DISSERTATION, UNIVERSITY OF WISCONSIN, 1941), PP. LXVIII-LXXVII. COPE ARGUES THAT IT BELONGS WITH TRIUMPHS OF TRUTH, 1613-1614. SEE JACKSON I. COPE, "THE DATE OF MIDDLETON'S WOMEN BEWARE WOMEN," MODERN LANGUAGE NOTES, LXXVI, 295-300.

OR IS PUT TO THE SERVICE OF MATERIALISM. THE CHANGELING SHOWS MAN GENERALLY MORE DEGRADED THAN IN HENGIST, WHERE THERE ARE STILL A NUMBER OF GOOD PEOPLE. WOMEN BEWARE WOMEN IS A WORLD WORSE YET WITH ONLY ONE CHARACTER WHO IS ACCEPTABLE--AND EVEN HE CANNOT FUNCTION AS AN INTEGRAL PART OF THIS WORLD.

THE MANIPULATION OF TECHNIQUE SHOWS THE SAME ORDER FOR THE PLAYS AS THAT SUGGESTED BY THE THEMES. ALTHOUGH THE CHANGELING IS JUST AS GOOD A PLAY AS WOMEN BEWARE WOMEN, OR PERHAPS EVEN BETTER, IT IS NEARER IN TECHNIQUE TO HENGIST THAN IS WOMEN BEWARE WOMEN. FIRST, WHEREAS HENGIST HAS TOO MANY CHARACTERS WHO FOR THE MOMENT OCCUPY TOO MUCH ATTENTION FOR IT TO BE DRAMATICALLY FOCUSED, IN THE CHANGELING THE DRAMATIC ENERGY IS NOT DISSIPATED SINCE MIDDLETON TAKES THE TWO MOST INTERESTING TYPES FROM HENGIST AND MAKES THEM THE CENTER OF THE ACTION. ALTHOUGH THERE IS SOME SIMILARITY BETWEEN THE CHARACTERS OF HENGIST AND THOSE OF WOMEN BEWARE WOMEN, A GREATER SIMILARITY EXISTS BETWEEN THOSE OF HENGIST AND THOSE OF THE CHANGELING. SECOND, BOTH HENGIST AND THE CHANGELING USE THE DUMB-SHOW, WHEREAS WOMEN BEWARE WOMEN USES THE MASQUE. ALTHOUGH THE DUMB-SHOWS IN BOTH HENGIST AND THE CHANGELING FUNCTION THEMATICALLY, THEY ARE DRAMATICALLY DETACHED. BUT THE MASQUE IN WOMEN BEWARE WOMEN IS CAREFULLY INTEGRATED INTO THE DRAMATIC STRUCTURE. LIKEWISE THE USE OF THE SUBPLOT MOVES FROM HENGIST THROUGH THE CHANGELING TO WOMEN BEWARE WOMEN. IN EACH SUCCEEDING PLAY, THE STRUCTURE OF THE SUBPLOT BECOMES MORE INTRICATE. THE SUBPLOT OF HENGIST SCARCELY HAS A NARRATIVE STRUCTURE AT ALL. FURTHER, IT HAS A RATHER MORE GENIAL COLLECTION OF COMIC FIGURES THAN DO THE OTHER TWO. THEY HAVE NOT BEEN MADE TOTALLY SUBORDINATE TO THE CONTROLLING TRAGIC RHYTHM OF WHICH THEY ARE A PART. THE SUBPLOT OF THE CHANGELING

IS A PERFECT VEHICLE: IT HAS A STRUCTURE WITHOUT LOOSE ENDS; THE COMIC FIGURES HAVE INTEGRITY IN THEIR OWN COMIC STRUCTURE, BUT THE STRUCTURE ITSELF HAS EXISTENCE ONLY AS A MIRROR WORLD IN A TRAGEDY. THE SUBPLOT, LIKE THE MAIN PLOT, OF WOMEN BEWARE WOMEN SHOWS MANKIND AS MORE REPULSIVE THAN HE APPEARS IN THE OTHER TWO PLAYS. FINALLY, THE TWO PLOTS OF WOMEN BEWARE WOMEN ARE TIGHTLY INTERWOVEN IN NARRATIVE AS WELL AS IN THEME AND IN IMAGERY.

IN THE FOLLOWING CHAPTER, HENGIST IS SEEN TO BE A SATIRIC VIEW OF MAN AND HIS CONCERNS AS SEEN THROUGH A SEGMENT OF EARLY ENGLISH HISTORY. ALTHOUGH HISTORY SUPPLIES THE NARRATIVE, THE REAL SUBJECT OF THE PLAY IS MAN'S CREATION OF A GROTESQUE WORLD WHEN HE USES RATIONAL EMPIRICISM ALONE AS HIS GUIDE. THE EVILS OF THIS WORLD ARE NOT SIMPLY LUST, GREED, MURDER; THESE EXIST HERE BECAUSE THEY ARE THE RESULT OF ACTS OF WILL. HENCE, THE RECURRENCE OF TERMS SUCH AS JUDGEMENT AND WILL COUPLED WITH THEIR METAPHORIC EQUIVALENTS, IMAGES OF SIGHT AND BLINDNESS. OF SUCH COMPLEXITY IS THE DRAMATIC ARTICULATION IN MIDDLETON'S EARLIEST TRAGEDY, HENGIST, KING OF KENT.



## CHAPTER II

### HENGIST

HENGIST KING OF KENT OR THE MAIOR OF QUINBROUGH, MIDDLETON'S FIRST TRAGEDY, IS AN INTRIGUING FAILURE. EVEN THOUGH IT FAILS DRAMATICALLY, IT FORMS A MUCH MORE IMPORTANT PART OF MIDDLETON'S CANON THAN HAS HITHERTO BEEN NOTICED EXCEPT BY RIBNER BRIEFLY<sup>1</sup> AND BY BALD, WHO MAKES IT THE AIM OF SECTION IV OF HIS INTRODUCTION TO SHOW "THAT HENGIST, KING OF KENT IS A PRODUCT OF THE SAME MATURE POWER THAT CREATED WOMEN BEWARE WOMEN, THE CHANGELING, AND A GAME AT CHESS, AND IS NOT UNWORTHY TO BE RANKED BESIDE THEM."<sup>2</sup> ALTHOUGH NO CRITICS HAVE GONE SO FAR AS BALD IN ITS PRAISE, IT HAS LONG SINCE BEEN REMARKED THAT THE POETRY AND MANY OF THE INDIVIDUAL SCENES ARE EXCELLENT. EVEN THOUGH BY COMPARISON WITH THE MASTERPIECES THE CHANGELING AND WOMEN BEWARE WOMEN IT FALLS FAR SHORT OF THEIR ACHIEVEMENT,<sup>3</sup> AN ANALYSIS SHOWS THAT MIDDLETON WROTE AT LEAST HIS TRAGEDIES FROM A CLEARLY DEFINED POINT OF VIEW, CONTRARY TO THE

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<sup>1</sup>RIBNER, JACOBEAN TRAGEDY, P. 125.

<sup>2</sup>BALD, MIDDLETON'S HENGIST, P. XLIII.

<sup>3</sup>BALD WISHES TO RANK THE THREE TOGETHER PRINCIPALLY BECAUSE HE DOES NOT FIND THE COMIC SCENES OF THE LAST TWO ANY BETTER THAN THOSE OF HENGIST, WHICH HE SAYS FAIL TO "EMPHASIZE THE TRAGIC THEME" ALTHOUGH HE DOES ADMIT THAT THE SCENES IN HENGIST "FORM A NOT UNWELCOME INTERMISSION FROM THE GRIM POWER OF THE TRAGEDY IN WHICH THEY ARE SET" (PP. XLVI, LI). HE THINKS THAT BRADBROOK'S DEFENSE OF THE SUBPLOTS IN THE CHANGELING AND WOMEN BEWARE WOMEN IS NOT VERY CONVINCING (P. XLVI).

OPINIONS OF T. S. ELIOT AND UNA ELLIS-FERMOR,<sup>4</sup> AND WITH THE SAME STRUCTURAL TECHNIQUES. FURTHERMORE, IN ADDITION TO BEING THE SAME KIND OF TRAGEDY AND USING THE SAME TECHNIQUES AS THE CHANGELING AND WOMEN BEWARE WOMEN, IT HAS THE SAME COMPLEXITY AND ORGANIC INTERRELATION OF STRUCTURE, PLOT, IMAGERY, AND LANGUAGE WHICH THEY HAVE AND WHICH MIGHT WELL HAVE PRODUCED A MASTERPIECE.

ALTHOUGH HENGIST IS NOT WITHIN ITSELF A GREAT TRAGEDY FOR DRAMATIC REASONS, IT MUST HAVE BEEN OF INESTIMABLE VALUE TO MIDDLETON AS A PROVING GROUND FOR THE TWO GREATER PLAYS. IN IT HE ATTEMPTS A COMBINATION OF THE TWO STRUCTURAL METHODS THAT HE WAS LATER TO SEPARATE IN THE TWO OTHER PLAYS: THE REDUPLICATION OF THE THEMES, CHARACTERS, INCIDENTS IN THE TRAGIC PLOT AND THE PARALLELING OF THE TRAGIC ACTION WITH COMIC SCENES. IT ALSO GIVES A PREVIEW OF MANY OF THE SAME CHARACTERS, MOST OF THE SAME THEMES, SOME OF THE SAME IMAGES. FINALLY, IT DEMONSTRATES THAT MUCH-DISCUSSED MIDDLETON TALENT, THE IRONIC OR SATIRIC METHOD.

BEFORE ANY FRUITFUL DISCUSSION OF HENGIST AS AN ANTICIPATION OF THE TWO LATER PLAYS CAN TAKE PLACE, IT IS NECESSARY TO SEE WHAT MIDDLETON DID OR TRIED TO DO HERE. OF THE THREE PRINCIPAL CRITICS WHO DEAL AT ALL KINDLY WITH THIS PLAY,<sup>5</sup> THE CONSENSUS SEEMS TO BE MOST APTLY STATED BY SCHOENBAUM: ". . . THE FINISHED PRODUCT IS LACKING IN UNITY OF PURPOSE" OR IT HAS AN "UNCERTAINTY OF INTENT."<sup>6</sup> THE FAILURE TO DISCOVER A UNITY OF PURPOSE MAY HAVE RESULTED FROM THE FACT THAT THESE AND OTHERS

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<sup>4</sup>ELIOT, ELIZABETHAN DRAMA, PP. 83-85; ELLIS-FERMOR, JACOBAN DRAMA, P. 129.

<sup>5</sup>BALD, MIDDLETON'S HENGIST, P. XLIII; BARKER, MIDDLETON, P. 152; SCHOENBAUM, MIDDLETON'S TRAGEDIES, P. 101.

<sup>6</sup>SCHOENBAUM, P. 101.

HAVE NOT SETTLED IN THEIR OWN MINDS JUST WHAT KIND OF PLAY THEY ARE CONSIDERING OR HAVE TRIED TO FORCE THE PLAY INTO SOME RIGID FORM BECAUSE OF THE SUPERFICIAL RESEMBLANCES IT MAY HAVE TO OTHER PLAYS OF THAT GENRE.

RATHER THAN LOOKING AT THE PLAY ITSELF OR COMPARING IT WITH THE CHANGELING OR WOMEN BEWARE WOMEN, MOST HAVE FOCUSED ON PARTS OF THE PLAY RATHER THAN ON THE WHOLE OR HAVE USED ACCIDENTAL OR INCIDENTAL SIMILARITIES TO OTHER ELIZABETHAN PLAYS TO DISCOVER ITS TYPE AND HENCE ITS PURPOSE. IT HAS BEEN VARIOUSLY CLASSIFIED AS A COMEDY,<sup>7</sup> A TRAGICOMEDY,<sup>8</sup> A TRAGEDY,<sup>9</sup> A CHRONICLE PLAY,<sup>10</sup> AND A "THING," AN "I DON'T KNOW WHAT IT IS, BUT IT'S AS MUCH A HISTORY AS A TRAGEDY OR VICE VERSA."<sup>11</sup> ALTHOUGH KLEIN IS NOT SPEAKING OF HENGIST, HIS REMARKS UPON SIMON'S QUESTION "CALL YOU THIS A MERRY COMEDY, WHEN A MAN'S EYES ARE PUT OUT IN IT?" ARE MUCH TO THE POINT. HE SAYS THAT "MIDDLETON HERE IS POKING FUN AT THE PRACTICE OF EARLY TITLE-PAGES TO DESCRIBE A PLAY AS MERRY, WHEN IT WAS A CONFUSION OF HORSEPLAY AND TRAGEDY."<sup>12</sup> ALTHOUGH I DO NOT THINK IT IS A "CONFUSION" OF HORSEPLAY AND TRAGEDY, SOME DO, BUT SO FAR AS I KNOW NO ONE NOW SUGGESTS THAT IT MIGHT REALLY BE A COMEDY. I ALSO SEE NO POSSIBLE JUSTIFICATION

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<sup>7</sup>TITLE PAGE 7, THE QUARTO, FACSIMILE IN BALD, MIDDLETON'S HENGIST, P. XXVI.

<sup>8</sup>THOMAS MIDDLETON, WORKS, ED. A. H. BULLEN (BOSTON: HOUGHTON MIFFLIN AND CO., 1885), I, XIX-XX; ARTHUR SYMONS, STUDIES IN ELIZABETHAN DRAMA (NEW YORK: DUTTON AND CO., C. 1919), P. 217.

<sup>9</sup>BALD, P. XLVI; FREDERICK S. BOAS, INTRODUCTION TO STUART DRAMA (OXFORD: AT THE UNIVERSITY PRESS, 1946), P. 230.

<sup>10</sup>FELIX E. SCHELLING, THE ENGLISH CHRONICLE PLAY (NEW YORK: MACMILLAN CO., 1902), PP. 181-183; BARKER, MIDDLETON, P. 116.

<sup>11</sup>SCHOENBAUM, MIDDLETON'S TRAGEDIES, PP. 70, 86; RIBNER, JACOBAN TRAGEDY, P. 125, FOOTNOTE ONE; RIBNER, HISTORY PLAY, P. 259.

<sup>12</sup>DAVID KLEIN, THE ELIZABETHAN DRAMATISTS AS CRITICS (NEW YORK: PHILOSOPHICAL LIBRARY, C. 1963), P. 194.

FOR ITS CLASSIFICATION AS A TRAGICOMEDY UNLESS ONE SEES THE PLAY AS MET-  
 ING OUT REWARDS AND PUNISHMENTS ON THE BASIS OF POETIC JUSTICE OR UNLESS  
 ONE IS USING THE TERM FOR ANY COMBINATION OF COMIC AND TRAGIC MATERIALS.  
 ALTHOUGH IT ACCOUNTS FOR THE USE OF THE PRESENTER AND THE CHORUS AND FOR  
 THE EPISODIC STRUCTURE, TERMING HENGIST A CHRONICLE PLAY IGNORES THE STAN-  
 DARD FUNCTION OF CHRONICLE PLAYS, FOR HENGIST HAS MUCH LESS OF A POLITICAL  
 IMPLICATION FOR RENAISSANCE ENGLAND THAN EVEN HAMLET AND LEAR, FAR LESS  
 THAN RICHARD II OR RICHARD III. RATHER THE THEMATIC PURPOSE IS IN THE  
 AREA OF MORALITY INSTEAD OF IN THE AREA OF STATECRAFT--HENCE, A TRAGEDY  
 RATHER THAN A CHRONICLE HISTORY.<sup>13</sup> IF ONE PUTS ASIDE PRECONCEIVED NOTIONS  
 OF TYPE CAUSED BY THE FACT THAT HENGIST EMPLOYS MATERIALS FROM ENGLISH  
 HISTORY AND IS EPISODIC IN STRUCTURE, THEN HE CAN SEE THAT LIKE OTHER  
 TRAGEDIES IT SPEAKS DIRECTLY TO THE INDIVIDUAL VIEWER AS A MORAL AGENT  
 RATHER THAN AS A POLITICAL UNIT.

CLEARLY AN OVERT STATEMENT OF PURPOSE IS NOT THE FINAL DETERMI-  
 NANT IN DECIDING WHETHER THE PLAY FULFILLS A UNIFIED PURPOSE, BUT IT  
 CERTAINLY IS WORTHY OF CONSIDERATION, AT LEAST AS A PLACE TO BEGIN. IN  
 THE FIRST CHORUS, RAYNULPH THE PRESENTER STATES EXPLICITLY THE GUIDING  
 PRINCIPLE:

ANCIENT STORYES HAUE BENE BEST,  
 FASHIONS THAT ARE NOW CALLD NEW  
 HAUE BENE WORNE BY MORE THAN YO<sup>U</sup>,

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<sup>13</sup> ALTHOUGH THERE IS MUCH CONFUSION IN ELIZABETHAN AND JACOBAN  
 DRAMA OVER THE EXACT LIMITATIONS OF TRAGEDY AND THE CHRONICLE PLAY, IT IS  
 OF LITTLE CONCERN HERE SINCE HENGIST ONLY ACCIDENTALLY HAS A NARRATIVE  
 WHICH COMES FROM ENGLISH HISTORY. FOR THE BEST DISCUSSION OF THE FUNC-  
 TION OF ENGLISH HISTORY IN ELIZABETHAN AND JACOBAN DRAMA SEE RIBNER,  
HISTORY PLAY, CHAPTERS II AND XIX.

ELDER TIMES HAUE VSD Y<sup>E</sup> SAME  
 THOUGH THESE NEW ONES GET Y<sup>E</sup> NAME,  
 SO IN STORY WHATS NOW TOLD  
 THAT TAKES NOT PART WITH DAYS OF OLD?  
 THEN TO PROUE TIMES MUTUALL GLORYE  
 IOYNE NEW TIMES LOUE, TO OLD TIMES STORIE.<sup>14</sup>

(CHORUS I, 10-18)

THE IDENTITY OF MEN'S PAST AND PRESENT ACTIONS IS A THEME WHICH HAS HELD THE ATTENTION OF MANY WRITERS, BUT FEW HAVE SO EXPLICITLY STATED IT.<sup>15</sup> THE SPECIFIC MOTIFS IN THIS PLAY WHICH SHOW THAT THERE IS NOTHING NEW UNDER THE SUN ARE IMPLICIT BUT NONETHELESS EVIDENT: ONE, THE TEMPTATIONS TO EVIL REMAIN CONSTANT FROM ADAM TO CHRIST TO CONSTANTIUS, VORTIGER, ET CETERA TO THE AUDIENCE (THE LATTER BY OBVIOUS SYMBOLIC EXTENSION); TWO, A FEW WITHSTAND TEMPTATIONS; MOST SUCCUMB; THREE, THOSE WHO SUCCUMB HAVE ALWAYS BEEN TRYING TO FIND REASONABLE JUSTIFICATION FOR THEIR FAILURES TO WITHSTAND THESE TEMPTATIONS; FOUR, THE BEST ENDOWED FREQUENTLY BEHAVE THE WORST AS DO HORSUS AND ROXENA.

THE CONDITIONS OF THE TEMPTATIONS TO EVIL IN HENGIST ARE SIMILAR TO THOSE OF ADAM, CHRIST, OR ANY MAN. FIRST, THE TEMPTATIONS CAN BE CLASSSED TOGETHER UNDER THE GENERAL HEADINGS OF THE LUST OF THE FLESH, THE LUST OF THE EYE, AND THE PRIDE OF LIFE.<sup>16</sup> OR TO SHIFT THE FOCUS TO THE RESULT--THEY ARE TEMPTATIONS TO COMMIT ONE OR MORE OF THE SEVEN DEADLY

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<sup>14</sup> ALL QUOTATIONS FROM HENGIST ARE IN THE BALD EDITION CITED ABOVE.

<sup>15</sup> IN THE PHILOSOPHIC LYRIC, BOTH T. S. ELIOT IN "BURNT NORTON" AND WALT WHITMAN IN "PASSAGE TO INDIA" STATE THE IDEA RATHER DIRECTLY. IN DRAMA THE MOST OVERT STATEMENT IS IN THORNTON WILDER'S THE SKIN OF OUR TEETH.

<sup>16</sup> I BELIEVE THAT THIS IS STANDARD PROTESTANT TERMINOLOGY BASED ON THE THREE PART DIVISION OF THE TEMPTATIONS OF EVE AND CHRIST.

SINS.<sup>17</sup> SECOND, EACH PERSON HAS A TEMPTER, A DECEIVER: VORTIGER ACTS AS TEMPTER FOR CONSTANTIUS, CASTIZA, AND ROXENA; HORSUS FOR VORTIGER AND CASTIZA; SYMON FOR HENGIST AND OLIVER. EXCEPT FOR CONSTANTIUS, CASTIZA, AND POSSIBLY OLIVER,<sup>18</sup> THE OTHERS IRONICALLY ENOUGH ACT AS BOTH TEMPTED AND TEMPTER. THIRD, SOME YIELD TO TEMPTATION AND BLAME FATE, WHEREAS A FEW WITHSTAND TEMPTATION AND DESCRIBE THEIR CONDITIONS AS THE WORKINGS OF THE WILL OF HEAVEN. THOSE WHO WITHSTAND ARE TEMPTED ONLY BY CIRCUMSTANCES OVER WHICH THEY HAVE NO CONTROL; THOSE WHO SUCCUMB CALL UP THEIR OWN TEMPTERS.

AN ANALYSIS OF THE MAJOR CHARACTERS REVEALS THAT YIELDING TO FORBIDDEN DESIRES LEADS TO DESTRUCTION IN LIFE. HORSUS, ROXENA, VORTIGER, AND HENGIST ALL DIE AS A DIRECT RESULT OF THEIR APPETITES. YET THE PLAY DOES NOT MAKE THE CONVERSE STATEMENT FOR VIRTUE--THAT IF ONE IS GOOD AND DISCIPLINES HIMSELF WISELY HE WILL PROSPER. ALTHOUGH CASTIZA'S RESTORATION IN THE EYES OF HER FELLOWS MIGHT BE CONSIDERED VIRTUE REWARDED, THERE IS NO EVIDENCE THAT THE AUDIENCE IS SUPPOSED TO INTERPRET IT IN THIS WAY. FURTHERMORE, DESPITE THE BELIEF OF CONSTANTIUS THAT HIS DEATH MAY BE THE "FAIREST GOOD" TO COME FROM HIS KINGSHIP, HIS MURDER CAN HARDLY BE SO-CLASSIFIED FROM THE POINT OF VIEW OF THE AUDIENCE.

UNTIL HIS DEATH IN THE DUMB-SHOW AT THE END OF ACT II, SCENE I, CONSTANTIUS RESISTS FIRST THE TEMPTATION OF PRIDE--EARTHLY POWER AND PROGENY--AND YIELDS TO THE DEMANDS OF RULE ONLY UPON THE JUDGEMENT OF HIS RELIGIOUS SUPERIOR GERMANUS:

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<sup>17</sup>THE TERM SEVEN MORTAL SINS IS CATHOLIC TERMINOLOGY FOR THE SAME IDEA EXPRESSED BY PROTESTANTS IN A THREE DIVISION TERM.

<sup>18</sup>OLIVER IS A COMIC FIGURE, NOT AN EXAMPLE OF GOOD.

CONST:

STAND NOT I

CLEERE FROM ALL TEMPORALL CHARG BY MY PROFESSION?

GERM:

NOT WHEN A TIME SO VIOLENT CALLS VPON YOU:

WHO'S BORNE A PRINCE IS BORNE FOR GENERALL PEACE

NOT HIS OWNE ONELY, HEAVEN WILL LOOKE FOR HIM

IN OTHERS BUISNES, AND REQUIRE HIM THEIR.

(1, 1, 98-103)

EVEN AFTER THIS DECISION, HE DOES NOT ACCEPT WITH ANY KIND OF PLEASURE--  
 RATHER THE OPPOSITE: "WELL MAY THE WAIGHT [OF TEMPORAL RULE] KILL ME/  
 AND THATS THE FAIREST GOOD I LOOKE FOR FROM'T" (1, 1, 134-135).

THE TEMPTATION TO SLOTH--THE PLEASURES OF RULE WITHOUT THE BUR-  
 DENS--IS TURNED VERY NEATLY, ALTHOUGH UNCONSCIOUSLY, AGAINST VORTIGER,  
 THE TEMPTER, BECAUSE CONSTANTIUS DOES NOT WISH TO SUFFER THE PANGS OF RE-  
 MORSE IN SEEING "ANOTHER GROANE VNDER [HIS] BURTHEN" (1, 1, 162). A SIM-  
 ILAR INTEREST IN WHAT MIGHT BE TERMED THE POMP OF POWER IS NOTICEABLY  
 LACKING IN CONSTANTIUS, AS CAN BE SEEN IN HIS URGING THE GENTLEMEN ATTEN-  
 DANTS NOT TO MAKE HIS PRESENCE THE CAUSE OF THEIR SLOTH (1, 11, 69).

THE NECESSITY, URGED BY VORTIGER, TO BEGET PROGENY FOR PURPOSES  
 OF SUCCESSION IS ALSO TURNED ASIDE. THIS MAY STAND EITHER AS A FURTHER  
 TEMPTATION TO VANITY OR, IF CONSTANTIUS HAD BEEN SO INCLINED, AN EXCUSE  
 FOR SEXUAL DESIRE. AT ANY RATE, THIS DISCUSSION LEADS VORTIGER IMMEDI-  
 ATELY TO SEND CASTIZA TO TEMPT CONSTANTIUS TO THE LUST OF THE FLESH. THIS  
 TEMPTATION, LIKE THE PREVIOUS ONE TO SLOTH, TURNS UPON THE TEMPTER, FOR  
 CONSTANTIUS' ARGUMENTS FOR MAINTAINING VIRGINITY CAUSE CASTIZA TO RESOLVE  
 NOT TO MARRY VORTIGER, TO WHOM SHE IS CONTRACTED.

ALL THE "VEXATIONS" PRESENTED TO THE KING IN ADDITION TO THEIR  
 URGE TO PRIDE, LECHERY, AND GLUTTONY ARE TEMPTATIONS TO WRATH. INSTEAD  
 OF WRATH, HOWEVER, HE FINDS PATIENCE AND CONCLUDES:

OH THIS ONE OF MY AFFLICTIONS

THAT WITH THE CROWNE INCLOSD ME, I MUST BEARE IT.

(I, II, 107-108)

IN CHORUS III, RAYNULPH, COMMENTING UPON THE MURDER OF THE KING, OFFERS THE FOLLOWING SUMMARY:

. . . NOTHING COULD PREVAILE TO TYRE

THE GOOD KINGS PATIENCE . . . . (CHORUS III, 1-2)

CASTIZA, LIKE THE KING, IS ABLE TO WITHSTAND THE TEMPTATIONS OFFERED HER ALTHOUGH THEY ARE MORE LIMITED IN NUMBER THAN HIS. AS MIGHT BE EXPECTED IN A JACOBAN TRAGEDY, HER TEMPTATIONS CONCERN THEMSELVES WITH HER SEXUAL FIDELITY. OSTENSIBLY, HER TRIAL IS MOST SEVERE WHEN HORSUS URGES HER "CONSENT" (III, II, 89) TO "HIS DESIRES." BUT HORSUS AND THE AUDIENCE HAVE ALREADY BEEN WARNED NOT TO EXPECT CAPITULATION BECAUSE OF VORTIGER'S DESCRIPTION OF HIS WIFE:

SHEES SO SYN-KILLING MODEST, THAT IF ONLY

TO MOUE THE QUESTION WERE ENOUGH ADULTERY

TO CAUSE A SEPERATION, THEIRS NOE GALLANT

SO BRASSYE IMPUDENT, DURST VNDERTAKE

THE WORDES THAT SHOLD BELONG TOOT. (III, I, 149-153)

YET SHE REACTS TO HER UNDESIED MARRIAGE TO VORTIGER WITH THE STATEMENT:

YET 'T' HAS PLEASED IUST HEAVEN

TO SEND ME A CONTENTED BLESEDNESS

IN THIS OF MARRIAGE W<sup>CH</sup> I EVER DOUBTED. (III, II, 16-18)

SECOND, AND THIS I THINK IS THE MOST SEVERE TRIAL, SHE MIGHT HAVE USED "REASONABLE LOGIC" TO CONCLUDE THAT SHE COULD IN GOOD CONSCIENCE SWEAR TO HER "UNSTAINED PERFECTION" SINCE SHE DID NOT WILLINGLY LOSE HER HONOR.

SINCE THE DISASTERS RESULTING FROM MORAL CAPITULATION PROVIDE THE THEMATIC FOCUS, THE FALLEN OCCUPY MORE ATTENTION THAN THE VIRTUOUS. EVEN



THOUGH HE MAY NOT BE THE BEST DEVELOPED, THE CENTRAL CHARACTER IN THE NARRATIVE IS VORTIGER, FOR ALL OF THE MACHINATIONS OF THE PLAY INVOLVE HIS AMBITION AND DESTRUCTION OR THAT OF HIS COMIC COUNTERPART, SIMON.<sup>19</sup> THE THEMATIC REDUPLICATIONS MAY MOMENTARILY FOCUS ON ANY OF THE OTHER MAJOR CHARACTERS; HOWEVER, THE NARRATIVE ACTIONS STILL REVOLVE AROUND HIM. AT THE OPENING OF THE PLAY, VORTIGER, WITHOUT BENEFIT OF TEMPTER, HAS SUC-CUMBED ALREADY TO THE DESIRE FOR POWER. UNTIL HE IS FIRMLY ESTABLISHED ON THE THRONE BY THE "FORTUNATE" ARRIVAL OF HENGIST AND HORSUS, THE NARRATIVE IS DEVOTED TO HIS WORKING TO BECOME KING. HAVING SHOWN HIS AMBITION SATISFIED ALTHOUGH HIS CONTENTMENT HAS NOT BEEN REACHED, MIDDLETON DRAMATIZES HIS PROGRESSIVE DEPRAVITY BY MAKING HIM GUILTY OF THE ADDITIONAL SINS OF GLUTTONY, LUST, AND WRATH (PRIDE, ENVY, AND AVARICE HAVING MOTIVATED HIS DRIVE FOR POWER). THE ONLY ONE OF THE MORTAL SINS HE DOES NOT SEEM TO BE GUILTY OF IS SLOTH AND THAT IS PERHAPS SUBSTITUTED FOR BY THE FACT THAT HE IS SO BUSY ACCOMPLISHING ALL THE OTHERS THAT HE HAS NOT THE TIME FOR THIS ONE. SIGNIFICANTLY ENOUGH IT IS MENTIONED TWICE ALONG WITH OTHER SINS. CONSTANTIUS COMMENTS ON THE SLOTH OF HIS ATTENDANTS, AND SYMON "ELIMINATES" IT FROM BEING A SIN.

THE PIVOTAL POINT IN THIS SHIFT FROM THE FIRST COMPLEX OF SINS, THE SINS OF THE WILL, TO THE SECOND, THE SINS OF THE BODY, IS VORTIGER'S LONG SPEECH (III, I, 96-115), WHICH SHOWS HIS READINESS FOR THE MANEUVERINGS OF HORSUS, ROXENA, AND HENGIST, THE SCHEMES WHICH HAVE BEEN A-HATCHING WHILE VORTIGER IS OFF-STAGE. WHILE THIS SPEECH INDICATES HIS RECOGNITION THAT KINGSHIP IS NOT WHAT HE THOUGHT IT WOULD BE, HIS STATEMENTS

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<sup>19</sup>SCHOENBAUM ALMOST RECOGNIZES VORTIGER AS THE CENTRAL FIGURE (MIDDLETON'S TRAGEDIES, P. 74), BUT SUBSEQUENTLY DENIES THAT HE IS WHEN HE SAYS THAT THE PLAY "LACKS" A HERO (P. 100).

CERTAINLY DO NOT SHOW HIS PENITENCE AT HAVING PLOTTED TO OBTAIN IT. RATHER, HE CONCLUDES THE SPEECH BY AN INDICATION OF HIS WILLINGNESS TO DISRUPT FURTHER THE ORDER OF THE UNIVERSE, WHICH ESTABLISHES RULES FOR KINGS AS WELL AS FOR SUBJECTS. IN THE TEMPTATION WHICH FOLLOWS THIS SPEECH, HORSUS DOES NOT OCCUPY THE SAME POSITION IN REFERENCE TO VORTIGER THAT VORTIGER DOES IN REFERENCE TO CONSTANTIUS; THAT IS, SINCE VORTIGER UNLIKE CONSTANTIUS ALREADY HAS THE DESIRE, HORSUS DOES NOT TEMPT VORTIGER TO THE SIN OF LUST, MERELY ITS MORE READY ACCOMPLISHMENT. HORSUS MAY BE CLEVERER AT INTRIGUE THAN VORTIGER, BUT HE CERTAINLY IS NOT BETTER AT RATIONALIZATION, AS THE FOLLOWING LINES INDICATE:

ILE BREAKE THOUGH CUSTOME, WHY SHOLD NOT Y<sup>E</sup> MIND  
 THE NOBLER PART THAT'S OF VS, BE ALLOWED  
 CHANGE OF AFFECTIONS, AS OUR BODYES ARE  
 STILL CHANGE OF FOOD AND RAYMENT; ILE HAU'T SOE;  
 ALL FASHIONS APPEARE STRANGE AT FIRST PRODUCTION  
 BUT THIS WOLD BE WELL FOLLOWED. (III, 1, 110-115)

THE BANQUET APPEARS IN THIS SECTION OF THE PLAY RATHER THAN IN THE EARLIER PART OF THE STORY, WHERE IT WAS IN THE SOURCE, PERHAPS BECAUSE GLUTTONY IS ONE OF THE LUSTS OF THE FLESH. CERTAINLY NOTHING IS MADE OF EXCESSIVE DRINKING OR EATING AT THIS BANQUET, BUT A NUMBER OF OTHER DIS-AGREEABLE EVENTS OCCUR HERE: THE REVELATION OF CASTIZA'S "SIN," THE UN-WARRANTED ATTACK THROUGH HER UPON THE "LIUES, LANDES & HONOUR" OF DEVON AND STAFFORD, AND THE FALSE-SWEARING OF ROXENA--THE FIRST AND THE LAST THE RESULTS OF VORTIGER'S LUST FOR ROXENA, THE SECOND THE RESULT OF HIS AVARICE. THUS VORTIGER, UNLIKE CONSTANTIUS AND CASTIZA, YIELDS HIMSELF TO EVIL. ACTUALLY HE HAS ALREADY YIELDED TO AMBITION BEFORE THE PLAY OPENS, FOR IN HIS FIRST SPEECH, HE SAYS:

HOW NEERE WAS I TO A SCEPTER AND A CROWNE,  
 FAIRE POWER WAS EEN VPON ME, MY DESIRES  
 WERE TASTING GLORY, TILL THIS FORKED RABLE  
 WITH THEIR INFECTIOUS ACCLAMATIONS  
 POYSONED MY FORTUNE; THEY WILL HERE HAUE NONE  
 AS LONG AS CONSTANTINS THREE SONS SURUIUE.

(1, 1, 5-10)

AND THE REST OF THE ACTION<sup>20</sup> FOCUSES ON THE LENGTHS TO WHICH VORTIGER GOES TO SATISFY HIS SELFISH DESIRES--AMBITION IS JUST THE FIRST--AND ON THE DESTRUCTION ATTENDANT UPON SUCH ACTIONS. HIS INTENDED REJECTION OF HENGIST, WHICH CALLS FOR THE PARLEY IN ORDER TO SAVE HIS KINGDOM, APTLY PREFIGURES HIS WILLINGNESS TO HAND OVER HORSUS TO AURELIUS AND UTHER PEN-DRAGON IN ORDER TO SAVE HIS LIFE. BUT INSTEAD OF HIS BREAKING THE RULES AT WILL WITH IMPUNITY AS HE HAS DETERMINED TO DO, THE ACTUAL OUTCOME IS THAT HE IS FIRST DETHRONED, THEN RETURNED TO THE THRONE ON CONDITIONS ESTABLISHED BY HIS SUBJECTS--THAT HE DISSOCIATE HIMSELF FROM THE SAXONS. BECAUSE HE HAS BEEN AWARE THAT WHAT HE WANTS HAS BEEN FORBIDDEN AND TRIES TO RATIONALIZE AWAY HIS GUILT, HIS ACTS ARE ACTS OF WILL. THUS HIS DESTRUCTION INVOLVES NOT ONLY THE LOSS OF HIS KINGDOM AND HIS PHYSICAL DEATH BUT ALSO THE LOSS OF HIS SOUL SINCE HE FAILS TO COME TO ANY RECOGNITION OF HIS GUILT--A NECESSARY PREREQUISITE FOR ANY PENITENCE OR FORGIVENESS.<sup>21</sup> FINALLY, HIS DEATH SYMBOLICALLY DRAMATIZES THE DESTRUCTION OF THE SOUL.

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<sup>20</sup>THE DRAMATIC ACTION CONCLUDES WITH THE DEATHS OF VORTIGER, HORSUS, AND ROXENA. I SHALL DISCUSS THE ACTUAL TEXT CONCLUSION AT THE END OF THE CHAPTER WHEN I ANALYZE THE FAILURES. SEE INFRA P. 54-55.

<sup>21</sup>VORTIGER OBVIOUSLY DOES NOT SAY THAT HE REFUSES TO RECOGNIZE HIS RESPONSIBILITY, BUT HIS INSISTENCE, FIRST, THAT NOBODY OBJECTED TO HIS MURDER OF CONSTANTINUS AND, SECOND, THAT HORSUS IS RESPONSIBLE FOR HIS MISTREATMENT OF HIS VIRTUOUS QUEEN CLEARLY DEMONSTRATES THE LACK OF SUCH RECOGNITION.

IN TORMENT AND HELL'S FIRE, IN JUST THE SAME WAY AS DO THE DEATHS OF HORSUS AND ROXENA.

HENGIST, HORSUS, AND ROXENA, LIKE VORTIGER, END IN THAT DESTRUCTION WHICH IS THE INEVITABLE CONCLUSION OF THE CONTINUATION OF THE MORAL COMMITMENT WHICH THEY HAVE ALREADY MADE BEFORE THEY APPEAR ON STAGE THE FIRST TIME. HORSUS AND ROXENA HAVE FALLEN TO LUST BEFORE THEY APPEAR THE FIRST TIME AND HAVE ALSO BEEN DECEIVING HENGIST FOR SOME TIME. THEY ARE NOW AMBITIOUS AS WELL. HENGIST IS ALSO OVERLY AMBITIOUS. AND THE TWO MEN HAVE ALREADY PUT THEIR TRUST IN FORTUNE (RATHER THAN IN THE WILL OF HEAVEN)<sup>22</sup> AND IN THEIR OWN WIT BEFORE BEGINNING THEIR PRACTICE ON VORTIGER.

A SECOND THEME, JUST AS IMPORTANT AS THE DRAMATIZATION OF THE MORAL CAPITULATION OF THE EVIL CHARACTERS AND THEIR SUBSEQUENT DESTRUCTION, IS THE ANALYTICAL PRESENTATION OF WHAT IT IS IN SOME MEN THAT PRODUCES THIS FALL. CONSTANTIUS ACTUALLY INTRODUCES THIS PARTICULAR PROBLEM AND GIVES HIS OWN ANSWER TO THE QUESTION, AN ANSWER WHICH AS A SIMPLE STATEMENT PREPARES THE AUDIENCE FOR ITS SUBSEQUENT DRAMATIZATION. CONSTANTIUS SPEAKS SPECIFICALLY ABOUT THE FAILURE TO KEEP FAST DAYS, BUT THE SYMBOLIC APPLICATION IS BROAD ENOUGH TO INCLUDE THE REASONS FOR MAN'S COMMITTING ANY SIN. HE SAYS,

SURE TIS FORGETFULNESS AND NOT MANS WILL,  
THAT LEADES HIM FORTH INTO LICENTIOUS WAYES,  
HE CANNOT CERTAINLY COMITT SUCH ERRORS,  
AND THINK VPPON 'EM TRUELY . . . . (I, II, 222-225)

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<sup>22</sup>MUCH IS MADE, BY HORSUS PARTICULARLY, OF THE DIFFERENCE BETWEEN THE GODS THE SAXONS WORSHIP AND THOSE WORSHIPPED BY THE ENGLISH. FORTUNE IS THE GODDESS, WHOM HORSUS, HENGIST, AND ROXENA WORSHIP IN THE DUMB-SHOW; THERE IS NO SUGGESTION THAT THEY THINK OF HER AS A BENEVOLENT DEITY DIRECTING THEIR LIVES IN THE WAYS THEY CANNOT UNDERSTAND BUT FOR THEIR ULTIMATE BENEFIT AS THERE IS IN THE STATEMENTS MADE ABOUT GOD BY CONSTANTIUS AND CATIZA.

HE IS BOTH RIGHT AND WRONG IN THIS STATEMENT. FIRST, MAN COMMITS EVIL BECAUSE HE IS SELF-DECEIVED; THAT IS, HE IS "FORGETFUL" AND DOES NOT THINK UPON HIS ERRORS "TRUELY." IT IS, HOWEVER, MAN'S WILL THAT MOTIVATES THE SELF-DECEPTION.

VORTIGER, HENGIST, HORSUS, AND ROXENA ARE ALL GUILTY OF SELF-DECEPTION. THEY DECEIVE THEMSELVES IN TWO WAYS: FIRST, THEY ASSUME THAT FATE (OR FORTUNE) IS A CONTROLLING FORCE IN THE LIVES OF MEN, NOT JUST TO THE EXTENT OF CONTROLLING THEIR EXTERNAL CIRCUMSTANCES BUT ALSO TO THE EXTENT OF JUSTIFYING THEIR ACTIONS. SECOND, THEY PERVERT REASON, WHICH CONSTANTIUS SAYS "IS PLACED / FOR MANS DIRECTION," TO THE SERVICE OF RATIONALIZATION OR RATIONAL EMPIRICISM AND CALL IT "JUDGMENT" OR "WISDOM." OF THE FOUR WHO ARE SELF-DECEIVED, VORTIGER AND HENGIST REFER TO FATE OR TO FORTUNE THE MOST FREQUENTLY, HORSUS OCCASIONALLY, ROXENA NEVER. BOTH VORTIGER AND HENGIST IDENTIFY FORTUNE AS AN ACTIVE EXTERNAL AGENT IN THEIR LIVES, BUT HORSUS RECOGNIZES IT AS THE PRODUCT OF HIS OWN WIT.

VORTIGER EMPLOYS FORTUNE EITHER TO IDENTIFY HIS OWN WISHES OR TO JUSTIFY HIS SUBSEQUENT BEHAVIOR. AS THE SECOND, HE USES IT FREQUENTLY TO INTRODUCE A BIT OF FURTHER "LOGICAL REASONING." IN RECEIVING THE NEWS OF THE ARRIVAL OF THE SAXONS, HE MAKES THE STATEMENT, "NEUER CAME POWRE GUIDED W<sup>TH</sup> BETTER STARRS" (II, III, 8). HE ANTICIPATES HIS FORTHCOMING STRUGGLE FOR THE THRONE BY SAYING,

THEN SINCE NESSESITY AND FATE WITHSTAND ME  
I LE STRIVE TO ENTER AT A STRAIGHTER PASSAGE.

(I, I, 25-26)

AND HE JUSTIFIES HIS SUBMISSION TO HENGIST AFTER THE TRICK AT THE PARLEY BY COMMENTING, "HE WHOM FFATE CAPTIUATES MUST YEILDE TO ALL" (IV, III, 127). THE FOREGOING QUOTATION AND THE FOLLOWING ONE INDICATE THAT HE

THINKS OF FATE AS MERELY THE OPPOSITE OF FORTUNE, THE ONE WORKING TO HIS DISADVANTAGE THE OTHER TO HIS ADVANTAGE. IN REFLECTING ON THE FIRST PROOF OF ROXENA'S VIRGINITY, HE SAYS,

THEIRS NO FAULT IN THEE BUT TO COME SO LATE,  
ALL ELS IS EXCELLENT; I CHIDE NONE BUT FFATE.

(II, III, 300-301)

ALTHOUGH VORTIGER DOES NOT COME TO ANY REALIZATION OF HIS OWN RESPONSIBILITY FOR HIS DESTRUCTION, HE CEASES TO MENTION FATE OR FORTUNE ONCE IT OCCURS TO HIM TO PLACE THE BLAME ON HORSUS. HIS LAST MENTION OF FATE COMES WHILE HE STILL THINKS OF HORSUS AS HIS "FAITHFUL TREASURE" (IV, III, 157). WHEN, AFTER THE TRICKERY OF HENGIST, HORSUS CHIDES HIM FOR HIS FORGETFULNESS, HE ASKS, "IS MY RUIND FATE BLEST WITH SOE DEERE A FRIEND?" (IV, III, 154).

ALTHOUGH HENGIST IS WELL AWARE THAT FORTUNE IS USED TO EXCUSE BEHAVIOR, AS CAN BE SEEN BY HIS STATEMENT "FORTUNE SITTS AT ALL OURS CATCHING WHORES W<sup>TH</sup> IT [THE NAME MISTRESS], / AND PLUCKS EM VP BY CLUSTERS" (II, III, 240-241), HE, EVEN MORE THAN VORTIGER, PLACES THE RESPONSIBILITY FOR HIS CONDITION AND HIS ACTIONS UPON FATE OR FORTUNE. IN REFERENCE TO THE COMING OF THE SAXONS TO BRITAIN, ON TWO DIFFERENT OCCASIONS HE MENTIONS FORTUNE: FIRST, "OUR FATE HAS CAST VS VPPON BRITTAINES BOUNDES" (II, II, 43), AND SECOND, "A FAIRE & FORTUNATE CONSTELATION RAIGND / WHEN WE SET FOOTEING HERE" (III, III, 1-2). USUALLY HOWEVER, HE FEELS THAT GOOD FORTUNE IS MADE BETTER IF HE ACCOMPANIES IT WITH WIT. THIS IDEA HE MAKES CLEAR BY THE FOLLOWING FOUR STATEMENTS:

(1)

WE ARE ALL MY LORD

THE SONS OF FORTUNE, SHE HAS SENT VS FORTH  
TO THRIVE, BY Y<sup>E</sup> REDD SWEATE OF O<sup>R</sup> OWNE MERRITTS.

(II, II, 39-41)

- (2) WEELE THANK OUR FORTUNE IN REWARDING HIM [SYMON].

(II, III, 49)

- (3) IT [BULL'S HIDE] IS Y<sup>E</sup> FIRST FOUNDATIONS OF O<sup>R</sup> FORTUNES.<sup>23</sup>

(II, III, 131)

- (4) IFF WE LET SLIP THIS OPPERTUNEFULL HOWRE  
TAKE LEAUE OF FORTUNE, CERTAINTY OR THOUGHT  
OF EVER FIXING: WE ARE LOOSE AT ROOTE  
AND Y<sup>E</sup> LEAST STORME MAY REND VS FROM Y<sup>E</sup> BOSOME  
OF THIS LANDES HOPES FOR EVER. (IV, III, 1-5)

HOWEVER, AT THE END OF THE PLAY WHEN HIS FORTUNES HAVE BEGUN TO FADE, HE SHOWS HIS CONTINUING BELIEF IN FATE AS AN OUTSIDE CONTROLLING FORCE IN THE LIVES OF MEN. WHEN HE HAS BEEN MADE PRISONER BY DEVON AND WITNESSES THE DESTRUCTION OF ROXENA, HE SAYS,

THE CONSUMER HAS BENE HERE, SHES GON SHEES LOST,  
IN GLOWEING CINDERS NOW LYES ALL MY IOYES,  
Y<sup>E</sup> HEADLONG FORTUNE OFF MY RASH CAPTIVITYE  
STRIKES NOT SOE FERCE A WOUND INTO MY HOPES  
AS THY DEERE LOSS. (V, II, 213-217)

IN REACTION TO AURELIUS' DESCRIPTION OF HIM AS "THAT GERMANE SAXON, WHOSE LEAST THIRST / COULD NOT BE SATISFIED VNDER A PROVINCE," HE REMARKS,

HAD BUT MY FATE DIRECTED THIS BOLD ARME  
TO THY LIFE, THE WHOLE KINGDOME HAD BENE MINE  
THAT WAS MY HOPES GREATE AIME, I HAUE A THIRST  
COLD NEVER HAUE BENE FULL QUENCHD, VNDER ALL;  
THE WHOLE LAND MUST, OR NOTHING. (V, II, 247-251)

UNLIKE VORTIGER AND HENGIST, HORSUS SEES FORTUNE, APPLIED TO HIMSELF, AS THE PRODUCT OF HIS OWN WIT. THE ONLY TWO REFERENCES HE MAKES TO HIS OWN FORTUNE COME IN HIS SOLILOQUY AT THE END OF THE BANQUET SCENE,

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<sup>23</sup> BOTH THIS AND THE PREVIOUS QUOTATION REFER TO HENGIST'S OWN CLEVERNESS IN TAKING ADVANTAGE OF A COINCIDENCE.

WHERE BECAUSE OF HIS INTRIGUE VORTIGER HAS BEEN ABLE TO DISPOSE OF CASTIZA AND BECAUSE OF HIS HANDY RATIONALIZATION ROXENA HAS PLEASED VORTIGER BY HER OATH OF VIRGINITY. THUS, BY HIS AGILE MIND HE HAS MADE VORTIGER HIS FORTUNE. AT THE BEGINNING OF THE SOLILOQUY, HE SAYS:

HA HA: HEES WELL PROVIDED NOW, HERE STRUCK MY FORTUNE  
W<sup>TH</sup> WHAT AN IMPUDENT CONFIDENCE SHE SWORE HONEST,  
HAVEING Y<sup>E</sup> ADVANTAGE OF Y<sup>E</sup> OATH. (IV, II, 270-272)

LATER IN THE SAME SPEECH, HE PREDICTS THAT HE "SHOULD NOT HERE FROM FORTUNE NEXT / VNDER AN EARLEDOME NOW."

IN CONTRAST TO THESE CHARACTERS, BOTH CONSTANTIUS AND CASTIZA<sup>24</sup> SEE FORTUNE OR FATE AS EITHER CIRCUMSTANCES OR THE WILL OF HEAVEN, BUT NEITHER CONSIDERS IT TO BE ANY REASON FOR EXCUSING HIMSELF FROM WHAT HE THINKS PROPER BEHAVIOR. IN ADDITION TO THE QUOTATIONS USED IN THE DISCUSSION OF THE TEMPTATIONS OF CONSTANTIUS AND CASTIZA, THE FOLLOWING TWO SHOULD SUFFICE TO DEMONSTRATE THIS IDEA: IN ANSWER TO VORTIGER'S STATEMENT, ". . . YOU SHALL READ IN EVERY BRITAINES BROW / THE VRGD NECESSITY OF Y<sup>E</sup> TIMES," CONSTANTIUS ASKS, "WHAT NECESSITY / CAN BE I'TH WORLD, BUT PRAIER AND REPENTANCE?" (I, I, 57-60). AND WHEN CASTIZA HAS BEEN URGED BY VORTIGER TO SWEAR TO HER PURITY, SHE ANSWERS, "I WILL NOT ADD A VOLUNTARY SYN / TO A CONSTRAIND ONE" (IV, II, 188-189).

IN THE LIGHT OF THE FOREGOING DISCUSSION, THE ORGANIC FUNCTION OF DUMB-SHOW I IS EVIDENT.<sup>25</sup> HENGIST, HORSUS, AND ROXENA, AS WELL AS VORTIGER

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<sup>24</sup> AURELIUS AND DEVON ALSO SEE FATE AS EITHER CIRCUMSTANCES OR THE WILL OF HEAVEN (V, II, 4, 15, 228).

<sup>25</sup> BALD'S ATTEMPT TO JUSTIFY ITS EXISTENCE ON THE BASIS OF THE SOURCES, WHILE NOT NECESSARILY INACCURATE, DOES SEEM INADEQUATE. SEE BALD, MIDDLETON'S HENGIST, P. 104.



AND THE ATTENDANTS OF CONSTANTIUS AND CASTIZA ARE ALL WORSHIPPERS OF THEIR OWN PARTICULAR VERSION OF FORTUNE.

JUST AS FATE OR FORTUNE IS THE ACKNOWLEDGED EXCUSE GIVEN BY HENGIST, HORSUS, ROXENA, AND VORTIGER FOR IMMORAL BEHAVIOR SO THE PERVERSION OF REASON BECOMES THE MEANS FOR SELF-JUSTIFICATION. REASON PERVERTED IS THE MEANS WHEREBY MAN CIRCUMVENTS THE WILL OF GOD IN THE GRATIFICATION OF HIS OWN WILLFUL DESIRES. THUS, THE YIELDING TO TEMPTATIONS OR THE COMMISSION OF THE SEVEN DEADLY SINS DEPENDS UPON BOTH MAN'S WILL AS MOTIVATOR AND MAN'S INGENUITY AS JUSTIFIER. JUST AS THE AGENCY OF MAN'S WILL MARKS THE DIFFERENCE BETWEEN A VENIAL SIN AND A MORTAL SIN SO THE ADDITION OF PERVERTED REASON CHANGES A MORTAL SIN TO AN UNFORGIVABLE ONE.

THE TERM UNFORGIVABLE SIN, OR SIN AGAINST THE HOLY GHOST, IS THE THEOLOGICAL EQUIVALENT OF TRAGIC NECESSITY, OR DRAMATIC INEVITABILITY. THEOLOGICALLY A SIN IS UNPARDONABLE IF THE SINNER LACKS THE REQUISITE FEELINGS TO MOTIVATE PENITENCE; HE LACKS FAITH IN THE COMPLETE EFFICACY OF THE DEATH OF CHRIST IN SAVING MAN FROM THE EFFECTS OF HIS SINS EITHER FROM A BELIEF THAT HIS SINS ARE TOO MOMENTOUS OR FROM AN ABSENCE OF A REAL CONVICTION OF HIS OWN GUILT. DRAMATIC INEVITABILITY IS THE ABSOLUTE INABILITY OF THE CHARACTER TO AVOID HIS CATASTROPHE, WHICH IS ITSELF THE RESULT OF EITHER FATE, HIS OWN WILL, PSYCHOLOGICAL DETERMINISM, OR ECONOMIC DETERMINISM--ANY PHILOSOPHY WHICH HAS AN EXACT CAUSE-EFFECT PATTERN IN EITHER THE MORAL OR PHYSICAL WORLD. THE VARIOUS STEPS OF THIS DIFFERENCE ARE CLEARLY MARKED IN THE SEVERAL CHARACTERS IN HENGIST.

THUS CONSTANTIUS' LEAVING OF THE MONASTERY AND HIS EATING ON SAINTS' EVES AND CASTIZA'S BROKEN OATH OF ABSTINENCE AND LOST HONOR REMAIN VENIAL SINS. ALTHOUGH THEY ARE NOT "WILLFUL" SINNERS, THESE TWO

CHARACTERS ARE NOT PERFECT HUMAN BEINGS IF FOR NO OTHER REASON THAN THAT THEY ARE SOMETIMES MISTAKEN. FOR EXAMPLE, CONSTANTIUS BELIEVES THAT THE RULES AND REGULATIONS OF A MONASTERY ARE SUITABLE FOR THE WHOLE WORLD. FURTHER, HE THINKS AND IS ABLE TO CONVINCE CASTIZA THAT VIRGINITY IS A PREFERABLE STATE TO MARRIAGE. THUS, THE TECHNICAL CONDITION OF THE CHARACTERS IS NOT NEARLY SO IMPORTANT AS THE STATE OF THEIR SOULS AND MAY HAVE NOTHING TO DO WITH IT.

THIS DIFFERENCE IS DEMONSTRATED PRECISELY BY THE CONTRASTS BETWEEN CONSTANTIUS AND VORTIGER AND BETWEEN CASTIZA AND ROXENA. CONSTANTIUS' DESIRE TO CONTINUE WITH THE RULES TO WHICH HE HAS SWORN ALLEGIANCE IS CONTRASTED TO VORTIGER'S DETERMINATION TO PLACE HIMSELF ABOVE THE RULES WHICH GOVERN THE REST OF MANKIND. FOR ROXENA, THE LOSS OF VIRGINITY HAS BEEN AN ACT OF WILL AS WELL AS A PHYSICAL ACT; IF CASTIZA HAD GIVEN HER "CONSENT" TO HORSUS, EVEN THOUGH HER ACTUAL RAVISHER IS VORTIGER, SHE WOULD HAVE BEEN AS UNCHASTE AS ROXENA. (MIDDLETON CAREFULLY AVOIDS HAVING TO CONSIDER THE REAL STATE OF CASTIZA IF, HAVING REFUSED HER CONSENT, SHE HAD BEEN RAVISHED BY SOMEONE OTHER THAN HER HUSBAND [111, 11, 98-106].)

BUT EVEN THE COMMISSION OF MORTAL SIN, BAD AS THIS IS, IS NOT THE MOST SERIOUS PROBLEM PRESENTED IN HENGIST. HENGIST DOES NOT FOCUS ON MORTAL SIN UNACCOMPANIED BY PERVERTED REASON. ALTHOUGH THEOLOGY ALLOWS THE ONE WITHOUT THE OTHER, THE TRAGIC RHYTHM DOES NOT SINCE IN THE CONCEPTUAL CONTEXT CREATED BY MIDDLETON PERVERTED REASON IS WHAT PROVIDES THE SENSE OF INEVITABILITY. THUS IN ADDITION TO THE PAGANS HENGIST, HORSUS, AND ROXENA, VORTIGER IS GUILTY OF UNFORGIVABLE SIN. HOWEVER, POSSIBLY BECAUSE HE HAS HAD THE BENEFIT OF CHRISTIAN TEACHING, HIS ACTIONS AND HIS CHARACTER MIGHT SEEM TO THE CHRISTIAN AUDIENCE MORE HORRIBLE OR LESS ADMIRABLE

THAN THOSE OF THE OTHER THREE.<sup>26</sup> BUT TAKEN TOGETHER, THESE FOUR SHOW DIFFERENT MANIFESTATIONS OF THE SAME FAULT ALL LEADING TO THE SAME CONCLUSION--DESTRUCTION OF BODY AND SOUL.

ALTHOUGH MUCH OF THE PREVIOUS DISCUSSION HAS DEALT GENERALLY WITH REASON PERVERTED, THE SPECIFIC MANIFESTATIONS IN VORTIGER, HENGIST, HORSUS, AND ROXENA SHOW ENOUGH DIVERSITY TO MERIT INDIVIDUAL ANALYSES. AT THE BEGINNING OF THE PLAY, VORTIGER TRIES TO USE HIS WIT TO ACHIEVE THE POWER WHICH HE HAS BEEN UNABLE TO GAIN OUTRIGHT UPON THE DEATH OF CONSTANTIUS. HE FAILS TO USE HIS REASON TO DISCOVER THAT THE CROWN WILL NOT BRING WHAT HE THINKS IT WILL; HE DISCOVERS THIS TRUTH ONLY AFTER THE MURDER OF CONSTANTIUS, WHICH HE THOUGHT NECESSARY SINCE HIS SCHEMES FOR POWER HAD NOT WORKED. AT THIS POINT HIS FAULTY REASONING LEADS HIM TO SCHEME FURTHER FOR THOSE THINGS THAT HIS EARLIER MISTAKES HAD TOLD HIM THE CROWN WOULD BRING: HE LISTENS TO THE ARGUMENTS OF HORSUS THAT THERE IS A WAY TO GET RID OF CASTIZA WITHOUT MURDERING HER; THAT IS, BY THE CLEVER RAPE PLOT. HE HAS ALREADY SUCCUMBED TO THE CLEVER DEMONSTRATION OF THE "PROOF" OF ROXENA'S VIRGINITY. HIS "REASON" HAS TOLD HIM THAT A VOLUNTARY PROOF IS WORTHY OF BELIEF WHATEVER THE DETAILS OF THE PROOF--THE SILLY METHOD OF RESTORING HORSUS. THE SECOND VIRGINITY TEST IS EQUALLY SILLY FROM THE STANDPOINT OF REAL REASON, FOR HE SHOULD HAVE BEEN ABLE TO CONCLUDE THAT VIRGINITY LIKE TRUTH DEPENDS UPON MORE THAN WORDS. HIS CONTINUING CONFUSION OF REALITY WITH WORDS IS EVIDENT IN HENGIST'S AND HORSUS' TRICKERY: HENGIST IN THE COWHIDE MEASUREMENT AND IN THE PARLEY, AND HORSUS IN HIS AVOWED LOVE AND FAITHFULNESS WHILE CUCKOLDING VORTIGER. THUS, FROM THE

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<sup>26</sup> VORTIGER IS DRAMATICALLY LESS SYMPATHETIC AS A CHARACTER, PERHAPS BECAUSE IN ADDITION TO BEING EVIL HE IS ALSO A COWARD.

BEGINNING TO THE END OF THIS PLAY, VORTIGER FAILS TO UNDERSTAND EVERYTHING THAT RIGHT REASON WOULD HAVE MADE CLEAR. FINALLY, HE IS KILLED, STILL HAVING FAILED TO COME TO THE CONCLUSION FOR WHICH REASON IS PLACED IN MAN, THE RECOGNITION OF HIS RESPONSIBILITY IN DETERMINING THE DIFFERENCE BETWEEN TRUTH AND FALSEHOOD AND IN ACTING UPON THE ONE AND REJECTING THE OTHER.

ONLY ONE QUOTATION, I THINK, IS NECESSARY TO SHOW WHAT HENGIST CONSIDERS TO BE THE PROPER EMPLOYMENT OF HIS REASON. IN URGING UPON THE SAXONS THE PARLEY TRICK, HE SAYS:

WHAT RESTS THEN BUT THAT I  
MAKE HAPPY MINE OWNE HOPES; AND POLICIE  
FORBIDDS NOE WAY, NOBLE OR TRECHEROUS ENDED,  
WHAT BEST EFFECTS IS OF HER BEST COMMENDED.

(IV, III, 17-20)

INTERESTINGLY ENOUGH, THOUGH VORTIGER IS SHOCKED AT HENGIST'S BEHAVIOR, THIS STATEMENT ECHOES ONE OF HIS OWN:

I WILL SEEKE ALL WAYES  
TO VEX AUTHORITYE FROM HIM, I WILL WEARY HIM  
AS LOWE AS THE CONDITION OF A HOUND  
BEFORE I GIVE HIM OUER, AND IN ALL  
STUDDY WHAT MOST MAY DISCONTENT HIS BLOOD  
MAKEING MY MASKE MY ZEALE, TO' TH PUBLIQUE GOOD.  
NOT POSSIBLE A RICHER POLICYE  
CAN HAUE CONCEPTION IN THE THOUGHT OF MAN.

(I, I, 189-196)

BUT UNLIKE VORTIGER, HENGIST DOES NOT HAVE TO CONVINCE HIMSELF THAT THE END JUSTIFIES THE MEANS; APPARENTLY ALL OF THE SAXONS SUBSCRIBE TO THIS NOTION. THUS, WITH SUCH AN ATTITUDE ANY CONVICTION OF HIS OWN GUILT IS OUT OF THE QUESTION FOR HENGIST.

HORSUS HAS PASSED BEYOND THE POINT OF BEING PREY TO THE SINS OF THE FLESH; FOR HIM LIFE IS AN INTELLECTUAL GAME. HE PLAYS THE GAME, KNOWING ALL THE WHILE ITS INEVITABLE CONCLUSION BUT UNMOVED BY THIS KNOWLEDGE. HIS INTELLECTUAL GRASP OF SITUATIONS IS EXACT AND HIS PSYCHOLOGICAL ANALYSIS OF OTHERS AND HIMSELF IS PERFECT. IRONICALLY, HE IS THE EPITOME OF THE ATHLETE'S IDEAL: "IT MATTERS NOT WHETHER ONE WINS OR LOSES; IT'S HOW HE PLAYS THE GAME." MOMENTARILY PIQUED AT ROXENA'S INTEREST IN VORTIGER, HE IS EASILY CONVINCED OF THE "WISDOM" OF HER REASONING AND PAYS HER HIS HIGHEST TRIBUTE:

MAY CREDULOUS MAN  
PUT ALL HIS CONFIDENCE IN SO WEAKE A BOTTOOME  
AND MAKE A SAUEING VOYAGE. (III, I, 72-74)

HE IS, HOWEVER, NOT MISLED INTO ASSUMING THAT SHE IS OTHER THAN SHE IS. HE IS NOT SO MISGUIDED BY HIS OWN LUSTS THAT, LIKE VORTIGER, HE CAN FEEL NO PITY OR LOVE; HE FEELS PITY FOR BOTH CASTIZA AND ROXENA. UNFORTUNATELY, THIS PITY HAS NO VALUE FOR HIM SINCE IT DOES NOT MOVE HIM TO ALTER HIS ACTIONS.

HORSUS' EXPERT KNOWLEDGE OF PSYCHOLOGY PROVIDES HIM WITH ALWAYS THE RIGHT THING TO SAY TO ACHIEVE WHATEVER GOALS HE HAPPENS TO DESIRE AT THE MOMENT. HE TWICE SUPPLIES VORTIGER WITH THE "ABSOLUTE" PROOF OF ROXENA'S VIRGINITY: FIRST, WHEN HE IS REVIVED FROM HIS FAINT BY ROXENA'S MEDICATION, HE SAYS,

MY LORD ME THINKS I COULD DOE THINGS PAST MAN  
I AM SOE RENEWD IN VIGOR, I LONG MOST  
FOR VIOLENT EXERSISE TO TAKE ME DOWNE  
MY IOYES SO HIGH IN BLOOD, I AM ABOUE FRAILTIE,

(II, III, 286-289)

SECOND, WHEN ROXENA ASKS AT THE BANQUET WHAT SHE SHOULD DO IF VORTIGER MAKES HER SWEAR TO HER HONESTY, HE SAYS,

WHY FOOLE, THEY SWEARE BY THAT WE WORSHIP NOT  
SO YO<sup>U</sup> MAY SWEAR YO<sup>R</sup> HEART OUT, AND NERE HURT YO<sup>R</sup> SELFE.

(IV, II, 213-214)

THEN HE IS READY WITH WHAT REALLY SEEMS THE ONLY POSSIBLE PLAN FOR TAKING CARE OF CASTIZA. FURTHER, HE IS ABLE TO CONVINCE VORTIGER THAT HE IS INDISPENSABLE. AND FINALLY, HE IS ABLE TO MAKE VORTIGER'S LAST MOMENTS THE MOST PAINFUL POSSIBLE BY GLOATING OVER HIS CUCKOLDRY. LIKE MILTON'S SATAN, HORSUS SEEMS TREMENDOUSLY ADMIRABLE TO THE UNWARY, THE ONE WHO FORGETS THE MORAL CONTEXT OF THE TOTAL WORK. AND LIKE MILTON, MIDDLETON IS NOT RESPONSIBLE FOR THE PERVERTED REASON OF THOSE WHO FIND THESE CHARACTERS OTHER THAN WHAT THEY WERE INTENDED. STILL, HE CERTAINLY IS LESS REPULSIVE THAN VORTIGER.

THE FINAL ROAD ALONG WHICH PERVERTED REASON CAN LEAD IS SEEN IN ROXENA. HER FIRST ACTIONS DEMONSTRATE HER BOLD THINKING AND IMMEDIATE GRASP OF THE DIRECTION IN WHICH HER "FORTUNE" LIES. SEEING THAT VORTIGER IS IMPRESSED BY "HER SIGHT" AND "HER BEHAVIOUR," SHE CLEVERLY TAKES ADVANTAGE OF THE SITUATION BY THE ABSURD BUT EFFECTIVE DEMONSTRATION OF HER VIRGINITY. IN THIS AND IN THE INTERCHANGE WITH HORSUS AT THE FIRST OF ACT III, SCENE I, SHE IS OBVIOUSLY THE SUITABLE OFFSPRING OF HENGIST AND MISTRESS OF HORSUS. THAT SHE AS WELL AS HORSUS PLACES EVERYTHING ABOVE PUNY MORAL LAWS IS EVIDENT FROM HER COMMENT, "IF LOST VIRGINITIE CAN WYNE SUCH A DAY [MARRIAGE TO VORTIGER] / ILE HAUE NOE DAUGHTER BUT SHALL LEARNE MY WAY." THERE IS COOL CALCULATION IN HER DECISION THAT THE BEST WAY TO KEEP HER RELATIONSHIP WITH HORSUS A SECRET IS TO ARRANGE A MARRIAGE WITH VORTIGER. SHE USES SUPERB RHETORICAL TECHNIQUE IN CONVINCING HORSUS OF

THE "WISDOM" OF SUCH AN ACTION: FIRST, SHE ANSWERS AN OBJECTION WITH A QUESTION, "BY WHAT ASSURANCE HAVE YO<sup>U</sup> HELD ME THUS FARR / W<sup>CH</sup> YOU FOUND FIRME . . . ." SECOND, SHE APPEALS TO HIS "COMMON REASON." HER CLINCHING ARGUMENT IS

TAKE BUT TH<sup>O</sup> OPINION  
OF COMMON REASON, AND YOULE FINDE<sup>T</sup> IMPOSSIBLE  
THAT YO<sup>U</sup> SHOLD LOOSE ME IN THIS KINGES ADVANCEM<sup>T</sup>  
WHO HEARES A VSURPER, AS HE HAS Y<sup>E</sup> KINGDOME  
SO SHALL HE HAUE MY LOUE BY VSURPATION,  
THE RIGHT SHALL BE IN THEE STILL; MY ASCENSION  
TO DIGNITIE IS BUT TO WAFTE Y<sup>E</sup> VPWARD  
AND ALL VSURPERS HAUE A FALLING SICKNESS  
THEY CANNOT KEEPE VP LONG. (III, I, 63-72)

ANOTHER INDICATION THAT SHE CONSIDERS "REASON" HER IDEAL CAN BE SEEN IN HER REACTION TO HORSUS' COMMENT ON SWEARING A FALSE OATH: SHE SAYS, "THAT WAS WELL THOUGHT ON, I DE QUITE LOST MY SELFE." AND AS IS INDICATED IN DUMB-SHOW III AND CHORUS IV, AND IN THE DISPATCH WITH WHICH SHE POISONS VORTINER, SHE IS HORSUS' EQUAL IN THE PERVERSION OF REASON TO HER OWN PURPOSES. AFTER SUCH A VIEW OF HER PERSONALITY, HER ACTIONS AT THE END ARE STARTLINGLY ABRUPT. A REACTION SUCH AS THAT OF HORSUS SEEMS MORE IN KEEPING WITH HER PERSONALITY. SHE IS THE ONLY ONE OF THE FOUR WHO ACTUALLY SUFFERS THE PANGS OF GUILT AS WELL AS THE DISCOMFITURE OF FAILURE AND DEATH. STRANGELY ENOUGH, HER FINAL COMMENTS ARE MORE IN LINE WITH THE TRADITIONAL VIEW OF THE UNPARDONABLE SIN. FOR ALTHOUGH SHE DOES COME TO A RECOGNITION OF HER GUILT, SHE DESPAIRS OF SALVATION, BEING UNABLE TO "GIVE / A CURS TO SYN."

THE TECHNIQUES WHICH MIDDLETON USES DO MUCH TO BODY FORTH THE THEME WHICH STRESSES THE IMPORTANCE OF THE WILL IN ACTION. MUCH OF THE

PHYSICAL ACTION TAKES PLACE OFF-STAGE; MUCH OF THE STAGE TIME IS DEVOTED TO DECISIONS WHICH SHOW THE STATE OF REASON AND JUDGEMENT, WHETHER IT IS TRUE REASON OR REASON CORRUPTED BY WILL.

BALD HAS REMARKED THE COMPRESSION WHICH MIDDLETON IS ABLE TO GET WITH THE USE OF THE DUMB-SHOWS INCLUDING RAYNULPH'S COMMENTARY, A COMPRESSION WHICH ALLOWS HIM TO CONCENTRATE UPON THE PSYCHOLOGICAL INTERESTS.<sup>27</sup> THE DUMB-SHOWS HAVE, IN ADDITION, TWO OTHER EQUALLY IMPORTANT STRUCTURAL FUNCTIONS. THEY PROVIDE BOTH SYMBOLIC ANTICIPATION AND VARIETY IN THE PARALLELS. THEY GIVE A SENSE OF GREAT TIME COVERAGE WITHOUT THE DISTRACTIONS WHICH A FULL TREATMENT OF THE PURELY HISTORICAL ACTIONS WOULD CAUSE AND THUS DEMONSTRATE THAT MIDDLETON IS LITTLE CONCERNED WITH THE MERE ACTIONS WHICH ANTICIPATE OR RESULT FROM THE DRIVES OF THE CENTRAL FIGURE, VORTIGER. THE FOCUS OF THIS PLAY IS CLEARLY NOT CONSTANTIUS OR HIS DEATH, HORSUS' AND ROXENA'S ILLICIT RELATIONSHIP, HENGIST'S AND HORSUS' REASONS FOR COMING TO BRITAIN, OR THE REIGN AND DEATH OF VORTINER. DUMB-SHOW I CREATES A TIGHT PLOT STRUCTURE BY INTRODUCING CHARACTERS WHO ARE SUBSEQUENTLY TO BE MOST IMPORTANT BUT WHOSE INTRODUCTION LOGICALLY COMES MUCH LATER IN THE NARRATIVE. ITS FUNCTION AS SYMBOLIC ANTICIPATION OF THE THEME OF FORTUNE HAS ALREADY BEEN DISCUSSED IN CONNECTION WITH THAT TOPIC. IT ALSO PROVIDES MOTIVATION FOR THE ACTIONS OF ROXENA AND HORSUS IN THEIR FIRST TWO SCENES. DUMB-SHOW II ACCOMPLISHES CONSTANTIUS' DEATH WITHOUT EMPHASIZING IT BY AROUSING EMPATHETIC EMOTIONS FOR HIM WHICH WOULD DISTRACT THE VIEWER FROM VORTIGER. IT INTRODUCES THE THEME OF PATIENT RESIGNATION, A THEME WHICH IS REITERATED IN ITS PARALLEL, THE RAPE OF CAS-TIZA SCENE. THUS, WHILE THE SYMBOLIC IMPORT REMAINS CONSTANT, THE SECOND

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<sup>27</sup> BALD, MIDDLETON'S HENGIST, P. XLV.



SCENE IS NOT MERELY NARRATIVELY REPETITIOUS. BY COMPRESSING SEVEN YEARS OF HISTORY INTO A TEN-MINUTE PANTOMIME WITH COMMENTARY, DUMB-SHOW III ALSO ELIMINATES DISTRACTING SYMPATHETIC RESPONSES. IT ALSO PROVIDES FOR THE POISON-FIRE METAPHOR AND THUS ANTICIPATES SYMBOLICALLY THE OTHERWISE MELODRAMATIC CONCLUSION OF DEATH BY FIRE. THUS, BY ACTING AS A THEMATIC AND IMAGISTIC SUBSTRATUM AND BY FOCUSING THE PLAY'S ACTIVITIES AWAY FROM MERE HISTORICAL FACT THE DUMB-SHOWS SERVE A NECESSARY STRUCTURAL FUNCTION.

THE SECOND STRUCTURAL TECHNIQUE OF HENGIST IS REDUPLICATION. MIDLETON CREATES WITHIN THE TRAGIC PLOT SEVERAL IDENTIFICATIONS--SOME IRONIC, SOME NOT--AND PARALLELS THE TRAGIC ACTIONS WITH COMIC ONES. THE IRONIC IDENTIFICATIONS, SUCH AS ROXENA-CASTIZA AND CONSTANTIUS-VORTIGER CARRY THE THEMATIC STATEMENT OF UNIVERSALITY WHILE AT THE SAME TIME MAKING THE WORSE OF EACH PAIR SEEM MORE HORRIBLE BY CONTRAST. THE NON-IRONIC IDENTIFICATIONS, SUCH AS CONSTANTIUS-CASTIZA AND VORTIGER-HENGIST, HAVE SUFFICIENT VARIATION BECAUSE OF REALISTIC INDIVIDUAL DIFFERENCES TO SUPPORT THE THEME OF UNIVERSALITY WITHOUT MERE REPETITION.

THE TECHNIQUE OF REDUPLICATION OF INCIDENT AND CHARACTER CAN DESTROY THE TIGHTNESS OF STRUCTURE BY CAUSING IT TO BE MERELY EPISODIC UNLESS THERE IS A SUFFICIENTLY STRONG IMAGE RHYTHM WHICH CARRIES OVER FROM ONE INCIDENT TO ANOTHER, ONE CHARACTER TO ANOTHER. FOR EXAMPLE, THE KNEELING OF CONSTANTIUS IN HIS DESIRE TO ESCAPE THE PRESSURES OF RETURNING TO THE WORLD IS PARALLELED BY THE KNEELING OF THE TOWNSMEN TO GAIN THEIR WORLDLY DESIRES; THESE ARE AGAIN BROUGHT TO MIND WHEN CASTIZA SAYS, "OH, SIR, WHAT ERE YO<sup>U</sup> ARE, I TEACH MY KNEE / THUS TO REQUITE YOU" (III, II, 97-98). THE CLAMOR-QUIET IMAGE RECURS FREQUENTLY; THE NOISE OF THE MULTITUDE IS CONTRASTED WITH THE QUIET OF CONTEMPLATION: HORSUS SAYS

TO CASTIZA IN THE RAPE SCENE, ". . . PREVENT NOYSE AND CLAMOR / OR DEATH SHALL END THY SERVICE," VORTIGER HIDES HIS STRONG PASSION FOR ROXENA UNDER A CALM EXTERIOR, AND HENGIST URGES HIS MEN, ". . . CALME LOOKES BUT STORMY SOULES POSSES YO<sup>U</sup>" (IV, III, 41). SIMILARLY IMAGE PATTERNS OF SEEING AND EATING APPEAR THROUGHOUT THE PLAY. THE SIGHT-BLINDNESS PATTERN HAS THE TRADITIONAL SYMBOLIC VALUE OF WISDOM-MORAL STUPIDITY. CONSTANTIUS CALLS GERMANUS AND LUPUS "LIGHTS / OF HOLYNESS AND RELIGION" (I, I, 96-97) AND SAYS ABOUT THE PRESSURE UPON HIM TO BECOME KING,

DARE YO<sup>U</sup> RECEIUE HEAUENS LIGHT IN AT YO<sup>R</sup> EYE LIDDS  
AND OFER VIOLENCE TO RELIGION; TAKE HEEDE,  
THE VERY BEAME LETT IN TO COMFORTH YO<sup>U</sup>  
MAY BE THE FIRE TO BURNE YO<sup>U</sup>. (I, I, 69-72)

INCIDENTALLY, THE FIRE IMAGE ANTICIPATES THE FINAL CONFLAGRATION ALTHOUGH CONSTANTIUS HIMSELF IS ACTUALLY REFERRING TO HELL FIRE, FOR THE PLAY-WORLD IS A MORAL CONSTRUCT AND THE CONCLUSION IS, FOR THE EVIL CHARACTER, DAMNATION. SIGHT-BLINDNESS FORMS A SIGNIFICANT PART OF THE RAPE SCENE: VORTIGER SAYS TO HORSUS, "BE SURE YOU SEIZE ON HER FULL SIGHT AT FIRST / FOR FEARE OF MY DISCOUERYE" (III, II, 25-26). AND CASTIZA SAYS TO HORSUS:

BE CONTENT TO TAKE  
ONLY MY SIGHT AS RANSOME FOR MYNE HONO<sup>R</sup>,  
AND WHERE YOU HA'VE BUT MOCKD MYNE EYES W<sup>TH</sup> DARKENESS  
PLUCK EM OUT QUITE, ALL OUTWARD LIGHT OF BODYE  
I'LE SPARE MOST WILLINGLY, BUT TAKE NOT FROM ME  
THAT W<sup>CH</sup> MUST GUIDE ME TO ANOTHER WORLD  
AND LEAUE ME DARK FOR EVER, FAST W<sup>TH</sup> OUT  
THAT CURSED PLEASURE W<sup>CH</sup> WOULD MAKE TWO SOULES  
ENDURE A FAMINE EVERLASTINGLY. (III, II, 98-106)

MUCH IS MADE OF BLINDNESS IN THE FINAL COMIC SCENE: THE PURITAN OLIVER TRIES TO COVER HIS EYES SO THAT HE MAY NOT SEE SUCH A SHAMEFUL THING AS

A PLAY; SYMON IS BLINDED BY THE MEAL AS A RESULT OF HIS STUPIDITY; AND THE FINAL STATEMENTS OF THE COMIC MATTER SHOW THE CONJUNCTION OF BLINDNESS AND SIN:

SYMO:        LOOKE TO Y<sup>E</sup> REBELL WELL TILL I CAN SEE  
                  & WHEN MY SIGHTS RECOVERD,  
                  ILE HAVE HIS EYES PUTT OUT FOR A FORTNIGHT  
 OLIVER      HANG THEE: MYNE EYES, A DEADLY SINN OR TWO  
                  SHALL PLUCK EM OUT FIRST, THATS MY RESOLUTION.

(V, 1, 401-405)

BECAUSE OF ITS CONNECTION WITH GLUTTONY, EATING-FASTING FORMS ANOTHER DOMINANT IMAGE PATTERN. FOR CONSTANTIUS AND CASTIZA EATING OR FASTING IS CLOSELY RELATED TO THEIR WORSHIP. HE DESCRIBES GERMANUS AND LUPUS AS "HOLY PARTENERS / IN STRICTEST ABSTNENCE, FFASTINGS AND VIGILLS" (I, I, 168-169), AND HE IS ACCUSTOMED TO FASTING ON SAINTS' EVES. THE RELATIONSHIP BETWEEN FOOD AND CONTEMPLATION IS EVIDENT FROM HIS STATEMENT,

EIGHT HOURES A DAY IN SERIOUS CONTEMPLATION  
 IS BUT A BARE ALLOWANCE, NO HIGHER FOOD  
 TOTH SOULE, THEN BREAD AND WATER TO THE BODYE.

(I, II, 76-78)

IN THE REST OF THE CHARACTERS, EATING IS ASSOCIATED WITH THEIR PRIVATE AMBITIONS. VORTIGER MAKES TWO SIGNIFICANT STATEMENTS EARLY IN THE PLAY:

FAIRE POWER WAS EEN VPON ME, MY DESIRES  
 WERE TASTING GLORY, TILL THIS FORKED RABLE  
 WITH THEIR INFECTIOUS ACCLAMATIONS  
 POYSONED MY FORTUNE.

(I, I, 6-9)

AND

SWEET POWER BEFORE I CAN HAUE POWER TO TAST THEE  
 MUST I FOREUER LOOSE THEE.

(II, II, 8-9)

AS A PART OF HIS AMBITIOUS PLANS, HENGIST SAYS THAT HE PROPOSES "TO INUITE

HIM [VORTIGER] AND HIS QUEENE / AND FEAST EM NOBLY" (III, III, 9-10). ROX-ENA DRINKS "LIBERALL HEALTH" TO THE KING AND FORSWEARS HERSELF AT THE BANQUET.

PERHAPS THE MOST INTERESTING, ALTHOUGH NOT NECESSARILY THE MOST IMPORTANT, IMAGE IS THAT OF THE "BOOK." CONSTANTIUS IS READING WHEN HE IS MURDERED. CASTIZA IS READING WHEN THE RAPE SCENE OCCURS ALTHOUGH HER ATTENDANTS HAVE ALREADY REMARKED THAT THEY THINK READING BY WOMEN IS BOTH SHAMEFUL AND FOOLISH; SHE IS CARRYING A BOOK AT THE BANQUET, A BOOK WHICH IS OBVIOUSLY THE BIBLE SINCE SHE SWEARS ON IT THAT VORTIMER IS LEGITIMATE. HENGIST, SLEEPING OVER HIS BOOK OR PERHAPS JUST USING IT AS A SCREEN FOR HIS EAVESDROPPING, OVERHEARS THE RESULT OF THE RAPE OF CASTIZA. VORTIGER IS CONTEMPTUOUS OF READERS AND BOOKS. AND IN THE COMIC SECTIONS MUCH IS MADE OF THE ABILITY TO READ AND WRITE. SYMON AT FIRST SAYS MERELY THAT HE IS UNLEARNED BUT CAN MAKE HIS MARK. BUT BY THE THIRD COMIC SCENE HE HAS BECOME CONTEMPTUOUS OF THE CLERK WHOM HE EMPLOYS. UNDER THE DIRECTION OF THE CLERK, WHO HAS FOUND THE INFORMATION IN A BOOK, SYMON UNDERTAKES THE SYMBOLIC PRESENTATION OF THE SCABBARD AND DAGGER TO CASTIZA AND VORTIGER. OBVIOUSLY THEN, THE PARTICULAR ATTITUDES OF THE CHARACTERS TOWARD BOOKS DIVIDES THE GOOD FROM THE BAD.

NOT JUST THE RECURRENCE OF THE SEVERAL IMAGES BUT THE CAREFUL INTERWEAVING OF ONE WITH ANOTHER CREATES A TENSION WHICH PULLS TOGETHER WHAT MIGHT OTHERWISE BE DISPARATE PARTS OF THE DRAMA. MOST OF THE QUOTATIONS THAT HAVE BEEN USED IN THE FOREGOING DISCUSSION OF IMAGE PATTERNS SHOW CLEARLY THIS INTERLACING OF IMAGES, FOR EXAMPLE THE CONNECTING OF SIGHT AND TASTE BY CASTIZA, OF FIRE AND SIGHT BY CONSTANTIUS, AND OF TASTE AND POISON BY VORTIGER. IN ADDITION TO THOSE ALREADY CITED THERE ARE MANY

MORE; THEY ALL SHOW CLEARLY THE INTRICACY OF NARRATIVE, IMAGE AND THEMATIC PATTERNS.

THE COMIC MATERIALS FORM A SPECIAL KIND OF REDUPLICATION STRUCTURE. THESE MATERIALS CAN HARDLY BE SAID TO FORM A COMIC SUBPLOT, FOR THEY LACK ANY PLOTTED STRUCTURE AND THE INTEREST DOES NOT RESIDE IN THE COMEDY FOR ITSELF--ALTHOUGH PARTS OF IT ARE DELICIOUS--BUT IN ITS SYMBOLISM AS A MIRROR IMAGE OF PARTS OF THE TRAGIC ACTION. AS A COMIC REFLECTION OF TRAGIC ACTION, IT SHOWS A TOPSY-TURVY WORLD, A THROUGH THE LOOKING GLASS SATIRE OF THE TRAGIC WORLD. SECOND, IT CREATES AN ADDITIONAL DIMENSION OF HORROR.

THERE IS LITTLE IF ANYTHING IN THE COMIC SCENES BUT WHAT REFLECTS ON THE TRAGIC ACTION. LIKE VORTIGER AND HENGIST, SYMON IS AMBITIOUS. BUT, HIS AMBITION SATISFIED, HE IS TO BE MAYOR FOR ONLY A YEAR. ALL HE ACCOMPLISHES IS HIS OWN PAIN AND THE PLEASURABLE GRATIFICATION OF HIS ENEMY. HE IS STUPID, ALTHOUGH HE THINKS HIMSELF VERY CLEVER, AND IS AN EASY PREY THROUGH PRIDE IN HIS OWN INTELLECTUAL ABILITY. THE GUILDSMEN CHOOSE THEIR LEADER WITH ABOUT AS MUCH GOOD SENSE AND DISCRETION AS THE NOBLES CHOOSE AND DEPOSE AND CHOOSE AGAIN THEIR KING. AS A MATTER OF FACT ALL THE MEMBERS OF THE COMIC ACTION EXCEPT OLIVER, JUST AS MOST OF THOSE IN THE TRAGIC ACTION, ARE ENAMORED OF THEIR OWN INTELLECTUAL ABILITIES AND ARE PREOCCUPIED WITH USING THEM TO GRATIFY THEIR OWN PLEASURES. THEY TOO ARE AMBITIOUS, GREEDY, EASY TO ANGER, JEALOUS. THE FOOLISH AND MUNDANE DESIRES OF THE POPULACE ARE EASILY RECOGNIZABLE. THUS, THE PARALLEL BETWEEN THE COMIC AND THE TRAGIC CHARACTERS LESSENS AND EVEN VIRTUALLY DESTROYS ANY HEROIC QUALITY THE TRAGIC FIGURES MAY SEEM TO HAVE.

SYMON'S SPEECH OF ACCEPTANCE IS A "LOOKING GLASS" IMAGE OF THE

INTELLECTUAL ARROGANCE FOUND IN ALL THE RATIONALIZING SPEECHES OF VORTIGER, HENGIST, HORSUS, AND ROXENA. IT IS SYMBOLIC IN THAT HIS TOPIC IS "OUR COMMON ADVERSARY" AND THE SEVEN DEADLY SINS. THE SPEECH ITSELF IS A SENSELESS CONGLOMERATION OF PSEUDO-LOGICAL REASONING.

ALTHOUGH IT SEEMS TO BE MERELY A COMIC INTERLUDE--AND IT CERTAINLY IS HILARIOUSLY FUNNY--THE LAST COMIC SCENE OF THE PLAY GIVES THE CENTRAL METAPHOR IN "THE CHEATER AND THE CLOWN" AND IN ITS LITERALIZATION IN SYMON AND HIS GULLING. FIRST, IT IS PLAIN THAT SYMON PLACES MUCH EMPHASIS ON CLOTHING--AN IMAGE WHICH RUNS THROUGHOUT THE PLAY: IT IS, OF COURSE, "THONG" CASTLE WHICH BECOMES SO IMPORTANT TO HENGIST, VORTIGER, AND THE ENGLISH LORDS; LATER IN THIS FINAL COMIC SCENE SYMON APPEARS IN A GARMENT WHICH COULD BE A SYMBOL FOR THE FOUR MAJOR CHARACTERS, THE DOUBLET WITH A SATIN FRONT AND A CANVAS BACK--A DECEIVER IMAGE. HOWEVER, SINCE ONE CANNOT SEE HIS OWN BACK, HE THINKS IT UNIMPORTANT; THUS, IT IS ALSO AN IMAGE OF SELF-DECEPTION. SECOND, THE WHOLE ENCOUNTER IS BUILT UPON THE IMAGE OF BLINDNESS. BUT THE CHEATER CAN ONLY BLIND SYMON WITH THE MEAL IF HE WILLINGLY ASSUMES THE GARB OF THE CLOWN. SYMON PREPARES FOR HIS OWN COMIC DESTRUCTION BY ACTING OUT HIS OWN WORST FAULT JUST AS THE CLOWN IN THE FARCE. THE CLOWN IS AVARICIOUS, AND HIS GREED AT BEING ALLOWED TO HANDLE ANOTHER PIECE OF MONEY GETS HIS HANDS OUT OF HIS POCKETS, WHERE THEY HAVE BEEN GUARDING HIS OWN MONEY. IF HIS PREVIOUS DISCUSSION OF READING AND WRITING--AT THIS POINT HE IS CONVINCED THAT READING AND WRITING ARE BENEATH HIM--IS SIGNIFICANT, SYMON CONSIDERS HIMSELF TOO CLEVER TO NEED SUCH ORDINARY METHODS OF GAINING AND KEEPING KNOWLEDGE. IT IS, OF COURSE, THROUGH HIS VANITY IN HIS OWN CLEVERNESS THAT HE CAN BE CHEATED. BUT LIKE VORTIGER HE WANTS TO BLAME EVERYONE ELSE BUT HIMSELF: THE CLOWN,

THE CHEATER, THE MILLER. SYMON THE TANNER, WHO WOULD BE SYMONIDES, STILL REMAINS SIMPLE SIMON. VORTIGER AND HENGIST, WHO LIKE SYMON WANT TO BE KING OF THE MOUNTAIN MUST REMAIN A CUCKOLD AND A DECEIVED FATHER.

NOT ONLY DOES THE CHEATER AND THE CLOWN SECTION GIVE THE CENTRAL METAPHOR FOR HENGIST BUT IT ALSO PROVIDES A LITERARY AND A RELIGIOUS SATIRE. IT IS A COMMENT ON CURRENT DRAMATIC PRACTICES, AND THROUGH OLIVER, IT IS A SATIRE ON PURITAN RELIGIOUS PRACTICES. IN ADDITION, THROUGH SYMON'S ATTACK ON OLIVER, IT MAKES FUN OF ANTI-PURITANISM.

AS A LITERARY SATIRE--THE CHEATERS, WHO CLAIM TO BE PLAYERS, CLAIM THAT THEY CAN HANDLE ALL DRAMATIC TYPES. THEY ARE, THEY SAY, "COMEDIANS TRAGEDIANS / TRAGICOMEDIANS, COME-TRAGEDIANS, PASTORALLISTS / HUMORISTS, CLOWNISTS & SATIRISTS" (V, I, 79-81). FURTHER, WHEN SYMON ASKS FOR A PLAY WITHOUT BEASTS, HE IS TOLD THAT HIS REQUEST IS A HARD ONE, FOR THERE ARE SCARCELY ANY PLAYS WITHOUT EITHER A CUCKOLD OR A DRUNKARD. THE NAMES OF THE PLAYS THEY GIVE HIM FOR SELECTION ARE MEANINGLESS, ANTICIPATING HIS LATER QUESTION, "CALL YOU THIS A MERRY COMEDYE, WHEN / AS A MANS EYES ARE PUT OUT?" DRAMA CRITICS COME IN FOR THEIR SHARE OF CRITICISM TOO. SYMON IS A DUNCE AS A CRITIC: HE MISTAKES THE PLAY WORLD FOR THE REAL WORLD; HE THINKS NEWFANGLED IDEAS AND METHODS ARE NECESSARILY BAD; HE BELIEVES THAT THE NEW PLAYS ARE MORE IMMORAL THAN THE OLD ONES; HE IMAGINES HE CAN DO BETTER THAN THE COMPOSER AND THE ACTORS.

SYMON'S RELIGIOUS NOTIONS, RIDICULOUS AS THEY ARE, STILL HAVE TO TAKE A SECOND PLACE TO HIS MONETARY INTERESTS. HE BELIEVES THE FUSTIAN CLOTH OUGHT TO BE BURNED SINCE IT WAS WOVEN BY A "HERETIC," THE PURITAN OLIVER. BUT HE SAVES A YARD TO MEND HIS OWN BREECHES, AND THEN SATISFIES HIS CONSCIENCE BY GIVING THE REST TO THE POOR. OLIVER ANNOUNCES

OPENLY THAT HE HIMSELF IS AS MUCH OF AN ASS AS ANYONE ELSE AND JUST AS WITLESS (V, 1, 191-195). HIS MOST IMPORTANT RELIGIOUS DICTUM IS THAT SEEING A PLAY IS A GREAT SIN (V, 1, 174-189)--IRONICALLY SIMILAR TO THE RAPE OF CASTIZA. BUT BY THE END OF THE SCENE HAVING "LOST HIS VIRTUE" THROUGH HIS EYES, HE RESOLVES TO LOSE HIS EYES IN SOMETHING A GOOD BIT MORE INTERESTING, BY COMMITTING A "DEADLY SINN OR TWO" (V, 1, 404). THE ABSURDITIES OF THE RELIGION OF SYMON AND OLIVER ARE SIMPLY LITERALIZATIONS OF THE ABSURDITIES PRACTICED BY VORTIGER.

THE FIRST AND LAST APPEARANCES OF THE BURGHERS ARE DESIGNED TO HEIGHTEN THE HORROR. THE CONFUSION AND CLAMOR CONTRASTS WITH THE CALM PATIENCE OF CONSTANTIUS, WHO IN HIS GOODNESS MISTAKES THEIR KNEELING TO HIM FOR WORLDLY GOODS FOR THEIR KNEELING IN PRAYER TO GOD. THE CONCLUSION OF THE FIRST SCENE OF ACT V, AFTER THE ENTRY OF HENGIST, EMPHASIZES THE ALMOST COMPLETE SELFISHNESS OF THE FALLEN CHARACTERS. SYMON IN HIS COMPLETE EGOISM CANNOT EVEN COMPREHEND THE TROUBLES OF HENGIST, MUCH LESS SYMPATHIZE, AND THREATENS TO FOLLOW HENGIST EVEN TO WALES WITH A DOG AND BELL IN ORDER TO TELL HIM THE TRICKS OF THE "PLAYERS." THE LAST STATEMENT OF ANY OF THE COMIC CHARACTERS IS OLIVER'S REFERENCE TO "A DEADLY SINN OR TWO" PLUCKING OUT HIS EYES. HOW ANY OF THIS COMIC MATERIAL CAN BE CONCEIVED OF AS "RELIEF" DEFIES REASON.<sup>28</sup>

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<sup>28</sup>TO JUSTIFY THE INCLUSION OF COMIC MATERIALS AS COMIC RELIEF, ESPECIALLY AS A CONCESSION TO THE "GROUNDINGS," SEEMS TO BE AT BEST INADEQUATE. SINCE THE COMIC MATERIALS WERE PUT INTO THE PLAYS BY THE PLAYWRIGHTS THEMSELVES, PERHAPS THEY AS WELL AS THEIR AUDIENCE DID NOT SHARE THE RATHER RESTRICTED CRITICAL VIEW WHICH FINDS A TRAGIC AND COMIC MIXTURE DISTASTEFUL. ONLY THE FRENCH NEO-CLASSICISTS AND THE STRICTEST OF ENGLISH "CLASSICISTS" EVER HELD, AS COMPOSERS, TO THE THEORY THAT COMEDY AND TRAGEDY SHOULD NOT BE MIXED. THE FOURTH PLAY OF THE DRAMATIC TETRALOGY IN THE GREEK CLASSICAL THEATRE--WHENCE THIS CRITICAL PRINCIPLE PRESUMABLY DERIVES--WAS ALWAYS A BAWDY COMEDY, A SATYR PLAY. EVEN THE EASTERN PEOPLES, WHO GENERALLY DID NOT DEVELOP TRAGEDY, INCLUDED "TRAGIC"



RATHER THAN BEING IN HENGIST FOR RELIEF, THE COMIC SECTIONS ARE A NECESSARY PART OF MIDDLETON'S IRONIC METHOD. ALTHOUGH SCHOENBAUM AND BALD HAVE NOTED THE SPECIFIC IRONIES IN BOTH THE TRAGIC AND COMIC PARTS, THEY HAVE FAILED TO NOTE THE REAL FUNCTION OF THIS METHOD:<sup>29</sup> TO PLACE A BARRIER BETWEEN THE AUDIENCE AND THE CHARACTERS IN ORDER TO ELIMINATE ANY SYMPATHETIC RESPONSE. A MORAL JUDGEMENT OF THE CHARACTERS AND THEIR ACTIONS IS DEMANDED RATHER THAN ANY EMPATHY. ONE IS NOT SUPPOSED TO PITY CONSTANTIUS AND CASTIZA BUT TO APPROVE OF THEIR MORAL POSITION WHILE AT THE SAME TIME RECOGNIZING THAT CONSTANTIUS' IDEAS OF KINGSHIP ARE INADEQUATE AND THEIR NOTION THAT COMPLETE ABSTINENCE IS NECESSARY FOR PURITY IS ABSURD. CERTAINLY, IF ONE ENTERTAINS MORE THAN A MOMENTARY ADMIRATION REPLACED ULTIMATELY BY A HORRIFIED REJECTION OF VORTIGER, HENGIST, HORSUS, AND ROXENA, HE IS AT BEST DISTORTING THE THEMATIC STATEMENT AND AT WORST EXHIBITING AS DEFECTIVE A MORAL SENSE AS ANY OF THE FOUR. AS THEY ARE PRESENTED IN THE PLAY, THERE IS NO QUESTION THAT THESE PEOPLE ARE EVIL ACCORDING TO CHRISTIAN THEOLOGY, EITHER PROTESTANT OR CATHOLIC, AND LIKE SATAN AND HIS ANGELS ARE UNWORTHY OF SYMPATHY. AN ADDITIONAL HEIGHT OF HORROR IS ACHIEVED, HOWEVER, BY THE FACT THAT EVIL AS THE FOUR ARE, THEY HAVE THE GREATEST OF CAPABILITIES--ESPECIALLY HORSUS AND ROXENA--AND CREATE ADMIRATION UNTIL THE VIEWER SEES THE CAPABILITIES AS TALENTS MISUSED.

THIS IRONIC DISTANCE EXTENDS TO THE TWO SPOKESMEN, HORSUS IN THE TRAGEDY AND OLIVER IN THE COMEDY. HORSUS HAS THE INTELLECTUAL ABILITY TO

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ELEMENTS IN THEIR COSMOGONIC COMEDIES. FURTHERMORE, TO USE THE IDEA OF COMIC RELIEF AS A CRITICAL EXPLANATION IS EITHER AN ATTEMPT TO EXCUSE THE DRAMATIST WHEN ONE FEELS THAT THERE IS REALLY NO EXCUSE OR TO ABANDON ONE'S RESPONSIBILITY AS A CRITIC IN DETERMINING HOW THE COMIC ELEMENTS FUNCTION.

<sup>29</sup>BALD, MIDDLETON'S HENGIST, PP. XLI, LII-LIV; SCHOENBAUM, MIDDLETON'S TRAGEDIES, PP. 129-130.

SEE THAT VORTIGER IS MAKING A SORRY CHOICE IN EXCHANGING CASTIZA FOR ROX-ENA, WHOM HORSUS DOES NOT HESITATE TO NAME A WHORE. HIS CLEAR VISION OF THE FACT, HOWEVER, SHOULD NOT MISLEAD THE VIEWER INTO ASSUMING THAT HIS MORAL VISION IS ALSO CLEAR. MOREOVER, HIS CLEAR VISION OF THE FACT SHOULD CREATE HORROR RATHER THAN ADMIRATION WHEN HE REALIZES THE VAST AMUSEMENT WHICH HORSUS FINDS IN OTHER'S SELF-DECEPTION.

JUST AS HORSUS DOES NOT MOVE OUT OF HIS CONTEXT AND BECOME A DIRECT, OR NON-IRONIC, SPOKESMAN FOR THE AUTHOR SO OLIVER REMAINS A COMIC FIGURE WHILE DIVORCING HIMSELF FROM THE OTHER PRINCIPALS IN THE COMIC ACTION. HIS VISION IS LIMITED BY THE COMIC CONTEXT TO THE EXTENT THAT, WHILE HE IS ABLE TO SEE THE STUPIDITY OF SYMON, HE IS UNABLE TO SEE ITS SIGNIFICANCE. ALTHOUGH HE IS THE COMIC COUNTERPART OF CASTIZA IN BEING FORCED TO WITNESS (PARTICIPATE IN) AN ACTION HE IS OPPOSED TO AND TRIES TO COVER HIS EYES (AS SHE IS BLINDFOLDED AND ASKS TO HAVE HER SIGHT TAKEN) AND THREATENS TO FAINT (AS SHE ACTUALLY DOES) AND IS TOLD BY SYMON THAT HE WILL BE REVIVED (AS SHE IS), HE REMAINS A COMIC FIGURE. FIRST, HE IS A PURITAN AND A FUSTIAN WEAVER--ENOUGH WITHIN ITSELF TO INDICATE HIS COMIC NATURE. SECOND, THERE IS SOMETHING LUDICROUS IN A MAN'S FAINTING TO PROTECT HIS "HONOR," WHICH ITSELF CONCERNS NOTHING MORE SERIOUS THAN WITNESSING A COMEDY. FINALLY, THERE IS HIS COMIC DISCOVERY THAT THE IMPORTANCE OF THE LETTER OF THE LAW IS NEGLIGIBLE IF THERE IS NO SUBSTANCE TO THE LAW.

FINALLY, DESPITE THE MANY TECHNICAL ACHIEVEMENTS OF HENGIST, EVIDENCED BY THE PRECEDING ANALYSIS, THERE ARE FLAWS IN THE PLAY. UNLIKE OTHER CRITICS, HOWEVER, I DO NOT THINK THAT THEY ARE TO BE FOUND IN THE LACK OF A UNITY OF PURPOSE, OF ACTION, OR OF TONE. RATHER THEY OCCUR

PRINCIPALLY IN THE TWO AREAS OF THE COMPASS OF THEME AND OF THE TREATMENT OF CERTAIN SPECIFIC CHARACTERS AND INCIDENTS, THE LATTER PARTIALLY DEPENDENT UPON THE FORMER--IN OTHER WORDS, THE FLAWS ARE IN THE ARCHITECTONICS, IN THE FORMAL LINES. THE POET ATTEMPTS TOO MUCH IN TRYING TO TREAT THE REJECTION OF CHRISTIAN MORALITY AS WELL AS ITS RELATION TO INTELLECTUAL ARROGANCE, BOTH OF WHICH HAVE TOO MANY PARTS TO BE TREATED EFFECTIVELY IN ONE DRAMA. THE PROBLEM MAY BE ALSO THAT THE HISTORY OF VORTIGER FROM THE DEATH OF CONSTANTIUS TO HIS OWN DEATH IS NOT A SUITABLE NARRATIVE VEHICLE FOR THIS THEME: TO USE AMBITION FOR KINGSHIP AS THE HEIGHTH OF PRIDE, AND PASSION FOR A PAGAN WOMAN AS THE EXTREMITY OF LUST, MAY BE A FAILURE IN CHOOSING A SUITABLE METAPHOR. FURTHERMORE, CHRONOLOGICALLY ORGANIZED MATERIALS DO NOT WORK VERY WELL AS SUGGESTIONS OF SIMULTANEITY IN A CONVENTIONAL DRAMATIC STRUCTURE.<sup>30</sup> IN OTHER WORDS, THE PRINCIPAL PROBLEM IS IN THE CHOICE OF VEHICLE NOT IN THE EXECUTION ONCE THE NARRATIVE HAS BEEN CHOSEN.

ALTHOUGH BASICALLY THE EXECUTION IS EXCELLENT, THERE ARE, HOWEVER, A FEW SPECIFIC FLAWS. THE ABRUPT CHANGE IN THE PERSONALITY OF ROXENA IS DISAGREEABLE. THERE IS NOTHING TO PREPARE THE AUDIENCE FOR THE LADY MACBETH-LIKE CHANGE BETWEEN THE BANQUET SCENE AND HER SEEING THE GHOST OF VORTIMER AND RECOGNIZING HER GUILT. SECOND, THE KIND OF NOBLES WHO HAVE SUPPORTED VORTIGER IN HIS MURDER OF CONSTANTIUS ARE NOT THE SORT WHO WOULD LIKELY ACCEPT THE RESTORATION OF PEACEFUL ORDER AS REPRESENTED BY AURELIUS AND UTHUR PENDRAGON. THIRD, THE DEATHS OF HORSUS, ROXENA, AND VORTIGER

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<sup>30</sup> EVEN THORNTON WILDER HAD MUCH DIFFICULTY WITH THE PROBLEM IN THE SKIN OF OUR TEETH. ALTHOUGH HE HAD THE BENEFIT OF A MUCH LESS STRICT FORM, MUCH OF THE IDEA MUST BE DISCURSIVELY STATED BY THE CHARACTERS RATHER THAN DRAMATICALLY SHOWN.

FOLLOWED BY A BRIEF INDICATION OF THE RESTORATION OF ORDER BY AURELIUS MAKE A MUCH BETTER DRAMATIC CONCLUSION THAN THE REWARDING OF CASTIZA AND THE ANTICIPATED EXECUTION OF HENGIST, WHO SHOULD DRAMATICALLY HAVE DIED OR AT LEAST BEEN JUDGED BEFORE THE END OF VORTIGER. FOURTH, THE DEATH OF HORSUS SHOULD RESULT FROM HIS OWN FLAWS, PERHAPS AS A RESULT OF A MISJUDGEMENT OF VORTIGER. SUCH A RESULT IS NOT REALLY INDICATED BY THE FINAL SCENE BETWEEN THE TWO. AND FINALLY, THE COMIC SCENE INVOLVING THE PLAYERS IS MUCH TOO LONG, BUT EVEN THE LENGTH MIGHT HAVE BEEN MORE ACCEPTABLE HAD IT COME EARLIER IN THE PLAY THAN THE BEGINNING OF THE FIFTH ACT. THIS OBJECTION IS NOT TO THE USE OF COMIC MATERIALS AS SUCH FOR THEIR USE IN THE CHANGELING IS BRILLIANT, AS I HOPE TO DEMONSTRATE IN THE NEXT CHAPTER.

AS WAS INDICATED EARLIER IN THIS CHAPTER, HENGIST ANTICIPATES THE CHANGELING AND WOMEN BEWARE WOMEN BOTH IN SOME OF THEIR THEMES AND IN THEIR TECHNIQUES. FOR EXAMPLE, ONE BASIC THEME FINDS EXPRESSION IN EACH OF THE THREE DRAMAS: THE THEME OF MISUSED TALENTS, EITHER GREAT ABILITIES USED FOR EVIL PURPOSES OR MEDIOCRE ABILITIES USED FOR INANE, ASININE PROJECTS. HORSUS AND ROXENA ANTICIPATE DE FLORES AND BEATRICE-JOANNA AND THE DUKE AND BIANCA. AND SYMON AND HIS FELLOW BURGHERS PREFIGURE THE MADHOUSE GROUP AND THE WARD AND SORDIDO. SOME OF THE IMAGE PATTERNS REMAIN CONSTANT: THE SIGHT-BLINDNESS, JUDGEMENT-RATIONALIZATION, GOOD-EVIL TRIAD ALSO APPEARS EXTENSIVELY IN THE TWO LATER PLAYS. WITHIN EACH OF THESE MIDDLETON USES REDUPLICATION, EVEN MORE SUBTLY AND EFFECTIVELY EMPLOYED THAN IN HENGIST. JUST AS IN HENGIST, THE PSYCHOLOGICAL CRISES AND THEMATIC CLIMAXES ARE DRAMATIZED WHILE THE MERELY NARRATIVE ACTION IS RELEGATED TO DUMB-SHOWS OR EVEN IGNORED ENTIRELY. AND THE SO-CALLED MELODRAMATIC CLIMAXES RECEIVE SYMBOLIC MOTIVATION, PRINCIPALLY THROUGH THE

IMAGES, INSTEAD OF NARRATIVE MOTIVATION. FINALLY, THE IRONY CONSTANTLY FORCES THE AUDIENCE OF ALL THREE PLAYS TO MAKE ITS MORAL VALUE-JUDGEMENTS WHEN IT WOULD PREFER TO ADMIRE OR JUST TO LAUGH.

## CHAPTER III

### THE CHANGELING

THE SECRET WHICH MIDDLETON LEARNED FROM THE THEMATIC SUCCESS OF HENGIST AND FROM ITS DRAMATIC FAILURE WAS THAT OF FOCUS AND PROPORTION. USING THE SAME BASIC TECHNIQUE OF REDUPLICATION, MIDDLETON ELIMINATED IN THE LATER TWO PLAYS THE DOUBLING OF NARRATIVE INCIDENT IN ORDER TO FOCUS ON ONE SERIOUS PLOT AND ITS REFLECTION IN THE SUBPLOT, IN THESE PLAYS ACTUALLY A PLOTTED STRUCTURE INSTEAD OF THE BASICALLY NON-STRUCTURED, FARCICAL SCENES OF HENGIST. HE RETAINED THE REDUPLICATION OF CHARACTERS, BUT MADE THE DOUBLES WORK SUBORDINATELY IN THE CENTRAL ACTION AND REMAIN ALWAYS SUBORDINATE IN DRAMATIC INTEREST TO THE TWO PRINCIPAL FIGURES. THUS, HE WAS ABLE TO ANTICIPATE OR RECALL CENTRAL SCENES BY SUBORDINATE ONES WHILE KEEPING THE INTEGRITY OF THE MINOR CHARACTERS AS INDIVIDUALS. BY CHOOSING ONE SPECIFIC ACTION TO DEMONSTRATE ONE SPECIFIC EVIL, HE ACHIEVED A UNITY OF DRAMATIC IMPACT. BUT THROUGH IMAGERY WHICH, WORKING ON THE SAME PRINCIPLE AS THE WAGNERIAN LEITMOTIF, BECOMES THE RHYTHM OF DETAILS, HE WAS ABLE TO MAKE THE REMAINDER OF THE TOTAL COMPLEX OF MORAL EVILS THEMATICALLY OF EQUAL IMPORTANCE WHILE KEEPING THE INDIVIDUAL EVILS DRAMATICALLY SECONDARY. THUS BY MEANS OF THE VARIOUS TECHNIQUES MENTIONED ABOVE, LUST, THE SPECIFIC EVIL WHICH IS DRAMATIZED BY THE MACHINATIONS OF DE FLORES AND BEATRICE-JOANNA, IS PROLIFERATED INTO ALL EVILS WHICH

ACCOMPANY SELFISH DESIRE.

THE CHANGELING SHOWS A WORLD WHOSE DOMINANT CHARACTERISTIC IS COMPLETE EGOCENTRICITY JUSTIFIED BY "REASON." (WHAT SWIFTIAN IRONY TO PRESENT MORAL MADNESS MASQUERADING AS "SWEET REASON"! ) THIS AFFLICTION IS EVIDENT IN THE MOST FORCEFUL FIGURES OF THIS WORLD, BEATRICE-JOANNA AND DE FLORES. BUT THIS DISEASE, WHILE LESS VIRULENT, INFECTS THE REST OF THE INHABITANTS AS WELL. TO THE EXTENT THAT THE REST OF THE CHARACTERS RATIONALIZE THEIR EGOMANIA JUST SO FAR ARE THEY COMPANIONS OF DE FLORES AND BEATRICE-JOANNA.

THE OUTWARD MANIFESTATION OF PERVERTED REASON IS THE INABILITY TO SEE, OR RATHER THE TALENT FOR SEEING ONLY WHAT ONE WANTS TO, WHICH IN TURN PERVERTS THE REASON STILL FURTHER. EACH CHARACTER ATTEMPTS TO FORCE HIS OWN INTERPRETATION ON THE WORLD OUTSIDE HIMSELF. HERE AS IN HENGIST, SELF-DECEPTION LEADS TO SELF-DESTRUCTION. FOR BEATRICE-JOANNA, THE WORLD IS A MAGIC LAND, VOID OF MORAL RESPONSIBILITY, WHERE LIKE A CHILD ONE CAN SAY "BANG, YOU'RE DEAD," WITHOUT HAVING TO SUFFER THE RETRIBUTIVE CONSEQUENCES OF MURDER. VERMANDERO SEES THE WORLD'S ACTIVITIES AS DETERMINED BY HIS WILL: HIS DAUGHTER'S MARRIAGE, HIS RETAINER'S ACTIONS, HIS GUEST'S MURDER--ALL ARE SIGNIFICANT ONLY IN SO FAR AS THEY REFLECT OR DETRACT FROM HIS "HONOUR," THE PRINCIPAL CONCERN OF HIS WILL. DE FLORES PROJECTS A WORLD FULL OF PEOPLE INTERESTED IN SATISFYING PHYSICAL DESIRES THROUGH OUTWITTING THOSE WHO WOULD STAND IN THE WAY. ALSEMERO'S WORLD IS NEATLY ORDERED: IF IT IS IMPOSSIBLE TO FIGHT THE HOLLANDERS, THERE ARE ALWAYS THE TURKS--A YOUNG GENTLEMAN MUST ALWAYS BE HEROIC UNLESS HE IS IN LOVE; THEN HE CAN FIGHT A DUEL, ALSO GOVERNED BY STRICT RULES OF GENTLEMANLY CONDUCT. THE OTHERS LIKEWISE HAVE THEIR PRIVATE PICTURES OF THE WORLD.

THE RESULT IS A FAILURE TO UNDERSTAND ANYONE ELSE'S WORLD OR REALLY TO CARE ABOUT ANY WORLD BUT ONE'S OWN.

AS AN EXAMPLE OF REASONABLE BEHAVIOR, ALSEMERO IS GENERALLY TAKEN TO BE THE NORM-CHARACTER IN THIS PLAY. HE DOES, AFTER ALL, OPEN AND CLOSE THE DRAMA; HE IS A GOOD MAN (THAT IS TO SAY, HE DOES NOTHING BAD--LIKE KILLING SOMEONE); BESIDES HE SAYS THE RIGHT THINGS: HE IS ALL FOR HONORING ONE'S FATHER, FOR CHASTITY, AND FOR TEMPERANCE AND AGAINST MURDER AND DECEPTION. BUT ARE THERE NOT DISADVANTAGES TO SUCH AN INTERPRETATION OF ALSEMERO? HE IMAGINES THAT HIS LOVE FOR BEATRICE-JOANNA IS BASED UPON GOOD JUDGEMENT ON ACCOUNT OF HIS READING OF THE OMENS OF THEIR MEETING. HE PERCEIVES HER TRUE NATURE NO BETTER THAN ALONZO. HE DISCOVERS HER INFIDELITY ONLY AT THE INSISTENCE OF JASPERINO SINCE HE HIMSELF WAS WILLING TO TRUST THE ABSURD VIRGINITY TEST, THE PHILTRES AND POTIONS OF THE CHALDEAN RATHER THAN THE OBJECTIVE ASSESSMENT MADE BY ONE NOT BLINDED BY LOVE OR SCIENTISM. AS LONG AS HE RELIES ON EMPIRICAL REASON, WHOSE METAPHOR IS THE "SCIENTIFIC" VIRGINITY TEST, HE MISREADS ALL THE REAL SIGNS OF HER INFIDELITY. ONLY AFTER HE SEES HER IN CONFERENCE WITH DE FLORES, A RATHER RIDICULOUS FOUNDATION SINCE SHE HAS CONVERSED WITH HIM INNOCENTLY ON OCCASION BECAUSE HE IS HER FATHER'S ATTENDANT, DOES ALSEMERO JUDGE HER ACCURATELY. EVEN THEN HE FAILS TO UNDERSTAND HER NATURE. FURTHERMORE, HE IS JUST AS EAGER TO DISPATCH HIS RIVAL AS ARE DE FLORES, ANTONIO, OR FRANCISCUS, PROVIDED HE CAN ACT "WITH HONOUR": HE SUGGESTS A DUEL. FINALLY, HE IS SHOWN TO BE LACKING IN ANY KIND OF HUMAN SYMPATHY. HIS FINAL STATEMENT TO VERMANDERO, "YOU HAVE YET A SON'S DUTY LIVING" (V, III, 216),<sup>1</sup>

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<sup>1</sup>ITALICS MINE. ALL QUOTATIONS FROM THE CHANGELING ARE FROM BAWCUTT'S EDITION.



CAN SCARCELY BE CONSIDERED HEART WARMING. AS PRESENTED IN THE LAST SCENE, ALSEMERO IS A STUFFY SCHOOL-MASTER GIVING LESS THAN BRILLIANT INSIGHTS INTO THE DAY'S ACTIVITIES AND ASKING, "NOW THEN CHILDREN, WHAT DID WE ALL LEARN TODAY?" IF HE IS NOT AT BEST AN IRONIC HERO, PUTTING THE EPILOGUE INTO HIS MOUTH SURELY RANKS AS A MONUMENT TO ARTISTIC ABSURDITY:

ALL WE CAN DO TO COMFORT ONE ANOTHER,  
TO STAY A BROTHER'S SORROW FOR A BROTHER,  
TO DRY A CHILD FROM THE KIND FATHER'S EYES,  
IS TO NO PURPOSE, IT RATHER MULTIPLIES:  
YOUR ONLY SMILES HAVE POWER TO CAUSE RE-LIVE  
THE DEAD AGAIN, OR IN THEIR ROOMS TO GIVE  
BROTHER A NEW BROTHER, FATHER A CHILD;  
IF THESE APPEAR, ALL GRIEFS ARE RECONCIL'D.

(V, I.II, 220-227)

DESPITE HIS SATIRIC PRESENTATION, IT MIGHT STILL BE NECESSARY TO CHOOSE ALSEMERO AS THE NORM BY DEFAULT IF THE PLAY DID NOT CONTAIN A NON-IRONIC CHARACTER WHO HAS ALL OF ALSEMERO'S VIRTUES AND MORE, AND NONE OF HIS FAULTS--ISABELLA.

EXCEPT FOR ISABELLA, HER ACTIONS, AND HER STATEMENTS, THERE IS SCARCELY ANY ACTION, ANY CHARACTER, ANY LINE WHICH IS NOT IRONIC. AS THE ONLY NON-IRONIC CHARACTER, SHE IS THE EYE-CHARACTER IN THIS DRAMA.<sup>2</sup> SHE AND SHE ALONE HAS THE NECESSARY QUALIFICATIONS BOTH MORAL AND DRAMATIC TO BE THE NORM BY WHICH ALL ELSE IS MEASURED. YET SHE IS NOT THE FOCUS OF ACTION. ON EITHER SIDE OF HER GO THE FOOLS AND THE MADMEN, DIVIDING A WORLD WHERE THE FOOLS REMAIN "INNOCENT" AND THE "WITS" ARE DAMNED BECAUSE MAD. AND THE TWO WHO ARE THE MOST MAD ARE THE HERO AND THE HEROINE. THE

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<sup>2</sup> WILLIAM EMPSON, SOME VERSIONS OF PASTORAL (LONDON: CHATTO AND WINDUS, 1950), P. 50; RIBNER, JACOBAN TRAGEDY, PP. 129, 135-136.

MOOD IS ONE OF BARELY SUPPRESSED HYSTERICAL LAUGHTER, FOR THE COMEDY CREATES HORROR AND THE TRAGEDY CAUSES FASCINATION AND A WONDERING ADMIRATION. NO LESS A WONDERMENT ARE THE IRONIC AMBIGUITIES OF IMAGERY AND LANGUAGE. EXCEPT FOR ISABELLA, EACH LIVES HIS LIFE AS THOUGH IT WERE A WORD GAME-- EXCHANGING THE WORD OR IMAGE FOR THE THING ITSELF.

UNLIKE CASTIZA AND CONSTANTIUS IN HENGIST, ISABELLA IS AN ACTIVE EXAMPLE OF VIRTUE. SHE IS IN THE WORLD, ALBEIT A MAD ONE: SHE FUNCTIONS AS A MEMBER OF THIS WORLD, BUT SHE DOES NOT PARTAKE OF ITS MADNESS. ALTHOUGH A YOUNG AND BEAUTIFUL WOMAN MARRIED TO A FOOLISH, OLD MAN AND IN ADDITION A CHARACTER IN THE COMIC PLOT, SHE FAILS TO FULFILL THE TRADITIONAL COMIC EXPECTATION TO CUCKOLD HER HUSBAND. SHE CERTAINLY DOES NOT LACK OPPORTUNITY, FOR SHE REJECTS THREE SUITORS (AT LEAST TWO, IF ONE DISCOUNTS "OLD" LOLLIO AS BEING MERELY AN OPPORTUNIST). MOREOVER, SHE IS AWARE THAT THE MAINTENANCE OF PURITY DEPENDS UPON INCLINATION, NOT CIRCUMSTANCES:

HERE THE RESTRAINED CURRENT MIGHT MAKE BREACH,  
SPITE OF THE WATCHFUL BANKERS; WOULD A WOMAN STRAY,  
SHE NEED NOT GAD ABROAD TO SEEK HER SIN,  
IT WOULD BE BROUGHT HOME ONE WAY OR OTHER:  
THE NEEDLE'S POINT WILL TO THE FIXED NORTH;  
SUCH DRAWING ARCTIC WOMEN'S BEAUTIES ARE.

(III, III, 212-217)

FOR WHAT IT IS WORTH, AS AN ADDITIONAL MORAL QUALIFICATION, SHE IS, UPON TESTIMONY OF A FOOL AND A MADMAN, NEITHER A FOOL NOR A MADMAN:

ALIB.

INDEED, COME THEY TO SEE

OUR MADMEN OR OUR FOOLS, LET 'EM SEE NO MORE  
THAN WHAT THEY COME FOR; BY THAT CONSEQUENT  
THEY MUST NOT SEE HER, I'M SURE SHE'S NO FOOL.

L.O.L.

AND I'M SURE SHE'S NO MADMAN. (I, II, 61-65)

THE ONE CHARACTERISTIC WHICH ISABELLA HAS WHICH APPEALS MOST STRONGLY TO THE MODERN AUDIENCE IS HER ATTITUDE TOWARD FOOLISHNESS AND INSANITY.<sup>3</sup> SHE REMARKS TO LOLLIO ON THE OCCASION OF HER FIRST WITNESSING THE "MADNESS" OF FRANCISCUS:

ALACK, ALACK, 'TIS TOO FULL OF PITY

TO BE LAUGH'D AT . . . . (III, III, 43-44)

AND HER STATEMENT TO ALIBIUS, "Y'HAVE A FINE TRADE ON'T, / MADMEN AND FOOLS ARE A STAPLE COMMODITY" IS INTENDED, AS IS OBVIOUS FROM ALIBIUS' ANSWER, "OH WIFE, WE MUST EAT, WEAR CLOTHES, AND LIVE" (III, II, 275-277), AS A CRITICISM OF ALIBIUS' EMPLOYMENT OF HIS CHARGES TO COMPLETE THE FUN AND GAMES AT THE NUPTIALS OF BEATRICE-JOANNA AND ALSEMERO. ALTHOUGH HER ATTITUDE TOWARD THE MADMEN MAKES HER MORE ACCEPTABLE TO THE MODERN AUDIENCE, THE IMPORTANCE OF THIS ACTION FOR THE WORLD OF THE PLAY IS NOT THAT SHE PITIES MADMEN BUT THAT SHE CAN MOVE OUTSIDE THE SELF LONG ENOUGH TO PITY ANYBODY.

THE DRAMATIC QUALIFICATIONS OF ISABELLA AS "EYE" ARE CONTROLLED BY THE IRONIC NATURE OF THE PLAY ITSELF. FIRST OF ALL, ISABELLA IS YOUNG, TOO YOUNG TO BE WISE FROM THE EXPERIENCE OF AGE. BUT SHE IS NOT YOUNG ENOUGH TO BE CONSIDERED A CHILD AND THEREFORE INNOCENT AS A CHILD FROM LACK OF EXPERIENCE; NOR IS SHE INNOCENT BECAUSE SHE IS A FOOL. SHE IS RATHER AN ADULT WHO HAS BEEN TRIED AND PROVED INNOCENT. IRONICALLY, THE PLAY CONTAINS TWO (MAYBE THREE--LOLLIO) OLD MEN WHO SHOULD BE WISE BECAUSE OF AGE BUT ARE NOT: BOTH VERMANDERO AND ALIBIUS MISJUDGE THE YOUNG WOMEN UPON WHOM THEIR "HONOUR" DEPENDS. SECOND, SHE IS NOT A REPRESENTATIVE OF

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<sup>3</sup> I AM NOT SUGGESTING THAT THE NORM CHARACTER OF A DRAMA THREE HUNDRED YEARS OLD OUGHT TO BE DETERMINED BY TODAY'S MORALITY, BUT THIS CHARACTERISTIC OF ISABELLA IS CERTAINLY ONE INDICATION THAT SHE IS NOT MOTIVATED SOLELY BY SELFISH INTERESTS.

LEARNED WISDOM ALTHOUGH THE PLAY DOES CONTAIN TWO "LEARNED DOCTORS," ALIBIUS AND ALSEMERO. THIRD, SHE IS A MINOR CHARACTER IN THE COMIC SUBPLOT WHO IS IN NO WAY PERSONALLY CONNECTED WITH THE MAIN PLOT. FOURTH, SHE IS A WOMAN BUT NOT A RELIGIEUSE. THUS, SHE IS THE LEAST LIKELY, ACCORDING TO THE DRAMATIC EXPECTATIONS OF CLASSIC OR ROMANTIC TRAGEDY, TO BE THE POINT OF VIEW CHARACTER. BUT ACCORDING TO SATIRIC EXPECTATIONS SHE IS THE ONE MOST SUITABLE.

AS INDICATED ABOVE, ONE OF THE MAJOR CONCERNS IN THIS DRAMA IS THE DISTANCE BETWEEN THE IDEAL REASONABLE BEHAVIOR AND MAN'S ACTUAL BEHAVIOR. THE IDEAL REASONABLE BEHAVIOR IS DETERMINED BY THE CHARACTER'S ACCEPTANCE OF A SET OF ABSOLUTES WHICH ARE NOT ARGUED ABOUT, NOT QUESTIONED, SCARCELY EVEN MENTIONED BUT WHICH ARE SIMPLY ASSUMED TO EXIST. ISABELLA IS THE ONLY CHARACTER WHOSE ACTUAL BEHAVIOR IS ALSO IDEAL REASONABLE BEHAVIOR. FOR SURROUNDED BOTH LITERALLY AND SYMBOLICALLY BY FOOLS AND MADMEN AND WITH NO OTHER WORLD TO USE AS AN EXAMPLE, SHE IS YET ABLE TO RECOGNIZE THE FOOLISHNESS AND MADNESS EVEN IN HER OWN HOUSE.

ISABELLA STANDS BETWEEN THE TWO HALVES OF THE WORLD, THE MADMEN AND THE FOOLS. UNLIKE THE ONE, SHE FOLLOWS THE RIGHT CODE OF BEHAVIOR; UNLIKE THE OTHER, SHE FOLLOWS THIS CODE FOR THE RIGHT REASONS. SHE IS UNIQUE ALSO IN THAT SHE HAS A CLARITY OF VISION IN BOTH THE MUNDANE AND THE SPIRITUAL WORLDS.

THE PLAY-WORLD, WHICH IS DIVIDED BETWEEN FOOLS AND MADMEN,<sup>4</sup> IS A MICROCOSM, NOT JUST OF THE "REAL" (MUNDANE) WORLD BUT OF THE SPIRITUAL

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<sup>4</sup> ALTHOUGH IT IS TO PROFESSOR RIBNER THAT I OWE THE INITIAL SUGGESTION THAT THE FOOLS AND THE MADMEN DIVIDE THE WORLD BETWEEN THEM, I DIFFER WITH HIM ON THE BASIS FOR DIVISION, WHICH HE FEELS IS THE IDEA OF PREDESTINATION FROM CALVINIST THEOLOGY:

. . . THERE MAY BE . . . IN THE DIVISION OF ALIBIUS' HOUSE INTO

(MORAL) WORLD AS WELL. BOTH GROUPS LACK THE CLARITY OF VISION TO SEE THAT THERE IS ANYTHING MORE THAN THE MUNDANE, THAT THEIR ACTIONS IN ONE ARE INDICATIVE OF THEIR CONDITION IN THE OTHER. UNLIKE THE OTHERS,

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FOOLS AND MADMEN A SUGGESTION THAT THE ENTIRE WORLD IS SO DIVIDED AND THAT THESE ARE THE ELECT AND THE DAMNED OF CALVINIST THEOLOGY. THE FOOLS CAN ESCAPE DAMNATION THROUGH DIVINE GRACE; THE MADMEN REPRESENT JUDGEMENT VITIATED BY WILL, AND THEY ENGAGE IN MORAL EQUIVOCATION WHICH IS THE RESULT OF FALLIBLE HUMAN REASON. (JACOBEAN TRAGEDY, P. 136)

AND

. . . MIDDLETON SHOWS US THE REALITY OF DAMNATION IN THE INESCAPABLE FATE OF BEATRICE-JOANNA, BUT HE SHOWS US ALSO THE GRACE OF GOD WHICH CAN PRESERVE ISABELLA. ON A LESSER SCALE SHE IS FACED WITH A LIKE TEMPTATION AND SHOWN A LIKE VISION OF EVIL, BUT SHE IS ABLE TO MAKE A PROPER MORAL CHOICE AND THUS ESCAPE DAMNATION. (JACOBEAN TRAGEDY, P. 129).

ALTHOUGH HE ACCEPTS ISABELLA AS THE IDEAL NORM OF THE PLAY, HE SUPPORTS HIS IDEA OF FATE WITH STATEMENTS OF MADMEN, WHOSE CORRUPT VISION HAS IN HIS VIEW ALREADY DAMNED THEM. HE OBVIOUSLY DOES NOT WISH TO MAKE ISABELLA ONE OF THE FOOLS, BUT CALVINIST THEOLOGY PROVIDES ONLY TWO CATEGORIES, THOSE SAVED BY THE GRACE OF GOD AND THOSE DAMNED BECAUSE OF THE SIN OF ADAM, WHICH THEY PARTICIPATED IN AND RECAPITULATE IN THEIR OWN LIVES. FAR FROM SUPPORTING THE NOTION OF PREDESTINATION, THE ONLY COMMENTS WHICH ISABELLA MAKES SEEM TO POINT, IF ANYWHERE, IN THE OPPOSITE DIRECTION. THE FIRST OF THE TWO IS HER STATEMENT THAT IF A WOMAN CHOOSE TO SIN, SHE WILL FIND A WAY (III, III, 212-217). THE SECOND IS HER FINAL COMMENT TO ALIBIUS:

YOUR CHANGE IS STILL BEHIND,  
BUT DESERVE BEST YOUR TRANSFORMATION:  
YOU ARE A JEALOUS COXCOMB, KEEP SCHOOLS OF FOLLY,  
AND TEACH YOUR SCHOLARS HOW TO BREAK YOUR OWN HEAD.  
(V, III, 209-212)

AT ANY RATE, ALIBIUS TAKES IT AS A SUGGESTION FOR A CHANGE OF WILL FOR HE SAYS

I SEE ALL APPARENT, WIFE, AND WILL CHANGE NOW  
INTO A BETTER HUSBAND, AND NEVER KEEP  
SCHOLARS THAT SHALL BE WISER THAN MYSELF.  
(V, III, 213-215)

WHATEVER THE STATE OF CALVINIST THEOLOGY, DRAMATICALLY THE FOOLS ARE ONLY JUST A LITTLE LESS REPUGNANT THAN THE MADMEN, AND CERTAINLY ISABELLA IS FAR ABOVE THEM.

SINCE SHE IS NOT CONFUSED BY THE ACTIVITIES OF THE MUNDANE WORLD, ISABELLA IS IN NO DANGER OF LOSING HER MORAL PERCEPTION.<sup>5</sup> THE FOOLS (ALSEMER, ALIBIUS, VERMANDERO, ALONZO, TOMAZO, ANTONIO, AND FRANCISCUS) LACK REAL PERCEPTION IN EITHER WORLD.<sup>6</sup> THEY FAIL TO UNDERSTAND EITHER THEMSELVES OR OTHERS. THEY LIVE BY A CODE OF BEHAVIOR WHERE NO MORAL CHOICES HAVE TO BE MADE. THE ULTIMATE OBJECT OF PERCEPTION IS THE ABILITY TO MAKE CORRECT MORAL CHOICES. IN OTHER WORDS, THEY SEEM TO FOLLOW THIS CODE FOR NO OTHER REASON THAN THAT IT IS THE ACCEPTED MODE OF BEHAVIOR. THE MADMEN (DE FLORES, BEATRICE-JOANNA, AND DIAPHANTA) HAVE A NATURALISTIC CLARITY OF SIGHT BUT NO VISION. THEY HOLD NO ILLUSIONS ABOUT THE NATURE OF THE MUNDANE WORLD ALTHOUGH DELUDED THEY MAY BE. THEY SEE THIS WORLD SO CLEARLY THAT THEY ARE BLINDED TO ANY WORLD BEYOND. THE MADMEN REJECT THE CODE AS BEING NOTHING BUT A SUPERFICIAL COVERING. BEATRICE-JOANNA REJECTS THE CODE VERBALLY ONLY AFTER BEING LED TO IT BY DE FLORES, BUT IN ACTUALITY SHE NEVER PAYS MORE THAN LIP-SERVICE TO SUCH PRECEPTS AS THAT CHILDREN SHOULD OBEY PARENTS, A BETROTHAL CANNOT BE BROKEN WITHOUT HONORABLE REASONS, MURDER IS WRONG. THUS, WHILE THEY HAVE THE "WIT" TO SEE THROUGH THE SUPERFICIALITY OF THE CODE, THEY LACK THE JUDGEMENT TO PERCEIVE THE REAL MORALITY OF WHICH THE CODE IS ONLY AN OUTWARD MANIFESTATION. IN OTHER WORDS, THE FOOLS THINK THE CODE IS THE REAL MORALITY, WHEREAS THE MADMEN THINK THAT REAL MORALITY IS NO MORE SIGNIFICANT THAN ITS SUPERFICIAL MANIFESTATION. BOTH BEATRICE-JOANNA AND DIAPHANTA HAVE MORALLY

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<sup>5</sup> ISABELLA COMMENTS TO ANTONIO ABOUT THE EXTENT OF FOLLY OF HER "LOVE'S KNIGHT-ERRANT" (III, III, 239).

<sup>6</sup> ALTHOUGH HE PRETENDS TO BE MAD, FRANCISCUS IS IN REALITY JUST A FOOL. LOLLIO AND JASPERINO ARE NOT DRAMATIC CHARACTERS AT ALL: LOLLIO, AT LEAST, IS A KIND OF COMIC CHORUS, THE EMBODIMENT OF THE ELAN VITAL; JASPERINO IS TOO, I THINK. SEE LANGER, FEELING AND FORM, PP. 342-344.

CAPITULATED, AS CAN BE SEEN IN THE IMAGERY, LONG BEFORE THE ACTION WHICH DRAMATIZES THEIR FALL. FURTHER, THE FEIGNED MADNESS OF ISABELLA POINTS UP THE FAILURES OF THE FOOLS (HERE ANTONIO) TO RECOGNIZE THE SUPERFICIALITY OF THE COVERING (HER MADWOMAN'S GARMENTS).

THAT NONE OF THESE FOOLS BELONGS TO THE CATEGORY "WISE FOOLS" IS EVIDENT FROM THE FACT THAT THROUGHOUT AND AT THE END OF THE PLAY ALL ARE STILL DOING AND SAYING FOOLISH THINGS. TWO BRIEF EXAMPLES SHOULD SUFFICE. BEATRICE-JOANNA IN HER DYING STATEMENT HAS ASKED FOR FORGIVENESS. VERMANDERO, WHO MAKES THE NEXT COMMENT, IS STILL MUTTERING ABOUT HIS "HONOUR":

OH, MY NAME IS ENTER'D NOW IN THAT RECORD  
WHERE TILL THIS FATAL HOUR 'T WAS NEVER READ.

(V, III, 180-181)

CERTAINLY ALSEMERO UNDERSTANDS VERMANDERO TO BE DISCUSSING HIS HONOR, FOR HE REPLIES:

LET IT BE BLOTTED OUT, LET YOUR HEART LOSE IT,  
AND IT CAN NEVER LOOK YOU IN THE FACE,  
NOR TELL A TALE BEHIND THE BACK OF LIFE  
TO YOUR DISHONOUR.

(V, III, 182-185)

AND ALSEMERO CONCLUDES THE PLAY AS HE BEGAN IT--WITH PLATITUDES:<sup>7</sup>

SIR, YOU HAVE YET A SON'S DUTY LIVING,  
PLEASE YOU, ACCEPT IT; LET THAT YOUR SORROW  
AS IT GOES FROM YOUR EYE, GO FROM YOUR HEART;  
MAN AND HIS SORROW AT THE GRAVE MUST PART.

(V, III, 216-219)

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<sup>7</sup> ALTHOUGH I DO NOT THINK THERE IS ADEQUATE DRAMATIC EVIDENCE, IT IS POSSIBLE THAT ALSEMERO HAS EXPERIENCED SOME KIND OF CHANGE BY THE END OF THE PLAY. THE TYPE OF PLATITUDE HE USES AT THE BEGINNING POINTS TO A "SCIENTIFIC," OR RATIONALISTIC, EMPHASIS, BUT BY THE END THE EMPHASIS HAS PERHAPS SHIFTED TO AN INTEREST IN THE PROBLEMS OF OTHERS. STILL, IF THIS SHIFT OF EMPHASIS IS SYMBOLIC, IT IS ABOUT AS CONVINCING AS THE DECLARATIONS MADE BY FRANCISCUS, ANTONIO, AND ALIBIUS, WHICH ARE CLEARLY COMIC TRANSFORMATIONS RATHER THAN REAL CHANGES.

IT IS PROFESSOR ORNSTEIN WHO HAS READ ARIGHT THE CHARACTERS OF ALSEMERIO AND VERMANDERO--AS WELL AS ALONZO AND TOMAZO--WHEN HE REMARKS THAT THEY ARE "ABSORBED IN CHARADES OF HONOR" AND THAT "THOSE WHO STARE AT THE DEAD CRIMINALS ARE THE SHALLOW INNOCENTS, WHO IN A LAME AND MECHANICAL PERORATION MARVEL AT THEIR OWN EXPERIENCES."<sup>8</sup>

THE WORLD OF THE CHANGELING AND THE PEOPLE WHO INHABIT IT ARE STATIC, NOT DYNAMIC. LOTS OF THINGS HAPPEN, EVEN VIOLENT THINGS, BUT REAL CHANGES ARE RARE IF NOT TOTALLY ABSENT. HERE ARE CONSTANT TRANSFORMATIONS BUT NO CHANGES. ALTHOUGH IT MAY SEEM LIKE NIT-PICKING TO MAKE SUCH AN IMPORTANT DISTINCTION BETWEEN THE MEANINGS OF CHANGE AND TRANSFORMATION, THERE IS ADEQUATE JUSTIFICATION IN THE PLAY ITSELF. IN HER VERY LAST COMMENT IN THE PLAY, IN HER STATEMENT TO ALIBIUS, "YOUR CHANGE IS STILL BEHIND, / BUT DESERVE BEST YOUR TRANSFORMATION" (V, III, 209-210), ISABELLA MAKES IT CLEAR THAT THERE IS A DISTINCTION BETWEEN THE TWO AND THAT WHAT THE REST OF THE CHARACTERS ALL HAVE BEEN TAKING FOR CHANGES ARE REALLY ONLY TRANSFORMATIONS. EARLIER IN THE PLAY THE TERM TRANSFORMATION IS USED TO INDICATE ONLY AN OBVIOUSLY EXTERIOR MODIFICATION: IN THROWING OFF HIS DISGUISE, ANTONIO SAYS TO ISABELLA THAT THE MAGIC OF HER "POWERFUL BEAUTIES" HAS THE POWER TO "TRANSFORM" HIM (III, III, 120-121). LATER, WHEN SHE COVERS HER "BEAUTIES"--DRESSES UP IN A MADWOMAN'S GARB--HE CANNOT RECOGNIZE HER BECAUSE HE IS INTERESTED ONLY IN HER PHYSICAL BEAUTIES, THE OUTWARD COVERING. ALTHOUGH MOST OF THE CHARACTERS AT ONE TIME OR ANOTHER SPEAK OF "CHANGING," THERE IS NO INDICATION OF A CHANGE OF NATURE, ONLY A CHANGE OF CONDITION, A TRANSFORMATION. THE FRENETIC ACTIVITY IS THAT OF AN ASS ON A TREADMILL--LOTS OF RUNNING BUT NO

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<sup>8</sup> ORNSTEIN, MORAL VISION, PP. 188, 189.



PROGRESS.<sup>9</sup> THE TRANSFORMATIONS ARE EITHER IN KEEPING WITH THEIR FORMER CHARACTERS AS SEEN IN THE DRAMA OR ARE SUPERFICIAL. FOR EXAMPLE, BOTH FRANCISCUS AND ANTONIO SEE THEIR CHANGES AS AN ESCAPE FROM THE GALLOWS AND AN INTENSIFICATION OF THEIR PRINCIPAL CHARACTERISTIC, FROM "LITTLE ASS" TO "GREAT FOOL" AND FROM "LITTLE WIT" TO "STARK" MADMAN (V, III, 204-209). IN ANSWER TO ISABELLA, ALIBIUS SAYS HE "WILL CHANGE" (V, III, 213) JUST AS SHE HAS REMARKED THAT HIS "CHANGE IS STILL BEHIND" (V, III, 209); THAT IS, THE CHANGE DOES NOT OCCUR WITHIN THE CONTEXT OF THE PLAY. HER STATEMENT ABOUT ALIBIUS IS THE ONLY INDICATION THAT ANY REAL CHANGE CAN OCCUR EVEN IN THE FUTURE.

AS ALSEMERO CATALOGUES THE CHANGES WHICH HAVE OCCURRED FOR THE CHARACTERS OF THE TRAGIC PLOT, HE SEES BEATRICE-JOANNA'S CHANGE IN TERMS

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<sup>9</sup>HAVING REMARKED THAT THE WORD CHANGE OCCURS NINETEEN TIMES IN THE PLAY, BAWCUTT (MIDDLETON'S CHANGELING, PP. XLVI-XLVII) ANALYZES SOME OF WHAT HE FINDS AS CHANGES IN CHARACTER. HE REMARKS THAT ALSEMERO CHANGES FROM WOMAN HATER TO LOVER, BUT SINCE THIS CHANGE OCCURS OUTSIDE THE PLAY, IT IS OF NO DRAMATIC SIGNIFICANCE. BEATRICE-JOANNA'S CHANGE (FROM ALONZO TO ALSEMERO) ALSO ANTEDATES THE PLAY; HER DEFORMITY, OR WHOREDOM, IS OF THE HEART AND BEGAN WHEN SHE SHIFTED HER LOVE FROM ALONZO TO ALSEMERO, NOT FROM ALSEMERO TO DE FLORES. (THIS IS CLEARLY SEEN FROM DE FLORES' STATEMENT IN II, II, 57-66.) PROFESSOR BRADBROOK ALSO SEES ALSEMERO AS CHANGED BY THE "TRANSFORMING POWER OF LOVE" (THEMES AND CONVENTIONS, P. 214). ALTHOUGH SPEAKING OF HER "HABITUATION . . . TO HER SIN," T. S. ELIOT SEES A CHANGE IN HER NATURE, FOR BEATRICE-JOANNA, HE SAYS, "BECOMES MORAL ONLY BY BECOMING DAMNED" AND "PASSES FROM AVERSION TO HABITUATION . . ." (ESSAYS, PP. 86-87). BAWCUTT SPEAKS OF THE "PROCESS" OF BEATRICE-JOANNA BECOMING A "CREATURE OF EVIL" (PP. LIII) AND THAT AT THE END OF THE DRAMA "MORAL ORDER IS FINALLY RE-ESTABLISHED" (PP. LX). RIBNER AT ONE TIME FINDS A "TRAGIC RECONCILIATION" AT THE END OF THE PLAY (JACOBEAN TRAGEDY, P. 125) BUT IN JUSTIFYING THE VIRGINITY TEST IMPLIES THAT BEATRICE-JOANNA'S EVIL HAS ALWAYS EXISTED AND THE BUSINESS OF THE PLAY IS ITS REVELATION. BOTH HELEN GARDNER AND EDWARD ENGELBERG, HOWEVER, SEE NO POSSIBILITY OF CHANGE FOR THE BETTER OR GAINING OF INSIGHT. SEE HELEN GARDNER, "THE TRAGEDY OF DAMNATION," ELIZABETHAN DRAMA: MODERN ESSAYS IN CRITICISM, ED. BY RALPH J. KAUFMANN, (NEW YORK: OXFORD UNIVERSITY PRESS, 1961, GALAXY BOOKS) PP. 320-341; EDWARD ENGELBERG, "TRAGIC BLINDNESS IN THE CHANGELING AND WOMEN BEWARE WOMEN," MODERN LANGUAGE QUARTERLY, XXIII, 20.

OF "BEAUTY" AND "WHOREDOM" (IT IS STILL HER RELATION TO HIM THAT HE FOCUSES ON), DE FLORES' CHANGE IN TERMS OF "SERVANT" AND "MASTER" (THERE SEEMS NO REASON FOR THIS PLAY ON WORDS UNLESS THE IMPLICATION IS THAT DE FLORES' CRIME IS MUCH WORSE SINCE ALSEMERIO IS HIS SUPERIOR), HIS OWN IN TERMS OF "SUPPOSED" HUSBAND (THAT IS, NOT INVOLVING HIS OWN CHOICE OR KNOWING PARTICIPATION). TOMAZO'S CHANGE, AS ALSEMERIO INDICATES, SEEMS TO BE MORE SIGNIFICANT, "FROM AN IGNORANT WRATH / TO A KNOWING FRIENDSHIP" (V, III, 202-203), UNTIL THE VIEWER REALIZES THAT THERE IS NO BASIS FOR ALSEMERIO'S ASSUMPTION EXCEPT ON THE SURFACE LEVEL. THROUGH NO DISCOVERY OF HIS OWN, TOMAZO NOW CAN DISTINGUISH HIS ENEMY (I. E., WHO KILLED HIS BROTHER) FROM HIS FRIENDS (THOSE WHO DID NOT KILL HIS BROTHER). BUT HIS CAN SCARCELY BE CONSIDERED A MEANINGFUL CHANGE. FURTHERMORE, ALSEMERIO'S OWN ALTERATION OF NATURE THROUGH THE POWER OF LOVE, WHICH PROFESSOR BRADBROOK FINDS SO IMPORTANT, IS ACTUALLY NON-EXISTENT. SHE SPECIFICALLY MENTIONS HIS "TRANSFORMATION" FROM ARDENT TRAVELLER TO LOITERER AND FROM WOMAN HATER TO GALLANT.<sup>10</sup> FIRST, OF COURSE, THE CHANGE--IF IT IS INDEED ONE OF KIND AND NOT MERELY OF DEGREE--TAKES PLACE OUTSIDE THE CONTEXT OF THE PLAY AND DOES NOT FORM A DRAMATIC PROBLEM OF THE PLAY. SECOND, LIKE ALONZO, HE IS MISTAKEN IN WHAT HE LOVES OR THINKS HE LOVES SO THAT, IF ANY CHANGE DOES OCCUR, IT RESULTS NOT FROM THE POWER OF LOVE BUT RATHER FROM THE POWER OF ILLUSION.

ALTHOUGH NO CHANGE OF NATURE OCCURS WITHIN THE DRAMATIC CONTEXT OF THE PLAY SINCE THE CONSEQUENCES OF THE TRAGIC ACTION ARE INEVITABLE IN TRUE TRAGIC FASHION, THE POSSIBILITY OF CHANGE AS AN ACTIVITY OF THE

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<sup>10</sup> BRADBROOK, THEMES AND CONVENTIONS, P. 214. SHE USES TRANSFORMING TO MEAN SIGNIFICANT CHANGE.

WORLD OF REALITY IS CONTINUALLY IMPLIED. THE DRAMATIC CONFIGURATION ESTABLISHED IN THE FIRST SCENE OF THE PLAY SHOWS "WILLFUL ALTERATION" AS THE TRAGIC CAUSE WHICH CANNOT BE ALTERED IF THE EXPECTATIONS OF THE TRAGIC RHYTHM ARE TO BE MAINTAINED.<sup>11</sup> IN MAKING A WILLFUL ALTERATION FROM ALONZO TO ALSÉMERO, BEATRICE-JOANNA BEGINS THE SERIES OF EVENTS WHICH LEADS TO HER INEVITABLE DESTRUCTION--AN ATTEMPT TO MAKE HER HAPPINESS THROUGH A WILLFUL CHANGE, WHICH CHANGE CAUSES HER DESTRUCTION BECAUSE IT IS NOT A REAL CHANGE FROM HER INEVITABLE PATTERN OF WILLFULNESS. DE FLORES' UNCHANGING PURSUIT BRINGS HER DESTRUCTION; HIS FIRST ASIDE ESTABLISHES HIS PLACE IN THIS CHANGE-WILL PATTERN: "WELL, / FATES DO YOUR WORST, I'LL PLEASE MYSELF WITH SIGHT / OF HER, AT ALL OPPORTUNITIES" (I, I, 102-104). THE PARADOX OF THE CHANGE WHICH IS NO CHANGE BUT IMPLIES THE POSSIBILITY OF A REAL CHANGE RESULTS FROM THE PRESENTATION OF THEME THROUGH SATIRIC TRAGEDY, BECAUSE OF THE CHARACTERISTICS OF SATIRIC RHYTHM.

THE PRINCIPAL THEME OF THE PLAY IS, AS PROFESSOR BRADBROOK STATES, THE "TRANSFORMING POWER OF LOVE" NOT AS SHE WOULD HAVE US BELIEVE, SEEN POSITIVELY IN THE TRAGIC ACTION BUT SEEN NEGATIVELY HERE AND POSITIVELY ONLY IN THE ANTI-TRAGIC (THE COMIC) SUBPLOT IN ISABELLA. THE "TRANSFORMING" POWER OF LOVE IS INDEED THE ABSENCE OF THE TRANSFORMING POWER OF LOVE WHICH LEADS BEATRICE-JOANNA AND DE FLORES TO THEIR DESTRUCTION. THE POSITIVE POWER OF LOVE, A COMIC CONCERN,<sup>12</sup> APPEARS IN ISABELLA, A CHARACTER IN THE SUBPLOT.

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<sup>11</sup>THE TERM CONFIGURATION COMES FROM MANDEL, DEFINITION OF TRAGEDY, CHAPTER VI, AND MY USE OF TRAGIC RHYTHM IS CLOSER TO LANGER'S (FEELING AND FORM, CHAPTER XIX) THAN TO BURKE'S OR FERGUSON'S.

<sup>12</sup>FOR A DISCUSSION OF THE POSITIVE POWER OF LOVE AS A COMIC ELEMENT, SEE LANGER, FEELING AND FORM, CHAPTER XVIII.

IT IS LOVE--OBJECTIVE NOT SUBJECTIVE--WHICH COULD MAKE OF THIS A DYNAMIC INSTEAD OF A STATIC, A COMIC INSTEAD OF A TRAGIC, WORLD. UNFORTUNATELY, ALL ARE SO CONCERNED WITH A SELFISH KIND OF LOVE (WHAT APPEARS IN THE PLAY AS EGOCENTRIC "WILL" OR FAILURE IN JUDGEMENT; ONE AN ACTIVE, THE OTHER A PASSIVE BLINDNESS) THAT THERE IS NO OUTWARD MOVEMENT EXCEPT IN ISABELLA. VERMANDERO DOES NOT THINK OF BEATRICE-JOANNA'S WISHES; BEATRICE-JOANNA DOES NOT THINK OF HER FATHER'S HONOR; ALONZO THINKS OF BEATRICE-JOANNA AS AN EXTENSION OF HIS OWN DESIRES; DE FLORES THINKS OF HIS LUST; ALSEMERO IS CONCERNED, LIKE VERMANDERO, WITH HIS HONOR AND, LIKE ALONZO, WITH BEATRICE-JOANNA AS HIS IMAGE OF ROMANTIC LOVE. IN THE COMIC PLOT THE SAME SITUATION OBTAINS: NOTHING IS IMPORTANT TO THE MAJORITY EXCEPT AS IT AFFECTS THE SELF. FOR EXAMPLE, TO LOLLIO AND ALIBIUS MADMEN AND FOOLS PROVIDE A LIVING; TO VERMANDERO THEY ARE AN ENTERTAINMENT; TO FRANCISCUS AND ANTONIO ISABELLA IS A PLAYMATE; TO ALIBIUS SHE IS POTENTIALLY (ALMOST CERTAINLY IF GIVEN A CHANCE) A WHORE. ISABELLA, HOWEVER, PITIES THE MADMEN, CRITICIZES ALIBIUS FOR HIS TRADE IN USING MADMEN AND FOOLS, CRITICIZES HIM FOR HIS JEALOUSY OF HER, AND ABUSES ANTONIO FOR HIS FAILURE TO RECOGNIZE HER TRUE FORM.

AS A MATTER OF FACT WHAT THESE CHARACTERS ARE UNABLE TO DESCRIBE, TO RECOGNIZE, OR TO FEEL IS THE ESSENCE OF LOVE. ACCORDING TO TOMAZO LOVE IS A "TAME MADNESS," RESPONSIBLE FOR ALONZO'S SELF-DECEPTION, AND HIS OWN VERSION OF LOVE CALLS HIM TO REVENGE. WHATEVER ELSE ONE CAN SAY, ITS MANIFESTATION IN THIS PLAY IS SCARCELY TAME. ALSEMERO AND BEATRICE-JOANNA SEE LOVE FIRST AS A SCIENCE AND SECOND AS THE COURTLY LOVE GAME. FOR THE COMIC CHARACTERS, FOR DIAPHANTA, AND FOR JASPERINO, LOVE IS SEX; FOR DE FLORES IT IS LUST; FOR VERMANDERO IT DOES NOT EXIST--ONLY HONOR AND DUTY

ARE REAL.

SUCH VIEWS OF LOVE CAN HARDLY LEAD TO REAL CHANGES--UNLESS TO A REDEFINING OF LOVE. RATHER SUCH VIEWS DEMONSTRATE DISEASES OF THE MIND. FOR THIS IS A WORLD IN WHICH THE DOCTORS ARE AS SICK AS THE PATIENTS. ONE OF THE REASONS THEY CAN EFFECT NO CURE IS THAT THE PATIENTS ARE NOT AWARE THAT THEY ARE SICK; FOR EXAMPLE, ANTONIO THINKS HE DOES NOT BELONG IN ALIBIUS' CARE. THE SECOND REASON IS THE DOCTORS' OWN INCOMPLETENESS: ALIBIUS WANTS TO CURE WITHOUT ANALYZING THE CAUSES, AND ALSEMERO IS INTERESTED ONLY IN ANATOMIZING THE CAUSES.

FROM THE FOREGOING ANALYSIS, IT SEEMS EVIDENT THAT THE THEMES OF MORAL MADNESS AND SELFISH DESIRE ARE PRESENTED IRONICALLY THROUGH THE EMPHASIS BY THE CHARACTERS ON JUDGEMENT AND LOVE. AS A MATTER OF FACT, THIS DRAMA SATIRIZES THE MANNER IN WHICH ALL THE CENTRAL CONCERNS OF MAN<sup>13</sup> APPEAR IN THE PLAY-WORLD: RELIGION, LITERATURE, LEARNING, VIRTUE, AS WELL AS LOVE AND MAN'S DISTINGUISHING CHARACTERISTIC REASON, THAT WHICH UNDERLIES ALL THE OTHERS. EXCEPT FOR ISABELLA, EACH CHARACTER SHOWS A NON-IDEAL PICTURE OF ONE OR MORE OF THESE VALUES BECAUSE EACH HAS ONLY AN EGO-CENTRIC INTEREST IN THE QUALITY.

THE PLAY BEGINS WITH AN ATTACK ON MAN'S USE OF RELIGION. ALSEMERO'S VIEW OF RELIGION IS MATERIALISTIC. HE SEES IT IN TERMS OF THE TEMPLE, THE HOLY PLACE. THUS, MISTAKING THE PLACE FOR THE IDEA, HE FINDS THE PLACE OF HIS MEETING WITH BEATRICE-JOANNA A GOOD OMEN. HIS ANSWER TO JASPERINO THAT HE WAS "BUT MEDITATING OF / SOMEWHAT [HE] HEARD WITHIN THE TEMPLE" (I, I, 41-42) IS, OF COURSE, IRONICALLY ACCURATE: THE ONLY THING

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<sup>13</sup>SUPRA, P. 7.

HE "HEARD" WITHIN THE TEMPLE WAS HIS GROWING INFATUATION FOR BEATRICE-JOANNA. WHEN QUESTIONED BY JASPERINO, HE EVEN REMARKS THAT HE KEEPS "THE SAME CHURCH, SAME DEVOTION" (I, I, 36). HE CONVENIENTLY FORGETS THE OUT-COME OF THE ORIGINAL STORY (BUT THE AUDIENCE CERTAINLY CANNOT) WHEN HE COMPARES HIS LOVE FOUND IN A CHURCH TO ADAM IN THE GARDEN OF EDEN. FINALLY HIS ORIGINAL PURPOSE, FROM WHICH HE WAS SIDE-TRACKED VERY EASILY, WAS TO SAIL TO MALTA TO GAIN A COMMAND TO FIGHT AGAINST THE TURKS. BEATRICE-JOANNA IS ALSO "RELIGIOUS" IN THIS PLAY-WORLD. SHE APPARENTLY BECAME INTERESTED IN ALSEMERO IN CHURCH ALTHOUGH BETROTHED TO ALONZO. ALTHOUGH SHE IS USING METAPHORIC LANGUAGE TO SPEAK OF THIS "GIDDY TURNING," SHE SPEAKS OF CHANGING HER SAINT (I, I, 155). SHE CALLS UPON THE "GOOD ANGELS" TO AID HER ASSIGNATION WITH ALSEMERO, AND WHEN HE MEETS HER, SHE HAS HER RELIGION:

I HAVE WITHIN MINE EYE ALL MY DESIRES;  
 REQUESTS THAT HOLY PRAYERS ASCEND HEAVEN FOR,  
 AND BRINGS 'EM DOWN TO FURNISH OUR DEFECTS,  
 COME NOT MORE SWEET TO OUR NECESSITIES  
 THAN THOU UNTO MY WISHES. (II, II, 8-12)

HAVING SEEN THE WAY LAYMEN USE RELIGION, THE AUDIENCE IS TREATED TO A PICTURE OF CHURCHMEN THEMSELVES IN LOLLIO'S METAPHOR IN SPEAKING OF HIS DIFFICULTY WITH THE MADMEN ON THE ONE HAND AND THE FOOLS ON THE OTHER: "ONE CHURCHMAN CAN [NOT] INSTRUCT TWO BENEFICES AT / ONCE" (III, III, 202-204)--A REFLECTION ON THE PRACTICE CURRENT AT THE TIME AND ALSO ON THE NEEDS OF PARISHIONERS (MADMEN AND FOOLS).

THE CHANGELING SATIRIZES LITERARY PRACTICE BY PARODYING PRINCIPALLY THREE MOTIFS: THE PETRARCHAN CONCEITS OF COURTLY LOVE, THEATRICAL MADNESS AS IT APPEARED ON THE CONTEMPORARY STAGE, AND THEATRICAL REVENGE.

PROFESSOR ORNSTEIN NOTES THE INVERSION OF COURTLY LOVE IN DE FLORES' ACCEPTING "THE SERVICE OF MURDER TO WIN BEATRICE" AND ITS BURLESQUE IN THE SUBPLOT WHERE "FRANCISCUS AND ANTONIO PLACE THEMSELVES IN ISABELLA'S 'DAUNGER' BY ASSUMING THE ROLES OF MADMAN AND FOOL."<sup>14</sup> DE FLORES HAD PREVIOUSLY BEEN ACTING THE LOVE-SICK GALLANT (II, I, 27-88), BUT SO HAD BOTH ALONZO AND ALSEMERO. ALONZO IS SO BLINDED BY HIS LOVE FOR BEATRICE-JOANNA THAT HE CANNOT SEE WHAT IS OBVIOUS TO TOMAZO, THAT BEATRICE-JOANNA LOVES ANOTHER (II, I, 140-141). EVEN HIS LANGUAGE REFLECTS THIS APPROACH:

THOUGH MY JOYS  
BE SET BACK SO MUCH TIME AS I COULD WISH  
THEY HAD BEEN FORWARD, YET SINCE SHE DESIRES IT [DELAY  
THE TIME IS SET AS PLEASING AS BEFORE; OF WEDDING],  
I FIND NO GLADNESS WANTING. (II, I, 117-121)

LIKE DE FLORES, ALSEMERO IS PERFECTLY WILLING TO DO AWAY WITH ALONZO AS A "SERVICE" TO BEATRICE-JOANNA, EXCEPT THAT HE WISHES TO ACT WITH VALOR, THAT IS, TO KILL ALONZO IN A DUEL (II, II, 22-28). AS A MATTER OF FACT, IT IS HIS OFFER THAT SUGGESTS TO HER THE POSSIBILITY OF EMPLOYING DE FLORES. BUT HER APPROACH IS PRACTICAL AND RATIONAL, NOT IN THE ROMANTIC TRADITION: AFTER ALL ALSEMERO MIGHT BE KILLED AND EVEN IF NOT, AT LEAST OUTLAWED. FINALLY, AS PROFESSOR ORNSTEIN COMMENTS, IN THE SUBPLOT THE ADVENTURES OF FRANCISCUS AND ANTONIO FOR ISABELLA'S FAVORS "EMBODIES WITH A COMIC LITERALNESS THE BLINDNESS AND MADNESS OF LOVE AND PROVIDES A BURLESQUE ANTI-MASQUE TO THE MORE CHILLING INVERSIONS OF COURTLY LOVE IN THE MAIN PLOT."<sup>15</sup>

THE SPECIFIC THEATRICAL CONVENTIONS WHICH THE CHANGELING PARODIES

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<sup>14</sup> ORNSTEIN, MORAL VISION, P. 180.

<sup>15</sup> ORNSTEIN, P. 180.

ARE THE THEORIES OF MADNESS BASED UPON SENECA<sup>16</sup> AND THE MELANCHOLY AVENGER. FRANCISCUS' "CLASSICAL" RANTING AND RAVING CALL TO MIND DOLL COMMON'S PRE-TENDED MADNESS IN THE ALCHEMIST, ALSO A PARODY OF A DRAMATIC CONVENTION GOING BACK IN ENGLAND AT LEAST AS FAR AS THE SPANISH TRAGEDY. TOMAZO STALKS AROUND, MAKING SPEECHES OF THE MELANCHOLY AVENGER, LOOKING FOR SOMEBODY TO KILL, AND FINALLY BEING OUTMANEUVERED BY HIS VICTIM--THE MOST INCOMPETENT AVENGER IN RENAISSANCE TRAGEDY. HIS SEEMINGLY INEXPLICABLE CHANGE OF ATTITUDE TOWARD DE FLORES, RATHER THAN BEING A FLAW IN MIDDLETON'S DRAMATURGY, IS PERFECTLY IN KEEPING WITH TOMAZO'S DEMONSTRATED INCOMPETENCE. UNLIKE DE FLORES' RESPONSE TO HIM, THE REACTION OF TOMAZO IS LUDICROUS UNLESS HE HAS A PSYCHIC POWER WHICH COMES AND GOES: IT WORKED WHEN HE RECOGNIZED THAT BEATRICE-JOANNA LOVED SOMEONE OTHER THAN ALONZO BUT DID NOT WHEN HE MET DE FLORES THE FIRST TIME. HIS VERBAL ECHO OF DE FLORES' FOOD METAPHOR FOR MURDER IS TOO EXACT TO BE ACCIDENTAL: DE FLORES SAYS TO BEATRICE-JOANNA ABOUT THE PROPOSED MURDER OF ALONZO, "I THIRST FOR HIM" (II, II, 133), AND TOMAZO SAYS TO VERMANDERO, WHEN THE LATTER INFORMS HIM THAT FRANCISCUS AND ANTONIO ARE THE GUILTY ONES, "I THIRST FOR 'EM" (V, II, 85). THE DIFFERENCE IS THAT DE FLORES IS OFF TO CARRY OUT A CALCULATED AND VERY CAREFULLY THOUGHT-OUT PRACTICAL MURDER SCHEME, WHEREAS TOMAZO IS READY TO TAKE VENGEANCE ON ANY LIKELY PROSPECT. THE EXCESSES OF HIS PASSION CAN BE FOUND IN SEVERAL SPEECHES, FOR EXAMPLE, THE TWO LINES IMMEDIATELY FOLLOWING THE ONE QUOTED ABOVE,

LIKE SUBTLE LIGHTNING WILL I WIND ABOUT 'EM,  
AND MELT THEIR MARROW IN 'EM. (V, II, 86-87)

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<sup>16</sup> ROBERT R. REED, JR., BEDLAM ON THE JACOBAN STAGE (CAMBRIDGE, MASS.: HARVARD UNIVERSITY PRESS, 1952), PP. 73-75, 49-50.



AND IN HIS LAST SPEECH,

I CAN EXACT NO MORE [VENGEANCE],  
UNLESS MY SOUL WERE LOOSE, AND COULD O'ERTAKE  
THOSE BLACK FUGITIVES THAT ARE FLED FROM THENCE,  
TO TAKE A SECOND VENGEANCE. (V, III, 191-194)

LEARNING IS ONE PART OF JUDGEMENT, THE LACK OF WHICH FORMS THE MAIN SUBJECT OF THE CHANGELING. LEARNING IS, HOWEVER, SATIRIZED SEPARATELY IN BOTH THE MAIN PLOT AND THE SUBPLOT: ALSEMERO IN THE VIRGINITY TEST AND ALIBIUS IN THE TREATMENT OF FOOLS AND MADMEN. THE FIRST THING THAT BEATRICE-JOANNA SAYS TO ALSEMERO IS "YOU ARE A SCHOLAR, SIR?" AND "WHICH OF THE SCIENCES IS THIS LOVE YOU SPEAK OF?" (I, I, 66-68).<sup>17</sup> INSTEAD OF TELLING HER THAT LOVE IS NOT A "SCIENCE," I. E., A BRANCH OF LEARNING OR INTELLECTUAL DISCOURSE, HE GOES FURTHER TO IDENTIFY LOVE WITH MUSIC, WHICH IS NOT A SCIENCE EITHER. IN ADDITION, HE OFFERS A "SCIENTIFIC" EXPLANATION OF HER ANTIPATHY FOR DE FLORES: THAT EACH MAN HAS HIS OWN "POISONS," HIS OWN IRONICALLY ENOUGH BEING A CHERRY (I, I, 120-135). HIS MOST ABSURD EMPLOYMENT OF LEARNING IS THE VIRGINITY TEST (IV, II), WHICH DECLARES BEATRICE-JOANNA ABOVE SUSPICION BECAUSE SHE KNOWS HOW TO REACT, HAVING PREVIOUSLY TRIED THE TRICK ON DIAPHANTA (IV, I). JASPERINO SPECIFICALLY MARKS THE RIDICULOUSNESS OF THE SCENE: "THIS IS THE STRANGEST TRICK TO KNOW A MAID BY" (IV, II, 142). BUT ALSEMERO IS COMPLETELY CONVINCED BY THE PSEUDO-SCIENTIFIC HOCUS-POCUS RATHER THAN BY THE VIRTUAL EYE-WITNESS OF JASPERINO, WHO WITH DIAPHANTA HAD EAVESDROPPED ON A MEETING BETWEEN BEATRICE-JOANNA AND DE FLORES.<sup>18</sup>

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<sup>17</sup>CF. ANTONIO'S STATEMENT IN III, III, 123-128.

<sup>18</sup>CF. ORNSTEIN, MORAL VISION, P. 186.

THE MOST EXTENSIVE SATIRE OF THE MEDICAL PROFESSION IS TO BE FOUND IN THE SUBPLOT, IN ALIBIUS' DIAGNOSIS, TREATMENTS, AND CURE OF THE FOOLS AND MADMEN. LOLLIO'S COMMENT ABOUT THE PAYING VISITORS, "IF THEY COME TO SEE THE FOOLS AND MADMEN, YOU AND I MAY SERVE THE TURN," IRONICALLY SUGGESTS TO THE AUDIENCE THE EFFICIENCY OF THIS MADHOUSE EVEN BEFORE ANY TREATMENT OF THE PATIENTS IS DEMONSTRATED. AND LATER, ISABELLA REMARKS THAT "THE MASTER" AND LOLLIO ARE "A MADMAN AND A FOOL." SHORTLY FOLLOWING IS THE TEST TO SEE WHAT "FORM" TO PUT ANTONIO IN, OBVIOUSLY A HUMOROUS ATTACK ON THE CONTEMPORARY IQ TEST:<sup>19</sup> LOLLIO ASKS ANTONIO THREE ABSURD QUESTIONS; THE FIRST TWO ANTONIO ANSWERS BUT THE THIRD IS TOO DIFFICULT. ALL THREE ARE SOPHOMORIC RIDDLES. HE ASKS ONE MORE QUESTION BEFORE HE ALLOWS ANTONIO TO GO PLAY; UNLIKE THE THREE, THIS QUESTION IS DESIGNED TO DEMONSTRATE THE CHARACTERISTICS OF ALL THREE TO THE AUDIENCE--TWO FOOLS (LOLLIO AND ANTONIO) AND A KNAVE (ALIBIUS) (I, II, 166-194).

THE TREATMENT FOR FOOLS SEEMS TO BE "SCHOOLING" WITH PARTICULAR EMPHASIS ON LATIN. AT ANY RATE, SOME OF THE FOOLS HAVE LEARNED TO DECLINE STULTUS, STULTA, STULTUM. THERE IS, HOWEVER, NO INDICATION THAT THEY REALLY KNOW WHAT A FOOL IS, I. E. KNOW THEMSELVES. HOWEVER MUCH IS DONE IN THE WAY OF TREATMENT, MOST OF THE TIME SEEMS TO BE SPENT IN USING THE MADMEN AND FOOLS TO PROVIDE ENTERTAINMENT FOR THE GALLANTS, WHO ARE PAYING VISITORS TO THE MADHOUSE AND FOR WEDDINGS SUCH AS THAT OF BEATRICE-JOANNA AND ALSEMERO. IN THE SAME SCENE BY MEANS OF THE "WE THREE" JOKE, LOLLIO INTRODUCES THE AUDIENCE INTO THE GROUPING OF MADMEN AND FOOLS.<sup>20</sup> ALSO, IN THE SECOND SUBPLOT SCENE, WHEN ISABELLA COMPLAINS THAT THERE ARE

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<sup>19</sup>BAWCUTT, MIDDLETON'S CHANGELING, P. 21, NOTE ON I, II, 148.

<sup>20</sup>BAWCUTT, P. 23, NOTE ON I, II, 192-194.

NONE FOR COMPANY, EXCEPT FOOLS AND MADMEN, SINCE SHE IS LOCKED IN, LOLLIO ANSWERS HER: "VERY WELL; AND WHERE WILL YOU FIND ANY OTHER, IF YOU SHOULD GO ABROAD?" (III, III, 15-16). AS A RESULT WHAT STARTS AS A SPECIFIC SATIRE OF MEDICAL SCIENCE, ENCOMPASSES THE WORLD IN ITS FOOLISH ACCEPTANCE OF SUCH QUACKERY.

THERE ARE SEVERAL JABS AT THE MORALITY OF THIS PROFESSION AS WELL AS AT ITS EFFICIENCY. ISABELLA REMARKS THAT ALIBIUS' "TRADE" IS A FINE ONE SINCE FOOLS AND MADMEN ARE A "STAPLE COMMODITY" (III, III, 275-276); ALIBIUS ANSWERS THAT HIS TRADE IS A MEANS OF LIVELIHOOD LIKE THAT OF THE LAWYERS. ALSO AT ONE POINT, HE ASKS LOLLIO WHETHER THEY HAVE AN INCURABLE WHOSE INCOME HE MIGHT ENJOY FOR THE GUARDIANSHIP (IV, III, 209-210), ANOTHER INDICATION THAT ALIBIUS' PRINCIPAL INTEREST IS MONETARY.<sup>21</sup> FINALLY, WITH REFERENCE TO THE USE OF ALIBIUS' ESTABLISHMENT AND ITS INMATES FOR COMIC PURPOSES, I HARDLY SEE HOW ANYONE CAN OBJECT TO THE PLAYWRIGHT'S SENSE OF DECENCY AND GOOD TASTE SINCE IT IS QUITE CLEAR THAT IT IS THE TREATMENT, THE DOCTORS, THE AUDIENCE, AND THE FEIGNERS--THE SYMBOLIC MADMEN AND FOOLS--WHO ARE BEING HELD UP TO RIDICULE AND NOT THOSE LITERALLY MAD AND FOOLISH.<sup>22</sup>

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<sup>21</sup> THERE SEEMS TO BE SOME QUESTION WHETHER BEDLAM AND DR. HILKISH CROOKE ARE ACTUALLY REFERRED TO WHEN LOLLIO SPEAKS OF THE DISPOSITION OF THE PATIENTS AND ALIBIUS IS SHOWN SPENDING MUCH OF HIS TIME ELSEWHERE. BUT I CANNOT REALLY SEE THAT IT MAKES TOO MUCH DIFFERENCE SINCE THE POINT IS TO CRITICIZE THE TREATMENT OF LUNATICS AND BEDLAM WAS AT THE TIME IN THE BUSINESS OF TREATING THEM. REED IS MUCH INTERESTED IN THE PROBLEM (BEDLAM ON JACOBAN STAGE, PP. 47-49 AND HIS "A FACTUAL INTERPRETATION OF THE CHANGELING'S MADHOUSE SCENE," NOTES AND QUERIES [1950], CXCIV, 247-248). FOR AN EXCELLENT DISCUSSION SEE BAWCUTT, MIDDLETON'S CHANGELING, PP. XXXVI-XXXVIII.

<sup>22</sup> REED NOTES THAT ANTONIO AND FRANCISCUS ARE "INTENDED AS BURLESQUES OF MADMEN" (BEDLAM ON JACOBAN STAGE, P. 49).

IN THIS PLAY-WORLD, VIRTUE LIKE RELIGION IS NOT A STATE OF THE SOUL BUT A STATE OF THE BODY. IN WOMEN, IT IS VIRGINITAS; IN MEN, THEIR "GOOD NAME." THUS, BEATRICE-JOANNA SEES HER "HONOUR" SOLELY IN TERMS OF HER MAIDENHEAD AND, WHEN THAT IS GONE, IN THE NAME OF VIRGINITY. SPEAKING OF HER DESIRE TO PUT OFF HER MARRIAGE, SHE SAYS:

WITH SPEED

I CANNOT RENDER SATISFACTION  
UNTO THE DEAR COMPANION OF MY SOUL,  
VIRGINITY, WHOM I THUS LONG HAVE LIV'D WITH,  
AND PART WITH IT SO RUDE AND SUDDENLY.

(I, I, 191-195)

IN ANSWER TO DE FLORES' DEMANDS IN RECOMPENSE FOR ALONZO'S MURDER, SHE SAYS:

WHY, 'TIS IMPOSSIBLE THOU CANST BE SO WICKED,  
OR SHELTER SUCH A CUNNING CRUELTY,  
TO MAKE HIS DEATH THE MURDERER OF MY HONOUR!

(III, IV, 121-123)

SHE CONCLUDES THIS SCENE WITH "LET ME GO POOR UNTO MY BED WITH HONOUR, / AND I AM RICH IN ALL THINGS" (III, IV, 158-159). LATER, AFTER SHE HAS LOST THIS "HONOUR," HER HONOR BECOMES HER REPUTATION:

I'M FORC'D TO LOVE THEE [DE FLORES] NOW  
'CAUSE THOU PROVID'ST SO CAREFULLY FOR MY HONOUR.

(V, I, 47-48)

HER FINAL STATEMENT REFERS AS MUCH TO HER GOOD NAME AS TO THE STATE OF HER SOUL: "'TIS TIME TO DIE, WHEN 'TIS A SHAME TO LIVE" (V, III, 179). IT IS FAINTLY POSSIBLE THAT, IN HER RECOGNITION SCENE WHICH IMMEDIATELY PRECEDES THIS STATEMENT, SHE ACTUALLY DOES BECOME AWARE OF HER CONDITION. BUT EVEN HERE SHE INTIMATES THAT FATE, NOT HER OWN WILL IS RESPONSIBLE:

BENEATH THE STARS, UPON YON METEOR [DE FLORES]

EVER HUNG MY FATE, 'MONGST THINGS CORRUPTIBLE;  
 I NE'ER COULD PLUCK IT FROM HIM: MY LOATHING  
 WAS PROPHET TO THE REST, BUT NE'ER BELIEV'D;  
 MINE HONOUR FELL WITH HIM, AND NOW MY LIFE.

(V, III, 154-158)

THUS, NO MORE THAN VORTIGER DOES SHE RECOGNIZE THAT BAD FATE OR FORTUNE IS THE RESULT OF ONE'S DEFECTIVE PERCEPTION AND WILL. LIKE BEATRICE-JOANNA, ALSEMERO SEES HER HONOR SOLELY IN TERMS OF SEX. AFTER THE VIRGINITY TEST HAS "PROVED" HER INNOCENCE, HE DESCRIBES HER AS "CHASTE AS THE BREATH OF HEAVEN" (IV, II, 149). EVEN DE FLORES SPEAKS OF HER VIRGINITY BEING "PERFECT" (III, IV, 117) AND "HER HONOUR'S PRIZE" AS HIS REWARD (V, III, 167-168). DE FLORES DESIRES "HER HONOUR'S PRIZE," BUT HE DOES NOT CONFUSE IT WITH HONOR ITSELF: "PUSH! YOU FORGET YOURSELF; / A WOMAN DIPP'D IN BLOOD, AND TALK OF MODESTY" (III, IV, 125-126), AND "I LOV'D THIS WOMAN IN SPITE OF HER HEART" (V, III, 165). VERMANDERO RECOGNIZES THAT VIRGINITY AS BEATRICE-JOANNA KNOWS IT IS BUT A "TOY," BUT IT IS EVIDENT THAT HIS REACTION IS DETERMINED BY THE FACT THAT SHE IS USING THIS ARGUMENT TO CIRCUMVENT HIS WILL.

EQUALLY SUPERFICIAL IS THE IDEA OF HONOR HELD BY VERMANDERO, ALSEMERO, AND ALIBIUS. VERMANDERO BELIEVES HIS HONOR RESIDES IN HIS NAME (IV, II, 1-2). HIS ATTITUDE IS ESPECIALLY POINTED IN HIS RESPONSE TO THE DISCOVERY OF BEATRICE-JOANNA'S "SHAME": "OH, MY NAME IS ENTER'D NOW IN THAT RECORD / WHERE TILL THIS FATAL HOUR 'T WAS NEVER READ" (V, III, 180-181). AS INDICATED IN THE DISCUSSION OF PETRARCHAN CONVENTIONS, ALSEMERO HAS NO OBJECTIONS TO KILLING ALONZO PROVIDED HE CAN DO SO WITH "VALOUR," THE "HONOURABLEST PIECE 'BOUT MAN" (II, II, 27). TO ALIBIUS, HIS HONOR IS DETERMINED BY THE CHASTITY OF ISABELLA--WHETHER SHE MAKES HIM A CUCKOLD.

NEXT, LOVE AS IT APPEARS IN THE PLAY-WORLD OF THE CHANGELING IS EITHER LUST, INFATUATION, OR ROMANTIC FANCY. THE ROMANTIC FANCY OF ALSE-MERO, ALONZO, ANTONIO, AND FRANCISCUS HAS ALREADY BEEN DISCUSSED AT LENGTH IN ITS FUNCTION AS PARODY. DE FLORES WAS NOT INCLUDED IN THE LIST ABOVE ALTHOUGH DISCUSSED IN THE SECTION ON PARODY, FOR HIS LOVE IS OBVIOUSLY LUST FROM THE BEGINNING--IF IT IS JUDGED ON THE BASIS OF THE IMAGERY. HIS REACTION TO HER HARSH TREATMENT IS THAT OF A LOVESICK SWAIN, BUT HE DOES NOT PRETEND THAT HIS DESIRE FOR BEATRICE-JOANNA IS ANYTHING MORE THAN PHYSICAL. HIS COMMENT, EARLY IN THE FIRST ACT, UPON BEATRICE-JOANNA THROWING HER SECOND GLOVE BECAUSE HE HAS PICKED UP THE FIRST CLEARLY SHOWS THE SEXUAL INTEREST, WHICH HE ALONE OF HER THREE LOVERS SEEMS TO HAVE:

I KNOW

SHE HAD RATHER WEAR MY PELT TANN'D IN A PAIR  
OF DANCING PUMPS, THAN I SHOULD THRUST MY FINGERS  
INTO HER SOCKETS HERE, I KNOW SHE HATES ME,  
YET CANNOT CHOOSE BUT LOVE HER. (I, I, 231-235)

IRONICALLY, DE FLORES AND BEATRICE-JOANNA DO HAVE A REAL LOVE--NOT JUST LUST--FOR ONE ANOTHER IF LOVE IS DEFINED AS THE AFFINITY OF ONE SOUL FOR ANOTHER. THUS ULTIMATELY, THE CONDEMNATION OF THE LOVE EXHIBITED IN THIS PLAY IS INCREASED BY THE FACT THAT THE ONLY TRUE LOVE SHOWN (ALWAYS EXCEPTING ISABELLA) GROWS OUT OF LUST AND IS THE AFFINITY OF ONE EVIL CREATURE FOR ANOTHER.

DIAPHANTA IS INTERESTED IN SEX AND MONEY, PREFERABLY IN COMBINATION, RATHER THAN IN LOVE. ONE WONDERS HOW SHE HAS MANAGED TO REMAIN A VIRGIN AS LONG AS SHE HAS WHEN SHE AGREES SO READILY TO BEATRICE-JOANNA'S SUGGESTION. ACTUALLY, HER COMPOSURE SUGGESTS THAT SHE IS NOT A VIRGIN;

HENCE THE "SCIENTIFIC" VIRGINITY TEST LEADS NOT TO TRUTH BUT TO FALSEHOOD. SHE CERTAINLY IS DELIGHTED WITH THE IDEA OF SUBSTITUTING FOR BEATRICE-JOANNA ON HER WEDDING NIGHT NOT ONLY BECAUSE SHE WILL BE PAID A RATHER LARGE SUM OF MONEY BUT ALSO BECAUSE SHE WILL ENJOY THE SEXUAL PLEASURES OF "THE BRIDE'S PLACE" (IV, I, 125).

IN LUST AS LOVE, ANTONIO IS THE COUNTERPART OF DE FLORES, WHEREAS FRANCISCUS IS THE COUNTERPART OF ALSEMERO. ANTONIO, LIKE DE FLORES, STATES HIS LOVE MORE OFTEN IN FREUDIAN IMAGES THAN DOES FRANCISCUS. ALTHOUGH THE LATTER DOES SAY "LOVE CREEPS IN AT A MOUSE HOLE" (III, III, 94), HE MOSTLY SPEAKS OF LOVE IN HIGH-SOUNDING ROMANTIC JARGON, FOR EXAMPLE, HIS LETTER TO ISABELLA:

"SWEET LADY, HAVING NOW CAST OFF THIS COUNTERFEIT COVER OF A MADMAN, I APPEAR TO YOUR BEST JUDGMENT A TRUE AND FAITHFUL LOVER OF YOUR BEAUTY . . . . IF ANY FAULT YOU FIND, CHIDE THOSE PERFECTIONS IN YOU, WHICH HAVE MADE ME IMPERFECT; 'TIS THE SAME SUN THAT CAUSETH TO GROW, AND ENFORCETH TO WITHER. . . . SHAPES AND TRANSSHAPES, DESTROYS AND BUILDS AGAIN; I COME IN WINTER TO YOU' DISMANTLED OF MY PROPER ORNAMENTS: BY THE SWEET SPLENDOUR OF YOUR CHEERFUL SMILES, I SPRING AND LIVE A LOVER. . . . TREAD HIM NOT UNDERFOOT, THAT SHALL APPEAR AN HONOUR TO YOUR BOUNTIES. I REMAIN--MAD TILL I SPEAK WITH YOU, FROM WHOM I EXPECT MY CURE. YOURS ALL, OR ONE BESIDE HIMSELF, FRANCISCUS."

(IV, III, 12-29)

ANTONIO, ON THE OTHER HAND, USES FREUDIAN IMAGERY, OR AT LEAST DOUBLE ENTENDRES, REPEATEDLY ALTHOUGH IT IS NEITHER SO BLUNT NOR SO REPUGNANT AS DE FLORES'. FOR EXAMPLE, ANTONIO IS INTERESTED IN "PUSH-PIN" AS A GAME,<sup>23</sup> HE CALLS ISABELLA HIS AUNT<sup>24</sup> AND COUSIN,<sup>25</sup> AND HE SAYS THAT HE

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<sup>23</sup>SEE BAWCUTT, MIDDLETON'S CHANGELING, NOTE ON I, II, 175, P. 22.

<sup>24</sup>BAWCUTT, GLOSSARY, P. 135. <sup>25</sup>BAWCUTT, NOTE ON III, III, 105.

BRINGS "NOUGHT BUT LOVE, / AND HIS SOFT-WOUNDING SHAFTS TO STRIKE . . .  
WITH" (III, III, 129-131) AND SAYS THAT HE WOULD LIKE TO "RIDE."<sup>26</sup>

AS USUAL, ISABELLA SHOWS THE ELEMENT OF SANITY IN LOVE; WITH CIRCUMSTANCES AGAINST HER--MARRIED TO A STUPID OLD MAN, LOCKED UP AWAY FROM THE WORLD, BUT PROVIDED WITH OPPORTUNITIES IN TRIPLICATE--SHE STILL REALIZES THAT IT IS THE BEAUTY OF HER SOUL WHICH IS SIGNIFICANT. THIS IDEA CAN BE SEEN IF ONLY TWO SPEECHES OF ISABELLA ARE CONSIDERED. ONE IS A SOLILOQUY; THE OTHER SHE SAYS TO ANTONIO WHEN SHE THROWS OFF HER MADWOMAN'S DISGUISE:

HERE THE RESTRAINED CURRENT MIGHT MAKE BREACH,  
SPITE OF THE WATCHFUL BANKERS; WOULD A WOMAN STRAY.  
SHE NEED NOT GAD ABROAD TO SEEK HER SIN,  
IT WOULD BE BROUGHT HOME ONE WAY OR OTHER:  
THE NEEDLE'S POINT WILL TO THE FIXED NORTH;  
SUCH DRAWING ARCTICS WOMEN'S BEAUTIES ARE.

(III, II, 212-217)

AND

NO, I HAVE NO BEAUTY NOW,  
NOR NEVER HAD, BUT WHAT WAS IN MY GARMENTS.  
YOU A QUICK-SIGHTED LOVER? COME NOT NEAR ME!  
KEEP YOUR CAPARISONS, Y'ARE APTLY CLAD;  
I CAME A FEIGNER TO RETURN STARK MAD.

(IV, III, 131-135)

FOR ANTONIO SHE HAS NO BEAUTY EXCEPT WHAT IS IN HER GARMENTS (BODY) BECAUSE HE CANNOT RECOGNIZE--THAT IS, HE DOES NOT LOVE--THE IMPORTANT PART ABOUT HER, WHEREBY HE COULD INDEED BE CURED OF HIS FOOLISHNESS. SHE HAS COME FEIGNING MADNESS (INSANITY) BUT HAS BECOME STARK MAD (FURIOUS)

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<sup>26</sup> BAWCUTT, MIDDLETON'S CHANGELING, GLOSSARY, P. 139.



BECAUSE OF HIS INABILITY TO RECOGNIZE HER.<sup>27</sup> ISABELLA'S ABILITY TO CURE LACK OF REASON EITHER FROM FOOLISHNESS OR MADNESS IS THE SOURCE OF SOME MULTILEVEL IRONY WHEN ANTONIO AND FRANCISCUS THROW OFF THEIR DISGUISES. ABOUT THE MIRACULOUS TRANSFORMATION OF ANTONIO FROM A FOOL AND FRANCISCUS FROM A MADMAN, LOLLIO SAYS TO ISABELLA: "MY MASTER AND I MAY / GIVE OVER OUR PROFESSIONS, I DO NOT THINK BUT YOU CAN CURE / FOOLS AND MADMEN FASTER THAN WE, WITH LITTLE PAINS TOO" (IV, III, 30-32). ALTHOUGH LOLLIO SPEAKS IRONICALLY, IT IS TRUE THAT ISABELLA, AS THE REPRESENTATIVE OF TRUE REASON, CAN CURE THEIR REAL UNREASON JUST AS SHE HAS BEEN THE CAUSE OF THEIR THROWING OFF THEIR FEIGNED UNREASON. BOTH ANTONIO AND FRANCISCUS SPEAK OF THEIR TRANSFORMATION OR CURE AS ISABELLA (IV, III, 26-29 AND III, III, 121).

BY FAR THE MOST SIGNIFICANT MOTIF IN THE CHANGELING AND THE ONE WHICH UNDERLIES ALL OF THE PRECEDING IS RAMPANT UNREASON. MIDDLETON'S SATIRIC TECHNIQUE FOR THIS MOTIF IS IRONY: EVERYONE IN THIS PLAY IMAGINES THAT HE HAS EXERCISED PERFECT JUDGEMENT, ALL THE WHILE MERELY DEMONSTRATING PERVERTED WILL OR AT BEST SHOWING A LACK OF PERCEPTION, THE NECESSARY FOUNDATION FOR JUDGEMENT.<sup>28</sup> EVEN THOUGH BEATRICE-JOANNA RECOGNIZES THAT THE EYES, ALTHOUGH "SENTINALS" TO THE JUDGEMENT, ARE SOMETIMES RASH, SHE STILL CONCLUDES THAT SHE LOVES ALSEMERO "WITH THE EYES OF JUDGMENT" (II, I, 13). WHILE REFLECTING ON HER POWERS OF DISCRIMINATING CHOICE IN LOVING ALSEMERO, SHE IS INTERRUPTED BY DE FLORES, WHOM SHE FAILS TO

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<sup>27</sup>CF. ANTONIO'S SPEECH IMMEDIATELY FOLLOWING FOR THIS INTERPRETATION OF "STARK MAD": "SO I AM, STARK MAD, I HAVE CAUSE ENOUGH; / AND I COULD THROW THE FULL EFFECTS ON THEE [LOLLIO] / AND BEAT THEE LIKE A FURY" (IV, III, 142-144).

<sup>28</sup>SUPRA, PP. 11-12, DISCUSSION OF QUALIFICATIONS FOR NORM CHARACTER.

RECOGNIZE AS A MUCH MORE IMPORTANT PROBLEM. SHE FAILS TO TRUST HER INSTINCT BUT TRUSTS HER FAULTY REASON INSTEAD, WHICH TELLS HER THAT DE FLORES IS MERELY A "SMALL DISTURBANCE" WHEN COMPARED TO HER IMPENDING MARRIAGE TO ALONZO (11, 1, 93-96). IN OTHER WORDS, SHE FAILS TO SEE HERSELF IN DE FLORES--SHE IS HERE CONSIDERING HOW TO GET OUT OF HER BETROTHAL--AND BELIEVES THAT HE CAN BE "QUITE DISCARDED" (11, 1, 92). SHE ALMOST BRINGS DISASTER UPON HERSELF BY EMPLOYING DIAPHANTA AS HER SURROGATE--ANOTHER EXERCISE OF HER JUDGEMENT. FINALLY, HER MISJUDGEMENT OF ALSEMERO CAUSES HER TO CONFESS TO MURDER, WHICH SHE JUDGES OF LESS IMPORTANCE, IN ORDER TO KEEP HER INFIDELITY SECRET. HER GREATEST MISTAKE IS IN MISJUDGING DE FLORES, IN ASSUMING SHE CAN BUY HIM OFF WITH MONEY AFTER SHE HAS WON HIS SERVICE BY FEMININE WILES. ALL IN ALL, BEATRICE-JOANNA NOT ONLY LACKS JUDGEMENT BUT SHE EVEN LACKS CLEVERNESS. AND IT IS INDEED HER LACK OF ALL KINDS OF JUDGEMENT WHICH BRINGS HER DOWNFALL--WITH MORAL JUDGEMENT SHE WOULD NOT HAVE BEEN IN THE MESS IN THE FIRST PLACE AND WITH WORLDLY JUDGEMENT SHE COULD HAVE BELIEVABLY EXPLAINED AWAY HER ASSOCIATION WITH DE FLORES. AFTER ALL, ALSEMERO IS NO MENTAL GIANT; SHE FOOLED HIM ONCE WITH THE SIMPLE-MINDED FAKING OF REACTIONS TO THE DRUGS.<sup>29</sup>

DE FLORES LACKS ALL MORAL JUDGEMENT BUT IS NOT DELUDED; THAT IS, HE HAS A CLARITY OF UNDERSTANDING THAT ALL OTHERS LACK. LIKE HORSUS IN HENGIST, DE FLORES HAS A NATIVE AS WELL AS AN ACQUIRED ABILITY TO USE HIS INTELLECT, NOT HOWEVER FOR WISDOM AND INSIGHT BUT FOR CLEVERNESS AS A METHOD OF OUTWITTING HIS OPPONENTS. WHEN HE RELIES UPON THIS ABILITY TO

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<sup>29</sup> | AM NOT SUGGESTING THAT THE AUDIENCE FEELS THIS ALTERNATIVE AS A REAL DRAMATIC POSSIBILITY BUT AS ONE DEFICIENCY OF HER JUDGEMENTAL ABILITY. SUCH A DRAMATIC POSSIBILITY WOULD DESTROY THE SENSE OF INEVITABILITY ESTABLISHED IN THE TRAGIC RHYTHM.

TREAT PROBLEMS OF THE NON-MORAL WORLD, HE IS SUCCESSFUL. ON THE OTHER HAND, WHEN HE TRUSTS HIS INSTINCT (WHEN HE THINKS BEATRICE-JOANNA HAS FINALLY COME TO FIND HIM PLEASING), HE IS NO MORE SUCCESSFUL THAN BEATRICE-JOANNA WHEN SHE TRUSTS HER REASON. SHE, OF COURSE, HAS ACCURATE INTUITIONAL VISION IN HER INSTINCTIVE FEAR AND LOATHING OF DE FLORES. UNLIKE THE MINOR CHARACTERS, DE FLORES AND BEATRICE-JOANNA BOTH HAVE SUPERIOR NATIVE ABILITIES SUITABLE TO MANKIND AS DIVIDED INTO MAN (REASON) AND WOMAN (INTUITION). BUT THEIR ABILITIES ARE PERVERTED BY THEIR WILL. THUS THEIR FALL IS OF MORE CONCERN TO THE AUDIENCE THAN THE NON-FALL OF THE OTHER CHARACTERS. FOR IT IS ONLY ISABELLA WHOSE NON-FALL IS ACTIVE, THE RESULT OF NATIVE ABILITY, UNCORRUPTED BY WILL, MAKING CHOICES THROUGH REAL JUDGEMENT OR ACCURATE MORAL VISION.

SIMILARLY THE MINOR CHARACTERS OF THE TRAGIC PLOT LACK ANY REAL UNDERSTANDING OF THEIR OWN PROBLEMS. VERMANDERO HAS NO CONCEPTION OF WHY ANYONE DOES ANYTHING, NOR IS HE INTERESTED SO LONG AS HIS WILL IS FULFILLED. HE HAS NO IDEA OF WHAT HIS DAUGHTER IS LIKE, WHAT HIS ATTENDANTS ARE LIKE, EVEN WHERE THEY ARE. HE WOULD HANG ANTONIO AND FRANCISCUS ON PURELY CIRCUMSTANTIAL EVIDENCE. TOMAZO AND JASPERINO, WHO ARE ABLE TO SEE CLEARLY ENOUGH WHEN THE PROBLEM BELONGS TO ANOTHER, ARE NOT SO GOOD AT JUDGING FOR THEMSELVES. TOMAZO MISJUDGES VERMANDERO, ALSEMER, AND DE FLORES; THEN, FOR NO REASON AT ALL HE CHANGES HIS MIND ABOUT DE FLORES BUT NOT ABOUT THE OTHER TWO. JASPERINO CAN DEDUCE THAT BEATRICE-JOANNA IS A WHORE BUT CANNOT SEE THE SAME TYPE PERSONALITY IN DIAPHANTA; "I PRETEND HONEST LOVE AND SHE DESERVES IT" (IV, II, 90).

THESE CHARACTERS, WHO ARE UNSUCCESSFUL IN THEIR ATTEMPTS AT ENJOYMENT OF THEIR OWN DESIRES, ARE LUDICROUS RATHER THAN EVIL, REPUGNANT

RATHER THAN HORRIBLE. AS THE WRATHFUL AVENGER, TOMAZO IS OUTWITTED BY DE FLORES AND THEREFORE IS SAVED FROM THE RETRIBUTION ATTENDANT UPON VENGEANCE. HOWEVER, SINCE HE HAS NOT LEARNED THROUGH SELF-DISCOVERY BUT HAS SIMPLY BEEN OUTMANEUVERED BY DE FLORES, HE IS AN ABJECT OF SATIRIC DISAPPROVAL RATHER THAN APPROBATION. LIKEWISE, VERMANDERO AND ALONZO, WHOSE WILLS ARE EGOCENTRIC, BECOME OBJECTS OF SATIRE RATHER THAN OF DAMNATION SINCE THEY TOO ARE INCOMPETENT.

ALTHOUGH IT HAS BEEN INDICATED THAT THERE ARE NUMEROUS IDEAS DRAMATIZED IN THE CHANGELING, THE ACTION ITSELF IS SPARE AND THE CHARACTERIZATIONS TERSE. IF IT WERE NOT FOR THE PRESENCE OF THE COMIC SCENES, THE PLAY WOULD BE APPROXIMATELY THE LENGTH OF A GREEK TRAGEDY, WHICH THE TRAGIC PLOT STRUCTURALLY SOMEWHAT RESEMBLES IN ITS FOCUS ON CRISES, IN ITS FEW CHARACTERS, AND IN THE ABSENCE OF SCENES THAT ARE DRAMATICALLY UNNECESSARY HOWEVER THEATRICALY INTERESTING. THE PLAY DIFFERS, HOWEVER, FROM GREEK DRAMA IN THE TYPE OF THEME AND CHARACTERS AND IN THE SCOPE OF THE THEME. BOTH OF THESE DIFFERENCES ARE REALIZED, IN PART AT LEAST, BY THE NON-CLASSICAL STRUCTURAL TECHNIQUES WHICH MIDDLETON USES: THE COMIC SUBPLOT AND THE INTRICATE IMAGE COMPLEXES.

THE PLAYWRIGHT PROVED IN HENGIST AND PERFECTED IN THE CHANGELING THE TECHNIQUE OF ALTERNATING THE TRAGIC AND THE COMIC SCENES AND THE DUMB-SHOWS. THE LANGUAGE PATTERNS OF THE LATTER ARE MORE INTRICATE, BUT THE TECHNIQUES OF CHARACTERIZATION REMAIN MUCH AS THEY ARE IN THE FIRST TRAGEDY. THE MOST SIGNIFICANT ALTERATION, HOWEVER, MANIFESTS ITSELF IN THE STRUCTURE. YET THIS IS THE VERY PLACE WHERE THE SEVEREST CRITICS FIND FAULT WITH THE CHANGELING. IT HAS BEEN CRITICIZED AT ONE TIME OR ANOTHER FOR HAVING ONE OR MORE (DEPENDING UPON THE CRITIC) OF THE FOLLOWING

STRUCTURAL DEFECTS: THE LACK OF FILLER BETWEEN THE HIGH POINTS OF THE TRAGIC ACTION, THE MELODRAMATIC DEATHS OF DIAPHANTA, BEATRICE-JOANNA, AND DE FLORES--WHAT WELLS CALLS "THE MOTION-PICTURE LIKE RAPIDITY OR IMPLAUSIBILITY OF THE FOURTH AND FIFTH ACTS"--AND THE COMIC SUBPLOT.<sup>30</sup>

ASIDE FROM THE OBJECTIONS BASED UPON OFFENDED SENSIBILITIES,<sup>31</sup> THE PRINCIPAL FAULT IS SAID TO BE THAT THE DEATHS ARE MELODRAMATIC SINCE THE VIOLENCE IS NOT PREPARED FOR, THE DRAMATIZATION OF ONLY THE CRISES FAILS TO SHOW SUFFICIENT MOTIVATION, AND THE COMEDY IS DRAMATICALLY UNNECESSARY. IN ANSWER TO THE FIRST OBJECTION--THE THEME OF PERSISTENT WILLFULNESS IS APPARENT THROUGHOUT THE PLAY FROM STATEMENTS THE CHARACTERS MAKE AND THE IMAGES USED TO DESCRIBE THESE CHARACTERS. THIS THEME DENIES THAT ACTIONS ARE MOTIVATED BY CHANGES OF MIND, BY ANYTHING OTHER THAN WHIM. WHAT BETTER WAY TO INTENSIFY A THEME THAN SHOW ITS WORKING IN THE FORM? FURTHER, OF WHAT POINT WOULD BE SCENES IN WHICH BEATRICE-JOANNA IS SHOWN MOTIVATED AND GRADUALLY CHANGING HER ATTITUDE TOWARD DE FLORES? IF SUCH A SCENE EXISTED, IT WOULD PRESENT AN IDEA DIFFERENT FROM WHAT THE REST OF THIS DRAMA SHOWS, FOR AS THE PLAY STANDS HER ATTITUDE BEFORE AND AFTER THE MURDER OF DIAPHANTA SHIFTS AS RAPIDLY AND AS SELFISHLY AS DOES HER LOVE FROM ALONZO TO ALSEMERO TO DE FLORES. THE PLAY SCARCELY NEEDS ANOTHER SCENE TO SHOW THE RAPIDITY AND POINTLESSNESS OF HER SHIFTS OF WHIM.

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<sup>30</sup>WELLS, ELIZABETHAN AND JACOBAN PLAYWRIGHTS, P. 40.

<sup>31</sup>THIS SUBPLOT RECEIVES MUCH CRITICISM BECAUSE IT IS BAWDY AND RAUCOUS AND ESPECIALLY BECAUSE IT PRESENTS MADMEN AND FOOLS AS OBJECTS OF HUMOR (SEE SUPRA, FOOTNOTE 21). BUT OFFENSE TAKEN AT EITHER SEX COMEDY WHETHER IN COMEDIES OR TRAGEDIES OR HUMOROUS PRESENTATION OF MENTAL DEFICIENCY IS NOT BASED ON CRITICAL AESTHETICS BUT ON A CULTURAL MANIFESTATION, THOSE POST-VICTORIAN ENGLISH AND AMERICAN MORES.

PERHAPS A PART OF THIS PROBLEM OF STRUCTURE, OR CERTAINLY ONE CLOSELY RELATED, IS THE USE OF THE DUMB-SHOWS. THE LACK OF FILLER SCENES AND THE EMPLOYMENT OF DUMB-SHOWS FORM A PART OF THE SAME TECHNIQUE, A METHOD WHEREBY THE FOCUS OF ATTENTION IS SHIFTED FROM THE CAUSES (WHY SOMETHING HAPPENS) AND THE RESULTS (WHAT HAPPENS) TO AN ACT OF FAR GREATER MORAL SIGNIFICANCE, THE DECISION ITSELF. EACH OF THE TRAGIC SCENES IN THIS PLAY DRAMATIZES A DECISION WHICH TAKES THE PROTAGONISTS ONE STEP FARTHER ALONG THE ROAD TO THEIR INEVITABLE DESTRUCTION. IN ACT I, SCENE I, BEATRICE-JOANNA DECIDES TO BE IN LOVE WITH ALSEMERO INSTEAD OF WITH ALONZO; IN ACT II, SCENE I, DE FLORES MAKES EXPLICIT HIS DECISION TO PURSUE BEATRICE-JOANNA BY SAYING "SHE TURNS HER BLESSED EYE UPON ME NOW, / AND I'LL ENDURE ALL STORMS BEFORE I PART WITH'T," AND BEATRICE-JOANNA DETERMINES TO "GET HIM QUITE DISCARDED" AND TO PUT OFF HER WEDDING TO ALONZO FOR THREE MORE DAYS. IN ACT II, SCENE II, BEATRICE-JOANNA DECIDES SHE WILL USE DE FLORES TO KILL ALONZO AND THAT HE ACTS BECAUSE HE IS GREEDY FOR GOLD; DE FLORES DECIDES BEATRICE-JOANNA LUSTS FOR HIM. THE FIRST TWO SCENES OF ACT III, THE SHORTEST SCENES IN THE PLAY, ARE DEVOTED TO THE KILLING OF ALONZO BUT EVEN HERE IT IS THE DECEPTION PRACTICED BY DE FLORES AND HIS WITTY, MULTILEVEL REPARTEE THAT ARE THE MOST IMPORTANT.<sup>32</sup> IN THE CONFRONTATION SCENE (ACT III, SCENE IV), BEATRICE-JOANNA ACQUIESCES. IN ACT IV, SCENE I, BEATRICE-JOANNA DETERMINES NOT TO BE CAUGHT IN HER INFIDELITY, AND THE SECOND SCENE IS A CONTINUATION OF HER DECISION TO OUTWIT ALSEMERO. ALTHOUGH ACT V IS DEVOTED TO CONCLUDING THE ACTION, THE MOST

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<sup>32</sup> EVEN IF THESE TWO SCENES ARE COMBINED SINCE THEY REALLY ARE THE SAME SCENE IN ESSENCE AND ARE DIVIDED MERELY TO INDICATE LAPSE OF TIME AND CHANGE OF LOCATION, TOGETHER THEY ARE STILL SHORTER BY FIFTY LINES THAN ANY OTHER SCENE.

IMPORTANT ELEMENTS ARE STILL DECISIONS. IN SCENE I, BEATRICE-JOANNA DETERMINES UPON DIAPHANTA'S DEATH AND DE FLORES CHOOSES THE METHOD; IN SCENE II, DE FLORES DETERMINES NOT TO COME NEAR TOMAZO ANY MORE BECAUSE OF THE LATTER'S CHANGE IN ATTITUDE; IN SCENE III, BEATRICE-JOANNA CHOOSES TO TELL ALSEMERO ABOUT THE MURDER OF ALONZO, AND DE FLORES MAKES THE DECISION TO KILL HER AND HIMSELF. IRONICALLY, THE DECISIONS WHICH HAVE TAKEN UP SO MUCH OF THE TIME AND INTEREST ARE WILLFUL RATHER THAN MINDFUL DECISIONS. OF COURSE, EACH DECISION ANTICIPATES AN EVENT AS ITS RESULT AND THE RESULTS DO OCCUR, BUT MORE OFTEN THAN NOT THEY OCCUR OFF STAGE. THE ONLY DRAMATICALLY SIGNIFICANT PHYSICAL (AS OPPOSED TO MENTAL ACTIONS--DECISIONS) EVENTS WHICH OCCUR IN THE TRAGIC PLOT PROPER ARE THE KILLING OF ALONZO, THE VIRGINITY TEST, THE ACTUAL DYING OF BEATRICE-JOANNA, AND THE SUICIDE OF DE FLORES. THE PREPARATION FOR THE MURDER OF ALONZO, THE MARRIAGE OF BEATRICE-JOANNA AND ALSEMERO, AND THE FIRST APPEARANCE OF ALONZO'S GHOST OCCUR IN THE DUMB-SHOWS. LIKEWISE, THE "WEDDING" OF DE FLORES AND BEATRICE-JOANNA AND ALSEMERO AND DIAPHANTA,<sup>33</sup> THE MURDER OF DIAPHANTA, AND THE STABBING OF BEATRICE-JOANNA ALL TAKE PLACE OFF STAGE.

THE BASIC CRITICAL OBJECTION TO THE VIOLENT DEATHS AND THE COMIC SUBPLOT IS THE SAME, THAT EACH IS UNNECESSARY.<sup>34</sup> INDEED, NEITHER THE

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<sup>33</sup> BY THEMSELVES, OF COURSE, THE ABSENCE OF THESE TWO EVENTS FROM THE STAGE WOULD NOT BE SIGNIFICANT SINCE EVEN THE BAWDY ELIZABETHANS HAD NOT QUITE REACHED THE SOPHISTICATION OF TWENTIETH CENTURY MOVIE AUDIENCES.

<sup>34</sup> AS THE PRINCIPAL OBJECTOR TO THE MELODRAMATIC CONCLUSION, WELLS SEEMS TO CONFUSE LACK OF MOTIVATION WITH GOTHICISM. BUT INSOFAR AS HE OBJECTS TO THE VIOLENCE OF THE DEATHS, HE IS SAYING IN EFFECT THAT A TRAGIC RHYTHM DEMANDS DESTRUCTION NOT VIOLENCE AND GORY FLAMBOYANCE. BUT AS FAR AS I CAN DETERMINE, TRAGIC RHYTHM DOES NOT DENY THE VALIDITY OF VIOLENCE.

STRUCTURE NOR THE TRAGIC RHYTHM DEMANDS EITHER ONE OF THE TWO. BUT IF DRAMAS ARE TO BE CONDEMNED BECAUSE THEY INCLUDE NON-DRAMATIC ELEMENTS, CRITICS SHOULD HAVE TO BEGIN WITH OEDIPUS TYRANNUS, HIT HAMLET AND LEAR ALONG THE WAY, AND CERTAINLY NOT STOP WITH THE CHANGELING. IN CRITICAL PRACTICE, HOWEVER, THE SECOND CREON SCENE IN OEDIPUS TYRANNUS, THE GRAVE-DIGGERS' SCENE IN HAMLET, AND THE FOOL IN LEAR ARE ACCEPTED BECAUSE, FIRST, THEY DO NOT INTERFERE WITH THE DRAMATIC DEVELOPMENT AND, SECOND, LIKE THE VIOLENCE AND COMEDY IN THE CHANGELING, THEY HAVE A THEMATIC OR SYMBOLIC FUNCTION. ONE FURTHER JUSTIFICATION FOR THE VIOLENCE OF THE DEATHS IS THAT IT IS NECESSITATED BY THE MORAL RHYTHM, AS IN HAMLET WITH THE MUTUAL SLAUGHTER OF HAMLET AND LAERTES AND THE ACCIDENTAL POISONING OF GERTRUDE.

THE ACTUAL STAGE VIOLENCE IN THE CHANGELING IS CONFINED TO THE STABBINGS OF ALONZO AND DE FLORES AND THE RATHER MACABRE INCIDENT OF DE FLORES CUTTING OFF ALONZO'S FINGER. THE TWO APPEARANCES OF THE GHOST OF ALONZO ADD ANOTHER GOTHIC TOUCH. THE DEATHS OF BEATRICE-JOANNY BY STABBING AND OF DIAPHANTA BY FIRE<sup>35</sup> MUST FORM A PART OF THIS COMPLEX ALTHOUGH THEY ACTUALLY OCCUR OFF STAGE. NONE OF THESE INCIDENTS (AT LEAST IN ITS METHOD) IS DRAMATICALLY NECESSARY--EXCEPT THE DEATH OF ALONZO BY SOME SORT OF VIOLENCE. BUT ALL OF THEM ARE SYMBOLICALLY SIGNIFICANT. IN THE STABBING OF ALONZO, DE FLORES USES A RAPIER, A WEAPON OF SOME CONSEQUENCE, BUT FOR THE DEATH OF BEATRICE-JOANNA AND HIS OWN SELF-SLAUGHTER THE WEAPON OF STABBING HAS BECOME A "PEN-KNIFE," IN NAME IF NOT IN FACT ABOUT AS UN-HEROIC A WEAPON AS POSSIBLE. DIAPHANTA, LIKE ROXENA, DIES BY FIRE, A

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<sup>35</sup> SHE ACTUALLY DIES OF A GUNSHOT, BUT HER BODY IS BURNED AND THE STORY IS THAT SHE DIED BY FIRE.



DEATH SYMBOLIC OF HER INCONTINENCE. THE GHOST OF ALONZO CAN SCARCELY CALL FORTH A TWINGE OF CONSCIENCE MUCH LESS MOTIVATE ANY ACTION. DE FLORES APPARENTLY RECOGNIZES THE APPARITION, LABELS IT A "MIST OF CONSCIENCE" (V, I, 60), AND DISMISSES IT. BEATRICE-JOANNA IDENTIFIES IT ONLY AS "SOME ILL THING" (V, I, 62), WHICH "HAUNTS THE HOUSE," NEVER CONNECTING IT WITH ALONZO'S DEATH OR HER OWN GUILT. BOTH RETURN IMMEDIATELY TO THE MORE PRESSING PROBLEM, GETTING RID OF DIAPHANTA. THUS, ALTHOUGH NOT A DRAMATIC NECESSITY, YET THE GHOST SCENE SERVES THE AUDIENCE AS ONE MORE BIT OF EVIDENCE OF THESE CHARACTER'S INSENSITIVE RATIONALISM: NOT TO BELIEVE IN GHOSTS IS REASONABLE; NOT TO BELIEVE IN THE GHOST OF THE MAN ONE HAS JUST KILLED IS MORAL INSANITY. ALTHOUGH OF MUCH GREATER IMPORTANCE AS A PART OF THE IMAGE COMPLEX, EVEN THE AMPUTATED FINGER IS A MEANS OF SHOCKING NOT ONLY BEATRICE-JOANNA BUT THE AUDIENCE AS WELL INTO A REAL AWARENESS OF HER COMPLICITY IN THE MURDER. FINALLY, THE VIOLENCE OF THE DEATHS IS SYMBOLICALLY NECESSARY, FOR HERE, AS IS USUAL IN PRE-REALISTIC AND PRE-NATURALISTIC DRAMA, THE DEATH OF THE BODY, ESPECIALLY IF PAINFUL AND NOT FROM NATURAL CAUSES, IS THE MOST HORRIBLE EVENT WHICH MOST MEN CAN APPREHEND. FURTHERMORE, DEATH BY VIOLENCE FOR THE "EVIL" CHARACTERS IS NECESSARY TO COMPLETE THE MORAL RHYTHM. IN DRAMA WHICH ATTEMPTS TO PICTURE MORAL RATHER THAN PHYSICAL REALITY, A BREACH OF MORAL LAW, OR A DISTURBANCE OF NATURAL ORDER, DEMANDS RETRIBUTION (OR HAS CERTAIN INEVITABLE EFFECTS) USUALLY GREATER THAN IS "JUST" FROM MAN'S POINT OF VIEW.<sup>36</sup> AS LONG AS THE DRAMA SEEKS TO DRAMATIZE THE MORAL UNIVERSE, MORAL EXPECTATIONS MUST BE THE GUIDING FORCE, AND CRITICISM BASED ON A

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<sup>36</sup> FULFILLING THE MORAL RHYTHM IS NOT QUITE THE SAME THING AS "POETIC JUSTICE." POETIC JUSTICE LACKS THE QUALITY OF EXPECTATION; HENCE, THE CONCLUSION IS NOT INEVITABLY EITHER DESTRUCTION OR SUCCESS.

FAILURE TO PRESENT THE FACTUALLY OBSERVABLE WORLD CANNOT LEGITIMATELY BE INTRODUCED.

ALTHOUGH NOT NARRATIVELY REQUISITE, THE COMIC SUBPLOT ALSO IS FUNCTIONAL BOTH THEMATICALLY AND STRUCTURALLY. IT BROADENS THE THEMATIC SCOPE OF THE TRAGIC PLOT BY SHOWING THE REVERSE SIDE OF THE WORLD COIN. HOWEVER, IT NOT ONLY AMPLIFIES BUT IT ALSO HELPS TO DETERMINE THEME. STRUCTURALLY, IT IS EMPLOYED TO THROW EMPHASIS ON THE TRAGIC SCENES, WHICH IMMEDIATELY PRECEDE OR FOLLOW, BY MEANS OF IMAGERY AND COMIC IMITATION. THE RESULTS ARE THAT THE TRAGIC SCENES ARE SIMULTANEOUSLY MADE MORE HORRIBLE AND LESS HEROIC.<sup>37</sup>

IT IS UNNECESSARY TO POINT OUT AT THIS TIME THE CHARACTER AND NARRATIVE PARALLELS BETWEEN THE TWO PLOTS SINCE THEY EITHER HAVE BEEN DISCUSSED ADMIRABLY BY WILLIAM EMPSON,<sup>38</sup> MURIEL BRADBROOK,<sup>39</sup> IRVING RIBNER,<sup>40</sup> N. W. BAWCUTT,<sup>41</sup> ROBERT ORNSTEIN,<sup>42</sup> AND KARL HOLZKNECHT<sup>43</sup> OR HAVE BEEN INDICATED PREVIOUSLY IN THIS ANALYSIS. GENERALLY, MOST CRITICS EXCEPT EMPSON AND BRADBROOK FIND THE SUBPLOT JUST A LITTLE EMBARRASSING IF NOT DOWNRIGHT NAUSEOUS.<sup>44</sup> ALTHOUGH SHE POINTS OUT THAT "THE . . . CONSTANT

<sup>37</sup> LANGER, FEELING AND FORM, PP. 362-363 (MORE HORRIBLE); ELLIS-FERMOR, JACOBEAN DRAMA, PP. 139-140 (LESS HEROIC).

<sup>38</sup> EMPSON, SOME VERSIONS OF PASTORAL, P. 50

<sup>39</sup> BRADBROOK, THEMES AND CONVENTIONS, PP. 217, 221-224.

<sup>40</sup> RIBNER, JACOBEAN TRAGEDY, PP. 129-137.

<sup>41</sup> BAWCUTT, MIDDLETON'S CHANGELING, PP. LXII-LXVII.

<sup>42</sup> ORNSTEIN, MORAL VISION, PP. 180, 186.

<sup>43</sup> KARL HOLZKNECHT, "THE DRAMATIC STRUCTURE OF THE CHANGELING," RENAISSANCE PAPERS, ED. A. H. GILBERT (COLUMBIA, S. C.: UNIVERSITY OF SOUTH CAROLINA, 1954), PP. 81-84.

<sup>44</sup> IN ADDITION TO THE ONES CITED BELOW SEE ALSO ELIOT, USE OF POETRY, P. 41 AND SCHOENBAUM, MIDDLETON'S TRAGEDIES, PP. 103, 147.

PRESENCE OF THE COARSE, THE IMPERCIPIENT, THE SHALLOW AND THE CALLOUS  
 RENDERS THE WHOLE MORE CYNICAL, DIMINISHES, NOT THE SUFFERINGS OF THE  
 MAIN FIGURES, BUT THE DIGNITY OF THE SUFFERINGS,"<sup>45</sup> ELLIS-FERMOR STRANGE-  
 LY BELIEVES THAT THE SUBPLOT COULD BE OMITTED WITHOUT SERIOUS LOSS.<sup>46</sup>  
 ALTHOUGH BAWCUTT FINDS THE SUBPLOT AS A WHOLE "FAR FROM BEING WORTHLESS,"  
 HE NONETHELESS PRONOUNCES IT "MUCH INFERIOR TO THE MAIN PLOT," THE BASIS  
 FOR WHICH JUDGEMENT IS THAT "PARTS OF IT, ESPECIALLY IN I, II, ARE CRUDE  
 AND TRIVIAL."<sup>47</sup> HOLZKNECHT SPEAKS OF THE "DOUBTFUL ARTISTRY OF MAD-HOUSE  
 SCENES INTENDED TO BE COMIC."<sup>48</sup> THAT ANY TECHNIQUE WHICH HELPS TO EFFECT  
 THE THEME CAN BE CONSIDERED OF NO SIGNIFICANCE IS A CURIOUS CRITICAL TENET.  
 WHY THAT WHICH FUNCTIONS THEMATICALLY AND SYMBOLICALLY WHILE MAINTAINING  
 ITS INTEGRITY AS A COMIC MODE IN ITS CRUDITY AND SEEMING TRIVIALITY IS  
 SOMEHOW INFERIOR TO THE TRAGIC ELEMENTS IS ALSO LEFT UNEXPLAINED--UNLESS  
 PERHAPS BY IMPLICATION TRAGEDY PER SE IS SUPPOSED SUPERIOR TO COMEDY.

AS SATIRIC COMEDY, THE SUBPLOT IS SCARCELY CRUDE IN COMPOSITION.  
 IT IS UPROARIOUSLY AND RAUCOUSLY FUNNY. IT KEEPS PACE WITH THE TRAGIC  
 WIT BY EMPLOYING SEXUAL INTRIGUERS, A WILY SERVANT, AND A POTENTIAL CUCK-  
 OLD, WHO ARE ALL CIRCUMVENTED BY THEIR OWN INEPTNESS AND THE GOOD SENSE  
 OF ISABELLA (THE NORM FOR WHICH THE SATIRIC MODE MAKES PROVISION). THESE  
 CHARACTERS COME TO NO GRIEF SIMPLY BECAUSE THEY ARE INEPT, BECAUSE THEY  
 ARE TOO STUPID TO ACHIEVE THEIR DESIRES (IV, III, 126-130). THE BAWDINESS

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<sup>45</sup> ELLIS-FERMOR, JACOBAN TRAGEDY, PP. 139-140.

<sup>46</sup> ELLIS-FERMOR, P. 144.

<sup>47</sup> BAWCUTT, MIDDLETON'S CHANGELING, P. LXII.

<sup>48</sup> HOLZKNECHT, "STRUCTURE OF CHANGELING," P. 77

WHICH IS ONE MEANS OF EXPRESSING WHAT MISS LANGER CALLS "THE LUST FOR LIFE," THE PRINCIPAL INGREDIENT OF COMEDY,<sup>49</sup> GOES FOR NAUGHT EXCEPT TO INCREASE HORROR, SUBORDINATE AS IT IS TO THE TRAGIC (THE STERILE AND NEGATIVE) CONTROLLING RHYTHM OF THE PLAY.

THE REDUPLICATIVE TECHNIQUE AS IT PARALLELS CHARACTER WITH CHARACTER AND ACTION WITH ACTION IS HANDLED WITH GREATER FELICITY IN THE CHANGELING THAN IN HENGIST. BUT IT FUNCTIONS MOST BRILLIANTLY IN THE IMAGERY, THAT CAREFULLY CHOSEN "INSTRUMENT BY WHICH THE PARTS OF . . . [THE] PLAY ARE RELATED TO ONE ANOTHER."<sup>50</sup> HOWEVER, THE IMAGERY NOT ONLY ENFORCES THE PARALLEL FUNCTION OF THE CHARACTERS AND THEIR SYMBOLIC IDENTITY AND THE ESSENTIAL ONENESS OF THE MANY SEPARATE THEMES, BUT IT ALSO BECOMES A DELIBERATELY INSISTENT RHYTHM OF DETAILS WHICH IMPRESSES UPON THE AUDIENCE THE INNER FORM OF THE DRAMA.<sup>51</sup> IN OTHER WORDS, THE FORM

<sup>49</sup> LANGER, FEELING AND FORM, P. 342.

<sup>50</sup> RIBNER, JACOBAN TRAGEDY, P. 152.

<sup>51</sup> I WAS ORIGINALLY LED TO THIS INTEREST BY SUSANNE LANGER'S LECTURES PUBLISHED IN PROBLEMS OF ART (NEW YORK: CHARLES SCRIBNER'S SONS, C. 1957), WHICH ARE CONCERNED PRINCIPALLY WITH THE AESTHETICS OF FORM, AND IT IS HER USE OF THE TERM RHYTHM WHICH I HAVE EMPLOYED. UNA ELLIS-FERMOR HAS AN EQUALLY FRUITFUL DISCUSSION OF FORMALISTIC PROBLEMS IN THE CHAPTER ON JACOBAN DRAMATIC TECHNIQUES (JACOBAN TRAGEDY, CHAPTER II). BOTH LANGER AND ELLIS-FERMOR DISCUSS THE PATTERN OF TOTAL FORM IN A WORK OF ART, AND BOTH IMPLY, IF NOT DIRECTLY STATE, THAT THE INTEREST IN FORM IS AT LEAST AS SIGNIFICANT AS THE INTEREST IN NARRATIVE SUBJECT AND THEME. ELLIS-FERMOR SPEAKS OF A KIND OF DRAMA WHICH CONTAINS TWO TYPES OF EXPERIENCE FOR THE AUDIENCE:

ONE TYPE OF EXPERIENCE IS PRIMARILY CONCERNED WITH THE SUBJECT-MATTER AS A CHRONOLOGICAL RECORD OF EVENT AND PROCEEDING FROM THIS WE ARRIVE AT AN ASPECT OF FORM DESCRIBED MOST NATURALLY IN TERMS OF PLOT, STORY AND THE CAUSAL CONNEXION OF EVENT. THE OTHER EXPERIENCE IS SPATIAL INSTEAD OF TEMPORAL AND IT REGARDS THE PLAY AS A GROUPING OF MOODS, CHARACTERS, FORMS OF DICTION OR OF PROSODY AND LOOKS FOR FORM IN THE INTERRELATIONS OF THESE. THE FIRST MAY BE, AND INDEED GENERALLY IS, AFFECTED BY EXTRA-AESTHETIC KNOWLEDGE, THE SECOND IS AN ENTIRELY AESTHETIC EXPERIENCE HAVING

CREATED BY THE IMAGERY IS NOT JUST A MEANS TO AN END, ALTHOUGH IT FUNCTIONS BRILLIANTLY AS A MEANS; IT IS AN END IN ITSELF. BECAUSE OF THE ESTABLISHMENT OF PATTERN WITH THE INTRODUCTION OF AN IMAGE, ITS REPETITION AND / OR SLIGHT ALTERATION, AND ITS RESOLUTION, THE FORM ITSELF EXPRESSES IRREDEEMABILITY, INELUCTABILITY. IN THIS PLAY AS ELLIS-FERMOR SUGGESTS FREQUENTLY HAPPENS, THE TWO EXPERIENCES WORK SO CLOSELY TOGETHER THAT THE BRILLIANCE OF FORM MAY SEEM MERELY AN EXCELLENT EXAMPLE OF ORGANIC FORM.

THE RELIGIOUS IMAGERY ESTABLISHES THE SYMBOLIC SETTING FOR THE ACTION, AND IT IDENTIFIES CHARACTER. IT BECOMES A STATEMENT OF ALSEMERO'S INADEQUATE PERCEPTION OF VIRTUE. HE IDENTIFIES RELIGION WITH THE PHYSICAL PARTS OF WORSHIP ("TEMPLE," "PLACE BLEST," AND "PLACE IS HOLY") JUST AS HE BELIEVES BEATRICE-JOANNA INNOCENT BECAUSE OF HER OUTWARD APPEARANCE AND BEHAVIOR. HE LOVES THOSE "BEAUTIES" WHICH HE BEHELD IN THE TEMPLE. ISABELLA'S ANSWER TO ANTONIO WHEN SHE REVEALS HERSELF AFTER HAVING PUT ON THE MADWOMAN'S GARMENTS IS THE PERFECT ANSWER TO ALSEMERO ON THE SUBJECT OF BEATRICE-JOANNA'S BEAUTIES:

No, I HAVE NO BEAUTY NOW,  
NOR NEVER HAD, BUT WHAT WAS IN MY GARMENTS.

(IV, III, 131-132)

ALSEMERO SAYS IN HIS FIRST SPEECH:

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REFERENCE SOLELY TO THE INDIVIDUAL DRAMA UNDER CONSIDERATION. OBVIOUSLY THE TWO EXPERIENCES MAY EITHER FUSE INTO A SINGLE AESTHETIC EXPERIENCE OR REMAIN IN SOME DEGREE DISSOCIATED. (JACOBAN TRAGEDY, PP. 38-39).

SHE GOES ON TO INDICATE THAT THE TWO SETS OF ELEMENTS OFTEN WORK TOGETHER. OR IN LANGER'S TERMS, THE SECOND EXPERIENCE IS ACHIEVED BY THE "FORMULATIVE FUNCTION OF LANGUAGE," WHICH IS "NORMALLY COINCIDENT WITH THE COMMUNICATIVE FUNCTIONS, BUT LARGELY INDEPENDENT OF THEM" (PROBLEMS OF ART, P. 149).

I LOVE HER BEAUTIES TO THE HOLY PURPOSE,  
 AND THAT, METHINKS, ADMITS COMPARISON  
 WITH MAN'S FIRST CREATION, THE PLACE BLEST,  
 AND IS HIS RIGHT HOME BACK, IF HE ACHIEVE IT.

(I, I, 6-9)

THIS SAME IMAGE IS PICKED UP AGAIN IN REFERENCE TO BEATRICE-JOANNA. HERE IT IS DE FLORES THROUGH WHOSE EYES BEATRICE-JOANNA IS SEEN:

Y'ARE THE DEED'S CREATURE; BY THAT NAME  
 YOU LOST YOUR FIRST CONDITION, AND I CHALLENGE YOU,  
 AS PEACE AND INNOCENCY HAS TURN'D YOU OUT,  
 AND MADE YOU ONE WITH ME. (III, IV, 137-140)

AND IN THE LAST ACT HE REFERS TO HER AS "THAT BROKEN RIB OF MANKIND" (V, III, 146). IN THE COMIC PLOT, THE GARDEN OF EDEN HAS BECOME THE GARDEN OF THE HESPERIDES, BUT IT IS STILL THE APPLE WHICH INTERESTS ANTONIO:

SHALL I ALONE  
 WALK THROUGH THE ORCHARD OF THE HESPERIDES,  
 AND COWARDLY NOT DARE TO PULL AN APPLE?  
 THIS WITH THE RED CHEEKS I MUST VENTURE FOR.

(III, III, 173-176)

THE APPLE WHICH HE WISHES TO PLUCK IS OF COURSE ISABELLA, WHOSE "BEAUTY" HAS OVERWHELMED HIM, ISABELLA THE COMIC COUNTERPART OF BEATRICE-JOANNA.

SUPPORTING THE THEME OF THE DICHOTOMY BETWEEN IDEAL REASON AND THE PLAY-WORLD'S REALITY OF UNREASON IS THE IMAGE COMPLEX WHICH INVOLVES THE TERMS JUDGEMENT, WILL, AND SIGHT. IN HIS EXCELLENT STUDY OF SEEING IMAGERY, ENGELBERG POINTS OUT THAT SIGHT IS USED BOTH IRONICALLY AND NON-IRONICALLY AS AN INDICATION OF SPIRITUAL BLINDNESS, THE EXERCISE OF WILL OR LACK OF JUDGEMENT.<sup>52</sup> FOR EXAMPLE, BEATRICE-JOANNA HAS A SOLILOQUY AT THE BEGINNING OF ACT II, IN WHICH SHE IS CONGRATULATING HERSELF ON HER

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<sup>52</sup>ENGELBERG, "TRAGIC BLINDNESS," PP. 20-28.

## JUDGEMENT IN LOVE IN CHOOSING ALSEMERO:

METHINKS I LOVE NOW WITH THE EYES OF JUDGMENT,  
 AND SEE THE WAY TO MERIT, CLEARLY SEE IT.  
 A TRUE DESERVER LIKE A DIAMOND SPARKLES,  
 IN DARKNESS YOU MAY SEE HIM, THAT'S IN ABSENCE,  
 WHICH IS THE GREATEST DARKNESS FALLS ON LOVE;  
 YET IS HE BEST DISCERN'D THEN  
 WITH INTELLECTUAL EYESIGHT.<sup>53</sup> (II, I, 13-19)

SHE BELIEVES THAT SHE HAS ACQUIRED THE POWER TO USE HER EYES TO SEE CLEARLY, NOTWITHSTANDING THE FACT THAT SHE HAS JUST REMARKED IN ACT I ABOUT HER ORIGINAL ASSESSMENT OF ALONZO THAT "MINE EYES WERE MISTAKEN" (I, I, 84), AND IN SPEAKING TO ALSEMERO IN THE SAME SCENE SHE INDICATES THAT SHE KNOWS THE EYES SOMETIMES DELUDE THE JUDGEMENT (I, I, 71-76). HER SOLILOQUY QUOTED ABOVE IS IMMEDIATELY PARALLELED IN THE FOLLOWING ASIDE OF DE FLORES, WHERE IN THE SPACE OF TWENTY-FOUR LINES HE MENTIONS SIGHT BY WORD SIX TIMES AND EMPLOYS AN EXTENDED AND STRIKING VISUAL DESCRIPTION OF HIMSELF, WHICH INTRODUCES SEVERAL OTHER IMAGES, ASSOCIATING THEM WITH THAT OF SEEING: REFERENCE TO HIMSELF IN DISGUSTING ANIMAL IMAGES, FOOD IMAGES WHICH STAND FOR SEX, AND COMMENTS ON FORTUNE AS A CONTROLLING AGENT. IN HER OWN SPEECH, BEATRICE-JOANNA HAS INTRODUCED TWO OTHER PATTERNS, CONNECTING THEM WITH JUDGEMENT AND INTELLECT: DARKNESS AND A SPARKLING JEWEL. EACH OF THESE IS SUBSEQUENTLY PICKED UP AT LEAST ONCE, MOST OF THEM MANY TIMES. DE FLORES, THAT CREATURE OF DARKNESS, IS REPEATEDLY COMPARED TO ANIMALS: BULL (II, I, 80), ASS (II, I, 77), SERPENT AND VIPER (I, I, 225 AND III, IV, 166), DOG (II, II, 146), BASILISK (I, I, 115). THE LAST, OF COURSE, JOINS TOGETHER SIGHT (CAUSING BLINDNESS AND DEATH IN OTHERS) AND THE EVIL

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<sup>53</sup> ITALICS MINE.

CREATURE IN THE PERSON OF DE FLORES.<sup>54</sup> BECAUSE ALONZO IS INTERESTED IN SEEING THE CASTLE AND HAS HIS EYES TURNED AWAY, DE FLORES IS ABLE TO KILL HIM. LATER, SPEAKING OF TOMAZO, DE FLORES SAYS, "I SEE HIS BROTHER'S WOUNDS / FRESH BLEEDING IN HIS EYE, AS IN A CRYSTAL" (V, II, 32-33); HERE AGAIN THE MURDER, THE SEEING IMAGE, AND THE JEWEL IMAGE ARE BROUGHT TOGETHER. IN ACT V, ALSEMER, WHO HAS IN ACT I JOINED TOGETHER SIGHT AND JUDGEMENT (I, I, 77-79), LIKE DE FLORES IN ACT II, BRINGS TOGETHER FATE AND SIGHT (V, III, 12-13) AND IN THE SAME SCENE IDENTIFIES HIMSELF AS A BLIND MAN (V, III, 108-109). ONE EFFECT, CERTAINLY, OF THE TRANSFERENCE OF A DEBILITATING IMAGE OR A SET OF IMAGES FROM ONE CHARACTER OR SITUATION TO ANOTHER IS THE DENIGRATION OF THE SECOND CHARACTER, WHO MIGHT OTHERWISE HAVE APPEARED TO BE GOOD.

ANOTHER MAJOR IMAGE COMPLEX USES EATING, SEX, MURDER, THE LATTER TWO JOINED TOGETHER BY THE TERM BLOOD. DE FLORES USES FOOD IMAGERY TO DESCRIBE BOTH SEX AND MURDER ALTHOUGH THE SEX IMAGES ARE CONSIDERABLY MORE EXTENSIVE--ALMOST THREE TIMES AS MANY. TOMAZO USES FOOD IMAGERY IN CONNECTION WITH BOTH MURDER AND LIFE IN GENERAL. BEATRICE-JOANNA IMAGINES DE FLORES TO BE GREEDY FOR GOLD. FOR WITH HER COMMENT, THE PATTERN RETURNS TO FOOD-SEX BECAUSE THE AUDIENCE IS AWARE THAT THE GREED WHICH DE FLORES HAS IS FOR BEATRICE-JOANNA, HIS REWARD AS HE CALLS "HER HONOUR'S PRIZE" (V, III, 167-171), AN IMAGE COMBINATION WHICH SHE HAS IRONICALLY ANTICIPATED BY IMAGINING THAT TO DE FLORES GOLD WILL TASTE LIKE "ANGELS' FOOD" (II, II, 125-126). THE LINES WHICH MOST NOTABLY JOIN THE FOUR TERMS ARE SPOKEN BY DE FLORES JUST AFTER HE HAS ACCEPTED HER "SERVICE," WHERE SHE HAS ASSURED HIM THERE IS BLOOD. SHE, OF COURSE, HAS IN MIND

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<sup>54</sup> COMPARE ALSO III, IV, 152-153 AND IV, III, 105-107.



ONLY THE DEATH OF ALONZO. HIS SPEECH BEGINS WITH AN ECHOING OF THE TERM, HERE IN ITS SECOND SENSE, SENSUAL DESIRE:

OH MY BLOOD!

METHINKS I FEEL HER IN MINE ARMS ALREADY,  
HER WANTON FINGERS COMBING OUT THIS BEARD,  
AND BEING PLEASED, PRAISING THIS BAD FACE.  
HUNGER AND PLEASURE, THEY'LL COMMEND SOMETIMES  
SLOVENLY DISHES, AND FEED HEARTILY ON 'EM.  
NAY, WHICH IS STRANGER, REFUSE DANTIES FOR 'EM.  
SOME WOMEN ARE ODD FEEDERS.--I'M TOO LOUD.  
HERE COMES THE MAN GOES SUPPERLESS TO BED,  
YET SHALL NOT RISE TO-MORROW TO HIS DINNER.

(11, 11, 146-155)

THE LAST TWO LINES, WHICH STATE THE ALMOST-ACCOMPLISHED MURDER IN TERMS OF TIME DESIGNATED BY EATING PERIODS, CONTAIN IN "SUPPERLESS TO BED" THE TRANSITION BETWEEN FOOD IMAGERY AS SEX AND AS MURDER. THIS SEQUENCE OF STATEMENTS AND THE EVENTS WHICH SUCCEED IT WERE VERBALLY ANTICIPATED IN ACT I, SCENE II, IN THE INTERCHANGE BETWEEN LOLLIO AND ALIBIUS ABOUT THE METHODS OF MARKING TIME:

ALIB. WHAT HOUR IS 'T, LOLLIO?

LOL. TOWARDS BELLY-HOUR, SIR.

ALIB. DINNER TIME? THOU MEAN'ST TWELVE O'CLOCK.

LOL. YES, SIR, FOR EVERY PART HAS HIS HOUR: WE WAKE AT SIX  
AND LOOK ABOUT US, THAT'S EYE-HOUR; AT SEVEN WE SHOULD  
PRAY, THAT'S KNEE-HOUR; AT EIGHT WALK, THAT'S LEG-HOUR;  
AT NINE GATHER FLOWERS AND PLUCK A ROSE, THAT'S NOSE-  
HOUR; AT TEN WE DRINK, THAT'S MOUTH-HOUR; AT ELEVEN LAY  
ABOUT US FOR VICTUALS, THAT'S HAND-HOUR; AT TWELVE GO  
TO DINNER, THAT'S BELLY-HOUR. (1, 11, 68-77)

THE SCENE ENDS WITH THE MADMEN'S CHORUS DEMANDING DINNER, AT WHICH, ACCORDING TO LOLLIO IN ANSWER TO A QUESTION OF ANTONIO'S, THEY DO INDEED

"BITE" ALTHOUGH THE WILL NOT "BITE" HIM. THIS COMBINATION OF TERMS, ALSO WITH THE ADDITION OF TIME, APPEARS WHEN BEATRICE-JOANNA IS CONTEMPLATING THE SECOND MURDER. IN A SOLILOQUY WHICH BEGINS ACT V, SHE SAYS:

ONE STRUCK, AND YET SHE [DIAPHANTA] LIES BY '---OH MY  
FEARS!

THIS STRUMPET SERVES HER OWN ENDS, 'TIS APPARENT NOW,  
DEVOURS THE PLEASURE WITH A GREEDY APPETITE,  
AND NEVER MINDS MY HONOUR OR MY PEACE,  
MAKES HAVOC OF MY RIGHT; BUT SHE PAYS DEARLY FOR 'T:  
NO TRUSTING OF HER LIFE WITH SUCH A SECRET,  
THAT CANNOT RULE HER BLOOD TO KEEP HER PROMISE.

(V, 1, 1-7)

THIS IMAGE COMPLEX, JOINED AS IT IS WITH THE SIGHT - JUDGEMENT - WILL COM-  
PLEX, SHOWS THE MIRROR FUNCTION OF THE ACTUAL MADMEN, WHO HAVE GONE MAD  
OVER INSIGNIFICANT PROBLEMS, FOR EXAMPLE, THE INCURABLE WELSHMAN, MAD  
BECAUSE A MOUSE ATE THE CHEESE (I, II, 202-208).<sup>55</sup> THE MOUSE AND THE  
CHEESE IS SIMPLY A LITERAL COMIC STATEMENT OF THE TRAGIC METAPHOR OF DE  
FLORES' AND BEATRICE-JOANNA'S SEXUAL RELATIONSHIP.<sup>56</sup> SUCH EQUATION OF  
IMAGE UNITS AS THE INTERWEAVING OF THE TWO COMPLEXES ANALYZED ABOVE IN-  
DICATES THE ESSENTIAL ONENESS OF THE MANY SEEMINGLY SEPARATE THEMES.

THE SPATIAL, OR ARCHITECTURAL FORM, OF THIS PLAY IS THE CIRCLE.  
ITS METAPHORIC MANIFESTATION IS THE RING, THE MOON, THE EYE, THE GLOVE,  
THE MOUSE-HOLE, AND BARLEY-BRAKE. THE EYE AS INSTRUMENT OF VISION, OF  
LIFE OR DEATH, HAS ALREADY BEEN NOTED. IT APPEARS THROUGHOUT THE PLAY  
FROM THE FIRST LINE TO THE EPILOGUE; FURTHER IT STANDS METAPHORICALLY  
NOT SO FAR FROM ITS REFERENT AS DO THE OTHERS; THUS, IT FUNCTIONS MOST

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<sup>55</sup> THIS ACCOUNT ITSELF SEEMS TO HAVE SEXUAL OVERTONES, FOR THE CAT  
IS CALLED A WHORE AND LATER REFERENCE TO A MOUSE ("LOVE CREEPS IN AT A  
MOUSE-HOLE") OBVIOUSLY INDICATES SEXUAL INTERCOURSE (III, III, 94).

<sup>56</sup> BAWCUTT, MIDDLETON'S CHANGELING, P. LXVI.

OBVIOUSLY AS A CONTROLLING METAPHOR OF CONTENT RATHER THAN OF SHAPE. NONETHELESS, ITS SPATIAL FORM IMPINGES ON THE CONSCIOUSNESS OF THE READER WHENEVER IT APPEARS IN CONJUNCTION WITH ONE OF THE OTHER SYMBOLS.

FIRST, THESE SYMBOLS TAKEN TOGETHER HAVE A PARAPHRASABLE CONTENT. TOGETHER THEY SUGGEST THAT THE EYE, THE INSTRUMENT OF VISION, HAS ONLY THE MOON TO SEE BY, THE MOON WHICH BRINGS CONFUSION AND MADNESS, ESPECIALLY IN MATTERS OF LOVE, THE MANY TYPES OF WHICH ARE SYMBOLIZED BY THE RING, THE GLOVE, THE MOUSE-HOLE, AND BARLEY BRAKE. SECOND, THEIR POSITION IN THE DRAMA AMPLIFIES THEIR SIMPLE REFERENTS AND STANDS AS A CREATION TO BE APPREHENDED AND ADMIRIED BY THE WIT OF THE AUDIENCE.<sup>57</sup> SINCE THEIR LOCATION IS SIGNIFICANT, THE ORDER OF THEIR APPEARANCE IS ALSO IMPORTANT: GLOVE, ALIBIUS' RING, ALONZO'S RING, LUNA AND HER SILVER SPHERE, MOUSE-HOLE, BARLEY-BRAKE, TOKEN-ALONZO'S RING-TOKEN, WAITING MOON, BARLEY-BRAKE, TOKEN, "OPACOUS" MOON. THE FIRST SYMBOL, THE GLOVE, IS CLEAR IN ITS SEXUAL MEANING WITHOUT REFERENCE TO ANY OF THE OTHER SYMBOLS. DE FLORES' VIVID IMAGERY DESCRIBES MORE THAN PUTTING ON A LADY'S GLOVE: THE FINGERS OF THE GLOVE HAVE BECOME "HER SOCKETS" INTO WHICH HE "THRUSTS" HIS FINGERS. ALTHOUGH THIS SCENE DEPENDS ON NOTHING, ITS VIOLENCE CERTAINLY ANTICIPATES AN IMMEDIATE REACTION. THE AUDIENCE IS SCARCELY GIVEN TIME TO DRAW BREATH BEFORE ALIBIUS AND LOLLIO INTRODUCE THE COMIC ACTION BY REFERENCE TO ISABELLA, ALIBIUS' YOUNG WIFE, AS SOMETHING ALIBIUS WANTS TO KEEP SECRET BECAUSE, AS HE SAYS, "I WOULD WEAR MY RING ON MY OWN FINGERS; / WHILST IT IS BORROWED IT IS NONE OF MINE, / BUT HIS THAT USETH IT" (I, II, 27-29). THIS JUXTAPOSITION WITH THE GLOVE SCENE INSURES THE COMMUNICATION OF THE SEXUAL MEANING, BUT IT AMPLIFIES THE ORIGINAL IN TWO

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<sup>57</sup>COMPARE IV, III, 159; III, III, 40-41, 74-75; IV, I, 63.

WAYS: FIRST, AS AN ANTICIPATION THAT DE FLORES IS ACTUALLY GOING TO "BORROW" (TAKE POSSESSION OF OR BECOME THE OWNER OF) BEATRICE-JOANNA'S GLOVE AND SECOND AS A HINT THAT IN SO DOING HE WILL MAKE HER HUSBAND A CUCKOLD. THE FIRST REFERENCE TO ALONZO'S RING TELLS THE AUDIENCE ONLY THAT IT HAS A DIAMOND AND THAT DE FLORES CUTS OFF THE DEAD MAN'S FINGER TO GET THE RING. THERE ARE, HOWEVER, THE FIRST TWO PARALLELS TO BUILD ON; HENCE, THE AUDIENCE CAN SEE THAT DE FLORES HAS TAKEN POSSESSION OF A RING WHICH BELONGED TO A DEAD MAN, A RING WHICH HAS SOMETHING TO DO WITH MARRIAGE AND/OR SEX. BY TAKING POSSESSION OF THE RING HE HAS, IN EFFECT, MADE ALONZO A CUCKOLD. BY NOW, THE PATTERN IS FIRMLY ESTABLISHED FOR THE AUDIENCE, BUT ITS FORM IS NOT YET COMPLETE. THE SECOND TWO REFERENCES MAKE THE EYE IMAGE A PART OF THEIR IMPORT: ALIBIUS SPEAKS OF LOLLIO'S "WATCHFUL EYE" IN GUARDING ISABELLA, AND DE FLORES NOTICES THE RING BECAUSE THE DIAMOND "THREW SPARKLES" IN HIS EYE. THE FOURTH REFERENCE, COMIC LIKE THE SECOND, INTRODUCES "BIG-BELLIED" LUNA AND HER SILVER SPHERE. "BIG-BELLIED" TAKES THE AUDIENCE BACK TO THE SEXUAL IMPLICATIONS OF THE FIRST THREE AND THE VISUAL IMAGES OF THE SECOND AND THE THIRD. IT INTRODUCES A NEW MOTIF, MADNESS.<sup>58</sup> THE ANIMAL IMAGERY (DOG AND LYCAN-THROPI) WHICH IS ATTACHED REINFORCES DE FLORES' PARTICIPATION. ACTUALLY, RATHER THAN BEING A SEPARATE INCIDENT, THE MOUSE-HOLE METAPHOR IS A PART OF THE ANIMAL IMAGERY SURROUNDING LUNA, BUT IT DOES MAKE SEXUAL DESIRE A MADNESS, ESPECIALLY THE KIND OF SEXUAL DESIRE EXHIBITED BY DE FLORES. THE FINAL IMAGE INTRODUCED IS BARLEY-BRAKE, THE SYMBOLIC RESULT OF THE LOVE-MADNESS PATTERN ALREADY ESTABLISHED. WITH ITS INTRODUCTION, THE INEVITABLE

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RUTH L. ANDERSON, ELIZABETHAN PSYCHOLOGY AND SHAKESPEARE'S PLAYS (IOWA CITY, IOWA: UNIVERSITY OF IOWA HUMANISTIC STUDIES III, NO. 4, 1927), P. 54. ANDERSON QUOTES BATMAN AND LA PRIMAUDAYE TO THE EFFECT THAT THE MOON MAKES ONE UNSTABLE BY DISORDERING THE EYE.

CONCLUSION TO THE PATTERN IS SUGGESTED. BUT AS YET, IT IS CONFINED TO THE LITERAL MADFOLK. THE SUCCEEDING RECURRENCE OF THE PREVIOUSLY INTRODUCED SYMBOLS IS SIMPLY THE GRADUAL WORKING OUT OF THIS INEVITABLE PATTERN.

FROM THIS POINT ON, THESE SYMBOLS RECUR LIKE MUSICAL PHRASES. ALONZO'S RING APPEARS NEXT IN THE CONFRONTATION SCENE, WHERE IT HAS CEASED TO BE THE RING ALONE, WHICH JOINED BEATRICE-JOANNA AND ALONZO IN THEIR BETROTHAL, AND HAS BECOME THE RING AND THE FINGER, WHICH JOINS BEATRICE-JOANNA AND DE FLORES IN MURDER AND LUST: IT IS NOW THE "TOKEN" OF THEIR UNION. THE VERBAL PARALLEL WITH THE WORD FINGER RETURNS THE VIEWER TO THE GLOVE, ALIBIUS' RING, AND THE EARLIER REFERENCE TO ALONZO'S RING. AND THEIR SYMBOLIC WEIGHT IS CARRIED FORWARD AGAIN TO ITS USE AS THE TOKEN OF THE PROTAGONISTS' UNION. BY MEANS OF THE PREVIOUS PARALLELS BETWEEN THESE THREE AND LUNA AND BARLEY-BRAKE, THE SYMBOLIC IMPLICATIONS ALSO ARE CARRIED FORWARD. EACH NEW REPETITION REQUIRES A REALIGNMENT OF PRIMARY AND SECONDARY SYMBOLIC IMPLICATIONS. THUS, "WAITING MOON" RETURNS TO THE COMIC SETTING, TO "BIG-BELLIED" LUNA, THE ANIMAL IMAGERY, AND THE GLOVE ON THE PRIMARY LEVEL AND TO THE RINGS AND BARLEY-BRAKE ON THE SECONDARY. ISABELLA EMPLOYS THE WORD MOON THREE TIMES, ONCE IN SPEAKING TO LOLLIO ABOUT FRANCISCUS' REAL MADNESS (HIS PRETENDING TO BE MAD ON ACCOUNT OF LOVE) AND TWICE WHEN SHE PUTS ON THE GARMENTS OF A MADWOMAN AND MAKES MAD SPEECHES TO ANTONIO. SINCE THIS IS A COMIC PASSAGE, THE FOCUS IS ON LOVE MADNESS AND THE MOON AS THE GODDESS OF FERTILITY ALTHOUGH ITS USE IN SEEING IS INDICATED BY ISABELLA'S COMMENT ON THE "NIMBLE EYE OF WATCHFUL JEALOUSY" (IV, III, 129).

THE LAST THREE, BARLEY-BRAKE, TOKEN, "OPACOUS" MOON, COME IN RATHER RAPID SUCCESSION IN THE LAST SCENE OF THE PLAY. LIKE THE THREE

REFERENCES TO THE MOON IN THE PRECEDING ACT, THEY ALL LOOK BACKWARD FOR SYMBOLIC IMPORT AND THEN PICTURE THE RESOLUTION. BARLEY-BRAKE IS A GAME THE MADFOLK PLAY (AT LEAST VERBALLY), WHICH HAS THE FOLLOWING CHARACTERISTICS: COUPLES JOIN HANDS; ONE STANDS IN A RING CALLED HELL. THE OBJECT IS TO CATCH THE OTHERS AS THEY ATTEMPT TO GO THROUGH THE RING. WHEN ALL HAVE BEEN CAUGHT, ANOTHER COUPLE TAKES UP ITS POSITION IN HELL.<sup>59</sup> THE POINT DE FLORES MAKES IS THAT, JOINED TOGETHER AS A COUPLE, HE AND BEATRICE-JOANNA HAVE PLAYED THE GAME OF "COUPLING" AND MURDER, WHOSE REWARD IS PERMANENT RESIDENCE IN HELL. THE VIEWER MUST, OF COURSE, ADD THE ELEMENT OF MADNESS FROM THE OTHER "BARLEY-BRAKE," WHICH DE FLORES CANNOT KNOW; THAT IS, HE REMAINS UNAWARE OR UNCONVINCED THAT HIS BEHAVIOR HAS BEEN MORAL MADNESS ALTHOUGH HE KNOWS THE RESULTS (HELL).

THE TOKEN, MENTIONED BY DE FLORES BY WHICH HE COMMANDS BEATRICE-JOANNA TO MAKE HASTE AND JOIN HIM IN DEATH, IS THE SAME TOKEN INTRODUCED EARLIER, IN THE CONFRONTATION. AS TINSLEY HELTON POINTS OUT, THE LINE MAKES NO SENSE IF DE FLORES IS REFERRING TO THE WOUND HE HAS JUST GIVEN HIMSELF OR EVEN THE ONE HE HAS JUST GIVEN HER; NEITHER CAN BE DESCRIBED AS "SO LATELY PUT IN MIND" (V, III, 176). IT MUST, AS HELTON POINTS OUT, REFER TO THE RING, THAT WHICH HAS PREVIOUSLY BEEN IDENTIFIED TWICE AS THE "TOKEN" (III, IV, 26 AND 33).<sup>60</sup> BUT IN ADDITION IT IS THE "RING AND THE FINGER": IT IS THE TOKEN WHICH DE FLORES HAS GIVEN HER, NOT THE ONE SHE GAVE ALONZO; IT IS THE TOKEN OF THEIR UNION ON EARTH AND IN HELL.

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<sup>59</sup>BAWCUTT, MIDDLETON'S CHANGELING, NOTE ON III, III, 165, P. 52. THE GAME SEEMS TO BE A COMBINATION OF RED ROVER AND POP GOES THE WEASEL, PLAYED BY ADULTS RATHER THAN CHILDREN.

<sup>60</sup>TINSLEY HELTON, "MIDDLETON AND ROWLEY'S THE CHANGELING V. III. 175-177," EXPLICATOR XXI: ITEM 74.

THE SPEECH IN WHICH HE ANNOUNCES HIS PLATITUDINOUS DISCOVERIES ALSEMERO BEGINS WITH THE STATEMENT: "WHAT AN OPACOUS BODY HAD THAT MOON / THAT LAST CHANG'D ON US" (V, III, 196-197). ALSEMERO IS, OF COURSE, MISTAKEN: THE LAST MOON CHANGE DID NOT BRING THE DARK OF THE MOON; IT BROUGHT THE FULL MOON. WITH THIS COMMENT BY ALSEMERO ON THE MOON, THE LAST SEGMENT OF THE CIRCLE IS COMPLETED. IT BRINGS TOGETHER THE THEMES OF LUST, MURDER, MADNESS, AND DAMNATION, AND IT INEXTRICABLY LINKS TOGETHER THE COMIC AND THE TRAGIC PLOTS.

FINALLY, EVEN THE WORD-PLAY CARRIED ON BY THE CHARACTERS IS A MEANS OF IDENTIFYING THE MADMEN AND THE MERE FOOLS, AND A METHOD OF DISTINGUISHING THE ONE FROM THE OTHER. WHEN THE MULTILEVEL USE OF LANGUAGE IS CONSCIOUSLY ACHIEVED, THE CHARACTERS ARE MAD, AT LEAST FOR THE MOMENT, BECAUSE CONSCIOUS WORD-PLAY IS A WITTY ACTIVITY AND, AS LOLLIO SAYS, WITS ARE WHAT THE MADMEN HAVE THAT THE FOOLS LACK. TO USE LANGUAGE IN THIS FASHION IS TO FOCUS ON THE SELF AS SUPERIOR TO OTHERS BECAUSE OF INTELLECT. JUST AS DE FLORES IS THE MOST OBVIOUSLY SYMBOLIC NAME SO DE FLORES THE CHARACTER IS THE ONLY ONE WHO CONSISTENTLY AND CONTINUOUSLY EMPLOYS CONSCIOUSLY AMBIGUOUS LANGUAGE. AT THE OTHER EXTREME OF NEVER BEING A WIT IS ALONZO. THE REST OF THE CHARACTERS FALL SOME PLACE IN BETWEEN. LONG BEFORE BEATRICE-JOANNA HAS BECOME AWARE OF THE STATE OF HER MORAL SELF, SHE HAS BEEN KNOWINGLY EMPLOYING MULTILEVEL LANGUAGE. DIAPHANTA FOLLOWS THE PRINCIPALS A CLOSE SECOND, BUT LIKE ALIBIUS AND LOLLIO, SHE EMPLOYS MOSTLY STRAIGHTFORWARD PUNS AND RATHER SIMPLE DOUBLE ENTENDRES. ANTONIO, TOMAZO, AND FRANCISCUS ARE ONLY BRIEFLY WITS: ANTONIO WHEN HE IS TEMPTING ISABELLA, TOMAZO IN HIS SECOND ENCOUNTER WITH DE FLORES, AND FRANCISCUS AT THE HEIGHT OF HIS PSEUDO-RAVING. RIDICULOUS AS THEY MAY

HAVE APPEARED EARLY IN THE PLAY, TOWARD THE END AND PARTICULARLY IN THE LAST PART OF THE LAST SCENE (124-134) VERMANDERO AND ALSEMERO DECIDE TO JOIN THE FUN GAME OF PLAYING WITH LANGUAGE IN THEIR POSTURING EMPLOYMENT OF STICHOMYTHIA. THEY ARE, HOWEVER, SAVED FROM THE DANGERS OF BEING "WITS" BY ALMOST IMMEDIATELY LAPSING INTO THEIR UNCONSCIOUS USE OF MULTILEVEL LANGUAGE, VERMANDERO BACK TO HIS PRATTLING ABOUT "HONOUR" AND ALSEMERO TO HIS DELIVERY OF PLATITUDES. ALTHOUGH SHE CLEARLY UNDERSTANDS THE SEVERAL LEVELS ON WHICH HER TEMPTERS SPEAK, ISABELLA IS UNIQUE IN ALWAYS EMPLOYING THE "FAIR UNDERSTANDING" EXCEPT IN METAPHORS FOR REASON AND UNDERSTANDING: THE "WAITING MOON" SECTION AND HER "BEAUTIES" ANALYSIS (IV, 111). IN LIGHT OF THE GROUPING BASED UPON LANGUAGE AND OF THE UNBELIEVABLY INTRICATE LANGUAGE USAGE, THE "WE THREE" JOKE INTRODUCED IN THE FIRST COMIC SCENE TAKES ON EXTENSIVE SATIRIC SIGNIFICANCE: THE AUDIENCE MAY BE EITHER A PACK OF FOOLS, A GAGGLE OF MADMEN, OR PERHAPS AN ISABELLA. LIKEWISE THE PLAYWRIGHTS MAY BE MADMEN PLAYING WITH LANGUAGE FOR THE SAKE OF WIT ALONE, OR THEY MAY BE EMPLOYING ISABELLA'S KIND OF METAPHORS FOR OTHERWISE IMPOSSIBLE COMMUNICATION.

RATHER THAN THE WORLD EQUALLY DIVIDED BETWEEN MADMEN AND FOOLS FOUND IN THE CHANGELING, THE WORLD OF WOMEN BEWARE WOMEN IS ALMOST COMPLETELY MAD. BUT THERE ARE NO MAD-HOUSES, FOR EVERY HOUSE IS A MAD-HOUSE. EVERYONE, EXCEPT THE CARDINAL, HAS ATTEMPTED TO BECOME A HORSUS OR A DE FLORES, TO WHOM LIFE IS A GAME OF WITS, A GAME WHOSE GOAL SEEMS TO BE IMMORALLY OUTWITTING THE OTHER FELLOW, THEN RATIONALIZING THIS ACTIVITY. HENCE, THE PRINCIPAL SYMBOL IS THE GAME, WHICH MAKES ITS APPEARANCE WITH THE CHESS GAME BETWEEN LEANTIO'S MOTHER AND LIVIA, A GAME WHOSE CHARACTERISTIC IS THE MANIPULATION OF PIECES WHICH REPRESENT MAN IN BATTLE,



AND CONTINUES IN THE GAMING PREOCCUPATION OF THE WARD AND FINALLY ENDS IN THE BIGGEST GAME OF ALL, THE MASQUE, THE GAME OF "LET'S PRETEND." EACH ONE TRIES TO OUTWIT THE WORLD LIKE HORSUS AND DE FLORES; BUT, UNLIKE THEIRS, THE MOTIVATION IS SORDID AND PETTY. THIS PLAY'S CHARACTERS LACK EVEN THE TARNISHED HEROISM OF HORSUS AND DE FLORES. AS A MATTER OF FACT, THE WORLD OF WOMEN BEWARE WOMEN HAS REACHED ALMOST THE LIMITS OF THE SATIRIC METHOD.

## CHAPTER IV

### WOMEN BEWARE WOMEN

AN ANALYSIS OF WOMEN BEWARE WOMEN FINDS MANY OF THE SAME THEMES AND TECHNIQUES WHICH MIDDLETON USED IN HENGIST AND THE CHANGELING. THE DESTRUCTION OF THE CHARACTERS STILL OCCURS AS A RESULT OF SEXUAL PRE-OCCUPATION ALTHOUGH THE OTHER MORTAL SINS ARE AGAIN PRESENT IN ABUNDANCE. AGAIN THERE IS NO SINGLE, INDIVIDUAL PROTAGONIST BUT A COUPLE JOINED IN DESTRUCTION THROUGH LUST. MIDDLETON CONTINUES TO EMPLOY IRONY AND REDUPLICATION OF CHARACTER AND INCIDENT AND TO HOLD DISPARATE PARTS OF THE DRAMA TOGETHER WITH IMAGERY. MUCH OF THE IMAGERY IS ALSO FAMILIAR: SIGHT, TASTE, CLOTHING. AGAIN THE CONTROL-METAPHOR OCCURS IN THE SUB-PLOT AND IS DRAMATICALLY NON-OPERATIVE.

YET DESPITE ALL THESE SIMILARITIES, WOMEN BEWARE WOMEN REMAINS A UNIQUE WORK. THE DIFFERENCES ARE AT LEAST EQUALLY AS SIGNIFICANT AS THE SIMILARITIES. THE WORLD OF WOMEN BEWARE WOMEN IS TOTALLY CORRUPT EXCEPT FOR AN ISOLATE FROM SOCIETY. TO THE ORIGINAL IMAGE COMPLEX HAS BEEN ADDED MONEY IMAGERY. WHILE THE BLINDNESS OF THE CHARACTERS REMAINS, THERE IS AN ADDITIONAL EMPHASIS ON DECEPTION. THE METAPHORIC PATTERN COMES IN THREE MAJOR PARTS, WHICH ARE TIED TOGETHER AND MADE THEMATICALLY OPERATIVE BY MEANS OF THE IMAGE PATTERN: THE AUCTION, THE CHESS GAME, AND THE MASQUE. FINALLY, A NUMBER OF ELEMENTS ARE MISSING IN WOMEN BEWARE

WOMEN THAT WERE CENTRAL IN THE OTHER TWO: THE USE OF FATE, THE DUMB-SHOWS, THE COMEDY OF THE SUBPLOT.

WOMEN BEWARE WOMEN HAS NO CASTIZA OR ISABELLA (CHANGELING) TO BALANCE THE INSANITY AND EVIL WHICH IS RAMPANT IN THE PLAY-WORLD OR TO SUGGEST THE POSSIBILITY OF ACCEPTABLE BEHAVIOR. THE CARDINAL, THE ONE WHO DELIVERS THE NORM SPEECHES, DOES NOT FUNCTION AS A DRAMATIC CHARACTER AT ALL.<sup>1</sup> THE DEATH OF LEANTIO HAD ALREADY BEEN DETERMINED UPON BEFORE THE CARDINAL ARRIVED ON THE SCENE. AND THE POSSIBILITY OF MARRIAGE TO BIANCA DID NOT ENTER INTO THE DUKE'S DECISION AT ALL. THE ACTUAL MARRIAGE FOR THE TWO IS AN AFTERTHOUGHT, HAVING LITTLE SIGNIFICANCE UNTIL BIANCA REALIZES THAT WITHOUT THE CARDINAL HER CHILDREN WILL BE THE DUKE'S HEIRS. BIANCA PLANS TO KILL HIM BECAUSE HE IS THE DUKE'S HEIR AS MUCH AS BECAUSE HE HAS BRANDED HER A STRUMPET. FURTHER, IT IS JUST POSSIBLE THAT BIANCA AND THE DUKE ARE CORRECT IN BRANDING THE CARDINAL AS ENVIOUS. THE SECOND ENCOUNTER BETWEEN THE CARDINAL AND THE DUKE CONTINUES THE FORMER'S ATTACK ON BIANCA AND THEIR PROFANATION OF HOLY CEREMONIES. THE DUKE REPLIES:

HERE YOU'RE BITTER

WITHOUT CAUSE, BROTHER . . . . .

I TASTE MORE WRATH IN 'T THAN I DO RELIGION,  
AND ENVY MORE THAN GOODNESS.<sup>2</sup> (IV, III, 25-29)

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<sup>1</sup> SCHOENBAUM ACCEPTS THE CARDINAL WITHOUT QUESTION AS THE REPRESENTATIVE OF "MORAL SANITY" BECAUSE HE PRONOUNCES THE FINAL JUDGEMENT ON LUST, WHICH THIS CRITIC TAKES TO BE THE SUBJECT OF THE PLAY (MIDDLETON'S TRAGEDIES, P. 126, 102). BARKER ALSO WITHOUT HESITATION CALLS HIM "THE MORALIST OF THE PLAY" (MIDDLETON, P. 135). BRADBROOK SAYS THE CARDINAL "SPEAKS WITH THE VOICE OF HEAVEN," APPARENTLY BECAUSE, SHE FEELS, HIS "SPEECHES ARE NEARLY ALL IMPERSONAL COMMENTS ON THE TOTAL SITUATION" (THEMES AND CONVENTIONS, P. 234). BUT ORNSTEIN SEES THE CARDINAL AS A "MORAL CHORUS" AND SPEAKS OF HIS "INEFFECTUAL ENTRY INTO THE PLOT" AND HIS "COMMONPLACE MORALISM" (MORAL VISION, PP. 197-198).

<sup>2</sup> ALL QUOTATIONS FROM WOMEN BEWARE WOMEN COME FROM BULLEN'S EDIT-  
OF MIDDLETON'S WORKS, VOL. VI.

AND BIANCA REMARKS UPON THE CARDINAL'S ACCEPTANCE OF HER AFTER THE MARRIAGE HAS TAKEN PLACE:

HE THAT BEGINS SO EARLY TO REPROVE,  
QUICKLY RID HIM, OR LOOK FOR LITTLE LOVE:  
BEWARE A BROTHER'S ENVY. (V, 1, 58-60)

SUCH AN INTERPRETATION OF THE CARDINAL'S CHARACTER IN THIS PLAY, UNLIKE THE CHANGELING, DOES NOT ALTER THE VALIDITY OF THE NORM STATEMENTS FOR TWO REASONS. FIRST, AS A NON-DRAMATIC CHARACTER HE CAN BE KNOWN ONLY BY WHAT HE SAYS AND BY WHAT OTHERS SAY ABOUT HIM. HE CERTAINLY SAYS THE RIGHT THINGS, BUT SO DOES EVERY OTHER CHARACTER IN THE PLAY AT ONE TIME OR ANOTHER. SECOND, THE STATEMENTS HE MAKES ARE CLICHES, MORAL PLATITUDES THAT EVERYONE ALREADY KNOWS, AND ACTUALLY HE HAS NOT BEEN VERY PERCEPTIVE, FOR HE HAS INTERPRETED THE CENTRAL PROBLEM AS THAT OF SEXUAL LUST. SUCH INTERPRETATION MIGHT INDICATE BLINDNESS TO HIS OWN FLAWS-- AGAIN LIKE THE OTHER CHARACTERS. HOWEVER, BECAUSE OF WHAT THE CARDINAL DOES NOT DO AND BECAUSE OF WHAT HE DOES NOT SAY, HE SEEMS TO BE A KIND OF IDEAL NORM: FIRST, HE DOES NOT DRAMATICALLY FULFILL THE ROLE OF ENVY ASCRIBED TO HIM. SECOND, HIS SPEECHES LACK THE ESSENTIALS OF VOCABULARY WHICH TIE ALL THE OTHER CHARACTERS TOGETHER AND ALL TO THE CENTRAL METAPHOR. SINCE IT IS POSSIBLE TO DISCOVER ONLY THAT HE IS NOT BAD, RATHER THAN THAT HE IS GOOD IN SPITE OF THE FACT THAT THE DUKE ADDRESSES HIM AS "BROTHER OF SPOTLESS HONOUR" (IV, 1, 253), HE ACTS AS A NEGATIVE NORM RATHER THAN A POSITIVE ONE, OR PERHAPS A PASSIVE NORM RATHER THAN AN ACTIVE ONE. FOR UNLIKE CASTIZA IN HENGIST AND ISABELLA IN THE CHANGELING, HE IS ESSENTIALLY A TEACHER OF HOW TO LIVE IN THE WORLD NOT AN ACTIVE PARTICIPANT IN THE WORLD DOING GOOD.<sup>3</sup>

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<sup>3</sup>ORNSTEIN, MORAL VISION, PP. 197-198.

THE AMBIGUITY OF THE CARDINAL REDUCES THE POSSIBILITIES OF GOODNESS IN THIS PLAY-WORLD TO VIRTUALLY, BUT NOT ABSOLUTELY, NOTHING. A LOOK AT THE HISTORICAL EVENTS SHOWS THAT THE REAL CARDINAL IS COVETOUS AND IS VERY PROBABLY A SUCCESSFUL MURDERER.<sup>4</sup> IF MIDDLETON HAD WANTED TO SHOW A WORLD COMPLETELY WITHOUT VIRTUE, HE COULD HAVE KEPT THE CARDINAL AS HE WAS IN ACTUAL LIFE. OR HE COULD HAVE KEPT THE CARDINAL WICKED AND STILL MADE VIRTUE A MORE PROBABLE POSSIBILITY BY INTRODUCING AN ORDINARY CITIZEN AS THE NORM. THUS, THE CARDINAL'S PLAY-CHARACTER SEEMS TO HAVE BEEN A DELIBERATE MODIFICATION BY MIDDLETON OF THE HISTORICAL FIGURE.

TO IDENTIFY THE CARDINAL WITH MIDDLETON OR WITH THE "VOICE OF HEAVEN" AS DOES BRADBROOK IS TO AGREE WITH HIS VIEW OF THE PLAY-WORLD.<sup>5</sup> HE FINDS THE DESTRUCTION OF THE DUKE AND BIANCA (HENCE, SYMBOLICALLY THAT OF THE OTHER CHARACTERS TOO) TO BE THE RESULT OF LUST, BUT SURELY IT IS SOMETHING MORE THAN THIS. THE IMPORTANCE OF THE MATERIALISM IS APPARENT FROM THE BEGINNING TO THE END OF THIS PLAY.<sup>6</sup> BUT THE CARDINAL DOES NOT SEE THIS: HE MIGHT NOT BE EXPECTED TO OBSERVE IT IN THE DUKE WHO DOES NOT NEED MORE POSSESSIONS ALTHOUGH THE IMAGERY THE DUKE USES FOR BIANCA SUGGESTS THAT HE SEES HER IN MUCH THE SAME WAY AS DOES LEANTIO, OR AS HE SAYS "LIKE PURE DIAMONDS SET IN GOLD" (V, 1, 49). BUT THE CARDINAL NEVER MENTIONS GREED IN HIS ATTACK UPON BIANCA, WHO CERTAINLY DOES HAVE AN INTEREST IN INCREASING HER MATERIAL GOODS. IF HE IS THE "VOICE OF HEAVEN," GOD HAS WALKED THE EARTH TOO LONG AND BECOME BLIND LIKE HIS CREATURES.

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<sup>4</sup> JACOBS, "MIDDLETON'S WOMEN BEWARE WOMEN," INTRODUCTION.

<sup>5</sup> BRADBROOK, THEMES AND CONVENTIONS, PP. 233-234.

<sup>6</sup> THIS IS POINTED OUT EVEN BY THOSE CRITICS QUOTED IN FOOTNOTE 1, WHO SEE THE CARDINAL AS THE SPOKESMAN.

JACOBS AND RIBNER SEEM RATHER NEARER THE HEART OF THE THEMATIC STATEMENT. JACOBS FINDS THAT IT IS SOME FORM OF LUST OR GREED WHICH UNDERMINES THE MORAL VALUES OF THE CHARACTERS.<sup>7</sup> RIBNER ADDS A NECESSARY ELEMENT LACKING IN JACOBS' ANALYSIS WHEN HE IDENTIFIES THE THEME AS "A DENUNCIATION OF A SOCIETY WHICH HAS ABANDONED ETHICAL VALUES AND HAS INSTEAD DEIFIED WORLDLY SUCCESS AND FALSE APPEARANCE."<sup>8</sup> BESIDES THIS PREOCCUPATION WITH MONEY AND SOCIAL POSITION WHICH IS DEPENDENT UPON THE THINNEST VENEER OF RESPECTABILITY, VORTIGER'S DESIRE FOR POWER AND DE FLORES' LUST SEEM EVER SO MUCH LESS NAUSEOUS. THE CHARACTERS IN WOMEN BEWARE WOMEN COME TO DESTRUCTION NOT SO MUCH BECAUSE THEY COMMIT MONUMENTAL SINS--ALTHOUGH THEY DO COMMIT INCEST, ADULTERY, MURDER--BUT RATHER BECAUSE THEY HAVE SUCH PETTY INTERESTS, ESPECIALLY THAT OF KEEPING THEIR SINS HIDDEN FROM AN EQUALLY CORRUPT WORLD. THEY SEARCH NOT FOR THE SATISFACTION OF ONE OVERWHELMING AND PREDOMINANT PASSION BUT FOR THE GRATIFICATION OF ALL THE SENSES. NO ONE OF THE CENTRAL CHARACTERS EXCEPT LIVIA COULD SAY WITH DE FLORES:

I HAVE THROWN CONTEMPT UPON YOUR GOLD,  
NOT THAT I WANT IT NOT, FOR I DO PITEOUSLY:  
IN ORDER I WILL COME UNTO 'T, AND MAKE USE ON 'T,  
BUT 'T WAS NOT HELD SO PRECIOUS TO BEGIN WITH:  
FOR I PLACE WEALTH AFTER THE HEELS OF PLEASURE.

(CHANGELING, III, IV, 111-115)

HOWEVER, THAT THERE IS ALSO AN EMPHASIS ON SENSUOUS PLEASURE IS EVIDENT

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<sup>7</sup> JACOBS, "MIDDLETON'S WOMEN BEWARE WOMEN," P. XC. IN ANOTHER PLACE, SHE DESCRIBES THE THEME AS "THE PASSION AND MATERIALISM WHICH IMPEL THE OTHER CHARACTERS TOWARD THE FINAL ACTION" (LXXXIX).

<sup>8</sup> IRVING S. RIBNER, "MIDDLETON'S WOMEN BEWARE WOMEN: POETIC IMAGERY AND MORAL VISION," TULANE STUDIES IN ENGLISH, IX (1959), 20.

FROM THE FACT THAT TASTE IMAGES EXPRESS SIMULTANEOUSLY LUST, MATERIALISTIC GREED, AND GLUTTONY. THESE IMAGES ARE MUCH MORE PREVALENT IN WOMEN BEWARE WOMEN THAN IN HENGIST AND THE CHANGELING, PROBABLY BECAUSE THE WORLD OF WOMEN BEWARE WOMEN IS A MUCH MORE SORDID WORLD THAN THOSE OF THE TWO EARLIER PLAYS.<sup>9</sup> AT ANY RATE, THIS WORLD IS FILLED WITH MORE FINICKY EATERS THAN DE FLORES SINCE THEY SEEM MOSTLY INTERESTED IN SWEETMEATS.<sup>10</sup> THE CONSTANT REFERENCE TO FEASTING SUGGESTS REAL GLUTTONY: IN ADDITION TO THE FEASTING IMAGERY THERE ARE TWO BANQUETS IN THE PLAY AND THE SEDUCTION OF BIANCA OCCURS WHEN SHE AND LEANTIO'S MOTHER HAVE BEEN INVITED TO DINNER. BUT AS ORNSTEIN POINTS OUT, THE CHARACTERS RECOGNIZE THAT THE FEASTING COMES INTERMITTENTLY. AS A RESULT, THEIR PREOCCUPATION WITH FEASTING SUGGESTS THEIR CONSTANT SEARCH FOR PHYSICAL PLEASURES OF ALL KINDS, AND THE FRENZY, EVIDENT IN THEIR BEHAVIOR, IS CAUSED BY THIS RECOGNITION. ALTHOUGH THERE ARE DISEASE IMAGES SOMETIMES USED WITH THE FOOD IMAGERY, THERE IS NO SUGGESTION THAT ANY OF THE CHARACTERS HAVE EVEN THE HEDONIST'S RECOGNITION THAT LIFE IS FLEETING; RATHER THEIR IDEA SEEMS TO BE "EAT CAKES AND SWEETMEATS TODAY, FOR TOMORROW WE MAY HAVE TO EAT BREAD." FOR EXAMPLE, IN ACCEPTING THE LOVE OF HIPPOLYTO, ISABELLA SAYS ABOUT HER WISH TO MARRY THE FOOLISH WARD--OR PREFERABLY ONE EVEN MORE FOOLISH:

SHE THAT COMES ONCE TO BE A HOUSEKEEPER  
MUST NOT LOOK EVERY DAY TO FARE WELL, SIR,  
LIKE A YOUNG WAITING-GENTLEWOMAN IN SERVICE,

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<sup>9</sup> BRADBROOK, THEMES AND CONVENTIONS, P. 236.

<sup>10</sup> ORNSTEIN SEES THE FEASTING IMAGES AS "IMBUED WITH A SPIRIT OF REASONABLE COMPROMISE AND INFORMED BY THE KNOWLEDGE THAT BANQUETS DO NOT COME EVERY DAY" (MORAL VISION, P. 192).

FOR SHE FEEDS COMMONLY AS HER LADY DOES,  
 NO GOOD BIT PASSES HER BUT SHE GETS A TASTE ON 'T;  
 BUT WHEN SHE COMES TO KEEP HOUSE FOR HERSELF,  
 SHE'S GLAD OF SOME CHOICE GATES THEN ONCE A-WEEK,  
 OR TWICE AT MOST, AND GLAD IF SHE CAN GET 'EM.

(II, I, 217-224)

AND LEANTIO, HAVING LOST BIANCA, HIS TASTY MORSEL, "EATS HIS MEAT WITH GRUDGING STILL" (IV, I, 115).

THAT PLAIN OLD FORTHRIGHT LUST HAS ITSELF BEEN CORRUPTED CAN BE SEEN THROUGHOUT THE PLAY IN THE ALMOST UNIVERSAL INTEREST IN MONEY. THE TWO SCENES WHICH MOST OBVIOUSLY SHOW ITS TAKING SECOND PLACE TO MONETARY INTERESTS ARE THE CONFRONTATION OF BIANCA AND LEANTIO (IV, I) AND THE AUCTION OF ISABELLA, WHICH IMMEDIATELY PRECEDES IT AND WHICH MAKES THE WHOLE RELATIONSHIP BETWEEN SEX AND MONEY METAPHORICALLY EXPLICIT (III, III).<sup>11</sup> IT IS HIPPOLYTO WHO SUPPLIES THE EXACT METAPHOR WHEN HE SAYS TO ISABELLA CONCERNING THE EXHIBITION OF HER ACCOMPLISHMENTS AT THE BANQUET AT LIVIA'S:

I'VE A STRANGE OFFICE ON 'T HERE:  
 'TIS SOME MAN'S LUCK TO KEEP THE JOYS HE LIKES  
 CONCEAL'D FOR HIS OWN BOSOM, BUT MY FORTUNE  
 TO SET 'EM OUT NOW FOR ANOTHER'S LIKING;  
 LIKE THE MAD MISERY OF NECESSITOUS MAN,  
 THAT PARTS FROM HIS GOOD HORSE WITH MANY PRAISES.

(III, II, 193-198)

BUT INSTEAD OF THE HORSE IN ITS ORIGINAL FUNCTION AS A SYMBOL OF PRO-CREATIVE ENERGY, IT HAS BECOME AN OBJECT OF BARTER AND HAS ONLY THE

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<sup>11</sup> JACOBS FINDS THE WORD "CENTRAL TO THE THEME OF THE PLAY" BUT SHE SEES ONLY HIS "BLATANT SEXUALITY" AS NECESSARY FOR HIS THEMATIC FUNCTION ("MIDDLETON'S WOMEN BEWARE WOMEN," P. LXXXIX).



SUGGESTION OF ISABELLA AS HIPPOLYTO'S WHORE WHO IS FOR SALE. THIS IMAGE PREPARES THE AUDIENCE FOR THE NEXT SCENE.

IN THE FOLLOWING SCENE, ISABELLA IS "BOUGHT AND SOLD" LIKE A BROOD MARE. BUT SHE IS NOT JUST SOLD BY FABRICIO AND BOUGHT BY THE WARD; MORE IMPORTANTLY SHE SELLS HERSELF. THE WARD LOOKS HER OVER TO FIND ANY FLAWS WHICH WILL COST HIM MONEY TO REPAIR. HAVING WITNESSED HER DISPLAY OF "BREEDING" (HER ABILITIES AT SINGING AND DANCING) IN THE PREVIOUS SCENE, HE FOCUSES HERE UPON HER PHYSICAL CHARACTERISTICS: HE CHECKS HER FACE, LIPS, EYES, NOSE, AND TEETH (ALL OF THESE ARE THE MEANS OF CHECKING THE AGE AND QUALITY OF A HORSE); HE CHECKS HER HOCKS AND HER WALKING; AND FINALLY, HE EXPECTS HER TO PRODUCE SOME SIXTEEN OFFSPRING, SLIGHTLY MORE THAN A GOOD MARE MIGHT BE EXPECTED TO FOAL.

THE WARD'S SEXUALITY CLEARLY TAKES SECOND PLACE TO MATERIALISTIC INTERESTS JUST AS THE LUST OF ALL THE OTHERS IS DEPENDENT IN SOME WAY UPON MONEY. TO LEANTIO, BIANCA IS A GEM, A TREASURE TO BE LOCKED UP IN A CHEST AND HIDDEN FROM THE WORLD, A POSSESSION WHICH HE CAN GLOAT OVER AS A MISER DOES THE GOLD HE HAS STOLEN. BIANCA SURRENDERS TO THE TEMPTATIONS OF THE DUKE IMMEDIATELY AFTER HIS SPEECH WHICH BEGINS, "BUT I GIVE BETTER IN EXCHANGE, --WEALTH, HONOUR--" (II, II, 375), AND, AS BARKER SAYS, PROBABLY AS A RESULT OF THIS SPEECH.<sup>12</sup> LIVIA BUYS LEANTIO JUST AS THE WARD BUYS ISABELLA. LEANTIO SELLS BIANCA FOR A CAPTAINCY JUST AS HIPPOLYTO SELLS ISABELLA FOR SECRECY AND FABRICIO SELLS HER FOR MONEY. LEANTIO'S MOTHER SELLS BIANCA FOR "SWEETMEATS"; LIVIA AND GUARDIANO SELL HER FOR MONEY AND ADVANCEMENT FROM THE DUKE. LIVIA SELLS ISABELLA TO HIPPOLYTO FOR AN INTERESTING KIND OF SISTERLY AFFECTION, AND ISABELLA

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<sup>12</sup>BARKER, THOMAS MIDDLETON, P. 136.

BUYS HIPPOLYTO AT THE COST OF HER MOTHER'S HONOR. HIPPOLYTO IS WILLING TO SELL LIVIA FOR THE "HONOUR" OF BEING JOINED TO THE HOUSE OF VINCENTIO.

THAT EACH HAS BEEN BOUGHT AND IS NOT ASHAMED IS EVIDENT FROM THE QUARREL OF LEANTIO AND BIANCA WHICH IMMEDIATELY FOLLOWS THE AUCTION OF ISABELLA. ALTHOUGH LEANTIO SEEMS A BIT MORE DEGRADED AND VAIN BECAUSE OF THEIR POSITIONS, THEY ARE BOTH SPITEFUL, BIANCA BECAUSE THE DUKE HAS PROVIDED HER WITH RICH APARTMENTS AND LEANTIO BECAUSE LIVIA HAS TRICKED HIM OUT LIKE A PEACOCK: LINED CLOAK, SILK SUIT, AND NEAT BOOTS. THEY ARE BOTH ANNOYED AT THE OTHER'S PROSPERITY EVEN THOUGH BIANCA SAYS THAT SHE IS NOT ENVIOUS (IV, 1, 87). ALTHOUGH HER ATTACK COMES IN ANSWER TO HIS REMARKING THAT SHE HAS COME UP IN THE WORLD FROM THE POSITION OF HER FAMILY, SHE OBVIOUSLY THINKS HE OWES HER THANKS FOR HIS ADVANCEMENT (IV, 1, 64-65) RATHER THAN AN ATTACK ON HER MORALITY AND THREATS OF VENGEANCE.

A SIGNIFICANT ELEMENT OF THESE TWO SCENES AND CLOSELY CONNECTED WITH THE COMMERCIAL IMAGERY IS THE IDEA OF BLINDNESS. AS IN HENGIST AND THE CHANGELING, BLINDNESS IS EVIL AS WELL AS BEING A LACK OF INSIGHT AND WISDOM. IN WOMEN BEWARE WOMEN IT IS NOT ONLY SELF-DECEPTION BUT ALSO AN ACTIVE, WILLFUL DECEPTION PRACTICED ON OTHERS. EACH OF THE CHARACTERS IS SELF-DECEIVED ALTHOUGH HE CAN SEE THE FAILURES OF OTHERS EVEN WHEN THEY RESEMBLE HIS OWN. IT IS IN THIS AREA OF SELF-DECEPTION THAT ANOTHER PERSON IS ABLE TO PRACTICE DECEIT.

IN THE SCENE DISCUSSED ABOVE WHERE ISABELLA IS EXHIBITING HERSELF FOR PURCHASE, THE WARD IS DECEIVED BECAUSE HE LOOKS ONLY FOR PHYSICAL DEFICIENCIES. HE LOOKS AT HER LIP, EYE, NOSE, AND TEETH. EVEN WHEN HE AND SORDIDO PEER UNDER HER SKIRT, THEY ARE ONLY CHECKING TO SEE THAT SHE IS NOT SPLAY-FOOTED. THUS, THE WARD FINDS HER BEAUTIES SUFFICIENT WHEN

SORDIDO SAYS AFTER PEEPING AT HER ANKLES:

I SEE THE SWEETEST SIGHT TO PLEASE MY MASTER!  
NEVER WENT FRENCHMAN RIGHTER UPON ROPES,  
THAN SHE ON FLORENTINE RUSHES. (III, III, 128-130)

BECAUSE HE HAS BEEN SO CONCERNED WITH HER PHYSICAL BEAUTIES OR DEFICIENCIES, SHE IS ABLE TO DECEIVE HIM ABOUT HER AFFAIR WITH HIPPOLYTO. HE AS MUCH AS ASKS TO BE ANTICIPATED AS HER LOVER BY HIPPOLYTO WHEN HE URGES THAT SHE DANCE FIRST WITH HIPPOLYTO WHILE HE WATCHES (III, II).

IN THE FIRST SCENE LEANTIO'S MOTHER LINKS TOGETHER THE SIGHT AND MONEY IMAGERY WHEN SHE SAYS IN THE FIRST LINE, "THY SIGHT WAS NEVER YET MORE PRECIOUS TO ME," AND LEANTIO MAKES IT SYMBOLICALLY SIGNIFICANT IN HIS FIRST ADDRESS TO HER BY REFERRING TO BIANCA, FIRST AS THE "MOST UNVALU'DST PURCHASE" AND SECOND AS A "THEFT." TO HIM BIANCA IS A "TREASURE" TO BE LOCKED UP AND HIDDEN FROM ALL OTHERS' VIEW, FOR HE SAYS,

AS OFTEN AS I LOOK UPON THAT TREASURE,  
AND KNOW IT TO BE MINE--THERE LIES THE BLESSING.

(I, I, 14-15)

AND IN HIS SOLILOQUY AT THE END OF THE SCENE, HE REMARKS,

. . . 'TIS GREAT POLICY  
TO KEEP CHOICE TREASURES IN OBSCUREST PLACES;  
SHOULD WE SHOW THIEVES OUR WEALTH, 'TWOULD MAKE 'EM  
BOLDER;

. . . . .

THE JEWEL IS CAS'D UP FROM ALL MEN'S EYES.

(I, I, 165-170)

LEANTIO BELIEVES THAT HIS THEFT OF BIANCA IS "NOBLE" (I, I, 36) AND THAT, SINCE SHE THEN BELONGS TO HIM, HE IS WRONGED WHEN ANOTHER STEALS HIS "GEM."

JUST AS LEANTIO AND HIS COMIC COUNTERPART, THE WARD, BELIEVE

THAT THEY ARE VIRTUOUS AND THAT THE THEFT OF THEIR WIVES IS THE FAULT OF ANOTHER, SO ALL THE CHARACTERS ARE BLIND TO THE FACT THAT THE HONOR WHICH THEY BELIEVE THEY HAVE IS NOT STOLEN FROM THEM BY OTHERS BUT IS DESTROYED BY THEMSELVES--IT NEVER ACTUALLY EXISTED EXCEPT AS A SELF-DELUSION.

BIANCA BELIEVES THAT SHE IS VIRTUOUS AND THAT IT IS THE FAULT OF GUARDIANO AND LIVIA THAT SHE HAS BEEN SEDUCED BY THE DUKE. SHE NEVER BLAMES THE DUKE NOR HERSELF FOR THEIR FALL ALTHOUGH THEY HAVE BOTH "FALLEN" LONG BEFORE THE ACTUAL SEDUCTION SCENE AS CAN BE SEEN BY THE SIGHT IMAGERY. BIANCA SAYS, "DID NOT THE DUKE LOOK UP? METHOUGHT HE SAW US" (I, III, 108). LATER, GUARDIANO RECOGNIZES THE PART THE EYE PLAYS IN MAN'S DESTRUCTION, FOR HE PREPARES BIANCA FOR THE SEDUCTION BY SHOWING HER PORNOGRAPHIC PICTURES--AT LEAST, PICTURES OF NUDES. IN TELLING LIVIA ABOUT THE DUKE'S DESIRE FOR BIANCA, HE MENTIONS TWICE THAT THE DUKE "SPIED" HER AT THE WINDOW (II, II, 2, 9). SHORTLY AFTERWARD HE SAYS THAT THE DUKE "POINTED TO THE WONDER WARILY, / AS ONE THAT FEAR'D SHE WOULD DRAW IN HER SPLENDOR / TOO SOON, IF TOO MUCH GAZ'D AT" (II, II, 12-14) AND THAT "ONE LOOK HAS CATCH'D HIS HEART" (II, II, 22).

IN ADDITION TO BELIEVING THAT SHE IS "BOUGHT AND SOLD" AND NOT THAT SHE IS SELLING HERSELF, THUS BY IMPLICATION BLAMING THE WARD AND HER FATHER, ISABELLA, THE COUNTERPART OF BIANCA, BLAMES LIVIA FOR HER OWN INCEST, IN THE FOLLOWING ASIDE:

WAS EVER MAID SO CRUELLY BEGUIL'D  
TO THE CONFUSION OF LIFE, SOUL, AND HONOUR,  
ALL OF ONE WOMAN'S MURDERING! (IV, II, 130-132)

IN HER RATHER CURIOUS MORAL SYSTEM, LUST IS EVIL ONLY IF IT IS INCEST; THEREFORE, LIVIA IS TO BLAME SINCE SHE HIDES THE FACT OF INCEST FROM ISABELLA. IMMEDIATELY FOLLOWING, IN HER SPEECH TO HIPPOLYTO, SHE

EXPRESSES HER NEW-FOUND WISDOM:

'TIS TIME WE PARTED, SIR, AND LEFT THE SIGHT  
OF ONE ANOTHER; NOTHING CAN BE WORSE  
TO HURT REPENTANCE, FOR OUR VERY EYES  
ARE FAR MORE POISONOUS TO RELIGION  
THAN BASILISKS TO THEM. (IV, II, 137-141)

LIKE HER MORALITY, HER WISDOM IS RATHER PECULIAR FOR HER NOTION OF WHAT  
TO DO NOW IS TO KILL HER AUNT BECAUSE SHE STILL BLAMES HER FOR HER OWN  
INCEST. ALTHOUGH LIVIA IS MORALLY GUILTY FOR BEING A BAWD AND DECEIVING  
ISABELLA, SHE HAS MERELY GIVEN HER NIECE THE CRUTCH SHE WANTS. IT IS  
ISABELLA WHO IS MORALLY RESPONSIBLE FOR HER OWN BROKEN BONES.

THE FINAL SCENE WITH THE DEATHS OF THE REMAINING PRINCIPALS IS  
THE DIRECT RESULT OF EACH BLAMING THE OTHER FOR HIS OWN MISTAKES. IN THE  
MAIN PLOT BIANCA, WISHING TO TAKE VENGEANCE UPON THE CARDINAL FOR HAVING  
LABELED HER A STRUMPET AND ENVIOUS BECAUSE HE IS THE DUKE'S HEIR, TRIES  
TO POISON HIM, ACCIDENTALLY KILLS THE DUKE BECAUSE OF GANYMEDE'S THEFT  
OF HEBE'S CUP, THEN DRINKS OF THE POISON CUP HERSELF, A RATHER SELF-  
CONSCIOUS CLEOPATRA:

YET THIS ~~MY~~ GLADNESS IS, THAT I REMOVE  
TASTING THE SAME DEATH IN A CUP OF LOVE.  
(V, I, 262-263)

AND SHE DIES STILL HAVING COME TO NO REAL CONVICTION OF HER OWN GUILT:

LEANTIO, NOW I FEEL THE BREACH OF MARRIAGE  
AT MY HEART-BREAKING. O, THE DEADLY SNARES  
THAT WOMEN SET FOR WOMEN, WITHOUT PITY  
EITHER TO SOUL OR HONOR! LEARN BY ME  
TO KNOW YOUR FOES: IN THIS BELIEF I DIE:  
LIKE OUR OWN SEX WE HAVE NO ENEMY. (V, I, 253-258).

HER TENTATIVE RECOGNITION OF RESPONSIBILITY IS DENIED IMMEDIATELY BY

PLACING THE BLAME ON LIVIA; SHE DIES WITHOUT UNDERSTANDING THE BASIC IMPLICATION OF WOMEN BEWARE WOMEN--WOMEN SHOULD BEWARE THEMSELVES; EACH SETS A SNARE FOR HER OWN SELF.

LIKEWISE IN THE COUNTER-PLOT, LIVIA WITH GUARDIANO PLOTS THE DEATH OF HIPPOLYTO AND ISABELLA BECAUSE SHE REFUSES TO RECOGNIZE THAT LEANTIO BROUGHT HIS OWN DEATH UPON HIMSELF AND THAT INDIRECTLY SHE HAS BROUGHT HER OWN SUFFERING UPON HERSELF BY FALLING IN LOVE WITH SUCH A PEACOCK AS LEANTIO AND BY HELPING HIPPOLYTO TO ACCOMPLISH AN INCESTUOUS UNION WITH HER NIECE BECAUSE OF HER OWN EXCESSIVE AFFECTION FOR HER BROTHER. SHE CALLS HER LOVE, WHICH HAS BEEN BOUGHT AND PAID FOR WITH MONEY, "MORE LAWFUL" THAN THE INCEST (UNKNOWN TO ISABELLA) OF ISABELLA AND HIPPOLYTO. HIPPOLYTO HAS BROUGHT VENGEANCE UPON HIMSELF BECAUSE OF HIS TOO ACTIVE INTEREST IN HIS SISTER'S LOVE AFFAIR AND IN HER POSSIBLE ADVANCEMENT. HE IS, OF COURSE, BLIND TO THE PRINCIPLE THAT CONDEMNS HIS OWN ACTIONS EQUALLY WITH THOSE OF LEANTIO. EXCUSING HIS OWN ACTIONS, HE SAYS,

PUT CASE ONE MUST BE VICIOUS, AS I KNOW MYSELF  
MONSTROUS GUILTY, THERE'S A BLIND TIME MADE FOR'T;  
HE MIGHT USE ONLY THAT,--'TWERE CONSCIONABLE;  
ART, SILENCE, CLOSENESS, SUBTLETY, AND DARKNESS,  
ARE FIT FOR SUCH A BUSINESS; BUT THERE'S NO PITY  
TO BE BESTOW'D ON AN APPARENT SINNER,  
AN IMPUDENT DAYLIGHT LECHER. (IV, II, 5-11)

PRESUMABLY IF LEANTIO HAD KEPT HIS WHORE A SECRET AS HE WANTED TO KEEP HIS WIFE, HE WOULD NOT HAVE LOST HIS LIFE AS HE LOST HIS WIFE. GUARDIANO IS HIMSELF CAUGHT IN THE SNARE HE LAID FOR HIPPOLYTO JUST AS HE IS CAUGHT BY THE MARRIAGE OF HIS WARD. HE BLAMES ISABELLA AND HIPPOLYTO FOR THE FACT THAT "ALL THE WORLD WILL GRIN" AT HIM (IV, II, 79). HE OBJECTS TO ACTING THE BAWD FOR HIPPOLYTO ALTHOUGH HE MAKES HIS LIVING BY BEING THE

DUKE'S BAWD. ALTHOUGH HE CAN SEE THAT ISABELLA'S FATHER IS A WITLESS OLD MAN, HE CANNOT SEE, EVEN AT THE END, HIS OWN FAILURE IN PERCEPTION, THAT HE HAS BEEN TOO BUSY PROCURING A GENTLEWOMAN AS BRIDE FOR HIS WITLESS WARD TO CAREFULLY APPLY HIS OWN RULE ABOUT LUST AND LOVE:

. . . THERE'S NO LUST BUT LOVE IN'T,  
AND THAT ABUNDANTLY; WHEN IN STRANGER THINGS  
THERE IS NO LOVE AT ALL BUT WHAT LUST BRINGS.

(I, II, 71-73)

AS IN HENGIST AND THE CHANGELING, ONLY THE WIT-LESS SURVIVE: FABRICIO, THE WARD (WHO RUNS AWAY BECAUSE HE HAS ACCIDENTALLY KILLED GUARDIANO THINKING HE WAS KILLING HIPPOLYTO), AND THE CARDINAL. THOSE WHO THINK THAT THEY SEE CLEARLY--ARE CLEVER, HAVE WIT, EXERCISE JUDGEMENT--ARE SELF-BLINDED. WHEN ISABELLA ENCOUNTERS HIPPOLYTO AFTER THE "REVELATION" BY LIVIA THAT SHE IS NOT HIS NIECE, SHE SEES THIS REVELATION AS BRINGING TO "LIGHT" HER PREVIOUSLY "IGNORANT" CONDITION (II, I, 181-184). IN SPEAKING OF THE PROPOSED MARRIAGE WITH THE WARD, SHE SAYS:

SHOULD MY FATHER  
PROVIDE A WORSE FOOL YET--WHICH I SHOULD THINK  
WERE A HARD THING TO COMPASS--I'D HAVE HIM EITHER;  
THE WORSE THE BETTER, NONE CAN COME AMISS NOW,  
IF HE WANT WIT ENOUGH; SO DISCRETION LOVE ME,  
DESERT, AND JUDGMENT, I'VE CONTENT SUFFICIENT.<sup>13</sup>

(II, I, 211-216)

GUARDIANO, IN SPEAKING OF THE BETRAYAL OF BIANCA TO THE DUKE, CALLS HER A "POOR FOOL" AND SAYS "IT'S A WITTY AGE" (II, II, 400, 401). A PART OF THE DUKE'S CONVINCING ARGUMENT IS THAT HER MOTHER WILL COMMEND HER "WIT" AND THAT SHE SHOULD BE A "WISE WENCH" (II, II, 378, 387). THE

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<sup>13</sup> ITALICS MINE.

DUKE COMMENDS HER WIT AT LEAST TWICE IN SUBSEQUENT SCENES. AT THE FIRST BANQUET, WHEN SHE SUGGESTS THAT ISABELLA'S MIGHT NOT BE TOO UNPLEASANT A MARRIAGE PROVIDED THE GROOM NOT BE PRESENT MORE THAN ONCE IN NINE YEARS, HE REMARKS: "A KISS! THAT WIT DESERVES TO BE MADE MUCH ON" (III, II, 235). AND WHEN SHE HAS TAKEN THE CARDINAL TO TASK FOR NOT BEING CHARITABLE, THE DUKE SAYS:

I KISS THEE FOR THAT SPIRIT; THOU'ST PRAIS'D THY WIT  
A MODEST WAY. (IV, III, 70-71)

BUT THE CARDINAL'S COMMENT AT HER SUICIDE IS THAT SHE IS AN "IGNORANT, WILFUL" WOMAN (V, I, 251). LIVIA BERATES HERSELF FOR NOT EXERCISING IN HER ENCOUNTER WITH LEANTIO THE "DISCRETION," "JUDGMENT," "CUNNING," AND "SKILL" WHICH ARE HERS IN ACTING THE BAWD. AND HIPPOLYTO'S CONCLUDING REMARKS INCLUDE THE STATEMENT,

BUT 'TIS THE PROPERTY  
OF GUILTY DEEDS TO DRAW YOUR WISE MEN DOWNWARD.  
(V, I, 205-206)

IN HIS MIND "WISE" OBVIOUSLY MEANS "CLEVER," FOR HE IS SPEAKING OF GUARDIANO, WHO HAS JUST OUTWITTED HIMSELF TO DEATH.

THE IMMEDIATE RESULT OF SELF-DECEPTION IS THAT ONE CAN BE MORE READILY DECEIVED BY OTHERS. JUST AS BLINDNESS, IMPROPER SIGHT, IS THE METAPHOR FOR THE FORMER, SO ARE GARMENTS FOR THE LATTER: GARMENTS, INCLUDING MASKS, PREVENT THE BEHOLDER FROM SEEING THE OBJECT CLEARLY. THE MOST EXTRAVAGANT USE OF THE CLOTHING IMAGERY IS TO BE FOUND IN THE CONCLUDING MARRIAGE MASQUE, BUT LEANTIO INTRODUCES THIS IMAGERY IN HIS VERY FIRST SPEECH, AND IT RUNS THROUGHOUT THE DRAMA. SIGNIFICANTLY, LEANTIO LINKS CLOTHING WITH ADULTERY ON THE ONE HAND AND WITH DEATH ON THE OTHER:

METHINKS IT SHOULD STRIKE EARTHQUAKES IN ADULTERERS,  
WHEN EVEN THE VERY SHEETS THEY COMMIT SIN IN



MAY PROVE, FOR AUGHT THEY KNOW, ALL THEIR LAST GARMENTS.

(1, 1, 22-24)

SUBSEQUENTLY, IN THE SAME SCENE HE JOINS THE CLOTHING IMAGE WITH THE MONEY IMAGE AND WITH THE IDEA OF REBELLION AGAINST HUSBANDS:

I PRAY DO NOT YOU TEACH HER TO REBEL,  
WHEN SHE IS IN A GOOD WAY TO OBEDIENCE;  
TO RISE WITH OTHER WOMEN IN COMMOTION  
AGAINST THEIR HUSBANDS FOR SIX GOWNS A-YEAR.

(1, 1, 74-77)

THE FIRST TIME ISABELLA SEES THE WARD SHE DOES SO FROM BEHIND A MASK (1, 11, 74). GUARDIANO SUGGESTS THAT SHE BE "HANDSOMELY TRICK'D UP" FOR HER FIRST ACTUAL ENCOUNTER WITH THE WARD (11, 11, 62). FABRICIO SAYS THAT HE WILL SEE THAT SHE STARTS TO GET READY THE NIGHT BEFORE THE MEETING (11, 11, 66). SORDIDO COMMENTS THAT THE PROSPECTIVE HUSBAND OUGHT TO BE ABLE TO SEE HIS WIFE NAKED. THE WARD IS DELIGHTED WITH THIS IDEA UNTIL HE REMEMBERS HIS OWN "FOUL SKIN." ALTHOUGH SORDIDO ASSURES HIM THAT HIS CLEAN SHIRT WILL BE AN ADEQUATE SUBSTITUTE, HE IS AFRAID OF THE RISK. AT THIS POINT, SORDIDO SPEAKS AS A COMIC CHORUS, GIVING IN METAPHORIC TERMS THE POINT OF THE CLOTHING IMAGERY:

THEN TAKE HER WITH ALL FAULTS WITH HER CLOTHES ON,  
AND THEY MAY HIDE A NUMBER WITH A BUM-ROLL.  
FAITH, CHOOSING OF A WENCH IN A HUGE FARTHINGALE  
IS LIKE THE BUYING OF WARE UNDER A GREAT PENT-HOUSE;  
WHAT WITH THE DECEIT OF ONE,  
AND THE FALSE LIGHT OF TH'OTHER, MARK MY SPEECHES,  
HE MAY HAVE A DISEAS'D WENCH IN'S BED,  
AND ROTTEN STUFF IN'S BREECHES. (11, 11, 132-138)

IN THE AUCTION SCENE, IT IS ON ACCOUNT OF HER LONG SKIRTS THAT THE WARD AND SORDIDO ARE UNABLE TO SEE HER FEET WITHOUT PEEPING.

AFTER BIANCA IS BETRAYED AT LIVIA'S, THE NEXT SCENE SHOWS HER COMPLAINING ABOUT MATERIAL POSSESSIONS, ESPECIALLY COVERINGS--NOT PERSONAL CLOTHING BUT HOUSEHOLD COVERINGS, IN ANTICIPATION OF LEANTIO'S ATTACK IN IV, 1--APPARENTLY TO COVER UP THE POORNESS OF THE SURROUNDINGS. LEANTIO ACCUSES BIANCA AND HIS MOTHER OF GOING OUT WITHOUT THEIR MASKS. AND THE LATTER TAKES "TWO HANDKERCHIEFS" TO GATHER UP SWEETMEATS FROM LIVIA'S BANQUET. BOTH THE CARDINAL AND LIVIA TALK ABOUT WOMEN PAINTING AS A MEANS OF HIDING THEIR TRUE NATURES. LIVIA SAYS THAT SHE WILL TAKE UP PAINTING HER FACE AGAIN NOW THAT SHE HAS MET AND FALLEN IN LOVE WITH LEANTIO (III, II, 138-142). THE CARDINAL CASTIGATES HIS BROTHER FOR SEEKING "A TORMENT THAT KNOWS NEITHER END NOR BOTTOM / FOR BEAUTY BUT THE DEEPNESS OF A SKIN, / AND THAT NOT OF THEIR OWN NEITHER" (IV, I, 246-248).

THE CONFRONTATION SCENE BETWEEN BIANCA AND LEANTIO REVOLVES AROUND CLOTHES. LEANTIO IS SO RICHLY DRESSED THAT BIANCA CALLS HIM A "SILKWORM" (IV, I, 46). THE ARGUMENT CENTERS AROUND THE RICHNESS OF THEIR RESPECTIVE GIFTS (LODGINGS AND CLOTHES). LEANTIO'S VANITY IN SHOWING OFF CLOTHES AND BENEFACTRESS IS WHAT GETS HIM KILLED. BIANCA TAKES VENGEANCE ON LIVIA THROUGH HIM AND UPON HIM FOR HIS "SAUCINESS" IN RAILING AND SHOWING THE "FAIR CLOTHES" GOT BY "FOUL MEANS" (IV, I, 107-112). AND IT IS IN TERMS OF HIS VAUNTING OF HIS NEW MISTRESS AND THE "NEW CLOTHES SHE GAVE HIM," THAT BIANCA GETS THE DUKE TO HAVE LEANTIO KILLED (IV, I, 117-118).

LIKEWISE THE CENTER OF THE MASQUE IS THE DISGUISE. ON THE LITERAL LEVEL, THE CHARACTERS ASSUME PARTS IN THE MASQUE AND CANNOT BE RECOGNIZED BECAUSE OF THEIR TRAPPINGS. SYMBOLICALLY, THEIR INTENTIONS CANNOT BE DISCOVERED BECAUSE OF THE CHARACTERS THEY ASSUME. THE PARTS WHICH

THEY PLAY ARE CARICATURES OF THEIR "REAL" LIFE--OR PERHAPS A BETTER WAY OF SEEING THE PROBLEM, THEIR REAL LIVES ARE CARICATURES OF THEIR MASQUE LIVES. THUS, MASQUE-LIVIA IS THE GODDESS JUNO, GODDESS OF HONORABLE LOVE WHICH LEADS TO MARRIAGE AND THE ONE WHO SETTLES STRIFE, WHEREAS PLAY-LIVIA IS A BAWD WHOSE INTERFERENCE LEADS TO THE DISHONORABLE JOINING OF THOSE WHO LUST FOR ONE ANOTHER AND WHOSE MACHINATIONS END NOT IN LEGITIMATE OFFSPRING TO CARRY ON THE RACE AND SOCIETY BUT IN UNBORN BASTARDS WHOSE INFLUENCE CAUSES DEATH TO ALL PARTICIPANTS EXCEPT THE WARD.<sup>14</sup> UNLIKE HER MASQUE-COUNTERPART, WHO IT MUST BE REMEMBERED IS HERSELF HER HUSBAND'S SISTER, LIVIA HAS FALLEN FROM HER POSITION OF RULE TO BEING ONE OF HER OWN VICTIMS NOT ONLY BECAUSE OF HER LUST FOR LEANTIO BUT ALSO BECAUSE OF HER EXCESSIVE AFFECTION FOR HIPPOLYTO.<sup>15</sup> MASQUE-ISABELLA IS A NYMPH WHO LOVES TWO MEN, MAKES SACRIFICES TO THE GODDESS OF RIGHTFUL LOVE AND MARRIAGE, AND AWAITS HER DECISION. FINALLY, SHE TAKES THE ADVICE OF A GODDESS WHO HERSELF HAS AN INCESTUOUS MARRIAGE. BUT PLAY-ISABELLA LOVES HER UNCLE, SELLS HERSELF TO HER HUSBAND, LOVES ON THE WORD OF A BAWD, AND MAKES HER "BENEFACTRESS" THE SACRIFICE.

OF THE MASQUE-LOVERS, ONE IS SUCCESSFUL; THE OTHER RAISES UP SLANDER, "WHICH PAYS HIM I' THE END." OF THE PLAY-LOVERS, ONE IS AN

<sup>14</sup> INFRA, P. 129-130.

<sup>15</sup> FABRICIO SAYS:

JUNO'S DOWN TOO!  
WHAT MAKES SHE THERE? HER PRIDE SHOULD KEEP ALOFT:  
SHE WAS WONT TO SCORN THE EARTH IN OTHER SHOWS:  
METHINKS HER PEACOCK'S [LEANTIO, OBVIOUSLY] FEATHERS  
ARE MUCH PULL'D.

(V, I, 176-179)

COMPARE ALSO GUARDIANO'S STATEMENT, "THERE IS NO LOVE AT ALL BUT WHAT LUST BRINGS" (I, II, 73). IN MYTHOLOGY, JUNO IS HER HUSBAND'S SISTER AS IS POINTED OUT IN THE PLAY (V, I, 126).

UNCLE AND THE OTHER A PROXY: ONE IS UNLAWFUL; THE OTHER GUARDS THE "TREASURE" FOR ANOTHER. THE LOVER DIES THROUGH THE POISONED ARROWS OF HIS OWN PASSION (SHOT BY THE CUPIDS OF THE MASQUE), THE PROXY THROUGH A TRAP OF HIS OWN DEVISING, KILLED ACCIDENTALLY BY SLANDER (WARD).

AS AN INCIDENTAL PART OF THE MASQUE HYMEN, GANYMEDE, AND HEBE HAVE NO COUNTERPARTS IN THE PLAY-WORLD. BUT THEIR MASQUE CHARACTERISTICS APPLY SYMBOLICALLY TO THE PLAY-WORLD. HYMEN (MARRIAGE) OFFERS THE CUP (OF VICTORY) TO BIANCA. GANYMEDE (IN MYTHOLOGY HE "STOLE" THE CUP-BEARING TASK FROM HEBE THROUGH ILLICIT LOVE) IN THEFT TAKES THE CUP DESIGNED FOR ANOTHER AND PRESENTS IT AS A STOLEN CUP (BIANCA--POISON) TO THE DUKE. LIKE HIPPOLYTO, THE DUKE DIES THROUGH THE POISON OF HIS LOVE.

THE THIRD METAPHORIC INCIDENT, CLOSELY RELATED TO THE AUCTION ON THE ONE HAND AND TO THE MASQUE ON THE OTHER, IS THE CHESS GAME. THE CHESS GAME SCENE IS GENERALLY CONSIDERED TO BE THE MOST BRILLIANTLY WITTY SCENE OF THE WHOLE PLAY, AND SO IT IS. BUT IT IS MORE THAN JUST A THEATRICAL TOUR DE FORCE. NOT ONLY DOES THE CHESS GAME ITSELF PROVIDE A METAPHORIC STATEMENT OF WHAT IS SIMULTANEOUSLY HAPPENING ON THE UPPER LEVEL BUT IT ALSO WORKS WITH THE CHARACTER THE WARD TO SHOW THE MADNESS OF THE WHOLE COLLECTION OF PLAY-PEOPLE.

EXCEPT FOR THE WARD, WHO PLAYS HIS GAMES AS IF THEY WERE LIFE, ALL THE OTHERS PLAY LIFE AS IF IT WERE NO MORE SIGNIFICANT THAN A GAME WHOSE WINNING OR LOSING IS OF LITTLE CONSEQUENCE. THE FIRST ENTRANCE OF THE WARD IS FROM THE GAME OF TIP-CAT. THE EXTENT OF HIS GAMING ENTHUSIASM IS CLEARLY SEEN IN HIS STATEMENT,

WHEN I AM  
IN GAME, I'M FURIOUS; CAME MY MOTHER'S EYES  
IN MY WAY, I WOULD NOT LOSE A FAIR END; NO,

WERE SHE ALIVE, BUT WITH ONE TOOTH IN HER HEAD,  
 I SHOULD VENTURE THE STRIKING OUT OF THAT:  
 I THINK OF NOBODY WHEN I'M IN PLAY,  
 I AM SO EARNEST.<sup>16</sup> (I, II, 99-105)

AMONG THE OTHER GAMES HE IS FASCINATED WITH ARE SHITTLECOCK, STOOL-BALL, AND TRAP. FOR EXAMPLE, HE ASKS ISABELLA IN THE AUCTION SCENE WHAT GAMES SHE PLAYS, AND SORDIDO REFERS TO HUSBANDS AS "GAMESTERS" (III, III, 108). THE WARD'S INTEREST IN GAMES, MENTIONED IN BOTH THE SCENES IN WHICH HE APPEARS PREVIOUS TO THE CHESS SCENE, FORESHADOWS BOTH THE OUTCOME OF THE CHESS GAME AND THE OUTCOME OF THE MASQUE. FOR LIFE IS THE SEX GAME PLAYED BY THE DUKE AND BIANCA, AND LIFE BECOMES THE GAME OF DEATH PLAYED IN THE AMENDED MASQUE.

HERE, THE CARDINAL'S COMMENT ABOUT THE IMPORTANCE OF SIN IN HIGH PLACES IS SIGNIFICANT:

BUT, GREAT MAN,  
 EVERY SIN THOU COMMITT'ST SHOWS LIKE A FLAME  
 UPON A MOUNTAIN, 'TIS SEEN FAR ABOUT,  
 AND, WITH A BIG WIND MADE OF POPULAR BREATH,  
 THE SPARKLES FLY THROUGH CITIES, HERE ONE TAKES,  
 ANOTHER CATCHES THERE, AND IN SHORT TIME  
 WASTE ALL TO CINDERS; BUT REMEMBER STILL,  
 WHAT BURNT THE VALLEYS FIRST CAME FROM THE HILL:  
 EVERY OFFENCE DRAWS HIS PARTICULAR PAIN,  
 BUT 'TIS EXAMPLE PROVES THE GREAT MAN'S BANE.  
 (IV, I, 208-217)

IF THE SEDUCTION BY AND OF ONE ON A PRINCELY LEVEL IS OF NO MORE CONSEQUENCE THAN A CHESS GAME PLAYED BETWEEN A BAWD AND A POOR GREEDY

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<sup>16</sup> COMPARE LEANTIO, WHO REJECTS HIS MOTHER'S "EYES"--WHAT SHE SEES IS TRUE OF BIANCA--IN HIS MAD PURSUIT OF HIS GAME (I, I).

WIDOW, HOW MUCH LESS SIGNIFICANT AND MORE SORDID IS THE GAME OF LIFE ACCOUNTED BY THOSE ON A LOWER LEVEL! IT IS NOT THE RATHER PRIVATE GAMES OF THE WARD THAT THE TWO WOMEN PLAY BUT A PUBLIC GAME, A GAME OF WIT, A GAME SYMBOLICALLY INVOLVING THE WHOLE WORLD, A GAME IN WHICH THE KING IS PASSIVE AND THE MOST POWERFUL PIECE ON THE BOARD IS THE QUEEN.

LIKE THE MORRIS DANCE IN THE CHANGELING, THE DANCING IN WOMEN BEWARE WOMEN HAS DEGENERATED, IN THE LATTER PLAY INTO A SOCIAL ACCOMPLISHMENT OR, ACCORDING TO THE WARD, A MEANS WHEREBY PEOPLE MAY BE TYPED. IN ITS MOST ANCIENT AND CULTURALLY SIGNIFICANT FORM, DANCE IS THE ACT OF CREATION, A POSITIVE, LIFE-BRINGING ACT, A SYMBOL OF "ETERNAL ENERGY."<sup>17</sup> ISABELLA AND HIPPOLYTO DANCE WHAT IDEALLY SYMBOLIZES THE FRUITFUL UNION OF MAN AND WIFE, BUT HERE IT IS THE STERILE UNION OF LUST. THE DANCING DONE HERE OBVIOUSLY SYMBOLIZES SEXUAL UNION, FOR IN A COMMENT ON THE WARD'S REFUSAL TO DANCE FIRST WITH ISABELLA HIPPOLYTO REMARKS IN AN ASIDE: "No, FEAR'T NOT, FOOL; SH'AS TOOK A BETTER ORDER" (III, II, 180). AND SHORTLY THEREAFTER HE SAYS THAT THE WARD CAN COMMAND HIM TO DANCE WITH HER "AT ALL HOURS" (III, II, 190-191).

THE WARD'S CATALOGUE OF SEVEN DANCES ALSO SHOWS SEXUAL IMPLICATIONS FOR SOME OF THEM:

PLAIN MEN DANCE THE MEASURES, THE SINGUAPACE THE GAY;  
CUCKOLDS DANCE THE HORNPIPE, AND FARMERS DANCE THE HAY;  
YOUR SOLDIERS DANCE THE ROUND, AND MAIDENS THAT GROW  
BIG;

YOU [R] DRUNKARDS, THE CANARIES; YOU[R] WHORE AND BAWD,  
THE JIG.

HERE'S YOUR EIGHT KIND OF DANCERS; HE THAT FINDS  
THE NINTH LET HIM PAY THE MINSTRELS. (III, II, 215-220)

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<sup>17</sup>J. E. CIRLOT, A DICTIONARY OF SYMBOLS, TRANS. JACK SAGE (NEW YORK: PHILOSOPHICAL LIBRARY, 1962), P. 73.

MOST OBVIOUS ARE THE HORNPIPE-CUCKOLD, ROUND-PREGNANCY, JIG-WHORE COMBINATIONS. HIS "WITTY" CONCLUSION IS ACTUALLY OF MORE SIGNIFICANCE FOR THIS PLAY-WORLD THAN HIS BAWDRY, WHICH IS MERELY A DEGENERATE FORM OF HIS PRIMITIVE FUNCTION AS THE PERSONIFIED ELAN VITAL.<sup>18</sup> HE EVEN REFUSES TO DANCE FOR HIMSELF, MUCH LESS FULFILL HIS FUNCTION AS THE UNIVERSAL SYMBOL OF PROCREATION. THUS, ACCORDING TO THE SYMBOLIC SIGNIFICANCE OF HIS CATALOGUE, IF THE DANCERS DO NOT DANCE THE DANCES OF LIFE, THEY DANCE THE DANCE OF DEATH AND THEREFORE MUST PAY THE PIPER. FINALLY, THE MASQUE BECOMES ITS OWN ANTIMASQUE: AS PROPOSED, IT IS THE RITUAL OF CREATION THROUGH THE UNION OF MAN AND WIFE; AS AMENDED BY THE PLAYERS, HOWEVER, IT IS A DANSE MACABRE.

AS INDICATED IN THE DISCUSSION OF THE CARDINAL AS POINT OF VIEW CHARACTER, UNLIKE THE NON-NORM CHARACTERS IN HENGIST AND THE CHANGELING, ALL OF THE CHARACTERS IN WOMEN BEWARE WOMEN HAVE THEIR MOMENT OF WISDOM: IT IS, HOWEVER, WISDOM ABOUT THE OTHER FELLOW NOT ABOUT THE SELF. EARLY IN THE SECOND SCENE, GUARDIANO GIVES THE AUDIENCE A MOST NECESSARY CLUE. COMMENTING ON ONE OF THE FEW SENSIBLE REMARKS OF FABRICIO, HE SAYS IN AN ASIDE TO THE AUDIENCE,

I PERCEIVE FOOLS ARE NOT AT ALL HOURS FOOLISH,  
NO MORE THAN WISE MEN WISE. (I, II, 17-18)

IF THIS STATEMENT IS OVERLOOKED, THE CHARACTERS APPEAR TO SHOW PROGRESSIVE DETERIORATION OR TO BE ARTISTICALLY INCONSISTENT. NEITHER IS A VALID JUDGEMENT. SOME OF THE CHARACTERS SEEM GOOD OR INNOCENT OR GENIAL OR WITTY AT THEIR FIRST APPEARANCE AND THEN SUBSEQUENTLY THE OPPOSITE. OTHERS SEEM VICIOUS, VILE, STUPID, WEAK ALL THE WAY THROUGH THE PLAY.

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<sup>18</sup> LANGER, FEELING AND FORM, PP. 342, 344.

STILL OTHERS, LIKE BIANCA AND HIPPOLYTO, SEEM TO ACHIEVE SOME KIND OF DIGNITY AT THE END. BUT THE CHARACTERS ALL REMAIN IN ESSENCE THE SAME THROUGHOUT AS IS EVIDENT IN THE IMAGERY.<sup>19</sup>

IT IS ALSO EVIDENT BY THEIR ACTIONS THAT THEY DO NOT CHANGE. AT HER SEDUCTION, BIANCA HAS MERELY EXCHANGED ONE FALSE VIEW OF THE WORLD FOR ANOTHER. AS HIS MOTHER POINTS OUT, HER PASSION FOR LEANTIO IS EXCESSIVE. HERS SEEMS TO BE A FAIRY-TALE ROMANCE, ENDING IN TRUE ROMANTIC FASHION IN AN ELOPEMENT, EXCEPT FOR THE FACT THAT SHE IS WORSE OFF IN MATERIAL GOODS THAN BEFORE SHE FOUND HER "PRINCE"--A FACT WHICH SHE RECOGNIZES AS SOON AS SHE MEETS HER OTHER "PRINCE"--AND HER FIRST "PRINCE" IS MORE INTERESTED IN HER AS A GEM STOLEN FROM HER FAMILY AND VENICE THAN AS A WIFE AND COMPANION. (HE WANTS TO SHUT HER UP IN HIS "CASTLE.") AT THE END OF THE PLAY SHE MAKES THE KIND OF ROMANTIC GESTURE THAT WAS ANTICIPATED BY HER ROMANTIC ILLUSIONS OF THE FIRST SCENE. LEANTIO DIES AS A RESULT OF CHORTLING OVER HIS NEW CONQUEST IN MUCH THE SAME MANNER AS HE CONGRATULATED HIMSELF ON THE THEFT OF BIANCA. ISABELLA IS DELIGHTED TO DISCOVER THAT HER MOTHER WAS AN ADULTERESS AND DASHES OFF TO SEE HER LOVER WITHOUT A MOMENT'S HESITATION AND WITH NO CURIOSITY ABOUT THE OATH OF SECRECY SHE HAS JUST SWORN TO LIVIA. LIVIA, CONTRARY TO WHAT LAMB THOUGHT, IS SCARCELY CHAUCER'S WIFE OF BATH. BY THE TIME OF THE CHESS GAME SHE HAS PLAYED THE BAWD FOR HER BROTHER BY BETRAYING HER NIECE INTO INCEST AND HAS CLEARLY ESTABLISHED FOR THE AUDIENCE THE PURPOSE OF HER INVITATION TO BIANCA. OUTSPOKEN SHE MAY BE AND MASCULINE IN HER APPROACH TO HER OWN MORALITY, BUT SHE STILL MAKES HER LIVING BY PROCURING. SHE IS,

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<sup>19</sup> EVEN IF ONE INSISTS THAT BIANCA AND ISABELLA ARE NOT EVIL UNTIL BETRAYED BY LIVIA AND SEDUCED BY THE DUKE AND HIPPOLYTO, STILL THEIR DEGENERATION IS NOT GRADUAL BUT INSTANTANEOUS LIKE EVE'S IN PARADISE LOST.



HOWEVER, THE NEAREST PARALLEL TO HORSUS AND DE FLORES THAT THIS PLAY HAS. SHE RECOGNIZES HER OWN PHYSICAL DEFICIENCIES IN HER DECISION TO START PAINTING HER FACE AGAIN. AND SHE TAKES PART OF HER VENGEANCE IN THE WAY THEY DO. BUT SHE IS A CITIZEN OF A MORE DEGENERATE WORLD THAN THEY. SHE ALLOWS GUARDIANO TO TALK HER INTO TAKING PHYSICAL VENGEANCE ON HER BROTHER AND NIECE, NOT EVEN A VERY CLEVER VENGEANCE SINCE SHE IS CAUGHT IN THE SAME TRAP. LIKE DE FLORES, SHE TURNS LOVESICK, BUT UNLIKE DE FLORES, WHO EARNS HIS LOVE BY MURDER, SHE BUYS HERS WITH MONEY, BECAUSE MONEY IS THE WAY OF HER WORLD AND BECAUSE HER PARAMOUR IS AN AVARICIOUS POPINJAY.

CERTAIN PARTS OF HIS EXPLANATORY SPEECH TO THE DUKE SEEM TO INDICATE THAT HIPPOLYTO HAS A GREATER UNDERSTANDING OF WHAT HAS HAPPENED THAN ANY OF THE OTHER CHARACTERS, BUT TAKEN AS A WHOLE IT SHOWS THAT HIS UNDERSTANDING IS CONFINED TO THE MUNDANE WORLD OF PSYCHOLOGICAL CAUSE AND EFFECT RELATIONSHIPS:

LUST AND FORGETFULNESS HAS BEEN AMONGST US,  
 AND WE ARE BROUGHT TO NOTHING: SOME BLEST CHARITY  
 LEND ME THE SPEEDING PITY OF HIS SWORD,  
 TO QUENCH THIS FIRE IN BLOOD! LEANTIO'S DEATH  
 HAS BROUGHT ALL THIS UPON US--NOW I TASTE IT--  
 AND MADE US LAY PLOTS TO CONFOUND EACH OTHER;  
 TH' EVENT SO PROVES IT; AND MAN'S UNDERSTANDING  
 IS RIPER AT HIS FALL THAN ALL HIS LIFETIME.  
 SHE, IN A MADNESS FOR HER LOVER'S DEATH,  
 REVEAL'D A FEARFUL LUST IN OUR NEAR BLOODS,  
 FOR WHICH I'M PUNISH'D DREADFULLY AND UNLOOK'D FOR;  
 PROV'D HER OWN RUIN TOO; VENGEANCE MET VENGEANCE,  
 LIKE A SET MATCH, AS IF THE PLAGUE[S] OF SIN  
 HAD BEEN AGREED TO MEET HERE ALTOGETHER:  
 BUT HOW HER FAWNING PARTNER FELL I REACH NOT,  
 UNLESS CAUGHT BY SOME SPRING OF HIS OWN SETTING,--

FOR, ON MY PAIN, HE NEVER DREAM'D OF DYING;  
 THE PLOT WAS ALL HIS OWN, AND HE HAD CUNNING  
 ENOUGH TO SAVE HIMSELF: BUT 'TIS THE PROPERTY  
 OF GUILTY DEEDS TO DRAW YOUR WISE MEN DOWNWARD:  
 THEREFORE THE WONDER CEASES. (V, I, 187-207)

ALTHOUGH THE FIRST TWO LINES INDICATE THAT ALL HAVE FALLEN BECAUSE OF LUST AND FORGETFULNESS (OF PROPER MORALITY), IT IS NOT THE MORAL RESULTS OF LEANTIO'S DEATH BUT THE EFFECTS OF LIVIA'S PSYCHOLOGY THAT HE SEES AS THE CAUSE OF THE PLOTS THAT BRING EVERYONE'S DEATH. HE KNOWS HIS PUNISHMENT IS DREADFUL AND UNLOOKED FOR (BECAUSE HE HAD EARLIER FAILED TO UNDERSTAND LIVIA), BUT HE FAILS TO MENTION THAT IT IS ALSO JUST. HE EMPLOYS THE GAME METAPHOR (TENNIS) TO DESCRIBE THE WORKINGS OF VENGEANCE, AN INDICATION THAT HE, LIKE BIANCA WITH HER "DEADLY SNARES," STILL SEES LIFE AS A GAME. FINALLY, IN HIS USE OF THE WORDS "CUNNING" AND "WISE MEN" THERE IS NO SUGGESTION THAT HE CONSCIOUSLY USES THEM IRONICALLY, THAT HE RECOGNIZES THE DIFFERENCE BETWEEN THE KIND OF CLEVERNESS AND WIT PRESENT IN THE PLAY AND REAL WISDOM. HIS BASIC IDEAS HAVE NOT CHANGED SINCE THE SCENE IN WHICH HE CONFESSED HIS LOVE FOR HIS NIECE: ALTHOUGH LIKE BIANCA WITH HER STATEMENT, "THAT'S [TO TAKE A PARAMOUR] A DOUBLE MISCHIEF, / OR ELSE THERE'S NO RELIGION," HIPPOLYTO CAN STATE WHAT THE VIEWS OF HEAVEN ARE ("'T WAS NOT A THING ORDAIN'D, HEAVEN HAS FORBID IT [INCEST]"), HE IS UNABLE TO ACT POSITIVELY UPON THIS KNOWLEDGE, AND SO LIKE HER HE ENTERS UPON A PATH WHOSE END IS INEVITABLE DESTRUCTION. HIS LAST ACT (SUICIDE) LIKE HIS FIRST IS SELF-DESTRUCTIVE.

WHATEVER CAN BE SAID ABOUT THE KIND OF KNOWLEDGE HIPPOLYTO HAS AT THE END OF THE PLAY, HIS SUFFERING IS SCARCELY ENNOBLING, NOR IS BIANCA'S. BUT, WHILE THE PLAY IS THEREFORE NOT A ROMANTIC OR A CLASSIC

TRAGEDY, NEITHER IS IT A REALISTIC ONE.<sup>20</sup> THE MASQUE IS NOT SIMPLY A BAD CONCLUSION TO A REALISTIC TRAGEDY THAT HAS GONE ASTRAY; ITS FANTASTIC ARRAY OF CORPSES IS THE RESULT OF AN INEVITABLE MORAL PATTERN ESTABLISHED BY AT LEAST THE SECOND SCENE OF THE PLAY, A PATTERN WHOSE MODE OF EXPRESSION IS MORDANT WIT, OR SATIRE. IT IS MUCH MORE DIFFICULT IN WOMEN BEWARE WOMEN THAN IN EITHER HENGIST OR THE CHANGELING TO PINPOINT THE INDIVIDUAL PRACTICES OF THE REAL WORLD WHICH THIS PLAY SATIRIZES. BUT A REMARK WHICH ORNSTEIN MAKES ABOUT THE PARODY OF THE COURTLY LOVE TRADITION APPLIES EQUALLY WELL TO MANY OTHER ELEMENTS SATIRIZED HERE: "THERE ARE ALSO IRONIC INVERSIONS OF PETRARCHANISM IN WOMEN BEWARE WOMEN, BUT THEIR MEANING BECOMES EVIDENT ONLY AFTER A STUDY OF THE 'ROMANTICISM' OF THE CHANGELING."<sup>21</sup>

ALTHOUGH THE THREE PLAYS OF MIDDLETON CRITICIZE MANY OF THE COMMON INTERESTS OF MAN--MORALITY, RELIGION, LITERATURE--THE SPECIFIC OBJECTS OF SATIRE ARE SOMEWHAT DIFFERENT. THE WORLD OF WOMEN BEWARE WOMEN IS A WORLD WHERE VIRTUALLY ANYTHING IS ALLOWED TO INTERFERE IN THE PROPER RELATIONSHIP BETWEEN HUMAN BEINGS, ESPECIALLY IN THE FOUNDATION OF ALL PROPER RELATIONSHIPS, THAT OF A MAN AND HIS WIFE. THIS INTERFERENCE IS MADE EASY BECAUSE OF THE ASININE METHODS EMPLOYED TO CHOOSE MARRIAGE PARTNERS. THE MARRIAGE BETWEEN LEANTIO AND BIANCA, COMPLETELY NON-PRACTICAL AND IGNORING ALL OF SOCIETY'S MARRIAGE CONVENTIONS, IS BUILT UPON ROMANTIC ILLUSION.<sup>22</sup> ITS MIRROR IMAGE, THE MARRIAGE OF ISABELLA AND THE WARD, IS ITS OPPOSITE: BUILT UPON NOTHING BUT MARRIAGE CONVENTIONS AND

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<sup>20</sup> ORNSTEIN CALLS IT A "KIND OF REALISTIC BOURGEOIS TRAGEDY" (MORAL VISION, P. 192). SEE ALSO RIBNER, JACOBEAN TRAGEDY, PP. 139, 152.

<sup>21</sup> ORNSTEIN, P. 179.

<sup>22</sup> ORNSTEIN, P. 192.

OF THESE ONLY THE COMPLETELY PRACTICAL ONES INVOLVING BOTH MONEY AND SEX. THE FIRST IS DESTROYED BY A MORE PRACTICAL AND REALISTIC ARRANGEMENT BUT ONE WHICH LACKS NOT ONLY MARRIAGE CONVENTION BUT MARRIAGE MORALITY AS WELL. THE SECOND IS DESTROYED BY AN EVEN MORE THOROUGH-GOING ROMANTICISM THAN THAT OF LEANTIO AND BIANCA, A ROMANTICISM WHICH NOT ONLY IGNORES SOCIAL CONVENTIONS BUT VIOLATES A TABOO WHICH ESTABLISHES THE NECESSARY RELATIONSHIP BETWEEN MEMBERS OF THE SAME FAMILY AND MEMBERS OF THE DIFFERENT GENERATIONS, THE HEART OF ALL SOCIAL ORDER. THE OTHER MAN-WOMAN RELATIONSHIP IS THE ANTITHESIS OF BOTH ROMANTIC UNION (ALTHOUGH AT ONE POINT LIVIA DOES TURN LOVESICK) AND CONVENTIONAL MARRIAGE: FAR WORSE, SO SOCIETY SAYS, THAN THE USUAL COMMERCIAL ARRANGEMENT OF THE KEPT WOMAN IS A KEPT MAN.

IN SO FAR AS RELIGION EXISTS--ASIDE FROM THE CARDINAL--IT IS DIVORCED FROM MORALITY IN THE MINDS OF THE CHARACTERS. NEITHER ISABELLA NOR BIANCA DO WHAT "RELIGION" TELLS THEM TO. BIANCA APPEALS TO THE RULES OF RELIGION JUST BEFORE SHE YIELDS TO THE DUKE, AND ISABELLA NAMES RELIGION TO HIPPOLYTO JUST BEFORE SHE PREPARES TO MURDER LIVIA. THE DUKE GIVES THE MOST EXPLICIT STATEMENT OF LEGALISTIC RELIGION WHEN HE DETERMINES NOT TO ENJOY BIANCA AGAIN UNTIL HE CAN MARRY HER AFTER HIS PLANNED MURDER OF LEANTIO HAS BEEN ACCOMPLISHED:

SHE LIES ALONE TO-NIGHT FOR 'T [HIS OATH], AND MUST STILL,  
THOUGH IT BE HARD TO CONQUER; BUT I'VE VOW'D  
NEVER TO KNOW HER AS A STRUMPET MORE,  
AND I MUST SAVE MY OATH: IF FURY FAIL NOT,  
HER HUSBAND DIES TO-NIGHT, OR, AT THE MOST,  
LIVES NOT TO SEE THE MORNING SPENT TO-MORROW;  
THEN WILL I MAKE HER LAWFULLY MINE OWN,  
WITHOUT THIS SIN AND HORROR. NOW I'M CHIDDEN,

FOR WHAT I SHALL ENJOY THEN UNFORBIDDEN;  
 AND I'LL NOT FREEZE IN STOVES: 'TIS BUT A WHILE;  
 LIVE LIKE A HOPEFUL BRIDEGROOM, CHASTE FROM FLESH,  
 AND PLEASURE THEN WILL SEEM NEW, FAIR, AND FRESH.

(IV, 1, 268-279)

THIS SPEECH OF THE DUKE'S IS THE KIND OF SOPHISTIC ARGUMENTATION TYPICAL OF THIS PLAY-WORLD. IN THIS RELIGION, "THOU SHALT NOT COMMIT ADULTERY" IS MORE IMPORTANT A LAW THAN "THOU SHALT NOT KILL" BECAUSE IT IS EASIER TO HIDE MURDER THAN A MISTRESS. OR THESE PEOPLE HAVE NO MORAL WORLD, FOR THE SOCIAL WORLD HAS TAKEN ITS PLACE.

THE LITERARY TRADITION OF COURTLY LOVE MENTIONED ABOVE IS ONLY ONE OF THE LITERARY CONVENTIONS MADE FUN OF BY THIS PLAY. AS IN THE CHANGELING BOTH THE MALCONTENT FIGURE AND THE REVENGE MOTIF ARE IRONICALLY TREATED. LEANTIO WOULD LIKE TO BE THE MELANCHOLY PHILOSOPHER, BUT HE LOOKS RATHER RIDICULOUS AS A PHILOSOPHIC GIGOLO. ALTHOUGH HIS ESTIMATE OF BIANCA IN HIS SPEECH WHICH ENDS THE CONFRONTATION SCENE IS ESSENTIALLY ACCURATE, THE AUDIENCE PERCEIVES THAT OF WHICH HE IS BLISSFULLY UNAWARE, THAT HIS MORAL JUDGEMENTS APPLY EQUALLY WELL TO HIMSELF:

WHY, HERE'S SIN MADE, AND NE'ER A CONSCIENCE PUT TO 'T,--  
 A MONSTER WITH ALL FOREHEAD AND NO EYES!  
 WHY DO I TALK TO THEE OF SENSE OR VIRTUE,  
 THAT ART AS DARK AS DEATH? AND AS MUCH MADNESS  
 TO SET LIGHT BEFORE THEE, AS TO LEAD BLIND FOLKS  
 TO SEE THE MONUMENTS, WHICH THEY MAY SMELL AS SOON  
 AS THEY BEHOLD,--MARRY, OFTTIMES THEIR HEADS,  
 FOR WANT OF LIGHT, MAY FEEL THE HARDNESS OF 'EM;  
 . . . . TO AN IGNORANCE DARKER THAN THY WOMB  
 I LEAVE THY PERJUR'D SOUL; A PLAGUE WILL COME!

(IV, 1, 93-105)

INSTEAD OF A SINGLE, INEPT AVENGER LIKE TOMAZO, THERE IS SCARCELY ANYONE (EXCEPT LEANTIO, WHO IS DEAD BEFORE HE GETS A CHANCE AT VENGEANCE) WHO IS NOT SUCCESSFUL, WITH THE RESULT THAT BY THE END OF THE PLAY THERE ARE ONLY A FEW RATHER INCIDENTAL CHARACTERS LEFT ALIVE. THERE ARE SO MANY BODIES THAT THE STAGE HAS TO BE CLEARED BETWEEN BATCHES. AS AN ENTERTAINMENT, THE MASQUE IS A LUDICROUS CHOICE FOR THESE PEOPLE. FURTHERMORE, WHAT IS FINALLY PRODUCED IS NOT A MASQUE BUT ITS BURLESQUE, THE ANTIMASQUE.

THAT WOMEN BEWARE WOMEN IS A SATIRIC RATHER THAN A REALISTIC TRAGEDY CAN BE SEEN PERHAPS MOST EASILY IN THE NAMING OF THE CHARACTERS. MOST OF THEM, EVEN SOME OF THOSE WITH HISTORICAL PROTOTYPES, ARE OBVIOUSLY SYMBOLIC GENERALITIES. ONLY FOUR OF THE CHARACTERS HAVE INDIVIDUAL NAMES: LIVIA, BIANCA, ISABELLA, LEANTIO. THE OTHER NAMES FALL INTO THREE CATEGORIES BASED ON THE SIMPLICITY OR OBSCURITY OF MEANING. THE FIRST GROUP, THE NAMES WITH THE MOST OBVIOUS MEANINGS, INCLUDES MOTHER, WARD, CARDINAL, AND DUKE. ALTHOUGH THREE OF THEM HAVE HISTORICAL COUNTERPARTS, ALL FOUR ARE DRAMATIC CREATIONS AND FUNCTION IN THE PLAY ACCORDING TO THEIR TITLES RATHER THAN AS INDIVIDUALIZED CHARACTERS. AS HAS BEEN POINTED OUT ALREADY, THE CARDINAL IS AN IDEAL NOT PATTERNED AFTER THE REAL BROTHER OF FRANCESCO, DUKE OF FLORENCE. THE SERMON OF THE CARDINAL ABOUT THE SINNING OF PUBLIC MEN POINTS UP THE IMPORTANCE OF THE DUKE'S POSITION IN SO FAR AS THE DRAMA IS CONCERNED. THE NEXT GROUP IS COMPOSED OF GUARDIANO, SORDIDO, AND FABRICIO, WHOSE FUNCTIONS ARE EVIDENT UNDER THE SCANTIEST DISGUISE. AGAIN THEY ARE FIGURES REPRESENTATIVE OF A SEGMENT OF SOCIETY. THE LAST GROUP HAS ONLY A SINGLE FIGURE, HIPPOLYTO. THE NAME IS A DERIVATIVE OF HIPPOLYTUS, THE NAME OF THE CHARACTER FROM

CLASSICAL MYTHOLOGY WHO INSPIRED THE INCESTUOUS LOVE OF HIS STEP-MOTHER. THERE MIGHT BE A REASONABLE ARGUMENT AGAINST INCLUDING HIM EXCEPT THAT THE MYTHOLOGICAL FIGURES FROM THE MASQUE ALSO HAVE A SYMBOLIC FUNCTION. BUT EVEN IF HIPPOLYTO IS NOT INCLUDED, WELL OVER HALF OF THE CHARACTERS HAVE OVERTLY SYMBOLIC NAMES.

TO SEE WOMEN BEWARE WOMEN AS EITHER A CLASSIC TRAGEDY OR A REALISTIC TRAGEDY IS TO EXPECT CERTAIN DRAMATIC QUALITIES WHICH IT DOES NOT HAVE. THE RESULT IS USUALLY A CRITICISM, IMPLIED IF NOT DIRECTLY STATED, OF MIDDLETON'S CREATIVE ABILITIES. PRESUMABLY, IF HE HAD HAD A PHILOSOPHY WITH SUFFICIENT AMPLITUDE, HE WOULD HAVE GIVEN THE WORLD A ROMEO OR AN OTHELLO, AT LEAST AN ANTONY OR A MACBETH. AND SIMILARLY IF HE HAD BEEN ADEQUATELY IN COMMAND OF HIS DRAMATURGY, HE WOULD HAVE FOUND A BETTER CONCLUSION THAN THAT "RIDICULOUSLY NON-REALISTIC" MASQUE. ALL THIS CONJECTURE IGNORES THE POSSIBILITY THAT, EVEN THOUGH MIDDLETON EMPLOYS HISTORICAL EVENTS AND FIGURES AS THE NARRATIVE MATERIAL, WHAT HE HAS CREATED IS A VIRTUAL IMAGE NOT OF THE WORLD OF TIME BUT OF THE TIMELESS MORAL WORLD, A WORLD WHERE EVERY MORAL EVENT HAS A NECESSARY AND IDENTIFIABLE CAUSE AND EFFECT, IMMEDIATE AND IRREVOCABLE, A WORLD WHICH DEMONSTRATES ORDER AS THE SCIENTIST ASSUMES THE NATURAL WORLD DOES, BUT A WORLD WHOSE VOCABULARY IS NOT THAT OF SCIENTIFIC REALITY.

AS IN THE OTHER TWO PLAYS, MIDDLETON'S IRONY IS PRINCIPALLY THE IRONY OF JUXTAPOSITION, OPERATING MOST EXTENSIVELY THROUGH THE STRUCTURAL TECHNIQUE OF REDUPLICATION. IT OCCURS IN CHARACTER AND INCIDENT AS WELL AS IN LANGUAGE. ALTHOUGH VERBAL IRONY IS STILL PRESENT IN WOMEN BEWARE WOMEN IT IS LESS APPARENT THAN IN THE OTHER TWO PLAYS, WITH THE RESULT THAT THIS PLAY IS NOT SO WITTY--IN THE LIMITED SENSE OF VERBAL PYROTECHNICS.

THERE IS THE SAME TYPE OF IRONIC USE OF TERMS, MANY OF THEM THE EXACT WORDS USED PREVIOUSLY: HONOR, HONESTY, WISDOM, CUNNING, REASON, DISCRETION, WILFULNESS. BUT FATE DOES NOT APPEAR HERE; IT IS ALWAYS FORTUNE, HALF OF THE TIME IN THE SENSE OF MONEY OR MATERIAL GOODS. IT FREQUENTLY IMPLIES THE GOOD FORTUNE ACHIEVED THROUGH THE CUNNING OF THE INDIVIDUAL. THE WORD FORTUNE, OR A VARIATION OF IT, IS USED SOME THIRTY-ODD TIMES. EVERY CHARACTER EXCEPT ISABELLA AND HER FATHER EMPLOY THE TERM AT LEAST ONCE. BUT LIVIA AND BIANCA USE IT MOST OFTEN, LIVIA NINE TIMES AND BIANCA SEVEN. BIANCA USES IT MOST OFTEN IN REFERENCE TO HERSELF, THREE TIMES IN HER FIRST SPEECH ALONE. THE MOST CONCENTRATED CLUSTER OCCURS, NEEDLESS TO SAY, IN LIVIA'S SPEECH WHEN SHE IS BUYING LEANTIO.

IN ADDITION TO THE OBVIOUS PARALLELING OF CHARACTERS (BIANCA-ISABELLA-NYPH, LEANTIO-WARD, DUKE-HIPPOLYTO-SUCCESSFUL MASQUE LOVER), A FEW ARE SOMEWHAT MORE DEVIOUS AND JUST AS INTERESTING: MOTHER-GUARDIANO-FABRICIO, GUARDIANO-LEANTIO-UNSUCCESSFUL MASQUE LOVER, LIVIA-CARDINAL-JUNO. OF THE LATTER GROUP, MOTHER-GUARDIANO-FABRICIO REPRESENT THE OLDER GENERATION WHOSE BUSINESS IT IS TO GUIDE, ADVISE, DISCIPLINE THE YOUNGER GENERATION. BUT THEY ARE ALL MUCH TOO MUCH INTERESTED IN MONEY OR THE LACK OF IT IN THE MARRIAGES OF THEIR CHILDREN. ALTHOUGH HIS MOTHER GIVES LEANTIO PRACTICAL ADVICE ABOUT HIS MARRIAGE TO BIANCA, IT IS ALL IN TERMS OF THE DIFFERENCE IN WEALTH THAT THE TWO FAMILIES HAVE. FABRICIO SELLS HIS DAUGHTER TO GUARDIANO FOR HIS NEPHEW, THE WARD. BUT, GUARDIANO'S POSITION IN THE NEXT TRIO AND HIS UNCLE-NIECE-IN-LAW RELATIONSHIP WITH ISABELLA SUGGEST VERY STRONGLY THAT HIS WRATH AT HER INCEST HAS MORE TO IT THAN JUST HIS REPUTATION AS GUARDIAN. BY FAR THE WITTIEST OF THE TRIADIC ARRANGEMENTS IS THAT OF LIVIA-CARDINAL-JUNO. BOTH GIVE THEIR



BROTHERS GOOD ADVICE, WHICH NEITHER TAKES. BOTH ARE "REPRESENTATIVES" OF DEITY. THE CARDINAL IS A PRIEST OF THE CHRISTIAN GOD WHOSE WORSHIP NECESSITATES LOOKING TO ONE'S SOUL FOR THE LIFE AFTER DEATH; LIVIA IS A SURROGATE FOR JUNO, A PAGAN DEITY WHOSE INTEREST IS IN THE HERE AND NOW. AS IS APPARENT FROM THE CARDINAL'S INABILITY TO FUNCTION AS A DRAMATIC CHARACTER IN THE PLAY-WORLD, THE CHRISTIAN GOD HAS NO PART IN THE LIVES OF THESE PEOPLE. ON THE OTHER HAND, LIVIA IS THE DRAMATIC CENTER OF THIS WORLD, FUNCTIONING MUCH MORE PROFICIENTLY THAN EVEN HER GODDESS COULD WISH, TO THE EXTENT OF BY-PASSING EVEN THE PAGAN WORLD'S MARRIAGE CUSTOMS IN AIDING THOSE INTERESTED IN THE PLEASURES OF THE LIFE OF IMMEDIATE PHYSICAL SENSATIONS. AS CAN BE SEEN IN THE UNIVERSAL WEAKNESS OF THE MEN, THE MASCULINE IDEAL OF REASON IS SO NON-EXISTENT THAT THE WOMEN NEED NOT EVEN TEMPT THE MEN TO FOREGO THEIR REASON. THERE IS HERE NO MISAPPLICATION OF REASON SUCH AS HORSUS AND DE FLORES EXHIBIT; THE WOMEN HAVE APPROPRIATED REASON, WHICH HAS THEREBY BECOME MERELY CUNNING, AND THEIR RIGHTFUL INHERITANCE FROM EVE, WHICH IS LOVE, HAS BECOME, WITHOUT THE GUIDING HAND OF REASON, TRANSFORMED INTO LUST, GREED, GLUTTONY.

LIKE VIRTUALLY EVERY OTHER COMPOSITIONAL TECHNIQUE OF THIS PLAY, THE ARCHITECTURAL STRUCTURE IS ALSO AN EQUILATERAL TRIANGLE: THE MAIN PLOT, THE SUBPLOT, AND THE MASQUE. FOR CONVENIENCE, THE MAIN PLOT DESIGNATES THE LEANTIO-BIANCA-DUKE NARRATIVE AND THE SUBPLOT THE WARD-ISABELLA-HIPPOLYTO NARRATIVE, ALTHOUGH IT IS DIFFICULT TO SAY WHETHER THE ONE IS REALLY OF MORE INTEREST THAN THE OTHER. LIKE THAT OF THE CHANGELING, THIS SUBPLOT IS A STRUCTURED NARRATIVE, BUT UNLIKE THAT OF THE CHANGELING IT IS NOT COMIC; THUS, IT IS NOT A TRUE MIRROR WORLD ALTHOUGH IT PERFORMS SOME MIRROR FUNCTIONS. THERE IS BAWDY HUMOR, WHICH IN THE

CONTEXT OF A DRAMATIC STRUCTURE IS FUNNY. BUT THE TRAGIC CONTEXT OF THE SUBPLOT ITSELF TURNS THE EARTHY HUMOR OF SORDIDO INTO OBSCENTLY. AS A RESULT, JUST AS THE CARDINAL IS NO ISABELLA (CHANGELING) SO SORDIDO IS NO LOLLIO. HIS EARTHINESS IS AS STERILE, OR SORDID, AS THE WORLD OF WHICH HE IS SUPPOSED TO BE THE COMIC CHORUS. UNLIKE LOLLIO, WHO HELPS HIS MISTRESS WARD OFF UNWANTED SUITORS, HE CAN ONLY HELP HIS MASTER BECOME A CUCKOLD. THE THIRD SIDE OF THIS TRIANGULAR WORLD IS THE MASQUE. BUT JUST AS THE MAIN PLOT IS A PARODY OF THE IDEAL TRAGIC WORLD AND THE SUBPLOT IS A PARODY OF THE IDEAL COMIC WORLD SO THE ANTI-MASQUE (MASQUE AS PRESENTED) IS THE PARODY OF THE MASQUE (MASQUE AS INTENDED). IN THE CORRUPTION OF THIS UNIVERSE, EVEN THE LIMITED IDEAL OF ROMANTIC LOVE, ITSELF COINED IN A METAPHOR, CANNOT FIND DRAMATIC EXPRESSION BUT MUST CONCLUDE BY BURLESQUING ITSELF.

## CHAPTER V

### CONCLUSION

LIKE MILTON, WHOM HE RESEMBLES IN MANY WAYS, MIDDLETON BELONGS TO AN EVEN MORE SELECT GROUP OF ADMIRERS THAN THOSE WHOM ARNOLD BENNETT CALLED THE "PASSIONATE FEW." THE APPEAL OF HIS TRAGEDIES IS EITHER TO THE FORMALIST OR TO THE MORALIST, NEITHER OF WHOM HAS BEEN IN VERY GOOD CRITICAL STANDING SINCE THE BEGINNING OF THE TWENTIETH CENTURY. THE COMPLEXITY OF THE INTERRELATION OF PARTS IN HIS TRAGEDIES INTERESTS THE FORMALIST; THE UNCOMPROMISING QUALITY OF HIS MORAL VIEW AND THE DISTANCE BETWEEN MAN AND THE MORAL IDEAL SATISFIES THE MORALIST. HE HOLDS LITTLE INTEREST FOR EITHER THE ROMANTICIST OR THE REALIST SINCE, ON THE ONE HAND, HE AND THE AUDIENCE REMAIN DETACHED FROM ANY EMOTIONAL INVOLVEMENT WITH THE CHARACTERS AND SINCE, ON THE OTHER, HE DOES NOT PICTURE THE "REAL" WORLD.

ALTHOUGH TWO OF MIDDLETON'S TRAGIC PLOTS ARE BASED UPON HISTORICAL EVENTS AND THE PLOT OF THE CHANGELING COMES FROM A COLLECTION OF TALES WHOSE WRITER CALLS THEM "TRAGICALL HISTORIES," THE PLAYS ARE NOT HISTORICAL DRAMAS. AS A MATTER OF FACT, THEY DO NOT EVEN PICTURE THE WORLD IN WHICH HISTORICAL EVENTS OCCUR. THESE ARE RATHER MORAL WORLDS, WHERE EVERYTHING IS GOOD OR BAD AND WHERE THE BAD QUALITIES OF MAN ARE WITTILY EXAGGERATED SINCE FROM ANY VIEW EXCEPT MAN'S OWN HIS EVIL DEEDS

ARE BOTH INEXCUSABLE AND LUDICROUSLY CONTEMPTIBLE. THE HISTORICAL MATERIALS ARE NOT A MEANS OF HELPING MIDDLETON CREATE MORE BELIEVABLY REAL AND RECOGNIZABLY INDIVIDUAL CHARACTERS. THESE ARE NOT TRAGEDIES OF INDIVIDUALS WHO LIVE IN TIME AND SPACE, ALTHOUGH THEY MAY HAVE SOME CHARACTERISTICS WHICH ARE COMMON TO ALL MEN, NOT EVEN TRAGEDIES OF A SOCIAL OR A POLITICAL UNIT BUT TRAGEDIES OF ALL MEN, CAPABLE OF BECOMING THE SONS OF GOD BUT TIED INEXTRICABLY BY THEIR OWN COMMITMENT TO TRANSITORY PLEASURES TO THE WORLD OF TIME. MIDDLETON'S SATIRE IS BASED UPON THE CREATION OF SUCH A MORAL UNIVERSE IN WHICH THE EVIL AND ABSURD ACTIVITIES OF MAN ARE TAKEN TO THEIR LOGICAL CONCLUSION.

LIKE MOST GREAT SATIRISTS IN BEING MISUNDERSTOOD BY HIS AUDIENCE, MIDDLETON HAS BEEN CRITICIZED FOR HIS HARSH VIEW OF THE WORLD, HIS CONCERN WITH DECADENCE, HIS "SICK" HUMOR. BUT THE WITTY EXAGGERATION OF THE WORLD'S FOLLIES AND VICES FOUND IN HENGIST, THE CHANGELING, AND WOMEN BEWARE WOMEN HIDES A REAL WORLD PROBABLY NO BETTER AND NO WORSE THAN THAT OF THE SEVENTEENTH OR THE TWENTIETH CENTURY. THESE PLAYS ARE NOT PICTURES OF THE WORLD SUCH AS A NATURALIST MIGHT PRODUCE: THERE IS NOTHING RIDICULOUS IN MAN DOING VILE THINGS IF HE CAN DO NO BETTER -- ONLY IF HE IS "JUST A LITTLE LOWER THAN THE ANGELS." MAN MAY PREFER TO BE COMPLIMENTED FOR HIS ACHIEVEMENTS, ESPECIALLY IF HE PRIDES HIMSELF ON HIS ADVANCEMENT BEYOND THE APES. BUT THE SATIRIST FINDS SUCH PRETENTIONS FATUOUS PARTICULARLY IF MAN IMAGINES HE HAS ACHIEVED SUCH AN EXALTED STATE THROUGH HIS RATIONALISM SINCE HE STILL COMMITS SO MANY UNREASONABLE ACTS. THE TRULY REASONABLE MAN CAN SEE THAT MOST ARE EITHER SELF-DECEIVED OR HYPERCRITICAL OR BOTH, JUST AS ARE ALL OF THE CHARACTERS IN THESE THREE PLAYS EXCEPT CONSTANTIUS, CASTIZA, ISABELLA (CHANGELING), AND THE CAR-

DINAL. EXCEPT BY THESE, THE WORD IS MISTAKEN FOR THE THING FOR WHICH IT STANDS: VIRTUE IS DETERMINED BY ONE'S REPUTATION, RELIGION IS RITUAL, LITERATURE IS DIVORCED FROM REALITY, AND HAPPINESS IS A GAME WHOSE GOAL IS SECURITY IN THE TEMPORAL WORLD: WEALTH OR POSITION, POWER, SEXUAL GRATIFICATION. VORTIGER, HENGIST, AND SYMON WANT POWER; ROXENA, BIANCA, LEANTIO, ALIBIUS, GUARDIANO DESIRE WEALTH OR POSITION; VORTIGER, HORSUS, ROXENA, DE FLORES, BEATRICE-JOANNA, ISABELLA (WOMEN BEWARE WOMEN), HIP-POLYTO, THE DUKE, LIVIA, THE WARD, DIAPHANTA, FRANCISCUS, ANTONIO--ALL ARE LUSTFUL. BUT THE GAME IS LOST, NOT WON, AND THE STAKES ARE THEIR SOULS.

ALTHOUGH THE STAKES ARE HIGH, THE CHARACTERS REMAIN OBJECTS OF DERISION BECAUSE THEY LOSE THEIR SOULS IN SUCH TRIVIAL PURSUITS. WHILE THEY FANCY THEMSELVES AS GREAT INTELLECTS, THEY SEE THEMSELVES AND ONE ANOTHER AS ANIMALS--DOGS, SNAKES, PEACOCKS, HORSES, BASILISKS. AND THE WORLD CONTINUES AFTER THEIR DEATHS MUCH AS IT WAS BEFORE THEY STARTED THEIR MACHINATIONS. THEIR LIVES HAVE BEEN BUT A MOMENTARY RIPPLE ON THE SURFACE OF A RATHER STAGNANT POOL. AS SOON AS HENGIST CAN BE EXECUTED--HORSUS, ROXENA, AND VORTIGER HAVE ALREADY BEEN FORGOTTEN BY ALL BUT HENGIST, AND HE REALLY REMEMBERS ONLY HIS DAUGHTER--AURELIUS AND UTHUR PEN-DRAGON CAN SETTLE BACK TO RULING THE EGOCENTRIC AND FOOLISH GENTLEMEN, LADIES, AND BURGHERS ALREADY SEEN IN THE PLAY. BEATRICE-JOANNA AND DE FLORES ARE IGNORED EVEN WHILE THE REST OF THE WORLD TRIPS OVER THEIR BODIES. THE HOPE OF THE WORLD OF WOMEN BEWARE WOMEN IS LEFT TO THE WITLESS WARD, WHO HAS RUN AWAY, THE EQUALLY STUPID FABRICIO, THE INEFFECTUAL CARDINAL, AND TWO WHO HAVE ALREADY FADED FROM VIEW, LEANTIO'S MOTHER AND SORDIDO. THE MOVEMENT FROM PLAY TO PLAY INCREASES NOT ONLY THE SENSE OF

TRIVIALITY BUT ALSO THE SENSE OF FUTILITY. THERE SEEMS TO BE SOME POSSIBILITY OF RECOVERY IN HENGIST IN THE PERSON OF CASTIZA AND IN THE CHANGELING IN ISABELLA BUT NONE IN WOMEN BEWARE WOMEN.

EVEN THOUGH THERE IS A FURTHER DECAY OF THE WORLD FROM HENGIST TO THE CHANGELING AND FROM THE CHANGELING TO WOMEN BEWARE WOMEN AND ALTHOUGH THE STORIES WHICH MIDDLETON CHOSE FOR HIS TRAGIC PLOTS HAVE FEW NARRATIVE SIMILARITIES EXCEPT MURDER, YET HE REPEATED IN THE LATER TWO PLAYS MANY SITUATIONS, IMAGES, CHARACTER TYPES OR SPECIFIC CHARACTERISTICS, AND VERBAL EXPRESSIONS. DEATH BY VIOLENCE IS A CONSTANT IN ALL THREE PLAYS. EACH PLAY HAS A TEST TO DETERMINE THE QUALITY OF THE MAJOR FEMALE CHARACTERS: ROXENA ESTABLISHES HER OWN VIRGINITY TEST; BEATRICE-JOANNA CHEATS IN THE ONE USED BY ALSEMER; THE WARD CHEATS HIMSELF BY LOOKING FOR THE WRONG THINGS. BOTH ROXENA AND BIANCA WOULD TEACH THEIR DAUGHTERS TO BE WHORES SO THAT THEY MIGHT ACHIEVE AS MUCH AS THEIR MOTHERS HAVE. NONE OF THE LOVERS OBJECTS TO SHARING HIS WOMAN WITH HER HUSBAND--EXCEPT HORSUS AND THEN ONLY BRIEFLY. IN EACH PLAY THE EVIL OR FOOLISH PEOPLE MAKE ERRORS IN JUDGING OTHERS BECAUSE THEY PROJECT THEIR OWN ATTITUDES UPON THEM. MIDDLETON USES THE "PLAY WITHIN THE PLAY" TECHNIQUE FOR BOTH A SYMBOLIC PURPOSE AND AN ACCELERATOR FOR THE ACTION: THE DUMB-SHOWS OF HENGIST AND THE CHANGELING, THE "CHEATER AND THE CLOWN" OF HENGIST, AND THE MASQUE OF WOMEN BEWARE WOMEN. SIMILARLY ALL THREE PLAYS EMPLOY SUBPLOTS WHICH ARE EITHER TOTALLY COMIC OR HAVE COMIC ELEMENTS. OF THE SPECIFIC IMAGES THE MOST OFTEN REPEATED THROUGHOUT ALL THE PLAYS ARE THOSE OF SIGHT AND BLINDNESS. THE MOST OBVIOUS CHARACTER REPETITIONS ARE THE MAN-WOMAN COMBINATIONS, HORSUS-ROXENA, DE FLORES-BEATRICE-JOANNA, THE DUKE-BIANCA, HIPPOLYTO-ISABELLA, ACCOMPANIED BY THEIR CUCKOLD LOVER-

HUSBAND, VORTIGER, ALSEMER, LEANTIO, THE WARD. THE PRINCIPALS OF THE COMIC ACTION ALSO HAVE MANY CHARACTERISTICS IN COMMON. FURTHER, THERE ARE A FEW OF THE CHARACTERS WHO MOMENTARILY SHARE SOME QUALITIES WITH ONE ANOTHER ALTHOUGH THEY MAY NOT BE EXACT PARALLELS: HORSUS-DE FLORES-LIVIA, LIVIA-DIAPHANTA, CONSTANTIUS-CARDINAL, CASTIZA-ISABELLA (CHANGELING). FINALLY, EVEN THE VERY WORDS THEMSELVES ARE REPEATED: WILL, JUDGMENT, BLOOD, HONOUR. EVEN THOUGH THIS DUPLICATION MAY NOT BELONG TO HIS REDUPLICATION TECHNIQUE FOUND WITHIN EACH OF THE THREE TRAGEDIES, IT DOES INDICATE THAT HE DID NOT THINK OF THE CHARACTERS AS INDIVIDUALS. FURTHERMORE, NOT A SINGLE ONE OF THESE ELEMENTS IS EXACTLY REPRODUCED IN THE LATER PLAYS. THUS THE DUPLICATIONS SEEM TO BE THE RESULTS OF DELIBERATE CHOICE NOT JUST LAZINESS.

THERE CERTAINLY IS NO DOUBT ABOUT THE STRUCTURAL AND THEMATIC INTENTION OF THE REDUPLICATION, ACHIEVED GENERALLY THROUGH IRONIC JUXTAPOSITION, WITHIN EACH OF THE THREE TRAGEDIES. THE EXTENSIVE USE OF IRONY KEEPS THE AUDIENCE AT SUCH A DISTANCE FROM THE CHARACTERS THAT IT CAN ANALYZE WITHOUT ADMIRING, LIKE A SCIENTIST WHO ANALYZES A MICROSCOPIC BUG. BY PARALLELING ONE SITUATION, ONE CHARACTER, ONE IMAGE WITH ANOTHER THE POET IS ABLE TO EXTEND THE BORDERS OF THE NARRATIVE LOCATION SO THAT IT BECOMES THE WHOLE WORLD. THE IRONIC PARALLEL IS A MEANS OF EMPHASIZING DEFICIENCIES AND COMMENTING ON THEM FROM A GOD'S-EYE POINT OF VIEW, WHICH SEES THE PRETENSIONS OF MAN AS RIDICULOUS AND HIS INTERESTS AS INSIGNIFICANT.

FINALLY, NO OTHER WRITER IS QUITE SO FASCINATED BY THE COMPLETENESS OF MANKIND RESIDING IN A PERFECT MAN-WOMAN COMBINATION. THE MAN AND WOMAN ARE INDIVIDUALLY MORAL REPRESENTATIVES OF MEN AND WOMEN. BUT EVEN

MORE IMPORTANTLY, THEY MAKE UP AN INDIVISIBLE UNIT. THE HIGHEST KIND OF MORAL GOOD IS THIS UNION DIRECTED TOWARD GOOD. ALTHOUGH MIDDLETON DOES PICTURE THE POSSIBILITY FOR INDIVIDUAL POTENTIAL REALIZED, HE SHOWS MANKIND'S GREATEST TRAGEDY AS THE UNITY OF GREAT POTENTIAL NOT FOR GOOD BUT FOR EVIL, NOT FOR GREATNESS BUT FOR TRIVIA.



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