

Exit Proculeius

If you employ me to him.

Cleo. Say, I would dye.

Dol. Most Noble Emperesse, you haue heard of me.

Cleo. I cannot tell.

Dol. Assuredly you know me.

Cleo. No matter for what I haue heard or knowne:  
You laugh when Boyes or Women tell their Dreames,  
Is't not your trick?

Dol. I vnderstand not Madam.

Cleo. I dreamt there was an Emperour Anthony.

# The little o' th' earth.

Shakespeare's Sustaining Allegory

Cleo. His face was like the Heavens, and the sun flucke  
A Sunne and Moon, and the world his courtie, allighted  
The little o' th' earth.

Dol. Most Soueraigne Creature.

Cleo. His legges be trid the Ocean his reat darrie  
Crested be world: His voyce was proportion  
As all the tuned Spheres, and that to Friends:  
But when he meant to chaile, and thake the Orbe  
He was as rattling Thunder: For his Bounty  
There was no winter in't. An Anthony it was  
That grew the more by reaping: His delights  
Were Dolphin-like, they shew'd his backe about  
The Element they liu'd in: In his Livery  
Walk'd Crownes and Crownets: Realms & Islands were  
As plates dropt from his pocket.

Dol. Cleopatra.

Cleo. Thinke you there was, or might be such a man  
As this I dreamt of?

Dol. Gentle Madam, no.

Cleo. You lye vp to the hearing of the Gods:  
But if there be, nor euer were one such



Iris Casteren van Cattenburch

Maarn, 9th July 2011

*Mama, what kind of research are you actually doing?*

Well, it involves asking myself all sorts of questions to which I don't yet know the answers, and then I search for the answers.

*Can we help you? Ask us a question, a very difficult one that you don't yet have an answer to so that we can also find an answer.*

Let me think... I know a difficult question. If you could stand in a circle, where would you choose to stand?

Philip: *In the middle.*

Why there?

Philip: *Because then you could see everything really well.*

George: *And if that one person stood in the middle of the circle, then we would all be able to see him very well.*

*Another question, mama.*

How, in one's life does one know what is the best thing to do for the future?

George: *Through your life.*

Philip: *By saying something aloud to someone...  
and then deciding whether it is also a good thing to do.  
By talking about it together and thinking together of new ideas.*

# **The little o'th'earth**

Shakespeare's Sustaining Allegory

*Promotoren*

Prof.dr. D.A. Pascoe

Prof.ir. N.D. van Egmond

# The little o'th'earth

## Shakespeare's Sustaining Allegory

The little o'th'earth, Shakespeare's duurzame allegorie  
*(met een samenvatting in het Nederlands)*

### *Proefschrift*

ter verkrijging van de graad van doctor aan de Universiteit Utrecht op gezag van de rector magnificus, prof.dr. G.J. van der Zwaan, ingevolge het besluit van het college voor promoties

in het openbaar te verdedigen op vrijdag 30 januari 2015 des middags te 4.15 uur

### *door*

Iris Hanna Casteren van Cattenburch  
geboren op 5 april 1972  
te Oldebroek



**Reade him, therefore;  
and againe, and againe:**

Iohn Heminge. Henrie Condell.

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## Acknowledgements

And hither am I come,  
A Prologue arm'd, but not in confidence  
Of Authors pen, or Actors voyce; but suited  
In like conditions, as our Argument;  
To tell you (faire Beholders) that our Play  
Leapes ore the vaunt and firstlings of those broyles  
Beginning in the middle: starting thence away,  
To what may be digested in a Play:  
Like, or finde fault, do as your pleasures are,  
Now, good, or bad, 'tis but the chance of Warre.

Writing *The little o'th'earth* was a lesson for life. I would first like to name three people, who gave me my Alpha, and then, for better and for worse, granted and supported many more Alphas, as our personal Play 'leapes over the vaunt and firstlings of many broyles, starting thence away', yet ever again 'beginning in the middle'. Thanks, with love, to my husband Pascal Rijnders, and to my parents Ankje and Hans Casteren van Cattenburch-Kruif. Thanks to Philip, Lex, George, Jules and Sam, for sustaining mama.

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My name is on the front page of this dissertation. It should include all names I have dropped from Alpha to Omega, and more. Because the 'O' of Shakespeare's allegory comes from, and rolls on in a realm that we all know, but never capture, for it captures us. I thank my supervisor David Pascoe for teaching me this, and for much more; as we square allegory's circle.

## Summary

Since the early 'seventies, the circle metaphor has been widely applied to sustainability theory, in concepts such as the 'circular economy', 'cradle-to-cradle' and 'regenerative design'. Klaas van Egmond more recently added an imaginary cross to the metaphor, in order to define crises of unsustainability as the result of unilateral value patterns, and to illustrate the need for an integral understanding of essential values, from the metaphorical centre of the circle.

This thesis demonstrates the applicability of the works of William Shakespeare to the contemporary sustainability debates. It analyses the circle metaphor in Shakespeare's plays and poems, denoting the circle and its adversative cross as an underlying allegorical pattern. It demonstrates how this allegorical pattern finds its continuity principle in its immanent resilience, resulting in sustaining narratives that can change themselves with time. It exposes several iconic mental representations within Shakespeare's allegorical pattern, as signposts on the quest for values worthy of pursuit, inspiring its ready Knights and Ladies to square allegory's circle as of today. This quest culminates in 'O': Shakespeare's memory image for the allegorical (home of) soul, where sustainability germinates with the 'diverse elements in creation'. The research finally shows how Shakespeare's invitation to soul-searching anticipates answers to contemporary questions of sustainability, and how this may inspire individuals and organisations to personal and professional sustainability strategies.

## Samenvatting

Sinds de jaren zeventig van de 20<sup>e</sup> eeuw wordt de cirkelmetafoor toegepast in duurzaamheidstheorie, in concepten zoals de 'circulaire economie', 'cradle-to-cradle' en 'regenerative design'. Recent voegde Klaas van Egmond een imaginair kruis toe aan de metafoer, om 'crises van onduurzaamheid' te definiëren als het resultaat van eenzijdige waardenpatronen, en om de noodzaak tot een integraal begrip van essentiële waarden te illustreren, vanuit het metaforische midden van de cirkel.

Dit proefschrift demonstreert de toepasbaarheid van de werken van William Shakespeare in het huidige duurzaamheidsdebat. Het analyseert de cirkelmetafoor in Shakespeare's toneelstukken en gedichten, en duidt de cirkel en zijn tegenstellende kruis als een onderliggend allegorisch patroon. Het continuïteitsprincipe van dat patroon is zijn inherente veerkracht, omdat dit duurzame verhalen genereert, die zichzelf met de tijd veranderen. Iconische mentale beelden dienen als wegwijzers op de queeste naar 'waarden die ertoe doen', en inspireren parate Ridders en Dames om de allegorische cirkel te doorkruisen (Clifford). Deze queeste komt altijd weer in 'O': Shakespeare's geheugensteuntje voor het allegorische (thuis van de) ziel, waar duurzame ontwikkeling ontkiemt vanuit de 'verschillende elementen in wording' (Chance).

Het proefschrift laat zien hoe Shakespeare's uitnodiging tot gewetensonderzoek individuen en organisaties kan inspireren tot persoonlijke en professionele duurzaamheidsstrategieën. Een aantal organisaties verleende de promovenda de mogelijkheid om Shakespeare's *Sustaining Allegory* te testen in hun werkveld:

- Connekt, netwerk voor duurzame mobiliteit: Lean and Green;
- Deltares: Delta Programma;
- ING Bank: Zero-Emission Bus Transport;
- Endurance Media: duurzame pornografie.

Interviews en resultaten van deze tests worden separaat gepubliceerd.

## Bookmarker

Each chapter starts with an abstract, including some general findings I have inferred from my original text. They may serve as a bookmarker. I would like to emphasise that for a full understanding of my interpretation of Shakespeare's 'O', I have made the necessary differentiations and arguments in my original text.

## Curriculum vitae

Iris Casteren van Cattenburch received her M.A. from Utrecht University, English Literature and Culture, in 1996. As a self-employed communications advisor, she has been working for NGO's, public authorities and network organisations in the field of transportation, logistics and water management in The Netherlands since 1999. She is currently engaged in implementing a communications strategy for Connekt, a public-private network for sustainable mobility in Delft. While she was writing her PhD-thesis, Connekt allowed her to test the results of her research within the scope of their sustainability programme Lean and Green, as did Deltares within the scope of the Delta Programme, ING Bank within the scope of Zero-Emission Bus Transport, and Endurance Media within the scope of sustainable pornography.

Iris's respondents have reflected on the applicability of *Shakespeare's Sustaining Allegory* in their sustainability strategies. The interviews will be published separate from the thesis.

# A

For that which wee

Doo terme by name of being borne, is for to gin to bee

Another thing than that it was:



# Prologue

In a world in which everything that once seemed to be endless appears instead to be near to its end, our imagination faces a challenge: namely, that of radically redesigning our future scenarios in more inclusive terms – ethically as well as culturally.<sup>1</sup>

Serenella Iovino argues that this challenge requires of the humanities a ‘two-fold commitment’. On the one hand, the humanities should pay ‘renewed critical attention to the physical dynamics of the world in which human beings live and have their being’; on the other hand:

the humanities can help us work out desirable scenarios only if, relating themselves to the world ‘out there’, they are supported by the project of an ‘ethical evolution’ of cultural discourse.<sup>2</sup>

It is to this evolution that I should like to contribute, and dedicate my thesis, and, in particular, I want to pay ‘renewed critical attention to the physical dynamics’ of the world of today, on the basis of critical thinking of the past. Sustainable development is not a twenty-first century hype, but is an ancient human concern, of global dimensions, but whose focal point may locally differ. Kings have been concerned with questions of sustainability regarding succession; the commodity market has been concerned with questions of agricultural and economical sustainability; mothers have been concerned with questions regarding the sustainability of their children; philosophers have been concerned with questions of sustainability in proportion to existence. The humanities, which are concerned with the study of the arts and their cultural manifestations, have pointed out since ancient times that the human concern about sustainable development was, and is, about value; that questions of sustainability deal with what is of value.

Klaas van Egmond poses that ‘crises of unsustainability’ originate in a unilateral approach of what is of value (to one). He therefore pleads for an integral understanding of what is of value (to us), so that ‘we’ can facilitate sustainable development. In order to illustrate his argument, he has proposed a theoretical model in the shape of a wheel, which rotates anticlockwise through time. Its four quadrants represent the different world views that oscillate between the four extremities of the circle’s imaginary cross, whose foot represents a focus on the material, its top a focus on the mental and spiritual, its left arm a

<sup>1</sup> Serenella Iovino, ‘Ecocriticism and a Non-Anthropocentric Humanism, Reflections on Local Natures and Global Responsibilities’, in *Local Natures, Global Responsibilities, Ecocritical Perspectives on the New English Literatures, ASNEL Papers 15*, Laurenz Volkmann, Nancy Grimm, Ines Detmers, Katrin Thomson (eds.) (Amsterdam-New York: Rodopi B.V., 2010), pp. 29-30.

<sup>2</sup> *Ibid.*, p. 30.

focus on the 'Other' and its right arm on 'T'. Van Egmond poses that an integral understanding of what is of value can be found around the centre of the circle.<sup>3</sup>

My thesis seeks to demonstrate Shakespeare's relation to concepts of sustainable development, and proposes that he anticipates, but does not determine the sustainability debates; that his work offers practical solutions to global problems; that his solutions are practicable, because he built his works upon a recognisable, human pattern, which anticipates late twentieth century models of sustainability; and that Shakespeare did so, because he was an 'author of allegory', who

'(...) believes in pattern, (...) believes that it is valid to talk about human experience in terms of repetition and generalisation, and assumes that his readers will understand his narrative, not just as the record of a unique human experience (...) but as an expression of larger kinds of truth.'<sup>4</sup>

The thesis proposes that Shakespeare's allegorical *pattern* rests on 'O', in its broadest sense: from the cipher to the letter, from the adverb to the nouns and the vocative.<sup>5</sup> It suggests that Shakespeare's allegorical 'O' is both the foundation of his works, and the invitation to his readers, to quest for 'values worthy of pursuit' from and within his allegorical 'O'.<sup>6</sup>

In 1576, a fabricated 'O' was built in Shoreditch, north-east of the City of London. It was the second permanent playhouse in England, and it was called the Theatre.<sup>7</sup> Like many other (later) Elizabethan playhouses, it was round, resem-

<sup>3</sup> 'Human and social objectives are determined by what people deem valuable. To provide insight into these objectives, the value orientations of people were collected on the basis of large-scale surveys. The observed value orientations, subsequently, were coupled to the related main philosophical insights derived over the past centuries by in particular Hegel, Steiner, Jung, Pauli, Kant and Levinas. On the basis of these observations and philosophical insights, an integral human and worldview could be constructed, in which the many value orientations could be placed in a coherent context. The integral worldview, thereby, is the common denominator of the various individual value orientations.' Klaas van Egmond, *Sustainable Civilization* (London: Palgrave Macmillan Publishers, 2014), p. 58.

<sup>4</sup> Gay Clifford, *The Transformations of Allegory* (London/Boston: Routledge & Kegan Paul, 1974), p. 14.

<sup>5</sup> (*OED*) O, 1. n. 1, I.3. The letter, with reference to its shape; something having the shape of the letter; [...] O, 2. n.3, 1.'The figure or symbol zero, 0; nought; (hence) a cipher, a mere nothing; O, 2. n.3, 2.a. 'Any round thing, as a circle, circular spot, etc.;' 6. † o, *adv.* 'ever; always; throughout eternity.' 'O' as an interjection: J.H. Prynne, 'English Poetry and Emphatical Language (Warton Lecture on English Poetry)', in *Proceedings of the British Academy* (Oxford: Oxford University Press, 1989), pp. 149-50: 'the marking of such culminating emphasis of anagnorisis and insufficient passion, by the use of the exclamatory particle which has its roots in imploration and the secularised optative,' so as to express 'abhorrence, admiration, calling, derision, desiring, indignation, &c.' See also Chapter 4.

<sup>6</sup> Clifford (1974), *op.cit.* p. 49. I illustrated this point in Chapter 1.

<sup>7</sup> The first permanent playhouse documented was the Red Lion, built in 1567 by John Brayne in Whitechapel, just north of the City of London: 'Brayne was building virtually *de novo*. (...) The galleries were rising around the courtyard; the scaffold, or stage, was being built complete with trapdoor within that same court. The turret, very probably including a tiring house of some kind, was part of the frame, to be set up on the stage itself. There can be little doubt that all these structures were intended to be permanent; there are no provisions for trestles, no references to dismantling, no indications that the space was to be adapted to an alternative use at any time. If,

bling the semi-circular ancient Greek and Roman amphitheatres.<sup>8</sup> Its cylindrical architecture was a practical choice, because it provided the audiences with good sightlines from all sides, for which they would be willing to pay; and of course, the high and closed wall surrounding the ring of the theatre further secured its owner's revenues.<sup>9</sup> But the choice was practical for another good reason. The Theatre's cylindrical architecture alluded to a theme that had been quite relevant in the past few ages, and which was now, under the influence of both classical thought and new technology, undergoing a development. It was the theme of the circle, from classical to mediaeval times the 'most valued geometric form, representing both physical and moral perfection'.<sup>10</sup>

Therefore, from the days of Aristotle to Thomas d'Aquino, circular world views had predominated, although they had already developed from the idea of an earth-encircling sea (Oceanos), to the earth encircled by 'spherical bodies' revolving about the earth in the centre.<sup>11</sup> The ancient Wheel of Fortune had

as Glynne Wickham has suggested, permanency is the condition on which the Theatre's claim to preeminence rests, then the Theatre should very possibly lose that claim to the Red Lion. Janet S. Loengard, 'An Elizabethan Lawsuit: John Brayne, his Carpenter, and the Building of the Red Lion Theatre' in *Shakespeare Quarterly*, Vol. 34, No. 3, Autumn, 1983, p. 305. Brayne later collaborated with James Burbage, his brother-in-law, to erect the Theatre in 1576.

<sup>8</sup> On the 'roundness' of the theatres, cf. C. Walter Hodges, *The Globe Restored, A Study of the Elizabethan Theatre* (New York: W.W. Norton & Company, Inc., 1953 and 1968, re-issued 1973), p. 14: 'It is certain that the Elizabethan playgoer, when he approached one of the big public playhouses to see the afternoon's show, came in most cases to a round building (and I shall allow the word 'round' to include polygonal, since this gives the same general impression, as opposed to a rectangular building.' Other cylindrical Elizabethan playhouses include the Curtain, Rose, Swan and Hope.

<sup>9</sup> 'To make his playhouse round, with the platform stage occupying a large part of the ground-space, but touching at one point the edge of the circle, was only to do what all constructors of amphitheatres had done before — the easiest thing. The erection of a room or building in which the actors could dress, and from which they could make their entrances, would naturally follow. The stage was a movable platform on trestles. When some sport for which it was not wanted was to take place, it was taken to pieces and packed away; and Burbage's innovation, reduced to its fundamental principle, was merely the building of a high wall all round his ring, so that his spectators should be compelled to pay for admission. The innyard, doubtless, was responsible for the galleries round the inside of that wooden wall, which increased the housing accommodation and gave a measure of privacy to those who desired it.' A. W. Ward, A. R. Waller, *The Cambridge History of English Literature, VI. The Drama to 1642: Part Two, The Elizabethan Theatre* (Cambridge: University Press, 1910, reprinted 1969), p. 252.

<sup>10</sup> 'Poets conversant with Neoplatonism, such as Spenser, Chapman, Milton and Henry More, were certainly familiar with numerological theory and are the likeliest practitioners of numerological composition. Some aspects of numerology were common knowledge among educated men, and were often explored in poetry: for example, the ideas of God as a geometer creating by number, of the proportion between the human body and the cosmos, of the circle, the most valued geometric form, representing both physical and moral perfection.' Isabel Rivers, *Classical and Christian Ideas in English Renaissance Poetry* (New York: Routledge, 1994), p. 172.

<sup>11</sup> 'There is something which is eternally moved with an unceasing motion, and that circular motion... Then there is also something which moves it. And since that which is moved while it moves is intermediate, there is something which moves without being moved; something eternal which is both substance and actuality... It causes motion as being an object of love, whereas all other things cause motion because they are themselves in motion... Such, then, is the first principle upon which depend the sensible universe and the world of nature. And its life is like the best which we temporarily enjoy (i.e. thought).' Aristotle, *Metaphysics XII vii*, quoted by Rivers (1994), *op. cit.*, p. 76. Rivers also quotes from Cicero's *The Republic*, when Africanus the Elder explains the working of the cosmos to his grandson Scipio: 'These are the nine circles, or rather spheres, by which the

remained a central concept in mediaeval philosophy, although Christianity, in an Aristotelian vein, had asserted human responsibility for causing happiness, and added that in connection with God, the 'virtuous act would lead towards the blessedness of the beatific vision', inspiring to the early mediaeval mysteries, and the later morality plays.<sup>12</sup> In this geocentric world, the 'most valued geometric form' with its desirable static centre for the putative conjunction of human antagonisms was still a manageable principle.<sup>13</sup>

In the early sixteenth century, Nicolaas Copernicus posed that all the spheres revolve about the sun as their mid-point, suggesting that not the earth, but the sun is the centre of the universe. That assertion did not only shake the world.<sup>14</sup> It also inspired early modern scientists, philosophers and artists to scrutinise and pursue the implications of this 'new Philosophy, which calls all in doubt'.<sup>15</sup>

The early modern scientific spirit led to another discovery in the first decade of the seventeenth century, just after the Scottish James I had succeeded his heirless cousin on the English throne, and Shakespeare had already recycled the timbers of the 1576 Theatre in his brand-new playhouse with the topical name.<sup>16</sup> Building on Copernicus' heliocentrism, the German astronomer Johannes Kepler announced in his groundbreaking *New Astronomy* that the planets follow elliptical orbits around the sun, with the sun at one focus point.<sup>17</sup>

whole is joined. One of them, the outermost, is that of heaven; it contains all the rest, and is itself the supreme God, holding and embracing within itself all the other spheres; in it are fixed the eternal revolving courses of the stars.'

<sup>12</sup> Anthony J. Celano, 'The Concept of Worldly Beatitude in the Writings of Thomas Aquinas', in the *Journal of the History of Philosophy*, Volume 25, Number 2, April 1987, pp. 215-226.

<sup>13</sup> 'Numerology, or the science of the symbolic meaning of numbers, was applied in the Renaissance to three different subjects: the cosmos, the Bible and the work of art. God was believed to have created the world on numerical principles and to have given the Bible an additional layer of meaning by filling it with symbolic numbers. (...) Pythagoras discovered that the musical scale can be expressed in terms of numerical proportion, and this discovery led to the belief that everything in the universe can be similarly expressed: things are numbers (1). The opposition between odd and even numbers was regarded as underlying all contraries: limit and the unlimited, male and female, light and dark, good and bad. The monad (1) represents unity, the dyad (2) excess or defect, the triad (3) reconciliation of opposites, the tetrad (4) equilibrium and justice (hence, for example, the emphasis in antiquity on 4 humours, 4 elements, 4 virtues)' Rivers (1994), *op. cit.*, p. 169.

<sup>14</sup> I elaborate on this in Chapter 4.

<sup>15</sup> John Donne, *The First Anniversarie. An Anatomy of the World, Wherein, By the Occasion of the Untimely Death of Mistress Elizabeth Drury, the frailtie and the decay of this whole World is represented.* In *The Complete English Poems of John Donne*, C.A. Patrides (ed.) (London: Everyman's Library, 1991), p. 335, 205. See for further explication Chapter 4.

<sup>16</sup> I.e. Shakespeare's Globe, founded in 1599: '...being erected in the summer of 1576 and named The Theatre, [the playhouse was] then dismantled and reassembled on a new site in 1598-99 and renamed The Globe, and finally consumed by fire during a performance in the summer of 1613.' Gabriel Egan, 'The Theatre in Shoreditch, 1576-1599', retrieved 2014-07-04 on <http://gabrielegan.com/publications/Egan2009e.htm>.

<sup>17</sup> 'The year 2009 marks the 400th anniversary of the publication of one of the most revolutionary scientific texts ever written. In this book, appropriately entitled, *Astronomia nova*, Johannes Kepler (1571-1630) developed an astronomical theory which departs fundamentally from the systems of Ptolemy and Copernicus. One of the great innovations of this theory is its dependence

Kepler had proved that the apparent motion of the celestial bodies around the Sun (which had already 'usurped the *proud Centre* that for centuries had been the world of Man') was not circular; it was elliptical.<sup>18</sup> And Kepler's simple physical test had further proved that the sun was not the static centre, but only one of two focal points in the motion.<sup>19</sup> Now that 'the Circle of Perfection was gone from the heavens', someone had to steer clear of the old and usher in the modern.<sup>20</sup> This someone was William Shakespeare, the putative 'vpstart Crow' from the country, who 'beautified' [himself] with the 'feathers' of the established London actors, to make analogy his job, and his trick to 'usher in the modern'.<sup>21</sup>

The Globe, Shakespeare's new theatre on the southern bank of the River Thames, was an analogy in itself. First, it was an analogy of the Theatre in Shoreditch. But not only the old Theatre's timbers were recycled for the construction of the new Globe.<sup>22</sup> The Theatre itself was recycled, too, in Shakespeare's allegorical, regenerative 'O': the 'Character of that perpetuall revolution', as Shakespeare's contemporary Samuel Daniel defined it:

And I can not but wonder at the strange presumption of some men that dare so audaciously adventure to introduce any whatsoever forraine wordes, be they neuer so strange; and of themselues as it were, without a Parliament, without any consent, or allowance, establish them as Free-denizens in our language. But this is

on the science of optics. The declared goal of Kepler in his earlier publication, *Paralipomena to Witelo whereby The Optical Part of Astronomy is Treated (Ad Vitellionem Paralipomena, quibus astronomiae pars optica traditur*, 1604), was to solve difficulties and expose illusions astronomers face when conducting astronomical observations with optical instruments. To avoid observational errors that had plagued the antiquated measuring techniques for calculating the apparent diameter and angular position of the luminaries, Kepler designed a novel device: the ecliptic instrument.' Giora Hon, Yaakov Zik, 'Kepler's Optical Part of Astronomy (1604): Introducing the Ecliptic Instrument' in *Perspectives on Science*, Volume 17, Number 3, Fall 2009, pp. 307-8.

<sup>18</sup> Marjorie Hope Nicolson, *The Breaking of the Circle, Studies in the Effect of the 'New Science' on Seventeenth-Century Poetry* (New York & London: Columbia University Press, 1960, revised edition 1965), pp. 121-2.

<sup>19</sup> See Chapter 4.

<sup>20</sup> Nicolson (1960; 1965), *op. cit.*, p. 122.

<sup>21</sup> Robert Greene, *Groats-wvorth of Witte: Bought with a Million of Repentance, The Repentance of Robert Greene* (London/ New York: John Lane The Bodley head Ltd, E.P. Dutton & Company: 1592; reprinted in Plaistow by Curwen Press, 1923), p. 45. Many Shakespeare scholars have read in this passage an 'early allusion to Shakespeare as a writer', although Katherine Duncan-Jones argues that 'the assault is above all against Shakespeare as a player' (...) – unlike the 'University-educated Greene, Marlowe, Nashe and Peele, a mere vagabond player, a Shake-scene, a treader of the boards'. Katherine Duncan-Jones, *Shakespeare: Upstart Crow to Sweet Swan: 1592-1623* (London: Methuen Drama, 2011), p. 42.

<sup>22</sup> 'The Theatre was the model for the open-air playhouses of the new industry that Shakespeare entered, and it was essentially copied in Philip Henslowe's Rose theatre (1587) and Francis Langley's Swan (1595), and its particularities were effectively reborn when it was transplanted to Bankside to form the Globe in 1599 and again when a second Globe was built on the foundations of the first after a fire in 1613: Gabriel Egan, 'Platonism and Bathos in Shakespeare and Other Early Modern Drama', in Holmes and Streete (eds.), *Refiguring Mimesis: Representation in Early Modern Literature* (Hatfield: University of Hertfordshire Press, 2005). Retrieved 2014-0708 on <http://gabrielegan.com/publications/Egan2005b.htm>.

but a Character of that perpetuall reuolution which wee see to be in all things that neuer remaine the same, and we must heerein be content to submit our selues to the law of time, which in few yeeres wil make al that, for which we now contend, *Nothing*.<sup>23</sup>

In the circle of history 'perpetually turning, reducing all endeavour to *Nothing*'; theatre's 'O' also kept turning, yet not 'reducing all endeavour to *Nothing*', but increasing all endeavour to 'n O thing (and many 'O' things to come) out of Shakespeare's 'orb', alias his new playhouse with the topical name.<sup>24</sup> Literally, the old Theatre had regenerated in the new Globe, while symbolically, theatre remained an inexhaustible source of inspiration for every newcomer to this rich, fertile, spherical 'O', which was the Globe; and Earth.<sup>25</sup> Either way, the Globe celebrated the 'parabolic' nature of Shakespeare's imagination.<sup>26</sup> Like the rainbow, theatre's allegorical 'O' would ever again come back to where it started; like the rainbow, theatre's allegorical 'O' would ever again invite to new thought. And it was analogy that achieved it.<sup>27</sup>

It was analogy, the act of 'holding the Mirroure vp to Nature', which breathed life in Shakespeare's allegorical 'O', and made it sustaining.<sup>28</sup> Therefore Shake-

<sup>23</sup> Original text Samuel Daniel, *A Defence of Ryme* (1602), in Richard Ferrar Patterson, *Six Centuries of English Literature, Passages Selected from the Chief Writers and Short Biographies*, (London: the Gresham Company Ltd., 1927) vol. II, p. 95. Retrieved 2014-1015 on <https://archive.org/stream/sixcenturiesofen023284mbp#page/n123/mode/2up>.

<sup>24</sup> John Pitcher has made a similar point about the nominal role of the 'O' in Daniel's work as I intend to do for Shakespeare: 'So at the beginning of the volume Daniel figures in verse the globe of regal authority, and the *orbis*, or ring of statehood; and at the end, in prose, a circle of history perpetually turning, reducing all endeavour to *Nothing*, itself the noun of extinction and the irreducible cipher of nought. At the beginning, when a reign is about to commence, there is a sphere newly fulfilled; at the end, merely a character, a circular line marking how every reign, and every thing, is revolved into the past.' John Pitcher, 'In those figures which they seeme': Samuel Daniel's *Tethys' Festival*', in *The Court Masque*, David Lindley (ed.) (Manchester: University Press, 1984), p. 34.

<sup>25</sup> (*OED*) sphere, 1.II.8.a. *Geom.* A figure formed by the complete revolution of a semicircle about its diameter; a round body of which the surface is at all points equidistant from the centre. 1.II.10.b. 'An orb of the mundane system; a planet or star.'

<sup>26</sup> John Pitcher has made a similar suggestion: 'In the last days of 1598, Shakespeare's company, the Chamberlain's men, dismantled their playhouse the Theatre, and took the timber across the Thames to Bankside. There they erected a new house which they called the Globe. An old theatre had crossed the water to become a new world, which was also a new theatre; and it was all from the same wood. Sometimes with Shakespeare it seems that even his commercial ventures were parabolic.' John Pitcher, 'A Theatre of the Future: *The Aeneid* and *The Tempest*', in *Essays in Criticism* (1984) XXXIV (3), p. 209, retrieved 2014-0629 on [eic.oxfordjournals.org/content/XXXIV/3/193.full.pdf](http://eic.oxfordjournals.org/content/XXXIV/3/193.full.pdf).

<sup>27</sup> Cf. Egan (2005), *op. cit.*: 'To a modern mind used to the idea that Shakespeare took his plots from elsewhere but cloaked them in his own words, this shows little of the renowned Shakespearian invention, but that word 'invention' itself allowed for discovery not creation: "The action of coming upon or finding" (*OED* invention, n. 1). In classical rhetoric, invention in this sense of discovery and not "making up out of nothing" (Vickers 1970, 62) was the essential step in composition. Copying, then, was built into the theatre industry's venues (copies of Roman archetypes) and its companies' repertoires (imitating one another's successes) and what Andrew Gurr called its "software" (Gurr 1989, 1), the playscripts themselves that borrowed stories and their forms of expression. As a rhetorical term for the descent from the elevated to the commonplace, bathos was coined by Alexander Pope in the eighteenth century (*OED* bathos, n. 2), but in the imitative culture of early modern theatre it was all around in examples of the classical brought down to the Tudor.'

<sup>28</sup> 'For any thing so ouer-done, is frō the purpose of Playing, whose end both at the first and now, was

spere's 'O' was not an exact 'Circle of Perfection'. Shakespeare's 'O' was 'kinetic': it was analogous with the freaks of nature, and the wonders of technology, because literature 'speaks the language of the things it represents.'<sup>29</sup> It simply kept tagging along, inviting to shift focus, and making a constant appeal to memory, 'the faculty by which things are remembered; the capacity for retaining, perpetuating, or reviving the thought of things past', in order to wake up to *patterns* of sustainability, and learn to reason by analogy.<sup>30</sup> First, because to Shakespeare the Renaissance Man, 'the past is but a prefiguration of the future'.<sup>31</sup> Secondly, because to Shakespeare-the-first-modern, 'what's past is Prologue' to something worth anticipating.<sup>32</sup> Therefore Shakespeare's 'O' added a

and is, to hold as 'twere the Mirroure vp to Nature; to shew Vertue her owne Feature, Scorne her owne Image, and the verie Age and Bodie of the Time, his forme and pressure.' *Hamlet*, 3.2.1867-72, Folio p. 774; see Chapter 1.

<sup>29</sup> 'Kinetic energy is defined in the *OED* as 'the power of doing work possessed by a moving body by virtue of its motion', and kinetics as 'the branch of dynamics which investigates the relations between the motions of bodies and the forces acting upon them; opposed to Statics, which treats of bodies in equilibrium'. The business of the maker and critic of allegory is exactly such an investigation seen in philosophic, moral, and imaginative terms' Clifford, *op. cit.*, p. 14. Second quotation from Iovino (2010), *op. cit.*, p. 42: 'So conceived, ecocriticism makes literature a form of applied ethics: accordingly, just like other forms of applied ethics (bioethics, business ethics, environmental ethics, etc.) literature is not limited to the realm of metalanguage but speaks the language of the things it represents, revealing their normative side. This language is clearly a creative language, but in this very creativity lies, according to ecocriticism, the power of literature. This form of creativity is oriented to the production and representation of values. Production of values, I said; but I could instead say: *invention* of values. This shift of term is not unimportant, since the Latin word *inventio* does not mean here a mere 'making-up' of something out of nothing but, rather, an *in-venire*, *finding* values that traditional culture has so far occluded.'

<sup>30</sup> The quotation is definition II.6.a. of 'memory' in *OED*, cf. Art of memory, *n.1.*, [after *post-classical Latin ars memoriae, memoriae ars, frequent in titles of works on mnemonics in the late 15th and early 16th centuries*] Mnemonics; a system of mnemonic devices.' Cf. Boncompagno's definition of memory, quoted by Frances Yates: 'Memory is a glorious and admirable gift of nature by which we recall past things, we embrace present things, and we contemplate future things through their likeness to past things.' Frances Yates, *The Art of Memory* (London: Pimlico, 1966; reprinted 2001), p. 70.

<sup>31</sup> 'But we also discover the cyclical structure of time, which is regenerated at each new 'birth' on whatever plane. This eternal return reveals an ontology uncontaminated by time and becoming. Just as the Greeks, in their myth of eternal return, sought to satisfy their metaphysical thirst for the 'ontic' and the static (for, from the point of view of the infinite, the becoming of things that perpetually revert to the same state is, as a result, implicitly annulled and it can even be affirmed that 'the world stands still'), even so the primitive, by conferring a cyclic direction upon time, annuls its irreversibility. Everything begins over again at its commencement every instant. The past is but a prefiguration of the future. No event is irreversible and no transformation is final. In a certain sense, it is even possible to say that nothing new happens in the world, for everything is but the repetition of the same primordial archetypes; this repetition, by actualising the mythical moment when the archetypal gesture was revealed, constantly maintains the world in the same auroral instant of the beginnings. Time but makes possible the appearance and existence of things. It has no final influence upon their existence, since it is itself constantly regenerated.' Mircea Eliade, *The Myth of the Eternal Return* (New York: Princeton University Press, 2005 (first published in French, 1949)), pp. 89-90.

<sup>32</sup> (*OED*) Modern, *n.*, B.1.a. A person who lives in or belongs to the present time; a person who belongs to a modern period or epoch, as contrasted with an ancient one.' Quotation from Shakespeare's *The Tempest*, in *The Norton Facsimile, The First Folio of Shakespeare, Based on Folios in the Folger Shakespeare Library Collection*, Charles Hinman (ed.) (New York-London: W.W. Norton & Company, 1968, second edition 1996), 2.1.947, p. 26. Shakespeare was and is a modern in the sense that his works are relevant as a mirror of every age, as Marjorie Garber explains: 'Thus [in the nineteenth century] Emerson could say of Shakespeare, simply and resoundingly, "he wrote the text of modern life." (...) "The "TEXT OF MODERN LIFE" these days is embedded in a network of text messaging, Internet connections, video clips, and file sharing. Shakespeare in our culture is already dissemi-

free dimension to the exact 'Circle of Perfection'. It was the dimension of consciousness-raising, enhanced by a wider, always changing perspective. And because 'Al things doo chaunge. But nothing sure dooth perrish', Shakespeare's 'O' did not and does not give one definitive answer to questions of sustainability.<sup>33</sup> Shakespeare 'just' anticipates the sustainability debates; to usher in the modern. This is the reason why Shakespeare's 'O' was, is, and will be a practicable companion on the never-ending allegorical quests for values, and in the name of sustainable development.

nated, scattered, appropriated, part of the cultural language, high and low(...) So we might say that Shakespeare is already not only modern but postmodern: a simulacrum, a replicant, a montage, a bricolage. A collection of found objects, repurposed as art.' Marjorie Garber, *Shakespeare and Modern Culture* (New York: Anchor Books, 2008), pp. xvi-xvii.

<sup>33</sup> Ovid, *Metamorphoses*, Arthur Golding (trans.) 1567, John F. Nims (ed.) (Philadelphia, Paul Dry Books: 1965, reprinted 2000), the Fifteenth Booke, l. 183, p. 382.

# Air

D. And what is the nature of air? M. The nature of air is heat along with moistness, although you ought to inquire first if air exists or not. For many have denied and still deny that such a thing as air can be found in the world.

D. And so what arguments will you offer to prove that it can be found?

M. What better argument can you seek than the inflation of a bellows? For unless some body entered it, it could surely never be filled up. (...) But what is its property? M. To rise upward.<sup>1</sup>

<sup>1</sup> Marius, *On the Elements*, Richard C. Dales (ed. & trans.) (Los Angeles: University of California Press, 1976), pp. 46-52.





# 1 Hercules's Entrances

## - Introducing Allegories

HAMLET

To be, or not to be, that is the Question.<sup>2</sup>

What, then, is the question?

Once asked, Hamlet's question does not only address the reality of existence, as seems to be his first and obvious occupation. In one and the same breath, Hamlet broaches the root of viability, the 'quality or state of being viable; capacity for living; the ability to live under certain conditions' as the *OED* defines the word.<sup>3</sup> The authentication of viability is determined in a moment, whose fertilisation makes for the fusing of 'to be' and 'not to be'. Stretched over a longer period of time, spread over generations, the notion of viability develops into the question of 'sustainability': the vogue word of the early twenty-first century, nonetheless the job of any form of life (and not only human) at any given moment in time. The sustainability question is a question that every generation has asked and will ask; and if it does not consciously ask the question, then it will simply deal with it, as biologists have since Charles Darwin proved that living beings, even living Earth itself, either adapt to fit in, or aid to survive.<sup>4</sup>

But what is it that needs to be sustained? Let's twist that question round and ask what it is that sustains us. What is it that makes for life's continued viability? And, if at all: what can we, humans, contribute?

These three questions instigate many political, economic, social and environmental discussions of today, as the highly developed, globally interconnected and increasingly complex 21st century is sweeping the imagination. Opportunities, so it seems, are there for the taking. But the rapid increase of material consumption and of the world population, in line with our growing knowledge

<sup>2</sup> *The Tragedie of Hamlet, Prince of Denmarke in The Norton Facsimile, The First Folio of Shakespeare, Based on Folios in the Folger Shakespeare Library Collection*, Charles Hinman (ed.) (New York-London: W.W. Norton & Company, 1968, second edition 1996), 3.1.1710, p. 773. All quotations are from this edition, unless otherwise noted. 'To be, or not to be, that is the question', is used in the so-called 'good' quarto of 1604/05, (original copy: <http://special-1.bl.uk/treasures/SiqDiscovery/ui/PageMax.aspx?strResize=yes&strCopy=93&page=43>).

<sup>3</sup> (*OED*) viability, 1. n.1. 'The quality or state of being viable; capacity for living; the ability to live under certain conditions. Also *transf.*: now esp. feasibility; ability to continue or be continued; the state of being financially sustainable.'

<sup>4</sup> Charles Darwin, *On the Origin of Species* (digitalised by the Gutenberg Project), Chapter 4: 'This preservation of favourable individual differences and variations, and the destruction of those which are injurious, I have called Natural Selection, or the Survival of the Fittest.' [www.gutenberg.org/files/2009/2009-h/2009-h.htm#link2HCH0004](http://www.gutenberg.org/files/2009/2009-h/2009-h.htm#link2HCH0004).



of the finiteness of the Earth's resources and its self-cleaning capacity, begins to mark off the boundaries of the 'tolerable', that is to say: what we, both individually and collectively, think or define as 'tolerable.' In their quest for sustainable development for the sake of 'our common future', the first United Nations World Commission on Environment and Development in 1987 put it this way: 'Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs.'<sup>5</sup> Ecologists tend to take a long view, and warn of the consequences of unforeseen calamities that would stand in the way of such a continuity, perhaps even undermining the foundations and viability of human civilisation. Moral crusaders, placing their own interpretation on top of this general alert, keep hammering away at a sense of guilt and the ostensible need for any (moral) judgement about 'sustainable behaviour'; while the administrators of new fast upcoming economies tend to take on a more pragmatic approach, because, after all, the use of renewable resources, self-sufficient systems and the reduction of waste simply yield profit, and thus an oiled economy.

It is against this background that Klaas van Egmond published *Een Vorm van Beschaving* (2010).<sup>6</sup> His book does not only contain an overview of sustainability theory since Meadows & Randers's *Limits to Growth* (1972) and an analysis of global sustainability challenges of the past 40 years. His research also yields a suggestion for a sustaining answer to these challenges. Van Egmond poses that this answer should be found in the 'dynamical behaviour of individual and social value orientations.' He derives such 'behaviour' from data of recent empirical surveys, philosophy and (meta-)history of the past millennia, and works of literature and music, and argues that these sources point to an 'integral worldview as the (cultural) total of different world views'.<sup>7</sup> He constitutes a circular pattern of value orientations, in which the bottom represents a focus on the material, the top on the mental and spiritual, the left on the 'Other' and the right on the 'I', and argues that through time, individual people and societies tend to emphasise one part of the circular pattern. This one-sided emphasis, he argues, instigates the then predominant worldview

to become its own caricature. This is caused by centrifugal forces that continue to push developments further and further on to the periphery of the worldview. These forces, among other things, consist of the economic process, science, the media, the need for identity, the 'fear of freedom' and, more generally, a one-sided

<sup>5</sup> The World Commission on Environment and Development, chaired by Gro Harlem Brundtland, *Our Common Future* (Oxford/ New York: Oxford University Press, 1987), p. 43.

<sup>6</sup> It was published in English by Palgrave Macmillan Publishers, July 2014. I used the first and second Dutch editions while writing this thesis. I use the Palgrave Macmillan edition for all quotations, unless otherwise noted.

<sup>7</sup> Van Egmond (2014), *op. cit.*, pp. 25-6.



emphasis on the main qualities of the worldview, and after a certain amount of time this development is due to become its own stumbling block.<sup>8</sup>

The model is suggested to be applicable to both a macrocosmic and a microcosmic level. Van Egmond says that the clue to sustainable development can be found in the balance between the opposite forces at work within the circle, and that violation of sustainable development is instigated by the enforcement of 'centrifugal forces' time and again getting our worldviews (and thus our policies, strategies and actions built upon them) to derail across the periphery into arid chaos. His concluding pithy suggestion therefore is that 'sustainable development is synonym to 'bridging the contrasts' [within the model], and that we, humans, could contribute if we 'seek the middle way between fundamental opposites of spirit and matter, and between personal ego and the others.'<sup>9</sup>

This suggestion, as Van Egmond also underlines, is not new.<sup>10</sup> It seems to have been encircled by thinkers, artists, musicians and writers like William Shakespeare. This thesis intends to demonstrate that this particular suggestion in fact grounds Shakespeare's works.

But first we need to know what is this 'middle way' that needs to be 'encircled' in order to sustain and be sustained. This question has already been addressed by economist Amartya Sen and philosopher Martha Nussbaum. They propose the notion of 'quality of life' at the heart of the discussion. In a collection of edifying essays published in 1993 under the same title – *Quality of Life* – they work out the idea that this quality is largely dependent on an 'equality of a metric of well-being which measures something falling *between* primary goods and utility.'<sup>11</sup> Sen abbreviates this definition to 'capability: the person's ability to do valuable acts or reach valuable states of being,' arguing that the quality of life of a person can thus be 'assessed in terms of the capability to achieve valuable functionings, such as being adequately nourished, being in good health, etc.'<sup>12</sup> Yet how to 'determine' what those functionings and related objects of value might be? Given the cultural diversity on Earth, our perception of 'values' and 'functionings' is, and will be, as divergent as our cultures stretch;

<sup>8</sup> Ibid., p. 106.

<sup>9</sup> 'In order to avoid the catastrophes on the periphery, centrifugal forces must be mitigated and centripetal forces be increased. The latter could be encouraged by bridging the fundamental contrasts that exist within the (integral) worldview. [...] The message that people and society must seek the middle way, has been the central theme of culture and religion throughout the centuries. By bridging the contrasts, human consciousness emerges as the 'mainland' in a surrounding sea of unconsciousness.' Ibid., p. 114 and pp. 131-2.

<sup>10</sup> Ibid., p. 113.

<sup>11</sup> *The Quality of Life*, Martha Nussbaum and Amartya Sen (eds.) (Oxford: Clarendon Press, 1993, reprinted 2009), pp. 17-8.

<sup>12</sup> Ibid., pp. 18 & 31.



given the mutability of life itself, any 'determination' would lose its meaning already in the start of the next moment. Perhaps we could be 'generally determinate' about scientific facts regarding the Earth's physical bearing capacity, as long as they are the result of a deductive and calculable scientific process. Perhaps we could even be 'generally determinate' about values directly linked to demonstrable primary physical needs, concerning our health or our reproductiveness. But it is in the nature of things, that we cannot be 'generally determinate' about any non-physical values 'we' foster, because they are values 'of the mind' or (even more disputable) 'of the spirit', therefore not physically identifiable and deductible, and changing from person to person, from time to time. Still this seems to be the job that needs to be done, for any question regarding our continued viability suggests that we have a choice. Yet a stubborn hiatus in the current sustainability debate presents itself:

For a sustainable civilisation, we need a new ethics and a new perspective on sustainability, which are based on values that are essential to man and society.(...) A 'common future' can only be effected on the basis of a coherent worldview.<sup>13</sup>

Many of Van Egmond's predecessors already noted that, as we are heading for the 'limits of Earth's bearing capacity,' the eventual situation of 'overshoot' could lead to collapse or at least a relapse in every social sphere.<sup>14</sup> In order to anticipate and avert any situation of 'overshoot', the United Nations World Commission on Environment and Development, chaired by the Norwegian Prime-minister Gro Harlem Brundtland, presented their report *Our Common Future* to the General Assembly of the United Nations on 11 December 1987.<sup>15</sup> They had made the 'limits to growth' sharply visible and subsequently included a peremptory *Call for Action*.<sup>16</sup>

It is an ironic conjuncture that only three days before Brundtland's presentation in New York, the American economist Robert Solow, at the reception of the 1987 Nobel Prize for his analysis of economic growth (which largely contributed to the success of Western capitalism focusing on growth rather than on its limits), lectured in Stockholm: 'You never know if you have gone as far

<sup>13</sup> My translation of: 'Om de beschaving te behouden zijn een nieuwe ethiek en een nieuwe kijk op duurzaamheid nodig, die gebaseerd zijn op de waarden die voor mens en samenleving wezenlijk zijn.' Klaas van Egmond, *Een Vorm van Beschaving*, second edition (Zeist: Christofoor, 2011), p. 11. 'Een *common future*, een gedeelde toekomst, kan alleen maar gerealiseerd worden op basis van zo'n samenhangend wereldbeeld,' p. 265.

<sup>14</sup> D. Meadows, J. Randers and D. Meadows, *Limits to Growth. The 30-Year Update* (White River Junction, Vermont: Chelsea Green Publishing Company, 2004), p. 1. (*OED*) overshoot, n.1. 'The production of a response to change of input which briefly exceeds or goes beyond the eventual steady-state value.'

<sup>15</sup> The World Commission on Environment and Development, chaired by Gro Harlem Brundtland, *Our Common Future* (Oxford/ New York: Oxford University Press, 1987), p. ix.

<sup>16</sup> *Ibid.*, p. 308.



as you can until you try to go further.<sup>17</sup>

Solow had spent many years on the realisation and implementation of his neoclassical, exogenous growth model, a useful economic theory.<sup>18</sup> His model was more than a solid deduction. It was life-like. For growth, as a favourable aspect of capitalist economy, represents a basic human motive and desire; it is an innate incentive of any form of life, which is assiduously pursued, until it is finally past its peak, and falls into decay, only then to transform into life-giving nourishment.<sup>19</sup> But many people have a real struggle to accept these last stages. The pursuit for growth, if not increase, is persistent; it is human. Not only Solow, but the 1987 UN Commissioners, too, were aware of the truism. Thus it may have alarmed them at the paradoxical, perhaps even impractical nature of their *Call for Action*. How to scoop the 'sense of an ending' – the awareness that there are 'limits to growth' – into a world with a natural and innate focus on growth and survival, and ground a call for action on it? It sounds like a Herculean labour. Nevertheless, as a fast growing number of scientists, politicians, policymakers and individuals in the past decade postulates: whether or not Herculean, this labour is one of the kind that must be accomplished – so as to respect and support Earth's bearing – regenerative, sustaining – capacity.

. . . . .

Not long before his famous soliloquy, Hamlet sets to prepare the play wherein he is going to 'catch the Conscience of the King.'<sup>20</sup> His friends Rosincrance and Guildenstern tell him they have just hired a group of actors from the city, who in rivalry with a 'late Innouation' seek new posts.<sup>21</sup> In their short discussion about this 'Innouation' (the popular boy actors of the private theatres, who were the main issue in the War of the Theatres, which raged through London in the early days of the new century, and a serious competition for the Lord Chamberlain's Men, who were on the adult actors' side), Rosincrance uses the image of the ancient mythological hero – to whom we owe the pregnant ex-

<sup>17</sup> Robert M. Solow, 'Growth Theory and After, Lecture to the memory of Alfred Nobel', December 8, 1987. Retrieved 2012-0425 on [www.nobelprize.org/nobel\\_prizes/economics/laureates/1987/solow-lecture.html](http://www.nobelprize.org/nobel_prizes/economics/laureates/1987/solow-lecture.html).

<sup>18</sup> Robert M. Solow, 'A Contribution to the Theory of Economic Growth', *The Quarterly Journal of Economics*, Vol. 70, No. 1. (Feb., 1956), (Oxford: University Press, 1956), pp. 65-6. Retrieved 2014-0115 on [www.jstor.org/discover/10.2307/1884513?uid=3738736&uid=2&uid=4&sid=21103248043581](http://www.jstor.org/discover/10.2307/1884513?uid=3738736&uid=2&uid=4&sid=21103248043581).

<sup>19</sup> (*OED*) Growth *n.* 1, 1.a. 'The action, process or manner of growing; both in material and immaterial senses; vegetative development; increase.' The period of growth between germination and flowering is known as the vegetative phase of plant development; cf. (*OED*) Life cycle, *n.*, 1.a. 'Biol. The sequence of stages through which an individual organism passes from origin as a zygote to death, or through which the members of a species pass from the production of gametes by one generation to that by the next.'

<sup>20</sup> *Hamlet*, 2.2.1644-5, p. 772.

<sup>21</sup> Rosincrance: 'I thinke their Inhibition comes by the meanes of the late Innouation?' *Hamlet*, 2.2.1379-80, p. 770.



pression – to illustrate that the ‘Innovation’ has apparently accomplished the ‘exceptionally difficult undertaking, or seemingly impossible task’ to emerge as the winners of the ongoing combat:

ROSINCRANCE: Faith there ha's bene much to do on both sides: and the Nation holds it no sinne, to tarre them to Controuersie. There was for a while, no mony bid for argument, unlesse the Poet and the Player went to Cuffes in the Question.

HAMLET: Is 't possible?

GUILDENSTERN: Oh there ha's beene much throwing about of Braines.

HAMLET: Do the Boyes carry it away?

ROSINCRANCE: I that they do my Lord, Hercules & his load too.<sup>22</sup>

Hercules ‘enjoyed a great reputation in Elizabethan culture,’ for which obvious first reason Shakespeare may have inserted him here.<sup>23</sup> A plausible second reason is that ‘Hercules and his load’ was the image on the signboard above the entrance of Shakespeare’s Globe, for which several scholars found supplementary evidence in this passage.<sup>24</sup> Put out in such a prominent position, and appealing to the visual culture of Elizabethan England, the image would indeed catch the eye of Shakespeare’s (mainly illiterate) playgoers; they would probably recognise it as the sign of The Lord Chamberlain’s Men, so that they would need no further explanation of Rosincrance’s implications here, and burst out either into cheering applause, or indignant muttering.

Four hundred years later, in the visual culture of the fast-moving and interconnected twenty-first century, in which Earth’s bearing capacity has become a subject of discussion, the image of this heroic surrogate *World-bearer*, above the entry doors of the old Globe, catches the eye again. Why did Shakespeare and his company, right above the entrance of their theatre, put up a flag that represented Hercules, and not Atlas, bearing the celestial vault on his shoulders?

<sup>22</sup> Michael Shapiro, *Children of the Revels. The Boy Companies of Shakespeare’s Time and Their Plays* (New York: Columbia University Press, 1977), p. 26. He notes that the ‘venture was prospering’, that it worried ‘at least one of the adult companies’ referring to Guildenstern’s quotation here, and adds that ‘curiously, this passage is omitted from the second quarto (1604-5), but amplified in Folio (1623)’. Second quotation (*OED*) labour, n. P3, ‘labour of Hercules n. (also Hercules’ labour) (in classical mythology) each of the twelve tasks which Eurystheus, king of Argos, imposed upon the hero Hercules; (hence) an exceptionally difficult undertaking; a seemingly impossible task.’ Cf. *HERCULEAN adj.* 3. Third quotation *Hamlet*, 2.2.350-60.

<sup>23</sup> M.T. Jones-Davies, ‘Shakespeare and the Myth of Hercules’, in *Reclamations of Shakespeare*, A.J. Hoenselaars (ed.), (Amsterdam-Atlanta: Editions Rodopi, 1994), p. 61.

<sup>24</sup> Shakespeare’s first biographer William Oldys described the image, which George Steevens later refers to when he notes to Guildenstern’s line: ‘The allusion may be to The Globe Playhouse on the Bankside, the sign of which was Hercules carrying the Globe.’ *The Plays and Poems of William Shakspeare, Volume the Ninth, Containing Romeo and Juliet. Hamlet. Othello*. Edmond Malone, George Steevens, Samuel Johnson (eds.) (London: H. Baldwin, 1790), p. 268. Also referred to by Tiffany Stern, ‘Was Totus Mundus Agit Histrionem Ever the Motto of the Globe Theatre?’ in *Theatre Notebook 51*, (London: Society for Theatre Research, 1997), pp. 122-27.



The alleged image on the flag refers to the eleventh labour of the mythological hero Hercules, when he was commissioned by King Eurystheus of Tiryns to fetch three immortality-giving golden apples, protected by the never-sleeping, hundred-headed dragon Ladon, from Hera's orchard: the Garden of the Hesperides at the western border of Libya, a desolate region that the ancient Greek perceived as the 'ends of the earth.'<sup>25</sup> The only one able to fetch the golden apples in that dangerous place was believed to be Atlas. Atlas was a Titan, and father to the Hesperides. He had been the leader of the Titans in the Titanomachy, a series of battles fought between two camps of deities long before the existence of mankind. The Titans revolted against the Olympians, who were led by Zeus, when the latter demanded absolute power over the universe and took Mount Olympus as the home of the gods. When, after ten years, the Titans lost the battle, Zeus imposed on Atlas the punishment of bearing the celestial vault upon his shoulders, so as to perpetually hold and support the sky and the entire cosmos.<sup>26</sup>

It is significant that Homer, in the first book of *The Odyssey*, introduces Atlas through Pallas Athena (in her plea to Zeus to be merciful to Odysseus); not only because Athena plays a crucial role in the later episode of Atlas's meeting with Hercules, but also – and this is my personal interpretation – because in that role, she sheds light on Shakespeare's reasons for depicting Hercules with the celestial vault on The Globe's entrance flag. This is Athena's introduction:

The grey-eyed goddess Athena replied to Zeus:  
'O majesty, O father of us all,  
That man is in the dust indeed, and justly.'<sup>27</sup>  
So perish all who do what he had done.  
But my own heart is broken for Odysseus,  
The master mind of war, so long a castaway  
Upon an island in the running sea;  
A wooded island, in the sea's middle,  
And there's a goddess in the place, the daughter  
Of one whose baleful mind knows all the deeps  
Of the blue sea – Atlas, who holds the columns  
That bear from land the great thrust of the sky.'<sup>28</sup>

<sup>25</sup> 'Atlas, under strong constraint, holds up the broad sky with his head and tireless hands, standing at the ends of the earth, away by the clear-voiced Hesperides, for Zeus the resourceful assigned him this lot.' Hesiod, *Theogony*, in *Theogony and Works and Days*, M.L. West (trans. & ed.) (Oxford: University Press, 1988, re-issued 2008), ll. 517-20, p. 18.

<sup>26</sup> *Ibid.*, ll. 724 -35 and 747 – 56, pp. 24-5.

<sup>27</sup> She refers to the punishment of Aigisthos for his seducing Klytaemnestra during Agamemnon's absence, fearing a comparable offence against Odysseus if Zeus does not help him escape the possessive Calypso, daughter of Atlas. Homer, *The Odyssey*, Robert Fitzgerald (trans.) (London: Collins Harvill, 1988), pp. 14-6.

<sup>28</sup> *Ibid.*, p. 15, 1.41-52.



Homer thus presents Atlas – whose name comes from the Greek verb *τληναι*: to endure, to bear, to sustain – as a literal barrier between heaven and earth, insurmountable for human beings, so that humans would always be relegated to the material, physical, earthly realms, and never be able to enter the spiritual dominions where the gods exclusively reign and wish not to be disturbed.

To bear the weight of the cosmos demanded Titan strength, of which Atlas by birth disposed, and which Hercules undoubtedly approximated, but (despite his heroic stature, still human) was never able to fully match. So when Hercules came round, and kindly asked Atlas to fetch the golden apples on his behalf, proposing to for a moment step into Atlas's shoes, Hercules indeed took over the load, but was only able to hold position with the help of Pallas Athena, who had a soft spot for Hercules.<sup>29</sup> She descended from Heaven to help Hercules maintain balance until Atlas would return, and as she pulled from above while Hercules supported underneath, firmly resting his feet on the Earth (his grandmother Gaia), Heaven and Earth were reunited – but only for a moment. According to the myth, Atlas soon returned with the apples, and having enjoyed his freedom, happily suggested to bring the apples to Eurystheus and leave the load in Hercules's gentle care; but smart Hercules, sighing ostentatiously, asked Atlas to kindly demonstrate just once more how to be a genuine World-bearer. Of course, fate then caught up on proud Atlas, who now took up the great aerial roof once – and for all. That is to say: until someone, for a moment, would allow him another such break. And that someone was, and is, William Shakespeare.

Shakespeare's audiences, heading for the entrance of the theatre underneath its significant flag, would soon cross the threshold into The Globe, the actual name of Shakespeare's theatre, and of planet Earth. The word alludes to Earth's natural form, which she has in common with other celestial bodies like the Sun, the Moon or any Milky Way planet, as *OED* defines 'Globe: a spherical or rounded body; a roundish formation.'<sup>30</sup> Having crossed the threshold of his theatre, Shakespeare's audiences would not only enter into a world, where Heaven and Earth were for a moment reunited, as the flag had just told them that Hercules and Pallas Athena were now joining forces to replace Atlas until his return. They would also enter into a 'spherical body': into a world where the in Elizabethan times generally feared and respected 'Wheel of Fortune,'

<sup>29</sup> 'Look but on the circle of the earth made peaceful by your protecting strength, wherever the blue waters of Nereus wind round the broad land. To you is owing peace upon the earth, to you safety on the seas; you have filled worthy deeds both abodes of the sun. The heaven that is to bear you, yourself once bore; Hercules bent to the load of the stars when Atlas was their stay.' Ovid, *The Heroides*, in *The Heroides and Amores*, Grant Showerman (ed. and trans.) (London and New York: Heinemann, 1914), book IX, ll. 13-8, pp. 108-9. Pallas Athena (whose parents were Zeus and the nymph Metis, whom Zeus swallowed after impregnation) was the half-sister of Hercules (born to Zeus and Alcmene). Pallas Athena helped heroes who were wrathful Hera's target (like Hercules).

<sup>30</sup> (*OED*) globe, 1. n., 1.1.a.



alias the circle of life, would for a moment turn into a sphere, simply because a new dimension was added.<sup>31</sup> In this place, where 'All the world's a stage', where the playwright and his players would 'hold as 'twere | the Mirroure vp to Nature', their audiences would be invited to allow the playwright and his players to breathe life into everyone's imagination; so that they, for a moment, would perceive life from a new perspective.<sup>32</sup> With the blessing of Hercules and Pallas Athena, they entered into the sphere, which would allow dream and reality to for a moment merge. And that very moment – two, maybe three hours, real time? – could be inspiring. It could shed light on questions that absorb everyone every once in a while. It could shed light on a path into virgin territory: the path of our common future.

Allegory, as *OED* defines, is 'A story, picture, etc. which uses symbols to convey a hidden or ulterior meaning, typically a moral or political one; a symbolic representation; an extended or continued metaphor.'<sup>33</sup> Northrop Frye exemplifies this definition: 'A writer is being allegorical whenever it is clear that he is saying "by this I *also* (*allos*) mean that." If this seems to be done continuously, we may say, cautiously, that what he is writing 'is' an allegory.'<sup>34</sup> But what is the working of allegory? What does it actually do to, and with, its readers? A keyword in Frye's definition is 'continuously'. Allegory is never static (as symbolism is); allegory is 'kinetic', Gay Clifford explains in her marvellously original account of allegory. It has the

power of doing work possessed by a moving body by virtue of its motion', and it 'investigates the relations between the motions of bodies and therefore the forces acting upon them. (...) The business of the maker and critic of allegory is exactly such an investigation seen in philosophic, moral, and imaginative terms. The fundamental narrative forms of allegory are the journey, battle or conflict, the quest or search, and transformation: i.e. some form of controlled or directed process.'<sup>35</sup>

<sup>31</sup> Fortune's Wheel: cf. *The Riverside Chaucer*, Larry D. Benson (gen. Ed.), F.N. Robinson (ed.) (Oxford: University Press, 1987), Geoffrey Chaucer, *The Monk's Tale, Of Hercules*, ll. 2135-42, p. 243: 'Thus starf this worthy, myghty Hercules. Lo, who may truste on Fortune any throwe? | For him that folweth al this world of prees | Er he be war is ofte yleyd ful lowe. | Fyl wys is het hat kan hymselfen knowe! Beth war, for wham that Fortune list to glose, Thanne wayteth she her man to overthrowe | By swich a wey as he wolde leest suppose. (...) and *De Petro Rege de Cipro*, 2395-8, p. 247: 'And for no thyng but for thy chivalrie | They in thy bed han slayn thee by the morwe. | Thus kan Fortune hir Wheel governe and gye, | And out of joye brynge men to sorwe.'

<sup>32</sup> First quotation from *As You Like It*, in Folio (1623): 'All the world's a stage, and all the men and women, meerely Players': 2.7.1118-9, p. 212. Second quotation from *Hamlet*: 'For any thing so overdone, | is fro the purpose of Playing, whose | end both at the first and now, was and is, to hold as 'twere | the Mirroure vp to Nature; to shew Vertue her owne | Feature, Scorne her owne Image, and the verie Age and | Bodie of the Time, his forme and pressure.' 3.2.1867-72, p. 774.

<sup>33</sup> (*OED*) allegory, n. 2.

<sup>34</sup> Northrop Frye, *Anatomy of Criticism, Four Essays* (Princeton and Oxford: Princeton University Press, 1957), p. 90.

<sup>35</sup> Gay Clifford, *The Transformations of Allegory*, (London/Boston: Routledge & Kegan Paul, 1974), p. 14.



In our continuous quest for 'the' answer, we will time and again ask ourselves a question, in order to then and there find the answer in it; and right thereafter, of course, we resume the thread of life again, and re-create our quest(ion) to 'another space and time.'<sup>36</sup> Maybe tomorrow; maybe next year; maybe 400 years in the future. On that continuous quest, allegory helps us not to once and for all determine or define the answer to the question we ask – because such an outcome would be contradictory to its nature; but it helps us to 'wake up to and discover values worthy of pursuit.'<sup>37</sup> Whereas

satire suggests what kind of behaviour is stupid or despicable, what ideas are contemptible or risible, allegory does so only in passing. In the first case effort is directed towards the rejection of what is valueless, in the second toward the discovery of value.<sup>38</sup>

Therefore, also in our shaky twenty-first century, allegory helps to encircle the centre, as it has often done. The analogy with Van Egmond's sustainability model is striking, but not very surprising – taking into account another crucial characteristic of allegory that Clifford articulates:

The author of allegory believes in *pattern*, he believes that it is valid to talk about human experience in terms of repetition and generalisation, and he assumes that his readers will understand his narrative, not just as the record of a unique human experience (...) but as an expression of larger kinds of truth.<sup>39</sup>

Thus the allegorist, like the sustainability theorist, needs a *model*. A model that is life-like. So that people can recognise themselves in it. So that they can, in every new moment, become aware of values worthy of pursuit, at any moment in time. So that they can, in passing, 'Sute the Action to the Word, the Word to the Action.'<sup>40</sup> As the circle of life keeps rolling on, none of these actions will be determinate; none of these actions will give the key to 'eternal life,' as neither the three golden apples will, because soon after Hercules's successful adventures, Hera, the cow-eyed goddess of fertility and viability, personally returned them to her orchard: the place where they belong.

Northrop Frye noted: 'The mystery in the greatness of *King Lear* or *Macbeth* comes not from concealment but from revelation, not from something unknown or unknowable in the work, but from something *unlimited* in it.'<sup>41</sup> Perhaps the quality 'something *infinite*' should be added to that observation, and

<sup>36</sup> Earth, Wind and Fire, *I Write a Song for You*, (New York: Sony Music Entertainment, 1977), *All 'n All*, #7: 'Sounds never dissipate | They only re-create | To another space and time.'

<sup>37</sup> Clifford (1974), *op. cit.*, p. 49.

<sup>38</sup> *Ibid.*

<sup>39</sup> *Ibid.*, p. 14.

<sup>40</sup> *Hamlet*, 3.2.1865-6, p. 774.

<sup>41</sup> Frye (1957), *op. cit.*, p. 88.



to any analysis of an allegory of life; for the axial rotation of existence does never stop, as illustrated again by that 'same Atlas hie | that on his shoulders beareth up the heavenly Axeltree.'<sup>42</sup> Gay Clifford found an illustrative motivation for the latter suggestion, in a literal quotation from another dedicated allegorist, Laurence Sterne:

By this contrivance the machinery of my work is of a species by itself; two contrary motions are introduced into it, and reconciled, which were thought to be at variance with each other. In a word, my work is digressive, and it is progressive too, - and at the same time. (...) From the beginning of this, you see, I have constructed the main work and the adventitious parts of it with such intersections, and have so complicated and involved the digressive and progressive movements, one wheel within another, that the whole machine, in general, has been kept a-going.<sup>43</sup>

That Robert Solow had also been 'kept a-going,' he demonstrated almost five years after his Nobel Prize speech, in a lecture on the occasion of the fortieth anniversary of *Resources for the Future* on 8 October 1992:

A sustainable path for the economy is thus not necessarily one that conserves every single thing or any single thing. It is one that replaces whatever it takes from its inherited natural and produced endowment, its material and intellectual endowment. What matters is not the particular form that the replacement takes, but only its capacity to produce the things that posterity will enjoy. Those depletion and investment decisions are the proper focus[...] But in a complex world, populated by people with diverse interests and tastes, and enmeshed in uncertainty about the future (not to mention the past), there is a lot to be gained by transforming questions of yes-or-no into questions of more-or-less. Yes-or-no lends itself to stalemate and confrontation; more-or-less lends itself to trade-offs. The trick is to understand more of what and less of what.<sup>44</sup>

Perhaps Solow's trick could also have been the resolution to Hamlet's irresolution. It certainly is a trick to perceive the generally accepted 'bad' quarto version of Hamlet's famous phrase as a 'good' version, or, shrugging off the moral judgement, simply as an instructive one:

HAMLET                      To be, or not to be, I there's the point.<sup>45</sup>

<sup>42</sup> Ovid, *Metamorphoses*, Arthur Golding (trans., 1567), John Frederick Nims (ed.) (Philadelphia: Paul Dry Books, 2000), VI.220-4.

<sup>43</sup> Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman*, Ian Campbell Ross (ed.) (Oxford: University Press, 1983, repr. 1992), pp. 58-9.

<sup>44</sup> Robert M. Solow, 'An Almost Practical Step towards Sustainability', in *Resources for the Future* (Washington: Resources for the Future, 1993), p. 17.

<sup>45</sup> Quotation from the so-called 'bad' quarto of 1603. Retrieved 2012-0516 on <http://special-1.bl.uk/treasures/SiqDiscovery/ui/record.aspx?Source=text&LHCopy=0&LHPage=24&RHCopy=0&RHPage=25>. This version is also included in *Hamlet, The Arden Shakespeare*, Ann Thompson and Neil Taylor (eds.), (London: Methuen Drama, 2006), 7115. For comparison (First Quarto and Folio): <http://special-1.bl.uk/treasures/SiqDiscovery/ui/record2.aspx?Source=text&LHCopy=0&LHPage=24&RHCopy=93&RHPage=43>.



'There', a 'demonstrative adverb expressing locality or position', announces an indication of place.<sup>46</sup> That is precisely what 'point' is: a 'location in time (a moment, juncture, or stage)' or a 'location in space (the centre or central spot of something; a place considered in terms of spatial position; a specific location or spot)'.<sup>47</sup> The mathematical point logically determines a situation which is at a certain moment in time. No more than that. A point is not mutable. It 'is conceived as having position but no extent, magnitude, dimension, or direction (as the end of a line, the intersection of two lines, or an element of a topological space)'.<sup>48</sup> It marks the boundary between one moment and the next. It sets one moment against the next, rather than connecting them, as life keeps weaving the threads of the tapestry. By using the word 'point', Shakespeare suggests that Hamlet is on a decisive juncture; that he wavers, as if the point suggests him to stop. As if he is not just a part of rotating spheres, which, by their nature, continuously invite us to come along: to rotate, to cycle along, and to shape into a sphere: to belly out, to get pregnant, to sustain.

In order to illustrate the 'point', Hamlet's four famous last words are one and the same; and like his very first word in the play – 'A', these last four words are no more than one letter:

HAMLET

O I dye Horatio:

The potent poyson quite ore-crowes my spirit,  
I cannot liue to heare the Newes from England,  
But I do prophesie th'election lights  
On Fortinbras, he ha's my dying voyce,  
So tell him with the occurments more and lesse,  
Which haue solicited. The rest is silence. O, o, o, o. *Dyes*.<sup>49</sup>

Hamlet begins in 'A' and ends in 'O'. He has come full circle: from the 'A' to the

<sup>46</sup> (OED) there, *adv. (adj. and n.)*, I. 'As a demonstrative adverb.\* *Expressing locality or position.*'

<sup>47</sup> (OED) point, *n.1.*, I.6., and *n.1.*, I.8.†a. and b.

<sup>48</sup> (OED) point, *n.1.*, I.9. *Math. and Science.*

<sup>49</sup> In 1623 Folio, Hamlet's first line (1.2.245, p. 762) is: 'HAM. A little more then kin, and lesse then kinde': he starts with the letter 'A' (alpha). Hamlet's last four words in Folio are the letter O (omega): 'HAM. O I dye Horatio: | The potent poyson quite ore-crowes my spirit, | I cannot liue to heare the Newes from England, | But I do prophesie th'election lights | On Fortinbras, he ha's my dying voyce, | So tell him with the occurments more and lesse, | Which haue solicited. The rest is silence. O, o, o, o. *Dyes*.' 5.2.3841-7, p. 789. Cf. Hamlet's end in Quarto 1 (1603, Halliwell-Phillips), where his last word is 'soule': <http://special-1.bl.uk/treasures/SigDiscovery/ui/record.aspx?Source=text&LHCopy=0&LHPage=62&RHCopy=0&RHPage=63>, 'HAMLET Vpon my loue I charge thee let it goe, | O fie Horatio, and if thou shouldst die, | What a scandale wouldst thou leaue behinde? | What tongue should tell the story of our deaths, | If not from thee? O my heart sinckes Horatio, | Mine eyes haue lost their sight, my tongue his vse: | Farewel Horatio, heauen receiue my soule.' Cf. also Quarto 2 (1604, Garrick), where his last word is 'silence': 'HAMLET O I die Horatio, | The potent poyson quite ore-crowes my spirit, | I cannot liue to heare the newes from England, | But I doe prophesie th'election lights | On Fortinbrasse, he has my dying voyce, | So tell him, with th'occurrants more and lesse | Which haue solicited, the rest is silence.' [http://internetshakespeare.uvic.ca/Library/facsimile/book/BL\\_Q2\\_Ham/99/?zoom=1](http://internetshakespeare.uvic.ca/Library/facsimile/book/BL_Q2_Ham/99/?zoom=1),



'O', from the Alpha to the Omega.<sup>50</sup> And again, only Hamlet's 'point' – the dot after his final 'o' – is wasteful, because in the 'O's recycling, nothing is wasted: having Hamlet's 'dying voice', another youthful prince, and Hamlet's foil, emerges out of it.<sup>51</sup> Fortinbras's drumming entrance thus marks the start of a new moment. That moment is the first of an open future, which does not have itself measured out, but sustains its part.<sup>52</sup>

Therefore, if we get Shakespeare's 'point' here, and pursuing our quests, accept his poignant invitation, then let us keep in mind Robert Solow's practicable suggestion:

And the last thing I want to say is, don't forget that sustainability is a vague concept. It is intrinsically inexact. It is not something that can be measured out in coffee spoons. It is not something that you could be numerically accurate about. It is, at best, a general guide to policies that have to do with investment, conservation and resource use. And we shouldn't pretend that it is anything other than that.<sup>53</sup>

<sup>50</sup> Cf. 'I am the Alpha and the Omega, the first and the last, the beginning and the end.' *The Holy Bible Containing The Old and New Testaments, Translated Out of the Original Tongues: Being the Version Set Forth A.D. 1611 Compared with the Most Ancient Authorities and Revised.* (Cambridge: Cambridge University Press, 1885). *The New Testament*, Revelations 22:13, p. 194.

<sup>51</sup> Cf. 'We do not come into this world; we come out of it, as leaves from a tree.' Alan Watts, *The Book On the Taboo Against Knowing Who You Are* (New York: Vintage Books, 1966, reprinted 1989), p. 9. Fortinbras is both Hamlet's parallel and foil (*OED* foil: 6. Anything that serves by contrast of colour or quality to adorn another thing or set it off to advantage): like Hamlet's father (whose name also was Hamlet), his father (the former King of Norway, whose name also was Fortinbras) was slain, which motivates his revenge, as it does Hamlet's. Whereas Hamlet is wary in that revenge, Fortinbras is determined.

<sup>52</sup> I.e. the open future of the 'rotten state of Denmark' (cf. MARCELLUS: 'Something is rotten in the State of Denmark', *Hamlet*, 1.4) which Fortinbras is likely to colour in, at least for some time.

<sup>53</sup> Robert M. Solow, 'An Almost Practical Step towards Sustainability', in *Resources for the Future* (Washington: Resources for the Future, 1993), p. 17.



### **Abstract**

Shakespeare's histories *Henry V* and *Richard II* illustrate values that lead to 'overshoot': the situation of 'going too far, going beyond limits accidentally', which was the wake-up call of the Club of Rome in the early seventies of the twentieth century (Meadows & Randers). *Henry V* is 'composed of scenes in which opposing voices collide over the conduct of war' (Shapiro). The 'O' central in Shakespeare's histories does not only represent the Wheel of Fortune (Tillyard) and the King's two bodies: the body natural and the body politic (Kantorowicz). It also alerts to a literal meaning: the 'O' representing the cipher zero, nothing, no-thing, the loss of identity, Death. In Shakespeare's days, the allegorical 'O' of *Richard II* may have alerted to the 'empty crown' of the aged and heirless Queen Elizabeth I. It may also have led to one value worthy of pursuit: the value of ambiguity, requiring that we 'hold in balance incompatible and radically opposed views each of which seems exclusively true' (Rabkin). So this allegory, in our day and age, may lead to the discovery of the same value, in our quest for one definition of sustainable development – because sustainable development itself was, is, and will always be ambiguous (Brundtland). Therefore Richard II's 'sign of love in an all-hating world' may serve as a key to 'square allegory's circle', and to turn on the ignition of the twenty-first century discourse on sustainable development (Meadows/Randers).



## 2 The Numbring Clocke

### - Overshooting All-hating Worlds

ORLEANCE: You are the better at Prouerbs, by how much  
a Fooles Bolt is soone shot.  
CONSTABLE: You haue shot ouer.  
ORLEANCE: 'Tis not the first time you were ouer-shot.<sup>1</sup>

'To overshoot means to go too far, to go beyond limits accidentally – without intention,' wrote environmental scientists Donella and Dennis Meadows and Jürgen Randers in the thirty-year update of their pioneering *Limits to Growth*.<sup>2</sup> Perhaps, three decades earlier, it had been easy for the critics to dismiss the limits to growth.<sup>3</sup> But at the start of the new millennium, the emerging scientific and political consensus resounded the urge for fundamental change: 'Human beings and the natural world are on a collision course.'<sup>4</sup>

If so: what would be the trigger for the collision? Although pollution and increasing scarcity of natural resources had played an important role in the environmental discussions, scientists from various disciplines were not primarily concerned about the exhaustion of the planet's stocks of energy, and raw materials; according to Meadows and Randers, their concern arose from

the growing cost of exploiting the globe's sources and sinks. [...] Those costs arise from a combination of physical, environmental, and social factors. Eventually they will be high enough that growth in industry can no longer be sustained. When that happens, the positive feedback loop that produced expansion in the material economy will reverse direction; the economy will begin to contract.<sup>5</sup>

<sup>1</sup> *The Life of Henry the Fifth in The Norton Facsimile, The First Folio of Shakespeare, Based on Folios in the Folger Shakespeare Library Collection*, Charles Hinman (ed.) (New York-London: W.W. Norton & Company, 1968, second edition 1996), 3.7.1748-51. All quotations used in this chapter are from this edition.

<sup>2</sup> D. Meadows, J. Randers and D. Meadows, *Limits to Growth. The 30-Year Update* (White River Junction, Vermont: Chelsea Green Publishing Company, 2004), p. 1.

<sup>3</sup> Cf. 'The question of 'how much is too much, how far is too far?' at the heart of Atwood's novel and its central philosophical – not scientific – question is also at the core of today's global responsibility for choosing the right way' Ingrid-Charlotte Wolter, 'Science as Deconstruction of Natural Identity', in *Local Natures, Global Responsibilities, Ecocritical Perspectives on the New English Literatures, ASNEL Papers 15*, Laurenz Volkmann, Nancy Grimm, Ines Detmers, Katrin Thomson (eds.) (Amsterdam-New York: Rodopi B.V., 2010), p. 270.

<sup>4</sup> Henry Kendall, *World Scientists' Warning to Humanity*, issued on November 18, 1992 by the Union of Concerned Scientists (Cambridge, Massachusetts (USA), p.1. Retrieved 2011-09-27 on <http://www-formal.stanford.edu/jmc/progress/ucs-statement.txt> (cf. <http://www.ucsusa.org/about/1992-world-scientists.html>).

<sup>5</sup> Meadows and Randers (2004), *op. cit.*, p. 51.



By the early 2010s, this 'contracting economy' had become a reality, causing a global recession, with falling GDP, increasing unemployment rates, and slowdowns in the demand for goods and services, heralding another economic dip. But was it new? Was it something that could not have been foreseen? Had such challenges not occurred earlier, long before the seeds of the free-market economy were sown?

. . . . .

At the onset of his final tetralogy of history plays, Shakespeare concentrated on the life of a young Plantagenet King: Richard II, a firm believer in the royal prerogative, as he underlines in the first scene: 'We were not borne to sue, but to command.'<sup>6</sup> Richard put art and culture at the centre of his courtly atmosphere, in contradistinction to his martial grandfather, Edward III, who had started the Hundred Years War, to which Richard sought to bring an end. Ironically – and not precisely in line with history, though supportive to the dramatic force of the play – Shakespeare portrayed Richard's irresolute misrule and his deposition by Bolingbroke, in 1399, as a penultimate occasion for the Wars of the Roses in the fifteenth century. Bolingbroke allegorically anticipates events far outreaching Richard's reign.<sup>7</sup> On the verge of his ritual combat with Mowbray, the future Lancaster King piously attests to undertake a higher and lengthy mission:

BULLINGBROKE                      Lord Marshall, let me kisse my Soueraigns hand,  
And bow my knee before his Maiestie:  
For Mowbray and my selfe are like two men,  
That vow a long and weary pilgrimage.<sup>8</sup>

The reference to a 'pilgrimage' does not only precede Richard's banishment of both Mowbray and Bolingbroke, still before they enter into their duel. It also serves 'as an ironic presage' of 5.6.2846, where Bolingbroke (now Henry IV) 'vows to make a voyage to the Holy-land.'<sup>9</sup> Although his final speech promises

<sup>6</sup> *The Life and Death of King Richard the Second in The Norton Facsimile, The First Folio of Shakespeare, Based on Folios in the Folger Shakespeare Library Collection*, Charles Hinman (ed.) (New York-London: W.W. Norton & Company, 1968, second edition 1996), 1.1.206. All quotations used in this chapter are from this edition, unless otherwise noted.

<sup>7</sup> ... which had recently been drawn out in Shakespeare's earlier tetralogy, culminating in the pious prayer of the first Tudor monarch, the Earl of Richmond, alias King Henry VII – who, as Shakespeare knew just one century later, was indeed going to successfully restore power and stability in the Kingdom: 'We will vnite the White Rose, and the Red. | Smile Heauen vpon this faire Coniunction.' Quotation from *The Tragedy of Richard the Third: with the Landing of Earle Richmond, and the Battell at Bosworth Field*, in *The Norton Facsimile, The First Folio of Shakespeare, Based on Folios in the Folger Shakespeare Library Collection*, Charles Hinman (ed.) (New York-London: W.W. Norton & Company, 1968, second edition 1996). Lines 5.5.3865-6, p. 558, and the 'prayer' in ll. 3886-7, p. 558 ('Now Ciuill wounds are stopp'd, Peace liues agen; | That she may long liue heere, God say, Amen') are Richmond's.

<sup>8</sup> *Richard II*, 1.3.343-6.

<sup>9</sup> *Richard II*, Charles R. Forker (ed.), *The Arden Shakespeare* (London: Thomson Learning, 2002), p. 211. F 5.6.2846-9: 'Ile make a voyage to the Holy-land, | To wash this blood off from my guilty hand.



a devout crusade 'to recouer the citie of Jerusalem from the Infidels', it manifests Henry's political hypocrisy: a smart attempt to appease his opponents.<sup>10</sup> His 'pilgrimage' would have reminded Shakespeare's audience of the dynastic civil wars for the throne, raging through England and France in the late portion of the Middle Ages, leading to the powerful Tudor dynasty, whose end was now tangibly near.<sup>11</sup> The 'long and weary pilgrimage' had seen the devastating pandemics, famines and raids of the Hundred Years' War in the fourteenth and fifteenth century, and perhaps finally led to the relatively stable and wealthy Elizabethan Renaissance of Shakespeare's days. But by the last decade of the sixteenth century, Queen Elizabeth's highly praised eternal youth was waning. On top of that, she was heirless. Questions about royal succession evoked sentiments of uncertainty and imbalance. This was fuelled by three years of bad weather and poor harvests – which led to the highest food prices of the sixteenth century, and to the great famine of 1594 – 1597. Only two years later did Shakespeare complete his last history play, *Henry V*, as the fourth part of the tetralogy he had begun with *Richard II*, in 1595. The end of Elizabeth's prosperous reign would perhaps usher England into a new 'long and weary pilgrimage' – but what would it look like, and who would take the lead?

James Shapiro describes historical events taking place in 1599, such as the building and opening of the Globe, the defence of an Armada threat from Spain, and a disastrous military mission to Ireland and the subsequent return of its leader, the Earl of Essex, without the Queen's permission (which disobedience would lead to his house arrest, an abortive putsch, and his execution two years later).<sup>12</sup> Shapiro notes the allusions to Essex in *Henry V* – when the English captain Gower speaks of a soldier who wears a 'Beard of the Generalls Cut,' the square-cut beard, which distinguished the 'Generall of our gracious Empresse' – and argues that these two relegations, 'which collapse the distance between Henry V's world and their own, would not have been lost upon London playgoers.'<sup>13</sup> More than that:

Shakespeare even breaks theatrical allusion [in this extraordinary moment in the fifth act, where he] directs playgoers' attention away from the make-believe world of his play to the real world outside the theatre [...] and invites his fellow Londoners to think not about Henry V, but about the near future, the day when they will

| March sadly after, grace my mourning heere, | In weeping after this vntimely Beere.'

<sup>10</sup> Forker (2002), *op. cit.*, p. 484. Forker refers to the incongruity with Shakespeare's historical sources, noting Shakespeare's invention of Henry's remorse 'as a motive for the proposed crusade, which the chronicles associate with the end rather than the beginning of his reign without mention of Richard's murder.'

<sup>11</sup> By the time Shakespeare wrote *Richard II* (presumably around 1595 – cf. Forker (2002), *op. cit.*, p. 14), the Virgin Queen Elizabeth I was aging, and she had no heirs.

<sup>12</sup> 'Ireland seeps into the play at the most unexpected and even unintended moments.' Shapiro (2006), *op. cit.*, p. 88.

<sup>13</sup> *The Life of Henry Fift*, 3.6.1524, p. 435 & 5.1.2880, p. 445.



pour into the streets of London to welcome home Essex, 'General of our gracious Empress', Elizabeth.<sup>14</sup>

Shakespeare, nor his fellow Londoners, could have foreseen the skirmish between Elizabeth and her once favourite General, later that year.<sup>15</sup> Though no political manifesto, *Henry V* tactfully circles around the famous victories of the second Lancaster monarch, here and there weaving into it critique of nationalistic wars: again, or still, a topical subject: 'Much of the play, from beginning to end, is composed of scenes in which opposing voices collide over the conduct of war.'<sup>16</sup>

Such dissonant value patterns were familiar to the Elizabethans, in the inconstant and economically unsound society of the 1590s, due to rapid population growth, poor harvests, impoverishment and crime.<sup>17</sup> Thus they should have been able to place the allusions, especially in a theatrical setting, as in *The Globe: the new theatre of the Lord Chamberlain's Men*, which opened its doors in 1599, by which time *Henry V* had been completed, and may still have been in repertory:

CHORUS

Can this Cock-Pit hold  
The vastie fields of France? Or may we cramme  
Within this Woodden O, the very Casques  
That did affright the Ayre at Agincourt?<sup>18</sup>

<sup>14</sup> Shapiro (2006), *op. cit.*, pp. 88-9.

<sup>15</sup> Alexandra Gajda, *The Earl of Essex and Late Elizabethan Political Culture* (Oxford: University Press, 2012), p.8: '1599 was the climacteric year in Essex' life. As the crisis of the rebellion of Hugh O'Neill, Earl of Tyrone, deepened, the Earl had been summoned back to court. On 27 March 1599 Essex departed from London in command of the largest Tudor expeditionary force ever sent to Ireland, with a mandate to crush Tyrone. Convinced that his resources were inadequate, the Earl abandoned the planned assault on Tyrone's power base in Ulster, directing his troops instead to a protracted campaign in Leinster and Munster. Though initially successful, Essex found his army weakened, his campaign floundering, and the Queen furious that her instructions were being ignored. Fearful that his enemies at court were grievously wounding his influence with Elizabeth, Essex took the fateful decision on 15 September to make a truce with the enemy. Eight days before, Essex had infamously conducted a private conversation with Tyrone at Bellaclinthe Ford. As Elizabeth dispatched commands fiercely forbidding conciliation, Essex swooped back to England with a small band of followers, and forced his way into the Queen's bedchamber – her intimate privy apartment – to give explanation for his behaviour. This desperate action resulted in disgrace rather than reconciliation. Essex was placed under house arrest, and was stripped of office at a tribunal at York House on 5 June 1600.'

<sup>16</sup> Shapiro (2006), *op. cit.*, p. 92.

<sup>17</sup> 'The spectre of the wandering and potentially violent poor haunted the men attending Elizabeth's later parliaments, fears which were only exacerbated by the growing number of demobilised soldiers and mariners, the economic troubles of the middle 1590s, apprentice and food riots, and the Oxfordshire 'revolt' of 1596. Although a seemingly endless stream of proclamations and by-laws sought to exert control over these apparent threats to the social order, only parliament could provide long-term legislative solutions and both MPs and peers initiated bills proffering a variety of solutions which greatly affected the lives of English men and women.' David Dean, *Law-Making and Society in Late Elizabethan England: The Parliament of England, 1584-1601* (Cambridge: University Press, 1996), p. 168.

<sup>18</sup> *The Life of Henry Fift*, Prologue 11-4. Cf. *The Life of King Henry V*, T.W. Craik (ed.), *The Arden Shake-*



If not solely for dramatic purposes – since the audience is invited to use their imaginative power to overcome the stage’s limitations, and to evoke early fifteenth century wartime in North-Eastern France – these two questions are rhetorical. Yes: both in this year, and in the years to come, Shakespeare’s newly built circular ‘cockpit’ alluded to the never-ending life cycle, playing the rise and fall of kings, in the vastness of both their material and spiritual realms, exposing antagonising forces alongside reconciliatory mediation, recycling the human colour scheme.<sup>19</sup> And yes: Shakespeare’s wooden Globe was going to make an appeal to the versatility of the human mind, which still did not differ much from those hidden under the ‘casques’ – the helmets – of Henry’s soldiers on 25 October 1415.

Therefore Shakespeare included the isolated letter ‘O’ in line 13 for more than one reason. Literally, the new playhouse was constructed of wooden ‘O’s, as the ‘transported timbers of the old Shoreditch Theatre’ contained tree rings in every buttress, beam and rafter.<sup>20</sup> The form of the letter ‘O’ also represented the circular ground, on which The Lord Chamberlain’s Men planned to earn their living; where they, in the first play staged in the Summer of 1599, *Julius Caesar*, started a new phase in their wooden playhouse that breathed ambition, and where Shakespeare might have been hoping to, after a continued successful career, breathe his last:

CASSIUS

This day I breathed first, Time is come round,  
And where I did begin, there shall I end,  
My life is run his compasse.<sup>21</sup>

*peare* (London: Methuen Drama, 1995), pp. 3-5: ‘The Prologue dwells on the impossibility of presenting so great an object as Agincourt on ‘this unworthy scaffold’, in ‘this cockpit’ and ‘within this wooden O’. It was in 1599 that the Lord Chamberlain’s Men occupied their new playhouse, the Globe, built on the Bankside in Southwark with the materials of their old one, the Theatre, which they had ferried over the Thames after dismantling it on 28 December 1598 in consequence of a dispute with their ground landlord. How soon it was ready for use is not known; *Henry V* may have had its first performance at the Curtain playhouse, which like the late Theatre was over twenty years old. But when Shakespeare was composing the Prologue he must have been expecting the play to remain in the repertoire for some time, in which case the derogatory remarks about the playhouse – granted that they would apply to any playhouse as regards staging the unstageable – would have a humorous point when applied to a scaffold that the Lord Chamberlain’s Men did not think in the least unworthy.’

<sup>19</sup> A cockpit is ‘a circular playhouse; literally a small arena designed for cockfighting’. *The Life of King Henry V*, T.W. Craik (ed.), *The Arden Shakespeare* (London: Methuen Drama, 1995), p 120.

<sup>20</sup> (OED) Year ring, *n.*, year *n.*1., COMPOUNDS, ‘Each of the rings formed by successive years’ growth in the wood of a tree. 1854 E. Ronalds & T. Richardson *Knapp’s Chem. Technol.* (ed. 2) I. 58 The original form and structure of wood..are retained by the charcoal left by each, so that year-rings and cells may be distinguished in wood-charcoal.’ Quotation from Barry Day, *This Wooden O, Shakespeare’s Globe Reborn* (London: Oberon Books Ltd., 1998), p. 93: ‘They seemed to assume on site construction, when in reality buildings of this kind were prefabricated in sections off site in the builder’s workshop, dismantled and then taken to the site for re-assembly. The original Globe happened to be an exception that proved this rule, since it had not been constructed from scratch but reconstructed from the transported timbers of the Old Shoreditch Theatre.’

<sup>21</sup> *The Tragedie of Iulius Caesar* in *The Norton Facsimile, The First Folio of Shakespeare, Based on Folios in the Folger Shakespeare Library Collection*, Charles Hinman (ed.) (New York-London:



Like the 'Woodden O' of *Henry's* Chorus, the three lines of *Caesar's* Cassius allude to Shakespeare's third reason for the insertion of the letter 'O' in the Prologue to *Henry V*. As Cassius realises that 'where I did begin, there shall I end', because life runs 'his compass' anyway, so Shakespeare's 'Woodden O' represents the ancient symbol of the circle of life, in which human beneficial traits are counterbalanced by their flaws; to whose turning comes no end; in which human questions about fate and free will oscillate. Mark Rylance, the first modern Globe's artistic director, stresses this point:

Geometry was at the heart of this building. The round shape was considered the heart of a human being – the marriage of what you can imagine and what you can do... the body and the spirit coming together in the soul. They took a lot for granted that seems strange to us... They were conscious of the marriage of male and female within society and within each of us. With that in mind, I can see the Globe as the female womb containing the square (male) tiring house out of which pour a stream of men, some of them playing women... That sounds fanciful to us but it wouldn't to them.<sup>22</sup>

The Rota Fortunae was not only an instrument to depict the rise and fall of kings in the history plays.<sup>23</sup> It also represented the medieval worldview that Machiavelli had only just recently attacked in *Il Principe*, expounding on how a ruler could, through his actions, defy Lady Fortuna to accrue power and honour as a person, while the Renaissance humanists adopted the idea that human Will was more important than Fortune: 'valour, prudence and virtue' prevailed.<sup>24</sup> The Machiavellian view had already been demonstrated by Elizabeth's decisive and power hungry protestant father, Henry VIII; and it may account for Shakespeare's explicit use of the word 'pilgrimage' for both Mowbray's and Bolingbroke's exiles, which, for Mowbray, would soon turn into the

W.W. Norton & Company, 1968, second edition 1996), 5.3.2503-5, p. 736.

<sup>22</sup> Mark Rylance quoted by Barry Day, *This Wooden O, Shakespeare's Globe Reborn* (London: Oberon Books Ltd., 1998), p. 22.

<sup>23</sup> 'The Elizabethans pictured the Universal order under three main forms: a chain, a series of corresponding planes, and a dance.' (...) 'This metaphor served to express the unimaginable plenitude of God's creation, its unflinching order, and its ultimate unity. The Chain stretched from the foot of God's throne to the meanest of inanimate objects. Every speck of creation was a link in the Chain, and every link except those at the two extremities was simultaneously bigger and smaller than another: there could be no gap. The precise magnitude of the Chain raised metaphysical difficulties; but the safest opinion made it short of infinity though of a finitude quite outside man's imagination.' Eustace M.W. Tillyard, *The Elizabethan World Picture* (New York: Vintage Books, 1959), pp. 25-6.

<sup>24</sup> Niccolò Machiavelli underlines the significance of an awareness of the natural possibilities presented by Fortuna's Wheel (i.e. the course of time) and the importance of a pragmatic attitude of a leader, in *The Prince*, Rufus Goodwin (trans.) (Boston: Dante University Press, 2003), p. 127: 'It may be that fortune is the arbiter of half our world, but she also leaves half a world to our governance. I compare fortune to one of those floods that fill the plains, uproot trees, ruin buildings, and slide mud from one corner to the other. Everyone runs before her and cannot block her. But, although this is so, men in quiet times can prepare, repair, and build dams, so that fortune, when it comes, may channel here or there and its effects need not be so devastating or widespread. Fortune strikes in a similar way. She wrecks havoc where virtue is weak to resist her and she strikes where she knows no dams and banks will contain her.'



Crusade that killed him.<sup>25</sup> Presaging Machiavellian vein, military leaders like Mowbray and Bolingbroke were not sorry for the transformation of their intended pacifist pilgrimage into its warlike pendant, since, as they knew, battlefield valour shapes leaders; even if, on the battlefield, they had to exchange the valuable but temporal 'O's on their heads for the empty 'O' of No-thing: Death.<sup>26</sup>

The purpose of Henry's crusade is to the last political; a device, in his own phrase:  
'To busy giddy minds | With foreign quarrels; that action, hence borne out, | May  
waste the memory of the former days.'<sup>27</sup>

Shakespeare's histories – in reality six generations later – deal with Machiavellian questions with regard to monarchy, and appealed to his Elizabethan audience, who were aware of the questions of succession in the waning days of their Queen.<sup>28</sup> As Rota Fortunae rolls on, Shakespeare's last tetralogy analogously depicts the rise and fall of three English kings, the first of whom Elizabeth identified herself with: 'I am Richard II, know ye not that?'<sup>29</sup> Although the identification did not fully match, she would have felt the end of her own Golden Renaissance near, when Richard is forced to hand his 'O' to Bolingbroke:

RICHARD

Here Cousin, seize ye Crown:  
Here Cousin, on this side my Hand, on that side thine.  
Now is this Golden Crowne like a deepe Well,  
That owes two Buckets, filling one another,  
The emptier euer dancing in the ayre,  
The other downe, vnseene, and full of Water:  
That Bucket downe, and full of Teares am I,  
Drinking my Griefes, whilst you mount vp on high.<sup>30</sup>

<sup>25</sup> In *Richard II*, 4.1.2011-2021, we learn that Thomas Mowbray, Duke of Norfolk has been killed in the Crusades: CARLISLE 'Many a time hath banish'd Norfolk fought | For Iesu Christ, in glorious Christian field | Streaming the Ensigne of the Christian Crosse, | Against black Pagans, Turkes, and Saracens: | And toyl'd with workes of Warre, retyr'd himselfe | To Italy, and there at Venice gaue | His Body to that pleasant Countries Earth, | And his pure Soule vnto his Captaine Christ, | Vnder whose Colours he had fought so long. | BULLINGBROOK Why Bishop, is Norfolk dead? | CARLISLE As sure as I liue, my Lord.'

<sup>26</sup> 'Death is the end of life and Humanists contend that there is nothing beyond it; immortality is a myth' Jeaneane D. Fowler, *Humanism: Beliefs and Practices* (Brighton: Sussex Academic Press, 1999), p. 38.

<sup>27</sup> Derek Traversi, *Shakespeare: From 'Richard II' to 'Henry V'* (Stanford: University Press, 1957), p. 155.

<sup>28</sup> 'No other contemporary dramatist explored English monarchical history to this extent. Machiavellian questions, whether we see these in terms of more or less direct influence, or whether we apply the notion of the *Zeitgeist* (i.e. Machiavelli being the principal formulator of ideas which were similarly and independently occupying the minds of other thinkers and writers), abound in the plays.' John Roe, *Shakespeare and Machiavelli, Studies in Renaissance Literature*, vol. 9 (Cambridge: D.S. Brewer, 2002), p. 17.

<sup>29</sup> Forker (2002), *op. cit.*, p. 5: 'As Elizabeth I aged, it became increasingly common to identify her with Richard II. Her remark to William Lambarde in 1601, 'I am Richard II. Know ye not that?', is only the best known of several such comparisons.'

<sup>30</sup> *Richard II*, ll. 4.1.2103-2110. Cf. *Measure for Measure*, J.W. Lever (ed.), *The Arden Shakespeare*, (London: Methuen, 1965 – reprinted 2008), p. 11, fn. to 1.2.48: French crown was also a 'familiar coin



Richard has been conceived 'as Fortune's victim in medieval *de casibus* tradition, whereas Bolingbroke, embodying Machiavellian *virtù*, represents the capacity to rise above Fortune.'<sup>31</sup> The crown in Richard's speech alludes to an inexhaustible well; whereas Richard and Henry, the mortal Kings, are the buckets going up and down, the one empty and dancing, the other full but unseen. 'One man's breath is another man's death' is a simple explanation of the metaphor. In reality, it would not take long before Time (and secret negotiations between Elizabeth and her cousin James) would replace the Tudor reign by the rule of the House of Stuart, and so unite the Kingdoms of England and Scotland in a personal union. No different in 1399 than in 1603, the responsibility of any King or Queen surpasses his or her own lifespan, downsizing questions about 'sustainability' to their most elementary form: the issue of succession, which would have been regarded, in Elizabethan eyes, from both a genealogical perspective (as, with Elizabeth, the Tudor family tree had stopped to bear fruit) and an economic and political point of view. Were 'Regno, Regnavi, Sum sine regno' almost true of Elizabeth, she and her subjects – so Shakespeare, too – knew, that whoever was entitled to say 'Regnabo' was soon going to play a decisive role in the state's future flourishing and society's preservation.

Therefore the opening speech the next play, *1 Henry IV*, holds more political implications. Perhaps repentant of his deeds in the last act of *Richard II*, Henry gives a different, and more likely, motivation for his sojourn abroad:

KING

SO shaken as we are, so wan with care,  
Finde we a time for frighted Peace to pant,  
And breath shortwinded accents of new broils  
To be commenc'd in Stronds a-farre remote:  
No more the thirsty entrance of this Soile,  
Shall daube her lippes with her owne childrens blood:  
No more shall trenching Warre channell her fields,  
Nor bruise her Flowrets with the Armed hoofes  
Of hostile paces. Those opposed eyes,  
Which like the Meteors of a troubled Heauen,  
All of one Nature, of one Substance bred,  
Did lately meete in the intestine shocke,

pun on the effects of the 'French disease,' i.e. syphilis.

<sup>31</sup> Forker (2002), *op. cit.*, p. 397. Richard here echoes the 'Fortuna Publica, Fortuna Privata and Rota Fortunae' which Boethius introduced in the 6th century in his *De Consolatione Philosophiae* to explain the Christian principle that the apparently random and often ruinous turns of Fortune's Wheel are in fact both inevitable and providential. The passage also resonates Boccaccio's *De Casibus Virorum Illustrium (On the Fates of Famous Men)* in which he relates the moral virtues of famous people, who often at the heights of their happiness fall to misfortune. Cf. *virtù*: 'Although Machiavelli does not spell this out in Chapter 23, nothing inspires confidence in a people so much as the demonstration of virtù in the new and temporal sense (or renewed sense since he invokes an ancient model) of practical command: prudence combined with strength. Subjects seek, more than virtue or integrity in a prince, those qualities that will ensure their protection from danger and threats to their welfare. If they find these in him it follows, implies Machiavelli, that they will also discover him to be noble and virtuous.' Roe (2002), *op. cit.*, p. 48.



And furious cloze of ciuill Butchery,  
Shall now in mutuall well-beseeming rankes  
March all one way, and be no more oppos'd  
Against Acquaintance, Kindred, and Allies.<sup>32</sup>

Derek Traversi notes that the renaming of Henry's 'pilgrimage' as his 'crusades' – pointedly inclusive of 'foreign quarrels' – was not only meant to lead the attention away from earlier mistakes (the 'ciuill Butchery' which had only endangered Henry's own people) but also, hopefully, to result in orderly military formations, and thus to contribute to England's economic and social flourishing.<sup>33</sup> Ironically, King Henry's sanguine one-liner, that 'opposed eyes' [...] 'of one Substance bred' are an uncomfortable natural phenomenon, is not supported by the course of events in this play. Henry is going to be absorbed by the persisting powerful rebel forces in his own kingdom, both at the Anglo-Saxon border, and in the northern region of the Percys. Civil war is still brewing.

Although Henry states the obvious – and Lancaster, Westmoreland or any other Lord would agree with him that 'opposed eyes' will not sustain a monarchy – he has to deal with a different reality. In the course of time, that reality holds true, because it is found at the heart of any human struggle. It can be challenged by illusion, as in Henry's opening 'prayer': by a visionary escape from reality, the proverbial leap into the future.<sup>34</sup> As Henry's sanguine one-liner indicates, that future is far-fetched, because it will need reality and illusion to coincide. But if, as Wilders argues, 'the difference between what the literary

<sup>32</sup> *The First Part of Henry the Fourth, with the Life and Death of HENRY Sirnamed HOT-SPVRRE, in The Norton Facsimile, The First Folio of Shakespeare, Based on Folios in the Folger Shakespeare Library Collection*, Charles Hinman (ed.) (New York-London: W.W. Norton & Company, 1968, second edition 1996), 1.1.5-20, p. 368.

<sup>33</sup> 'The expository scene which opens the play shows Bolingbroke already weighed down, as the concluding scenes of *Richard II* have anticipated, by thoughts of anarchy and civil war. The very opening line, 'So Shaken as we are, so wan with care,' corresponds in its deliberate irregularity of rhythm to the speaker's *felt* reaction to the chaos which threatens his kingdom. The public state, in short, is reflected in personal insecurity, an impression of momentary calm snatched out of a condition of peril. 'Find we a time for frighted peace to pant': the king feels, as it were, *physically*, in his own body, the sense of relief which his every action will, from this moment, strive to make permanent. The relation to the main conception of this state of precarious rest is stated in the body of the speech. Its background is the bitter memory of 'civil butchery,' of strife between enemies 'All of one nature, of one substance bred,' clashes within the body politic that can only serve to wound and destroy it. The nature of these clashes is conveyed through a heightening of emotion which has its own dramatic justification; for, when Henry speaks of 'short-winded accents of new broils, | To be commenced in strands afar remote,' the breathless urgency of 'short-winded' stands out from the rhetorical period which follows, and the prophetic vision which looks forward to the time, so intensely desired, when 'No more the thirsty entrance of this soil | Shall daub her lips with her own children's blood,' conveys at least as much a sense, strained and almost hysterical, of exhausted emotion as an affirmation of the ends at which the king in his new authority is aiming. Artifice and rhetoric, in other words, have at this point a dramatic function of their own, corresponding to a struggle in Henry's mind, not merely between past and present, but between the aspiration and the reality of his kingship.' Traversi (1957), *op. cit.*, p. 50.

<sup>34</sup> (*OED*) future *adj.* and *n.*, A.1.a. 'That is to be, or will be, hereafter. Often qualifying a *n.*, with the sense: The person or thing that is expected to be (what the *n.* denotes).'



critics call 'illusion and reality' preoccupied Shakespeare throughout his entire life as a dramatist,' then his plays may provide a key to span the chasm.<sup>35</sup> And which keyhole would be more fitting than that of a theatre, where illusion transforms reality; which, ultimately, challenges people's thoughts and ideas – a place that is called after a cosmic phenomenon, which in itself represents that unity?

Scholars have brought up several reasons for the selection of The Lord Chamberlain's Men of The Globe for the name of their reconstructed playhouse in 1599, such as that it was a 'response to the growing influence of Vitruvian architectural theory on English culture towards the end of the sixteenth century'; and/or a response 'to mounting English enthusiasm for terrestrial and celestial globes that was stimulated by Emery Molyneux's manufacture of the first pair of English globes in 1592.'<sup>36</sup> Frances Yates argues that The Globe served as a stage for the 'art of memory': a system of mnemonic devices, related to 'principles of architecture and thought.'<sup>37</sup> One of these principles was the vision that 'man as microcosm potentially contains the world [so] he can reflect it within.'<sup>38</sup> At the basis of these commentaries lies the suggestion of the literal and figurative unity of the Globe, alias Earth: literally the 'world on which mankind lives, considered as a sphere, orb, or planet', therefore the bearer and assimilator of the (human) 'world'.<sup>39</sup> But 'Globe' and 'world' are not synonymous. As Molyneux's gadgety globes provided insight in the globe's natural 'unity', Robert Fludd pursued a similar insight, by adding 'discipline and order to the pragmatic, natural activities of human beings', because they thought that the human 'world' lacked order – and unity.<sup>40</sup> Therefore the supposed distinction

<sup>35</sup> John Wilders, *The Lost Garden, A View of Shakespeare's English and Roman History Plays* (Totowa: Rowman and Littlefield, 1978), p. 82.

<sup>36</sup> Adam Max Cohen, *Shakespeare and Technology, Dramatizing Early Modern Technological Revolutions* (New York: Palgrave Macmillan, 2006), pp 51-3: 'Molyneux's globes confirmed that global dominion was Queen Elizabeth's imminent destiny.' Other quotations from Adam Max Cohen, 'Englishing the Globe: Molyneux's Globes and Shakespeare's Theatrical Career', in *The Sixteenth Century Journal*, Vol. 37, No. 4 (Winter, 2006), pp. 963-984. Retrieved 2012-0513 on <http://www.jstor.org/stable/20478124>.

<sup>37</sup> Yates (1966; 2001), *op. cit.*, p. 311. I elaborate on the art of memory in relation to Shakespeare's works in Chapter 4.

<sup>38</sup> 'It is because Fludd's man as microcosm potentially contains the world that he can reflect it within. Fludd's occult art of memory is an attempt to reproduce or re-create the macrocosm-microcosm relationship by establishing, or composing, or making conscious in the memory of the microcosm the world which he contains, which is the image of the macrocosm, which is the image of God.' Yates (1966; 2001), *op. cit.*, p. 326.

<sup>39</sup> (*OED*) world, *n.*, I.1. a. 'The state or realm of human existence on earth.'

<sup>40</sup> 'The aim of the memory system is to establish within, in the psyche, the return of the intellect to unity through the organisation of significant images' [...] 'It was through Cicero's definitions of the virtues [in *De Inventione*] that the artificial memory became in the Middle Ages a part of the cardinal virtue of Prudence. Towards the end of the *De Inventione*, Cicero defines virtue as 'a habit of mind in harmony with reason and the order of nature' a stoic definition of virtue. He then states that virtue has four parts, namely Prudence, Justice, Fortitude, and Temperance. Each of these four main virtues he subdivides into parts of their own. The following is his definition of Prudence and its parts: 'Prudence is the knowledge of what is good, what is bad and what is neither good nor



between the words 'Globe' and 'world' was not pure semantics. It still isn't – as appears from a text written almost four hundred years later.

• • • • •

The Earth is one but the world is not. We all depend on one biosphere for sustaining our lives. Yet each community, each country, strives for survival and prosperity with little regard for its impact on others.<sup>41</sup>

These are the opening words of *Our Common Future*, the report of the World Commission on Environment and Development (WCED) to the United Nations in 1987. In just about 400 pages, the Commission – chaired by the Norwegian Prime Minister Gro Harlem Brundtland – mapped the 'Common Concerns and Challenges' of the late 20th century, and proposed the 'Common Endeavours' to be made.<sup>42</sup> These 'Common Concerns' diverged from the growing demand on scarce resources, and the environmental damage generated by the rising living standards of the relatively affluent, to poverty itself, as the main cause of environmental destruction. The report showed that these problems could not be treated separately, by fragmented institutions and policies, but that they 'are linked in a complex system of cause and effect.'<sup>43</sup> Not only are environmental stresses linked to one another, but also environmental stresses and patterns of economic development are linked to one another, as are environmental and economic problems to social and political factors; and systemic features operate not merely within but also between nations:

National boundaries have become so porous that traditional distinctions between matters of local, national, and international significance have become blurred. Ecosystems do not respect national boundaries. Water pollution moves through shared rivers, lakes and seas. The atmosphere carries air pollution over vast distances.<sup>44</sup>

Looking for new solutions, the Commission concluded that recent environmental management practices had focused largely upon 'after-the-fact repair of damage: reforestation, reclaiming desert lands, rebuilding urban en-

bad. Its parts are memory, intelligence, foresight [*memoria, intelligentia, providentia*]. Memory is the faculty by which the mind recalls what has happened. Intelligence is the faculty by which it ascertains what is. Foresight is the faculty by which it is seen that something is going to occur before it occurs.' (*De Inventione*, II, liii, 160 (trans. H.M. Hubbell in the Loeb edition). Cicero's definitions of the virtues and their parts in the *De Inventione* were a very important source for the formulation of what afterwards became known as the four cardinal virtues.' Yates (1966; 2001), *op. cit.*, p. 224 & pp. 35-6.

<sup>41</sup> The World Commission on Environment and Development, chaired by Gro Harlem Brundtland, *Our Common Future* (Oxford/ New York: Oxford University Press, 1987), p. 27.

<sup>42</sup> *Ibid.*. *Our Common Future* is divided into three parts: *Common Concerns*, *Common Challenges* and *Common Endeavours*.

<sup>43</sup> *Ibid.*, p. 37.

<sup>44</sup> *Ibid.*, p. 38.





as *OED* traces the word back to the 'Late Old English (c1050) *werre*: 'scandal, quarrel, sedition,' and the Old High German *werran*: 'to confound, to mix; to bring into confusion or discord.'<sup>51</sup> War literally comes from confusion. And the old instrument of an impassioned speech – for confidence and courage and glorious victory – capitalises on it, as a recent blog on the website of the U.S. Naval Institute illustrates:

Today is the 25th of October, St. Crispin's Day (in the pre-Vatican II Roman Catholic calendar). It was, at Agincourt in 1415, the day of battle for Henry's army, and a victorious one. The words that Shakespeare puts in King Henry's mouth should not fail to move those of us who chose the Profession of Arms: 'We few, we happy few, we band of brothers.' With a new generation of Veterans coming home from our nation's wars, may we keep them 'freshly rememb'ed'. And may 'the good man still teach his son' of the bravery and sacrifice of this generation. They deserve no less.<sup>52</sup>

The badge of 'bravery and courage' appeals to people, because 'in it, we shall be remembred,' as King Henry impresses upon his men, and 'should not fail to move those of us' who chose the same profession four hundred years later.<sup>53</sup> But the promise of glorious change is risky, if the root of the change is confusion, and its instrument capitalises on it. Any *Call for Action*, and its response, should start from an understanding of the need for change; of its political, economic and cultural implications; and of the role of the state, and the individual.

Had the 21 Commissioners concluded their UN Assembly in 1987 by reading out loud one or two of Shakespeare's histories, perhaps this would have affirmed their assumption that Rota Fortunae was not going to decide this time; and that their *Call for Action*, like Henry's Crispin speech, resonated the Renaissance shift to the individual, and the Will. Perhaps Richard's political allusions, Bolingbroke's curt take-over, or Henry V's focused dedication to the responsibilities of kingship would have inspired them to the thought, that a fundamental challenge of sustainable development is the quest for 'values worthy of pursuit'.<sup>54</sup> And perhaps they would have taken the hint that the usa-

*op. cit.*, p. 1.

<sup>51</sup> (*OED*) war, n.1, Etymology: 'Late Old English (c1050) *wyrre*, *werre*, < North-eastern Old French *werre* = Central Old French and modern French *guerre*, Provençal *guerra*, *gerra*, Spanish *guerra*, Portuguese *guerra*, Italian *guerra* (medieval Latin *werra*, *guerra*) < Old High German *werra* (Middle High German *werre*) confusion, discord, strife, related to the Old High German, Old Saxon *werran* strong verb, to bring into confusion or discord (whence modern German *wirren* weak verb to confuse, perplex; the earlier verb survives in *verworren* participial adjective, confused), < Germanic root \**werz-*, \**wers-*, whence also *worse adj.*'

<sup>52</sup> Retrieved 2011-1117 on <http://blog.usni.org/2011/10/25/upon-st-crispins-day/>

<sup>53</sup> *Henry V*, 4.3.2302.

<sup>54</sup> Clifford (1974), *op. cit.*, p. 49. The quest for 'values worthy of pursuit' is synonym with the quest for self-knowledge (i.e. the search for (one's) 'identity'), which broadens the mind, fosters understanding and respect, and teaches to acknowledge and implement these shared 'values worthy of pursuit'. I illustrate this point in Chapter 1. Cf. (*OED*) identity, n. 1.a. 'The sameness of a person or





the historical figure Richard II, who was a profligate, wasteful in his spending habits and perhaps unwise in his choice of counsellors. In an age of repeated setbacks, from the black death killing half of Europe's population, to the religious, social and economic collapses later in the fourteenth century, Richard's unpopular taxations and his 'inordinate love of luxury' estranged him from his country and his subjects.<sup>60</sup> But Shakespeare's Richard also has a contemplative mind, reflecting that 'For within the hollow Crowne | That rounds the mortall Temples of a King, | Keeps Death his Court.'<sup>61</sup> He realises that Death will befall him, like any of his subjects, as his body teaches him that 'I liue with Bread like you, feele Want, | Taste Griefe, need Friends: subiected thus, | How can you say to me, I am a King?'<sup>62</sup> Despite his royal status, he is subjected, like his own 'subjects', to the necessities of his body, and the provocations of his personal life.

Not much later, Richard's identity comes to reel: 'What must the King doe now? must he submit? | The King shall doe it: Must he be depos'd? | The King shall be contented: Must he loose | The Name of King?'<sup>63</sup> Forker notes that Richard begins this speech in the third person, suggesting that 'he is conscious of the division between the man and the office.'<sup>64</sup> His repeated 'must-s' suggest the frustrating paradox between 'a monarch who is theoretically absolute, yet constrained by lesser mortals – a king who 'must'...'<sup>65</sup> His vacillations remind of the much-debated Protagoras quotation in Plato's *Theaetetus*, claiming that truth is relative to the individual; especially when, in 4.1, Richard's 'relative truth' automatically comes true, as on a tipping scale.<sup>66</sup> His Queen exemplifies the

order of words is hyperbaton (the Greek term *ὑπερβατός* is a verbal adjective, derived from the verb *ὑπερβαίνω-ὑπερβαίνειν*, which means to 'overstep', and this is what happens literally in a hyperbaton: one or more words 'overstep' their normal position, and appear elsewhere. The 'overstepping' is a 'disjunction', in contradistinction to conjunction: cf. (*OED*) To disjoint, v. 1.c. 'fig. To throw the parts (of anything) out of orderly connection; to dislocate'; (*OED*) hyperbaton, n. 'A figure of speech in which the customary or logical order of words or phrases is inverted, esp. for the sake of emphasis. Also, an example of this figure.' This octave thus illustrates Richard's movement towards the disjunction (instead of conjunction) – as he literally reduces himself (and with him many others, i.e. all the 'roles' that he 'plays', in one Prison) to 'nullity'. Cf. Forker (2002), *op. cit.*, p. 45: 'But the competing roles engendered by his fancy tend to obliterate each other, reducing him to nullity.'

<sup>60</sup> John M. Bowers, *The Politics of Pearl: Court Poetry in the Age of Richard II* (Cambridge: D.S. Brewer, 2001), p. 102. Cf. Forker (2002), *op. cit.*, p. 25: 'Even in Holinshed, a chronicle compiled of diverse materials, Shakespeare encountered mixed attitudes to Richard and Bolingbroke. There we read that Richard 'began to rule by will more than by reason, threatening death to each one that obeyed not his inordinate desires'; given to 'furious outrage', he was 'a man destitute of sobriety and wisdom', who wickedly 'abused his authority!'

<sup>61</sup> *Richard II*, 3.2.1520-22, p. 357.

<sup>62</sup> *Richard II*, 3.2.1535-7, p. 357.

<sup>63</sup> *Richard II*, 3.3.1731-4, p. 358.

<sup>64</sup> Forker (2002), *op. cit.*, p. 352.

<sup>65</sup> *Ibid.*, p. 353.

<sup>66</sup> Plato, *Theaetetus* 152a, (Rockville: Serenity Publishers, 2009), p. 99: 'Socrates: "You say that knowledge is perception?" Theaetetus: "Yes." Socrates: "It is indeed the opinion of Protagoras, who has another way of expressing it. Man, he says, is the measure of all things, of the existence of things that are, and of the non-existence of things that are not." (πάντων χρημάτων μέτρον ἄνθρωπον εἶναι, τῶν μὲν ὄντων ἄς ἐστι, τῶν δὲ μὴ ὄντων ἄς οὐκ ἐστίν).'



same automatism in the Garden scene:

QUEEN:                   What sport shall we devise here in this Garden,  
                                  To driue away the heauie thought of Care?  
LADY:                    Madame, wee'le play at Bowles.  
QUEEN:                   'Twill make me thinke the World is full of Rubs,  
                                  And that my fortune runnes against the Byas.<sup>67</sup>

'Bowls contain a weight (bias) in one side, causing them, when rolled, to swerve or run in a predictable arc. The Queen reflects that her fortune, unlike a weighted bowl, runs contrary to its usual bent.'<sup>68</sup> She also suggests that her Lady's suggestion to play this particular sport will not 'driue away the heauie thought of Care'. On the contrary. The 'heauie thought of Care' upsets the balance, and urges 'fortune to run against the Byas'; so that sorrow becomes a trigger for losing oneself, and one's identity.<sup>69</sup> In losing one's identity, one is likely to lose others: to lose one's loved ones, to lose one's subjects, to lose one's kingdom (even though one was born to be a King), to lose one's *raison d'être*, and finally: to lose the 'Will' to sustain.<sup>70</sup>

RICHARD:                Oh that I were as great  
                                  As is my Griefe, or lesser then my Name,  
                                  Or that I could forget what I haue beene,  
                                  Or not remember what I must be now.<sup>71</sup>

Neither the wish to forget, nor the reminiscence of what 'must be' helps to overcome self-pity, which shatters the zest for life: 'Greefe boundeth where it falls, | Not with the emptie hollownes, but weight.'<sup>72</sup> Such patterns lie at the core of the issues of 'sustainability' of Shakespeare's days, as they did in recent, unforgotten times (when kings and queens worried just as much about their 'ability to sustain their kingdoms by being successional'), and as they do in times perhaps then unforeseen, but all the more realistic on the global 21st

<sup>67</sup> *Richard II*, 3.4.1808-16, p. 359.

<sup>68</sup> Forker (2002), *op. cit.*, p. 362.

<sup>69</sup> Shakespeare shared the insight with Seneca, and Montaigne: "In aequo est, dolor amisse rei, et timor amittendae" (Sen. *Epist.* xcvi): 'Sorrow for a thing lost, and feare of losing it, are on an even ground.' Meaning to gain thereby, that the fruition of life cannot perfectly be pleasing unto us, if we stand in any feare to lose it. [...] What is required, you see, of any man is that he should be of use to other men—if possible, to many; failing that, to a few; failing that, to those nearest him; failing that, to himself.' Michel Eyquem de Montaigne, *Essays*, Florio (trans.), first published in 1603. *Renaissance Editions*, Ben R. Schneider (ed.) (Lawrence University, Wisconsin: 1988), in Book II, Chapter XV: 'That Our Desires Are Encreased By Difficultie'. Retrieved 2011-1122 <http://www.luminarium.org/renaissance-editions/montaigne/2xv.htm>.

<sup>70</sup> 'Wheresoever your life ended, there is it all. The profit of life consists not in the space, but rather in the use. Some man hath lived long, that hath a short life, Follow it whilst you have time. It consists not in number of yeeres, but in your will, that you have lived long enough.' *Ibid.*, Chapter XIX: 'That To Philosophise Is To Learn How to Die'.

<sup>71</sup> *Richard II*, 3.3.1723-6, p. 358.

<sup>72</sup> *Richard II*, 1.2.275-6, p. 347.



century 'collision course.'<sup>73</sup> Such patterns suggest that balance occurs when issues and powers at stake equilibrate, as philosophers like Leonardo da Vinci, or Michel Eyquem de Montaigne had also contended: 'It is a pleasant imagination to conceive a spirit justly ballanced betweene two equall desires.'<sup>74</sup> Richard's condition is far from such a favourable state, as his fortune is running against the bias:

RICHARD: I, no; no, I: for I must nothing bee.<sup>75</sup>

Now the identity crisis causes him to waver between 'I' and 'no', between life and death: as if his sense of I (self) certifies life, and his denial of that sense certifies death, 'nothing', which is the fate that he is going to have to meet anyway, in next to no time. Therefore Time is 'jarring' on his nerves, as he identifies himself with Bolingbroke's jack of the clock:

RICHARD: For now hath Time made me his numbring clocke;  
My Thoughts, are minutes; and with Sighes they iarre,  
Their watches on vnto mine eyes, the outward Watch,  
Whereto my finger, like a Dials point,  
Is pointing still, in cleansing them from teares.  
Now sir, the sound that tels what houre it is,  
Are clamorous groanes, that strike vpon my heart,  
Which is the bell: so Sighes, and Teares, and Grones,  
Shew Minutes, Houres, and Times: but my Time  
Runs poasting on, in Bullingbrookes proud ioy,  
While I stand fooling heere, his iacke o'th' Clocke.<sup>76</sup>

In early modern England, the mechanical clock was not only a metaphor for 'the ordering principles of the universe', but also for the 'inventiveness of humankind, and modernity's superiority over classical and mediaeval civilisation.'<sup>77</sup> Richard's body completes this figure of speech, dovetailing into it eyes, fingers, heart, sighs, tears, groans and thoughts. He sees himself as Bolingbroke's 'iacke o'th' Clocke': literally the figure of a man which strikes the bell on

<sup>73</sup> Sustainability, not only as (*OED*) *n.*, 2.b. *spec.* 'The property of being environmentally sustainable; the degree to which a process or enterprise is able to be maintained or continued while avoiding the long-term depletion of natural resources,' but also the ability to sustain [a Kingdom] by being successional, (*OED*) *adj.*, 1. 'Pertaining to, characterized by, or involving the succession of persons as heirs, rulers, or the like; passing or proceeding by succession or descent; often with special reference to the apostolic succession.'

<sup>74</sup> Montaigne; Florio (trans.) (1603; 1988), *op. cit.*, Book II., Chapter XIV: 'How That Our Spirit Hindereth Itselfe'.

<sup>75</sup> *Richard II*, 4.1.2122, p. 362.

<sup>76</sup> *Richard II*, 5.5.2716-26, p. 366.

<sup>77</sup> 'When a fourth technology was added to the early modern trinity of gunpowder, the printing press, and the compass, that fourth technology was usually the mechanical clock. In early modern England, clocks and watches symbolized the inventiveness of humankind, the divine design of the universe, and modernity's superiority over classical and medieval civilization.' Cohen 2006, *op. cit.*, p. 127.



the outside of a clock, therefore allegorically the 'wally' of this great 'inventor', Bolingbroke, the new King, who is soon going to be superior to Richard, as he pushes him down and off Fortune's Wheel. But Richard's identification is again ambiguous. As Bolingbroke's 'iacke of the Clocke', he is not only Bolingbroke's victim, but his victimiser at the same time, which is deducible from Thomas Dekker's definition of the alias in his 1608 'encyclopaedia of confidence tricksters', *Lantern and Candlelight*:

There is another fraternity of wandering pilgrims, who merrily call themselves Jacks of the Clock-house, and are very near allied to the Falconers that went a-hawking before. [...] The Jack of a Clock-house goes upon screws, and his office is to do nothing but strike. So does this noise (for they walk up and down like fiddlers) travel with motions, and whatsoever their motions get them is called 'striking' [...] Whereas the work is the labour of some other, copied out by stealth, he, an impudent ignorant fellow that runs up and down with the transcripts, and every alehouse may have one of them hanging in the basest drinking room if they will be but at the charges of writing it out.<sup>78</sup>

If Richard is Bolingbroke's 'wally', he is also the 'fake poet': the pretending 'pilgrim' who does not refrain from plagiarising ('fooling') and recycling ill-gotten gains that, proverbially, will not come to prosper; neither before, nor after Richard's defeat thus Bolingbroke's 'proud ioy'.<sup>79</sup> Nevertheless, the 'numb-ring clocke' is literally going to 'numb' Richard in the hollow 'ring' of Time, as he, like a 'iacke o'th' Clocke', keeps going round and round in circles; thus erasing his memory, slowly ticking away into oblivion.<sup>80</sup> Thus the clock image both denies and corroborates the principles of the art of memory, whose mnemonic devices were to invite a better understanding of the world.<sup>81</sup> But such understanding leads to ambiguity, because it leads to the exhibition of multiple 'truths' that perhaps, for sustainability's sake, had better be buried into oblivion. Therefore not only Richard's 'Thoughts' have their 'watches on vnto mine eyes' as if Richard externalises them as his 'outward Watch'. Therefore, too, his finger 'like a Dials point, is pointing still', as if he finally acknowledges that Time changes perspective, but perspective does not change Time. Therefore his 'finger', the human 'actor', either keeps facilitating the change, or put a stop

<sup>78</sup> Thomas Dekker, *Lantern and Candlelight*, Viviana Comensoli (ed.) (Toronto: Centre for Reformation and Renaissance Studies, 2007), pp. 125-6.

<sup>79</sup> Proverbial: ill-gotten gains never prosper. Cf. (*OED*) got, *adj.* 1. 'a1616 Shakespeare *Henry VI, Pt. 3* (1623) ii. ii. 46 Things euill got had euer bad successe.'

<sup>80</sup> The italics and hyphen in 'numb-ring' are mine.

<sup>81</sup> 'It was as a part of the art of rhetoric that the art of memory travelled down through the European tradition in which it was never forgotten, or not forgotten until comparatively modern times, that those infallible guides in all human activities, the ancients, had laid down rules and precepts for improving the memory. The first step was to imprint on the memory a series of *loci* or places. The commonest, though not the only, type of mnemonic place system used was the architectural type.' Yates 2001, *op. cit.*, p. 18. Yates explains that memory artists used 'images stored in these *loci*' (i.e. mnemonic devices) to enhance their understanding of the world, because these images represent(ed) (shadows of) ideas, which are applicable, and recyclable.



to it – or both, and at the same time. Therefore Richard's metaphorical suicide in the fourth act already alluded to the same ambiguity, when his shattered mirror produces the optical deception of multiplied images.<sup>82</sup>

RICHARD:                   A brittle Glory shineth in this Face,  
As brittle as the Glory, is the Face,  
For there it is, crackt in an hundred shiuers.  
Marke silent King, the Morall of this sport,  
How soone my Sorrow hath destroy'd my Face.

BULLINGBROOKE:       The shadow of your Sorrow hath destroy'd  
The shadow of your Face.

RICHARD:                   Say that againe.  
The shadow of my Sorrow: ha, let's see,  
'Tis very true, my Griefe lyes all within,  
And these externall manner of Laments,  
Are meere shadows, to the vnseene Griefe,  
That swells with silence in the tortur'd Soule.  
There lyes the substance.<sup>83</sup>

The contrast between the man of action, Bolingbroke, and the ineffectual man of words, Richard, stands out painfully, now that the 'shadow' of Richard's Sorrow causes him to destroy the 'shadow' of his Face. Another contrast stands out, too, as the mirror reflects both truth and falsity.<sup>84</sup> And Ernst Hartwig Kantorowicz carries the comparison further, bringing up the difference between the 'body natural' and the 'body politic':

It is Shakespeare who eternalised the metaphor. He has not made that only the symbol, but the very substance and essence of one of his greatest plays: *The Tragedy of King Richard II* is the tragedy of the King's Two Bodies.<sup>85</sup>

The alleged union between the king as a person, and his embodiment of the community of the realm, is a paradox in which Richard gets lost; especially when his

RICHARD:                   Two-fold Marriage; twixt my Crowne, and me,  
And then betwixt me, and my married Wife

<sup>82</sup> Forker (2002), *op. cit.*, LN p. 490: 'Bushy here refers to the Queen's teardrops, forming tiny mirrors which, like shards of a shattered glass, convert a single object into many, thus distorting her vision (cf. Richard's 'Mine eyes are full of tears; I cannot see' at 4.1.244).'

<sup>83</sup> *Richard II*, 4.1.2210-23, p. 362.

<sup>84</sup> ... 'by evoking the traditions of self-knowledge and the 'mirror of princes' genre as well as those of susceptibility to flattery, self-deception, vanity and death.' Forker (2002), *op. cit.*, p. 490.

<sup>85</sup> Ernst Hartwig Kantorowicz, *The King's Two Bodies* (Princeton: Princeton University Press, 1957/1985), p. 26. In order to demonstrate that the notion of the King's Two Bodies was a commonplace at the time, Kantorowicz refers to legal documents, such as Dr John Cowell's Interpreter (1607) phrasing that the king is 'a Corporation in himself that liveth forever'. He also notes that Francis Bacon, in 1603, 'suggested for the crowns of England and Scotland, united in James I, the name of 'Great Britain' as an expression of the 'perfect union of bodies, politic as well as natural.' *Ibid.*, p. 24.





But at the same time, *Henry V* is

a work whose ultimate power is precisely the fact that it points in two opposite directions, virtually daring us to choose one of the two opposed interpretations it requires of us. [...] *Henry V*'s ambiguity (requiring that we hold in balance incompatible and radically opposed views each of which seems exclusively true) is only an extreme version of the fundamental ambiguity that many critics have found at the centre of the Shakespearean vision.<sup>93</sup>

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A similar ambiguity is found at the centre of more recent cares about 'sustainability', when the United Nations, in 1987, gave a definition of sustainable development:

Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs.<sup>94</sup>

As the needs of the present can hardly be defined, it is hard to define the needs of future generations; it will be harder to predict their ability to meet these needs, or to decide if fulfilment of present needs will compromise their hardly predictable ability. And because it is hard to foresee, let alone create a 'Common Future', it is as hard to define 'Common Concerns' and to 'manage the commons', as if there are 'Common Challenges' which are 'definable' once and for all. Not only the suggestion of one static definition for sustainable development is ambiguous, but sustainable development itself is ambiguous, because it is always subject to change – and because global challenges have a cyclical nature.<sup>95</sup> Therefore, within current sustainability debates, it may be interesting to see into Shakespeare's reasons for that 'fundamental ambiguity at the centre of his vision': 'The history plays are recognisable, generally by their emphasis on the continuing movement of time.'<sup>96</sup>

It may be tempting to represent Shakespeare's two tetralogies in the form of a perfect circle, starting with *Henry VI*'s epic in 1591, moving on to the tragedy of *King Richard III*, then leaping backward in historical time but continuing the cycle with the tragedy of *King Richard II*, and moving on to the heraldic

<sup>93</sup> Rabkin 1977, *op. cit.*, pp. 279-296. Retrieved 2011-11-24 [www.jstor.org/stable/2869079](http://www.jstor.org/stable/2869079).

<sup>94</sup> Brundtland (1987), *op. cit.*, p. 43.

<sup>95</sup> I.e. global challenges are subject to change (as the word 'global' indicates: (*OED*) *adj.*, 1. 'Having a spherical form; globular. rare in later use.' (*OED*) *sphere*, *n.* 1.2.a. 'One or other of the concentric, transparent, hollow globes imagined by the older astronomers as revolving round the earth and respectively carrying with them the several heavenly bodies (moon, sun, planets, and fixed stars').

<sup>96</sup> John Wilders, *The Lost Garden, A View of Shakespeare's English and Roman History Plays* (Totowa: Rowman and Littlefield, 1978), p. 11.



epic of *Henry V*, at which point Shakespeare's history cycle could start again from its very beginning. But (real) Time rolls on. Perhaps it does so in the form of the circle, if we 'incessantly watch the hungry ocean gain | Advantage on the kingdom of the shore | And the firm soil win of the wat'ry main, | Increasing store with loss, and loss with store.'<sup>97</sup> Perhaps the circle transforms into a different shape when, first, these 'conjugating' Kings literally 'appeare naked and blinde' to 'coniure in her' and 'make a Circle' so as to ensure succession for sustainability; and when, subsequently, they are prepared to penetrate the body metaphor, allowing the belly to swell on a macrocosmic level, too.<sup>98</sup> Then they would start to see that the swollen 'Circle' of Time integrates life and death, reality and illusion, tragedy and triumph. Their widened range of vision might eventually inspire more ambiguous, two-dimensional 'Circles' to spiral into 'spheres': into three-dimensional 'O's, representing our own, and Shakespeare's, Globe.

But the metaphorical entanglement in two-dimensional paradoxes and ambiguities makes it difficult to breathe. Therefore it may also be tempting to cut 'the Gordian Knot' and dissolve the allegorical burden; although this does in fact never obstruct, but invites and facilitates growth.<sup>99</sup>

Shakespeare's histories demonstrate the working of these 'paradoxes' in their continuous 'increasing store with loss, and loss with store.'<sup>100</sup> Hazlitt suggests that Henry's paradox is engendered by his 'amiable monstrousness, and splendid pageant.'<sup>101</sup> Richard's paradox is also engendered by sorrow, whose illusion suggests that loneliness, in the end, dissolves love, and dissolves identity, too. Although the royal characters of Shakespeare's plays do not transcend their paradoxes, nor their ambiguities, Shakespeare did provide a key – which is to

<sup>97</sup> Rabkin 1977, *op. cit.*, quoting Shakespeare's Sonnet 64, p. 289.

<sup>98</sup> The 'conjugating king' is Henry V, by way of his marriage to Catherine of France – his 'coniunx', as *OED* refers to the Latin root of the word 'to conjugate', *v.*, 1. *trans.*: 'To yoke together, to couple; to join together, unite.' *OED* gives another interesting definition of the word as it is used in biochemistry, DRAFT ADDITIONS 1993, *trans. Chem. and Biochem.* 'To combine (one compound) with another, usu. of a different kind, to form a molecule in which the constituents retain their identity and from which they can be readily recovered.' Cf. BURGUNDY, *Henry V*, 5.2.3282-5, p. 448: 'If you would coniure in her, you must | make a Circle: if coniure vp Loue in her in his true | likeness, hee must appeare naked, and blinde.'

<sup>99</sup> In *Henry V* 1.1.86-94, p. 424, Canterbury mentions that, if turned to 'any Cause of Pollicy', Henry V (contrary to Richard) will 'vnloose' the Gordian knot, 'Familiar as his Garter', as though 'it were as ordinary a thing to untie' (last quotation from *Arden Shakespeare*, fn. 1.1.47): 'Turne him to any Cause of Pollicy, | The Gordian Knot of it he will vnloose, | Familiar as his Garter: that when he speakes, | The Ayre, a Charter'd Libertine, is still, | And the mute Wonder lurketh in mens eares, | To steale his sweet and honyed Sentences: | So that the Art and Practique part of Life, | Must be the Mistresse to this Theorique.'

<sup>100</sup> William Shakespeare, *Shakespeare's Sonnets*, Katherine Duncan-Jones (ed.), *The Arden Shakespeare* (London: Thomas Nelson Publishers, 1997), Sonnet 64, p. 239, l. 8.

<sup>101</sup> William Hazlitt, *Characters of Shakespeare's Plays* (London: Printed by C. H. Reynell, 21 Piccadilly, 1817), digitalised by Project Gutenberg, retrieved 2014-0207 on [www.gutenberg.org/cache/epub/5085/pg5085.html](http://www.gutenberg.org/cache/epub/5085/pg5085.html).



be found by every Knight and Dame on the infinite quest for 'values worthy of pursuit'.<sup>102</sup> Not only by words:

RICHARD:                      And straight am nothing. But what ere I am,    [Musick]  
Nor I, nor any man, that but man is,  
With nothing shall be pleas'd, till he be eas'd  
With being nothing. Musicke do I heare?  
Ha, ha? keepe time: How sowre sweet Musicke is,  
When Time is broke, and no Proportion kept?  
So is it in the Musicke of mens liues:<sup>103</sup>

After 'nothing' comes 'Musicke'. That is a different 'language', used when words do not suffice.<sup>104</sup> To Richard, it is a sour reminiscence of the music of his life, before the jack of the clock resumes to propel intransigent Time, paradoxically 'dividing' present from past and future – the same paradox that the sustainability specialists of *Our Common Future* struggled with, in search of one, unambiguous, definition of sustainable development. Meadows and Randers also questioned its inconsistency, and put out a feeler in their *World3-03 Scenario*:

Humanity cannot triumph in the adventure of reducing the human footprint to a sustainable level if that adventure is not undertaken in a spirit of global partnership' [...] 'Is anything we have advocated in this book, from more resource efficiency to more compassion, really possible? Can the world actually ease down below the limits and avoid collapse? Can the human footprint be reduced in time? Is there enough vision, technology, freedom, community, responsibility, foresight, money, discipline, and love, on a global scale?'<sup>105</sup>

Meadows and Randers stated the obvious, when they introduced as a key to sustainable development the 'hardest of words, the seemingly scarcest of all resources: love'.<sup>106</sup> In today's efficient, fast and SMART – specific, measurable, attainable, relevant and time-bound – industrial world, their statement was bold, and prone to mockery; but it was also comprehensive, and conceivable, as their computer model indicated. But it lacked the fundamental key to phase it in; the key needed to 'square allegory's circle' – which, if at all, may be found in the essence of the two distinct geometrical forms that generate the metaphor, in the point that they share: their centre of gravity.<sup>107</sup> Figuratively speak-

<sup>102</sup> Clifford (1974), *op. cit.*, p. 49. See also Chapter 1.

<sup>103</sup> *Richard II*, 5.5.2704-14, p. 366.

<sup>104</sup> Cf. 'RICHARD If thou loue me, 'tis time thou wer't away. GROOM What my tongue dares not, that my heart shall say.' *Richard II*, 5.5.2765-7, p. 367.

<sup>105</sup> Meadows and Randers (2004), *op. cit.*, p. 282.

<sup>106</sup> *Ibid.*, p. 281.

<sup>107</sup> *OED* gives the following (literal) sense of 'to square', *v.*, I.2. b. 'To convert (a circle) into an equivalent square; to measure exactly in terms of a square' and of 'To square the circle', (*OED*) circle, *n.*, I.1.a.: 'To find a square of the same area as a given circle (a famous problem, incapable of geometrical solution)'. Cf. (*OED*) quadrature, *n.*, 4. *Math.* The process of constructing geometrically a square





Grace?<sup>113</sup> *Ruta graveolens* is, since ancient times, known as a potent abortifacient: 'Pregnant women must take care to exclude rue from their diet, for I find that the foetus is killed by it.'<sup>114</sup> The word *ruta* originates in Greek *ῥεω*, *ῥειν*: to flow, but also: to disintegrate.<sup>115</sup> The Gardener who knew how to keep the soil fertile for 'sustaining', had pointed to the disintegration and abortion of Richard's reign.

Queen Elizabeth's personal identification with Richard II did not hold at this point, since her long reign had perhaps unified more than disintegrated. Neither did Essex eventually stand the comparison with the decisive and successful King Henry V, since he was declared a traitor, and beheaded on 25 February 1601, two years before the death of the last Tudor monarch.<sup>116</sup> But Essex did keep up his reputation of an audacious scoundrel, as Shakespeare had also depicted the young Henry V in *Richard II* and the first part of *Henry IV* – for which audacity Essex was eventually put to death, not made King. And Elizabeth, for her part, finally faced a challenge that was similar to the one her unhappy equal had once contemplated at death's door. Over the years, it had become 'an all-pervasive commonplace of Elizabeth symbolism that she is the one Tudor Rose in Whom the red and white rose of York and Lancaster are united.'<sup>117</sup> But Rota Fortunae was going to demand her 'fall' at some point in time; and perhaps, together with the loss of her Kingdom's identity, it was going to require the fall of its unity, too.<sup>118</sup> So how to sustain a 'faire Coniunction' over time?<sup>119</sup> That question, which resonated across the turn of his century, had caused Shakespeare's source for his historical narratives of sustainability to run dry.<sup>120</sup>

<sup>113</sup> *Richard II*, 3.4.1916-7, p. 360.

<sup>114</sup> John M. Riddle, *Contraception and Abortion from the Ancient World to the Renaissance* (Harvard: Harvard University Press, 1994) p. 82, quoting from *Natural History* by Pliny The Elder (23-79 CE).

<sup>115</sup> (*OED*) rue, n.2. (Etymology): < Anglo-Norman ruwe, Anglo-Norman and Old French, Middle French rue (although this is first attested slightly later: c1200; end of the 11th cent. as rude rude n.1; French rue ) < classical Latin rŭta rude n.1. The Latin rŭta comes from Greek rhyte: '[ῥυτᾱ] (rimple), ῥυτῶς (ῥεω) (to stream)'.  
<sup>116</sup> Paul E. L. Hammer, 'Shakespeare's *Richard II*, the Play of 7 February 1601, and the Essex Rising', in *Shakespeare Quarterly*, Vol. 59, Spring 2008, pp. 1-4.

<sup>117</sup> Frances Yates, *Selected Works, Volume V, Astraea* (London/ New York: Routledge, 1975), pp. 50-51. Yates quotes Fulke Greville: 'Under a throne I saw a virgin sit, | The red and white rose quartered in her face, | Star of the north, and for true guards to it, | Princes, church, states, and pointing out her grace.' From Fulke Greville, *Caelica*, sonnet 82 (ed. U. Ellis-Fermor, Gregynog Press, 1936), p. 103.

<sup>118</sup> 'The Elizabethan boost to England's national pre-eminence and the confirmation of its proverbially warlike nature was followed by King James's much deplored peace policy, initiated in 1604 and pursued, with several interruptions, by Charles after 1625. The nostalgia cult that arose around Elizabeth almost immediately after her death, as well as the Puritans' increasingly strident appeals for England's active military participation in the continental struggle against the antichrist, represent counterconcepts to the Stuart peace policy in an attempt to restore or reassert a crumbling self-image.' A.J. Hoenselaars, *Images of Englishmen and Foreigners in the Drama of Shakespeare and His Contemporaries, A Study of Stage Characters and National Identity in English Renaissance Drama, 1558 - 1642*, (Cranbury/London/Mississauga: Associated University Presses, 1992), p. 21.

<sup>119</sup> *Richard III*, 5.5.3865-6, p. 558.

<sup>120</sup> Folio groups 10 Histories together, nine of which were written in the 1590s (the tenth, *The Life of*



A similar question circles around over sustainability theory at the turn of our century, as the Meadows showed in their *30-Year Update*, that 'overshoot' is no laughing matter.<sup>121</sup> Therefore it might be interesting to acknowledge the regenerative energies of Shakespeare's other allegories; both in early modern, and neo-modern quests of sustainability.

*King Henry the Eight*, was written after *The Tempest*, in the second decade of the seventeenth century). Shakespeare did not write a play about the first Tudor King, Henry VII, grandfather of Queen Elizabeth I, whose reign had almost come to an end at the turn of the century. After 1599, Shakespeare produces his three Roman histories, marked as 'Tragedies' in Folio (*Julius Caesar*, *Coriolanus*, *Anthony and Cleopatra*), and two other tragedies that are connected with British history, but not considered part of Shakespeare's English histories: *Macbeth* and *King Lear*.

<sup>121</sup> ... to which the Duke of Orleans and the joking Constable of France would readily agree at the end of the day, when the French suffered their inglorious defeat by Henry V and his 'band of brothers' on the battlefield, see first four lines of this chapter.





### **Abstract**

The first definition of 'sustainable development' (in present understanding) includes an ambiguity: 'Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs' (Brundtland). It is ambiguous, because sustainable development is 'determined by the present, not by alleged conditions which are stipulated from the future' (Van Egmond). The question of sustainability in *Lear* is likewise ambiguous. Lear's fool relates it to 'value': 'Thou art an O with-out a Figure' – significant in more than one way. Lear's 'crown' is both invaluable, and valueless; Lear's 'need' is both overpowering, and trivial. Lear's 'O' is conditional, thus ambiguously unsustainable, as he goes round and round, to finally die in his own vacant 'O', and to emphasise the ambivalence of his questions of sustainability. *King Lear* thus allegorises 'sustainability' itself, therefore the play culminates in the sustaining insight that 'there is not one metaphysical or moral absolute' – but that sustainability provides 'infinite possibilities worth exploring' – and that allegory's 'O' will keep helping to explore these 'infinite possibilities' because it wakes up 'to values worthy of pursuit' (Clifford/ Gabriel).



### 3 An O Without a Figure

#### - Lear's Sustaining No-thing

On the occasion of the opening of the new Globe with a production of *Henry V* on 12 June 1997, John Adler wrote in a reflection on the history plays:

As our most important cultural icon, Shakespeare's work as a dramatist has now come full circle. He and his world are now as much the subject of history, as the history he tried to depict.<sup>1</sup>

Full circle it was: the new Globe on London's Bankside had reconstructed late sixteenth century life in and on the Globe, in a late twentieth century setting. This new reality of Shakespeare's world was the result of years of analysis and perspective, the product of dedicated scholarship, literary criticism and historical research. But it added another crucial element that Adler picked up:

Our desire to understand the historical context in which Shakespeare's plays were created is undoubtedly invaluable, [...] but we tend to substitute an imagined experience of the past for a sense of historical perspective.<sup>2</sup>

Perhaps Shakespeare himself incited that desire by 'evolving the history play into an experience of more profound individual, social and political significance', [...] stringing together 'a series of dramatic episodes from some period in the past, often with a crude didactic purpose.'<sup>3</sup> But the academic duty to deliver plausible reconstructions, on the basis of thorough research, requires the paradoxical skill to distance from and immerse oneself in a subject at the same time. As *Rota Fortunae* rolls on, the subject matter to be investigated lacks its actual object, the perceptible reality of one moment in time, which loses its perceptibility already in the start of the next moment. So how to substitute an image of the past for a sense of historical perspective?

Perhaps this was one of the merits of the actor and director Sam Wanamaker, who added the third dimension to such an image, when he reconstructed Shakespeare's historical theatre nearly four hundred years after its first opening. Wanamaker did what architects do: he materialised an idea, using physical materials such as timber, nails, flint, plaster and thatch. He built something that people could touch and put to use. Inspired and nourished by the aca-

<sup>1</sup> John Adler, 'The Head That Wears the Crown', in *History Today* (London, Portman Media, 1998) vol. 48, issue 8 (August 1, 1998), p. 20.

<sup>2</sup> *Ibid.*, p. 15.

<sup>3</sup> *Ibid.*, p. 15.





Who Prologue-like, your humble patience pray,  
Gently to heare, kindly to iudge our Play.<sup>7</sup>

The Chorus spurs the 'thoughts' of the audience to awake their senses, by whose power they would literally be able 'to re-create the persons of history'.<sup>8</sup> Would that be easier in a perceptible, three-dimensional, historic object? At a wet try-out of 1997's opening production, reviewer Paul Taylor noted the sensory potential of Shakespeare's new Globe:

This theatre – in the inn-yard intimacy of its architecture and its exposure to the elements (there was torrential rain at the first night of *Henry V*) – promotes an amazing sense of audience solidarity, and if this weren't a potential liability as well as a strength, then there would be no excitement to it.<sup>9</sup>

There is no clear-cut answer to the question if this *Henry V*, performed in Shakespeare's close-to-the-original theatre, stirred the imagination more than it would have done or do in any other place, because its appreciation depends on many factors, to begin with the director's ingenuity and skills. But the iconic architecture of the new Globe does enhance its entertainment value.<sup>10</sup> Towards the end of the twentieth century, a performance of *Henry V* in the replica of Shakespeare's late-sixteenth century theatre may also have reminded of a recent historiographic insight, phrased in 1949 by Fernand Braudel:

History usually concerns itself with the crises and high points of slow [geographical] movements. In fact, these points are only reached after immense preparation and are followed by interminable consequences. [...] These slow-furling waves do not act in isolation; these variations of the general relations between man and his environment combine with other fluctuations, the sometimes lasting but usually short-term movements of the economy. All these movements are superimposed on one another. They all govern the life of man, which is never simple. And man cannot build without founding his actions, consciously or not, on their ebb and flow.<sup>11</sup>

Although Braudel's visions have been the subject of a wide discussion, one of his contributions to historiography is the value he assigned to our physical

<sup>7</sup> *The Life of King Henry the Fifth*, Prologue, 26-35, p. 423.

<sup>8</sup> *The Life of King Henry V*, T.W. Craik (ed.), *The Arden Shakespeare* (London: Methuen Drama, 1995), p. 119.

<sup>9</sup> Paul Taylor, 'Theatre: Henry V/ The Winter's Tale The Globe, London' in *The Independent*, 9 June 1997 (London: Independent Print Limited, 1997), retrieved: 2012-0206 on <http://www.independent.co.uk/arts-entertainment/theatre-henry-v--the-winters-tale-the-globe-london-1255060.html>

<sup>10</sup> 'Now is decidedly not a winter of discontent for Shakespeare's Globe which amassed record annual profits, as *Richard III*, with Mark Rylance's sinister portrayal in the title role, transferred to the West End in a hit production. The Elizabethan-inspired theatre on London's South Bank will announce today that it generated £3.6 million of profit from turnover of £21 million during the year to October, as productions including *The Tempest*, *A Midsummer Night's Dream* and *Macbeth* played to houses that were 96 per cent full, beating a target of 85 per cent.' *The Times Literary Supplement*, 19 February 2014, retrieved 2014-0402 on [www.thetimes.co.uk/tto/business/industries/leisure/article4009430.ece](http://www.thetimes.co.uk/tto/business/industries/leisure/article4009430.ece).

<sup>11</sup> Fernand Braudel, *The Mediterranean and the Mediterranean World in the Age of Philip II*, Vol. 1 (Berkeley and Los Angeles: University of California Press, 1995), p. 101.





fertile ground of his kingdom': literally the murder of Edmund III's sons (both Gloucester and Gaunt himself), and allusively Richard's own sons, as yet unborn.<sup>19</sup> From Gaunt's exhortation arose, approximately ten years later – when the last distant descendant of the Lancaster monarchs had passed away, and her distantly related, but Scottish heir to the throne had well installed himself – another play.<sup>20</sup> A play set in a different historical time, about twenty-four centuries earlier, whose historicity had gone lost.<sup>21</sup> A play that, nevertheless, resounded names from times not yet forgotten; although this play, other than Shakespeare's histories, did not include such familiar characters, whose memory lingered on in Jacobean England.<sup>22</sup> A play whose leading figure literally invites 'flatterers' to sit within his crown – although this time, they are his next of kin.<sup>23</sup> A play played by players who play with 'toys' that allude to the kingly state of a monarch: theatrical props representing the valuable symbols any monarch needs to express his position atop of his subjects, first his crown; secondly, his orb; thirdly, his verge.

FOOLE:

Thou wast a pretty fellow when thou hadst no need to care for her frowning, now thou art an O without a figure, I am better then thou art now, I am a Foole, thou art nothing.<sup>24</sup>

<sup>19</sup> ... 'with the implication that his misrule is destroying his patrimony.' Ibid., p. 253, 2.1.105.

<sup>20</sup> *King Lear* was probably composed in 1605-6, though there is no direct evidence to show when it was written or first performed. (...) The entry for Shakespeare's play in the Stationers' Register for 26 November 1607 records it also as the History of King Lear, and the title-page of the first printed version, the Quarto of 1608, expands this wording into a close parallel of the title page of the old play, as Shakespeare's *True Chronicle Historie of the life and death of King LEAR and his three Daughters*. King Lear, R.A. Foakes (ed.), *The Arden Shakespeare* (London: Methuen, 1997), p. 89-90. By this time, Elizabeth I had died and James I had come to the throne.

<sup>21</sup> Geoffrey of Monmouth, *The Historia regum Britanniae, The History of the Kings of Britain*, Aaron Thompson (trans.), J.A. Giles (ed.) (Cambridge: Mediaeval Latin Series, 1999), p. 28. 'Chapter 11. Leir the son of Bladud, having no son, divides his kingdom among his daughters. After this unhappy fate of Bladud, Leir, his son was advanced to the throne, and nobly governed his country sixty years. He built, upon the river Sore a city, called in the British tongue Kaerleir, in the Saxon, Leircestre. He was without male issue, but had three daughters, whose names were Gonorilla, Regau, and Cordeilla, of whom he was dotingly fond, but especially of his youngest, Cordeilla. When he began to grow old, he had thoughts of dividing his kingdom among them, and of bestowing them on such husbands as were fit to be advanced to the government with them.' Geoffrey of Monmouth places Leir's reign c. 8th century BCE, by his position in the family tree of the legendary House of Brutus.

<sup>22</sup> More than that: 'Shakespeare's play is unlike these earlier ones not only in being concerned with daughters rather than sons, but also in being curiously disconnected from chronicled time; we know nothing of Lear's antecedents, of how he came to the throne, of how long he has reigned, of his queen, or of how she lived or died; the play has no past, except in general references to vague injustices and neglect of the poor, which might apply to later times.' Foakes (ed.), *op. cit.*, p. 12-3.

<sup>23</sup> 'LEAR: Tell me my daughters | (Since now we will diuest vs both of Rule, | Interest of Territory, Cares of State) | Which of you shall we say doth loue vs most, | That we, our largest bountie may extend | Where Nature doth with merit challenge.' *The Tragedie of King Lear*, in *The Norton Facsimile, The First Folio of Shakespeare, Based on Folios in the Folger Shakespeare Library Collection*, Charles Hinman (ed.) (New York-London: W.W. Norton & Company, 1968, second edition 1996), 1.1.53-58, p. 791. All quotations used in this chapter are from this edition, unless otherwise noted.

<sup>24</sup> *King Lear*, 1.4.705-8, p. 796.







reason why, after more than 25 years, no agreement to a 'definitive' policy for sustainable development has yet been reached.<sup>37</sup>

. . . . .

Lear's resistance against 'reasoning the need' may even explain the permanent struggle that followed the 96th plenary meeting of the United Nations on 11 December 1987, when the Commissioners welcomed the Brundtland Report on Our Common Future in their resolution 42/187, recognising that environmental problems were global in nature, and determined that it was in the common interest of all nations to establish policies for sustainable development:

Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs.<sup>38</sup>

Since that meeting in 1987, a growing number of organisations and individuals have responded to Brundtland's Call for Action for the sake of such 'sustainable development', developing many ingenious plans and strategies in order to reach the targets of its ambitious definition; without realising its paradoxical nature. This paradoxical nature departs from the assumption that 'needs' are universal and definable for the present and the future at the same time; whereas – in order to draw up any policy for sustainable development – they can only be defined in, and for, one singular moment: the present.

A common explanation of Lear's 'need' is provided by R.A. Foakes: 'If you do not allow (human) nature more than (animal) nature needs, then man's life is as worthless as that of a beast.'<sup>39</sup> Does Lear actually need his 'verge' – his servants and train of soldiers – to reconfirm his identity as a King? Arrived at this stage of his life, does he wish for more than Nature's 'true' (vital) need, in his own words: the needs of 'Nature's beasts'?<sup>40</sup> But Shakespeare does not give Lear the conditional 'if'. Instead, Lear uses two negative imperatives, and advances two propositions, as if to emphasise that it is in the nature of Nature that 'needs' are simply met: not 'reasoned' needs, but vital 'need', which refrains from 'reasoned' judgement about future dangers, presupposed abilities, or the feared

long way from understanding how they all fit together. What we do know is that if any part of the web suffers breaks down, the future of life on the planet will be at risk. Biological diversity – the variability of life on Earth – is the key to the ability of the biosphere to continue providing us with these ecological goods and services and thus is our species' life assurance policy. However, as a species we are degrading, and in some cases destroying, the ability of biological diversity to continue performing these services' Secretariat of the Convention on Biological Diversity, 'Sustaining Life on Earth; How the Convention on Biological Diversity Promotes Nature and Human Well-being' (April 2000), p. i. Retrieved 2014-0404 on [www.cbd.int/doc/publications/cbd-sustain-en.pdf](http://www.cbd.int/doc/publications/cbd-sustain-en.pdf).

<sup>37</sup> See also Chapter 2.

<sup>38</sup> Brundtland (1987), *op. cit.*, p. 43.

<sup>39</sup> Foakes (ed.), *op. cit.*, 2.2.455-6.

<sup>40</sup> LEAR: 'but for true need.' *King Lear*, 2.4.1570, p. 803.





For Cordelia, 'bond' means 'natural tie; a duty willingly accepted and gladly carried out because it answers to direct instinct'. For Lear, however, 'bond' rings with a dead note. [...] From the standpoint of the Renaissance prince, a 'bond' was not always a holy or a binding thing. Entered into a during a period of financial stress, a 'bond' could be an obligation to pay which the Prince gladly dishonoured, when possible, by invoking the medieval law of nature and usury.<sup>46</sup>

And the apple never falls far from the tree. Therefore this apple of her father's eye is well aware of the ambiguity of the word 'bond', too. She is also aware of the ambiguity of the only word she speaks to phrase the love for her father: 'Nothing.'<sup>47</sup> That word occasions another paradox. Although, apparently, Cordelia is unable to find any other word for her love for her father, she is well able to phrase the cause for the obstruction, which is 'the Word' itself: the gift of language.<sup>48</sup> Gifted Cordelia would have been able to be more precise in her choice of words. But she omits to do so; and she does that on purpose – for the sake of allegory, Shakespeare's 'vehicle for explanation, provocation, and exploration':

Time has its roots in the divine mind which is immeasurable, and merely its leaves in those places and events which are accessible to human measurement and description.<sup>49</sup>

In her analysis of the qualities of allegory, Gay Clifford explains that this 'im-measurability' and 'indescribability' are an allegorist's challenges: as Time (like love) seems to span different zones, allegory serves as an instrument to denote the interaction between these zones, without ever providing one definitive 'account'; because, to the allegorist, 'Choice and change are intrinsic elements'.<sup>50</sup>

<sup>46</sup> John F. Danby, *Shakespeare's Doctrine of Nature; A Study of King Lear*, (London: Faber and Faber, 1975), p. 129.

<sup>47</sup> (*OED*) nothing *pron.*, and *n.*, *adv.* and *int.*, A.1.a. 'Not any (material or immaterial) thing; nought.' A.2. a. 'No part, share, or quantity of a thing; no aspect, evidence, or quality of a thing or person.' Cordelia's answer to King Lear is: 'Nothing my Lord. LEAR Nothing? CORDELIA Nothing. LEAR Nothing will come of nothing, speake againe.' 1.1.93-6, pp. 791-2.

<sup>48</sup> In 1.1.97-8, p. 792, Cordelia explains (with words) why she cannot tell how much she loves her father: 'Vnhappie that I am, I cannot heaue | My heart into my mouth.' Cf. 'In the beginning was the Word, and the Word was with God, and the Word was God.' *The Holy Bible, containing the Old and New Testaments, translated out of the original tongues: Being the version set forth A.D. 1611, Compared with the most ancient authorities and revised* (Cambridge: University Press, 1885), *The New Testament, The Gospel according to Saint John*, 1:1, p. 68.

<sup>49</sup> Gay Clifford, *The Transformations of Allegory*, (London/Boston: Routledge & Kegan Paul, 1974), pp. 97-8, where she explains Dante's gazing on Beatrice in *La Divina Commedia*, at the beginning of the *Paradiso* where the sun is at its zenith, but the brilliancy of noon is contrasted with the blackness of the other hemisphere, as: 'allegory, also a mode that is cavalier with the sequential, often intentionally. (...) The veracity is a product of the precision with which space and time are handled, but that precision is bounded by an awareness of similitude. Seen in earthly terms the spatio-temporal aspect of the journey is like this, but only like: Time has its roots in the divine mind which is immeasurable, and merely its leaves in those places and events which are accessible to human measurement and description.' Cf. 'The authors of allegory invent objects to suggest the essentials of the concept they wish to explore', p. 10.

<sup>50</sup> *Ibid.*, p. 113, and p. 128: 'Political thinking and such disciplines as history, anthropology, and lin-



Therefore Cordelia's 'Nothing' is just as definitive an 'account' as the rhetorical 'accounts' of her two sisters. All three of them are Shakespeare's allegorical instruments for his readers to 'wake up to and discover values worthy of pursuit'.<sup>51</sup> Such 'values worthy of pursuit' are of a different nature than the calculative 'values' that befall Lear, after his paradoxical wish for one 'excelling' daughter in order to prevent 'future strife'.<sup>52</sup> Lear's three daughters know how to calculate; because someone taught them first:

LEAR: Ile go with thee,  
Thy fifty yet doth double fiue and twenty,  
And thou art twice her Loue.  
GONERIL: Heare me my Lord;  
What need you fiue and twenty? Ten? Or fiue?  
To follow in a house, where twice so many  
Haue a command to tend you?<sup>53</sup>

Of course the calculation, as the result of their guess at the definition of 'need', is not satisfactory. So Lear finally bids the heavens for 'values' of a different 'nature':

LEAR: but for true need:  
You Heauens, giue me that patience, patience I need,<sup>54</sup>

thus shifting focus

from bodily need, which is scarcely met by the sumptuous clothes Regan or Goneril is wearing, to spiritual need: the capacity to endure suffering, which is beyond calculation.<sup>55</sup>

Perhaps such 'need' is beyond calculation; it is not beyond description, at least not for the allegorist. Therefore Lear's language now gains destructive force. Gabriel Egan, in *Green Shakespeare*, takes up the war pictures in Lear's provocation to the raging tempest:

LEAR: Blow windes,& crack your cheeks; Rage,blow  
You Cataracts, and Hyrricano's spout,

guistics have been concerned with large underlying structures and movements rather than with individuals and individual texts. We may now have a more favourable climate for allegory, though it remains to be seen whether this is no more than a kind of revivalist speculation. We certainly have no metaphysical or moral absolutes of the kind that readily lent themselves as the basis of earlier allegories.

<sup>51</sup> Ibid., p. 49.

<sup>52</sup> Lear wants to prevent 'future strife', therefore decides to bequeathe the greatest part of his kingdom to the daughter who says she loves her 'most'. Strife is Lear's starting point, hence the paradox. LEAR 'Our son of *Cornwal*, And you our no lesse louing Sonne of *Albany*, | We haue this houre a constant will to publish | Our daughters seuerall Dowes, that future strife may be preuented now.' Tell me my daughters | (Since now we will diuest vs both of Rule, | Interest of Territory, Cares of State) | Which of you shall we say doth loue vs most, | That we, our largest bountie may extend | Where Nature doth with merit challenge.' *King Lear*, 1.1.46-9 & 1.1.53-8, p. 791.

<sup>53</sup> *King Lear*, 2.4.1556-62, p. 803.

<sup>54</sup> *King Lear*, 2.4.1570-1, p. 803.

<sup>55</sup> Foakes (ed.), *op. cit.*, p. 255-6.



Till you haue drench'd our Steeples, drown the Cokes.  
You Sulph'rous and Thought-executing Fires,  
Vaunt-curriors of Oake-cleaving Thunder-bolts,  
Sindge my white head. And thou all-shaking Thunder,  
Strike flat the thicke Rotundity o'th'world,  
Cracke Natures moulds, all germaines spill at once  
That makes ingratefull Man.<sup>56</sup>

Egan argues that 'the elemental conflict here is like the biblical flood not only in the sense of washing away human sin, but also in the idea of the Earth at war with itself: the air displacing the water to destroy natural fertility.'<sup>57</sup> He notes Shakespeare's use of images of nature to draw analogies with the family, society, the Earth and the wider cosmos, culminating in Lear's addressing of the

largest possible such body – the Earth. [...] Lear speaks of the Earth as diseased and in need of cure, using clearly biological terminology: not only 'germens', but also 'rotundity' suggests pregnancy, and 'mould' means 'pattern for replication' and also the dome of an infant's head growing inside the womb and forming a fractally miniaturised version of its rotundity. Lear's speech is about *Mother Earth*, rising up to chastise her children.<sup>58</sup>

War – at a political, social or psychological level – is an utterance of tortured nature, which ultimately leads to the lack of reproductive (sustaining) means. Lear's despair leads him to wish the 'thick rotundity' of the world to be destroyed, or to destroy itself, so that nature's soil grows unable to effect germination, and *Mother Earth* grows into an

FOOLE: O with-out a figure.<sup>59</sup>

This is how Lear's 'O' turns into an 'O with-out a figure'. So the Foole's O-with-out-a-cipher in the first Act did not only allude to the economic value (-lessness) of Lear's crown, but also to the empty belly of an abortive woman, a void ring, a hollow crown, the empty half of an egg, an etherless spheroid unable to sustain life's full, regenerative potential:

KENT: Alacke, bare-headed?  
Gracious my Lord, hard by heere is a Houell.<sup>60</sup>

Bareheaded (not even wearing his 'O with-out a figure'), Lear meets another

<sup>56</sup> *King Lear*, 3.2.1656-64, p. 804.

<sup>57</sup> Gabriel Egan, *Green Shakespeare: from ecopolitics to ecocriticism* (London and New York: Routledge, 2006), p. 141.

<sup>58</sup> Shakespeare's images of nature as analogies with the family, society, the Earth and the wider cosmos echo the idea of the body politic in *Richard II*, see Chapter 2. Quotation: Egan 2006, *op. cit.*, p. 141.

<sup>59</sup> *King Lear*, 1.4.705, p. 796.

<sup>60</sup> *King Lear*, 3.2.1714-5, p. 804.



living soul on the bleak and barren heath.<sup>61</sup> Someone who shares concern. Someone who offers him shelter. Someone who cares. And that is the point when Lear begins to 'feel': when he begins to feel what others feel, therefore becomes aware of their needs – and of his own:

LEAR: My wits begin to turne.  
Come on my boy. How dost my boy? Art cold?  
I am cold my selfe. Where is this straw, my Fellow?  
The Art of our Necessities is strange,  
And can make vilde things precious. Come, your Houel;  
Poore Foole, and Knaue, I haue one part in my heart  
That's sorry yet for thee.<sup>62</sup>

Lear's 'wits': his senses, open the door to his 'turn': the watershed moment that is pivotal to change.<sup>63</sup> He suddenly feels concern for the Fool, who might feel cold, too, because 'I am cold my selfe'. Lear's senses instigate the turn from his black belligerent 'Nothing', where Nature mercilessly reigns, towards this 'vilde' inferior 'straw', which is now so precious, because it meets one primary 'Necessity': shelter.<sup>64</sup> Bareheaded, at the heart of the play, Lear acknowledges one fundamental human 'value', in the promise of the 'valueless' thatched hovel, which is 'invaluable' to every errant on a barren beath in 'such a night': the healing power of expressing care.<sup>65</sup> Then only for a moment, Lear becomes Francis Bacon's 'citizen of the world':

If a man be gracious and courteous to strangers, it shows he is a citizen of the world, and that his heart is no island, cut off from other lands, but a continent, that joins to them. If he be compassionate towards the afflictions of others, it shows that his heart is like the noble tree, that is wounded itself, when it gives the balm. If he easily pardons, and remits offences, it shows that his mind is planted above injuries; so that he cannot be shot. If he be thankful for small benefits, it shows that he weighs men's minds, and not their trash.<sup>66</sup>

<sup>61</sup> 'In the opening scene Lear should probably have a crown, see 1.1.33.1); when he comes in (from hunting?) with his knights in 1.4, and when he sets off to travel to Regan at the end of 1.5, he should no doubt wear a hat, as any gentlemen would have done. Kent's concern here shows how unusual it would have been for a king to be out of doors with no hat, let alone in a storm.' Foakes (ed.), *op. cit.*, p. 267.

<sup>62</sup> *King Lear*, 3.2.1722-8, p. 804.

<sup>63</sup> (*OED*) turn, *n.*, II. 'Change of direction or course, and connected senses' (Cf. turn *v.* III., IV., V) II. 8. a. 'An act of turning or facing another way; a change of direction or posture.'

<sup>64</sup> Basic human needs include food, water, shelter, clothing.

<sup>65</sup> KENT 'Alas Sir are you here? Things that loue night, | Loue not such nights as these: The wrathfull Skies | Gallow the very wanderers of the darke | And make them keepe their Cauces: Since I was man, | Such sheets of Fire, such bursts of horrid Thunder, | Such groanes of roaring Winde, and Raine, I neuer | Remember to haue heard. Mans Nature cannot carry| th'affliction, nor the feare.' 3.2.1694-1701, p. 804.

<sup>66</sup> *The Essays or Counsels, Civil and Moral, of Francis Bacon* (Francis Ld. Verulam Viscount St. Albans) (Rockville, Maryland: Arc Manor, 2008, a digital copy of the 1625 edition), *Of Goodness, and Goodness of Nature*, p. 34. Retrieved: 2010-11-24 on <http://www.authorama.com/essays-of-francis-bacon-14.html>.



For the sake of sustainable development, not only Lear should live the 'turn' that is pivotal to change. The question 'What need one?' goes for every citizen, as the Fool presages (but who might live to see it?):

FOOLE:  
When Priests are more in word, then matter;  
When Brewers marre their Malt with water;  
When Nobles are their Taylors Tutors,  
No Heretiques burn'd, but wenches Sutors;  
When every Case in Law, is right;  
No Squire in debt, nor no poore Knight;  
When Slanders do not liue in Tongues;  
Nor Cut-purses come not to throngs;  
When Vsurers tell their Gold i'th'Field,  
And Baudes, and whores, do Churches build,  
Then shal the Realme of Albion, come to great confusion:  
Then comes the time, who liues to see't,  
That going shalbe vs'd with feet.<sup>67</sup>

The abuses of Shakespeare's century ('priests concerned with words not substance, brewers diluting their beer with water, nobles devoting themselves to the latest fashions, lovers burned by syphilis') lead to a 'confused England': to the downfall of the state.<sup>68</sup> Only after such 'great confusion' might 'common sense' prevail, when people use their own feet to walk on, 'allowing not Nature more than Nature needs'.<sup>69</sup> But the only way to get there is to live the 'great confusion', to literally reverse the roles: if Nobles are only interested in looking good, at least they will stoop to conquer; if 'heretics' escape their punishment at the stake, at least they stay alive – and lovers will 'burn' from venereal disease, anyway; if pickpockets and usurers do not need to hide themselves anymore, and pimps and prostitutes can openly build their meeting places, at last they will be 'valued' without having to retire from the practice. Such role reversal may prove to be a healthy game, because stepping into someone else's shoes is the only way to 'feel' that the basic 'Necessities' are a shared value of every dignitary, diplomat, debtor and other person of dubious character.<sup>70</sup> But in everyday life, such a 'healthy game' is not very realistic; nor is the 'orderly' suggestion of an oracular presage.<sup>71</sup>

<sup>67</sup> *King Lear*, 3.2.1736-48, pp. 804-5.

<sup>68</sup> Foakes (ed.), *op. cit.*, 5.3.323-5, p. 268.

<sup>69</sup> 'Going shall be vs'd with feet': men will not drag themselves or let themselves drag along, but go as they should go: using their feet.

<sup>70</sup> 'Great confusion' augurs revolution, (*OED*) revolution, *n.* 'II.7a. Alteration, change; upheaval; reversal of fortune. a. Overthrow of an established government or social order by those previously subject to it; forcible substitution of a new form of government. In early use also: rebellion.'

<sup>71</sup> ... because life does not provide a 'coherent pattern' which can be lived 'orderly'. Cf. my argument in Chapter 10, in which I quote J.M. Nosworthy: *Cymbeline* is purely Shakespearean in its recognition that life itself is not a co-herent pattern leading by orderly degrees to prosperity, as in comedy, or to destruction, as in tragedy, but a confused series of experiences, good and evil, grave and gay, momentous and trivial. It is purely Shakespearean in its realisation that when certain values – here presented as symbols – are applied, order can be won out of seemingly hopeless disorder.' J.M. Nosworthy, Introduction to *Cymbeline*, *The Arden Shakespeare* (London: Cengage Learning,



John Danby presents the Fool's evolutionary trajectory as the 'orderly' movement of the wheel of Fortune, along which Time spins round and round.<sup>72</sup> The switch from the actual state of present corruption to the coming 'Utopia' culminates in confusion, he argues:

The Golden Age to come will entail the overthrow of Albion, and the last stage will return us to the point from which we start.<sup>73</sup>

Danby then shows how the Fool's last lines 'This prophecie Merlin shall make, for I liue before his time' illustrate that 'direction and purpose in history itself are lost; the motion from past to future becomes that of a wheel again.'<sup>74</sup> The Fool uses the imagery of the wheel as an endless series of see-saws, he explains, to 'diametrically counterpoise' opposites that are

finally, since the wheel always comes full circle, identified. The mechanism is shown at work in the individual, in society, in the pattern of the moral world, and in history itself. Man is caught in a contraption that bears him up and down, carries him round and round, continually.<sup>75</sup>

But Shakespeare's allegorical 'O' adds a dimension to the mechanism of the Wheel of Fortune, because 'something' may happen in its ongoing full (two-dimensional) circles, and the allegorist's main concern is to invite to this 'something', as it serves 'to wake up to values worthy of pursuit'.<sup>76</sup> Michael Long touches upon it, when he notes that in *Lear*, the 'tragical' hero's linear movement from 'vitality' (life) to his flaw and finally 'stagnancy' (death) changes into a cyclical, regenerative motion, acknowledging the 'festive-comic cycle' and the interdependence of contraries: 'It is now a new and green time in which culture will be remade from the most basic forms of inter-personal contact.'<sup>77</sup>

Such 'inter-personal contact' is in fact a precondition for 'remaking culture', as it occasions every new generation to be conceived and moulded in its mother's round belly, to be fed through its umbilical cord, which connects the placenta

2007), p. lxxix.

<sup>72</sup> 'The wheel is probably, however, the wheel of Fortune. Either way a strong sense pervades the lines of the individual's weakness in the authoritarian setting for human action. (...) Again, it is impossible to say that the advice is meant only as irony. The model proposed is certainly mean and contemptible, an inversion of the grand image of the King in the scheme of natural theology. It is not one that would be freely espoused if other alternatives were open. However, the Fool doubts whether any alternative does lie open, apart from the permanent alternative of Folly.' Danby (1975), *op. cit.*, p. 106.

<sup>73</sup> Danby (1975), *op. cit.*, p. 107.

<sup>74</sup> *King Lear*, 3.2.1749, p. 805. Quotations Danby 1975, *op. cit.*, p. 107.

<sup>75</sup> *Ibid.*, p. 108. Danby's doctrinal (schematic) analysis overlooks the reasons for the 'unsustainability' of King Lear and his much-praised third daughter, Cordelia.

<sup>76</sup> Clifford (1974), *op. cit.*, p. 49.

<sup>77</sup> Michael Long, *The Unnatural Scene. A Study in Shakespearean Tragedy* (London: Methuen & Co Ltd, 1976), pp. 213-6.







ble to Lear, but he has a creative solution to the problem, provided he has the 'money' for it, because then he will ask a 'good Apothecary' for one of his brews or potions, in order to blur blunt 'Mortality', which is the actual occasion to Lear's final resignation.<sup>91</sup> Lear finally resigns in reminiscence of a dying mother; because she reminds him of the fact that Nature's way is 'blunt Mortality', and that, for the sake of sustainability, Nature will keep 'rioting in cruelty', regardless of any 'Artful' human values that ideologically keep from Letchery, Adultery, Bastardy, Slander or Deceit, but in the end never do, because (human) Nature is, and will always be, 'aboue Art, in that respect'. Therefore every 'Artful' human value should be looked in the face; experienced; internalised; naturalised.<sup>92</sup> Blind Gloucester foresees the consequences of Lear's resignation, implying an open field for 'riotous sustainability':

GLOUCESTER:                    O ruin'd peece of Nature, this great world  
   Shall so weare out to naught.<sup>93</sup>

'O', – 'the tiniest cell of the living whole, the memory of the system, the little of the earth' – is 'ruined', if its value is measured in countable 'peececs', and only 'the penning of the challenge is marked'.<sup>94</sup> 'O', the whole great world, will even 'weare out' to 'O', naught, if Lear's new perspective holds. Blind Gloucester 'sees' it 'feelingly', because his need now goes beyond calculation and value, essentially perceptible through the 'senses' – one of which Gloucester has just lost.<sup>95</sup> And it literally starts from the phatic 'O': from the first gasp for breath, the first 'need' of life, the unconditioned response that some 20,000 times a day reminds every living soul of the fact that

sustainable development, apparently, is more about attitude of people in the 'here and now', than about the mostly technical conditions derived from the distant future.<sup>96</sup>

<sup>91</sup> 'LEAR The Fitchew, nor | the soyled Horse goes too't with a more riotous appe- | tite: Downe from the waste they are Centaures, though | Women all aboue: but to the Girdle do the Gods inhe- | rit, beneath is all the Fiends. There's hell, there's darke- | nes, there is the sulphurous pit; burning, scalding, stench, | consumption: Fye, fie, fie; pah, pah: Giue me an Ounce | of Ciuet; good Apothecary sweeten my immagination: | There's money for thee. | GLOUCESTER O let me kisse that hand. | LEAR Let me wipe it first, | It smelles of Mortality.' *King Lear*, 4.5.2565-76, p. 811.

<sup>92</sup> If not, then 'Artful' would be synonymous with 'hypocrite'. I elaborate on this point in Chapters 8 and 10, in which I explain the myth of the golden apple in relation to Shakespeare's *Troilus and Cressida*, *Anthony and Cleopatra* and *Cymbeline*, and argue that Eris should not be denied to 'the party', which is any future moment of choice; and this is also the sustaining value of the *Caduceus*.

<sup>93</sup> *King Lear*, 4.5.2577-8, p. 811.

<sup>94</sup> Cf. my interpretation of Shakespeare's 'O', in Chapters 8 and 10. Foakes notes that Lear's 'touch' in 'They cannot touch me for crying' alludes to the 'testing of gold by rubbing it on a touchstone' and that 'coining' was a royal prerogative, Foakes (ed.), *op. cit.*, p. 333, 4.6.83-4. In 4.5.2581-3, p.811, Lear notes the contrast (and on another level: the similarity) between love and money: 'Ile not loue. Reade thou this challenge, marke but the penning of it.'

<sup>95</sup> GLOUCESTER I see it feelingly. LEAR What, art mad? A man may see how this world | goes, with no eyes. *King Lear*, 4.5.2593-5, p. 811.

<sup>96</sup> 'Yet these 16 breaths mean that the lungs expand and contract over 20,000 times a day, consuming about 35 pounds of air, 6 times the weight of our daily intake of food and liquids.' Rolf Sovik and



Nature stands at the heart of *King Lear*, when Lear wakes up to Nature's rampant quality of recycling every 'bastard manifestation': a quality that 'good' Cordelia, in the name of her own projected sustainable future, pointedly puts aside.<sup>97</sup>

CORDELIA: O you kind Gods!  
Cure this great breach in his abused Nature,  
Th'vntur'd and iarring senses, O winde vp,  
Of this childe-changed Father.<sup>98</sup>

Cordelia sees a doting Father, whose 'Nature is 'abused', which 'breach' should be 'cured'. Like the hands of an unwound clock, his 'senses' – 'untuned' and 'jarring' to the ears – should be 'wound up'. But Nature, by its rampant nature, does not 'abuse'.<sup>99</sup> 'Abuse' is a moral predicate, often used to urge its elimination, which results in improvement, aggravation, or freeze.<sup>100</sup> That result is a predicate, too, for it depends upon perspective. And perspectives can differ greatly:

LEAR: You do me wrong to take me out o'th'grauce,  
Thou art a Soule in blisse, but I am bound  
Vpon a wheele of fire, that mine owne teares  
Do scal'd, like molten Lead.<sup>101</sup>

Lear, now bound upon a 'wheele of fire', agonises over any other perspective than 'blunt Mortality'. He goes round and round in agony and fear, an experience from which, like mythical Ixion, he also physically suffers; and only because, again like mythical Ixion, he had made a slip or two.<sup>102</sup> First, because he had not only allowed, but literally invited three 'flatterers to sit within his

Sandra Anderson, *Yoga: Mastering the Basics* (Honesdale: Himalayan Institute Press, 2008), p. 52. Quotation from Van Egmond (2014), op. cit., p. 148.

<sup>97</sup> Cordelia wants Kent to remove the weeds from his clothes, in order to blot out her memory of 'worsor houres': CORDELIA Be better suited, | These weedes are memories of those worsor houres: | I prythee put them off' Cultivation and husbandry do not tolerate 'bastard manifestations of nature', as these chaotic manifestations of organic life threaten the sustainability of culture. *King Lear*, 4.6.2753-5, p. 813.

<sup>98</sup> *King Lear*, 4.6.2763-6, p. 813.

<sup>99</sup> Abuse (*OED*), n.1. 'Improper usage; a corrupt practice or custom; esp. one that has become chronic.'

<sup>100</sup> Abuse (*OED*), n.2.a. 'Wrong or improper use (of something), misuse; misapplication; perversion. 6. a. Sexual violation, esp. rape; sexual assault or maltreatment (esp. of a woman or child). b. Physical or mental maltreatment; the inflicting of physical or emotional harm or damage. †7. Injury, wrong; insult; ill-usage. *Obs.* 1595 Shakespeare *Henry VI*, Pt. 3 iii. iii. 188 Did I let passe the abuse done to my neece?'

<sup>101</sup> *King Lear*, 4.6.2794-7, p. 813.

<sup>102</sup> 'LEAR Do not abuse me': *King Lear*, 4.6.2836, p. 813. Lear is afraid of abuse, and on his 'wheele of fire' physically suffers from the 'scalding' of his tears of 'molten lead'. Cf. Ovid: 'Ixion on his restlesse wheele to which his limmes were bound | Did flie and follow both at once in turning ever round.' Ovid, Golding (trans.); Nims (ed.) (1567; 1965; 2000), op. cit., *The Fourth Booke*, ll. 580-1, p. 101. Zeus punished Ixion for his lust for Hera, by binding him on a winged fiery wheel that was always spinning (first, Zeus had tricked Ixion into coupling with a cloud (Nephele) in the shape of Hera – from which union Centauros was born: father to the Centaurs, cf. Lear's 'excoriating and scabrous attack on the female' that women 'Downe from the waste are Centaures', 4.5.2565-76, p. 811).



Crowne'; secondly, because he had also seized that opportunity to have his 'Crowne' explode.<sup>103</sup> These slips had made for Lear's unsustainability; they had made for his 'new perspective' on 'rampant Nature'; and they had made for his final resignation, so that without hope of, and without effort for improvement, he goes round and round on his vicious fiery 'O', until he literally ends in it:

LEAR:	And my poor foole is hangd: no, no life; why should a dog, a horse, a rat of life, and thou no breath at all. O thou wilt come no more, neuer, neuer, neuer: pray you vndo this button, thank you Sir, O, o, o, o.
EDGAR:	He faints my Lord, my Lord.
LEAR:	Breake hart, I prethe breake.
EDGAR:	Look vp my Lord.
KENT:	Vex not his ghost. O let him passe. <sup>104</sup>

Lear literally ends in an 'O with-out a figure', as his Foole playfully presaged in Act 1.4.<sup>105</sup> At Death's Door, like in *Hamlet*, Lear repeats his 'phatic' 'O' four times, as if to roll along every 'O' other than the phatic: first 'the letter, with reference to its shape; something having the shape of the letter;' secondly, 'the figure or symbol zero, 0; nought; (hence) a cipher, a mere nothing;' thirdly, 'any round thing, as a circle, circular spot, etc.:' and fourthly, the obsolete adverbial sense: 'ever; always; throughout eternity.'<sup>106</sup>

'O' does indeed 'let him pass', as Kent is hoping, for the sake of sustainability.<sup>107</sup> Not only for the sake of Lear's sustainability, although careful Kent first wants to release his King from further suffering.<sup>108</sup> The next ques-

<sup>103</sup> See fn. 21, on Lear's invitation to his 'flatterers', his three daughters: 'LEAR: Tell me my daughters | (Since now we will diuest vs both of Rule, | Interest of Territory, Cares of State) | Which of you shall we say doth loue vs most, | That we, our largest bountie may extend | Where Nature doth with merit challenge.' 1.1.53-58, p. 791.

<sup>104</sup> *The Tragedie of King Lear*, Quarto I (Halliwell-Phillipps, 1608). *Internet Shakespeare Editions, Facsimile Viewer* of the University of Victoria. Retrieved 2014-0408 on <http://internetshakespeare.uvic.ca/Library/facsimile/book/22/81/?zoom=1> (cf. Hamlet's four 'o's', Chapter 1). Folio I (1623) only maintained Kent's 'O' in line 3297: LEAR And my poore Foole is hang'd: no, no, no life? | Why should a Dog, a Horse, a Rat haue life, | And thou no breath at all? Thou'lt come no more, | Neuer, neuer, neuer, neuer, neuer. | Pray you vndo this Button. Thanke you Sir, | Do you see this? Looke on her? Looke her lips, | Looke there, looke there. *He dies*. EDGAR He faints,my Lord,my Lord. KENT Breake heart, I prythee breake. | EDGAR Looke vp my Lord. KENT Vex not his ghost, O let him passe, he hates him, | That would vpon the wracke of this tough world | Stretch him out longer.' *King Lear*, 5.3.3287-99, p. 817.

<sup>105</sup> 'FOOLE Thou wast a pretty fellow when thou hadst no | need to care for her frowning, now thou art an O with-| out a figure, I am better then thou art now, I am a Foole, | thou art nothing.' *King Lear*, 1.4.704-8, p. 796.

<sup>106</sup> I elaborate on this in Chapter 1 and 4. The first 'O' of Lear's line is his phatic 'O', which is repeated 4 times at the end of the same sentence: 'O thou wilt come no more, neuer, neuer, neuer: pray you vndo this button, | thank you Sir, O, o, o, o.'

<sup>107</sup> 'O' here in the adverbial sense (*OED*) 6.† o, *adv.* 'ever; always; throughout eternity.'

<sup>108</sup> Kent is hoping for the sake of Lear's 'sustainability' (to release him from his suffering): KENT 'The





gave *Lear's* greatest acting talent and sneakiest murderer two final lines:

EDGAR

The oldest hath borne most, we that are yong,  
Shall neuer see so much, nor liue so long.<sup>116</sup>

The playwright of sustaining allegories did so, because every question of sustainability is ambivalent, and so is every answer. There is not 'one way' to protect the world, or to discern what is good and what is bad. There is not one 'metaphysical or moral absolute' to report if one daughter excels, and another is malign, if the 'oldest hath borne most', or if the young 'shall never see so much, nor live so long'; simply because 'sustainable development is more about the attitude of people in the 'here and now', than about the mostly technical conditions derived from the distant future.'<sup>117</sup> Such a definable, measurable world simply 'does not exist', as Markus Gabriel explains:

I think what we need to do now is to give up the idea that all things are connected. Some things are connected, and some things are not. We have to give up the idea that there is an overall structure, which already settles things. If we give up the idea, we also have a chance of reconsidering the option that we are the free, autonomous human beings that we think we are. We are not determined by an overall structure behind our backs. It is neither God, nor the universe; it is us. In that sense, we are alone. But the way in which we are alone is that we are alone with infinite possibilities worth exploring.<sup>118</sup>

In order to 'explore' such 'infinite possibilities' for the sake of 'sustainable development', every *King Lear*, like every other allegory, should end with another apposite cliché. It should end with the cliché advice 'To the great Variety of Readers' of two well trained actors, who were also Shakespeare's business partners, editors, and performers of his sustaining allegories, who personally printed their apposite cliché on page A3 of Shakespeare's first published collection: 'Reade him, therefore; and againe, and againe.'<sup>119</sup> And such readers we wish him. If only to begin.

<sup>116</sup> *King Lear*, 5.3.3300-1, p. 817.

<sup>117</sup> Clifford (1974), *op. cit.*, p. 128. Second quotation: Van Egmond (2014), *op. cit.*, p. 148.

<sup>118</sup> Markus Gabriel, *Why the World Does Not Exist*, TEDx München, 25 October 2013. Retrieved 2014-04-11 on [www.youtube.com/watch?v=h2vesGB\\_T10](http://www.youtube.com/watch?v=h2vesGB_T10).

<sup>119</sup> John Heminge, Henrie Condell, *To the great Variety of Readers*, in *The Norton Facsimile, The First Folio of Shakespeare, Based on Folios in the Folger Shakespeare Library Collection*, Charles Hinman (ed.) (New York-London: W.W. Norton & Company, second edition 1996), p. 7 (F A3).

# Water

'And what is the nature of water? M. It is cold and moist. [...] Its property is the same as earth's, namely its heaviness. For although you lift water as high as you can, still when you let it go it will immediately return to a lower place. Water differs from earth in being moist; for this reason it is also liquid and earth is not.'<sup>1</sup>

<sup>1</sup> Marius (1976), *op. cit.*, p. 46.



### **Abstract**

'Poetry guides the spirit of discovery as strongly as the compasse' (Cohen). Not only did technological innovations in the first decade of the seventeenth century inspire poets like John Donne and William Shakespeare, but conversely these poets also inspired 'a New Philosophy, calling all in doubt' (Donne). Shakespeare's *The Tempest* is an allegorical reflection on some of these discoveries that call 'all in doubt' – and invites to quest for (new) values worthy of pursuit. Such as the awareness that the 'static centre' of the 'perfect circle' simply does not exist: the elliptical planetary orbits around the sun require two focal points instead of one (Kepler). Therefore, at first sight, Prospero's 'project' – *The Tempest* – seems to be grounded on a perfectly aesthetic circle, engaging the Dionysian and the Apollonian in a 'continual struggle interrupted only by temporary periods of reconciliation', ordering its characters across the four 'quadrants' of the imaginary round (Van Egmond/ Nietzsche). *The Tempest* is in fact a 'memory system, which aims to establish within, in the psyche, the return of the intellect to unity through the organisation of significant images' (Yates/ Bruno). These 'significant images' include all variants of 'O': from the 'exclamatory particle' to the 'zero, the nought', from the 'vicious circle', to Iris's (empty) 'wind-rings' and 'eternity'. The mistakenly 'static' centre of the projected circle (home to the 'dead' Sycorax) eventually occasions Prospero's final 'acknowledgement' that [he] is not the 'focal point' of the system, but only one out of many (Beckett/ Auden). Which is the invitation of the allegorist William Shakespeare to his reader: to step into his or her own allegorical circle, and there to discharge his or her own 'project', giving birth to 'an 'O' who in our new born reality will again come to prosper'. *The Tempest* helps its readers to put things into perspective, thus occasioning many 'spiritual' renaissances, in the name of sustainable development.



## 4 O, But One Word

### - Mechanisms of Life and Death in *The Tempest*

So, of the Stares which boast that they doe runne  
In Circle still, none ends where he begunne.  
All their proportion's lame, it sinks, it swels.  
For of Meridians, and Parallels,  
Man hath weav'd out a net, and this net throwne  
Upon the Heauens, and now they are his owne.  
Loth to goe up the hill, or labour thus  
To goe to heaven, we make heaven come to us.  
We spur, we raine the stars, and in their race  
They're diversly content t'obey our pace,  
But keepes the earth her round proportion still?  
Doth not a Tenarif, or higher Hill  
Rise so high like a Rocke, that one might thinke  
The floating Moone would shipwracke there, and sinke?<sup>2</sup>

On 17 December 1610, the bells of the Church of All Saints in Hawstead, a small village three miles south of Bury-St.Edmunds, rang for Elizabeth Drury, daughter of Sir Robert Drury and Lady Anne Bacon.<sup>3</sup> She had died only fourteen years old. The rich and influential couple had already lost another daughter, and since they had only two children, Elizabeth's death meant they were going to die heirless.<sup>4</sup> Later that winter, John Donne, seeking patronage, wrote the two longest poems of his oeuvre in her memory: *The First Anniversarie, An Anatomy of the World*, in which, as he subtitled, 'By occasion of the untimely death of Mistris Elizabeth Drury the frailty and the decay of this whole world is represented' and *The Second Anniversarie, Of the Progress of the Soule*, wherein again 'By occasion of the Religious death of Mistris Elizabeth Drury the incommodities of the Soule in this life and her exaltation in the next,

<sup>2</sup> John Donne, *The First Anniversarie. An Anatomy of the World, Wherein, By the Occasion of the Untimely Death of Mistress Elizabeth Drury, the frailtie and the decay of this whole World is represented*. In *The Complete English Poems*, C.A. Patrides (ed.) (London: Everyman's Library, 1991), p. 338.

<sup>3</sup> 'In August 1610 Drury took his wife and daughter to Spa. He appears to have returned to England by December, when the daughter, his only surviving child, was buried at St. Clement Danes.' Institute of Historical Research, The History of Parliament Trust 1964-2014, *The History of Parliament Online*, [www.historyofparliamentonline.org/volume/1604-1629/member/drury-sir-robert-1575-1615](http://www.historyofparliamentonline.org/volume/1604-1629/member/drury-sir-robert-1575-1615).

<sup>4</sup> Lady Anne Bacon Drury (1572-1631) was the granddaughter and niece of two of England's Lord Keepers of the Great Seal, Sir Nicholas Bacon and Sir Francis Bacon. Four months after Robert Drury was knighted at the siege of Rouen in 1591 by Robert Devereux, 2nd Earl of Essex, he married her. Drury was a member of Parliament under King James (1604 and 1614), an influential courtier. Institute of Historical Research, The History of Parliament Trust 1964-2014, *The History of Parliament Online*, [www.historyofparliamentonline.org/volume/1604-1629/member/drury-sir-robert-1575-1615](http://www.historyofparliamentonline.org/volume/1604-1629/member/drury-sir-robert-1575-1615).



are contemplated.<sup>5</sup> John Donne did never meet Elizabeth Drury (and may not have known her parents), as he wrote in one of his letters:

Nobody can imagine that I who never saw her, could have any other purpose in that, than that when I had received so very good testimony of her worthiness, and was gone down to print verses, it became me to say, not what I was sure was just truth, but the best that I could conceive.<sup>6</sup>

He explained to Ben Jonson that she was 'the Idea of a Woman and not as she was'.<sup>7</sup> Nevertheless the publication of *The First Anniversarie* led to the Drury's offer to patronise Donne, and apparently also to friendship, as they took Donne on a diplomatic mission to France, Germany and the Low Countries from late 1611 to the Autumn of 1612, and afterwards welcomed Donne's wife Anne and their growing family in one of their houses in Drury Lane, London, where they lived until the death of Sir Robert Drury in 1615.<sup>8</sup>

William Empson famously demonstrated that Donne was not only interested in this 'new science,' and worked many allusions through his poems; but that he was also aware of its impact on the existent world view, and that he 'had to be cautious about expressing it'.<sup>9</sup> Only two years before Donne wrote *The First Anniversarie*, the German astronomer Johannes Kepler had announced in his *New Astronomy* the discovery that the planets follow elliptical orbits around the sun, with the sun at one focus point.<sup>10</sup> One of the great assets of Kepler's

<sup>5</sup> Donne; Patrides (ed.) (1991), *op. cit.*, pp. 325 & 350.

<sup>6</sup> Edmund Gosse, *The Life and Letters of John Donne* (London: W. Heinemann, 1899), 1, 306. Cf. 'She was for Donne, as she was for the rustics who made up tragic legends of her death, simply a blank counter: an image of his own imagination to be filled with whatever it possessed. She became for him not a fairy princess in a folk tale, but something vaguely related and at the same time infinitely stranger and more powerful.' Frank Manley, ed., *John Donne: The Anniversaries* (Baltimore: Johns Hopkins Press, 1963), p. 1.

<sup>7</sup> Manley (1963), *op. cit.*, p. 2, from *Jonson's Works, Conversations with William Drummond of Hawthornden*, ed. C. H. Hereford and Percy Simpson (Oxford: Clarendon Press, 1925), I, 133.

<sup>8</sup> Robert Cecil Bald, *Donne & the Drurys* (Cambridge: Cambridge University Press, 1959), p. 69, p. 85 and p. 102: 'They returned to London at the dead season of the year. The King was on progress and nearly all their friends were still in the country. Donne at first thought of joining the court at Windsor in the final stage of the progress, but he abandoned the notion, and instead set out at once to rejoin his wife on the Isle of Wight. Before he left, however, it was settled that he should bring his family back to London and establish them in a house of Sir Robert's close to Drury House.' Cf. John Stubbs, *John Donne: The Reformed Soul: A Biography* (New York: W.W. Norton & Company, 2006), p. 291.

<sup>9</sup> 'Donne, then, from a fairly early age, was interested in getting to another planet much as the kids are nowadays; he brought the idea into practically all his best love-poems, with the sentiment which it still carries of adventurous freedom. But it meant a lot more to him than that; coming soon after Copernicus and Bruno, it meant not being a Christian – on one specific point only, that of denying the uniqueness of Jesus. Maybe the young Donne would have denied that this denial put him outside Christianity; as would the young Coleridge for example, who arrived at it by a different route; but they both knew they had to be cautious about expressing it.' William Empson, 'Donne The Space Man', in *Essays on Renaissance Literature*, John Haffenden (ed.), Volume 1, *Donne and the New Philosophy* (Cambridge: University Press, 1995), pp. 78-9.

<sup>10</sup> 'The year 2009 marks the 400th anniversary of the publication of one of the most revolutionary scientific texts ever written. In this book, appropriately entitled, *Astronomia nova*, Johannes Kepler (1571–1630) developed an astronomical theory which departs fundamentally from the sys-



theory was its dependence on the science of optics. Kepler demonstrated that astronomers express their measurements of distances between fixed stars and planets in 'arcs of visual angles' and that these arcs and their divisions are merely 'constructs of the mind:' they do in fact 'not exist in the physical world'.<sup>11</sup> Kepler's insights did not only feed the rapid increase in scientific knowledge in the early modern period, which produced practical technological inventions such as cylindrical map projection, the sector or the telescope.<sup>12</sup> Like Galileo's controversial defence of heliocentrism and his statement that the laws of nature are mathematical, they also shook the world, primarily because these innovative ideas contradicted the then-prevailing interpretation of the Holy Scripture. The Catholic Church had already entered into the geocentric-heliocentric debate, defending the viewpoint that God created Earth as a solid immovable rock and that the celestial movements were circular not elliptical, on the basis of biblical quotations such as that

the world also is established that it cannot be moved'; 'the sun also ariseth, and the sun goeth down, and hasteth to his place where he ariseth' and 'It is he that sitteth upon the circle of the earth, and the inhabitants thereof are as grasshoppers, that stretcheth out the heavens as a curtain, and spreadeth them out as a tent to dwell in.'<sup>13</sup>

By 1611, the publication year of the Protestant King James Bible, Galileo had been able to register and record 'a host of new discoveries' which seemed to be more and more probably the true description of the solar system, so that 'in short, the new astronomy seemed to say that the Bible is in error when it speaks about the motion of the sun and the immobility of the earth.'<sup>14</sup> Despite

tems of Ptolemy and Copernicus. One of the great innovations of this theory is its dependence on the science of optics. The declared goal of Kepler in his earlier publication, *Paralipomena to Witelo whereby The Optical Part of Astronomy is Treated (Ad Vitellionem Paralipomena, quibus astronomiae pars optica traditur, 1604)*, was to solve difficulties and expose illusions astronomers face when conducting astronomical observations with optical instruments. To avoid observational errors that had plagued the antiquated measuring techniques for calculating the apparent diameter and angular position of the luminaries, Kepler designed a novel device: the ecliptic instrument.' Giora Hon, Yaakov Zik, 'Kepler's Optical Part of Astronomy (1604): Introducing the Ecliptic Instrument' in *Perspectives on Science*, Volume 17, Number 3, Fall 2009, pp. 307-8.

<sup>11</sup> Hon and Zik (2009), *op. cit.*, referring to William H. Donahue, *Johannes Kepler: Optics* (Santa Fe: Green Lion Press, 2000), pp. 267–268: 'Kepler noted that astronomers measure with instruments the distances between the fixed stars, planets, and even the edges of the Sun and Moon, and express these measurements in arcs of visual angles (*anguli visorii*). These arcs are based on geometrical divisions of angles and arithmetical calculations—they are in effect constructs of the mind. To put it bluntly, arcs and their divisions do not exist in the physical world. The astronomical enterprise, therefore, has to rest upon optical reasoning, the only way to guarantee a reliable link between a mental construct and the physical reality of heavenly bodies.'

<sup>12</sup> Adam Max Cohen, *Shakespeare and Technology, Dramatising Early Modern Technological Revolutions* (New York: Palgrave Macmillan, 2006), pp. 41-6.

<sup>13</sup> *The Holy Bible Containing The Old and New Testaments, Translated Out of the Original Tongues: Being the Version Set Forth A.D. 1611 Compared with the Most Ancient Authorities and Revised.* (Cambridge: Cambridge University Press, 1885), 1 Chronicles 16:30 and Ecclesiastes 1:5 and Isaiah 40:22.

<sup>14</sup> Richard J. Blackwell, *Science, Religion and Authority: Lessons from the Galileo Affair* (Millwaukee:



increasing scientific evidence, the Catholic Church aggressively challenged scientific pioneers like Galileo and Kepler, while the Church of England, being a *via media*, 'could afford to treat the matter casually'.<sup>15</sup>

Donne weaved this topicality into his *Anniversaries*.<sup>16</sup> Taking the significant emotive event of the death of a child as the keynote for an allegorical anatomy of the world, he enhanced its dramatic impact on the microcosmic level of the household of the Drury's, with of course favourable personal economic consequences. On a macrocosmic level, his anatomy also served as a reflection of and on the changing world views in the early seventeenth century, whose 'new philosophy calls all in doubt'.<sup>17</sup> But the sustaining energies of verse are plural, the poet affirms:

Which when I saw that a strict grave could do,  
I saw not why verse might not doe so too.  
Verse hath a middle nature: heaven keeps soules,  
The grave keeps bodies, verse the fame enroules.<sup>18</sup>

'Shee, shee is dead, she's dead', therefore she 'lames' her family's future, as in Donne's anatomy the world is 'lame' like the 'proportion of the stars' is now 'lame', disproportionally sinking and swelling, so that 'none ends where he begunne'.<sup>19</sup> As Donne sets out to anatomise the relation of the death of a young lady to the progress of her soul but 'stops his Anatomy abruptly because the body of the world will not bear dissection,' likewise another spatial 'Anato-

Marquette University Press, 1999), pp. 24 & 26. 'Galileo's opponents were quick to point out this apparent inconsistency between the new astronomy and the Scriptures. The best known of these passages is, of course, Joshua's petition to God to stop the sun in its tracks so that Joshua's army could continue and win its battle at Gibeon. [...] In short, the new astronomy seemed to say, in effect, that the Bible is in error when it speaks about the motion of the sun and the immobility of the earth.' Cf. Rivers (1994), *op.cit.*, p. 73: 'Kepler, using Tycho's observations, finally demonstrated that the motion of the planets is not circular, as the traditional cosmology demanded, but elliptical; he assumed that it was magnetic attraction that kept the planets in their orbits. Yet Kepler's cosmos was in many ways conservative; in two Works, *The Cosmographic Mystery* (1596) and *The Harmony of the World* (1619), he argued, as had Plato in the *Timaeus*, that the structure of the cosmos is based on geometrical and musical proportion, and he rejected the theories of cosmic infinity and a plurality of worlds.'

<sup>15</sup> Empson; Haffenden (1995), *op. cit.*, p. 83.

<sup>16</sup> ...as he did in various other works, see W.K. Wimsatt, Jr., and Monroe C. Beardsley, 'The Intentional Fallacy' from *The Verbal Icon: Studies in the Meaning of Poetry* (Lexington: University of Kentucky Press, 1954), p. 13. Rivers (1994), *op. cit.*, p. 74: 'Donne's reading of the 'new philosophy' of Kepler and Galileo (which is evident in his satire on the Jesuits, Ignatius his Conclave) led him in the *Anniversaries* to scepticism about the possibility of any real scientific knowledge, and hence to reliance on Faith.'

<sup>17</sup> Donne; Patrides (ed.) (1991), *op. cit.*, p. 335, 205.

<sup>18</sup> *Ibid.*, p. 345, lines 473-4.

<sup>19</sup> The death of their child leaves the parents 'barren', sterile, without their offspring's promise of a future, and while their faith is tried, they are subsequently losing interest in the correspondence of heaven and earth: 'Nor in ought more the worlds decay appeares, | Then that her influence the heav'n forbeares, | Or that the Elements doe not feele this, | The father, or the mother barren is.' C.A. Patrides notes that 'father' alludes to the 'aggregate of celestial bodies', and 'mother' to 'the earth'. *Ibid.*, p. 341, 377-80.



my' done by some visionary astronomers is undermining alleged securities, perhaps inconveniently but surely expected to arouse renewed *hubris* in due course so that one might indeed 'thinke | The floating Moone would shipwracke there, and sinke.'<sup>20</sup> The unsettling confrontations bring the familiar circular world view in need of innovation, as 'Man hath weav'd out a net, and this net throwne | Upon the Heauens, and now they are his owne' thus "'Tis all in pieces, all cohaerence gone.'<sup>21</sup>

Donne's practical and economical way of taking up the philosophical challenge was to observe and allegorise the exploratory methods of the researchers responsible for the fuss. In 1604, Kepler had written: 'My first error was to suppose that the path of the planet is a perfect circle, a supposition that was all the more noxious a thief of time the more it was endowed with the authority of all philosophers, and the more convenient it was for metaphysics in particular.'<sup>22</sup> He had made the first two corrections to the Copernican model by not seeing the sun as the centre, but as a focal point of planetary motion in the solar system.<sup>23</sup> Kepler's physical test with two nails in a board, a loop of string and a pencil had added an elliptical orbit to the circular.

Thus the exploratory method that had incited Kepler's innovative proposition was plain optical reasoning; and it consolidated a 'reliable link between a mental construct and the physical reality of heavenly bodies,' so much so that his theory was publishable before the end of the decade.<sup>24</sup> Kepler's optical reasoning had urged him on a shift of focus, which put the centre of the 'perfect circle'

<sup>20</sup> 'By treating the anatomy of the world and the progress of the soul, Donne celebrates the worth of the good soul. [...] 'Anatomy' should begin and end with a reasonable explanation of the relation of part to whole, and 'progress' should be an ordered process of getting from here and now to there and then. But *Anatomy* in the *First Anniversary* stops abruptly because the body of the world will not bear dissection. Progress in the *Second Anniversary* is not a processional from understanding the incommodities of this world to realizing the 'essential joy' of the next. The poet goes back and forth, 'progressing' as a queen progresses, somewhat wilfully and not always in a straight line, circling around heaven, but stooping time and again to earth.' Ruth A. Fox, 'Donne's *Anniversaries* and the Art of Living', in *English Literary History* (John Hopkins University Press, 1971), Vol. 38, No. 4 (Dec., 1971), pp. 533-4.

<sup>21</sup> *Ibid.*, p. 335, 213. In *Of the Progresse of the Soul*, the sequel to the *Anatomy*, Donne literally refers to the need for a modernised world view as a result of the recent scientific discoveries: 'Have not all soules thought | For many ages, that our body's wrought | Of Ayre, and Fire, and other Elements? | And now they thinke of new ingredients. | And one soule thinks one, and another way | Another thinks, and ty's an even lay.' Donne; Patrides (ed.) (1991), *op. cit.*, p. 361, 263-8.

<sup>22</sup> William H. Donahue, *Johannes Kepler: Optics, Paralipomena to Witelo and the Optical Part of Astronomy. The first English translation of Ad Vitellionem paralipomena, quibus Astronomiae pars optica traditur (1604)* (Santa Fe: Green Lion Press, 2000), p. 417.

<sup>23</sup> *OED* attributes the word 'focus' – (*OED*) focus, *n.*, 1.a. 'In plane geometry: One of the points from which the distances to any point of a given curve are connected by a linear relation' – to Kepler: (*OED*) focus, *n.*, Etymology: 'The Latin word was first used in sense 1 by Kepler (*Astron. pars optica* iv. 4, written in 1604); his reason for the choice of the name is not stated, but it is conjectured that the optical sense 2, 'burning point of a lens or mirror' (which is easily derived from the lit. sense) must have been already in existence; this would account for Kepler's use, as the 'burning point' or 'focus' of a parabolic mirror is situate at the geometrical 'focus' of its curvature.'

<sup>24</sup> Donahue (2000), *op. cit.*, p. 321.



into perspective. He had proven that it was not the static centre, but the dynamic focus that mattered, because it was not the centre, but the focal point that maintained its attractive force, and thus sustained the working of the solar system. Now that the assumptions of both the 'perfect circle' and the 'static centre' had been proven erroneous, therefore the 'new philosophy' had called 'all in doubt,' what new values would be worthy of pursuit? And how could allegory's 'O' continue to inspire, and quest for them? These two questions may have interested John Donne and other allegorists, like Shakespeare, who was writing his last plays at the time; the beginning of the seventeenth century's second decade.

That decade had not only started with the death of Elizabeth Drury, which inspired John Donne to write *An Anatomy of the World*. One of the legends about Elizabeth Drury was that she was to have married Prince Henry Frederick Stuart, heir to the throne of England and Scotland as the eldest son of King James I & VI and Anne of Denmark.<sup>25</sup> Like his putative bride, the prince royal died an untimely death, 18 years old, on 6 November 1612, three months before his sister Elizabeth married Frederick V, Elector Palatine and later King of Bohemia, nicknamed the Winter King for his short reign from 1619-20. The renowned 'marriage of Thames and Rhine' took place at Whitehall Chapel on Shrove Sunday, 14 February 1613.<sup>26</sup> It was 'celebrated far more than any modern royal wedding' as it was graced with festivities for the royal company and magnificent spectacles made to impress the contemporary public, such as a fireworks show and a mock sea-battle on the Thames, reminding England of the glorious days of victory over the Spanish Armada, thus provoking 'a tremendous reception all over Europe.'<sup>27</sup> The royal tactics proved to be effective, for the radical Protestant states of the Holy Roman Empire took James's marrying off his daughter to the leader of the Calvinist Palatinate as

<sup>25</sup> 'She was buried on December 17 in the chancel of the church of All Saints at Hawstead, Suffolk. Other than that almost nothing is known of her except a few legends. According to one she was killed by her own father; according to another she was to have married the 'incomparable' Prince Henry, who also died an untimely death; and according to still another she loved a groom and died of grief when her father had him murdered.' Manley (1963), *op. cit.*, p. 1. Cf. Empson; Haffenden (1995), *op. cit.*, p. 89: 'Her father had expected her to marry King James' eldest son, whose own death was considered at the time a national disaster, and quite probably did produce the eventual Civil War. Donne therefore wasn't exactly writing about nothing for pay, as critics tend to presume.'

<sup>26</sup> On the occasion of the Royal marriage, Francis Beaumont and John Fletcher wrote '*The Marriage of Rhine and Thames*': the '*Masque of The Inner-Temple and Gray's Inn, Gray's Inn and the Inner-Temple; presented before His Majesty, the Queen's Majesty, the Prince, Count Palatine and the Lady Elizabeth Their Highnesses, in the Banqueting-House at Whitehall, on the 20th day of February, 1613*'. It was dedicated to 'the worthy Sir Francis Bacon, his Majesty's Solicitor-General, and the Grave and Learned Bench of the Anciently-Allied Houses of Gray's Inn and the Inner-Temple, the Inner-Temple and Gray's Inn.' *The works of Beaumont and Fletcher in Two Volumes, with an Introduction by George Darley, Volume 2* (London: Edward Moxon, 1839), p. 686. Sir Francis Bacon was the influential cousin of Anne Bacon. Retrieved 2013-01-29 on <http://www.cacriftpspeerage.co.uk/online/content/baconb1611.htm>.

<sup>27</sup> A fireworks show was mounted on 11 February, and a mock sea-battle on the Thames on 13 February. See Kevin Curran, *Marriage, Performance and Politics at the Jacobean Court* (Farnham: Ashgate Publishing, 2009), pp. 93-4.



a signal of his support in their struggle with the Catholic imperialists. It was the insidious and untenable result of a careful scheme; and it was resemblant of the 'Proiect' of the leading figure in a play, written by Shakespeare, and performed for the royal company at Whitehall, on the occasion of the tactical wedding, in the middle of Shrovetide of February 1613.<sup>28</sup>

*A Tempestuous noise of Thunder and Lightning heard:*

*Enter a Ship-Master, and a Boteswaine.*

MASTER: Bote-swaine.

BOTES: Heere Master; What cheere?

MASTER: Good: Speake to th'Mariners, fall too't, yarely, or we run our selves a ground, bestirre, bestirre. *Exit.*

*Enter Mariners.*

BOTES: Heigh my hearts, cheerely, cheerely my harts: yare, yare.

Take in the Top-sale: Tend to the Master's whistle: Blow till thou burst thy winde, if roome enough.<sup>29</sup>

This play, *The Tempest*, was named after the setting of its opening scene: 'a violent storm of wind, usually accompanied by a downfall of rain, hail, or snow, or by thunder.'<sup>30</sup> Dominating the first scene of *The Tempest*, the sturdy Boatswain does not only challenge the storm to blow itself up 'if roome enough'. He also heartens the Mariners to 'fall to it yarely' as the Master ordered, then commands the high nobility on board the ship to 'keep your cabins' as 'You do assist the storm' and, raising his tone to the old presumptively wise councillor, barks them away by personifying the waves of the sea as an unbeatable motley crew, indifferently immune to human authority: 'What cares these roarers for the name of king?'<sup>31</sup>

A shipwreck precipitated by a tempest forms an apt prelude to a play written for special performance during an inversion festival. In Mediaeval iconography, the ship was a customary metaphor for both church and state, and it was the authority of these two institutions that was most jeopardized by the libidinous populism of the inversion festivals. Just as Shrovetide precipitates a symbolic conflict of au-

<sup>28</sup> 'Proiect': 'Now do's my Proiect gather to a head: | My charmes cracke not: my Spirits obey, and Time | Goes vpright with his carriage: how's the day?' William Shakespeare, *The Tempest*, in *The Norton Facsimile, The First Folio of Shakespeare, Based on Folios in the Folger Shakespeare Library Collection*, Charles Hinman (ed.) (New York-London: W.W. Norton & Company, 1968, second edition 1996), 5.1.1947, p. 34. All quotations used in this chapter are from this edition. If I refer to other editions, I indicate so in my footnotes. *The Tempest* was first performed by the Kings's Men at Whitehall on 1 November 1611, as the *Accounts of the Revels Office* read: 'Hallamas nyght was presented att Whitehall before the Kinges Majestic A play called *The Tempest*.' It was performed again in February 1613 at Whitehall as part of the Royal wedding festivities. The Shakespeare Association, *The Seventeenth Century Accounts of the Master of the Revels* (Oxford: University Press, 1922), retrieved 2014-0416 on [archive.org/stream/seventeenthcentu00stopuoft/seventeenthcentu00s-topuoft\\_djvu.txt](http://archive.org/stream/seventeenthcentu00stopuoft/seventeenthcentu00s-topuoft_djvu.txt).

<sup>29</sup> *The Tempest*, 1.1.4-14, p. 19.

<sup>30</sup> (OED) tempest *n.*, 1.a.

<sup>31</sup> *The Tempest*, 1.1.13-4, p. 19. The editors of *The Arden Shakespeare* note: 'roarers: loud, violent waves; also a reference to people who are unruly, as in Middleton's *The Roaring Girl* (c. 1608): Vaughan (2011), *op. cit.*, p. 167.





'collect' and 'instruct' that her compassionate fancy was and is inappropriate. Then Prospero proceeds to an even more compelling side-note:

PROSPERO:                    I haue done nothing, but in care of thee,  
   (Of thee my deere one; thee my daughter) who  
   Art ignorant of what thou art, naught knowing  
   Of whence I am: nor that I am more better  
   Then *Prospero*, master of a full poore cell,  
   And thy no greater Father.<sup>38</sup>

The emphatically artful, likewise potent and omniscient father presents himself as diametrically opposed to his daughter, Miranda, literally 'the one who wonders': who is 'ignorant of what [she is]', irretentive of any history [thence] which she may share with the 'father' who, owing to that history, would be given more prestige than any master of a 'full poor cell', 'a dwelling consisting of a single chamber inhabited by a hermit or anchorite.'<sup>39</sup> But Prospero's diametrical opposition does not only relate to the characterisation of himself and his daughter. It also brings out a textual diameter. Prospero actually mirrors Miranda's three earlier 'O's, re-creating her vocatives into three nouns: one 'O' representing Miranda's ignorant 'what', one 'O' representing her literally knowing 'naught', and a third 'O' representing the 'full poore cell' of Miranda's memory, which is mastered by her 'no greater Father': 'We find in the art of memory, that images work better than other conceits'.<sup>40</sup>

Along the lines of Bacon's suggestion, the subsequent scene first puts Miranda's memory to work, then to sleep, as soon as Prospero decides he has sufficiently acquainted his daughter with the 'historic' reasons for his project, which is about to unroll that he has just found his 'zenith' depend upon 'A most auspicious starre, whose influence | If now I court not, but omit; my fortunes | Will euer after droope'.<sup>41</sup> After their mutual retrospective into the 'dark-backward and Abisme of Time' and Miranda's dozing off, Prospero declares to be ready for another time journey, yet now in the opposite direction namely upward bound; since any projected future is allegedly conceived in the airy realms of

<sup>38</sup> *The Tempest*, 1.2.100-5, p. 20.

<sup>39</sup> 'MIRANDA: from the nominative singular feminine form of the gerundive of the Latin verb *miror*, to wonder, be astonished at. In Italian, *mirando* is an adjective meaning 'wondrous'. Vaughan (2011), *op. cit.*, p. 164.

<sup>40</sup> *The Works of Francis Bacon: Baron of Verulam, Viscount St. Albans, and Lord High Chancellor of England*, (London: printed for J. Johnson, 1803), Volume II, Natural History, Century X, p. 63. Retrieved 2014-1014 on <https://archive.org/details/worksoffrancisba02bacorich>. The obvious meaning of 'full poor cell' is Prospero's dwelling, but OED provides another (obsolete) sense, (OED) cell: n.1. II.7.1a. 'More fully *cell of the brain*. Any of the (imaginary) cavities or compartments in the brain thought to be the seats of particular mental faculties, or to serve as pigeonholes for the storage of knowledge.'

<sup>41</sup> OED definition of zenith, n., 1.a.: 'The point of the sky directly overhead; the highest point of the celestial sphere as viewed from any particular place; the upper pole of the horizon (opp. to *nadir* n.)'. *The Tempest*, 1.2.293-5, p. 21.



the imagination where the so-called 'potent Master' is in need of an obsequious, airily invisible servant to have his insidious and untenable projections 'hailed' down.<sup>42</sup>

ARIEL: All haile, great Master; graue Sir, haile, I come  
To answer thy best pleasure, be't to fly,  
To swim, to diue into the fire: to ride  
On the curld cloudes: to thy strong bidding, taske  
*Ariel*, and all his Qualitie.

PROSPERO: Hast thou, Spirit,  
Performd to point, the Tempest that I bad thee.

ARIEL: To euery Article.<sup>43</sup>

Prospero's 'dainty Spirit' Ariel has not only 'performd to point' his master's projected tempest.<sup>44</sup> He has done so 'to euery article': to 'each of the distinct heads or points of an agreement or treaty'.<sup>45</sup> These seven lines thus assure the audience of the 'contractual relationship between Prospero and Ariel' and another hundred will teach them how the particular treaty has come about.<sup>46</sup> Just like the exposition of Prospero's relation and history with Miranda, his relation and history with Ariel are exposed along the lines of a memory play:

PROSPERO: Do'st thou forget  
From what a torment I did free thee?

ARIEL: No.<sup>47</sup>

<sup>42</sup> In retrospective, Prospero and Miranda move 'downward', into the ground (toward the nadir) as it were: 'What seest thou else | In the dark-backward and Abisme of Time?' [...] 'Thou art inclinde to sleepe; 'tis a good dullnesse, | And giue it way: I know thou canst not chase. | [to Ariel] Come away, Seruant, come; I am ready now, | Approach my Ariel. Come.' *The Tempest*, 1.2.139-40, p. 20; 1.2.296-9, p. 21. Cf. Ariel: 'What would my potent master? here I am.' 4.1.1688, p. 32. Thus in a project(ion), the motion is forward or upward: into the air (toward the zenith) as the name 'Ariel' illustrates: (*OED*) † ariel, n.1, 'a word transferred by Wyclif from the Vulgate (after אַרְיֵל of the LXX, *ariel* of the Hebrew), rendered by Coverdale and version of 1611 'altar.' (Gesenius would here translate 'fire-hearth of God,' after Arabic *ari*; elsewhere in O.T. the same word occurs as a man's name, and appellation of Jerusalem, where it is taken as = 'lion of God.') *Ariel* in T. Heywood and Milton is the name of an angel, in Shakespeare of 'an Ayrie spirit'; in *Astron.* of one of the satellites of Uranus. 1382 *Bible* (Wycliffite, E.V.) Ezek. xliiii. 15, 16 Forsothe the ylk ariel or auter [a1425 L.V. thilke ariel, that is the hizere part of the auter], of foure cubitis, and fro ariel [a1425 L.V. the auter] vn to above, foure corners.'

<sup>43</sup> (*OED*) hail n.3, 1. 'An exclamation of 'hail!'; a (respectful) greeting or salutation; 2. The act of hailing some one; a shout of welcome; a shout or call to attract attention. Also (n.1, 1): 'Ice or frozen vapour falling in pellets or masses in a shower from the atmosphere. (In spring and summer most frequently occurring in connection with a thunderstorm.); n.1, 2.†b. A pellet of hail, a hailstone.' Quotations: 1.2.300-7, p. 21.

<sup>44</sup> 'Performed to point' literally refers to Prospero's projection and Ariel's accomplishment of that projection, as *OED* defines (v., 18a) 'to point' as 'to project'.

<sup>45</sup> (*OED*) article n., I.3.a.

<sup>46</sup> W.H. Auden, *The Sea and the Mirror, A Commentary on Shakespeare's The Tempest*, Arthur Kirsch (ed.) (Princeton and Oxford: Princeton University Press, 2003), p. 63. Kirsch quotes from Auden's *Thought*, Summer 1954, reprinted as *Balaam and His Ass in The Dyer's Hand* (New York: Random House, 1963), pp. 128-34.

<sup>47</sup> PROSPERO Thou do'st, & thinkst it much to tread the Ooze |Of the salt deepe,| To run vpon the sharpe winde of the North, |To doe me businesse in the veines o'th'earth | When it is bak'd with frost. ARIEL I doe not Sir. | PROSPERO Thou liest, malignant Thing; hast thou forgot | The fowle



There is a second analogy between the two expositions. Miranda's first reminiscences of a time 'twelve years since' relate to maternal care: 'Had I not | Fowre, or fiue women once, that tended me!'<sup>48</sup> Prospero affirms that she had, 'and more', then obliquely introduces a third person: 'Thy father was the Duke of Milan and a prince of power,' prompting her innocent question if he is not her father. His answer is not a plain: 'Yes, I am', but again oblique: 'Thy Mother was a peece of vertue, and | She said thou wast my daughter; and thy father | Was Duke of Millaine, and his only heire | And Princesse: no worse issued.'<sup>49</sup> The absent female in this play, as often in Shakespeare, is a mother.<sup>50</sup> And it is this absent mother's words which are decisive for Prospero's whole 'Proiect': the plot of Shakespeare's last play.<sup>51</sup>

Another absent mother is the subject of the second exposition. It is Ariel's former chief: the 'damn'd Witch *Sycorax*,' who 'for mischiefes manifold and sorceries terrible | To enter humane hearing, from *Argier*, | Thou know'st, was banish'd' and 'hither brought with child.'<sup>52</sup> That pregnancy may have prevented her from being executed, as Prospero suggests 'For one thing she did | They wold not take her life.' Like Prospero, *Sycorax* apparently disposed of magical powers, since she had used them to confine Ariel into a cloven pine, which after a dozen years was made to 'gape' only by Prospero's superior 'Art'.<sup>53</sup> That magical release had allowed Prospero to effectuate a contractual relationship with his 'spirit', which is now, after another twelve years, about to terminate.<sup>54</sup>

PROSPERO:                    'Thou Earth, thou: speake.  
CALIBAN [*within*]:        There's wood enough within.<sup>55</sup>

witch *Sycorax*, who with Age and Enuy | Was growne into a hoope? hast thou forgot her? *Tempest*, 1.2.377-83, p. 22. Cf. Prospero's conversation with Miranda: PROSPERO Canst thou remember | A time before we came vnto this Cell? (...) But how is it | That this liues in thy minde? What seest thou else | In the dark-backward and Abisme of Time? 1.2.138-40.

<sup>48</sup> *The Tempest*, 1.2.136-7, p. 20.

<sup>49</sup> *The Tempest*, 1.2.148-51, p. 20.

<sup>50</sup> Mary Beth Rose notes that 'mothers are conspicuously absent' in Shakespeare. Mary Beth Rose, 'Where are the Mothers in Shakespeare? Options for Gender Representation in the English Renaissance', *Shakespeare Quarterly*, vol. 42, no. 3, Autumn 1991, pp. 199-303. Retrieved 2013-0218 on <http://www.jstor.org/stable/2870845>. Miranda's mother may have died in childbirth, but the text is not clear about this: Prospero does not tell if she died, when she died or how she died; and Miranda only remembers 'four or five women once | That tended me.'

<sup>51</sup> 'Thy mother said thou wast my daughter...' As Stephen Orgel notes: 'The context implies that, though she was virtuous, women as a class are not, and were it not for her word, Miranda's legitimacy would be in doubt.' *The Tempest*, Stephen Orgel (ed.), *The Oxford Shakespeare* (Oxford: Oxford University Press, 1987), p. 18.

<sup>52</sup> *The Tempest*, 1.2.381-396, p.22.

<sup>53</sup> *The Tempest*, 1.2.419-20, p. 22. Prospero's powers are superior to *Sycorax*'s: 'It was a torment | To lay vpon the damn'd, which *Sycorax* | Could not againe vndoe.'

<sup>54</sup> 'Thou did promise | To bate me a full yeere.' *The Tempest*, 1.2.373-74, p. 22.

<sup>55</sup> *The Tempest*, 1.2.449-50, p. 22.





These 'negative assumptions' include Prospero's view of Sycorax as a 'damn'd witch', who is also able to 'controle the Moone; make flowes and ebs, And deale in her command, without her power.' In early modern England, 'witch' was an equivalent for 'prostitute':

The witch was not only the midwife, the woman who avoided maternity, or the beggar who eked out a living by stealing some wood or butter from her neighbours. She was also the loose, promiscuous woman – the prostitute or adulteress, and generally, the woman who exercised her sexuality outside the bonds of marriage and procreation.<sup>61</sup>

Given her African roots – as Prospero relates that Sycorax was banished from her North-African city of 'Argier' – she is

invoked only to be spoken of as absent, recalled as a reminder of her dispossession, and not permitted her version of the story. [...] Black women are required not only to be sexual but, above all, to be silent.<sup>62</sup>

Prospero hates Sycorax as much as Caliban hates Prospero. But for what reason does he hate her? Caliban has a good reason for his hatred towards Prospero: the enslavement, which deprived him from the carefree life on the island that he once led with his mother, and (for some years), with Prospero and Miranda, too.<sup>63</sup> Caliban's second, yet undiscussed reason throws light on Prospero's abhorrence of his mother, his later 'acknowledgement' of Caliban as 'mine', and for his (memory) 'Proiect':

CALIBAN:                      This Island's mine by Sycorax my mother,  
Which thou tak'st from me:<sup>64</sup>

Caliban hates Prospero for taking his mother from him: the woman, who had only been banished 'for one thing she did' by the judicial authorities of Argier, but who, eventually, had to be 'silenced' for the same 'one thing she did', by the man who would never forget – nor forgive – the debasement he had suffered,

<sup>61</sup> Silvia Federici, *Caliban and The Witch, Women, The Body and Primitive Accumulation*, (New York: Autonomedia, 2004), p. 184.

<sup>62</sup> Abena P. A. Busia, 'Silencing Sycorax: On African Colonial Discourse and the Unvoiced Female' in *Cultural Critique*, No. 14, *The Construction of Gender and Modes of Social Division II* (Winter, 1989-1990), pp. 86-7. Retrieved 2014-0121 on [www.jstor.org/stable/1354293](http://www.jstor.org/stable/1354293).

<sup>63</sup> 'When thou cam'st first | Thou stroakst me, & made much of me: wouldst giue me | Water with berries in't: and teach me how | To name the bigger Light, and how the lesse | That burne by day, and night: and then I lou'd thee | And shew'd thee all the qualities o'th' Isle, | The fresh Springs, Brine-pits; barren place and fertill, | Curs'd be I that did so: All the Charmes | Of Sycorax: Toades, Beetles, Batts light on you: | For I am all the Subiects that you haue, | Which first was min owne King: and here you sty-me | In this hard Rocke, whiles you doe keepe from me | The rest o'th' Island. | Pro. Thou most lying slaue, | Whom stripes may moue, not kindnes: I haue vs'd thee | (Filth as thou art) with humane care, and lodg'd thee | In mine owne Cell, till thou didst seeke to violate | The honor of my childe.' *The Tempest*, 1.2.471-482, p. 22.

<sup>64</sup> *The Tempest*, 1.2.470-1, p. 22.







As soon as the son of his inveterate enemy ejaculates 'O, if a Virgin...' upon Prospero's 'A word', Prospero is reminded of his 'incapability of regeneration'. That had happened to him several times in his life. Perhaps most effectively 'Twelue yere since', when he was deprived of his authority over Milan, apparently, with his nose in the 'bookes', an easy prey for the clans of Anthonio, who gladly usurped the 'Dukedome' from his absent-minded brother.<sup>76</sup> It had happened earlier, when he was bereft of the wife, who only said she had borne him a daughter, then and still reminding him of his unmentionable impotence.<sup>77</sup> Ferdinand's one word, his innocent 'O,...', painfully reminds Prospero of the limits of his so-called 'potent Art', although the reminiscence does not prevent him from pursuing the 'Proiect', about which he never opens up more than that it 'was to please'.<sup>78</sup> Apparently, that 'Proiect' does allow him to transform his virgin 'daughter' into a project; and to project his enemy's son to fill her virginal 'O', as part of their 'contract of true Loue' in the Marriage of Naples and Milan – ultimately heralding recurrent projected celebrations.<sup>79</sup>

Mary Carruthers argues that 'ancient and medieval people reserved their awe for memory' as opposed to the 21st century thinker, formed in a post-Romantic, post-Freudian world, in which imagination has been identified with a 'mental unconscious of great, even dangerous, creative power', and in which a great imagination and profound intuition have become 'the highest accolade for intellectual achievement, even in the sciences'.<sup>80</sup> She analyses that until the start of the Romantic era toward the end of the eighteenth century,

retention and retrieval were stimulated best by visual means, and the visual form of sense perception is what gives stability and permanence to memory storage. The sources of what is in memory are diverse, but what happens to an impression or an idea once it gets into the brain is a single process resulting in the production of a phantasm that can be seen and scanned by 'the eye of the mind'.<sup>81</sup>

As Prospero 'through his Art foresees the danger' of the murderous ambitions

<sup>76</sup> PROSPERO: 'Twelue yere since ( Miranda) twelue yere since, | Thy father was the Duke of Millaine and | A Prince of power.' *The Tempest*, 1.2.144-6, p. 20. (...) 'of his gentleness | Knowing I lou'd my bookes, he furnishd me | From mine owne Library, with volumes, that | I prize about my Dukedome.' 1.2.273-6, p. 21.

<sup>77</sup> *The Tempest*, 1.2.147-51, p.20: 'MIRANDA Sir, are not you my Father? | PROSPERO Thy Mother was a peece of vertue, and | She said thou wast my daughter; and thy father | Was Duke of Millaine, and his onely heire, | And Princesse; no worse Issued.'

<sup>78</sup> PROSPERO 'Graues at my command | Haue wak'd their sleepers, op'd, and let 'em forth | By my so potent Art.' *The Tempest*, 5.1.1999-2001, p. 34. (...) 5.1.1947-9, p. 34: 'Now do's my Proiect gather to a head: | My charmes cracke not: my Spirits obey, and Time | Goes vpriight with his carriage: how's the day?'; Epilogue, 2333-4, p. 37: 'or else my proiect failes, | Which was to please.'

<sup>79</sup> 'A contract of true love', see masque, *The Tempest*, 4.1.133. For the parallel with James's projected marriage of his daughter Elizabeth and Frederick, see first part of this chapter.

<sup>80</sup> Mary Carruthers, *The Book of Memory: A Study of Memory in Medieval Culture* (Cambridge: Cambridge University Press, 1990, second edition 2008), p. 1.

<sup>81</sup> *Ibid.*, p. 19.



of Anthonio and Sebastian against their fellow castaways, he sends forth the 'eye of his mind' Ariel '(For else his proiect dies) | to keepe them liuing.'<sup>82</sup> Ariel enters the scene immediately after which is footnoted as a 'common late Shakespearean theatrical contrivance to intercept the action,' but which in Prospero's memory play has already gained a different and isolated significance.<sup>83</sup>

ANTHONIO:                    Draw together:  
   And when I reare my hand, do you the like  
   To fall it on *Gonzalo*.  
SEBASTIAN:                 O, but one word.  
*[Enter Ariell with Musicke and Song.]*<sup>84</sup>

That 'one word' is again and indeed as Sebastian affirms: 'O'. It is not the interjection O – or *Oh!* – which is used emphatically, as a

marking of such culminating emphasis of anagnorisis and insufficient passion, by the use of the exclamatory particle which has its roots in imploration and the secularised optative,' so as to express 'abhorrence, admiration, calling, derision, desiring, indignation, &c'<sup>85</sup>

It isn't, because this 'under-noticed exclamatory particle' can be more than a 'theatrical contrivance,' as J.H. Prynne demonstrates in his insightful 1988 Warton Lecture on English Poetry.<sup>86</sup> He refers to György Lukács's 'case against lyric poetry' in his *Theory of the Novel*:

The nature of laws and the nature of moods stem from the same *locus* in the soul: they presuppose the impossibility of an attained and meaningful substance, the impossibility of finding a constitutive object adequate to the constitutive subject.<sup>87</sup>

<sup>82</sup> *The Tempest*, 2.1.1000-7, p. 26.

<sup>83</sup> *The Tempest*, Vaughan (2011), *op. cit.*, fn. 2.1.297, p. 227: 'O... word: a common late Shakespearean theatrical contrivance to intercept the action, as in *WT* 4.4.594: '- one word' and 661: 'Pray you a word...'

<sup>84</sup> *The Tempest*, 2.1.995-9, p. 26.

<sup>85</sup> J.H. Prynne, 'English Poetry and Emphatical Language (Warton Lecture on English Poetry)', in *Proceedings of the British Academy* (Oxford: Oxford University Press, 1989), pp. 149-50: 'The marking of such culminating emphasis of anagnorisis and insufficient passion, by the use of the exclamatory particle which has its roots in imploration and the secularised optative, may even so seem to give weight to the counter-arguments which we have already noticed: that the claimed nobility and anguish of such moments, the trailing remnants of a discredited sacral destiny, are locked out of man's social and historical nature and are thereby figments of unregenerate self-isolation: denied productive commitment to the activity of a world, these types of remorse draw towards sanctification but are actually the outcome of collusive, private sentimentalism.' Prynne quotes 'an entirely unadventurous entry' in Nathan Bailey's supplementary volume to his *Universal Etymological Dictionary*, of 1737; the word was used, he says 'as an interjection of abhorrence, admiration, calling, derision, desiring, indignation, &c' (quotation and footnote on p. 146).

<sup>86</sup> *Ibid.*, p. 136.

<sup>87</sup> *Ibid.*, pp. 139 & 145. Prynne quotes György Lukács's 'case against lyric poetry' from his *Theory of the Novel* (1914): 'The nature of laws and the nature of moods stem from the same *locus* in the soul: they presuppose the impossibility of an attained and meaningful substance, the impossibility of finding a constitutive object adequate to the constitutive subject'. My argument is that this particular 'O' is more than a 'rhetorical contrivance' which in Lukács's perspective may even seem



From Lukács's perspective, Sebastian's 'O' would, like any lyrical (emphatical) 'O', indeed 'trade on vocation,' as a device 'tantamount to outright admission of false consciousness.'<sup>88</sup> But Sebastian, about to take away the breath of life of Gonzalo, perfectly knows what Anthonio and he are doing; and his 'O' accounts for it.

As 'O' – *Oh!* –

seems chiefly to conjure a possible world internal to the feeling self, where the real and the unreal combine to generate a vehement personal passion by the devices of emphatic culmination,

Sebastian's 'but one word': 'O' provides the entrance to the world 'internal to the feeling self.'<sup>89</sup> This 'O' allows to further Prynne's personal conclusion to both Lukács's rejection, and to his own insightful lecture, that

'So also indeed should I, in the sense that recognition and understanding under such stress of feeling must fully admit false consciousness if the moment of stress is to locate the possibility of more true and completed forms of culmination.'<sup>90</sup>

Sebastian's 'but one word': 'O' brings out at least a sense of a 'location' of such possibility. Therefore Sebastian's line does not need a hyphen as in many *Tempest* editions, or an additional stage direction such as Orgel's '*[They talk apart]*'.<sup>91</sup> Therefore, too, is the full stop of First Folio sufficient, because Sebastian's 'O' refers to at least four *OED* senses other than the vocative:

First 'the letter, with reference to its shape; something having the shape of the letter'; secondly, 'the figure or symbol zero, 0; nought; (hence) a cipher, a mere nothing'; thirdly, 'any round thing, as a circle, circular spot, etc.:' and finally, the obsolete adverbial sense: 'ever; always; throughout eternity.'<sup>92</sup>

It is in one sabre-cut that Sebastian would make Gonzalo disappear into nothingness. It is in one sabre-cut that Gonzalo's memory would become a nought. It is in one sabre-cut that Sebastian would rush the wheel to prematurely round this particular circle of life and death. As the 'O' of 'open-eyed conspiracy | his time doth take,' Anthonio would parallelly perform another such sabre-cut, as if it were merely an echo, so that Sebastian would soon be put in the right that 'but one word,' one 'O', is indeed sufficient, even for two, in order to have one

'to trade on vocation' as a device 'tantamount to outright admission of false consciousness.'

<sup>88</sup> *Ibid.*, p. 169.

<sup>89</sup> *Ibid.*, p. 137.

<sup>90</sup> *Ibid.*, p. 169.

<sup>91</sup> The *Arden* editors add a hyphen at the end of Sebastian's line in 2.1.297; Stephen Orgel maintains Folio's full stop but adds the stage direction '*[They talk apart]*'. Orgel (1987), *op. cit.*, 2.1.294, p. 142.

<sup>92</sup> (*OED*) O, 1. n. 1, I.3. 'The letter, with reference to its shape; something having the shape of the letter'; [...] O, 2. n.3, 1. 'The figure or symbol zero, 0; nought; (hence) a cipher, a mere nothing'; O, 2. n.3, 2.a. 'Any round thing, as a circle, circular spot, etc.:' 6. † o, *adv.* 'ever; always; throughout eternity.'





STEPHANO: If I can recouer him, and keepe him tame, I will not take too much for him;<sup>96</sup>

The tool Stephano uses to recover his monster and keep him tame is the contents of his bottle, 'Celestiall liquor' to Caliban's taste. It is wine: 'the fermented juice of the grape used as a beverage; essentially a dilute solution of alcohol, on the proportion of which in its composition depend its stimulating and intoxicating properties.'<sup>97</sup> These properties urge submissive and earthly Caliban to declare:

CALIBAN: I'll sweare upon that Bottle, to be thy true subject, for the liquor is not earthly. [...] Ile shew thee euery fertill ynych o'th' Island: And will kisse thy foote: I prethee be my god.<sup>98</sup>

Caliban makes a reference to the Greek god Dionysos of wine and ecstasy, more generally the god of the 'vine' bearing the 'Διόνυσου καρπός' which tokens the vital force of nature as it manifests itself in 'every fertile inch of the island': a force that earthly Caliban is not only aware of, but by which he is also clearly blessed.<sup>99</sup> In line with the Apollonian – Dionysian dichotomy, *The Tempest* sets airy Ariel against earthly Caliban, or the chaste young couple against the worldly conspirators, or uptight Juno against sensual Venus; and the success factors of this tried and tested structure were famously articulated by Friedrich Nietzsche two and a half centuries later:

We will have achieved much for the discipline of aesthetics when we have arrived not only at the logical insight but also at the immediate certainty of the view that the continuing development of art is tied to the duality of Apollonian and the Dionysian: just as procreation depends on duality of the sexes, which are engaged in a continual struggle interrupted only by temporary periods of reconciliation.<sup>100</sup>

<sup>96</sup> 'Were I in *England* now (as once I was) and had but this fish painted; not a holiday-foole there but would giue a peece of silver: there, would this Monster, make a man.' 2.2.1066-70, p. 27. Trinculo thus affirms the audience's awareness that Trinculo's memory is not far from the truth, contrary to the imaginary – and in this scene hilarious – confusions on the isle (*The Tempest*, Vaughan (2011), *op. cit.*, 2.2.24-40); and drunken Stephano 'shares Trinculo's observation that the monster is marketable as an oddity, or as a gift to an emperor.' (Vaughan (2011), *op. cit.*, fn. 2.2.75-6, p. 233).

<sup>97</sup> (*OED*) n.1, 1.a.

<sup>98</sup> *The Tempest*, 2.2.1169-70, p. 28.

<sup>99</sup> ... 'a mysteriously aroused element of life' manifested in certain plants as well as in the animal and human world. The plants associated with Dionysos shared the common characteristics of conspicuous moistness and procreative power. Whether the vine or the ivy, the tree with succulent fruit or the sap-laden pine, the fig or the myrtle, 'it is the life-giving element of moisture to which the plants sacred to Dionysos bear witness.' Park McGinty, *Interpretation and Dionysos: Method in the Study of a God*, (Den Haag: Mouton Publishers, 1978), p. 174. Caliban is not only aware of these vital forces of nature, as he demonstrates in his odes to the fertility of the isle: 'And then I loved thee, and showed thee all the qualities o'th'isle (1.2.475-6, p. 22), 'I'll show thee the best springs; I'll pluck thee berries...' (2.2.1205-6, p. 28); but, contrary to Prospero, he is also clearly 'blessed' by it as he keeps ogling Miranda and intends to 'people the isle with Calibans' (1.2.490-1, p. 23), much to Prospero's fury (and frustration, too).

<sup>100</sup> Friedrich Nietzsche, *The Birth of Tragedy*, Douglas Smith (trans.) (Oxford: Oxford University Press, 2000), p.19: 'These names are borrowed from the Greeks who revealed the profound secret doc-



Nietzsche adds that the two conceptions of Dionysos in literature 'as the foil to the ordered calm of Apollo and as the worthy antagonist to the life-denying instincts of Christianity – have ever since been the basic models for interpreting Dionysos as a crucial symbol in the conflict of cultural patterns and life styles.'<sup>101</sup> Dionysos peppers and patterns *The Tempest*, also because the 'conception of world order for the Elizabethans was a principal matter' and *The King's Men* knew how to appeal to their patron(s) and audiences.<sup>102</sup> But they had another good reason. And Caliban laid it on thick.

Having tasted Dionysos's sweet wine of blessed oblivion, Caliban quickly decides to kneel to this 'god' who can provide him with the potion that will enable him to wallow in his dreams and never again have to wake and cry 'to dreame againe.'<sup>103</sup> But of course the drunkard increases his chances of catching a cold; and Caliban would probably have caught a cold if all is indeed 'But fortune' as Stephano, when the game is up, impresses his 'Bully-Monster' with '*Coragio*'.<sup>104</sup> But then comes Prospero's anagnorisis: 'this Thing of darknesse, I| Acknowl-

trines of their view of art to the discerning mind precisely not in concepts but rather in the insistently clear forms of their pantheon. To both their artistic deities, Apollo and Dionysus, is linked to our knowledge that in the Greek world there existed a tremendous opposition, in terms of origin and goals, between the Apollonian art of the sculptor and the imageless Dionysian art of Music: these two very different drives run in parallel with one another, for the most part diverging openly with one another and continually stimulating each other to ever new and more powerful births, in order to perpetuate in themselves the struggle of that opposition, only apparently bridged by the shared name of 'art'; until finally, through a metaphysical miracle of the Hellenic 'will', they appear coupled with one another and through this coupling at last give birth to a work of art which is as Dionysian as it is Apollonian – Attic tragedy' [...] 'The Apollonian takes its name from Apollo, the god of light, dream, and prophecy, while the Dionysian takes its name from Dionysos, the god of intoxication. Apollo is associated with visible form, rational knowledge, and moderation, Dionysos with formless flux, mysticism, and excess. The world of Apollo is made up of distinct moral individuals, while Dionysos presides over the dissolution of individual identity into a Universal spiritual community uniting human beings with nature. In artistic terms, Apollo is the god of the plastic or representational arts of painting and sculpture, and has a strong association with architecture, while Dionysos is the god of Music, the art which is essentially non-representational and without physical form. The Apollonian artist is the visual dream-artist, while the Dionysian artist is the musical artist of intoxication.' P. xvi.

<sup>101</sup> McGinty (1978), *op. cit.*, p. 1.

<sup>102</sup> Tillyard (1959), *op. cit.*, p. 18.

<sup>103</sup> In 3.2.1492-1500, p. 30. Caliban articulates his deep yearning for merging in the isle's 'Sounds, and sweet aires, that giue delight and hurt not' as if they offer him an escape from the torments he suffers (and, by memory, fears) in reality, and a chance to lose into the delightfully endless dream of oblivion: 'Sometimes a thousand twangling Instruments | Will hum about mine eares; and sometime voices, | That if I then had wak'd after long sleepe, | Will make me sleepe againe; and then in dreaming, | The clouds methought would open, and shew riches | Ready to drop vpon me, that when I wak'd | I cri'd to dreame againe.' For the relation between oblivion and Dionysos, see McGinty (1978), *op. cit.*, p. 124: 'In the heightening of religious feeling offered by Dionysos, the Greek sought oblivion of the miseries of life and the worries of the day. Even apart from economic distress, many Greeks found their individual religious needs for intimate communion with divinity unfulfilled by the state religion. The growing Dionysiac cult was the most effective answer to this need.' Hence the relation with wine, and Caliban's recognition of the 'easy way' to oblivion: 'Forsaking all else, seemingly oblivious to the detrimental consequences, the addict walks a narrow path in search of euphoria and oblivion, and is increasingly lost in drugs' embrace.' William R. Miller, *Researching the Spiritual Dimensions of Alcohol and Other Drug Problems, in Addiction*, Volume 93, Issue 7, pages 979-990, July 1998 (Oxford: Wiley-Blackwell, 1998), p. 981.

<sup>104</sup> *The Tempest*, 5.1.2251, p.36.



edge mine.<sup>105</sup> And with it comes the key to his and Shakespeare's last 'memory project'; which was a topical subject in early modern England, as Frances Yates has shown:

The aim of the memory system is to establish within, in the psyche, the return of the intellect to unity through the organisation of significant images.<sup>106</sup>

Yates refers to Giordano Bruno's philosophy that the unity of the 'All in the One' is

a most solid foundation for the truths and secrets of nature. For you must know that it is by one and the same ladder that nature descends to the production of things and the intellect ascends to the knowledge of them; and that the one and the other proceeds from unity and returns to unity, passing through the multitude of things in the middle.<sup>107</sup>

The controversial Dominican friar, philosopher, mathematician and astronomer Giordano Bruno (1548-1600) carried on the ancient Greek *Ars Memoriae* to early modern mnemotechnics: the 'study and development of systems for assisting and improving the memory; a system or technique to improve the memory.'<sup>108</sup> His techniques varied, yet they were all typified by the use of images: visualised locations and visualised associations such as a chain of groups of images, or with schematic graphics, or associations of text with images. Yates analyses Bruno's extensive list of astral images placed on the central wheel of his memory system, representing the 'whole sky with all its complex astrological influences.'<sup>109</sup> As she describes how Bruno would set the wheel and its concentric wheels to revolve, the images of the stars form combinations and convolutions as if 'the master mind who had the sky and all its movements and influences magically imprinted on memory through magic images was indeed in possession of a 'secret' worth knowing!'<sup>110</sup>

That 'secret' led to the preparation of an indictment against Bruno in Naples, causing him to flee from his Neapolitan convent in 1576; but abroad, the 'secret' which he was willing to impart there aroused the prominent interest of the French King Henry III, the Holy Roman Emperor Rudolf II in Prague and of Sir Philip Sidney in England, where he again controversially taught the Copernican heliocentric theory at Oxford.<sup>111</sup> His return to Italy in 1591 led to his

<sup>105</sup> *The Tempest*, 5.1.2270-1, p.36; 3.3.1632, p. 31.

<sup>106</sup> Yates (1966; 2001), *op. cit.*, p. 224.

<sup>107</sup> *Ibid.*, ref. to Giordano Bruno's *Dialoghi Italiani, De La Causa*, p. 329.

<sup>108</sup> *Ibid.*, introduction to *Giordano Bruno: The Secret of Shadows*, p. 197. Definition (*OED*) mnemonics, *n.*

<sup>109</sup> *Ibid.*, p. 212.

<sup>110</sup> *Ibid.*

<sup>111</sup> *Ibid.*, p. 197. (*OED*) hermetic, *adj.* and *n.*, A.1. 'Pertaining to Hermes Trismegistus, and the philosophical, theosophical, and other writings ascribed to him; Hermes Trismegistus *n.* [ < Greek Ἑρμῆς τρις



arrest by the Venetian Inquisition and finally to his execution eight years later in Rome.

Bruno held that the 'secret' was no secret; that it was, at the most, 'highly systemised magic', but that it was obtained by 'science', as he explained in a letter to the French King.<sup>112</sup> But his premiss that 'God as a whole is in all things' and that 'the universe is reflected in the mind as a religious experience, which can be organised through the art of memory into a magicoreligious technique for grasping and unifying the world of appearances through arrangements of significant images' represented one aspect of hermetism that the powerful Roman Catholic Church did not appreciate.<sup>113</sup> There was no great harm in the hermetic thought that the world is a living embodiment of divinity; it actually fitted the Elizabethan worldview that 'order is the condition of all that follows' quite well.<sup>114</sup> But that the divine spark in humans could provide them with the ability to use magic in order to employ nature for one's own purposes was a precarious notion, because it endangered the authority of both Church and State.<sup>115</sup> Still it would be impossible to imagine the Renaissance without the magus (a predicate also given to other Neoplatonic philosophers and scientists like Marsilio Ficino, Johannes Kepler, Galileo, John Dee and Robert Fludd); and according to some historians that is a good thing, since their impetus to unravel 'this secret which was no secret' marked the dawn of the scientific age, 'because it unleashed the driving spirit that inspired man to compel natural forces to serve him to an extent never dreamed of before.'<sup>116</sup> Alonso demon-

*μέγιστος*, Latin *Hermes ter-maximus*, Hermes thrice-greatest] the name given by the Neo-platonists and the devotees of mysticism and alchemy to the Egyptian god Thoth, regarded as more or less identified with the Grecian Hermes, and as the author of all mysterious doctrines, and especially of the secrets of alchemy. Hence HERMETIC *adj.*, HERMETICALLY *adv.* A basic theme of Bruno's *Spaccio della bestia trionfante* (1584) is the glorification of the magical religion of the Egyptians. Their worship was really the worship of 'God in things'. Frances Yates, *Giordano Bruno and the Hermetic Tradition* (Chicago and London: Chicago University Press, 1964, reprinted 1991), p. 211.

<sup>112</sup> Yates (1966; 2001), *op. cit.*, p. 198: 'I gained such a name that the King Henri III summoned me one day and asked me whether the memory which I had and which I taught was a natural memory or obtained by magic art; I proved to him that it was not obtained by magic art but by science. After that I printed a book on memory entitled *De umbris idearum* which I dedicated to His Majesty, whereupon he made me an endowed reader.' Yates quotes from *Documenti della Vita di G.B.*, V. Spampanato (ed.) (Florence, 1933) pp. 42-3.

<sup>113</sup> Yates (1966; 2001), *op. cit.*, p. 225.

<sup>114</sup> ... 'for of what use to educate the magistrate without the assurance of a coherent universe in which he can do his proper work?' Tillyard (1959), *op. cit.*, p. 11.

<sup>115</sup> 'The idea that the 'ancients' were nearer the gods and had, therefore, a purer truth can be found in Plato, whose works were known in the Renaissance through Ficino's translation; The idea that purity in religious doctrine was in proportion to the doctrine's antiquity was especially prevalent in the second and third centuries, when the Hermetic literature, so widely diffused in the Renaissance through Ficino's translations, was composed.' John O'Malley, *Historical Thought and the Reform Crisis of the Early Sixteenth Century in Theological Studies*, 28 (1967) 531-548. (Millwaukee: Marquette University, 1967), p. 10.

<sup>116</sup> Peter J. French, *John Dee, The World of an Elizabethan Magus* (London: Routledge, Kegan & Paul, 1972), p. 87. Stanley Tambiah affirms French's argument and adds: 'This judgement is also confirmed by Yates, who says that John Dee, the Renaissance magus pursuing operational power, 'is a very clear example of how the will to operate, stimulated by Renaissance magic, could pass into,



strates that the obscure magic of Prospero, the magus, serves as an ingenious memory play:

ALONSO: O, it is monstrous: monstrous:  
Me thought the billowes spoke, and told me of it,  
The windes did sing it to me: and the Thunder  
(That deepe and dreadfull Organ-Pipe) pronounc'd  
The name of *Prosper*: it did base my Trespasse,<sup>117</sup>

In this 'strange a Maze, as ere men trod' where such a marvellous banquet strangely vanished, the personified images of the speaking billows, singing winds and their ancient thunderous instrument have just jogged Alonso's memory and denounced his old transgression, spurring him to desperately leave the scene, followed in his footsteps by the undaunted (still ambitious) Anthonio and Sebastian.<sup>118</sup> As Prospero's 'high charmes work, | And these (mine enemies) are all knit vp | in their distractions: they now are in my powre', he now turns to his project's objective by summoning his memory trickster to perform another such trick 'and bring a Corolary, | Rather then want a Spirit.'<sup>119</sup> Yet although the impressively full masque meant as 'A contract of true Loue, to celebrate | And some donation freely to estate | On the bles'd Louers' indeed seems to present a 'corollary' of spirits, it definitely 'wants' another spirit.<sup>120</sup>

CERES: Tell me, heauenly Bowe,  
If *Venus* or her Sonne, as thou do'st know  
Doe now attend the Queene? Since they did plot  
The meanes, that duskie *Dis* my daughter got,  
Her, and her blind-Boyes scandald company,  
I have forsworne.  
IRIS: Of her societie  
Be not afraid: I met her deitie  
Cutting the clouds towards Paphos: and her Son  
Doue-drawn with her:<sup>121</sup>

Juno, the goddess of marriage, and Ceres, the goddess of fertility, will only sing

and stimulate, the will to operate in genuine applied science." (.) 'The Renaissance magus largely contributed to the modern world, because he 'changed the will of man, and conveyed to him the motivation that it was now dignified and important for man to operate, that it was also religious and not contrary to the will of God that man, the great miracle, should exert his powers.' In *Magic, Science and Religion and the Scope of Rationality* (Cambridge: Cambridge University Press, 1990), pp. 26-9.

<sup>117</sup> *The Tempest*, 3.3.1632-7, p. 31.

<sup>118</sup> Quotation: ALONSO in *Tempest*, 5.1.2231, p.36. (OED) † base, v.1: 'To lower in rank, condition, or character; to debase, humble, depose, degrade.' (OED) 8. bass, v.2. 'To utter or proclaim with bass voice or sound. 1616 SHAKESPEARE *Tempest* (1623) III. iii. 99 The Thunder (That deepe and dreadful Organ-Pipe)..did base my Trespasse.'

<sup>119</sup> *The Tempest*, 3.3.1624-5, p. 31; 4.1.1715-6, p. 32.

<sup>120</sup> Quotation: IRIS in *Tempest*, 4.1.1742-4, p. 32.

<sup>121</sup> *The Tempest*, 4.1.1745-54, p. 32.



their blessings on the 'chaste' projected couple after the reassurance that they cannot be tricked into lust at the last minute by 'Marses hot Minion' and 'her waspish headed sonne.'<sup>122</sup> Venus and Cupid are and will be absent, affirms Iris, because she has seen them travelling to Paphos where they apparently intend to stay. As she paints a memory image from her colourful circular journeys around the Globe, she connects a beginning with an ending, by resuscitating a sestet Shakespeare had written long ago, at a time when the theatres in London were temporarily closed, the Globe had not yet been built, and his career had only just started:

Thus weary of the world, away she hies,  
And yokes her siluer doues, by whose swift aide,  
Their mistresse, mounted through the emptie skies  
In her light chariot, quickly is conuaide,  
Holding their course to *Paphos*, where their queen,  
Means to immure her selfe, and not beseen.<sup>123</sup>

Shakespeare's 'heir of invention', *Venus and Adonis*, was the first work published, in 1593; *The Tempest* was Shakespeare's last, published in 1623.<sup>124</sup> The poem reads the story of the goddess of Love who is overcome with grief when Adonis, the handsome youth she had fallen in love with, takes no notice of her approaches, brushes aside her warnings, goes out hunting and is killed by a boar. Lamenting that the 'Two glasses where her selfe, her selfe beheld, | A thousand times, and now no more reflect,' she prophesies 'sorrow on loue hereafter shall attend' in a long profanity, until the boy's dead body magically melts into the air and 'in his blood that on the ground laie spild| A purple floure sproong vp, checkred with white, | Resembling well his pale cheeks, and the blood | Which in round drops vpō their whiteness stood.'<sup>125</sup> She crops the stalk and promises to keep it forever within her bosom: 'There shall not

<sup>122</sup> Venus and Cupido set Pluto afire thus tricking him to steal Proserpine, Ceres' daughter: 'He set his knee against his bow and bent it out of hande, | And made his forked arrowes steale in Plutos heart to stande'(...) 'While in this garden Proserpine was taking hir pastime, | In gathering eyther Violets blew, or Lillies white as Lime, | And while of maidenly desire she filde hir Maund and Lap, | Endeavoring to outgather hir companions there, by hap | Dis spide hir: lovde hir: caught hir up: and all at once well nere, | So hastie, hote, and swift a thing is Love as may appeare.' Ovid, Golding (trans.); Nims (ed.) (1567; 1965; 2000), op. cit., *The Fyft Booke*, 479 – 500, p. 126. Quotations *Tempest*: 4.1.1751-61, p.32.

<sup>123</sup> *Venus and Adonis* (Quarto 1, 1592-3), Stanza 199. Digitalised by Internet Shakespeare Editions, Hardy M. Cook (ed.) (University of Victoria, 2013), retrieved 2013-12-17 on <http://internetshakespeare.uvic.ca/Library/Texts/Ven/Q1/stanza/197>. Facsimile on [http://internetshakespeare.uvic.ca/Library/facsimile/bookplay/Mac\\_Q1\\_Ven/Ven/1177/](http://internetshakespeare.uvic.ca/Library/facsimile/bookplay/Mac_Q1_Ven/Ven/1177/).

<sup>124</sup> 'In the dedicatory epistle to the nineteen-year-old Henry Wriothesley, third Earl of Southampton, Shakespeare called *Venus* the 'first heir of my invention'. It was the first work to be published under Shakespeare's name, and unlike the early plays, was written with a view to posterity as well as to immediate profit.' *Venus and Adonis, Shakespeare's Poems, The Arden Shakespeare*, Katherine Duncan-Jones and H.R. Woudhuysen (eds.) (London: Cengage Learning, 2007), p. 11.

<sup>125</sup> *Venus and Adonis*, ll.1129-30, 1135-6, 1165-70: [internetshakespeare.uvic.ca/Library/Texts/Ven/Q1/stanza/187](http://internetshakespeare.uvic.ca/Library/Texts/Ven/Q1/stanza/187), [internetshakespeare.uvic.ca/Library/Texts/Ven/Q1/stanza/192](http://internetshakespeare.uvic.ca/Library/Texts/Ven/Q1/stanza/192), [internetshakespeare.uvic.ca/Library/Texts/Ven/Q1/stanza/197](http://internetshakespeare.uvic.ca/Library/Texts/Ven/Q1/stanza/197).





careful consideration, as Ovid put between brackets that she was ‘nought at all to seeke | What such a wish as that did meene,’ so only ‘nine Moons’ later, this

Ladye was delivered of a Sun that *Paphus* hyght,  
Of whom the Iland takes that name. Of him was borne a knyght  
Calld *Cinyras* who (had he had none issue) surely might  
Of all men underneath the sun beene thought the happiest wyght.<sup>132</sup>

Fatefully, *Cinyras* did have issue, which was not only the cause of his own unhappiness, but also of that of *Venus*, who had consequently ‘held her course’ to *Paphos*, where she had ‘meant to immure her selfe and not be seen.’ In all those years of anonymous immurement, the goddess of Love had had plenty of time to carefully consider the genealogy of her object of Love; an act that she had carelessly omitted when *Pygmalion* once wheedled *Galatea*’s magic humanisation out of her. If then, in *Paphos*, *Venus*’s thoughts had come across *Paphus* (the son of *Pygmalion* and *Galatea*, father of *Cinyras*, grandfather of *Myrrha*, thus both grandfather and great-grandfather of *Adonis*, her object of Love), the goddess of Love might have realised, that her object of Love had in fact been the progeny of her own objectivisation: the humanisation of *Pygmalion*’s object of Art, as she had intended to turn it into a subject of Love.

To objectify, *v.*, 1. *trans.* To express (something abstract) in a concrete form; to render objective. 2. *trans.* To degrade or demote (a person, class of people, etc.) to the status of a mere object; to treat as an object; to reify. Also: to identify (a person) with a particular stereotype; to stereotype.<sup>133</sup>

Deep in their ‘windring brookes,’ the *Nayades* had long been demonstrating how their desirable ‘objects of Love’ never even got the chance to turn into ‘subjects of Love,’ as any abducted man would soon succumb to their underwater ‘acts of love,’ and his last breathing marks, in the form of a few volatile ‘windrings’ would bubble to the water surface, just before his instinctive drowning response would give way to suffocation.<sup>134</sup> And on the banks of their

| As if a senceless carved stone could feele | The ardour of his bootles chattering, | So fond he was, and earnest in his sute, | To his remorseless Image, dum, and mute’ (stanza 14). The muteness is ‘not merely profound, it is ‘remorseless,’ as if the poem’s rule is ‘that women are mute, senseless objects beyond the touch of language or thought’ (Enterline, pp. 143-4). Of course, *Marston*, the ‘barking Satyrlist,’ explains when this is (thought to be) the case, as he rounds off his poem with a warning (or invitation) to ‘Ye changing Proteans:’ ‘Come, come, *Luxurio*, crowne my head with bayes | Which, like a *Paphian*, wantonly displayes | The *Salaminian* titulations, | Which tickle up our leud *Priapians*’ (*Paphian*: 1. Of or relating to *Paphos* in *Cyprus*, a city believed to be the birthplace of *Aphrodite* or *Venus* and formerly sacred to her. 2. literary. Of or relating to love and sexual desire; esp. of, relating to, or engaging in illicit sexual acts, prostitution, etc.; *Priapian*: A lascivious person; worshipper of *Priapus*, the Graeco-Roman god of procreation and fertility, usually represented as a small, deformed figure with an enormous phallus, and later taken as a tutelary god of gardens, vineyards, etc.). This is the case when a person (male or female) is an instrument of sexual pleasure: a sex object, as is *Pygmalion*’s *Galatea*, and, vice versa, as is *Venus*’s *Adonis*.

<sup>132</sup> Ovid, *Golding* (trans.); *Nims* (ed.) (1567; 1965; 2000), *op. cit.*, Book X, ll. 323-6.

<sup>133</sup> *OED*, *v.*, 1 & 2.

<sup>134</sup> *OED* † ‘windring, *adj.*, ? mispr. for WINDING *adj.*’ a1616 SHAKESPEARE *Tempest* (1623) IV. i. 128 You Nim-



'winding brookes,' the Nayades had derived pleasure from assisting Lucina at the birth of another – and very famous – object of Love: Adonis, the lineal descendant from Paphus, Pygmalion and Galatea, who was to become the object of Love of the Love-goddess herself.<sup>135</sup> Therefore Iris's reassuring remark that 'her deitie was cutting the clouds towards Paphos' may have given Juno and Ceres the sudden hunch that Venus's genealogical contemplations finally led to her understanding of a certain generative coherence; and with it, to her understanding of the primary task of a goddess of Love, which is to embrace any form of Love, not to exclude one from another.<sup>136</sup> Such a hunch would account for the 'serious whisper' noticed by Prospero.

Therefore Iris summons the Nayades to come out of the 'wind-ring brooks', almost twenty years after Shakespeare had turned Adonis into a 'wind-flower' to wither in Venus's breast, allowing the goddess of love to immure herself and her curse on love to come true.<sup>137</sup> With their fertility dance at the end of the old and the start of the new agricultural year cycle, the Nayades and the sunburned sicklemen herald fruitful 'jig-a-jigs' in the love night to come.<sup>138</sup> These

phs cald Nayades of y<sup>e</sup> winding brooks.'

<sup>135</sup> 'Anon a stripling hee became, and by and by a man | And every day more bewtiful than other he became, | That in the end Dame Venus fell in love with him'. Ovid, *Golding* (trans.); Nims (ed.) (1567; 1965; 2000), *op. cit.*, X, ll. 602-4.

<sup>136</sup> Aphrodite: The same transmarine and Eastern origin of her worship is evidenced by the legend of the island of Cythera, on which she was supposed to have first lauded from a sea-shell. Other names applied to her are Pelagia (from IleXayos), Auadyo-meng (as having risen from the water), Eryoina (from Mount Eryx in Sicily), Paphia, and Cypris, besides those mentioned below. Again, the common conception of her as goddess of love limited her agency to the sphere of human life. But she was, at the same time, a power of nature, living and working in the three elements of air, earth, and water. As goddess of the shifting gale and changeful sky, she was Aphrodite Urania (Oipavia), the 'heavenly', and at many places in Greece and Asia her temples crowned the heights and headlands; for instance, the citadels of Thebes and Corinth, and Mount Eryx in Sicily. As goddess of storm and lightning, she was represented armed, as at Sparta and Cythera; and this, perhaps, explains why she was associated with Ares both in worship and in legend, and worshipped as a goddess of victory. The moi'al conception of Aphrodite Urania as goddess of the higher and purer love, especially wedded love and fruitfulness, as opposed to mere sensual lust, was but slowly developed in the course of ages. *Harper's Dictionary of Classical Antiquities*, Harry Thurston Peck (ed.) (New York: Harper & Brothers Publishers, 1898), retrieved 2013-12-17 on [www.archive.org/stream/cu31924027019482/cu31924027019482\\_djvu.txt](http://www.archive.org/stream/cu31924027019482/cu31924027019482_djvu.txt). Cf. Lucretius, who 'embraced her larger significance as Venus genetrix, the principle of aesthetic and philosophic creation and the life force, in *De Rerum Natura*. A poet, 'he took | That popular name of thine to shadow forth | The all-generating power and genial heat | of Nature, when she strikes thro' the thick blood | Of cattle, and light is large, and lambs are glad | nosing the mother's udder, and the bird, | Makes his heart voice amid the blaze of flowers; Which things appear the work of mighty Gods' (ll. 96-102). Gerhard Joseph, *Tennysonian Love: The Strange Diagonal*, (Minneapolis: University of Minnesota Press, 1969) p. 141.

<sup>137</sup> (*OED*) anemone, n., 'Etymology: < Latin anemōnē, < Greek ἀνεμώνη the wind-flower, lit. 'daughter of the wind,' < ἀνεμ-ος wind + -ώνη feminine patronymic suffix.'

<sup>138</sup> Jig-a-jig (*OED*), 2. n. 'In the sense 'sexual intercourse'; also as v., to copulate. slang. Folio does not indicate which specific dance is performed; only that it is a 'gracefull dance'. The *Arden* editors note that the dance 'should be rustic and not courtly' (p. 274). As the sunburned sicklemen are 'of August weary', the obvious time of the dance is around Michaelmas, 29 September, the end of the agricultural year (Christopher Dyer, *Standards of Living in the Later Middle Ages* (Cambridge: Cambridge University Press, 1989, revised edition 1998), p. 28) so the husbandmen would return home and celebrate the end of the old and start of the new agricultural year, and they would be ea-



'encounters on green land' will be fruitful, because Juno has commanded the Nayades to turn their backs on their 'wind-rings': the 'O's of their dreaded underwater love bubbles, which like picked windflowers are of a volatile nature, as Ovid had taught Shakespeare, too:

And may not I lyke power upon mee take  
Without disdeine and spyght, to turne Adonis to a flowre?  
This sed, shee sprinckled Nectar on the blood, which through the powre  
Thereof did swell like bubbles sheere that ryse in weather cleere  
On water. And before that full an howre expired weere,  
Of all one colour with the blood a flower she there did fynd  
Even like the flower of that same tree whose frute in tender rynde  
Have pleasant graynes inclosde. Howbee't the use of them is short.  
For why the leaves do hang so looce through lightnesse in such sort,  
As that the windes that all things perce, with every little blast  
Doo shake them off and shed them so as they cannot last.<sup>139</sup>

So Venus, the third absent mother in *The Tempest*, is by now definitely 'wanted' to fan the fires of earthly love, evermore needed to keep re-creating new beginnings for 'Earth's increase, foison plenty'.<sup>140</sup> But Shakespeare leaves the audience guessing if she finally frees herself from the pangs of love, in order to re-create her own new beginning, because Prospero, suddenly reminiscent of the 'foule conspiracy', interrupts the dance and claims that 'Our reuels now are ended'; although after retiring into his 'Cell' (in order to 'prepare to meet with *Caliban*') he assigns Ariel still another 'reuel'.<sup>141</sup>

*A noyse of Hunters heard. Enter diuers Spirits in shape of Dogs and Hounds, hunting them about: Prospero and Ariel setting them on.*

ger to woo their lasses; thus a rustic dance that would suit this time of merrymaking and lovemaking is a 'jig' n.1, 1.a 'a lively, rapid, springy kind of dance' (*OED* quotes *Much Ado About Nothing*, II, i: 'Wooring...is hot and hasty like a Scotch ijgge (and ful as fantastical)').

<sup>139</sup> Ovid, Golding (trans.); Nims (ed.) (1567; 1965; 2000), *op. cit.*, X, ll. 853-67.

<sup>140</sup> Venus is the mother of Hermaphroditos (son of Hermes and Aphrodite); Hermaphroditos is also a victim of the Nayades. Ovid tells how the Nayad Salmacis lures him into her pond and tries to rape him, eventually fusing with him so that their bodies would ever after be one: 'Ye Goddes of Heaven agree | that this same wilfull boy and I may never parted bee. | The Gods were pliant to hir boone. The bodies of them twaine | Were mixt and joyned both in one. To both them did remaine | One countnance: like as if a man should in one barke beholde | Two twigges both growing into one and still together holde. | Even so when through hir hugging and hir grasping of the tother | The members of them mingled were and fastned both together, | They were not any lenger two: but (as it were) a toy of double shape. Ye could not say it was a perfect boy | nor perfect wench: it seemed both and none of both to beene.' *Ibid.*, IV, ll. 460-70. Thus Hermaphroditos' name was the root of the word hermaphrodite, (*OED*) *n.* and *adj.*, A.1.a: 'A person or animal (really or apparently) having both male and female sex organs.' Venus's purple windflower, *Anemone Blanda*, is also hermaphrodite, self-seeding: 'Windflower, perennial bedding plant 3 to 4 inches high by about 6 inches wide; flowers self seed to form spreading carpets.' Jo Kellum, *Southern Shade: A Plant Selection Guide* (Jackson: University Press of Mississippi, 2005), p. 46.

<sup>141</sup> The 'cell' Prospero retires to does not refer to Prospero's small dwelling, as Miranda and Ferdinand are led to believe, but to a 'cell' of memory, and thus to the preparation of his next memory play (see earlier footnote on 'full poor cell').



PROSPERO: Hey, *Mountaine*, hey.  
ARIEL: *Siluer*: there it goes, *Siluer*.  
PROSPERO: Fury, Fury: there Tyrant, there: harke, harke.<sup>142</sup>

Having just explained to the young couple that 'our little life is rounded with a sleepe' and that 'we are such stuffe as dreames are made on,' Prospero is determined to jog another few memories by piercing the – intangible – dream of a desired 'rounded life' for the three foul conspirators, scattered by four dogs whose names represent the four far corners of an – as intangible – circumscribed square: sky-rocketing Mountain, deep-seated Silver, avenging Fury and self-centred Tyrant.<sup>143</sup>

Our Elizabethan ancestors thought of their world in metaphors. The world was not like an animal; it was animate. The repetition of pattern, design, function they found in the body of man was not something invented by human ingenuity: it actually existed in the three worlds made by God in His image. There was 'correspondence' between man's body and the body of the world, man's soul and the soul of the universe.<sup>144</sup>

As Prospero's project 'do's gather to a head' and 'Time goes vpright with his carriage', one of the dogs has just reminded him of his project's ultimate goal.<sup>145</sup> In order to ascend the ladder of the Great Chain of Being, he gets ready to make his last memory circle and do away with his own 'avenging Fury'.<sup>146</sup>

<sup>142</sup> *The Tempest*, 4.1.1929-34, p. 34.

<sup>143</sup> *OED* gives 11 meanings for 'Rounded', *adj.*, the first of which is I.1.a. 'circular, spherical', the ninth of which is 'brought to a complete, finished, or perfect state; well-balanced, varied. Also (of a fictional character): fully realized; lifelike.' The first sense provides a metaphorical interpretation of Prospero's 'Our little life is rounded with a sleep': that the 'O' is the passageway from all to nothing and vice versa; the ninth sense here provides a less abstract interpretation: the three conspirators dream of a wonderful new well-balanced life in their self-made paradise of oblivion.

<sup>144</sup> Joan Bennett, 'Marjorie Hope Nicolson, *The Breaking of the Circle. Studies in the Effect of the 'New Science' upon Seventeenth Century Poetry*', in *The Review of English Studies, New Series*, Vol. 3, No. 10, Apr., 1952 (Oxford: Oxford University Press, 1952), p. 178. Retrieved 2013-0216 on [www.jstor.org/stable/510922](http://www.jstor.org/stable/510922).

<sup>145</sup> 'Only in *The Tempest* does [Shakespeare] seem to consider the chain itself,' writes Tillyard: 'The Elizabethans pictured the universal order under three main forms: a chain, a series of corresponding planes, and a dance. [...] The Great Chain of Being is a metaphor that served to express the unimaginable plenitude of God's creation, its unflinching order, and its ultimate unity. The chain stretched from the foot of God's throne to the meanest of inanimate objects. Every speck of creation was a link in the chain, and every link except those at the two extremities was simultaneously bigger and smaller than another: there could be no gap. [...] The chain is also a ladder. The elements are alimantal. There is a progression in the way the elements nourish plants, the fruits of plants beasts, and the flesh of beasts men. And this is all one with the tendency of man upwards towards God. The chain of being is educative both in the marvels of its static self and in its implications of ascent.' Tillyard (1959), *op. cit.*, pp. 25-8; p. 34.

<sup>146</sup> 'The Renaissance preserved the idea of the Great Chain of Being, but the great innovation was that man's place changed – from fixed to movable. As a result the Neoplatonists thought man could climb up the Chain, even up to God.' György E. Szönyi, *John Dee's Occultism, Magical Exaltation through Powerful Signs* (New York: State University of New York Press, 2004), p. 87.





on the outside, if not literally then at least figuratively. Prospero is the only one who does not enter the circle. He is its creator, its designer, its projector, its manipulator. And he seems to be the feared umpire, too, as he parts the one from the other and decides between black and white; but he has actually never learnt or never wanted to be one, because his favourite place is far from centre field, far from the sports ground, as once his 'Librarie| Was Dukedome large enough,' so that another ambitious umpire, more passionate about the job, had already long ago instinctively taken the 'empire'.<sup>152</sup>

Hell is the static lifenessness of unrelieved viciousness. Paradise the static lifelessness of unrelieved immaculation. Purgatory a flood of movement and vitality released by the conjunction of these two elements.<sup>153</sup>

This is the thought that Prospero, approaching the anagnorisis, seems to wake up to, as he observes the charm in his circle 'dissolve apace' and prepares himself for the awakening of the 'convoy,' who will then soon again be 'wheeling encircling about the gigantig's Lifetree': if allegorically 'our little life is rounded with a sleepe' and 'life is a wake', then the fructification takes place in between, in the 'flood of movement' that will keep inviting two static opposites to conjugate.<sup>154</sup>

PROSPERO:                      Their vnderstanding  
   Begins to swell, and the approaching tide  
   Will shortly fill the reasonable shore  
   That now ly foule, and muddy.<sup>155</sup>

The 'approaching tide', which is the result of a cyclical influence, is about to 'impregnate' the 'measured' land border that lies (still) foul and muddy.<sup>156</sup> Prospero opposes the image of the 'flood of movement' to the image of the allegedly immobile and lifeless shore; but its alleged 'static lifelessness' is in fact a vital part of the same system, as Samuel Beckett articulated. And it is in that same system, on the 'Earth that is Purgatory', that 'Vice and Virtue – which you

<sup>152</sup> (OED) umpire, *n.*, 1a: 'One who decides between disputants or contending parties and whose decision is usually accepted as final; an arbitrator.' †c. 'Something which stands between others either by way of connection or separation.' Quotation from *Tempest*, 1.2.

<sup>153</sup> Samuel Beckett, 'Dante... Bruno. Vico... Joyce' in *Our Exagmination Round his Factification for Incamination of Work in Progress* (London: Faber and Faber, 1929, second edition 1972), p. 22.

<sup>154</sup> In his essay 'Dante... Bruno. Vico... Joyce', Beckett demonstrates the connection between James Joyce and Giambattista Vico who in *The New Science* (1725) argued that civil life is constructed, and that it develops in a recurring cycle of three ages; the 'Gigantigs' (early humans in the 'divine age') rely on metaphor to compare, and thus comprehend, human and natural phenomena: 'In a word, there is all humanity circling with fatal monotony about the Providential fulcrum – the 'convoy wheeling encircling about the gigantig's lifetree'. Beckett (1929; 1972), *op. cit.*, pp. 9-14.

<sup>155</sup> *The Tempest*, 5.1.2034-8, p. 35.

<sup>156</sup> To fill (OED), *v.*, †2. To impregnate. Cf. 'An ocean tide refers to the cyclic rise and fall of seawater. Tides are caused by slight variations in gravitational attraction between the *Earth* and the *moon* and the *Sun* in geometric relationship with locations on the Earth's surface. *Tides* are periodic primarily because of the *cyclical* influence of the Earth's rotation.' Retrieved 2013-0308 on [www.physicalgeography.net/fundamentals/8r.html](http://www.physicalgeography.net/fundamentals/8r.html).





So that is how Prospero could blow the whistle on Shakespeare's last memory play: by finally acknowledging the Viciousness of the circle that goes 'round and round to meet where terms begin.'<sup>162</sup> In retrospect, he did have a passion for the job, if only because it was by the courtesy of the play that he had interspersed his life (and that of others) with projections taking place inside a circle, from which he had always scrupulously excluded himself. He had not boggled about appropriating and contracting others to do the dirty work. His slave and servant had had a tough job orchestrating his projected memory system, which, in the end, only accounts for a story that 'must take the eare strangely' and 'makes the night goe quicke away.'<sup>163</sup> But now it is 'On the sixth hower, at which time, my Lord, | You said our worke should cease.'<sup>164</sup> The big hand points to twelve, the small to six. As Ariel and Caliban are acknowledged and released, the question is if the one pointer goes further up and the other one further down, both breaking away from the circle into an infinite 'dream' surrounding 'our little life'; or if the machine proceeds as the two are stimulated to catch their tails, just because Prospero finally dares to step into his 'O', without prize or penalty; just because he finally dares to allow the Vicious and Virtuous to conjugate; just because he finally dares to accept that he is not the static centre of a sublime system, but only a focal point of one out of many.<sup>165</sup> If he dares, then he will soon speak the words W.H. Auden found in a similar 'O', echoing somewhere beyond:

Now, Ariel, I am that I am, your late and lonely master,  
Who knows now what magic is; – the power to enchant  
That comes from disillusion.  
What the books can teach one  
Is that most desires end up in stinking ponds,  
But we have only to learn to sit still and give no orders,  
To make you offer us your echo and your mirror;  
We have only to believe you, then you dare not lie;  
To ask for nothing, and at once from your calm eyes,  
With their lucid proof of apprehension and disorder,  
All we are not stares back at what we are.<sup>166</sup>

<sup>162</sup> James Joyce, *Finnegans Wake* (London: Penguin Books, 1992, first published 1939), p. 452.

<sup>163</sup> *The Tempest*, 5.1.2302, p. 37.

<sup>164</sup> *The Tempest*, 5.1.1950-1, p. 34.

<sup>165</sup> Cf. 'Your all is partial, Prospero; | My will is all my own: | Your need to love shall never know | Me: I am I, Anthonio, | By choice myself alone.' W.H. Auden, *The Sea and the Mirror, A Commentary on Shakespeare's The Tempest*, Arthur Kirsch (ed.) (Princeton and Oxford: Princeton University Press, 2003), p. 14.

<sup>166</sup> *Ibid.*, p. 6. Arthur Kirsch writes in his introduction to Auden's poem: 'At the same time, though Auden yearned to transcend dualism – he said that 'All the striving of life is a striving to transcend duality' – he remained acutely conscious of its contrapuntal manifestations in human existence. He said that in this world 'all experience is dualistic,' and insisted that 'Man is neither pure spirit nor pure nature – if he were purely either he would have no history – but exists in and as a tension between their opposing polarities.' He thus praised what he called 'binocular vision,' and said that the 'one infallible symptom of greatness is the capacity for double focus.' (pp. xix-xx).



Prospero has reached a point that Lady Anne Bacon, the still present mother of an absent daughter, reached in December 1610. Not much later 'None ends where he begunne' was down on paper, in memory of 'shee' who is dead, 'shee' who is not, 'shee' who is nothing, zero, naught, O. All left were a present mother and a present father. Perhaps their blank gaze into a vacant 'O' had already led them to conclude 'All we are not stares back at what we are.' Perhaps their blank gaze into a vacant 'O' had already led them to conclude 'The Sun is lost, and th'earth, and no mans wit | Can well direct him, where to looke for it.'<sup>167</sup> Still they were harrowingly present, and perhaps they were already beginning to descry a remarkable parallel between their own gaze into a vacant 'O', and the telescopic observations of some scientists responsible for the fuss of that 'new Philosophy', which calls 'all in doubt,' when an economical poet managed to put it into words. This poet did not only demonstrate that 'poetry guided the spirit of discovery as strongly as the compass,' as he worded the impact of new techniques like cartography and globemaking that enhanced human understanding of place and planet.<sup>168</sup>

On round ball  
A Workeman that hath copies by, can lay  
An Europe, Afrique, and an Asia  
And quickly make that, which was nothing, All.<sup>169</sup>

This poet also demonstrated that poetry, as it had long done and long will, guides the spirit of discovery of the human soul, as it fills people with the '*Coraggio*' needed to dare and risk the 'renaissance' of old allegories born into new value patterns, as they are challenged to evolve, and time and again catch their tails in the allogamous intertwinement of nature and nurture, of past and future, of art and science. For this poet, the new techniques obviously were a rich source of inspiration, like they were for Shakespeare.<sup>170</sup> But one very popular

<sup>167</sup> Donne; Patrides (ed.) (1991), *op. cit.*, p. 335, ll.207-8.

<sup>168</sup> Cohen 2006, *op. cit.*, pp. 63-4: 'Victor Morgan has suggested that the cause-effect relationship between technology and literature may have been bilateral. Not only did navigational technologies influence literary creativity, literary creativity may also have influenced attitudes toward specific navigational tools ('these metaphorical usages of the image of map or globe, may have had implications for the attitudes adopted towards real maps and globes, encouraging characterisation, personification, and the association with them of the values attached to the use of their image in literature.' Victor Morgan, *The Literary Image of Globes and Maps in Early Modern England*, Tyacke (ed.), pp. 54-55). It may be something of an overstatement to claim, as Michael Foss has, that 'Poetry guided the spirit of discovery as strongly as the compass,' but it is certainly true that poetic and dramatic visions stirred the hearts and minds of those who took up globes, maps, charts, compasses, quadrants, and astrolabes in search of fame and fortune for themselves and for England.' [...] On p. 171: 'The early modern period saw many examples of what I will refer to here as technological confluence. [...] The so-called Age of Discovery seems to be a prime example of this type of technological confluence.'

<sup>169</sup> Donne; Patrides (ed.) (1991), *op. cit.*, p. 85.

<sup>170</sup> 'Technological confluence in Shakespeare's writing is not simply an indication of his capacious genius, it is also a function of the various sorts of technological confluence taking place in and around London in his career.' Cohen 2006, *op. cit.*, p. 176.



gadget of the early modern time stood out. Perhaps it did in the first place, because it provided the Renaissance man with the perspective of macrocosm and microcosm, and that presentation was both exciting and instrumental.<sup>171</sup> But in the second place it stood out, because it held the key to the entrance of allegory; the key to the 'all' and the 'nothing'. And both this poet and his patroness – and Shakespeare – knew.

O  
More then Moone  
Draw not up seas to drowne me in thy speare,  
Weepe me not dead, in thine armes, but forbear  
To teach the sea, what it may doe too soone,  
Let not the winde  
Example finde,  
To doe me more harme, then it purposeth,  
Since thou and I sigh one another's breath,  
Who e'r sighes most, is cruellest, and hastes the others death.<sup>172</sup>

One word is central to Shakespeare's *The Tempest*; one word is central to John Donne's *Valediction of Weeping*, as he invokes both spiritual and terrestrial 'O' not to make the deep seas drown and sink 'Thou and I' (downward) or to make the skyrocketing wind do more harm (upward), and his spherical tears distantly echo Shakespeare's volatile wind-rings. But not until the last lines of *The Tempest* and not until the last lines of *A Valediction of Weeping* does that one word add its last and sustaining memory image, when Prospero prays 'Gentle breath of yours, my Sailes | Must fill' and Donne's 'O' is likewise filled 'since thou and I sigh one another's breath'.<sup>173</sup> As Shakespeare's 'O' in London was now soon to burn down, and Hercules would be waving the sustaining memory image for only five more months after Elizabeth's marriage, the sustaining allegory of 'O' was put down on paper, so as to sustain the midwife for the deliveries of many renaissances to come.<sup>174</sup>

<sup>171</sup> "Today most globes are decorative objects or aids to students learning geography, but late sixteenth-century globes were essential navigational tools, and sixteenth-century globe-makers consistently emphasised the globe's utility' (...) 'The utility, the enjoyment and the pleasure of the mounted globe, which is composed with such skill, are hard to believe if one has not tasted the sweetness of the experience. For, certainly, this is the only one of all instruments whose frequent usage delights astronomers, leads cartographers, confirms historians, enriches and improves le-gists, is admired by grammarians, guides pilots, in short, aside from its beauty, its form is indescribably useful and necessary for everyone.' Cohen 2006, *op. cit.*, pp. 57-9 (he quotes Gemma Fri-sius, *De Principis Astronomiae et cosmographiae* (1530)).

<sup>172</sup> Donne; Patrides (ed.) (1991), *op. cit.*, p. 85. *Valediction of Weeping* was published in 1633.

<sup>173</sup> *The Tempest*, Epilogue, 2332-3, p. 37.

<sup>174</sup> The Globe was burnt down on 29 June 1613. 'During a performance of *Henry VIII* a prop cannon discharged its wadding on to the thatched roof, causing it to catch fire. It says much for the security system, whatever it was, that all three thousand members of the audience were able to leave safely through 'two small dores', while the Wooden 'O' burned to the ground within two hours.' Barry Day, *This Wooden 'O', Shakespeare's Globe Reborn* (London: Oberon Books, 1996), p. 15. For the mean-ing of the flag waving across the entrance of Shakespeare's Globe, see Chapter 1.



PROSPERO:                   And my ending is despaire,  
                                      Vnlesse I be relieu'd by praier,  
                                      Which pierces so, that it assaults  
                                      Mercy it selfe, and frees all faults.  
                                      As you from crimes would pardon'd be,  
                                      Let your Indulgence set me free. [Exit].<sup>175</sup>

Having sighed often in his life, and definitely not only his own but also 'one another's breath', sometimes 'most cruellest', Prospero now discharges his project, standing on the centre stage of Shakespeare's Globe, in the middle of Shakespeare's 'O'; 'n O-thing. In that final nothing, Prospero has got nothing to lose, therefore entrusts himself not only to 'Gentle breath of yours' but also to 'your Indulgence', whatever it takes. He knows that only the 'piercing praier' may relieve him, because only the piercing prayer will 'assault mercy it selfe' as its words will stick in the throat and penetrate 'such stuffe as dreames are made on' to the core, so much so that they will prick any accidentally left memory image of projected power driven beliefs and bury it into oblivion, together with the pardons and mercy's that from then will be no more than dead weight.<sup>176</sup>

If his first prayer is answered, Prospero might be able to first sail to Napels, then to Milan, where every third thought shall be his grave; because Milan is *Mediolanum*, literally the 'middle of the plain,' which on the 'O, the Earth' is of course never plain, but always spherical, therefore no bare island, no continent, no country, no city, no home, no person is ever alone in the middle of the plain, as *Mediolanum* is always in everyone and everything – as one of those 'new philosophers', Johannes Kepler, recently confirmed: it is not the static centre, but the focal point that matters.<sup>177</sup> Therefore, once Prospero reaches *Mediolanum*, ready for that particular 'third thought' to land, he will finally step into a circle that in itself is merely nOthing, yet altogether a fertile sphere sustaining the 'flood of movement' of life, death and rebirth, in its infinite fusing of bodies.<sup>178</sup>

This is the consciousness that in every new moment needs a 'renaissance'. But births do not come without tempests, as a woman knows from her personal art of memory, and a man could learn from reading in *The Woman's Book* that it is in 'yer tyme of labour when the stormes and thronges begyn

<sup>175</sup> *Tempest*, Epilogue, ll.15-20.

<sup>176</sup> PROSPERO 'There, Sir, stop. | Let us not burthen our remembrances with | A heavinesse that's gon.' (*Tempest*, 5.1.2178-80, p. 36). I do not think *The Tempest* is Shakespeare's play of forgiveness; it is Shakespeare's play of oblivion, or, ultimately, Shakespeare's play of care.

<sup>177</sup> *Mediolanum* is the name of ancient Milan.

<sup>178</sup> The 'fusing of bodies' refers to the (regenerative) act of conjunction, sexual union or copulation, but also to the process of decay of the (human or any other) body in the grave, and its (regenerative) fusing with the body of the Earth.



to come on.<sup>179</sup> Therefore, as has been pointed out by John Pitcher, the Folio opens with a storm – *The Tempest*, Shakespeare’s last play – and ends on the word ‘peace’: the last word of *Cymbeline*, Shakespeare’s last but one.<sup>180</sup> It is one of many landmarks, left behind by an allegorist, for future explorers; to help them navigate through their quests for ‘values worthy of pursuit’, because ‘literature, like any work of art, makes these inventions of values’ universally sharable.<sup>181</sup> Therefore, as poetry ‘guides the spirit of discovery’, this is the final indulgence Prospero prays from us: to labour and discover ‘what’s in a name’; and to subsequently give birth to an ‘O’ who in our newborn reality will again come to prosper.<sup>182</sup>

<sup>179</sup> *Oxford English Dictionary* quotes (in storm, *n.*, 4. *Pathol.* a. A paroxysm, violent access (of pain or disease). Now chiefly with qualifying word, as asthmatic storm, rheumatic storm) Thomas Raynald’s English translation of Eucharius Roesslin’s *Byrth of Mankynde; Otherwise Named, The Woman’s Book* (1545): Another dyette there is, the whiche she ought to obserue in y<sup>e</sup> tyme of labour: when the stormes and thronges begyn to come on.’

<sup>180</sup> John Pitcher, *Introduction to The Winter’s Tale, The Arden Shakespeare, Third Series* (London: Methuen Drama, 2010), p. 18.

<sup>181</sup> First quotation: Clifford (1974), *op. cit.*, p. 14 & 49. Second quotation: Iovino (2010), *op. cit.*, p. 42. I illustrated this point in Chapter 1.

<sup>182</sup> ‘What’s in a name’ is derived from *Romeo and Juliet*: “Tis but thy name that is my Enemy: | Thou art thy selfe, though not a Mountague, | What’s Mountague? it is nor hand nor foote, | Nor arme, nor face, O be some other name | Belonging to a man. | What? in a names that which we call a Rose, | By any other word would smell as sweete, | So Romeo would, were he not Romeo cal’d, | Retaine that deare perfection which he owes, | Without that title Romeo, doffe thy name, | And for thy name which is no part of thee, | Take all my selfe.’ *The Tragedie of Romeo and Juliet*, in *The Norton Facsimile, The First Folio of Shakespeare, Based on Folios in the Folger Shakespeare Library Collection*, Charles Hinman (ed.) (New York-London: W.W. Norton & Company, 1968, second edition 1996), 2.2.832-43, p. 675. Indulgence: favour. The editors of the *Arden Tempest* also read indulgence as ‘favour’, and add the suggestion of an ‘irreverent pun on the Roman Catholic practice of offering remission of the punishment due to a sin in return for a donation to the church.’ Vaughan (2011), *op. cit.*, fn. to Epilogue 20, p. 308.





### **Abstract**

Scenario analysis is a recognised strategic planning method, used of old in a military context, by now generally adopted by businesses, policy makers, NGO's and universities to make flexible long-term plans (Bestuzhev-Lada/ Voser). It is based on trends and tendencies that are rooted in 'stable causal feedback structures in the world system'; although forecast is impossible, forecast 'may incite to action for a better future than forecast' (Randers). Likewise, Macbeth and his wife are incited to realise their own projected 'Great' future – to which Nature had relentlessly denied them. Thus the blood keeps flowing: from Lady Macbeth's menstrual, parturient but never life-giving blood to the blood of Macbeth's deadly victims. Then Hecate, the ancient Moon goddess of life-giving and life-taking blood, teaches a simple lesson: that the 'O' of her 'witches' is in fact synonymous with Macbeth's own memory pattern, which holds the key to his own 'sustainability'. Had he looked closer into that 'O', he might have discovered 'values worthy of pursuit' (Clifford). Which is what allegory's reader might be able to do with *Macbeth* in hand. But he or she should be willing to look into a mirror that does not lie, because this allegorist's

end, both at the first and now, was and is, to hold as 'twere the Mirrour vp to Nature; to shew Vertue her owne Feature, Scorne her owne Image, and the verie Age and Bodie of the Time, his forme and pressure. (*Hamlet*)

Therefore Shakespeare's allegorical pattern does and will not only assist to 'understand human experience in terms of repetition and generalisation', but keeps challenging to live up to its 'changing composition' (Clifford/ Gleick). Which demands a 'forwardly oriented will' and a recognition of, and care for (shared) values (Schaap/Van Egmond/ Porter). Shakespeare invites to quest for these values worthy of pursuit from and within his allegorical 'O'. That quest is sustainable development.



## 5 O Well Done:

### - *Macbeth's Sustaining Memories*

MACBETH: Your Children shall be Kings.  
BANQUO: You shall be King.<sup>1</sup>

In the midst of a thunderstorm on a 'blasted Heath', in the imagined first half of the eleventh century, the two Scottish Generals Macbeth and Banquo are halted on their way to the King by three 'weyward Sisters', who prophecy their two potent, but antagonistic futures.<sup>2</sup> As the three witches vanish 'into the Ayre', the two Generals discuss the awkwardness of the vision, then repeat the mysterious forecast, notably not in the first, but in the second person. Notably, also, Macbeth first addresses Banquo, as the father of 'Kings', which is why the witches just called him both 'lesser then *Macbeth*, and greater'.<sup>3</sup> As a King, Macbeth will be greater than Banquo, who will not be a King. But as a father of Children who shall be Kings, Banquo will be greater than Macbeth. The three 'weyward Sisters' have touched on the sore spot of Macbeth and of his 'dearest Partner of Greatnesse', who is waiting for him in their castle in northern Scotland.<sup>4</sup> Monarchy means Greatnesse; sustainability means more.

On board an old passenger ship in Rotterdam, on 7 May 2012, the guests of the 50th anniversary celebrations of the World Wide Fund for Nature witnessed the launch of a new report to the Club of Rome, entitled *2052 – A Global Fore-*

<sup>1</sup> *The Tragedie of Macbeth*, in *The Norton Facsimile, The First Folio of Shakespeare, Based on Folios in the Folger Shakespeare Library Collection*, Charles Hinman (ed.) (New York-London: W.W. Norton & Company, 1968, second edition 1996), 1.3.188-9, p. 740. All quotations in this Chapter are from this edition, unless otherwise noted.

<sup>2</sup> BANQUO: 'Say from whence | You owe this strange Intelligence, or why | Vpon this blasted Heath you stop our way | With such Prophetique greeting?' 1.3.175-8, p. 740. WITCHES 'The weyward Sisters, hand in hand, | Posters of the Sea and Land, | Thus doe goe, about, about, | Thrice to thine, and thrice to mine, | And thrice againe, to make vp nine. | Peace, the Charme's wound vp' 1.3.130-5. The three witches forecast that Macbeth, Thane of Glamis, shall become Thane of Cawdor, and King; and that Banquo shall 'get Kings, though thou be none', 1.3.167, p. 740.

<sup>3</sup> 'WITCH 1. Lesser then Macbeth, and greater. 2. Not so happy, yet much happier. 3. Thou shalt get Kings, though thou be none: So all haile Macbeth, and Banquo' 1.3.165-8, p. 740.

<sup>4</sup> In the letter to his wife, Macbeth calls her his 'dearest Partner of Greatnesse': 'They met me in the day of successe: and I haue | learn'd by the perfect'st report, they haue more in them, then | mortall knowledge. When I burnt in desire to question them | further, they made themselues Ayre, into which they vanish'd. | Whiles I stood rapt in the wonder of it, came Missiues from | the King, who all-hail'd me Thane of Cawdor, by which Title | before, these weyward Sisters saluted me, and referr'd me to | the comming on of time, with haile King that shalt be. This | haue I thought good to deliuer thee (my dearest Partner of | Greatnesse) that thou might'st not loose the dues of reioycing | by being ignorant of what Greatnesse is promis'd thee. Lay | it to thy heart and farewell' 1.5.349-360, p. 742. Lady Macbeth receives and reads Macbeth's letter in their Castle in Inverness, where she is waiting for her husband to arrive with King Duncan.



cast for the Next Forty Years.<sup>5</sup> It was written by Jørgen Randers, one of the co-authors of the pioneering *Limits to Growth*. As in 1972, he tried to answer the question, what the world will look like in forty years time. 'Is a forecast possible?' he openly asks in the first section of his new book.<sup>6</sup> No, he answers himself, 'it is not possible to predict individual events in the future, even with deep knowledge of the system.'<sup>7</sup> But then he adds a Yes:

It is possible to say something about trends and tendencies that are rooted in stable causal feedback structures in the world system.<sup>8</sup>

Randers' No to forecast, and his Yes to scenarios are not new.<sup>9</sup> Since ancient Chinese and Roman cultures, scenario analysis has been a recognised strategic planning method, first in a military context, and since recent times also used by businesses, policy makers, NGO's and universities to make flexible long-term plans, as Shell's former Chief Executive Officer Peter Voser explains:

As we reflect on [four] decades of scenario work, and remember the many talented individuals who have been involved over the years, we're struck by the way the scenarios influence such a remarkable range of issues, debates, and business decisions.<sup>10</sup>

<sup>5</sup> Club of Rome, 'Launch Videos: 2052: A Global Forecast for the Next Forty Years' (Rotterdam: Club of Rome, 2012), retrieved 2014-0527 on <http://www.clubofrome.org/?p=6316>.

<sup>6</sup> Jørgen Randers, *2052 – A Global Forecast for the Next Forty Years, a Report to the Club of Rome, Commemorating the 40th Anniversary of The Limits to Growth* (White River Junction: Chelsea Green Publishing, 2012), p. 19.

<sup>7</sup> *Ibid.*, p. 19.

<sup>8</sup> *Ibid.*, p. 19.

<sup>9</sup> 'At this point, our reason for putting the words 'history of the future' (as opposed to history of the past) in inverted commas and for using the term 'a form of history' should be explained. In the nature of things there can be no history of the future in the usual sense of the word 'history'. From the point of view of dialectical and historical materialism the future (as distinct from the past and the present) is in principle stochastic; consequently it presents many possible variants, and depends on numerous circumstances whose complex interaction cannot be fully covered. Rejection of this approach to the future inevitably leads to rigid determinism, teleology and providentialism, which are characteristic of idealistic and metaphysical philosophical concepts. Conversely, the adoption of this approach brings us to the logical conclusion that an unqualified prediction of future phenomena, with their dates, is essentially impossible. The only possible exceptions to this are a few comparatively elementary natural and technical processes (for example, solar and lunar eclipses which can be predicted millions of years in advance) and then only on the assumption that they are not interfered with by more complex social processes (for instance, the possibility that in the future man will be able to alter the moon orbit, or in general to dismantle the moon for purposes yet unknown)'. Igor Bestuzhev-Lada, 'Forecasting – an Approach to the Problems of the Future', in *International Science Journal, Futurology*, vol. XXI, number 4 (Paris: UNESCO, 1969), p. 529.

<sup>10</sup> Peter Voser, Foreword to *New Lens Scenarios, A Shift in Perspective for A World in Transition*, (Den Haag: Shell International BV, 2013), p. 5. Shell adds a warning note to its investors on the first page of the publication: 'The *New Lens Scenarios* are part of an ongoing process used in Shell for 40 years to challenge executives' perspectives on the future business environment. We base them on plausible assumptions and quantification, and they are designed to stretch management to consider even events that may be only remotely possible. Scenarios, therefore, are not intended to be predictions of likely future events or outcomes and investors should not rely on them when making an investment decision with regard to Royal Dutch Shell plc securities.'



Although Randers wrote his 2012 report to the Club of Rome on the basis of ‘trends and tendencies’, knowing that it would be impossible to predict ‘the future’, he still named it *Forecast*. His choice of the word was no mistake. Randers deliberately presented his ‘quite gloomy’ yet ‘not catastrophic’ perspective as a ‘forecast’, because he wanted his readers to ‘make my forecast not come true’ – by inciting them to action for a better future than he had forecast.<sup>11</sup> The word was powerful – so was the title of his book.<sup>12</sup>

• • • • •

So powerful, too, was the augural exposition of Shakespeare’s *Tragedie of Macbeth*.

LADY MACBETH:           Great Glamys, worthy Cawdor,  
Greater then both, by the all-haile hereafter,  
Thy Letters haue transported me beyond  
This ignorant present, and I feele now  
The future in the instant.<sup>13</sup>

Upon his arrival in Inverness, Macbeth’s ‘Partner in Greatnesse’ hails her husband into their shared ‘Great future’, of which he has not only notified her by post; Macbeth’s ‘Letters’ also make his wife ‘transport’ (project) herself into a great ‘future’, which, as she realises, first requires manipulation of the ‘ignorant present’.<sup>14</sup> The Great and gloomy forecast of the three weyward Sisters literally incites Lady Macbeth to action, in order to make the forecast come true as soon as possible. Throughout the rest of the scene, until the entrance of her husband, she prepares herself to take action against everything that ‘impeides thee from the Golden Round’, invoking metaphysical aid – ‘Spirits that tend on mortall thoughts’ to ‘vnsex’ her, to fill her ‘top-full of direst Crueltie’, and to ‘make thick [her] blood’ in order to restrain her from Remorse.<sup>15</sup>

LADY MACBETH:           Come you Spirits,  
That tend on mortall thoughts, vnsex me here,

<sup>11</sup> ‘So, what to do? This is really two very different questions: What can society do to make my forecast not come true? And how can you live a better life in the world that I forecast? The first question involves societal action at the global level. The second can be handled by you – alone and independent of what others choose to do.’ Randers 2012, *op. cit.*, p. 303.

<sup>12</sup> The word has shown its power by tradition: cf. ancient Greek and Roman myth, in which oracles grounded many political decisions and military strategies.

<sup>13</sup> *Macbeth*, 1.5.406-410, p. 742.

<sup>14</sup> At the start of 1.5, Lady Macbeth reads a letter from her husband, in which he tells her about the promising forecast of the three witches, inciting her nefarious plans. It is interesting to note that *OED* gives another meaning for the word ‘letter’, which perfectly fits Lady Macbeth’s sordid fancy: n.3, 1. ‘A person who lets blood; = bloodletter *n.* Also in extended use: a shedder of blood.’

<sup>15</sup> LADY MACBETH ‘High thee hither, | That I may powre my Spirits in thine Eare, | And chastise with the valour of my Tongue | All that impeides thee from the Golden Round, | Which Fate and Metaphysicall ayde doth seeme | To haue thee crown’d withall.’ 1.5.372-7, p. 742.



And fill me from the Crowne to the Toe, top-full  
 Of direst Crueltie: make thick my blood,  
 Stop vp th' accesse, and passage to Remorse,  
 That no compunctious visitings of Nature  
 Shake my fell purpose, nor keepe peace betweene  
 Th' effect, and hit.<sup>16</sup>

Lina Perkins Wilder argues that Lady Macbeth's instruction to the Spirits to 'vnsex [her]' and to end the 'compunctious visitings of Nature' is more than a wish for the cessation of the menses:

By curdling her female blood and her milk (itself, in early modern physiology, a form of menstrual blood and an expression of the female body's essential excess), she will make herself unable to remember'.<sup>17</sup>

Lady Macbeth needs an end to her 'compunctious visitings of Nature' because she needs the 'O' of Oblivion. But not only to indemnify herself from paralysing contrition, in order to realise her 'fell purpose' of 'Greatnesse'.<sup>18</sup> She ultimately needs the 'O' of Oblivion to forget that she and her 'Partner in Greatnesse' can never be 'Greater' than any of the victims they make, for the simple reason that they are not 'sustainable'; of which barren fact her 'compunctious visitings of Nature' cruelly keep reminding her:

MACBETH:                    Vpon my Head they plac'd a fruitlesse Crowne,  
    And put a barren Scepter in my Gripe,  
    Thence to be wrenched with an vnlineall Hand,  
    No Sonne of mine succeeding.<sup>19</sup>

Lady Macbeth and her husband are unable to 'sustain' their family tree, because every time Lady Macbeth had draped her 'fruitlesse Crowne' (her in-

<sup>16</sup> 1.5.391-8, p. 742.

<sup>17</sup> 'Lady Macbeth's instruction to the spirits to 'make thick [her] blood' and end the 'compunctious visitings of Nature' has led some to argue that she actually manages to effect a cessation of menses. But a wish for premature menopause is not the only wish expressed in this speech. The 'compunctious visitings of Nature', a phrase which in the seventeenth century gynaecological treatises denotes menstrual periods, do not just define the sex of Lady Macbeth's body; these 'visitings' also keep open 'th'access and passage to remorse' and have the potential to 'shake' her 'fell purpose'. If Hamlet's vengeful 'purpose' is a 'slave to memory', Lady Macbeth's is a slave to her female body and to the wandering 'Spirits' that guide both female reproductive cycles and the cycling, wandering, female memory. Associating menstruation with the 'passage to remorse', Lady Macbeth assigns a feminine gender to the moral effects of unwilling and uncontrolled remembrance. She makes menstruation sound like remorse. By curdling her female blood and her milk (itself, in early modern physiology, a form of menstrual blood and an expression of the female body's essential excess), she will make herself unable to remember. Initially, it seems that she succeeds in doing so.' Lina Perkins Wilder, *Shakespeare's Memory Theatre: Recollection, Properties, and Character* (Cambridge: University Press, 2010), p. 160.

<sup>18</sup> Compunctious (*OED*), *adj.*: '1. Of the nature of, characterized by, or expressing compunction; remorseful.' Visitings (*OED*): '1.b. Of influences affecting the mind.' See also previous note, 'menstrual periods'.

<sup>19</sup> 3.1.1051-4. Sustainable, *adj.* here used in *OED* sense 3.a.: 'Capable of being maintained or continued at a certain rate or level.'



fertile 'O': womb) over the 'Head' of Macbeth's 'barren Scepter', he had been shooting blanks into her, depressingly impotent to expel her 'compunctious visitings of Nature' for a welcome nine month break.<sup>20</sup> Or, worse, because Macbeth's inferior seeds in his wife's 'fruitlesse Crowne' had led to the generation of non-viable fetuses, confronting Lady Macbeth with rampant, repeated haemorrhages – and the maddening deaths of her imperfect pre-matures.<sup>21</sup> Thus she might have liked 'to loue' every 'Babe that milked [her]' until she realised that its cold death was 'smyling in [her] Face', so she might just as well have 'dasht [its] Braines out' of its breathless head.<sup>22</sup> Then she had always thought of a hellish 'Beast' that made [Life] break its 'enterprize' to her: the gift of maternity.<sup>23</sup> For whose substitution she and her husband had eventually initiated a private undertaking, in order to secure their personal 'sustainability': they had projected their desire to

LADY MACBETH:           haue that  
  Which thou esteem'st the Ornament of Life,

which is the crown.<sup>24</sup> But that is something others want to 'haue', too. It is some-

<sup>20</sup> 'Like artificial motors, we are created for the work we can do – for the useful and productive ideas we can stamp upon matter. Engines running daily without doing any work resemble men who live without labour; both are spendthrifts dissipating means that would be productive if given to others. Menstruation not only carries with it the connotation of a productive system that has failed to produce, it also carries the idea of production gone awry, making products of no use, not to specification, unsalable, wasted, scrap. However disgusting it may be, menstrual blood will come out. Production gone awry is also an image that fills us with dismay and horror. Amid the glorification of machinery common in the nineteenth century were also fears of what machines could do if they went out of control.' Emily Martin, *The Woman in the Body: A Cultural Analysis of Reproduction* (Boston: Beacon Press, 1987, 1992, reprinted and revised 2001), p. 46.

<sup>21</sup> 'Head: 'in addition to maidenhead, = the prepuce.' Eric Partridge, *Shakespeare's Bawdy* (London and New York: Routledge, 1947; 2001), p. 153. 'Postpartum haemorrhage, characterized by severe bleeding (>500 mL) after birth of the baby, is the leading cause of maternal death in African and other developing countries. Childbirth and the immediate postpartum period are critical time points in a woman's life, as maternal deaths primarily occur during labour, delivery, and the immediate postpartum period, with the risk of death being particularly high in the initial days following birth. Further, in addition to the devastating impact of maternal mortality due to postpartum haemorrhage, millions of women survive postpartum haemorrhage and continue to suffer from its debilitating consequences, including chronic illness, disability, an increased risk of death and/or poor growth and development of their children.' Justine A. Kavle, Rebecca J. Stoltzfus, Frank Witter, James M. Tielsch, Sabra S. Khalfan, and Laura E. Caulfield, 'Association between Anaemia during Pregnancy and Blood Loss at and after Delivery among Women with Vaginal Births in Pemba Island, Zanzibar, Tanzania' in *Journal of Health, Population and Nutrition* (Dhaka: International Centre for Diarrhoeal Disease Research, June 2008), 26(2), pp. 232–240.

<sup>22</sup> 'Memory becomes a diseased thing, constructed from falsehood or fragmented by the need for oblivion.' Wilder (2010), *op. cit.*, p. 139. Only in 1931, the British haematologist Lucy Wills discovered the relation between Vitamin B12 deficiency, folate deficiency and pernicious anaemia, which often led to miscarriages and depression (A.V. Hoffbrand and D.G. Weir, 'The History of Folic Acid' in *The British Journal of Haematology*, Volume 113, Issue 3, pp. 579–589, June 2001, retrieved 2014-0604 on <http://onlineibrary.wiley.com/doi/10.1046/j.1365-2141.2001.02822.x/abstract>).

<sup>23</sup> Macduff drops the remark that Macbeth has no children, when he is stunned by the news of the savage deaths of his own children and his wife, and tries to understand the motivation of their murderer: MACDUFF 'He ha's no Children. | All my pretty ones? | Did you say All? Oh Hell-Kite! All? | What, All my pretty Chickens, and their Damme | At one fell swoope?' 4.3.2065-9, p. 755.

<sup>24</sup> LADY MACBETH 'Would'st thou haue that | Which thou esteem'st the Ornament of Life, | And liue a Coward in thine owne Esteeme? | Letting I dare not, wait vpon I would, | Like the poore Cat i'th'



thing that even fertile people do not naturally 'beget'. Therefore every drop of blood shed in *Macbeth* is shed for the crown: the desirable 'Golden Round', the valuable, but hollow 'O'.<sup>25</sup> And almost all of these drops of blood are shed by occasion of the 'Sawcy, and ouer-bold trade and trafficke' of three disobedient 'Beldams', who should have called in the 'Mistris of their Charmes': Hecate.<sup>26</sup>

Hecate is the ancient Moon Goddess, generally associated with witchcraft, sorcery and magic. According to Hesiod, she disposes of unprecedented powers, because Zeus honoured her

above all others, granting her magnificent privileges: a share both of the earth and of the undraining sea, and the starry heaven, too.<sup>27</sup>

Hesiod explains that one of Hecate's powers is to grant prosperity to anybody – but that she always 'keeps it even as the distribution was first made, from the beginning,' because she is endowed with a formidable sense of justice.<sup>28</sup> She chooses in contest and battle: victories are up to her. She chooses life for the privileged, death for the doomed. She chooses in fructification, making 'great out of small, and less out of many'.<sup>29</sup> Thus she also rules the 'compunctious visitings of nature', and not (only) in the metaphysical sense.<sup>30</sup> Hecate literally rules a woman's menstrual cycle, her ovulation, gestation, and parturition. Hecate rules life-giving and life-taking blood.<sup>31</sup>

Addage. | MACBETH Prythee peace: | I dare do all that may become a man, | Who dares no more, is none. | LADY MACBETH What Beast was't then | That made you breake this enterprize to me? | When you durst do it, then you were a man: And to be more then what you were, you would | Be so much more the man. Nor time, nor place | Did then adhere, and yet you would make both! They haue made themselves, and that their fitnessse now | Do's vnmake you.' 1.7.518-33, p 743. Kenneth Muir explains that the 'Ornament of Life' is an allusion to the Royal Crown which Macbeth desires. *Macbeth*, Kenneth Muir (ed.), *The Arden Shakespeare*, (London: Methuen & Co., Ltd., 1951, reprinted 1997), p. 41, fn. 1.742.

<sup>25</sup> Macbeth is said to have killed MacDonwald the Rebel, for whose victory he is given two new titles. He kills King Duncan and Duncan's two Guards; he hires three Murderers to kill Banquo, Lady Macduff and her Son (and, allegedly, all other Macduff children, as Rosse relates in 4.3); Lady Macbeth bleeds to death (suicide is suggested); Macbeth kills Young Siward; Macduff kills Macbeth in order to revenge the death of his wife and children, and to secure the installation of Malcolm, proving himself a loyal citizen to the new King.

<sup>26</sup> *Thunder. Enter the three Witches, meeting Hecat.* 1. Why how now *Hecat*, you looke angerly? | Hec. Haue I not reason (Beldams) as you are? | Sawcy, and ouer-bold, how did you dare | To Trade, and Trafficke with *Macbeth*, | In Riddles, and Affaires of death; | And I the Mistris of your Charmes, | The close contriuer of all harmes, | Was neuer call'd to beare my part, | Or shew the glory of our Art? 3.5.1429-39, pp. 750-1. Only the death of MacDonwald, which is related in the first scene, is not occasioned by the tempting forecast of the three Witches.

<sup>27</sup> Hesiod; West (trans.) (1988; 2008), *op. cit.*, ll. 414-6, p. 15.

<sup>28</sup> *Ibid.*, ll. 424-5, p. 15.

<sup>29</sup> *Ibid.*, ll. 446-7, p. 16.

<sup>30</sup> The metaphysical sense of 'compunctious visitings of nature' is 'feelings of remorse'. See earlier footnotes.

<sup>31</sup> Blood (*OED*) *n.* (and *int.*), I.1.a. 'The red fluid flowing in the arteries, capillaries, and veins of humans and other vertebrates, carrying oxygen and nutrients to, and carbon dioxide and waste metabolites away from, the organs and tissues of the body. Also (as a count noun): the blood of an individual, species, etc.'



Strangely, Hecate enters the scene only halfway *Macbeth*, when half of the blood has already been spilled. This seems to have been done without her knowledge, as she first rebukes the three witches for their dull-witted efforts for the benefit of this ‘wayward Sonne, | Spightfull, and wrathfull, who (as others do) | Loues for his owne ends, not for you’, then prohibits them to do any more spells and charms without her approval.<sup>32</sup> Taking over the lead, she commands them to meet her again the next morning, for ‘Great businesse must be wrought ere Noone’.<sup>33</sup>

This ‘Great businesse’ has to do with Macbeth’s ‘Destiny’, which he will come to learn the next morning, too.<sup>34</sup> This time, the witches have been primed well. They go ‘Round about the Caldron’, summing up every curious ingredient that they throw into its ‘poysoned Entrails’, singing the Fire to ‘burne’ and the Cauldron to ‘bubble’, until they finally ‘Coole it with a Baboones blood, | Then the Charme is firme and good.’<sup>35</sup> That finishing ‘bloody’ touch is the keyword for Hecate, who enters with ‘*the three other Witches*’ – and another keyword:

HECATE:	O well done: I commend your paines, And euery one shall share i'th' gaines: And now about the Cauldron sing Like Elues and Fairies in a Ring, Inchanting all that you put in. <sup>36</sup>
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With her opening ‘O’, Hecate does not only affirm the choreography of the ‘Inchanting’ musical dance of the Witches: ‘in a Ring about the Cauldron’.<sup>37</sup> Neither is her ‘O’ only the ‘under-noticed exclamatory particle’ to emphasise her satisfaction about the catch-up operation of her three enterprising Beldams.<sup>38</sup> Hecate, Zeus’s Much Honoured Moon goddess-with-the-magnificent-privileges, says ‘O’ to round off the witchy ‘Charme’ in order to provide an entrance to the world

<sup>32</sup> 3.5.1440-3, p. 751.

<sup>33</sup> 3.5.1452, p. 751.

<sup>34</sup> HECAT ‘But make amends now: Get you gon, | And at the pit of *Acheron* | Meete me i'th' Morning: thither he | Will come, to know his Destinie. | Your Vessels, and your Spels prouide, | Your Charms, and euery thing beside; | I am for th' Ayre: This night Ile spend | Vnto a dismall, and a Fatall end. | Great businesse must be wrought ere Noone.’ 4.1.1444-52, p. 751.

<sup>35</sup> 1. Round about the Caldron go: | In the poysond Entrailes throw | Toad, that vnder cold stone, | Dayes and Nights, ha's thirty one: | Sweltred Venom sleeping got, | Boyle thou first i'th' charmed pot. | All. Double, double, toile and trouble; | Fire burne, and Cauldron bubble.’ 4.1.1531-8, p. 751.

<sup>36</sup> 4.1.1567-71, p. 752.

<sup>37</sup> In the fourth line of this scene, the first Witch invites the other two Witches to ‘Round about the Caldron go’ (4.1.1530). Hecate calls all six Witches to the same circular dance in lines 1569-71, p. 752: ‘And now about the Cauldron sing | Like Elues and Fairies in a Ring, | Inchanting all that you put in.’

<sup>38</sup> See also Chapter 4, in which I work out J.H. Prynne’s analysis of ‘O’ as more than a ‘rhetorical contrivance’. Prynne (1989), *op. cit.*, p. 149.



internal to the feeling self, where the real and the unreal combine to generate a vehement personal passion by the devices of emphatic culmination.<sup>39</sup>

With her 'O', Hecate names the 'deed without a name' that her Beldams are performing.<sup>40</sup> To Macbeth, this 'deed' remains 'A deed without a name', because Hecate has just spoken the word and left when he enters the pit of Acheron, and requires after their curious occupation.<sup>41</sup> He does not care about its name, nor its procedure. He is only interested in the outcome, without realising that this 'outcome' can only come out of a world 'internal to the feeling self' – which is his own. Neither does he realise that this world 'internal to the feeling self, where the real and the unreal combine to generate a vehement personal passion' actually employs 'devices of emphatic culmination' – which are his own. So he does not realise that these 'devices of emphatic culmination' are in fact the three 'Apparitions' that do not 'magically' forecast his future, but 'logically' follow the continued fraction of a memory pattern – which is his own:

1 Apparation, an Armed Head. (...)

2 Apparition, a Bloody Childe. (...)

3 Apparation, a Childe Crowned, with a Tree in his hand.<sup>42</sup>

Macbeth is not prepared to logically follow his memory pattern, and places a quick and favourable interpretation on the prophecy.<sup>43</sup> If 'none of woman borne shall harme *Macbeth*', then he will not have to 'beware *Macduff*, the thane of Fife', because everyone comes out of a mother, he reasons.<sup>44</sup> And if 'Macbeth shall neuer vanquish'd be, vntill Great Byrnem Wood, to high Dunsmene Hill Shall come against him,' he will have nothing to fear at all, because 'Who can impresse the Forrest, bid the Tree |Vnfixe his earth-bound Root?'<sup>45</sup>

<sup>39</sup> 'Oh!' – seems chiefly to conjure a possible world internal to the feeling self, where the real and the unreal combine to generate a vehement personal passion by the devices of emphatic culmination.' *Ibid.*, p. 137.

<sup>40</sup> *Enter Macbeth*. MACBETH How now you secret, black, & midnight Hags? | What is't you do? | ALL A deed without a name: 4.1.1576-9, p. 752.

<sup>41</sup> 'HECATE: And at the pit of Acheron | Meete me i'th' Morning.' 3.5.1445-6, p. 751.

<sup>42</sup> 4.1.1604, 4.1.1617, 4.1.1623, p. 752. 'Continued fraction of the memory pattern': see Chapter 8, in which I use Benoit Mandelbrot's 'fractal geometry of nature' to explain the continued fractal re-genesis of Shakespeare's allegories and memory images.

<sup>43</sup> Secure means 'overconfident' here, cf. HECATE: 'He shall spurne Fate, scorne Death, and beare His hopes 'boue Wisedome, Grace, and Feare: And you all know, Security | Is Mortals cheefest Enemy.' 3.5.1460-1464, p. 751. Security, *n.* (*OED*) I. The state or condition of being or feeling secure. 1.a. Freedom from care, anxiety or apprehension; absence of worry or anxiety; confidence in one's safety or well-being. *rare before the 19th cent. except in negative sense: see 1b.* b. A false sense of this; culpable absence of anxiety; overconfidence, complacency, carelessness. *Now rare.* Common from the 16th to the 18th cent. N.E.D. (1911) notes this sense as arch. or surviving 'only contextually' in that period.

<sup>44</sup> 4.1.1621-2, p. 753.

<sup>45</sup> 4.1.1635-7, p. 753.



Of course, it had not occurred to him that the 'real' and the 'unreal' had just 'combined' in the three apparitions in order to 'generate a vehement personal passion' in him, which may first result in modest surrender, then the constructive wish to finally know himself, and grow.<sup>46</sup> Of course, the short-term thinker had not associated the *Armed Head* with his own, although the *corpora delicti* seemed to have taken possession of his 'head' already, as his burdened memories kept him awake at night; and although he needed little imagination to foresee a meeting with revengeful lieges like the dreaded 'thane of Fife', who, as he memorised, would by that time have more than one reason for decapitation of his *Armed Head*.<sup>47</sup> Perhaps the un-sustainable 'Butcher' had associated the *Bloody Childe* with memories of his own lifeless offspring, who repeatedly had left gaping, gory wounds in the erogenous zone of his wife; but he had certainly not associated it with successful Caesarean section.<sup>48</sup> And never had 'secure' Macbeth expected a wood to get legs, not even if his messenger told him so.<sup>49</sup> Not even if he memorised the successful flight of a *Child* of the King whom he had murdered to secure his own 'sustainability'; a *Child* whom he might expect to soon return with his army and march through a Scottish forest near Dunsinane Castle, in order to reclaim the *Crown*.<sup>50</sup> Not even if his pricking conscience reminded him of his most recent victim, who was prophesied to be father to a Tree of Kings, and whose son had just been able to escape from the bloodbath.<sup>51</sup>

Macbeth is immune to the intended purpose of the 'devices of emphatic culmination'.<sup>52</sup> He is immune to the working of Hecate's allegorical 'O': the portal to the world 'internal to the feeling self', where his own 'memory pattern' was to show him a way.<sup>53</sup> Notably, Hecate situates Macbeth's 'O' in the 'pit of Acheron',

<sup>46</sup> Passion, *n.* (*OED*): II. Senses relating to emotional or mental states. 6. a. As a count noun: any strong, controlling, or overpowering emotion, as desire, hate, fear, etc.; an intense feeling or impulse'

<sup>47</sup> 5.8.2504-7, p. 759: 'Enter Macduffe, with Macbeths head. MACDUFFE Haile King, for so thou art. Behold where stands | Th' Vsurpers cursed head: the time is free.' In the next scene, Macduff's wife and children are going to be murdered, by order of Macbeth. Muir (1951; 1997), *op. cit.*, has Macbeth's 'Armed Head' on its cover design.

<sup>48</sup> 5.8.2453-6, p. 759: 'MACDUFFE Dispaire thy Charme, | And let the Angell whom thou still hast seru'd | Tell thee, Macduffe was from his Mothers womb | Vntimely ript.'

<sup>49</sup> 5.5.2355-61, p. 758: 'MESSENGER As I did stand my watch vpon the Hill | I look'd toward Byrname, and anon me thought | The Wood began to moue. MACBETH Lyar, and Slaue. MESSENGER Let me endure your wrath, if't be not so: | Within this three Mile may you see it comming. I say, a mouing Groue.'

<sup>50</sup> i.e. Malcolm, Duncan's eldest son, who raises an army in England and marches through Birnam Wood to Dunsinane Castle in order to defeat Macbeth.

<sup>51</sup> Banquo is killed in 3.3, when his son Fleance manages to escape. In 1.2, the witches tell Banquo that he is the father of Kings, see opening paragraphs of this chapter. Kenneth Muir refers to Holinshed's suggestion that Fleance is the ancestor of the House of Stuart: 'Holinshed goes on to describe how the founder of the Stuart dynasty, Walter Stewart, who married the daughter of Robert Bruce, and also 'the earles of Leuenox and Dernlie', were descendants of Fleance.' Muir (1951; 1997), *op. cit.*, p. 174.

<sup>52</sup> Prynne (1989), *op. cit.*, p. 137.

<sup>53</sup> *Ibid.*.



whose allegorical meaning slips Macbeth's attention – but should not slip the attention of Shakespeare's reader.

Acheron is one of the five rivers of the ancient Underworld: Hades or Tartaros. The 'pit' of Acheron is the place where King Eurystheus of Tiryns sends Hercules for his twelfth and final labour, when, to his utter amazement, Hercules just successfully returned from a challenging trip to the 'most western borders of the world'. Triumphantly, Hercules had proffered three golden apples from the tree in Hera's orchard, for which purpose he had first climbed Atlas's high mountain, then tricked the Titan to temporarily take over his load, so Atlas could fetch him the three golden apples, while Pallas Athena had rendered assistance from her heavenly abode. The event was of so great allegorical importance, that Shakespeare's company had chosen to depict the memory image of Hercules with the celestial vault on his shoulders on the entrance flag of their theatre.<sup>54</sup> Hercules's successful return to the King of Tiryns meant that Atlas had got back to work, reluctantly, after his short and welcome break. It also meant that the (re-) connection between Heaven and Earth had again been undone; so that from now on, only Memory would be able to call to mind the rare, rich, and sustaining perspective that Hercules and Pallas Athena for a moment had kept up together.

Now, on the twelfth and most dangerous labour, King Eurystheus sends Hercules in the opposite direction. Instead of going up, Hercules has to go down. He descends through a deep and rocky cave, all the way down to the gateway to Hell: the 'pit of Acheron', where he is to fetch Cerberus, the feared, three-headed gatekeeper of the Underworld, and take it all the way up to Tiryns – alive.<sup>55</sup> Hercules is aware of the dangers of his journey, from which no mortal has ever returned.<sup>56</sup> So he decides to take sufficient safety measures, and goes to the

<sup>54</sup> See Chapter 1, in which I explain the allegorical meaning of the picture on The Globe's entrance flag.

<sup>55</sup> 'For as she hapt one day | In Plutos Ortyard rechlessly from place to place to stray, | She gathering from a bowing tree a ripe Pownegarnet, tooke | Seven kernels out and sucked them. None chaunst hereon to looke, | Save onely one Eascalaphus whome Orphne, erst a Dame | Among the other Elves of Hell not of the basest fame, | Bare to hir husbande Acheron within hir duskie den.' Ovid, Golding (trans.); Nims (ed.) (1567; 1965; 2000), *op. cit.*, V, ll. 665-671, p. 131. Cf. Apollodorus, *The Library, in two volumes*, Sir James George Frazer (trans.) (London: William Heinemann, New York: G.P. Putnam's Sons, 1921), pp. 233-237, retrieved 2014-0609 on [https://ia600704.us.archive.org/34/items/apollodorusbibli01apol/apollodorusbibli01apol\\_bw.pdf](https://ia600704.us.archive.org/34/items/apollodorusbibli01apol/apollodorusbibli01apol_bw.pdf).

<sup>56</sup> 'There is a chasm which is the vastest of them all, and pierces right through the whole earth; this is that which Homer describes in the words: - 'Far off, where is the inmost depth beneath the earth;' and which he in other places, and many other poets, have called Tartarus. And the swing is caused by the streams flowing into and out of this chasm, and they each have the nature of the soil through which they flow. And the reason why the streams are always flowing in and out, is that the watery element has no bed or bottom, and is surging and swinging up and down, and the surrounding wind and air do the same; they follow the water up and down, hither and thither, over the earth – just as in respiring the air is always in process of inhalation and exhalation; - and the wind swinging with the water in and out produces fearful and irresistible blasts.' Plato, *Phaedo*, in *Six Great Dialogues*, Benjamin Jowett (trans.) (Mineola, New York: Dover Publications, 2007), p. 87.



priest Eumolphus at Eleusis, to ask for initiation in the Eleusinian rites.

The Eleusinian rites were held every year in ancient Greece, for the cult of Demeter and her daughter Persephone, who was kidnapped by Dis, or Pluto, the god of the Underworld. Demeter was the goddess of Harvest. She did not only preside over the fruits and fertility of the earth, but also over the cycles of life and death. When her daughter was abducted, Demeter was devastated; so much so that the seasons halted their sustaining cycles, and all living things ceased to grow. As Jove Optimus Maximus would not allow this to happen, he helped his love-sick brother and grieving sister to reach an agreement:

But meane betweene his brother and his heavie sister goth  
God Jove, and parteth equally the yeare betweene them both.  
And now the Goddesse Proserpine indifferently doth reigne  
Above and underneath the Earth, and so doth she remaine  
One halfe yeare with hir mother and the resdue with hir Feere.<sup>57</sup>

Thus Jove restored the natural balance of the circling seasons, preserving Earth's 'sustainability'. Every September, when Persephone left her mother to spend six months with 'hir Feere' in the Underworld, Demeter would be stricken by grief, so Nature would come to a stop: from withering Autumn to still Winter. When Persephone returned, her mother would rejoice, and abundantly celebrate their reunion in blossoming Spring, followed by lush Summer. This sustaining cycle of the circling seasons (metaphysically: of life, death and rebirth) was something not only to be celebrated; it was to be worshipped. Therefore the sacred Eleusinian rites represented the myth of Demeter and Persephone, which was a cycle in itself, starting with the phase of the 'descent' into the Underworld, followed by the 'search' for the lost daughter, concluded by the 'ascent' of the daughter and the reunion with her mother.<sup>58</sup> And the rites 'had a real meaning', as Plato writes:

He who passes unsanctified and uninitiated into the world below will live in a slough,  
but he who arrives there after initiation and purification will dwell with the gods.<sup>59</sup>

Of course, right-minded Hercules is aware of this 'real meaning'. Therefore he first takes the advisable Eleusinian initiation, before he makes his way for the sloughy 'pit of Acheron', there clasps the monstrous gatekeeper in his arms and, again with the help of Pallas Athena, brings it all the way up to Tiryns. Weak-kneed Eurystheus is so terrified of the hellhound, that he cowardly hides in a storage jar and begs Hercules to leave for good, and take the dog with

<sup>57</sup> Ovid, Golding (trans.); Nims (ed.) (1567; 1965; 2000), *op. cit.*, V. 699-703, p. 132.

<sup>58</sup> For further information on this, see R. Gordon Wasson, Albert Hofmann, Carl A. P. Ruck, *The Road to Eleusis: Unveiling the Secret of the Mysteries, Thirtieth Anniversary Edition* (Berkeley: North Atlantic Books, 2008), p. 54.

<sup>59</sup> Plato; Jowett (trans.) (2007), *op. cit.*, p. 46.



him. Only too gladly, Hercules does him that favour. Of course his next action is to release Cerberus, who timidly slinks off to his master, in order to take up his guard duties at the 'pit of Acheron' again; and this time, for good.

In a theatre, where Hercules pointedly acts as its allegorical host, the announcement of a meeting at the 'pit of Acheron' should first evoke a reminiscence of the lionhearted hero with the hell-hound on his shoulders. Then its associative image should be a temporarily unguarded hell-gate at the 'pit of Acheron', which would allow the living to peep behind the scenes of the 'Underworld' – alias the world 'internal to the feeling self':

Underworld (*OED*), *n.* '1. The sublunary or terrestrial world. 2.a. The abode of the departed, imagined as being under the earth; the nether world. b. A region below the surface of the earth; a subterranean or underlying area. 4.a. A sphere or region lying or considered to lie below the ordinary one. Hence also (*fig.*), a lower, or the lowest, stratum of society, etc.'

Shakespeare's allegorical 'Underworld' is the world 'internal to the feeling self'. It is the imagined home of the dead, who live in the Memories of the living. It is not an inaccessible extraterrestrial world, but an ever-present sublunary world, which also accommodates dark Memories that cannot bear the light of day. It is a dangerous dungeon for the 'uninitiated', because they have not yet learnt what to do, when the dark sloughs of their personal Memories put them off so much so that they get stuck in the mire – and never find their way up again.

But to the Eleusinian initiated, this world 'internal to the feeling self' is a place where 'Great Business' can be 'wrought'.<sup>60</sup> It is the place where Memory lives, in order to enhance understanding and self-knowledge, thus securing sufficient climbing brackets all the way up to the light at the allegorical end of the tunnel. Yet it will always be a dangerous place, because there are no beaten paths, so the novelty should be well-equipped, work hard, and not overlook any of Memory's chocks and braces, alias his 'devices of emphatic culmination'.<sup>61</sup>

Therefore Shakespeare's reference to Hercules's twelfth labour grants a great opportunity for living souls to pass through Acheron's unguarded gate, and meet with their personal dark Memory Masters, so as to get to understand where they come from, and where they are heading. Macbeth obviously made his way down to the pit of Acheron for the same reason. But he is not well-equipped; nor is he genuinely interested in the ways of his personal Memory Mistrisses, or the 'name' of the 'deed' they are doing; and he does not even care how badly they muck things up, as long as they 'Answer me | To what I aske you':

<sup>60</sup> Prynne (1989), *op. cit.*, p. 137; *Macbeth*, 4.1.1444-52.

<sup>61</sup> Prynne (1989), *op. cit.*, p. 137.



MACBETH: I coniure you, by that which you Professe,  
 (How ere you come to know it) answer me:  
 Though you vntye the Windes, and let them fight  
 Against the Churches: Though the yesty Waues  
 Confound and swallow Nauigation vp:  
 Though bladed Corne be lodg'd, & Trees blown downe,  
 Though Castles topple on their Warders heads:  
 Though Pallaces, and Pyramids do slope  
 Their heads to their Foundations: Though the treasure  
 Of Natures Germaine, tumble altogether,  
 Euen till destruction sicken: Answer me  
 To what I aske you.<sup>62</sup>

Although Macbeth 'coniures' his desired answer into 'that which you Professe', his 'devices of emphatic culmination' do their work, anyway.<sup>63</sup> His apparent indifference to the expected destructive consequences of their 'deed without a name' reveals a consciousness of his 'Thriftlesse Ambition, that will rauē vp [his] owne liues meanes'; but he does not care, because his own life's 'means' – his (unbegotten) children – had been 'raven up' before they had come to life, anyway.<sup>64</sup> Therefore Macbeth purposely closes his eyes to the allegorical meaning of the name of the meeting place, and gladly consents to the unfinished definition of the 'deed without a name'. Therefore Macbeth does not at all intend to pass through Hecate's allegorical 'O' into the world 'internal to the feeling self', where his own 'memory pattern' might try and show him an (other) way.<sup>65</sup>

But in the regeneracy of allegory, Shakespeare's readers might penetrate the working of *Macbeth's* allegorical memory pattern. They might recognise their own regenerative opportunities in it. And like any descender to the 'pit of Acheron', they should be aware of the responsibility such a journey demands them to take. They should pass through Hecate's allegorical 'O', and enter the world 'internal to the feeling self' as knights without fear and beyond reproach,

<sup>62</sup> *Macbeth*, 4.1.1580-91, p. 752.

<sup>63</sup> 'I coniure you, by that which you Professe', 4.1.1580, p. 752. Conjure, v. (*OED*): 'III. To invoke by supernatural power, to effect by magic or jugglery. (conjure; in sense 5 conjure is possible.) 5. a. To call upon, constrain (a devil or spirit) to appear or do one's bidding, by the invocation of some sacred name or the use of some 'spell'. 9. fig.a. To influence as by magic or occult power to do something; to bring about as by magic or supernatural influence'.

<sup>64</sup> 'ROSSE 'Gainst Nature still, | Thriftlesse Ambition, that will rauē vp | Thine owne liues meanes: Then 'tis most like, | The Soueraignty will fall vpon *Macbeth*.' 2.4.961-4, p. 747. Rosse refers to the suspected sons of King Duncan, also alluding to Macbeth's unsustainability. To raven up (*OED*), v., 2.b. *trans.* 'To devour (food, prey, etc.) voraciously; to wolf down (also with up, †in). Also *fig.* Now rare.' Macbeth only hears in the prophecies what he wants to hear - he does not really contemplate their deeper meaning, although his memory could have served him well to bring it out, cf. my analysis of the three apparitions.

<sup>65</sup> Macbeth literally addresses Life's emptiness, when he hears about his wife's death: 'Out, out, breefe Candle, | Life's but a walking Shadow, a poore Player, | That struts and frets his houre vpon the Stage, | And then is heard no more. It is a Tale | Told by an Ideot, full of sound and fury | Signifying nothing' 5.5.2337-49, p. 758.







# Earth

'All things which arise from the earth dry out and die without water, even those things which are in the earth. Its property is the same as earth's, namely heaviness. [...] This heaviness also makes both earth and water move toward the centre; the physicists call this motion 'motion toward the centre'. Therefore earth and water have in common coldness and weight, although these are greater in earth. But water differs from earth in being moist; for this reason it is also liquid and earth is not.'<sup>1</sup>

<sup>1</sup> Marius (1976), *op. cit.*, p. 46.

**Abstract**

*Measure for Measure's* allegory does not only serve to criticize hypocrisy and shortsightedness, only serving short-term profit; it also exposes the allegorical shirk – whose dismantlement may invite to innovate moral thought and business models. It implicates how balance can be found: Escalus, *e-scala*: 'from the ladder' [for the wider perspective]. Its allegorical critique may have relegated to the early seventeenth century negotiations of King James I with Spain (Greenblatt/Lever), as much as it may still relegate to actions that cover up 'inconvenient truths' for the sake of short-term partial profit instead of long-term gain(sharing). *Measure for Measure* invites to see through human 'mechanisms' at work in the world that is eventually 'beneath Good and Evil' (Van Egmond/ Badiou). Finally *Measure for Measure's* Isabella, standing firm, allegorically invites to 'level up' to the next round of Shakespeare's allegorical 'O', in order to reveal (hidden) 'shared values' for the improvement of the social and economic 'value chain' (Porter).



## 6 Tricks and Trade

### - The Unsustainable Economics of *Measure for Measure*

Are you anxious about the double-dip recession? Unsure about how to pep up a seriously flagging country? Don't fret – Boris Johnson has the answer. You take billions from British taxpayers and pump it into the economy – but don't do anything daft like spread the cash around Britain, heavens no. You blow it all in the capital.<sup>2</sup>

A flood of response fell to the lot of Aditya Chakraborty, leading economics writer for *The Guardian*, after his critical article on 30 April 2012, inspired by an indiscreet remark of the London Mayor in *The Huffington Post* two days earlier. Facing the weather in front of the *HuffPost* camera, in a grey street somewhere in his own city, the Conservative city father had reopened age-old sores, apparently unafraid of using every available means to secure his re-election one week later:

I am making the argument to the Treasury that a pound spent in Croydon is far more of value to the country than a pound spent in Strathclyde.<sup>3</sup>

The provocation to the Mayor's controversial comment was the ongoing discussion in Britain about the huge amounts of money, invested in the sustained burgeoning of commerce in Britain's capital city; amounts that are poles apart from investments made in other regions, as Chakraborty shrewdly sketches. 'Tot up all the planned economic development schemes, as the construction skills industry training board does, and you find that Greater London alone is due to receive £45.6bn in airport and rail capacity, and waste disposal and other hard-helmet work. That is more than Scotland, Wales and Northern Ireland put together.'<sup>4</sup> The Treasury's analysis confirms that the capital receives more taxpayer money per head on health, housing, culture, and more than double the national average on transport.<sup>5</sup>

<sup>2</sup> Aditya Chakraborty, 'No, Boris – spending more on London won't fix the country's economic woes' in *The Guardian* (London: Guardian News and Media Limited, 2012). Retrieved 2012-0629 on [www.guardian.co.uk/commentisfree/2012/apr/30/boris-spending-london-economic-woes](http://www.guardian.co.uk/commentisfree/2012/apr/30/boris-spending-london-economic-woes)

<sup>3</sup> Chris Wimpres, 'Job Creation Should Be The Mayor's Top Priority, Concludes LinkedIn Poll' (London: The Huffington Post, 28 April 2012) Retrieved 2012-0629 on [www.huffingtonpost.co.uk/2012/04/26/job-creation-london-mayor-huffpost-linkedin\\_n\\_1456092.html](http://www.huffingtonpost.co.uk/2012/04/26/job-creation-london-mayor-huffpost-linkedin_n_1456092.html).

<sup>4</sup> Chakraborty (2012), *op. cit.*

<sup>5</sup> HM Treasury, 'The National Archives, PESA 2011 section 1 – Budgets', retrieved 2014-0415 on [www.barchive.nationalarchives.gov.uk/20130129110402/http://www.hm-treasury.gov.uk/pesa2011\\_section1.htm](http://www.barchive.nationalarchives.gov.uk/20130129110402/http://www.hm-treasury.gov.uk/pesa2011_section1.htm).



That extra budget for transport is in large measure needed for 'Europe's largest construction project', Crossrail, which would keep civil engineers, contractors, architects, construction teams and civil servants at work for at least a decade.<sup>6</sup> At the onset of this project, in the Autumn of 2007, the then Prime Minister, Gordon Brown, had announced that the project was going to cost almost fifteen billion pounds sterling, but that it would 'provide a boost of at least twenty billion to the UK economy, as well as generating an extra thirty thousand jobs.'<sup>7</sup> Nine months later, on 22 July 2008, BBC shot historical scenes in the House of Lords. Their three hour sequence included the 'Third Reading of the Crossrail Bill' and its return to the House of Commons, after which the Bill was finally given Royal Assent.<sup>8</sup> Constitutional monarch Elizabeth II had now formally approved and promulgated the Crossrail Act 2008, which made it a law. She had therewith given the green light to a new railway under Central London, linking Maidenhead in the west with Shenfield and Abbey Wood in the east, and another line to Heathrow, meaning the City was going to have a direct rail connection to the airport for the first time. In the meantime, the City's education office had published a promising testimony on their official website:

The City of London believes that an east-west link across London is essential for London's competitiveness and is long overdue. Crossrail will help to alleviate the current congestion on London's rail network and provide extra capacity to meet the anticipated growth in employment and London's population. (...) It will also help secure London's position as a world leading financial centre by delivering a 10% increase to the capital's rail capacity when it opens in 2017. Employment in the Square Mile is predicted to increase from current levels (approximately 340,000) to well over 400,000 by the time the railway is due to begin operation, and Crossrail will therefore provide a timely boost to capacity on London's rail network.<sup>9</sup>

That text reads well. It is a sound, plausible and alluring elevator pitch, probably written by a professional copywriter, having been prompted by two or three key officials that his or her copy should not only make companies and investors eagerly look forward to the realisation of this favourable project, but that it should also make the British taxpayer – Nobles and Commoners – feel

<sup>6</sup> Randy Post, 'London Crossrail Project - Europe's Largest Construction Project', GeoPrac.net, retrieved 2012-0705 on [www.geoprac.net/geonews-mainmenu-63/64-project-related/550-london-crossrail-project-europes-largest-construction-project](http://www.geoprac.net/geonews-mainmenu-63/64-project-related/550-london-crossrail-project-europes-largest-construction-project).

<sup>7</sup> The City of London, 'Crossrail', retrieved 2012-0705 [www.cityoflondon.gov.uk/Corporation/media\\_centre/crossrail\\_select.htm](http://www.cityoflondon.gov.uk/Corporation/media_centre/crossrail_select.htm).

<sup>8</sup> BBC Parliament, 'Recorded coverage of business in the House of Lords, including the third reading of the Crossrail Bill. From Tuesday 22 July'. Retrieved 2012-0705 on [www.bbc.co.uk/programmes/b00cjsnk](http://www.bbc.co.uk/programmes/b00cjsnk). 'Further Responses to the Government's Consultation on the Crossrail Bill Environmental Statement Presented to Parliament by the Secretary of State for Transport by Command of Her Majesty' (London: the Crown, 2007), retrieved 2012-0629 on [www.official-documents.gov.uk/document/cm72/7249/7249.pdf](http://www.official-documents.gov.uk/document/cm72/7249/7249.pdf).

<sup>9</sup> The City of London, 'Crossrail-Latest Position, What is Crossrail' (London: City of London, 2007). Retrieved 2012-0629 on [www.cityoflondon.gov.uk/Corporation/media\\_centre/crossrail\\_select.htm](http://www.cityoflondon.gov.uk/Corporation/media_centre/crossrail_select.htm).



privileged to have such trustful and sensible rulers, who knew how to spend the taxpayer's money in a clever and honourable way, unlocking boundless opportunities to fulfil the common future needs. And the two or three of them could have acted in good faith; they could even have been in the right, if it weren't for the fact that, about the same time, the US had entered a recession that would in the course of 2008 see many other nations follow suit. But that did not stop Queen Elizabeth II from promulgating the promising Act, in the middle of the wet and flooded summer of 2008; nor did it hold the education office back from publishing. *Once the law is enacted, it should be executed.* Apparently, both the Queen and her subjects in the higher administrative London circles were acquainted with this old principle, which had also appealed to at least one of Elizabeth's royal predecessors; as, four hundred years earlier, the same principle was central in a play situated in a fictive, though, for this particular play's motif, well-chosen and plausible location: Vienna.<sup>10</sup>

Vienna, now known as the capital of Austria, was in the early days of the seventeenth century in a period of transition, from a mediaeval burghers' town to a baroque residence town, which involved a change of political system: from the mediaeval feudal territorial state on the one hand, to the absolutistic centralised state on the other hand.<sup>11</sup> It was an early modern urban city, facing economic and political crises since the Habsburg personal union with Bohemian, Hungarian and Croatian crowns in 1526-1527.<sup>12</sup> In the Summer of 1604, when Shakespeare supposedly composed this particular play, called *Measure*

<sup>10</sup> Although Gary Taylor suggests that Vienna was not the original setting of the play, and that Thomas Middleton, Shakespeare's co-writer for *Measure for Measure*, added and revised a number of scenes, including the play's setting, in 1621: '...for London audiences in 1603-4, the reiterated place-name 'Vienna' would have meant almost nothing, and absolutely nothing relevant to *Measure*. Why, then, does it appear in the play?' Taylor argues that only in 1621, Shakespeare's co-writer Thomas Middleton changed the setting of *Measure for Measure* from Italy (Ferrara?) to Vienna, because 'in 1621, Vienna was a subject of intense public interest in England. By 1621, Vienna was again the capital of the Holy Roman Emperor, now Ferdinand II: the focus of profound hostility in England, Ferdinand II was the leader of an aggressive Catholic campaign against the Protestants of Germany and central Europe, the person held responsible for deposing the Protestant daughter and son-in-law of James himself.' Gary Taylor, 'Shakespeare's Mediterranean *Measure for Measure*' published in *Shakespeare and the Mediterranean: The Selected Proceedings of the International Shakespeare Association World Congress, Valencia, 2001*, Tom Clayton, Susan Brock, and Vicente Forés eds. (Newark: University of Delaware Press, 2004) on p. 246 and pp. 249-50. Taylor's argument is plausible in the historical context, but I take the view that the choice for Vienna as the setting of *Measure for Measure* may still have been the original, and I intend to demonstrate that it functions well if we take the play's allegorical working as its primary contexture.

<sup>11</sup> Elisabeth Lichtenberger, *Von der Mittelalterlichen Bürgerstadt zur City; Sozial Statistische Querschnittsanalysen am Wiener Beispiel* (Vienna: Deuticke Verlag, 1977), pp. 299-304: 'After the first Osman siege of 1529 Vienna became a border-town and fortress and remained in this fairly precarious situation for one and a half centuries. In this way the development of suburbs was prevented, involving a competition for the scarce urban space after the Habsburgs - during the reign of Ferdinand I - had decided to make Vienna their residence town again after a one hundred years' interval.'

<sup>12</sup> See Robert A. Kann, *A History of the Habsburg Empire, 1526-1918* (Berkeley and Los Angeles: California University Press, 1974), p. 1, p. 18 and p. 45; and Samuel R. Gardiner, *History of England, from the Accession of James I to the Outbreak of the Civil War 1603-1642 in Ten Volumes*, Vol. 1, 1603-1607 (London: Longmans, Green and Co., 1884), p. 152.



for *Measure* (as it was to be performed before King James I in his banqueting hall on the day after Christmas of the same year, as the *Accounts of the Revels Office* read – in a version that may have been different from the first edition, published in 1623, and assumed to be Thomas Middleton's revision), Vienna was in reality still engaged in 'The Long War.'<sup>13</sup> On top of that, the city had recently been forced to give away its position of power as the heart of the Holy Roman Empire to Prague. The immediate cause for the Long War, lasting from 1593-1606, was a protracted border conflict between the Ottoman Empire and the Austrian Habsburgs over Balkan Territories, increased by Vienna's late paying its annual tribute of 30.000 ducats to the Sultan of the Ottoman Empire.<sup>14</sup>

Meanwhile, of course, England had not failed to notice the divided powers in Europe. Quite the contrary. The recently deceased English Queen, known as cautious in her foreign policies, had always been anxious to run with the hare and hunt with the hounds, as she had illustrated once more, not long before her death, with her noteworthy gift to the new Sultan Mehmet III: an innovative, precious organ, which could be made to play music automatically and controlled by a clock.<sup>15</sup> In England's lengthy and intermittent conflict with

<sup>13</sup> Scholars agree that *Measure for Measure* is likely to have been composed and perhaps acted around the Summer of 1604 (so just over a year after the coronation of King James I which was on 25 July 1603); the first record of performance is provided by the Revels Accounts that listed *Measure for Measure* by William Shakespeare as having been acted at court on 26 December 1604, St. Stephen's Night. Quoted by E.K. Chambers, in *William Shakespeare, A Study of Facts and Problems* (Oxford: Clarendon Press, 1930), p. 249. The accounts of the Revels Office, retrieved 2012-0604 on [socrates.berkeley.edu/~ahnelson/CLASSES/revels1.html](http://socrates.berkeley.edu/~ahnelson/CLASSES/revels1.html). Gary Taylor suggested in *Shakespeare's Mediterranean Measure for Measure* (see fn. 9) that Thomas Middleton adapted Shakespeare's 1604 version of the play and that Middleton's adaptation was included in the 1623 Folio, the first record of this play. Second quotation: Cathal J. Nolan, *The Age of Wars of Religion, 1000-1650: An Encyclopedia of Global Warfare and Civilization* (Westport: Greenwood Press, 2006), vol. 2, p. 846. Evidence for the later revision of the play has been provided by scholars, among whom Gary Taylor, who refers to the systematic expurgation of the manuscript from which it was printed in 1623, which was in line with the 1606 *Act to Restrain Abuses by Players*; to act divisions which reflect the theatrical practice of the King's Men after their acquisition of the Blackfriar's in 1608; and to a stanza of a Fletcher song from his popular play *Rollo Duke of Normandy* that was written between 1617 and 1620. Gary Taylor, 'Shakespeare's Mediterranean *Measure for Measure*', p. 249.

<sup>14</sup> *Ibid.*, p. 847: 'Two years later, in 1593, Vienna was late paying its annual tribute of 30,000 ducats. Grand Veziar Kica Sinan Pasha used this as an excuse to follow-up Hasan Pasha's petty raids with a full Imperial expedition led by his son. The war thus expanded, though still without real enthusiasm in either Constantinople or Vienna. Bitter frontier fighting broke out in the *Militargrenze* as the two empires fought over 'The Principalities' of Transylvania, Moldavia, and Wallachia. Sisak fell to Hasan Pasha in September 1593, but was recovered because the Ottomans were unprepared to resume large-scale warfare on their western front. [...] The highwater mark for the Austrians was a failed siege of Buda and Pest (1602). Finally, Sultan Ahmed I forewent tribute from Austria in exchange for Vienna's recognition of his suzerainty over Transylvania. The terms were codified in the Treaty of Zsitva Torok (November 1606).'

<sup>15</sup> S. Pain, 'Turkish Delight', in *New Scientist*, (Sutton: Reed Business, 2002), vol. 173, no. 2326, pp.48-9: 'Thomas Dallam, a young organ-builder in late-16th century England, was commissioned by Queen Elizabeth I to construct an organ that could be made to play music automatically and controlled by a clock. The organ, which was commissioned at the behest of the powerful Levant Company, which traded with the eastern Mediterranean, was intended as a gift to the new Turkish Sultan, Mehmet III, ruler of the Ottoman Empire. The barrel organ, the first of its kind to be designed, was completed in 1598 with the help of Randolph Bull, the Queen's clockmaker. When





Hammering at a predicate that has intrigued many writers long before and after both Milton and Shakespeare, in these four lines just before the unsettled dénouement, Isabella articulates *Measure for Measure's* general alert. In this play, which is deeply, if not exclusively, concerned with 'measurement', truth itself is measured, thus counter clockwise 'dissevered' into pieces, dividing unity, and finally degenerating into isolated judgements on the rectilinear path of enforcing the law – not charitable justice. 'Measure for measure' is literally how this play begins and ends. *Measure for Measure* exudes measure for measure.

Isabella's four-line predication opens with Angelo, the sanctimonious masquerade, whose 'truth' is, on the face of it, indeed, 'dissevered into pieces.' Angelo does not seem to live up to the principles of his Puritan faith, nor to the duties of his job. Angelo does not seem to live up to his name, which glances at a commission as God's helper on earth.<sup>19</sup> These 'true' and 'strange' disclosures in the fifth act portend little good to Angelo, if Isabella is right, and 'truth' is indeed 'truth to the end of reckoning.' Then well before the 'Day of Judgement' Isabella is referring to, Angelo-the-Puritan would be wise to say a quick prayer. Such as the one that would appeal to any other faithful Puritan and that had, at least up until recently, been inscribed on a coin of the same name, Angel; the kingly touch piece allegedly serving the need of superstitious, miserable sinners, if not the greater honour and glory of His or Her Royal Highness, whose head adorned the reverse: 'PER CRUCE TUA SALVA NOS XPC REDE'; Christ Redeemer, Save Us By Your Cross.<sup>20</sup>

The King's Evil, a rendering of the Latin *morbus regius*, was a malady treated by French and English monarchs between about 1250 and 1714 (England), 1789 (France), known to the learned as struma(s), scrofula(s), or glands: a tubercular infection of the lymph nodes, swollen or diseased glands in the neck.<sup>21</sup> It was believed that a touch from royalty could heal the disease. In 1465, King Edward IV had caused the first gold healing Angels to be minted as a touch piece:

Its design, with the Archangel Michael slaying a dragon on the obverse side and a sailing vessel on the reverse, would suggest he bestowed it in touching. The existence of the angel pictured, apparently pierced for use in the touching ceremony,

don: Methuen, 1965 – reprinted 2008), I indicate so in my footnotes.

<sup>19</sup> 'Angelo' derives from Greek ἄγγελος, meaning 'angel' defined by *Oxford English Dictionary* as 'a ministering spirit or divine messenger; one of an order of spiritual beings superior to man in power and intelligence, who, according to the Jewish, Christian, Islamic, and other theologies, are the attendants and messengers of the Deity.'

<sup>20</sup> Sir Raymond Henry Payne Crawford, *The King's Evil* (Oxford: Clarendon Press, 1911). Retrieved 2012-0704 on [http://archive.org/stream/39002010648369.med.yale.edu/39002010648369.med.yale.edu\\_djvu.txt](http://archive.org/stream/39002010648369.med.yale.edu/39002010648369.med.yale.edu_djvu.txt).

<sup>21</sup> Frank Barlow, 'The King's Evil' in *The English Historical Review* (Oxford: Oxford University Press, 1980), vol. 95, no. 374, Jan. 1980, pp. 3-27. Retrieved 2012-1002 on [www.jstor.org/stable/569080](http://www.jstor.org/stable/569080).





edly intended to assassinate, and who had subsequently ordered his mother's execution: on 25 July 1603, James VI, King of Scots for more than 36 years, also assumed royal responsibility for England and Ireland. His accession meant the Union of the Crowns, whose reminiscence was hammered on every new coin at the Tower Mint: IACOBUS D G MAG BRIT FRA ET HI REX (James by the Grace of God King of Great Britain, France and Ireland), on the obverse FACIAM EOS IN GENTEM UNAM (I Will Make Them One Nation): a great one-liner, and a noble mission for a man, whose life so far had been dominated by doom, discord and disruption.<sup>25</sup>

A few years later, when the first gold Angel was produced during James I's second coinage (1604-1619), its beaded circular legend on the obverse read A DNO FACTUM EST ISTUD (This Is the Lord's Doing).<sup>26</sup> The same legend would have suited *Measure for Measure's* pious Isabella. But obvious piety offers a hide-away: another welcome disguise for heretics and greedheads, such as Angelo, who does not seem to live up to the second, perhaps less obvious, allusion of his name. Re-reading Isabella's contemplation: 'It is not truer he is Angelo, | Then this is all as true, as it is strange; | Nay, it is ten times true, for truth is truth | To th' end of reckning' renders account for an understanding of the reckonability of this Angelo's 'nature.' If this 'Angelo-Angel' keeps performing miraculous tricks – 'all as true' as 'strange' – then at least the Angel's 'truth' could be 'reckoned' at its gold value of 10 shillings (put up by King James to 11 shillings in 1612).<sup>27</sup> Certainly every medal has two sides.

At the time *Measure for Measure* was supposedly written, in the summer of 1604, the pious 'Unifier King' was about to seal a deal with a high-profile delegation from the continent. He was bent to a status quo ante bellum: a period of new unity and peace between the battle-weary and destitute European inheritors of the persistent nineteen-year old Anglo-Spanish war. Since his coronation on 25 July 1603, which was shadowed by an outbreak of the plague, James had taken a few other salient measures in England's capital city. One of his first proclamations, on 17 September 1603, was an order for the '*Due and Speedy Execution of the Statute against Rogues, Vagabonds, Idle, and Dissolute Persons,*' who were pestering the city and causing plague.<sup>28</sup> Whores and

<sup>25</sup> The Rev. Roger Ruding, *Annals of the Coinage of Great Britain and Its Dependencies: from the Earliest Period of Authentic History to the Reign of Victoria* (London: John Hearne, Mason & Mason, 1840), p. 358.

<sup>26</sup> Ibid.

<sup>27</sup> Thomas Snelling, *A View Of The Gold Coin And Coinage Of England: From Henry The Third To the Present Time, Considered With Regard To Type, Legend, Sorts, Rarity, Weight, Fineness, Value and Proportion* (London: printed for T. Snelling, next the Horn Tavern in Fleet Street, who buys and sells all sorts of coins and medals, 1763), p. 23 and p. 37.

<sup>28</sup> Clarence Brigham, (ed.), *British Royal Proclamations Relating to America, 1603-1783* (New York: Bibliotheca Lindesiana, 1911), p.111. Also in *Stuart Royal Proclamations, Royal Proclamations of King James I, 1603-1625*, James P Larkin, Paul L. Hughes (eds.) (Oxford: Clarendon Press, 1973).



bawds were being numbered among such dissolute persons, and James's decree meant their banishment to Newfoundland and the West Indies: 'places and parts beyond the Seas, unto which such incorrigible or dangerous Rogues should according to the same Lawe be banished and conveyed.'<sup>29</sup> This was soon followed by the 1604 Witchcraft Act, which brought the accused of the felony of witchcraft to the courts of common law, and allowed the judge to directly pass the sentence of death.<sup>30</sup> Also in early 1604, King James organised a conference at Hampton Court, in order to settle religious differences between the Puritans and the bishops of the Anglican church, eventually resulting in a new English Bible: the King James Bible (1611).<sup>31</sup> The Puritans were known as the

'group of English Protestants of the late 16th and 17th centuries, who regarded the reformation of the Church under Elizabeth I as incomplete and sought to remove any remaining elements of church practice (such as ceremonies, church ornaments, the use of musical instruments, and in some cases Episcopal authority), which they considered corrupt, idolatrous, or unscriptural.'

for which reasons they obviously also abhorred the theatrical tradition (and would keep fighting for the closure of the theatres until their conclusive success in 1642).<sup>32</sup> The early days of James's reign had already made a noise in the world. This King was outspoken, open for discussion, and definitely on the ball. James was also the new patron of Shakespeare's company, for which reason they had recently changed the company's name into The King's Men.<sup>33</sup> Shakespeare needed the man.

The high-profile delegation from the continent, including the Spanish delegates and their Habsburg colleagues, met a distinguished company of English Commissioners in the royal Somerset House on the north bank of the Thames, just outside the limits of London City. They had been negotiating for the long-awaited treaty for a large part of the summer of 1604.<sup>34</sup> The Habsburgs

<sup>29</sup> Retrieved 2012-0706 [www.archive.org/stream/royalproclamations12brigrich/royalproclamations12brigrich\\_djvu.txt](http://www.archive.org/stream/royalproclamations12brigrich/royalproclamations12brigrich_djvu.txt)

<sup>30</sup> Marion Gibson, *Witchcraft And Society in England And America, 1550-1750* (London: Continuum, 2003), pp. 5-6, full title: *An Act against Conjuracion, Witchcraft and Dealing with Evil and Wicked Spirits*.

<sup>31</sup> Robert Tudur Jones, Alan P. F. Sell, David William Bebbington, Kenneth Dix, *Protestant Nonconformist Texts: 1550 to 1700* (Aldershot: Ashgate Publishing Ltd., 2007), p. 103: 'Thomas Fuller in *The Church History of Great Britain*, first published in 1655, provides a vivid account of the attempts of the Puritans to persuade King James I, on his accession to the English throne in 1603, to support their demands for changes in the liturgy, discipline and ceremonies of the Church of England. The first published account of the conference was *The Summe and Substance of the Conference at Hampton Court* (1604) by William Barlow, bishop of Lincoln.'

<sup>32</sup> *Oxford English Dictionary*, puritan, *n.* and *adj.*, A.1.a.

<sup>33</sup> 'And when James came to the throne in 1603 he took patronage of the London companies into his own family – one for himself, the second for the heir apparent, Prince Henry, and the third for the Queen.' Andrew Gurr, *The Shakespearean Stage 1574 – 1642* (Cambridge: Cambridge University Press, 2009), p.39.

<sup>34</sup> Stephen Greenblatt chose 'The Somerset House Conference, 1604' painted by an unknown artist as the cover illustration of his book *Shakespearean Negotiations, The Circulation of Social Energy in*



had sought, above all, 'strategic gains; the English pursued mainly economic interests'.<sup>35</sup> The draft version of the treaty was forwarded to Valladolid and Brussels on 24 July – for approval by Philip III King of Spain, and by Archduke Albert VII of Austria and his wife, the Infanta Isabella Clara Eugenia, Sovereign of the Habsburg Netherlands – in order to be eventually ratified on oath by King James on 18 August 1604.<sup>36</sup>

J.W. Lever notes that Shakespeare finalised *Measure for Measure* – the allegory, in which 'some rise by sinne, and some by vertue fall' – in the same period.<sup>37</sup> One of his arguments is the parallel between King James's tedious negotiations for a settlement with Spain, and the allusive opening dialogue of Act 1, scene 2 of *Measure for Measure*:

LUCIO:	If the Duke, with the other Dukes, come not to composition with the King of Hungary, why then all the Dukes fall vpon the King.
1. GENT:	Heauen grant vs its peace, but not the King of Hungaries.
2. GENT:	Amen.
LUCIO:	Thou conclud'st like the Sanctimonious Pirat, that went to sea with the ten Commandements, but scrap'd one out of the Table.
2. GENT:	Thou shalt not Steale?
LUCIO:	I, that he raz'd.
1. GENT:	Why? 'twas a commandement, to command the Captaine and all the rest from their functions: they put forth to steale: There's not a Souldier of vs all, that in the thanks-giuing before meate, do rallish the petition well, that praies for peace. <sup>38</sup>

Lucio and the Gents allusively joke about the hasty and hazy political mission of Duke Vincentio to Hungary, since they are not in favour of any peace

*Renaissance England* (Oxford: Clarendon Press, 1988).

<sup>35</sup> The Habsburgs aimed for 'the neutralisation of cautionary towns', the Spanish wanted the English to allow a 'limited number of Spanish naval vessels to call on English ports', and the English wanted their 'trade with Spain and the Habsburg Netherlands to be declared exempt of the 30 per cent duty of the Gauna decrees; on the condition that they did not give offence, their merchants and sailors could not be prosecuted for reasons of religion by the Spanish Inquisition.' Luc Duerloo, *Dynasty and Piety: Archduke Albert (1588-1621) and Habsburg political Culture in an Age of Religious Wars* (Farnham: Ashgate Publishing Ltd., 2012), p. 175.

<sup>36</sup> Full text of the treaty in Frances Gardiner Davenport, Charles Oscar Paullin, *European Treaties Bearing on the History of the United States and Its Dependencies to 1648* (Clark: The Lawbook Exchange, 2004), pp. 246 – 257.

<sup>37</sup> *Measvre for Measure*, 2.1.492, p. 83. 'Dover Wilson saw here a reference to the 'disgraceful' peace signed between the Holy Roman Emperor and the Turks at Zsitva-Török on 11 November 1606, and inferred a large-scale revision of the play after that date. But contemporary opinion and modern historians have found nothing disgraceful about this peace, which was generically considered honourable to Christendom. It is more likely that the dialogue here turned upon King James's negotiations for a settlement with Spain, the issues being suitably veiled in view of the censor's objection to the discussion of current political affairs on the stage.' Lever (1965; 2008), op. cit., p. xxxi.

<sup>38</sup> *Measvre for Measure*, 1.2.97-107, p. 80.



accord, if that is what the trip is aimed at. Lucio's comparison of the Gents' position with that of pirates at sea, flouting the Eighth Commandment not to steal, is retorted by the argument that a pirate's nature, at all times, would be against such a rule; as would the soldier's nature against the wish for peace. The observant reader may draw a parallel here, with the many early modern 'soldiers' and 'pirates' in the poorer districts of South London, versus the 'censors' at James's conference table in the North. Because outside royal Somerset House, life continued; no matter what treaty, no matter what decree, no matter what royal proclamation; however much the latter was going to affect any new 'businessse in this State,' apparently in need of 'Measure, still for Measure.'<sup>39</sup> Life would keep recycling disputes about economic advantage, such as those not only occupying the decisive new King and his retinue in his luxury buildings across the Thames; but also the King's Men on the southern riverside; and most definitely, too, all those 'rogues, vagabonds, idle, and dissolute persons' loitering around, either in the richer realms of London City, or in and near Shakespeare's theatre, the other playhouses and the bear-baiting pits on London Bankside; persons, who were indeed by decree of the King anyhow and anywhere 'outlawed'.<sup>40</sup> What, and who, made them an outlaw, anyway? Who would speak 'justice'? What 'feather' would 'turne the Scale'?<sup>41</sup>

As any other allegory, *Measure for Measure* held 'the Mirrour vp to Nature,' not 'ore-stopping its modestie.'<sup>42</sup> It 'shew Vertue her owne feature', yet 'Scorned her owne Image, and the verie Age and Bodie of the Time, his forme and pressure.'<sup>43</sup> *Measure for Measure* simply was a mirror, so that it would allow reality

<sup>39</sup> As he returns to Vienna, the Duke explains: 'My businessse in this State | Made me a looker on here in Vienna, | Where I haue seene corruption boyle and bubble, | Till it ore-run the Stew:' (5.1.2696-99, p. 100) and uncompromisingly maintains: 'The very mercy of the Law cries out | Most audible, euen from his proper tongue. | An Angelo for Claudio, death for death: | Haste still paies haste, and leasure, answers leasure; | Like doth quit like, and *Measure still for Measure*: | Then Angelo, thy fault's thus manifested; | Which though thou would'st deny, denies thee vantage. | We doe condemne thee to the very Blocke!' 5.1.2795-2801, p. 101.

<sup>40</sup> Christine Eccles, *The Rose Theatre*, (New York: Routledge, 1990), pp. 9-10: 'Bankside, then, had a lot going for it as a location for Henslowe's proposed playhouse. It was accessible. In winter, it had the edge over Burbage's theatres. Burbage's audience always thought of the Theatre and the Curtain as being 'in the countrye' and found the way muddy and unpleasant in that season. Bankside was free from harassment by City authorities as any part of London was likely to be. And Southwark already had a long established tradition of purveying entertainment. In the Middle Ages, its churches were centres for performing Miracle and Mystery Plays. Pilgrims travelling to Canterbury stayed the night in the many inns on Borough High Street and were no doubt diverted indoors by jugglers, clowns and the like, while buskers were quick to seize an opportunity to pass around the hat outside in the yards. (...) Purpose-built arenas for bear-baiting located on Bankside were much closer to London life and were already in existence when Philip Henslowe negotiated a lease for the Rose messuage.'

<sup>41</sup> *Measure for Measure*, 4.2.1883-4, p. 93. PROVOST: 'Goe too Sir, you waigh equallie: a feather will | turne the Scale.'

<sup>42</sup> The Tragedie of Hamlet, Prince of Denmarke, 3.1.1710-17, p. 773. 'For anything so ouer-done, | is frō the purpose of Playing, whose | end both at the first and now, was and is, to hold as 'twere | the Mirrour vp to Nature; to shew Vertue her owne | Feature, Scorne her owne Image, and the verie Age and | Bodie of the Time, his forme and pressure. 3.2.1867-72, p. 774.

<sup>43</sup> *Hamlet*, 3.2.1870-2, p. 774.



to reflect itself, and pass through the glassy mirror image, moulding the next instant, and inviting either the next grimace, or the next smile. That was what made it an allegory; and what made it safe to write, for which reason its allegorist would also have to choose a different setting.<sup>44</sup> Such as the birthplace of that Habsburg Archduke, whose signature James needed for that Treaty document: Wiener Neustadt.<sup>45</sup> Neustadt, 'new city': perhaps another such 'innovative centre' like the Square Mile across the water of The Globe, the City of London which proudly bore that silly motto: *Domine Dirige Nos*, which rogues nor rascals would ever be able to read. *Lord Direct Us*: as if anyone could ever outsource one's own responsibility.<sup>46</sup> Park it somewhere in a circle that would never be yours. So that you would never have to shoulder responsibility for it. So that you would never have to take care of it! As if nothing could be added to that famous old saying, that 'God is an endless sphere, whose centre is everywhere and whose circumference is nowhere.'<sup>47</sup> Outsource, outlaw... so there could only be one word for the first line of this new allegory, then:

'E Scalus'<sup>48</sup>

At the opening of *Measure for Measure*, Duke Vincentio summons his right-hand man and loyal servant, who readily confirms his place in the order of rank:

<sup>44</sup> Christopher Wortham, *Shakespeare, James I and the Matter of Britain*, in *Oxford Journal*, vol. 45, issue 182, p. 92. 'There is little celebration of England and Englishness in Shakespeare's plays written after the accession of James VI of Scotland to his English throne as James I in 1603' (...) 'There is some reference to Britain and Britishness in the later plays, but mention of England is muted and infrequent. Shakespeare was in mid-career at the inception of the Stuart dynasty, so it is worth asking whether such a change marks only a superficial reorientation to accommodate the nationality of the new monarch or whether Shakespeare the Jacobean is significantly different from Shakespeare the Elizabethan. One may enter upon such an enquiry without subscribing to largely-discredited notions of the primacy of personality in historical process: while Shakespeare and King James were both powerful shapers of the culture, it was also culture which made them who and what they were.'

<sup>45</sup> 'Powers given by James I. K. of England, and Philip III. K. of Spain, towards concluding a treaty between them; comprising those of archduke Albert, and of Isabella. Westm. May 19, 1604, Valladolid, Oct. 1, 1603; and a subdelegation by Jno de Valesco, commendator of Castile, of May 15, 1604. 2. James I, to Archd. Albert; expressing his satisfaction at the peace lately concluded. (Fr.) Westm. Aug. 20, 1604.' British Museum, Department of Manuscripts, *A Catalogue of the Manuscripts in the Cottonian Library Deposited in the British Museum* (London: Georg Olms Verlag, 1802), Vespasian, C. XIII, p. 466.

<sup>46</sup> 'The earliest illustration of dragons as supporters of the present arms occurs in a manuscript of 1609 in Guildhall Library [Guildhall Library call number MS. 2077] and they can also be seen in the frontispiece of John Stow's *Survey of London* (4th ed., 1633). Both these sources also provide evidence of the earliest use of the City motto *Domine Dirige Nos* [*Lord Direct Us*]' Quotation from David Kathman, 'Smith, William (c.1550-1618)', in *Oxford Dictionary of National Biography*, Oxford University Press, Sept 2004; online edition, Oct. 2006. Kathman refers to the *Treatise on the Government and Constitution of the City of London*, entitled *A breffe discription of the royall citie of London, capitall citie of this realme of Englande* by William Smythe [Smith], citizen and haberdasher of London, 1575; and *The XII Worshipfull Companies, or Misteries of London. With the armes of all them that have bin Lord Maiors of the same, for the space of almost 300 yeares; of every Company particularly. Also most part of the Sheriffs and Aldermen* by William Smith (two versions: 1605 and 1609).

<sup>47</sup> 'Deus est sphaera infinita, cuius centrum est ubique, circumferentia nusquam' is a phrase attributed to Zeno, recycled by many philosophers like Empedocles, Aristotle or Alain de Lille.

<sup>48</sup> *Measvre for Measure*, 1.1.4, p. 79.







balance' between these two characters:

'Lucio's renown among the Viennese for sneering at virtue, for blaspheming the good, balances Angelo's monopoly of rectitude. Lucio is a comic talent (a person adept at making others look ridiculous) prone to attribute his own vices to everyone else; Angelo is a moralist ready to punish others for the vices which he denies sharing.'<sup>60</sup>

In a play called *Measure for Measure*, balance would indeed be an obvious motif; perhaps too obvious. Stroud concludes his article with the notion, that Shakespeare at this period of his life may indeed have been driven by a 'desire to reconcile morality and sexuality' – themes which function as opposites in this play – but that *Measure for Measure* at no point 'implies remedies to the moral dilemma.'<sup>61</sup> Of course it doesn't. Shakespeare, the humanist, knew that there is no remedy to the 'moral dilemma'. Since 'balance' or 'reconciliation' are not static but transient conditions, any implication for a remedy would be an illusion, worse still: the moral dilemma itself is an illusion. Nevertheless it is an illusion that holds many in its grasp, because the desire to 'judge,' evoking the moral dilemma, and thus the desire for any such remedy, is only human.<sup>62</sup> Therefore a play only hinting at it would ensure another blockbuster. Such an economic and pragmatic motive was an obvious reason for writing this allegorical play, whose success would be augmented, if performers of the allegory not only imitated life, because

it is insufficient for an imitation only to reproduce the externals of its model; imitation that excludes emulation is likely to miss its mark, particularly in view of the inseparability of a great author's strengths and faults;

in 1604. James I had made the gesture of welcoming leading spokesmen of the *Millenary Petition* to Hampton Court to discuss their grievances. Only too characteristically, having made the gesture, he spoiled it by behaving erratically. The calling of the Hampton Court Conference in January 1604 had encouraged the Puritan faction; its outcome failed to deceive them. A few changes in the wording of the *Prayer Book* and a few modifications in the organisation of church courts, virtually nothing pressed into effective operation, these were all the 'gains' they made. Parliament, when it met in March, was watchfully protective of its privileges and the new king equally protective of his. Whatever he may have promised in his opening speech, it was soon clear to the House of Commons that their chief privilege was that of agreeing with James I. The confrontation of king and parliament began almost at once with a dispute over the Buckinghamshire election. In May, James summoned the lower house to Whitehall and lambasted them for wasting parliamentary time on issues of privilege, and the Commons responded by appointing a committee to prepare an *Apology*, which was, in fact, not a defence but a powerfully argued justification of their actions. It is in this historical context that the Duke of *Measure for Measure* is forced to reflect on the political condition of a country in which 'the prerogatives of princes may easily and do daily grow; the privileges of the subject are for the most part at an everlasting stand.' The full text of this *Form of Apology and Satisfaction* to the King from the House of Commons on 1 June 1604 in *Constitutional Documents of the Reign of James I*, J.R. Tanner (trans.) (Cambridge: University Press, 1930), p. 217-30.

<sup>60</sup> Stroud (1993), *op. cit.*, p. 87.

<sup>61</sup> *Ibid.*, p. 94.

<sup>62</sup> 'Judge not, and ye shall not be judged: (...) For with what measure ye mete, it shall be measured to you again.' S. Luke, 6:37-8. *The Holy Bible, Containing The Old and New Testaments, Translated Out of the Original Tongues: Being the Version Set Forth A.D. 1611 Compared With the Most Ancient Authorities and Revised.* (Cambridge: Cambridge University Press, 1885).



but if they literally revived life, beyond the conclusiveness of one specific place and time, so that it, time and again, could be 'adopted to the present.'<sup>63</sup> They could do so, if the play's form and style were not only lifelike, but true to life: as if they made a match with natural patterns, such as the 'aesthetic potential of symmetry' echoing life's 'continued viability.'<sup>64</sup> The symmetry would be a representation of life's challenges: not only one's personal human ups and downs, but also the fluctuations in England's economy, its politics, and its social and cultural circumstances; and a wider vista might expose the symmetry with a 'vital and alive universe' clasping 'Grandam Earth' which after the zoom climb would be no more than an indiscernible dot in the sky.<sup>65</sup> As the symmetry gave a sense of perspective, the allegory served as a signpost. Just like Isabella's 'ignorant' wisdom (first hid under 'blacke Masques,' but finally revealed), that signpost would 'Proclaime an en-shield beauty ten times louder | Then beauty could displaied.'<sup>66</sup> It would be a signpost applicable to life, at any point in time, because parallel to life itself, its allegory keeps rolling on, at the expense of its 'kinetic energy', gradually developing an 'essence.'<sup>67</sup>

*Measure for Measure* visualises what happens, when signposts are overlooked, or deliberately denied by Dukes and Deputies, who need disguises and masks, to enforce laws that are imposed from without, not inspired or motivated from within. Laws and proclamations, issued by 'Authoritie, though it erre like others, Hath yet a kinde of medicine in it selfe | That skins the vice o'th

<sup>63</sup> First quotation: Thomas M. Greene, *The Light in Troy, Imitation and Discovery in Renaissance Poetry* (New Haven and London: Yale University Press, 1982), p. 181. Second quotation, *ibid.*, pp. 264-5, where Greene quotes Juan Luis Vives: 'Even knowledge of that which has been changed is useful; whether you recall something of the past to guide you in what would be useful in your own case, or whether you apply something, which formerly was managed in such and such a way, and so adapt the same or a similar method, to your own actions, as the case may fit. Indeed, there is nothing of the ancients so worn out by age and so decayed, that it may not in some measure be accommodated to our modes of life. For although now we may employ a different form, the usefulness yet remains.'

<sup>64</sup> Stroud, p. 94.

<sup>65</sup> Gabriel Egan, 'Shakespeare, emergent self-regulation and sustainability', paper for the Seminar Sustainable Humanities, (Utrecht: Utrecht University, March 14-15, 2012) quotes Hotspur: 'Diseased nature oftentimes breaks forth | In strange eruptions; oft the teeming earth | Is with a kind of colic pinched and vexed | By the imprisoning of unruly wind | Within her womb, which for enlargement striving | Shakes the old beldam earth, and topples down | Steeples and moss-grown towers. At your birth | Our grandam earth, having this distemp'ature, | In passion shook.' (*1 Henry 4* 3.1.25-33) arguing that Hotspur 'sees the Earth as the agent here: the Earth breaks wind to correct itself by relieving the build-up of internal pressure. Shakespeare seems to share his characters' belief in a vital and alive universe rather than a mechanical one,' p. 3.

<sup>66</sup> 2.4.1084-9, p. 87.

<sup>67</sup> Clifford (1974), *op. cit.*, pp. 14 & 49. She argues that allegory has the 'power of doing work possessed by a moving body by virtue of its motion', and that it 'investigates the relations between the motions of bodies and therefore the forces acting upon them. (...) The business of the maker and critic of allegory is exactly such an investigation seen in philosophic, moral, and imaginative terms. The fundamental narrative forms of allegory are the journey, battle or conflict, the quest or search, and transformation: i.e. some form of controlled or directed process. Cf. my argument in Chapter 1. (*OED*) develop, v., †1.a. *trans.* 'To unfold, unroll (anything folded or rolled up); to unfurl (a banner); to open out of its enfolding cover. *Obs.* (in general use); Etymology: < *des-*, Latin *dis-* + the Romance verb which appears in modern Italian as *viluppare* 'to enwrap, to bundle, to folde, to roll up, to entangle, to trusse up, to heape up', *viluppo* 'an unwrapping, a bundle, a fardle, a trusse, an enfolding' (Florio).'







ment' (another word for delivery, childbirth). Friar Lodowick is the disguised Duke Vincentio, ghosting about the city from Act 1.2 to Act 5, witnessing and demonstrating the failure of his rule. Mariana is disguised twice: first to replace Isabella (trying to save her brother from the death penalty for the 'fornication' of impregnating his fiancée Juliet before marriage, having been told to meet Angelo in a 'circumwalled garden' in the 'heavy middle of the night', so that he can steal her chastity before allegedly saving her brother's life in return) in the 'sustaining bed-trick', so that Angelo impregnates his lawful wife (whom he long ago ruled out because of her loss of the dowry); and secondly, moving towards the dénouement, as she wears a veil until 'my husband bids me; now I will unmask'. Another disclosure in 5.1, when the muffled Claudio is revealed to be alive, is the head-trick performed by the Provost, who in 4.3.68-72 after Barnardine's refusal suggests to present to Angelo the head of Ragozine, 'A most notorious pirate, | A man of Claudio's years; his beard and head | Just of his colour'. Marjorie Garber notes that these manipulations take place in restrained, enclosed areas:

spaces that confine and compress' [...]. Claudio's dungeon is an enclosed space, as is Isabella's nunnery, and the Duke's monastery, and Mariana's 'moated grange', a farmhouse surrounded by a moat that serves in place of a wall, like the enclosed and walled garden, the *hortus conclusus* of medieval and biblical tradition. [...] As the play progresses, all the enclosed spaces wait to be opened.<sup>79</sup>

An allegorical pattern, applied to sketch a society, where liberties have 'derailed,' because the individual's (especially the ruler's) impetus is disconnected from 'the bottom of my place,' logically magnifies liberty's opposite: restriction, personal ties, oppression, confinement.<sup>80</sup> The allegorical pattern automatically leads to the opening of these 'enclosed spaces', unmasking the deception that had, until recently, been hidden in the dark. The allegory illustrates the dead-end street of any of these linear reactions, in line with Garber's conclusion that there is no transformation in this play: 'instead of transformation, there is confrontation and discovery.'<sup>81</sup> Therefore *Measure for Measure* demonstrates that the dead-end street automatically leads to a new start, which is true after 5.1.536 for both Claudio and Juliet, Angelo and Mariana, Escalus and the Provost, Friar Peter and Barnardine: all of them either pardoned, thanked and/or given a new chance.

What does this new start mean for the Duke and Isabella? If there is 'no transformation', everything stays the way it was, in spite of perhaps a change in their marital status. That is the predictable course of events, and the Duke knows:

<sup>79</sup> Marjorie Garber, *Shakespeare After All* (New York: Anchor Books, 2004), p. 568.

<sup>80</sup> Escalus's line at the start of Angelo's deputy rule, 1.1.78, p. 79.

<sup>81</sup> Garber, p. 568.



'wee'll show | What's yet behinde, that meete.'<sup>82</sup> Had not the Duke warned Isabella for this before? *'Trust not my holie Order | If I peruert your course...'*<sup>83</sup> Friar Lodowick's 'holy-order-not-to-be-trusted' is a vicious paradox, because the Friar, alias the Duke, has deliberate intentions to 'pervert' Isabella's course: not only by his imposing her to marry him, in order to secure his pension, and thus to cross her 'course' to the convent, but also by his sardonic and literal perversion of restoration of order and justice with mercy in Vienna.<sup>84</sup> The vice keeps swivelling round in its vicious circle, so that this linearly orientated society, under the rule of this linearly orientated Duke, sooner or later will face another derailment. That fits in with the general reading of *Measure for Measure* as a 'problem play.'<sup>85</sup> The 'problem' can only be 'solved' by taking a sting out of a deeper allegorical wound: a challenge that Isabella may want to take up after 5.1.2938, because by that time, Isabella's fruitless pursuit of the 'glassie Essence' may have driven her into a crisis: 'the crisis of fidelity,' as Alain Badiou calls it. It is what

puts to the test, following the collapse of an image, the sole maxim of consistency (and thus of ethics): 'Keep going!' Keep going even when you have lost the thread, when you no longer feel 'caught up' in the process, when the event itself has become obscure, when its name is lost, or when it seems that it may have named a mistake, if not a simulacrum.<sup>86</sup>

<sup>82</sup> 5.1.2937-8, p. 102.

<sup>83</sup> 4.3.2238-9, p. 96.

<sup>84</sup> Harry Berger, Jr. *Making Trifles of Terrors: Redistributing Complicities in Shakespeare* (Stanford: Stanford University Press, 1987), p. 388: 'The Duke places himself at moral risk when he induces and trifles with Isabella's despair, and he only increases the risk, raises the stakes, in his reassurance to her – "Trust not my holy order | if I pervert your course" – since, if the scenario for act 5 is already worked out, he knows he will at least temporarily pervert her course. He has to remind himself that the end will justify his means; the completeness of his bosom depends on it. I don't mean to imply that the Duke does not have full confidence and take great pleasure in his political, conspiratorial, and theatrical skills. I only mean to suggest that he has a lot more riding on those skills than the restoration of order and justice with mercy in Vienna; he does not want to lose his pension, be deprived of his heavenly comforts. And these considerations shoot a wild meaning into "trust not my holy order", for, even as he continues self-indulgently to squeeze little pieties out of his disguise, he prolongs the private joke and gives it a more sardonic edge. If he can't resist himself so long as he continues to take advantage of the voyeuristic privileges the disguise offers? The hint of self-contempts will surface in act 5, as we'll see, when, in the strange confrontation of Duke with 'Friar', the Duke will aggressively publicise his distrust of the 'Friar's' perversion of his holy order. "Trust not my holy order" hauntingly anticipates that move. And immediately after he misleads Isabella, in walks Lucio – on cue, as it were – to badger the purse-mouthed 'Friar' with comments that irritate the Duke not only because they slander him with sexual innuendo but also because they glance approvingly at the consequences of his negligent government.

<sup>85</sup> Ernest Schanzer, *The Problem Plays Of Shakespeare: A Study Of Julius Caesar, Measure For Measure, and Anthony and Cleopatra* (London: Routledge, 1963), p. 6: 'The definition of the Shakespearean problem play which I therefore suggest is: A play in which we find a concern with a moral problem which is central to it, presented in such a manner that we are unsure of our moral bearings, so that uncertain and divided responses to it in the minds of the audience are possible or even probable.'

<sup>86</sup> Badiou (2001), *op. cit.*, pp. 78-9.



Having played a trick, and having been played another few tricks in the past few scenes, Isabella is now on the brink of being tricked again, unless – now knowing the tricks of the trade – she is able to turn this final trick to her advantage, as the Duke suggests her to make ‘mine yours, and yours mine.’ The Duke obviously wants Isabella to marry him. But he adds a condition to his proposal: ‘if you’ll a willing eare incline.’<sup>87</sup> Scholars have interpreted the Duke’s condition in the last lines of the play as an imposition, and the imposed marriage against Isabella’s will as one of *Measure for Measure*’s unresolved ‘problems’. But Shakespeare does not give Isabella a word or line to respond to the Duke’s conditional. As always in Shakespeare, the choice is up to us, to the director, the actor, the spectator, the reader of *Measure for Measure*: will Isabella, or will she not a ‘willing eare incline’?

. . . . .

‘We’re keeping our eyes and ears open for the right situations.’<sup>88</sup> On Christmas Day 2011, one day before St. Stephen’s Night, and nearly four hundred and seven years after the King’s Men’s performance of *Measure for Measure* before the English court, Timothy J. Sloan, chief financial officer of Wells Fargo, the well-established American bank that, in the midst of the global financial crisis, in November 2011 acquired \$3.3 billion in real estate loans from a bank in Ireland, explained to the *New York Times* how these ‘right situations’ can be one man’s death and another man’s breath. If only one ‘keeps his eyes and ears open,’ new opportunities will unfold; if only one ‘a willing eare inclines.’ Schwartz’s article in the *New York Times* was entitled ‘U.S. Firms See Opportunities in Europe’s Woes.’<sup>89</sup> Game over, then. And press start...

In her mind’s eye, these might be the words that Isabella, standing on the wooden stage, looking this popinjay of a Duke straight in the eye, would descry on her fictional computer screen, getting herself ready for the next game, which would give the ‘unresolved’ conclusion of *Measure for Measure* a firm twist, so as to continue playing. Not all over again, forever rotating in this play’s vicious circle, but moving onward: onto the next level. If all the world’s a stage, and every actor is a player, then this player Isabella should keep playing, too! Simply because she, born naked into this world, had once been given the grand opportunity to play – just like that opportunity had been given to every fellow player in 1604 London: all those rogues, vagabonds, idle and dissolute persons, and those precious popinjays at that conference table across The Thames, too

<sup>87</sup> 5.1.2935-6, p. 102.

<sup>88</sup> Nelson D. Schwartz, ‘U.S. Firms See Opportunities in Europe’s Woes’ (*New York: NY Times*, 25 December 2011), retrieved 2012-0713 [www.nytimes.com/2011/12/26/business/us-firms-see-europe-woes-as-opportunities.html?pagewanted=all](http://www.nytimes.com/2011/12/26/business/us-firms-see-europe-woes-as-opportunities.html?pagewanted=all).

<sup>89</sup> *Ibid.*



– just like that opportunity was, is and will be given to all newcomers in 2012 London, and to the four new babies, born every second of the day, into Earth's 21st century global community.<sup>90</sup> Had not the Clown Pompey Bum already suggested a feasible opportunity for a merrier world:

CLOWNE: Twas neuer merry world since of two vsuries the merriest was put downe, and the worser allow'd by order of Law; a fur'd gowne to keepe him warme; and furd with Foxe and Lamb-skins too, to signifie, that craft being richer then Innocency, stands for the facing.<sup>91</sup>

In Pompey's judgement, things have never been right in the world, since the law distinguished between the 'merrier' and the 'worser' usury, chose to condemn the wrong one, and legitimised the worser, which is

as we would suspect, simply moneylending.[...] 'The identity of the merry usury is not as obvious. It is, briefly, the generating of offspring construed as a payment made to nature in recompense for the use of the body.'<sup>92</sup>

Moneylending was, and is, an attractive occupation. Usurious prices for interest guarantee the merchant a favourable balance of trade, not only in Pompey's corrupt city of Vienna, but surely, too, in Shakespeare's City of London (although Elizabeth I had made an attempt to improve the situation in the *Statute of 13 Elizabeth* of 1571, which rendered invalid transfers made with the 'purpose and intent to delay, hinder or defraud creditors: a practice by which 'overburdened debtors placed their assets in friendly hands thereby frustrating creditors' attempts to satisfy their claims against the debtor, only to have the assets returned to the debtor after the creditors had given up their collection efforts').<sup>93</sup> Pompey's allegorical observation puts forward that these crafty merchants successfully mask their own 'Innocency' under their 'facings,' that is: the 'layer which forms the outside or the side that is visible of something; a superficial coating.'<sup>94</sup>

But under the superficiality, of course, lies a different reality. A reality that may prove that craft indeed 'stands for the facing', if the word 'facing' is interpret-

<sup>90</sup> 'The Population Reference Bureau, in its 2012 World Population Data Sheet, has calculated that the annual natural increase for 2012 will be 84.3 million, the result of 140 million births (4.45 per second) and 56 million deaths (1.78 per second): Population Reference Bureau, Media Center (Vermont: 25 July 2012), retrieved 2014-0416 on [www.populationmedia.org/2012/07/25/population-reference-bureau-releases-2012-world-data-sheet/](http://www.populationmedia.org/2012/07/25/population-reference-bureau-releases-2012-world-data-sheet/).

<sup>91</sup> 3.2.1495-99.

<sup>92</sup> E. Pearlman, 'Shakespeare, Freud, and the Two Usuries, or, Money's a Meddler', in *English Literary Renaissance*, (Hoboken NJ: Wiley-Blackwell, 1972), Volume 2, Issue 2, p. 217.

<sup>93</sup> Michael M. Eidelman, *Avoiding Fraudulent Transfers* (Chicago: Vedder, Price, Kaufman & Kamholz, 2002), 9 February 2002, retrieved 2012-0717 on [http://www.vedderprice.com/docs/pub/8c50000b-3f84-49fc-92b8-ea5b260c491d\\_document.pdf](http://www.vedderprice.com/docs/pub/8c50000b-3f84-49fc-92b8-ea5b260c491d_document.pdf)

<sup>94</sup> (OED) facing, n., 7a.



ed as ‘the action of facing or turning in another direction.’<sup>95</sup> At the end of the Duke’s speech, Isabella may now realise that the same might be true of the ‘merriest usury’, thus of procreation as a reimbursement for nature’s gift of the body (the portal of all joys and pleasures of life), generated either legitimately through sexual intercourse within marriage, or illegitimately through a form of lechery. The moral distinction is human-made. Nature does not care about any moral declaration of origin. Nature sustains the biological source: the point where the two opposite germ cells meet and fuse, in order to give life ‘another direction’ by way of the new born creature. If ‘craft’ now stood for the facing, then it should face Nature’s ways. Pompey had had a point.



*Lindsey Street, eastern end of London Smithfield Market, February 2011*<sup>96</sup>

Then why did the excavators in Lindsey Street – as they were getting ready to start tunnelling beneath London’s famous Square Mile, where all those bankers ever since the start of that financial crisis in the wet summer of 2008 (in which the Queen had also signed that promising Crossrail Act) had to painstakingly try and keep their ‘eyes and ears open to the right situations’ – respect that façade of that centuries-old Smithfield Meat Market, on the borders of the Financial District, anyway?<sup>97</sup> Because some authority had told them to preserve it? Because it was a monument? Because that statue with those dragons on it, on the eastern façade, bore that motto of the City of London?<sup>98</sup> Because

<sup>95</sup> (OED) facing, *n.*, 4.a.

<sup>96</sup> Alan Benzie (photographer), ‘Crossrail Works, Smithfield to Barbican’, 17 February 2011: ‘Looking from Hayne Street towards Smithfield Market and Lindsey Street, all of the railway level, right up to the wooden hoarding, was, until recently, covered and had buildings on it. Under the meat market is a disused Victorian Railway siding which was used to load livestock and carcasses onto trains.’ Retrieved 2012-0713 on <http://www.flickr.com/photos/fridgemonkey/5453634322/>.

<sup>97</sup> On 2 January 2012, BBC broadcast a short film about the giant tunnelling machines that Crossrail planned for the excavation work beneath London for the new Crossrail connection. ‘The company has just unveiled the giant tunnelling machines which will start work in March, and has started production of the tunnel liners at a factory in west London.’ Sources BBC’s Richard Lister, ‘Crossrail’s giant tunnelling machines unveiled’, 2 January 2012 [www.bbc.co.uk/news/uk-16289051](http://www.bbc.co.uk/news/uk-16289051) and [www.liveleak.com/view?i=e2f\\_1325485183](http://www.liveleak.com/view?i=e2f_1325485183)

<sup>98</sup> ‘This coat-of-arms, for the City of London, is over the north east entrance to the Central Markets (Smithfield) in the City of London. “Official blazon: Arms: Argent a Cross Gules in the first quarter a Sword in pale point upwards of the last. Crest: On a Wreath of the Colours a Dragon’s





Like that remarkably steady character Escalus – ‘E-Scalus’ – had been demonstrating from the very first line of this play: start climbing ‘e- *scala*’, start ‘from’ the ladder, in order to provide yourself with a balanced prospect, like also, for biological reasons, the central region around the umbilicus in the human body is where the conception of every new generation takes place.

This moment of mutual ‘facing’ had been the clue for Isabella to take up the thread, bow her thanks, and then from central stage descend the ladder, to introduce herself to every royal guest in the house; and after one or two refreshments, to invite them to sit down in a circle. The good conversation ensuing, in royal company, had taken the rest of St. Stephen’s Night. And the outcome of the discussion resounded allegorically, in more than one way. Following the Duke’s further dismantlement, many hoods were taken off; so as to reveal as many ‘glassie Essences’ as hoods and lambskins.

Inspired by the lively discussion with Isabella and her fellow players, including Lucio and the Duke, the financial directors had reluctantly admitted that money (just like ‘we, the people’) is just ‘an instrument in the ongoing development process, as we pass the creative potential to others while developing our own.’<sup>101</sup> That this much of self-relativisation could be enough, to inspire a slight change in the ‘flashy world’ – not only relating to the conspicuous financial district, but to all fast expanding urbanised worlds, which would soon outgrow human standards, as they were trying to measure up to the golden rule of measure for measure. That this golden rule provoked linear-based, compartmentalised societies, effectively serving short-term interests with temporary bubbles, profitable to some, but in the long term unprofitable to many; even to earth itself.<sup>102</sup>

Isabella had then allowed this illustrious circle an inside view. That she, by not ‘inclining a willing eare’ to the Duke’s last words, wanted to break through the vicious circle. Not only that of linearly structured Vienna; but, with the help of

current, be in circulation. *Obs.* 11. a. The line along which anything runs or travels; the path or way taken by a moving body, a flowing stream, etc’.

<sup>101</sup> Herman Wijffels, ‘The Value of We’, Verkuyl Lecture 2010 (Utrecht: ICCO Alliance, 26 May 2010), p. 4.

<sup>102</sup> Cf. ‘Our way of thinking serves to promote our own interests within very small compartments. That is the basis of our economic system, and as a result, very little notice is taken of the consequences of that compartmentalised, egocentric behaviour for the world as a whole, the so-called ‘global commons’. This is partly due to the fact that the world is missing a system of ‘global governance’, of world management and institutions that are part of that. We must acknowledge that the current ‘global governance’ institutions’, which almost all date from the period just after the Second World War and reflect the balance of power of that era, no longer suit the circumstances of the 21st century. Taking all this into consideration, we are faced with quite a few problems. And the common denominator in all of them is that human kind continues to live as if the earth is an unlimited source, as if there are no bounds to the possibilities that this earth has to offer. We take what we think we need without thinking, and do not take measures, or rather, do not take sufficient measures, to take effective action against this.’ *Ibid.*, p. 2.





his 'dis-covered' male member in Isabella, as it is 'swelling' (stiffening) and becomes 'strong' (hard), until it culminates in an unwelcome emission that will nevertheless cause 'conception' [of Angelo's child] in Isabella's womb.<sup>106</sup> Allegorically, the two words also unveil Angelo's assaulting plans for the state that has been put under his care, as his maleficent office rests on a distorted 'conception,' the primal scene of a pharisee.<sup>107</sup> Angelo's 'state' is like a good thing: it is only an outward appearance; his empty rhetoric frightens others, while it is boring to Angelo himself.<sup>108</sup> His laudable solemnity is a nonentity easily shattered, but Angelo keeps taking advantage of it, as long as fools stand in awe and right-minded persons allow him to throw dust in their eyes.

Then Angelo uses the interjection 'oh' twice, before exclaiming that the 'case' of place and the 'habit' of form make for the 'false seeming': 'oh place, oh form...' The reality of the tangible outward appearance is powerful, profitable and seductive, but can be as hollow and idle as the 'O': the empty ring, the hollow crown, or the flat coin, the swindling gold 'Angel,' bearing the righteous legend and image of the just king: allegedly the continuation of his good wish for the needy, but in fact hard monetary means that (like Nature's blood: the bodily fluid that delivers necessary substances to and from the cells, so as to keep the body alive) keeps the economic system alive, yet never shows its 'heart': its pump or originator.<sup>109</sup> Likewise, the text 'good angel' may disguise the devil, when written on the devil's horns, the devil's 'natural' identifying marks.<sup>110</sup> This, Angelo affirms, will be more effective than the same record on the devil's 'crest,' which is an artificial identifier.<sup>111</sup> Angelo soliloquises that identities can be masked, by using 'natural' means – such as blood – for convincing hyper-

<sup>106</sup> (*OED*) invention, *n.*, I.1.a. The action of coming upon or finding; the action of finding out; discovery (whether accidental, or the result of search and effort). (*OED*) conception, *n.*, 1.a. 'The action of conceiving, or fact of being conceived, in the womb.'

<sup>107</sup> Cf. Lukacher's development of the conventional psychoanalytic understanding of the term 'primal scene' (i.e. the child's witnessing of a sexual act that subsequently plays a traumatic role in his or her psychosexual life). Lukacher defines primal scene as an 'intertextual event that displaces the notion of the event from the ground of ontology. It calls the event's relation to the Real into question in an entirely new way. Rather than signifying the child's observation of sexual intercourse, the primal scene comes to signify an ontologically undecidable intertextual event that is situated in the differential space between historical memory and imaginative construction, between archival verification and interpretive free play.' Ned Lukacher, *Primal Scenes: Literature, Philosophy, Psychoanalysis* (Ithaca and London: Cornell University Press, 1986), p. 24.

<sup>108</sup> Lever has a different reading of this line, comparing the 'state whereon I studied' with 'a good thing being often read': both become 'sere and tedious' after a while. 'Sere' for 'seared' implying a misprint 'f' for 's' in Folio. Lever (1965; 2008), *op. cit.*, p. 54.

<sup>109</sup> (*OED*) heart, *n.*, A.I.1.a. 'The hollow muscular or otherwise contractile organ which, by its dilatation and contraction, keeps up the circulation of the blood in the vascular system of an animal.' II.5. 'The bodily organ considered or imagined as the seat of feeling, understanding, and thought.'

<sup>110</sup> In addition Lever notes that Angelo thus 'reveals his diabolical nature.'

<sup>111</sup> 2.4.1019, p. 87. (*OED*) crest, *n.*1: 1.a. 'A 'comb', a tuft of feathers, or similar excrescence, upon an animal's head. 3.a. *Heraldry*. 'A figure or device (originally borne by a knight on his helmet) placed on a wreath, coronet, or chapeau, and borne above the shield and helmet in a coat of arms; also used separately, as a cognizance, upon articles of personal property, as a seal, plate, note-paper, etc.'



transparency, freely translating obscure intentions bound to profiteer. That glimpse behind *Measure for Measure's* dubious practices may be grist to the mill of Doreen McBarnet, who recently argued that

In thinking about white-collar crime in the post-Enron era, it is not just crime that becomes problematic but compliance, particularly the practice of 'creative compliance'<sup>112</sup>

or to that of mediaeval historian Frank Barlow:

There is a narrow line between ministering to the sick and healing them; between care and cure. Whether services which were beneficial to the patients, like washing their feet or eyes, feeding and clothing them, or giving hem new hope, were curative is a nice point. It was, moreover, a small step from wishing a man recovery of his health to performing some small ceremony, a touch, a blessing, or the sign of the Cross, which would signify that wish.<sup>113</sup>

Angelo's 'oh place, oh form' obscures the facts, as creative compliance obscures shifty accounting, and the minted Angel obscures care and cure. They are artificial devices; at best they are excrescences of cultures in need of a wake-up call, such as, towards the end of Angelo's contemplation, the apparent [*Knock*] on his door:

ANGELO: 'Tis not the Deuills Crest: how now? who's there?  
[*Enter Seruant.*]  
SERVANT: One Isabell, a Sister, desires accesse to you.<sup>114</sup>

Earlier that evening, Angelo's playful reply 'Teach her the way' had set his audience off laughing, but now, in overtime, the Servant's preceding line had got the closer look. If Isabella, a 'sister' – nun, and sibling to Claudio – 'desires accesse' to Angelo, she evidently has the wish to get through to the level of Angelo's intentions, so as to attune them, not only to the needs of a few persons dear to her – Claudio, Juliet and their unborn child, Isabella's niece or nephew – but also to the needs of Vienna's corrupt society, which could do with a ruler who anchored his measures in society's dynamics. Someone who would produce measures of a likewise dynamic nature; measures resembling Nature, rather than opposing it.<sup>115</sup> Someone who would be as pregnant in the 'nature of our

<sup>112</sup> 'Creative compliance is the practice of excluding several activities from the company's balance, using special legal structures, so as to keep risks out of the balance.' Doreen McBarnet, 'After Enron Will 'Whiter than White Collar Crime' Still Wash?' in *Oxford Journals*, (Oxford: Oxford University Press, 2006), BRIT. J. CRIMINOL. (2006) 46, pp. 1091–1109.

<sup>113</sup> Frank Barlow, 'The King's Evil' in *The English Historical Review*, (Oxford: Oxford University Press, 1980), Vol. 95, No. 374 (Jan., 1980), p. 15, retrieved 2012-1005 on <http://www.jstor.org/stable/569080>.

<sup>114</sup> 2.4.1019-21, p. 87.

<sup>115</sup> ... as is expected to be the product of someone reputed to be a 'motion regenerative' urinating 'congeal'd ice'. Cf. Lucio who tells Friar Lodowick that Angelo was not made by man and woman:



People, our *Cities Institutions*, and the *Termes for Common Iustice*, as Art, and practice hath inriched any that we remember'.<sup>116</sup> But as long as this someone should take duly into account that 'There is our commission, from which we would not have you warp'; as long as the 'city's institutions' are for the purpose of usury; and as long as the usury is an end in itself to the 'glory of a creditor,' this someone might not be able to command a view of the community of interests – which would be the clue to Michael Porter's and Mark Kramer's 21st century 'virtuous circle' of 'shared values,' widely supported by fellow economists and sustainability theorists in hopes of another cultural revolution.<sup>117</sup> Van Egmond writes:

The financial system has turned away from the 'means to an end' relationships as are depicted in Figure 7.5. Under the ends-means reversal, it has become the caricature of our times. Sustainability of the social system can only be achieved by discouragement of the caricatures and the simultaneous encouragement of cohesive forces. At this critical moment in time, where the earlier discussed limits to further growth must be faced, the adjustment of the financial system to the social ends and the subsequent (intermediate) economic ends, is of paramount importance.<sup>118</sup>

Such value creation, within a 'virtuous' circle, would first need the 'accesses' Isabella desires. It would need exposure, penetration, impregnation, recognition and regeneration, at the level of the source. It would need the piercing of Angelo's 'O' of form and place.

Therefore Duke Vincentio now invited the highplaced bankers to look through Porter's lens of shared value, in order to pierce the meaning of the last ambiguous passage of tonight's recap:

DUKE:	Nor nature neuer lends The smallest scruple of her excellence, But like a thrifty goddesse, she determines Her selfe the glory of a creditour, Both thanks, and vse. <sup>119</sup>
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Nature thrives as she gives and takes, spanning a timeless bridge over birth and death, growth and decay, all the while feeding, clearing and replacing links in her 'self-sustaining value chain,' enforcing (r)evolutions, with an eye to further development of the chain, collecting progeny and death as a 're-

'Some report, a Sea-maid spawn'd him. Some, | that he vvas begot betweene two Stock-fishes. But it | is certaine, that when he makes water, his Vrine is con- | geal'd ice, that I know to bee true: and he is a motion | generatiue, that's infallible.' 3.2.1596-1600, p. 91.

<sup>116</sup> *Measvre for Measure*, 1.1.12-6, p. 79.

<sup>117</sup> Michael Porter and Mark R. Kramer, 'Creating Shared Value', in *Harvard Business Review* (Boston: Harvard Business Publishing, 2011), p. 2.

<sup>118</sup> Van Egmond (2014), *op. cit.*, p. 210.

<sup>119</sup> 1.1.42-6, p. 79.



payment' of her 'loan' of life: measure-for-measure.<sup>120</sup> What would happen if a creditor, sitting face to face with a debtor, and bent on collecting usury, or (re)designing his usurious scheme, compared that scheme with the unmoral, forwardly oriented, merciless, self-sustaining scheme of Nature? The creditor and the debtor may first need to take the 'fur of the fox off of their lambskins,' so as to open up about their intentions. They may then need to share intrinsic values and zoom out for a wider vista, so as to find substitute methods for their tested measurement schemes. Perhaps they would thrive on the hard work. It might be worth a try.

By that time, the royal guests had not anymore needed Isabella nor her fellow-players, to restate Shakespeare's allegorical invitation of *Measure for Measure*. They had already accepted it, when they adopted the wider perspective. The perspective now inspired them to some serious brainwork: how to invite Nobles and Commoners, to change perception, too? Then one bold proposition, for a helpful mnemonic device, had gained support – and Royal Assent at once.

Only a few hours later, after a short night in his London hotel, Timothy Sloan had explained to the *New York Times*, that Shakespeare had inspired the bankers to propose a new City motto to their Royal hostess: *Cucullus non facit Monachum*. Yes, Sloan entertainingly contended, it would help, if London changed the motto on every street sign, pillar, bench and building (he was going to suggest it to the US authorities, back home in San Francisco, too). It would help, if only to invite people to think for themselves, and not let others do it for them, or to outsource it to some alleged entity, as the old motto had long stimulated an excuse culture. It would help, if only to invite people to bear responsibility, accordant with individual abilities and capacities, for the cycle of life.

Then, one week later, the excavators at work in Lindsey Street would, as before, be commissioned to preserve Smithfield Market; but now, they would also replace the old slogan on its façade by the new Shakespearean motto, informatively footnoted by another Isabella's plea for independence-and-curiosity-beyond-measure:

Within the incredible incompleteness of our individual lives I maintain that we should aspire to emulate what is good, whilst making the best possible use of our talents and engaging as much as possible with others.<sup>121</sup>

<sup>120</sup> Cf. Lever (1965; 2008), *op. cit.*, 1.1.36-40, p. 6: 'Nature's action here corresponds with Heaven's. Together they show a blending of Christian ethics and Stoic philosophy. The implied coin image in lines 35-36 may have suggested Nature as creditor, who 'determines' (ordains) thanks and 'use' (usury): (...) 'Death as the repayment of nature's loan, and the conceit of nature as a usurer, are Senecan ideas taken up in the Renaissance by Palingenius, Montaigne, Spenser and Shakespeare, (*Sonn.*, IV, VI, and IX, where Nature lends life for man to 'invest' in progeny).

<sup>121</sup> Crossrail unveils the tunnelling machines, 2 January 2012 [www.bbc.co.uk/news/uk-16289051](http://www.bbc.co.uk/news/uk-16289051).



But, as Aditya Chakraborty's article in *The Guardian* only four months later illustrated: this fictional dénouement of *Measure for Measure* in front of this fictional audience was, and is, no reality.<sup>122</sup> It is not fiction, either. It is a regeneration of Shakespeare's allegory. Because allegory can click with any time; any place; any person; any life.

Quotation from 'An Interview with Festival Translator Diane Butterman-Dorey: Poetry Translation as Work-in-Progress', on the occasion of the 43<sup>rd</sup> Poetry International Festival Rotterdam, 19 June 2012 (Rotterdam: Poetry International Foundation, 2012), retrieved 2012-0619 on <http://www.poetryinternationalweb.net/pi/site/festival/blog/22424/Poetry-translation-as-work-in-progress>.

<sup>122</sup> Chakraborty (2012), *op. cit.*



### **Abstract**

As Nicholas Hytner staged *Timon of Athens* as an allegorical critique on the 'monetisation of human relationships' in London's twenty-first century Canary Wharf, Shakespeare's *Merchant of Venice* served and serves the same purpose. Both plays work towards the disclosure of what 'masks the deeper collapse' (Mason). Shakespeare's allegorical 'O' in *The Merchant of Venice* is dominated by the Roman god Janus, who invented the concept of contradistinction – and therefore was two-faced. Thus contradistinction is at the heart of *The Merchant of Venice*, which is not an allegory of love, but an allegory of money, in which value creation takes place along the 'lines' of usury and hypocrisy (Shylocke-the-Jew and Anthonio-the-poofter), and the genuine 'third way' is categorically overlooked. Shakespeare did, however, work keys for this genuine 'third way' into the text, e.g. Shylock's turquoise, and the reference to the 'Doctor from Padua': the thirteenth century Italian painter Giotto, who was not only able to draw a perfect 'tondo', but also designed a fresco cycle for the Arena Chapel in Padua, as an atonement for a usurer's sins, which literally was an 'O' (Ladis). The articulated 'bright round sphere' (as a paragon of cyclicity) in Jessica's and Lorenzo's moon scene, and the articulated 'night that is but the daylight sick' (the 'rare cosmic phenomenon of conjunction') point the way out of Shakespeare's two-faced allegory, inviting to re-invent the linear 'take-make-dispose' model [of the usurer & the hypocrite; or of twenty-first century linear economies], and to create competitive advantage by designing a 'circular economy, restorative by intention' (Van Egmond/ MacArthur).



## 7 Common Whores

### - The Merchants of Venice and Athens

'Money is no object' are the first words on the big black screen as the global broadcast of National Theatre's *Timon of Athens* live from London on 1 November 2012 is about to start.<sup>1</sup> So Simon Beale as Timon lavishly proclaims in the second scene:

TYMON: 'tis not enough to giue:  
Me thinks, I could deale Kingdomes to my Friends,  
And nere be wearie.<sup>2</sup>

Of course Timon's extreme and inordinate generosity towards his artful friends does not bode well. To his 'friends', money is an object; and Timon's awakening to that chilly fact accounts for a brusque and vitiating turn of the play.

'Shakespeare's strange fable is a tale for our times,' introduces NT director Nicholas Hytner his successful *Timon* in a present-day setting, because '*Timon* is about the 'monetisation of human relationships; [...] it's a savage explosion of misanthropy, rage, disillusion, cynicism, in the face of the realisation that the world is entirely in the grip of financial transaction.' As it is also the case in Canary Wharf, following the subtle reference in Tim Hatley's design of the window view from the office of 'Lucullus Capital Investment Fund', the decor of the first scene in the third act, providing a look out of the skyscrapers in London's business district. But Hytner's production is more than 'just an episode in the financial crisis', argues BBC journalist Paul Mason. 'This is a meltdown of the British establishment played out in full view of the Occupy camp.'<sup>3</sup> Mason draws the parallel between Timon and Lehman Brothers, who both go bust because of 'what appears as a liquidity crisis', but, as with Lehman, 'this masks a deeper collapse'. It is this deeper collapse that Shakespeare in this seemingly incomplete, perhaps even 'corrupt' play literally articulates.<sup>4</sup> Shakespeare had

<sup>1</sup> *Timon of Athens*, Nicholas Hytner (director), 'National Theatre Live': global broadcast from National Theatre, London on 1 November 2012, seen in Cinemec Ede (NL). Trailer retrieved 2012-11-02 on <https://www.youtube.com/watch?v=YbO-irT3xXI>

<sup>2</sup> *The Life of Tymon of Athens*, in *The Norton Facsimile, The First Folio of Shakespeare, Based on Folios in the Folger Shakespeare Library Collection*, Charles Hinman (ed.) (New York-London: W.W. Norton & Company, 1968, second edition 1996), 1.2.580-1, p. 698. All quotations used in this chapter are from this edition. If I refer to H.J. Oliver (ed.), *The Arden Shakespeare*, (London: Methuen & Co Ltd., 1959, reprinted 1969), I indicate so in my footnotes.

<sup>3</sup> As Paul Mason writes in his Guardian review '*Timon of Athens: the Power of Money*' on 20 July 2012, retrieved 2012-11-13 on <http://www.guardian.co.uk/stage/2012/jul/20/timon-of-athens-paul-mason>.

<sup>4</sup> I will demonstrate the literality of his articulation later. The text is marked 'corrupt' because of



grasped something about the crisis of his time that some politicians and economists are still not prepared to confront about ours.<sup>5</sup>

What is it, exactly, that Shakespeare grasped? And what is it that, if faced in our society, might prime a change for the better?

On 10 February 1605, in the year *Timon of Athens* is believed to have been written, The King's Men performed a topical play before King James and his court.<sup>6</sup> It was not a new play, since the title page of 1600's First Quarto referred to its successes in the nineties: '... as it hath beene diuers times acted by the Lord Chamberlaine his seruants.'<sup>7</sup> Five years and one sovereign later, *The Merchant of Venice* had not been robbed of its strength, given the enthusiastic reaction of King James, who commanded another performance within two days.<sup>8</sup>

It was a time of merriment, since Sunday 10 and Tuesday 12 February 1605 were in Shrovetide, the English equivalent of what is known in the greater part of Southern Europe as the Carnival: the Catholic feast that marks the beginning of Lent, the forty days' fast preceding Easter. Shrovetide was not only a time to live it up, but also a time to 'shrive': to 'hear confessions' and forgive the sinners their sins in order to purify and prepare them for the period of deprivation in commemoration of Christ's temptations in the Judaeen desert leading up to his last (six weeks later) on Good Friday. Quinquagesima Sunday and Shrove Tuesday were days to enjoy food, wine and revelry, as the word 'Carnival' implies: the Latin 'carnem levare' means 'to remove the flesh.' Not only the remaining meat, but also the 'things of the flesh' (which, after these three days, should be cast off for a while) were now to be readily consumed.

the identification of different authors (perhaps even more than two). The collaboration between Thomas Middleton and Shakespeare has been proven by scholars: 'Collaboration is only visible at the points where it fails to produce a harmonious meshing of the playwrights' contributions. The marks of collaboration are easily translated as the marks of failure. In contrast, where the play succeeds in meshing across the authorial divide the effect is to render collaboration invisible and so, in the case of *Timon of Athens*, to encourage those who would deny the presence of any hand other than Shakespeare's. This double bind, always a prejudicial against co-authorship, is not inevitable.' *Timon of Athens*, John Jowett (ed.) (Oxford: Oxford University Press, 2004), Introduction, p. 144.

<sup>5</sup> Paul Mason, fn. 3.

<sup>6</sup> W.R. Streitberger, ed., *Jacobean and Caroline revels accounts, 1603-1642 from Malone Society Collections*, vol. XIII. (Oxford: Oxford University Press, 1986, reissued 1991), p. 9.

<sup>7</sup> 'The Most Excellent Historie of the Merchant of Venice. With the extreame crueltie of Shylocke the Iewe towards the sayd merchant, in cutting a iust pound of his flesh: and the obtayning of Portia by the choyse of three chests. As it hath beene diuers times acted by the Lord Chamberlaine his seruants. Written by William Shakespeare. At London: printed by I. R. [James Roberts] for Thomas Heyes, and are to be sold in Paules Church-yard, at the signe of the Greene Dragon, 1600.' Second Quarto, 1600 [1619], retrieved 2012-1114 on <http://www.bl.uk/treasures/shakespeare/merchant-bibs.html#first>.

<sup>8</sup> W. R. Streitberger, ed., *Jacobean and Caroline revels accounts, 1603-1642 from Malone Society Collections*, vol. XIII. (Oxford: Oxford University Press, 1986, reissued 1991), p. 9. Also cited in David Carnegie and Gary Taylor (eds.) *The Quest for Cardenio: Shakespeare, Fletcher, Cervantes, and the Lost Play* (Oxford: Oxford University Press, 2012), p. 299.



SHYLOCKE: This kinnesse will I shoue,  
Goe with me to a Notarie, seale me there  
Your single bond, and in a merrie sport  
If you repaie me not on such a day,  
In such a place, such sum or sums as are  
Exprest in the condition, let the forfeite  
Be nominated for an equall pound  
Of your faire flesh, to be cut off and taken  
In what part of your bodie it pleaseth me.<sup>9</sup>

Shylock-the-Jew's proposal of this 'single bond for human flesh' affects Anthonio, the Christian Merchant of Venice who is famous – like Timon – for his generosity, and – again like Timon – unhappy, yet allegedly unaware of its cause, as Anthonio confides to his friends Salarino and Solanio in the first seven lines of the play:

ANTHONIO: In sooth I know not why I am so sad,  
It wearies me: you say it wearies you;  
But how I caught it, found it, or came by it,  
What stuffe 'tis made of, whereof it is borne,  
I am to learne: and such a Want-wit sadnesse makes of mee,  
That I haue much ado to know my selfe.<sup>10</sup>

If these seven lines do not arouse interest and speculation in the audience, they are simply instructive of the fact that the sad merchant on stage will have to do some learning to know the reason of his melancholy, or rather: to acknowledge the reason of his melancholy and to find a way to deal with it accordingly. Salarino's first suggestion for an answer (the 'misfortune to your ventures') is plausibly dismissed, but his second suggestion 'Why then you are in loue' is neither confirmed nor negated as it only summons Anthonio to an exclamation of reproach: 'Fie, fie!' whereupon Salarino rubs in the transparency of the fierce reaction:

SALARINO: Not in loue neither: then let vs say you are sad  
Because you are not merry; and 'twere as easie  
For you to laugh and leape, and say you are merry  
Because you are not sad. Now by two-headed Ianus,  
Nature hath fram'd strange fellowes in her time:  
Some that will euermore peepe through their eyes,  
And laugh like Parrats at a bag-piper.

<sup>9</sup> *The Merchant of Venice*, in *The Norton Facsimile, The First Folio of Shakespeare, Based on Folios in the Folger Shakespeare Library Collection*, Charles Hinman (ed.) (New York-London: W.W. Norton & Company, 1968, second edition 1996), 1.3.471-80, p. 184. All quotations used in this chapter are from this edition. If I refer to *The Merchant of Venice*, John Russell Brown (ed.) *The Arden Shakespeare* (London: Cengage Learning, 1995 (first edition, reprinted 2007)), I indicate so in my footnotes.

<sup>10</sup> 1.1.1-7, p. 181.



And other of such vineger aspect,  
That they'll not shew their teeth in way of smile,  
Though Nestor swear the iest be laughable.<sup>11</sup>

Salarino alludes to the antinomy that is apparently shaking and grieving Anthonio, by invoking the ancient Roman two-faced god of beginnings and transitions, who was able to overlook the future and the past and thus ruled Time: Janus. Ovid invoked him, too, in his calendar poem *The Fasti*, known to Shakespeare:

Two-faced Janus, source of the silently gliding year, who alone of the higher beings see your own back, be auspicious to the commanders through whose labours both the fertile earth and the sea enjoy peace and freedom from care.<sup>12</sup>

In ancient Rome, Janus was an important god, no less than Jupiter, for the reason that he presided over Chaos and had been able to create Order out of it. He had done so by introducing the concept of contradistinction. Due to the ability to experience contrast and to the gift of Logos, man is able to phrase the experience of existence, and of its continuous hurrying along the cycles of time.<sup>13</sup> In addition to his position as the guardian of house doors and city gates, Janus was therefore believed to be the keeper of the gate between tangible transient life and the intangible intransient hereafter. To put it more concretely: Janus promised to help man to become aware of himself and of his concrete possibilities by showing and taking him through the whole range of opportunities. Sad Anthonio could certainly do with such a god.

Before the end of Salarino's speech, the probable occasion to Anthonio's sadness walks in. It is Bassanio, Anthonio's 'most noble Kinsman', who has no qualms about asking the generous middle-aged bachelor – despite the fact

<sup>11</sup> 1.1.46-56, p. 181.

<sup>12</sup> Translation from Ovid's *Fasti*: 'Tane biceps, anni tacite labentis origo, solus de superis qui tua terga vides, dexter ades ducibus, quorum secunda labore otia terra ferax, otia pontus habet.' Geraldine Herbert-Brown, *Ovid and the Fasti: An Historical Study* (Oxford: Clarendon Press, 1994), p. 185-6. In addition to the *Metamorphoses* and the *Heroides*, Shakespeare knew the *Fasti* – his principal direct source for Lucrece – and at least parts of the *Amores*, *Ars Amatoria*, and *Tristia*. As has been noted, the *Fasti* was not published in an English translation until 1640, so this was one work which Shakespeare could only read by making use of his 'small Latine.' Jonathan Bate, *Shakespeare and Ovid*, (Oxford: University Press, 1993, reprinted 2001), p. 24.

<sup>13</sup> The Old Testament starts with a similar description of Creation as a separation of opposites: 'In the beginning God created the heaven and the earth. And the earth was waste and void; and darkness was upon the face of the deep: and the spirit of God moved upon the waters. And God said, let there be light: and there was light.' (Genesis 1:1-3). But 'Creation' in the Gospel of St. John in the New Testament (which is of course acknowledged by Christians, and not by Jews) starts with Logos – the gift of interpretation: 'In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by him; and without him was nothing made that hath been made. In him was life; and the life was the light of men. And the light shineth in the darkness; and the darkness apprehended it not.' (The Gospel according to St. John, 1:1-6. Quotations from *The Holy Bible Containing The Old and New Testaments, Translated Out of the Original Tongues: Being the Version Set Forth A.D. 1611 Compared with the Most Ancient Authorities and Revised*. (Cambridge: Cambridge University Press, 1885).



that he still owes him much (and that 'which he owes, is lost') – 'to shoote another arrow that selfe way | Which you did shoot the first' and thus fund a 'ri-uall place' for him with the 'sutors of faire Portia.'<sup>14</sup> Anthonio leaves the audience little to guess as he 'prays' Bassanio:

ANTHONIO                      And if it stand as you your selfe still do,  
    Within the eye of honour, be assur'd  
    My purse, my person, my extreamest meanes  
    Lye all vnlock'd to your occasions.<sup>15</sup>

Surely two-faced Janus would long have noted 'sad' Anthonio's 'gay' nature, for which he would time and again be prepared to 'lye' (down) and 'vnlock' both his 'purse' and his 'person' for his own and Bassanio's 'occasions'.<sup>16</sup> For a catamite's 'occasion' (read in the *OED* sense 'particular personal need, want or requirement' in relation to its alternative sense 'act of defecation') would indeed need the 'unlocking' of a man's 'port' for 'defecation': the anus.<sup>17</sup> Whereas Anthonio thus for obvious reasons does not resist the need to 'unlock' himself (and will notoriously keep doing so as long as he disposes of sufficient means to fund the taste of his pleasures), his antagonist 'Shy-lock', as the name foretells, will have none of him nor his 'occasions' and Shy(ly) – or startled, as *OED* defines – 'locks' himself, and certainly his anus, away from them.<sup>18</sup>

Then the scene shifts from Venice to Belmont:

PORTIA:                              By my troth Nerrissa, my little body is a wea-  
    rie of this great world.<sup>19</sup>

Like Anthonio, Portia presents herself as a sufferer; and like Anthonio's friends, Nerrissa immediately questions that perspective:

NERRISSA:                        You would be sweet Madam, if your miseries  
    were in the same abundance as your good fortunes are:

<sup>14</sup> 1.1.155-157 and 1.1.170-185, p. 182.

<sup>15</sup> 1.1.145-8, p. 182.

<sup>16</sup> Patricia Parker demonstrates that the 'dilations' Shakespeare worked through his texts should not only be understood as 'the action or process of dilating; the condition of being dilated; widening out, expansion, enlargement' or 'delay, procrastination, postponement' but also as 'secret accusations; which are effective just because of their 'dilatatory' nature. In line with Parker's argument, the dilation of the words 'purse' and 'lock' here is not only an 'opening' and an 'amplification,' but also holds an 'accusation' at Anthonio's hypocrisy. Patricia Parker, *Shakespeare from the Margins, Language, Culture, Context* (Chicago: University Press, 1996), pp. 229-230.

<sup>17</sup> (*OED*) occasion, *n.*, III.9. †b. 'A particular (esp. a personal) need, want, or requirement. Chiefly in *pl. Obs.* (10 B.) An act of defecation. Chiefly in *pl. Now rare and Eng. regional.* (1698 J. Fryer *New Acct. E.-India & Persia* 156 Where they do all occasions, leaving their Excrements there. 1755 T. Smollett tr. Cervantes *Don Quixote* I. iv. xx. 367 My master Don Quixote..eats, drinks, and does his occasions, like other men).'

<sup>18</sup> (*OED*) Shy, *adj.*, 1.†a. Easily frightened or startled. *Obs.* 1648 H. Hexham *Groot Woorden-boeck, Een Schouw paerd*, a Shye Horse, a Fearefull, Horse. Skittish, unmanageable; high-mettled.'

<sup>19</sup> *Merchant*, 1.2.196-7, p. 182.



and yet for ought I see, they are as sicke that surfet with too much, as they that starue with nothing; it is no small happinesse therefore to bee seated in the meane, superfluitie comes sooner by white haire, but competencie liues longer.

PORTIA: Good sentences, and well pronounc'd.<sup>20</sup>

Portia values Nerrissa's reprimand as 'good sentences'. That is an equivocal predicate. 'Sentence' can be read as 'a series of words in connected speech or writing, forming the grammatically complete expression of a single thought'; it can also be interpreted as 'an authoritative decision; a judgement pronounced by a tribunal; the judgement or decision of a court in any civil or criminal cause.'<sup>21</sup> The latter meaning is contextually plausible since the rest of Portia's speech is full of legal phrases, and the word 'sentence' heralds the trial scene in the fourth act.<sup>22</sup> Of course it does: Portia, whose name derives from Latin 'portio' meaning 'portion', 'dowry', 'stake' or 'share', literally has the biggest personal and economical 'share' in it.<sup>23</sup> After all, the trial scene comes off because of Bassanio's 'stake' in Portia, for which he needs to borrow money from Antonio-the-merchant-of-Venice, who – temporarily deprived of liquid assets since his 'fortunes are at sea' – settles on an incongruous deal with Shylock-the-usurer who finally tries to lock him in through the trial. Portia is not only the issue at stake, Portia is the stake: to win her love costs money. 'Love' becomes a literal financial transaction that justifiably – by way of the incongruous deal – threatens to deadly victimise the 'sad' and 'wantwit' moneylender who has 'much ado to know himself.'<sup>24</sup>

If that sentence is passed, justice is done; but what is it that stipulates justice? Nerrissa in her answer to Portia introduces the ancient Greek idea of Temperance as one of three cardinal virtues of the State, because temperance is the prior condition to justice.<sup>25</sup> Antonio the generous moneylender lacks temper-

<sup>20</sup> *Merchant*, 1.2.198-205, p. 182.

<sup>21</sup> (*OED*) sentence, *n.*, 6.a; 3 & 3.b.

<sup>22</sup> Editor John Russell Brown notes that Portia uses several legal phrases in her speech, like 'laws', 'decree', 'good counsel', 'will' and that there is 'possibly a pun on passing judgement or sentence'. *The Merchant of Venice*, John Russell Brown (ed.) *The Arden Shakespeare* (London: Cengage Learning, 1995 (first edition, reprinted 2007)), 1.2.10-26, p. 15-6.

<sup>23</sup> And *OED* provides several other meanings to the word 'portion', *n.*, 1.d. 'A dowry; 1.c. the part or share of an estate given or passing by law to an heir or other beneficiary, or to be distributed to an heir in the settlement of the estate. Also *fig.*; 2. 1. person's lot, destiny, or fate; 3.a. a part of any whole; a section, a division; a proportion, a fraction; 1.a. a share. (*OED*) share, *n.* 3, 1.a. 'The part or portion (*of* something) which is allotted or belongs to an individual, when distribution is made among a number; also, the portion or quota which is contributed by an individual. 2. A definite portion of a property owned by a number in common; *spec.* each of the equal parts into which the capital of a joint-stock company or corporation is divided.'

<sup>24</sup> (*OED*) want-wit, *n.*, a. 'One who lacks wit or sense.' Cf. *Merchant of Venice*, 1.1.1-7 quoted earlier.

<sup>25</sup> Plato, *The Republic*, in *Six Great Dialogues*, Benjamin Jowett (trans.) (New York: Dover Publications, 2007), p. 283.



ance and a well-ordered soul, as he already certified in scene 1.1; perhaps this is what thwarts Shylock the usurer, too. Shylock has his reasons to 'hate' the Christian moneylender:

SHYLOCKE: I hate him for he is a Christian:  
But more, for that in low simplicitie  
He lends out money gratis, and brings downe  
The rate of vsance here with vs in Venice.<sup>26</sup>

David Hawkes demonstrates in the *Culture of Usury in Renaissance England* that usury was a prominent cultural element in Shakespeare's time. It was not regarded as an 'exclusively economic phenomenon, but it had an impact beyond the economic sphere.'<sup>27</sup> Other than the twenty-first century assumption that 'there exists a particular and definite sphere of human activity known as 'the economy' which can even be separated and considered in isolation from other aspects of life', the definition of usury in the late sixteenth and early seventeenth century evoked ethical debates, and people were 'well aware of the implications held by usury for ethics, psychology, sexuality, the law, ethnicity, religion, politics and philosophy.'<sup>28</sup>

The theological doctrine dictated that Christians were not allowed to charge interest for lending out money (since interest was only allowed to compensate for the use of goods), whereas Jews placed another interpretation on the relevant biblical verse: 'Unto a foreigner thou may lend usury; but unto thy brother thou shalt not lend usury.'<sup>29</sup> The accepted interpretation of this verse by the Catholic Church is that 'brother' refers to any human being, whereas the dominant Jewish interpretation identifies a 'brother' as specifically a fellow Jew. Thus for the Christian, usury is prohibited, whereas the Jewish interpretation permits usury as long as the money is lent to a non-Jew. This divergence in interpretation created a fortuitous opportunity for the Jews of the thirteenth through fifteenth centuries to monopolise the banking profession.<sup>30</sup> It made them wealthy outsiders who did no physical labour but thrived upon that of another, and who were therefore perceived as unpopular wheeler-dealers without any scruples to 'screw' hard-working peasants and artisans. Hawkes notes Thomas Wilson's argument in *A Discourse on Usury* (1572) that 'all usurers are, figuratively speaking, Jews':

<sup>26</sup> 1.3.366-9, p. 184.

<sup>27</sup> David Hawkes, *The Culture of Usury in Renaissance England*, (New York: Palgrave, 2010), p. 2.

<sup>28</sup> Ibid.

<sup>29</sup> Deuteronomy 28:20.

<sup>30</sup> Mara Bernstein, 'Change for the Church: Jews and Banking in Renaissance Italy' in *HASHTA: Jewish Voices on a Secular Campus* (Maryland: University of Maryland, 2009), Vol. 2, 2009, retrieved 2012-1123 on <https://sites.google.com/site/hashtaumd/contents-1/banking>.



What is the matter that Jews are so universally hated wherever they come? Forsooth, usury is one of the chief causes, for they rob all men that deal with them, and undo them in the end. And for this cause they were hated in England and so banished worthily, with whom I would all those Englishmen were sent that lent their money or goods whatsoever for gain; for I take them to be no better than Jews. Nay, I shall say: they are worse than Jews.<sup>31</sup>

In line with Aristotle's description of usury as 'mostly hated', because it is 'unnatural as it makes money breed', the thirteenth-century Catholic priest Thomas Aquinas observed that 'thus, a kind of birth takes place when money grows from money'.<sup>32</sup> His plea that this kind of breeding was objectionable gained wide support. The objection did not primarily relegate to the literal equation of money and metal coinage (since 'metal itself is obviously barren, thus to make it breed, as in usury, is manifestly impossible and absurd'). According to Hawkes, the objection was that

financial value should not be allowed to reproduce in figurative form. Since money is not a material object but a sign, it is certainly possible for it to breed. Signs only achieve their meanings within the human mind. [...] So for Aristotle, money did not possess value because it was value. Value was not an accidental attribute of money but its essence. Value itself does not have a value, and therefore cannot fluctuate in value. In other words, money is logically and ethically barren in essence, even though it is not necessarily so in practice.<sup>33</sup>

These observations had not only gained Christian applause, but also led to the passing of the *Statute of Jewry* in 1275 followed by the *Edict of Expulsion* by Edward I of England, which made usury illegal and linked it to blasphemy.<sup>34</sup> But the act of usury did not cease to exist in the following ages, nor did it discourage the borrowers from seeking and sealing new deals. If supplies and finances were temporarily running out while it was beyond dispute that one must lose a fly to catch a trout, usurers would perhaps still be regarded loathsome and evil, at least they were a necessary evil – as Anthonio illustrates when he urges Bassanio at the end of the first scene:

<sup>31</sup> Hawkes 2010, *op. cit.*, p. 68, quoting from Thomas Wilson, *A Discourse upon Usury*, R. H. Tawney (ed.), (New York: Kelley, 1963), p. 232.

<sup>32</sup> Sancti Thomae Aquinitatis, *Commentarii In octo libros Politicorum Aristotelis* (Parisiis: Moreau, 1645), Liber Primus, Lectio IX, C.11-3, p. 33. Translation of 'Unde fit quidam partus cum denarius ex denario crescit.' Retrieved 2012-1101 on [http://books.google.nl/books?id=YlhAAAAAcAAJ&printsec=frontcover&source=gbs\\_ge\\_summary\\_r&cad=0#v=onepage&q=%20partus%20cum%20%20denarius%20%20&f=false](http://books.google.nl/books?id=YlhAAAAAcAAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q=%20partus%20cum%20%20denarius%20%20&f=false). 'Thus, a kind of birth takes place when money grows from money. For this reason the acquisition of money is especially contrary to Nature, because it is in accordance with Nature that money should increase from natural goods and not from money itself. (cited in Charles S. Singleton's *Commentary on Dante's Inferno* (Princeton: Princeton University Press, 1970), p. 182.

<sup>33</sup> Hawkes 2010, *op. cit.*, p. 49.

<sup>34</sup> Max L. Margolis and Alexander Marx, *A History of the Jewish People*, (Philadelphia: The Jewish Publication Society of America, 1927), pp. 390-1.



ANTHONIO:                   Goe presently enquire, and so will I  
Where money is, and I no question make  
To haue it of my trust, or for my sake.<sup>35</sup>

Shylock's hearty dislike to Anthonio might have to do with the hypocrisy of the generous Christian moneylender who, in order to 'supply the ripe wants' of his apparently irresistible smoocher, is apt to 'breake a custome' albeit he usually 'neither lends nor borrows | By taking, nor by giuing of excesse.'<sup>36</sup> Shylock's dislike might further have to do with the presumptuous attitude of this Christian hypocrite, who, were he open about his gay inclinations, would be a persona non grata just like Shylock and his race; but instead makes it a habit to 'voide his rume ypon [Shylock's] beard', and foot him as he would 'spurne a stranger curre | ouer his threshold' and now expects this 'dog' to lend him three thousand ducats. Shylock's dislike might, perhaps above all, have to do with Anthonio's sabotage of his custom in Venice, 'bringing down the rate of vsance' by 'lending out money gratis.'<sup>37</sup>

In the augmentation of these differences and abusive misunderstandings, the two opponents keep pushing themselves away from the other, creating a gap between them, which will keep widening along the discrepancies – in anticipation of a final implosion that promises to swallow at least one; probably two; perhaps all. Yet Anthonio, proceeding from his Christian belief, is glad about this enmity: 'If thou wilt lend this money, lend it not | As to thy friends, for when did friendship take | A breede of barraine mettall of his friend? | But lend it rather to thine enemie, | Who if he breake, thou maist with better face | Exact the penalties.'<sup>38</sup>

It is no surprise that the penalty Shylock seeks to execute includes the appropriation of Anthonio's flesh – and therewith his life – and not only because in a world of objectification 'money is all too easily confused with people.'<sup>39</sup> Perhaps the actual reason for his rancour resides in the tragic consequences of his own (Shy) locker's nature, which inevitably causes a deadlock in the relationship with his only daughter, Jessica: Shylock's literal 'future'.

<sup>35</sup> *Merchant*, 1.1.182-5, p. 182.

<sup>36</sup> *Merchant*, 1.3.385-7, p. 184.

<sup>37</sup> *Merchant*, 1.3.368-9, 440-445, p. 184.

<sup>38</sup> *Merchant*, 1.3.459-64, p. 184.

<sup>39</sup> Hawkes notes that 'because usury brought into existence an imaginary subjective agent, it naturally raised profound questions about the nature of subjectivity itself. The comic usurers of the period's drama are notorious for confusing money with people, as in Shylock's lamentation: 'O my ducats! O my daughter!' Through concepts such as creditworthiness and practices such as standing surety, the idea of an economic persona, a symbolic actor in the financial field that could be extrapolated from a living human being, gained general currency'. Hawkes (2010), *op. cit.*, p. 150. I will elaborate on the allegorical meaning of this particular equalisation.



The first performance of Jessica on stage is when Shylock calls her to tell that he has been 'bid forth to supper,' but, fretted by his recent 'dreame of money bags' that 'there is some ill a-bruing,' gives her his keys – so that she can

SHYLOCKE:                      Lock vp my doores, and when you heare the drum  
And the vile squealing of the wry-neckt Fife,  
Clamber not you vp to the casements then,  
Nor thrust your head into the publique streete  
To gaze on Christian fooles with varnisht faces:  
But stop my houses eares, I meane my casements,  
Let not the sound of shallow fopperie enter  
My sober house.<sup>40</sup>

Shylock has an interest in locking up his daughter from the world of 'Christian duplicity' to which she is about to elope.<sup>41</sup> Following Lancelet the Clowne's distracting suggestion that there is a 'Maske' outside (which, as it happens, fits the date of the 1605 Shrovetide performance before the King and his retinue quite well), Shylock tells her his own unvarnished truth about Christians: 'fooles with varnisht faces' thus also hinting at the reasons of his rancour towards Anthonio. Shylock's daughter, symbolising his future, does not only represent his wealth – his 'possessions' – but also, in the sexual sense, his ability to regenerate by bringing forth a (true-born) grandchild, thus sustaining both their family tree and legacy.

Yet Jessica, who does not endure the bondage any longer, as she entrusts to Lancelet: 'Our house is hell', is ready to take to her heels and turn her back to her father by running straight into the arms of Lorenzo, the personification of the diametrical opposite to her father's 'will' as this Lorenzo is going to 'convert' Jessica to Christianity: 'But though I am a daughter to his blood, | I am not to his manners: 'O Lorenzo, | If thou keepe promise I shall end this strife, | Become a Christian, and thy louing wife.'<sup>42</sup> The direction of the 'conversion', as the word indicates, is linear.<sup>43</sup> That is no surprise in a society whose citizens

<sup>40</sup> *Merchant*, 2.5.865-72, p. 188. Another dilation of the word 'lock.' Cf. *Cymbeline*, 2.2.940-9, p. 884, when Iachimo secretly takes off Imogen's bracelet and declares that this will enable him to mislead Posthumus in thinking that Iachimo has 'picked Imogen's lock', i.e. her chastity belt: 'Come off, come off; | As slippery as the Gordian-knot was hard. | 'Tis mine, and this will witness outwardly, | As strongly as the Conscience do's within: | To'th'madding of her Lord. On her left brest | A mole Cinque-spotted: Like the Crimson drops | I'th'bottom of a Cowslippe. Heere's a Voucher, | Stronger then euer Law could make; this Secret | Will force him thinke I haue pick'd the lock, and t'ane | The treasure of her Honour.'

<sup>41</sup> Brown (ed.) (2007), *op. cit.*, p. 51: '*varnished*: explained as (1) painted (Halliwell quoted Coryat, i. 404: 'Cortizans... doe varnish their faces... with these kinde of sordid trumperies'), or (2) 'a reference to the visors of the masquers' (*New Cambridge Shakespeare*). In either case, Shylock is probably hinting at Christian duplicity; Clarendon compared Timon of Athens, 4.2.36: 'But only painted, like his varnish'd friends.'

<sup>42</sup> 2.3.773; 2.3.789-92, p. 187.

<sup>43</sup> To convert comes from Latin 'converso': to reverse something or turn around someone in the op-



invoke two-headed Janus so that Nature will indeed keep framing 'strange fellows in her time' as long as these 'strange fellows' take the view that 'past' and 'future' are actually separate and sequential entities ruled by linear Time – and that the 'future' could therefore be protected (or even possessed) by means of bondage and separation of opposites, no matter whether such an exclusionist thought originates in a Jewish, Christian or other world view.<sup>44</sup> Shylock's bonding has a bouncing effect; and either way will lead to loss, as Jessica foretells, alone on stage, in the last two lines of scene 2.5, although she admits that there could be one genuine 'third way' – if, at all, that third way (an 'unforeseen crossroads') could bring her to pause and restructure her course:

SHYLOCKE: Well Iessica goe in,  
Perhaps I will returne immediately;  
Doe as I bid you, shut dores after you, fast binde, fast  
finde,  
A prouerbe neuer stale in thritfie minde. *[Exit.]*

IESSICA: Farewell, and if my fortune be not crost,  
I haue a Father, you a daughter lost.<sup>45</sup>

Indeed, off she goes, twenty-five lines later, away from parental bondage, in boy's clothes and carrying a 'casket worth the pains'; not so much Lorenzo's, but rather Shylock's pains; and while Jessica 'guilts her selfe with some more ducats', Portia's suitors, in Belmont, are in ample deliberation about the choice for the casket that will later on prove to be worth Anthonio's 'pains'.<sup>46</sup> Subsequently, Solanio squeaks the prospective location of Anthonio's 'painful area', as he gives Salarino a full account of Shylock's discovering the escape of his daughter along with the theft of his 'valuable stones', through which he is irreparably and thus rancorously 'pained', therefore firmly vows revenge:

SOLANIO: I neuer heard a passion so confusd,  
So strange, outragious, and so variable,  
As the dogge Iew did vtter in the streets;  
My daughter, O my ducats, O my daughter,  
Fled with a Christian, O my Christian ducats!  
Iustice, the law, my ducats, and my daughter;

posite direction; to flee.

<sup>44</sup> Not only Shylock, but Lorenzo and Jessica are just as apt to augment the differences, as Anthonio did before: '-she hath directed | How I shall take her from her Fathers house, | What gold and iewels she is furnisht with, | What Pages suite she hath in readinesse: | If ere the Iew her Father come to heauen, | It will be for his gentle daughters sake; | And neuer dare misfortune crosse her foote, | Vnlesse she doe it vnder this excuse, | That she is issue to a faithlesse Iew: | Come goe with me, peruvse this as thou goest, | Faire Iessica shall be my Torch-bearer.' (2.4.824-34, p. 187).

<sup>45</sup> 2.5.888-94, p. 188.

<sup>46</sup> 2.6.934, p. 188: 'Heere, catch this casket, it is worth the paines,' – Jessica alludes to the valuables and jewels in the casket, which Jessica has stolen in anticipation of the embroilment with and curse of her father as soon as he discovers her flight.



A sealed bag, two sealed bags of ducats,  
Of double ducats, stolne from me by my daughter,  
And iewels, two stones, two rich and precious stones,  
Stolne by my daughter: iustice, finde the girle,  
She hath the stones vpon her, and the ducats.<sup>47</sup>

Jessica's casket does not only contain 'ducats', a gold coin of varying value formerly in use in most European countries, but also 'two stones, two rich and precious stones,' as Tubal reminds Shylock in 3.1.109-10:

TUBALL: One of them shewed me a ring that hee had of  
your daughter for a Monkie.  
SHYLOCKE: Out vpon her, thou tortrest me Tuball, it was  
my Turkies, I had it of Leah when I was a Batcheler: I  
would not haue giuen it for a wildernesse of Monkies.<sup>48</sup>

William Matchett notes the irony of Tubal's name, who awakens Shylock to the fact that, with the loss of his daughter, he has actually been stripped from the living proof of his reproductivity – his virility – allegorically represented by the two 'stones' which is Elizabethan slang for testicles.<sup>49</sup> More than ever, rancorous Shylock is now determined to have the culprit of all malefaction (Anthonio) pay with his 'stones', whose weight Shylock might have slightly overestimated, when he suggested the forfeit of 'equall pound | Of your faire flesh, to be cut off and taken | In what part of your bodie it pleaseth me.'<sup>50</sup>

There is another allegorical clue in Tubal's report, namely that the lost stone is set in a ring, and that this 'Turkies', as Shylock recounts, is a gift from his late wife Leah. Given his emotional reaction, the ring was of emotional value to him. Shylock does not in the first place feel 'tortured' because of (the loss of) the ring's market value – which is the obvious and paramount focus of any usurer – but he is hit where it really hurts. If, as John Russell Brown suggests, Leah's name subtly refers to the 'sly' act of uncle Laban, who substituted Leah for Rachel on Jacob's wedding night and thus created the famous Old Testament love triangle, Shylock's testimony of his anxious safekeeping of the ring

<sup>47</sup> 2.8.1067-77, p. 189.

<sup>48</sup> 3.1.1329-33, p. 191.

<sup>49</sup> William H. Matchett notes: 'We recognize that Shylock has lost two jewels, rather than one, or three, or more, because 'stones' is Elizabethan slang for testicles, and the audience is meant to laugh at his unconscious complaint of emasculation (and, as another twist on the joke, at his friend's name, Tubal) as they would laugh when the philosopher's stone becomes 'a philosopher's two stones' in Falstaff's mouth (2 *Henry IV* II.ii. 334) and again in the Fool's in *Timon of Athens* (n.ii.116-17)' William H. Matchett, 'Shylock, Iago, and Sir Thomas More: With Some Further Discussion of Shakespeare's Imagination' in *Proceedings of the Modern Language Association*, (New York: Modern Language Association, 1977), Vol. 92, No. 2 (Mar., 1977), p. 219. Retrieved 2012-1126 on [www.jstor.org/stable/461942](http://www.jstor.org/stable/461942).

<sup>50</sup> 1.3.478-80. If Shylock indeed points his knife at Anthonio's testicles in Act 4.1, in reminiscence of the 'pound of flesh' he had stipulated earlier, he might entertain the thought of cutting off the whole works of Anthonio, since the weight of only a man's testicles will not produce a pound.



is another attention signal; especially when it is read in line with Brown's next footnote that according to ancient beliefs, turquoise had special properties:

But Leah might have presented Shylock with his Turquoise for a better reason; as this stone is likewise said to take away all enmity, and to reconcile man and wife.<sup>51</sup>

That footnote needs elaboration, since Jews would read more significance in turquoise. Orthodox Judaism holds that the Torah, which chronicles the history of the Hebrews from Genesis to Deuteronomy, is central to their faith, as it includes the revelation of Moses on Mount Sinai, teaching the Judaic principles. In anticipation of his forty days on the mountain, where Moses received the *Ten Commandments* from God, a select group of 'seventy of the elders of Israel' went up halfway with Moses and Aaron until they 'saw the God of Israel; and there was under his feet as it were a paved work of sapphire stone, and as it were the very heaven for clearness.'<sup>52</sup> That was the moment when

The LORD said unto Moses, Come up to me into the mount, and be there: and I will give thee tables of stone, and a law, and commandments which I have written; that thou mayest teach them. And Moses rose up, and his minister Joshua: and Moses went up into the mount of God.<sup>53</sup>

Mount Sinai was in the midst of Sinai desert, where the Jewish people wandered for forty years after their escape from bondage in Egypt until they reached the Promised Land of Canaan. In antiquity, Sinai Peninsula was mined intensively for turquoise, as archaeological excavations in Serabit el-Khadim have shown.<sup>54</sup> In this area reigned Hathor, the 'Lady of Turquoise', as the patron goddess of the miners: turquoise, a blue gem like sapphire, was at that time more worth than gold.<sup>55</sup> But Hathor also personified the principles of joy and reconciliation, of feminine love, and of motherhood, and was thus one of the most important Egyptian deities – on a par with Aphrodite in ancient Greece and Venus in ancient Rome. Barbara Lesko notes that Hathor's temple in Sinai desert was also used for a 'peculiarly Semitic type of worship'.<sup>56</sup> 'Tekhelet', the Hebrew translation of turquoise, is the colour used in the wardrobe, the ephod, the breast piece and the headpiece of the High Priest.<sup>57</sup>

<sup>51</sup> *Annotations by Samuel Johnson and George Steevens, and the Various Commentators to The Merchant of Venice by William Shakespeare* (London: John Bell, British Library, 1787), p. 29.

<sup>52</sup> *The Holy Bible Containing The Old and New Testaments, Translated Out of the Original Tongues: Being the Version Set Forth A.D. 1611 Compared with the Most Ancient Authorities and Revised.* (Cambridge: Cambridge University Press, 1885), Exodus 24:10.

<sup>53</sup> *Ibid.*, Exodus 24:12-13.

<sup>54</sup> Retrieved 2012-11-28 on [http://www.britishmuseum.org/explore/highlights/highlight\\_objects/aes/s/sandstone\\_figure\\_of\\_a\\_sphinx.aspx](http://www.britishmuseum.org/explore/highlights/highlight_objects/aes/s/sandstone_figure_of_a_sphinx.aspx).

<sup>55</sup> (OED) turquoise, *n.*, I.1.a. 'A precious stone found in Persia (now Iran) ( *true turquoise* or *oriental turquoise*), much prized as a gem, of a sky-blue to apple-green colour, almost opaque or sometimes translucent, consisting of hydrous phosphate of aluminium.'

<sup>56</sup> Barbara S. Lesko, *The Great Goddesses of Egypt*, (Norman: University of Oklahoma Press, 1999), p. 98.

<sup>57</sup> *Holy Bible*, Exodus 25, in which God gives Moses a description of the offering he bids of the Jews.





SHYLOCKE: Nay, take my life and all, pardon not that,  
You take my house, when you do take the prop  
That doth sustaine my house: you take my life  
When you doe take the meanes whereby I liue.<sup>62</sup>

It is significant that Portia, whose 'body is a wea-rie of this great world,' for her crucial role in the trial scene takes on the shape of the young doctor Balthasar. The name Balthasar reminds of the three Magi, the three wise men from the East who came to Jerusalem, and enraged the Jewish king Herod with their puzzling question 'Where is he that is born King of the Jews?' preceding their secret visit to Mary and Jesus to bring him their three treasures: gold, frankincense and myrrh.<sup>63</sup> Balthasar, traditionally depicted as a young African, carried the myrrh, which is a 'bitter, aromatic gum resin exuded by various Arabian and African trees, formerly important in perfumery and as an ingredient of incense and medicine' and which, in figurative contexts, represents 'balm; sweetness; something which soothes, heals, or preserves.'<sup>64</sup> The gift of myrrh to the chosen child (who, according to St. Matthew, was born to 'save his people from their sins', with special attention for the first predicative which indicates that the 'saving' will only concern true Christians, not Jews, as the church impresses upon its followers) alludes to his later suffering as Christ-the-Saviour whose body on Good Friday was indeed 'awearied of this great world' but who nevertheless endured the physical, mental and spiritual suffering.<sup>65</sup> Portia, who has just 'been won' in a casket game, now assumes a name that reminds the audience of the three famous caskets in Christian theology and of their allegorical (alias providential) meaning.

And that is not all. 'Balthasar' is introduced to the audience in a letter, read out by the Duke, telling that 'Doctor Bellario from Padua' is too sick to do the trial, but that he has 'furnished a young doctor with his opinion' in his place.<sup>66</sup> If Belmont and Venice, according to critics, represent a theme of contrast and such 'linearity' does not 'sustain', it is interesting to consider what happens in Padua.<sup>67</sup>

<sup>62</sup> 4.1.2292-95, p. 199.

<sup>63</sup> *The Holy Bible Containing The Old and New Testaments, Translated Out of the Original Tongues: Being the Version Set Forth A.D. 1611 Compared with the Most Ancient Authorities and Revised.* (Cambridge: Cambridge University Press, 1885), The Gospel according to S. Matthew 1: 21-22 and 2: 11.

<sup>64</sup> (*OED*) myrrh, n.1, 1.a & 1.b.

<sup>65</sup> The Gospel of S. Matthew 1:21.

<sup>66</sup> 4.1.2066, p. 197.

<sup>67</sup> Brown notes that 'many critics have found a theme in the contrast between Venice and Belmont. (...) e.g. two different attitudes to wealth (Parrott): 'To Shylock money is merely a means to breed more money, to Portia money is simply a means to promote the good life' (...) or the contrast between Bassanio and Shylock (C.S. Lewis): 'the crimson and organic wealth in (Bassanio's) veins, the medium of nobility and fecundity, and the cold, mineral wealth in Shylock's counting-house'. Brown (ed.) (2007), *op. cit.*, p. liii.



At the turn of the fourteenth century, Enrico Scrovegni, known as the son of a usurer in Padua, decided to atone for his father's sin of usury by commissioning the great painter Giotto to paint the famous Arena Chapel.<sup>68</sup> Less than a decade later, Dante Alighieri relegated Enrico's father to the seventh circle of hell.<sup>69</sup> Andrew Ladis states that 'the pictorial decoration of the Chapel is a carefully conceived, ingeniously accomplished, and perfectly unified scheme in which the design, placement, and function of virtually every element [...] stems from a plan that embraces the entire pictorial programme.'<sup>70</sup> Ladis proves this point in his detailed study *Giotto's O*, so entitled not only because of the Italian painter's skill to draw a perfect tondo but particularly because Giotto's plan for the Arena Chapel actually *was* an 'O'.<sup>71</sup>

Giotto decorated the interior with a fresco cycle that focuses on the life of Virgin Mary, celebrating her role in human salvation. The cycle does not only depict the famous narratives from the New Testament, but also the allegorical figures of the Virtues and Vices in them, which 'like *imagines agentes* serve a mnemonic purpose, for memory is essential to any narrative.'<sup>72</sup> Ladis argues that form and content work so carefully as 'to take in the whole interior' and produce a feeling for the whole that is indissoluble from the parts:

Like a musical composition that is mathematically perfect, like a poem that is metrically precise, or like a geometric form – say, a circle – Giotto's cycle must be seen as an entity in which the various parts are subjected to a circumscribed structure and directed toward a common end.<sup>73</sup>

<sup>68</sup> 'Scardeone tells us that Enrico Scrovegni built the church out of piety, to wrest the soul of his father, who had acquired his riches through usury, from the torments of purgatory and to atone for his own sins: "His son, Enrico Scrovegni, pious lord, in order to redeem his soul from the punishment of Purgatory and to expiate his sins, built a most beautiful temple in the Arena." James H. Stubblebine, *Giotto: The Arena Chapel Frescoes* (New York: W.W. Norton, 1969), p. 182, quoting from Bernardinus Scardeonius, *De antiquitate urbis Patavii*, Basel, 1560, p. 332. "Huius filius Henricus Scrovinius pietate ductus, pro eripienda patris anima apoenis purgationis, et ad illius expianda peccata phanum pulcherrimum aedificavit in Arena."

<sup>69</sup> 'As Dante glances about in the seventh circle of the Inferno where the usurers are clustered, he is able to identify individuals only by the heraldic devices on the moneybags they carry. Dante singles out the Paduan, Reginaldo Scrovegni (whose coat of arms includes a blue-coloured, pregnant sow); he is the only one to speak and to be characterised physically. This passage is certainly indicative of the infamous reputation of Enrico's father, and it gives weight to the theory that his son was obliged to erect the Arena Chapel as a sort of expiation.' James H. Stubblebine, *Giotto: The Arena Chapel Frescoes* (New York: W.W. Norton, 1969), p. 108.

<sup>70</sup> Andrew Ladis, *Giotto's O: Narrative, Figuration, and Pictorial Ingenuity in the Arena Chapel* (University Park: The Pennsylvania State University Press, 2008), p. 3.

<sup>71</sup> *Ibid.*, p. 1.

<sup>72</sup> *Ibid.*, p. 18. 'One thereby discovers a structure of such order and logic that the very organisation of the narrative, which is profoundly dependent on the architecture of the interior, itself becomes a guide, encouraging the viewer to move back and forth from one spot to another in search of relationships in corresponding positions throughout the narrative.'

<sup>73</sup> *Ibid.*, p. 4. Ladis shows the symmetry and opposition of the Virtues and Vices, the contrast of colours, the dramatic counterpoints of the narrative sequences on opposing walls.



This 'common end' is not the result of a story told from A to B, as Ladis explains that Giotto's narrative 'need not be read, and surely was not read, in an exclusively linear way.'<sup>74</sup> This common end is about the match of opposites; it is the result of a fuse of these opposites into something new; into something fertile. Ladis demonstrates that *The Expulsion of Joachim from the Temple* (as the High Priest sends Joachim away for his 'sin' of infertility) is antagonised in the *Meeting at the Golden Gate* where Joachim, the *persona non grata* of first, reunites with his wife Anna in a sensual and loving kiss, which is meticulously located in the overlapping part of two golden circles suggested around their heads, heralding the Virgin's conception – since their marriage is at last miraculously blessed with the birth of a daughter, the mother of Jesus Christ, whose narrative Giotto painted on the opposite wall.

More cursed than all merchants is the usurer, for he sells a thing not bought, as do  
the merchants, but given by God. [...]  
What you have conceived, you will bear.<sup>75</sup>

Anne Derbes and Mark Sandona assembled a collection of medieval theological and judicial views on usury in their study of Giotto's paintings in Padua: 'Barren Metal and the Fruitful Womb'. The title of their article is illustrative of the contemporary Christian notion that money was the opposite of fertility, as the extension of Giotto's sexual metaphor in the frescoes

involves the offspring of this unnatural breeding: receiving interest on a loan is like a proliferation of progeny, which is as difficult to contain as the heads of the Hydra. Once set in motion by the usurer, money reproduces with such rapidity that retrieving it (as a form of expiation) is like retrieving time itself. Thus, as usurious offspring increases, the degree of spiritual offense correspondingly increases. Because of uncontrolled growth, it is virtually impossible to undo the sin without giving up the entirety of one's personal wealth. Inheriting a usurer's wealth is, then, doubly problematic.<sup>76</sup>

<sup>74</sup> Ibid., p. 76: 'So familiar are the multiple strands of this story that one may enter, jump, retreat, and re-enter the narrative in the most random way without ever feeling completely lost or cut off from the whole. The cycle repeatedly encourages the viewer to abandon the horizontal, linear movement of the narrative through the stream of time and to consider parallels and associations that divide time into segments or that transcend time by moving from scenes below to those above or across.'

<sup>75</sup> Anne Derbes and Mark Sandona, 'Barren Metal and the Fruitful Womb: The Program of Giotto's Arena Chapel in Padua', in *The Art Bulletin*, Vol. 80, No. 2 (College Art Association: 1998), pp. 274-29. Retrieved 2012-1204 on [www.jstor.org/stable/3051233](http://www.jstor.org/stable/3051233).

<sup>76</sup> Ibid.: 'The usury/fertility imagery is perhaps most graphic in the fresco of the Last Judgment. Besides the numerous references to avarice, which many writers have observed, we also find diabolical inversions of fecundity. Consider Giotto's noticeably corpulent Satan, whose swollen abdomen contrasts with the slender torso of Satan in the mosaic in the Baptistery in Florence, to which Giotto is otherwise greatly indebted. Satan's bloated belly here seems a kind of perverse evocation of pregnancy. Still more explicit is the sinner emerging headfirst from an orifice between Satan's legs in an infernal parody of childbirth; nothing like this appears in the Florence Baptistery or in other major monuments of the late duecento. This parturient Satan forcibly recalls Alexander Bonini's description of usury: 'Money... reproduces itself as if by impregnation and birth.'





Doe not draw backe your hand, ile take no more,  
And you in loue shall not deny me this?<sup>81</sup>

Portia alias Balthasar is determined to topple her husband, who in the heat of the moment has just betrayed himself by his declaration of love – for Antonio, not for his wife, of whose presence in the courtroom (let alone of whose crucial role in his love's trial) he is of course unaware:

BASSANIO:                      Antonio, I am married to a wife,  
Which is as deere to me as life it selfe,  
But life it selfe, my wife, and all the world,  
Are not with me esteem'd about thy life.  
I would loose all, I sacrifice them all  
Heere to this deuill, to deliuer you.<sup>82</sup>

Portia is Bassanio's literal 'prize'. She is an exclusive object of calculable value that can be 'priced' a 'sum of nothing', so that it needs a formal transfer of property before it - or she - can be enjoyed, as the couple earlier demonstrated.<sup>83</sup> After discovering his 'fortune' in the leaden casket, Bassanio had remained standing, 'As doubtfull whether what I see be true, | Vntill confirm'd, sign'd, ratified by you.'<sup>84</sup> His 'prize' is exclusive, not inclusive: it is (like barren metal) an externality to be appropriated from without, not (like a fruitful womb) an internality that is regenerative from within. Giotto painted the same opposition in the *Pact of Judas* (showing Judas, in the devil's clutches, plotting with the priest) and *The Visitation* (showing the two pregnant cousins Mary and the once barren Elizabeth):

the two men attempting to undo salvation in the Pact of Judas against the two women providing for it; monetary profit (*tokos* as financial gain) against spiritual profit (*tokos* as divine offspring; barren metal against fruitful womb). The results from the exchanges (culminating on the opposite wall's Last Judgement) are likewise antithetical: Judas's suicide (death), Christ's redemption (life).<sup>85</sup>

Portia's ring for Bassanio is no symbol of 'fertility' or of 'lasting love', as Shylock's lost turquoise. Perhaps Bassanio was right in calling it a 'trifle' to evade his creditor judge Balthasar, and perhaps Gratiano was right, too, in calling his a 'paltry hoop of gold' that he, in the wake of his master, had given away to that judge's clerk.<sup>86</sup> Bassanio has won his 'future' – his 'stock' Portia – in a game; he

<sup>81</sup> 4.1.2347-50, p. 199.

<sup>82</sup> 4.1.2197-2202, p. 198.

<sup>83</sup> 'But the full summe of me |Is sum of nothing:' says Portia in 3.2.1504-5. John Russell Brown argues that it can be read as 'portion of a portion', and notes the sequence of commercial terms following Portia's statement. I think this an illustration of the fact that not only Bassanio, but Portia does in fact objectify herself, too. Brown (ed.) (2007), *op. cit.*, p. 85.

<sup>84</sup> 3.2.1493-5, p. 193.

<sup>85</sup> Derbes and Sandona 1998, *op. cit.*, p. 279.

<sup>86</sup> BASSANIO 'This ring good sir, alas it is a trifle' (4.1.2351, p. 199); GRATIANO 'About a hoope of Gold,



and his friend now nearly lost their 'future' in a game; both men gamble their 'future' whereas Shylock already lost his 'future' in the third marriage of this play.<sup>87</sup> These marriages are no allegory of love; they are an allegory of money. And they augur great pains, as Gratiano sighs in the last two lines of the play that an Herculean task awaits him:

GRATIANO: Well, while I liue, Ile feare no other thing  
So sore, as keeping safe Nerrissas ring.<sup>88</sup>

John Russell Brown drew an honourable Christian moral from the game of the rings in his *Introduction* to the *Arden* edition of *The Merchant of Venice*: 'In the scramble of give and take in which appearance and reality are hard to distinguish, one thing seems certain: that giving is the most important part – giving prodigally, without thought for the taking.'<sup>89</sup> But like many morals, this sounds too good to be true. Too much weight on the good will upset the balance, if the 'good' is objectified – and this is precisely what Bassanio and Gratiano have demonstrated. Gratiano's 'O', just like Bassanio's, is not 'subjectified' or 'intrinsic'.<sup>90</sup> Their 'O's are objectified, extrinsic, as though they literally are external objects, just like muscles flex to hold up two weights and after a while grow tense and sore, these two 'sore' tours de force will soon give pain, too. Unless Gratiano and his friend take up a different perspective – as Hercules had shown in a remote past, and again from 1599 revisiscently waved at the Renaissance audiences in Shakespeare's Globe.<sup>91</sup>

The royal audience of the Shrovetide performance in 1605 would perhaps have missed the reminder, had the King's Men not taken their entrance flag to exclusive performances on location. Yet they could not have missed the

a paltry Ring | That she did giue me, whose Poesie was | For all the world like Cutlers Poetry | Vpon a knife; *Loue mee, and leaue mee not.* 5.1.2569-73, p. 201.

<sup>87</sup> The meaning of Portia's name is 'portion', 'share' or 'stock', in the economic sense. For the word 'future', *OED* provides several senses; one is B.6. 'Comm. in pl. Goods (esp. corn, cotton and other produce) and stocks sold on an agreement for future delivery. Also, contracts to sell or buy on these terms. Also *attrib.*, as in future system.'

<sup>88</sup> 5.1.2736-7. 'So sore, as keeping safe Nerrissa's ring' holds a bawdy pun: 'ring' here is 'pudend'. Partridge (1947; 2001), p. 227. The pun may also refer to Bassanio's (and probably Gratiano's) earlier sexual activities with Anthonio.

<sup>89</sup> Brown (ed.) (2007), *op. cit.*, Introduction, p. lviii.

<sup>90</sup> ... so as to develop into a fruitful sphere after the conjunction of opposites (as the belly of a pregnant woman holds her baby and will soon prepare itself again and regularly for the next impregnation). (*OED*) subjectification, n.: 'The action or an act of making something subjective or being made subjective' (i.e. *Metaphysics*. Relating to the subject (subject n. 5) as that in which properties or attributes inhere; inherent; relating to the essence or reality of a thing; real, essential. Opposed to objective *adj.* 3a. Now *rare*. (*OED*) objective, *adj.* and n. A.I.†1. 'Of, relating to, or proceeding from an individual's thoughts, views, etc.; derived from or expressing a person's individuality or idiosyncrasy; not impartial or literal; personal, individual!'

<sup>91</sup> I explained in Chapter I that the flag waving above the entrance of the Globe showed Hercules not Atlas carrying the globe on his shoulders, which is an indication of his 'direct connection' with Pallas Athena and thus of a temporary nullification of the separation between heaven and earth – which would invite the theatregoers to take up a new perspective on issues that were keeping them busy.



suffocating atmosphere at the opening of the last act in Belmont, where the newlywed take an evening walk, but at director's orders keep each other at arm's length, distantly commenting upon the romantic opportunities of such a moonlit night:

LORENZO:                   The moone shines bright. In such a night as this,  
When the sweet winde did gently kisse the trees,  
And they did make no nnyse, in such a night  
Troylus me thinkes mounted the Troian walls,  
And sigh'd his soule toward the Grecian tents  
Where Cressed lay that night.  
IESSICA:                   In such a night  
Did Thisbie fearefully ore-trip the dewe,  
And saw the Lyons shadow ere himselfe,  
And ranne dismayed away.<sup>92</sup>

Mary Janell Metzger notes that Jessica and Lorenzo 'look to the past to make sense of their relationship, allegorizing with relationships that all end tragically because of confusion and conflicting aims: Troilus and Cressida, Pyramus and Thisbe, Aeneas and Dido, Jason and Medea.'<sup>93</sup> In this Janus-fearing society, where the linear rules, this couple has just gone the same linear path as many like them had gone before. Ever since her outcry in scene 2.5, Jessica has not allowed 'fortune' to 'cross' that path. Worse still: she has run in a straight line from her father's 'hell' to her lover's 'heaven' but in aspiring so much 'heaven' while suppressing so much 'hell', she has upset the balance and failed to take the bend. So there she sits, in isolation, looking at that bright round sphere tantalisingly hanging just above a black earth in a black sky, like a much longed-for miracle that is being performed in some remote place beyond reach of mortals, who at so far a distance only catch an 'eerie' glimpse of the celebration as its sounds 'creep' in their ears:

LORENZO:                   How sweet the moone-light sleepes vpon this banke,  
Heere will we sit, and let the sounds of musicke  
Creepe in our eares soft stilnes, and the night  
Become the tutches of sweet harmonie:  
Sit Iessica, looke how the floore of heauen  
Is thicke inlayed with pattens of bright gold,  
There's not the smallest orbe which thou beholds  
But in his motion like an Angell sings,  
Still quiring to the young eyed Cherubins;  
Such harmonie is in immortal soules,  
But whilst this muddy vesture of decay  
Doth grosly close in it, we cannot heare it.<sup>94</sup>

<sup>92</sup> 5.1.2405-14, p. 200.

<sup>93</sup> Mary Janell Metzger 'Now by My Hood, a Gentle and No Jew': Jessica, *The Merchant of Venice*, and the Discourse' *PMLA*, Vol. 113, No. 1, Special Topic: Ethnicity (Jan., 1998), pp. 59-60.

<sup>94</sup> 5.1.2466-77, p.200.



In a society where people objectify the means by which they live, earth indeed becomes 'a muddy vesture of decay' in which all mortals will eventually rot away, or which, preceding the earth's suspected hungry clutch, 'grossly closes in' the mortal view on a possible redemption— however unattainable and therefore valueless that 'redemption/redeemer' may be.

Usury bestows an artificial agency on money, and like any subjective agent, money acquires its own ends and interests, which increasingly contradict those of the human beings whose subjective activity it represents. The more abstract and self-referential money grows, the less reference it bears to the physical world or to any objective reality, and the more energetic, voracious, and destructive it becomes. [...] Money is properly useful when it serves human needs, but the 'abuse' that was usury made human beings serve the needs of money.<sup>95</sup>

Without knowing, Lorenzo and Jessica add a new dimension to the general critical focus on usurious Shylock-the-Jew. If the 'floor of heaven' is indeed 'thick inlaid with paten(t)s of bright gold', and these 'futures' look promising as ever, but are in fact external objectifications that do not spring from a vital inherent source, then neither of these outward 'excesses' will 'sustain'. Christian Lorenzo and converted Jessica have skidded off the runway, veering round from Shylock-the-Jew, who has by now skidded off just as far away from them to another such remote place where his 'futures' are as unattainable and valueless. In *The Merchant of Venice*, Shakespeare refrained from filling up his allegorical circle. And he did so for a good reason.

Instead of positioning them in the circle, he positioned his characters along Janus's straight line: Jessica against Leah, future(s) against past, Christians against Jews, light against dark, caskets against rings, barrenness against fertility, money against music, so as to 'by opposing, end them.'<sup>96</sup> This was a sophisticated way of criticising a society in which many hypocrites would get away with scorning others whose scorned activities they would not be able to do without, and in which, conversely, the scorned would not only bottle up their rancour but also allow it to hit out, and inevitably lose love. Such a society would fail to come up with sustainable financial policies; such a society would certainly fail to come up with itineraries towards a 'sustaining conjunction.'

The question is if Shakespeare presented any way out of this carefully con-

<sup>95</sup> Hawkes (2010), *op. cit.*, pp. 2-3 and p. 123. Usury in *OED*: 'The fact or practice of lending money at interest; esp. in later use, the practice of charging, taking, or contracting to receive, excessive or illegal rates of interest for money on loan.'

<sup>96</sup> 'To be, or not to be, that is the Question: | Whether 'tis Nobler in the minde to suffer | The Slings and Arrowes of outrageous Fortune, | Or to take Armes against a Sea of troubles, | And by opposing end them: to dye, to sleepe | No more; and by a sleepe, to say we end | The Heart-ake, and the thousand Naturall shockes | That Flesh is heyre too? 'Tis a consummation | Deuoutly to be wish'd.' *The Tragedie of Hamlet, Prince of Denmarke*, 3.1.1710-1718, p. 773.



structed linear maze.<sup>97</sup> Which in fact sounds like a contradiction in terms, for these people are 'out' already, and perhaps, at best, there would be a 'way in' for them. In search of the passable road, they could certainly do with a lantern. But Nerrissa notices that Portia's hall light is seen only once the moon stops shining:

PORTIA:                   That light we see is burning in my hall:  
                                  How farre that little candell throws his beames,  
                                  So shines a good deed in a naughty world.

NERRISSA:                When the moone shone we did not see the can.<sup>98</sup>

Apparently, that bright distant moon in full cosmic glory had overexposed an already available and more manageable guiding light. Apparently, the light is so small that it needs darkness before it can be acknowledged, but it does at least invite them 'in': into Portia's 'hall', i.e. her 'entrance passage' which can be allegorically read as the portal for introspection and self-knowledge.<sup>99</sup> That is precisely what sad Anthonio in the first seven lines of the play said he lacked – which situation has in the meantime not altered one bit.

As Bassanio and Gratiano approach, Portia tells Nerrissa to 'Go in' and 'Giue order to my seruants, that they take | No note at all of our being absent hence, | Nor you Lorenzo, Iessica nor you.'<sup>100</sup> Just before the unaware husbands enter, Portia might seem to 'change the subject abruptly and talk of the weather in order to appear unconcerned when Bassanio enters' as Brown suggests.<sup>101</sup> But this is no 'abrupt change.' It is the clue to the 'entrance' out of Shakespeare's linear maze.

PORTIA:                   This night methinkes is but the daylight sicke,  
                                  It lookes a little paler, 'tis a day,  
                                  Such as the day is, when the Sun is hid.  
                                  [Enter Bassanio, Anthonio, Gratiano, and their Followers.]

<sup>97</sup> I refer to a metaphorical 'linear maze' because the plot for these linearly inclined characters is not only complicated, but there is also only one correct way 'out' for them, which is not very helpful, either, because they are 'out' already and actually lack the 'lantern' which would shine its light on other, perhaps more 'sustainable' (cyclical) routes (definition of maze (*OED*) n1., II.4.a. 'A structure designed as a puzzle, consisting of a complicated network of winding and interconnecting paths or passages, only one of which is the correct route through; a labyrinth; (occas. in pl) the windings of a labyrinth. Also (as in quot. 1903): a structure comprising two points joined by a single winding line much greater in length than the direct line between the two points. II.4.b. 'In extended use: a complex network of paths or streets; a bewildering mass of things (material or immaterial), in which the individual components are difficult to separate or make out'.

<sup>98</sup> *Merchant*, 5.1.2503-6, p. 200.

<sup>99</sup> (*OED*) hall, n1, 8. 'The entrance-room or vestibule of a house; hence, the lobby or entrance passage. (The entrance-room was formerly often one of the principal sitting-rooms, of which many examples still remain in old country houses.)'

<sup>100</sup> 5.1.2537-40, p. 201.

<sup>101</sup> Brown (ed.) (2007), *op. cit.*, 5.1.124.



BASSANIO: We should hold day with the Antipodes,  
If you would walke in absence of the sunne.  
PORTIA: Let me giue light, but let me not be light,<sup>102</sup>

Portia turns the 'such a night' of Jessica and Lorenzo with its bright sphere overexposing their 'muddy vesture of decay' into 'such a day as when the sun is hid.' She alludes to the astronomic phenomenon of conjunction, which can result in a solar eclipse.<sup>103</sup> During a solar eclipse, when the disk of the sun is fully obscured by the moon, the sun seems to disappear during the day and the sky darkens in a matter of minutes as if it were such a 'pale night.' The conjunction is the sole occasion that the otherwise invisible corona of the sun – its radiant plasma ring – can be observed with the naked eye; it is a rare cosmic perspective. Bassanio adds that on such a day, 'we should hold day with the Antipodes.' This can be read the way Malone did: 'If you would always walk in the night, it would be day with us, as it now is on the other side of the globe.'<sup>104</sup> But Shakespeare's allegory rather refers to the spiritual recurrence of this astronomic phenomenon on earth, for which the fourth *OED* sense of 'antipodes' accounts: 'The exact opposite of a person or thing. 4b. at antipodes *phr.* in direct opposition'.<sup>105</sup>

This is what would have happened if Jessica had allowed her 'fortune' to be 'crost.' This is what might happen to the three couples 'dancing to the end of the play' as Brown suggests, but which is certainly not guaranteed as long as their objectification (the outward safekeeping of their rings) occupies centre stage. This will happen if the 'antipodes' in this play alias in life 'hold day together:' if the opposites retrieve one another respectfully and have an eye for that always existent yet rarely visible perspective, as Hercules enabled Shakespeare's theatregoers in the first decade of the seventeenth century. In that conjunction of antipodes, the reality would be dawning that 'we do not come *into* this world; we come *out* of it, as leaves from a tree.'<sup>106</sup> The conjunction

<sup>102</sup> *Merchant*, 5.1.2544-51, p. 201.

<sup>103</sup> (*OED*) eclipse, *n.*, 1.a. 'Astron. An interception or obscuration of the light of the sun, moon, or other luminous body, by the intervention of some other body, either between it and the eye, or between the luminous body and that illuminated by it; as of the moon, by passing through the earth's shadow; of the sun, by the moon coming between it and the observer; or of a satellite, by entering the shadow of its primary.' On 25 February 1598 (7 March 1598 by Gregorian Calendar), an eclipse of the sun took place in England, cf. David H. Levy, *The Sky in Early Modern English Literature, A Study of Allusions to Celestial Events in Elizabethan and Jacobean Writing, 1572-1620* (New York/ London/ Dordrecht/ Heidelberg: Springer Science+Business Media, 2011), p. xii. There is no certainty about the exact date Shakespeare wrote *The Merchant of Venice*, but scholars have dated it earlier than the summer of 1598 – when it was entered in the Stationers' Register on 22 July and later than 1596 (cf. Brown (ed.) (2007), *op. cit.*, p. xxi). The 'rare cosmic occasion' may have inspired Shakespeare to include it in this scene.

<sup>104</sup> Brown (ed.) (2007), *op. cit.*, 5.1.127-8, p. 132.

<sup>105</sup> (*OED*) antipodes, *n.*, 4.a & 4.b.

<sup>106</sup> Alan Watts, *The Book On the Taboo Against Knowing Who You Are* (New York: Vintage Books, 1966, reprinted 1989), p. 9.



would add the third dimension to the allegorical model of the crossed circle, whose two-dimensional shape actually sits in the way of human awakening – and the latter would be square to the allegorist’s motive. Because the author of allegory

believes in pattern, thus believes that it is valid to talk about human experience in terms of repetition and generalisation, and assumes that his readers will understand his narrative, not just as the record of a unique human experience, but as an expression of larger kinds of truth,<sup>107</sup>

such allegory will find its rationale in the eventual adoption of its values. But adoption needs understanding first, and understanding grows from attention, self-examination and awakening: obvious points for the Renaissance allegorist (and by now also scientifically proven).<sup>108</sup> Hence the articulation of this particular quest in the first seven lines of *The Merchant of Venice*, introduced by the title character, who has indeed ‘much ado to know himself’ and by the end of the play wholeheartedly declares again ‘I am dumb.’<sup>109</sup> For the sleeping, nothing much will change because the linear will suffice. Perhaps, at most, they will like Lorenzo and Jessica get to take a languishing glance on that bright paragon of cyclicity until they realise their immanent participation in the same cyclical system; and that it is the immanent quest for self-knowledge that could breathe life into the sterile circle and make it a fertile sphere.<sup>110</sup>

<sup>107</sup> Clifford (1974), *op. cit.*, p. 14. She observes a transformation in the allegorist’s ordered value system, not long after the Renaissance (Enlightenment, dualism): ‘Earlier allegories assert that the world is capable of being understood, that all phenomena can be seen as part of a system or order, and that this order can be revealed through analytic narrative, as in myth. Coherence and order are not easily perceived but require an elaborate process of breaking down and re-unification to become perceptible. In this process it is the reader’s willingness to engage in interpretation that determines how any detail is read. Thus when authors believe that interpretation cannot lead to the discovery of real meaning the characteristics of allegory (digression, fragmentation, historical or mythological allusion) all work to frustrate the perception of order and coherence,’ p. 71.

<sup>108</sup> The Greek aphorism γνῶθι σεαυτόν (know thyself) was inscribed in the forecourt of the Temple of Apollo at Delphi according to Plutarch, and its Latin translation *nosce te ipsum* was a key principle of humanist thought in the Renaissance with its resurgence of learning based on classical sources. Psychologists Marisa Carrasco, Sam Ling and Sarah Read proved in 2004 that attention does indeed alter appearance, which eponymous study (*Attention Alters Appearance*) addresses phenomenological experience in the context of a very old question about perception: does paying attention to an object change its appearance? [...] By showing that the focusing of attention in space leads to a change in phenomenological experience, this study confirms the common-sense assertion of William James that attention and awareness are intertwined.’ Stephen J. Luck, ‘Understanding Awareness: One Step Closer’, in *Nature Neuroscience* (Nature Publishing Group, 2004), Vol. 7, No. 3, March 2004, p. 208. Retrieved 12-12-09 on [www.psych.nyu.edu/carrascolab/publications/nn0304-208.pdf](http://www.psych.nyu.edu/carrascolab/publications/nn0304-208.pdf).

<sup>109</sup> 5.1.2707, p. 202.

<sup>110</sup> In order to determine the amount of progress made, it would indeed be helpful to look at the moon (as Lorenzo and Jessica had just emphatically done) and at its conjunction with one planet or another (as Portia had just insinuated) – given the recent discovery of Amerigo Vespucci how to determine longitude (which, together with the findings of other circumnavigators in the same period, paved the way for the first practical demonstration of earth’s sphericity in the late fifteenth century). Quotation from Amerigo Vespucci, *Letter from Seville to Lorenzo di Pier Francesco de Medici*, 1500, Frederick Pohl, *Amerigo Vespucci: Pilot Major* (New York: Columbia University Press, 1945), p. 80.





lanthropy, impressed the man in the street down below, like the Athenian mob, whose needs and values, his 'capabilities', should be the impetus to, if not the foundation of, value creation:<sup>113</sup>

As 'capabilities' form the physical foundation for value orientations, the integral worldview may be translated into the 'physical' or 'economic' system that does not consist of value orientations but of the corresponding physical 'capabilities' or functions. This economic system, thus, represents all human and social functions that could be developed.<sup>114</sup>

Creation of value intrinsically drives and fructifies the cycles of economy and ecology. Extrinsic or linear value creation only serves quick short-sighted gains, which – whether in the time of the Jews in Sinai desert, the days of King Herod, the first years of the Stuart reign – led to the 'unstoppable process on the process of wealth creation [...] impelling us to transform all the world's human and natural resources into the form of financial representation.'<sup>115</sup> This pursuit has not changed much over the past four ages. However in recent decades economists have ascertained that the linear 'take-make-dispose' model relies on large quantities of easily accessible resources and energy, and as such is increasingly unfit for the reality in which it operates, and many business leaders believe the innovation challenge of the century will be to foster prosperity in a world of finite resources, so that they find it now time to 'create competitive advantage' by designing a

circular economy, which is restorative by intention; aims to rely on renewable energy; minimises, tracks, and eliminates the use of toxic chemicals; and eradicates waste through careful design.<sup>116</sup>

Much work still needs to be done; and it will not only be a matter of meticulous calculation, strategic politics, smart innovation and high technology. That is only one side of it, as Tim Hatley's inventive design of a revolve straddled by a wall for NT's *Timon* illustrates:

As the revolve comes around, it can bring furniture in and out; in the interval, we change the floor for half of the revolve and remove some concrete tiles, exposing earth and moss, so that it has this broken quality to it.<sup>117</sup>

<sup>113</sup> 'The knowledge that usury was alienated human activity meant that it confused the proper roles of subject and object, which in the conceptual vocabulary of the Western philosophical tradition correspond to the roles of master and servant. Usury reversed these roles, in an objectification of the subject that was also a subjectification of the object, and this was often likened to a revolt of the servile.' Hawkes (2010), *op. cit.*, p. 123.

<sup>114</sup> Van Egmond (2014), *op. cit.*, p. 194.

<sup>115</sup> Hawkes (2010), *op. cit.*, p. 2.

<sup>116</sup> Ellen MacArthur, 'Towards the Circular Economy, Economic and Business Rationale for an Accelerated Transition' (Cows: EllenMacArthur Foundation, 2010), p. 22 and p. 2. Retrieved 2012-1118 on [www.thecirculareconomy.org/](http://www.thecirculareconomy.org/).

<sup>117</sup> Interview with production designer Tim Hatley, retrieved 2012-1102 on [https://www.youtube.com/watch?v=Z7E-H\\_tOQXc&feature=relmfu](https://www.youtube.com/watch?v=Z7E-H_tOQXc&feature=relmfu).



Hatley's revolve is of course practical as it can move around the props quickly and efficiently. It is also symbolical, as it paints the two excesses of Timon's linear world view: before the interval it carries the polished make-believe scenery of the impotent 'philanthropist' who seeks compensation through the esteem of his 'friends;' after the interval it presents a barren sinister scenery with a bereft and suicidal 'misanthrope' spinning in it. And perhaps, thirdly, it is allegorical – if Hatley's design of the straddled revolve reminds the audience of Shakespeare's design of his allegory of futures, urging an awareness of the incessant cycle of life that is fertile in the conjunction of all those straddled opposites. If Hawkes was right to conclude that

... usury is a psychological force. It is a spiritual event, perhaps even a spirit, and so it can be countered, if at all, by spiritual means. The idea of struggling against capitalism by spiritual means was profoundly foreign to the anti-capitalists of the last two centuries, whose philosophy generally took the form of the most reductive species of materialism. But their attempts to resist capitalism ended in spectacular failure. Perhaps the time has come to consider whether capital might not best be fought on the only battlefield where it operates, or can operate: within the human psyche. That is where the people of Renaissance England struggled against usury, and perhaps the means by which they carried out that struggle can still provide a source of wisdom for anyone disposed to continue it.<sup>118</sup>

then this is what Shakespeare grasped; this is why he painted his allegory of futures; and this is what might, if faced in our society, prime a change for the better.

118 Hawkes (2010), *op. cit.*, p. 168.

# Fire

'D. But what is the nature of fire, or what is its property? M. It is hot, of course, and dry. There is no need to prove that it is hot since everyone knows this by experience. But an argument for its dryness is that it dries out all moist things to the point that they utterly dissolve. Its property is to fly upward, in the same manner we have said air does, but it does so more quickly and more obviously than air. For we see that flame always rises upward rapidly, while a vapour only does so slowly when forced by the power of some heat. Physicists call this sort of motion 'motion from the centre'. [...] It is known that air is changed into fire. And that fire is turned into air we see clearly when a candle is extinguished. But it cannot be said that the fire utterly perishes. Rather it is changed into another body.'<sup>1</sup>

<sup>1</sup> Marius (1976), *op. cit.*, pp. 52-64.



### **Abstract**

The letter 'O' is central to Shakespeare's works, because it serves as the entrance to the allegorical 'home of soul': the gateway into a spiritual realm where values worthy of pursuit can be found, recognised, shared and regenerated. This spiritual realm is not situated somewhere beyond, but inside the 'tiniest cell of the living whole', alias the memory of the system, the kernel of the fruit, the 'little of the earth', contractively: the little o'th'earth, which is how Cleopatra describes the allegorical place where she has met, and will meet her lover Anthony. The quest for 'sustainability' invites to self-knowledge; an instrument needed on this quest is Fancy; and the path to self-knowledge is deeply Erotic, which also accounts for the pornographic nature of Shakespeare's *Anthony and Cleopatra* (Plato/Soellner). The memory images emerging from the allegorical suicides of the two lovers (Anthony – Eros, Cleopatra – Hermes's caduceus) lead to the discovery of two values worthy of pursuit: namely the 'inconvenient truths' that Love is not to fight itself; and that sustainability germinates with the 'diverse elements in creation' (Chance). In Shakespeare's days, these values may have supported prostitutes, rogues, the abused, or any people who did not follow the path of virtue, but still 'aspired to emulate what was good' (Butterman). In our days, these values may inspire to 'calm down moral panic based on prejudices and rhetoric' regarding sex work or pornography, to improve the position of sex workers, to make their working conditions more sustainable, and to help people empower themselves by means of pornography (Clifford/Arrowsmith).



## 8 Occasional Postures

### - Sustaining Sexualities in *Anthony and Cleopatra*

Let's make love, my beloved, let's make love right away  
Since we are all born for this  
And if you adore my cock, I adore your pussy;  
And the world wouldn't be worth a fuck without this.<sup>2</sup>

Thus opens the first of the sixteen *Sonetti Lussuriosi*, written by Pietro Aretino, a sixteenth-century Italian poet, widely mooted as the inventor of modern pornography.<sup>3</sup> He wrote his sixteen sonnets to express his indignation over Pope Clement VII's recent imprisonment of Marcantonio Raimondi, whose transgression had been the making of sixteen erotic engravings, called *I Modi* – translated *The Postures* – inspired by the designs of the famous painter and architect Giulio Romano. Aretino's sonnets openly describe the sixteen copulating techniques shown on the engravings. 'What harm is there in seeing a man mount a woman?' Aretino wrote in a letter, likely to have been composed as a dedication to the 1527 publication of the *Sonetti Lussuriosi*.<sup>4</sup>

Aretino's sonnets are erotic. According to Bette Talvacchia, they were also polemic, 'using obscenity to strike their targets'.<sup>5</sup> In order to denote Aretino's tar-

<sup>2</sup> 'Fottiamci anima mia, fottiamci presto | Poi che tutti per fottor nati siamo | E se tu il cazzo adori, io la potta amo | E saria il mondo un cazzo senza questo,' Pietro Aretino, *Sonetto 1* (first quatrain), from *I Sonetti Lussuriosi* (ca. 1527). Published in and translated by Bette Talvacchia, *Taking Positions, On the Erotic in Renaissance Culture* (Princeton: University Press, 1999), p. 199.

<sup>3</sup> Ian Frederick Moulton argues that Aretino's *sonetti* should not be 'reduced to the level of pornography', because 'the dilemma is obvious: if one decides that the *sonetti* are 'pornography', one is then obliged to defend twentieth-century pornography in order to discuss them seriously. Since, for various reasons, few academics are eager to take this step, the sonnets must be either ignored as worthless or presented as being somehow more legitimate than pornography.' Ian Frederick Moulton, *Before Pornography, Erotic Writing in Early Modern England* (Oxford: University Press, 2000), p. 126. I do not intend to polemicize Moulton's argument, but I do take the view that both Aretino's and Shakespeare's 'explicit description and exhibition of sexual subjects and activity' – in, respectively, the *Sonetti* and *Anthony and Cleopatra* – stimulate erotic and aesthetic feelings; that, precisely for this reason, they serve as an instrument to enhance self-knowledge: the key to sustainable development.

<sup>4</sup> Talvacchia (1999), *op. cit.*, p. 85.

<sup>5</sup> Talvacchia (1999), *op. cit.*, pp. 90-1 and pp. 96-7: Talvacchia argues that Aretino found his training ground for developing sonnets 'that used obscenity to strike their targets' in rhymes known as *pasquinades*: 'scurrilous rhymes appended to a fragment of ancient statuary in Rome's centre, where they proclaimed political judgements, condemnations, and character assassinations in the most offensive terms imaginable, under cover of anonymity, or, rather, attribute only to the mordant tongue of Pasquino. The sculptural scapegoat [...] was turned into political purposes by Aretino's intervention during the papal conclave of 1521, when he agitated on behalf of Giulio de' Medici's candidacy through the agency of unrelenting pasquinades that attacked the other contenders.' Talvacchia notices a remarkable difference between Giulio Romano's sculptures and Aretino's sonnets: while the sculptures provided 'elaborate sexual entwinings, Aretino placed a specific accent on the nature of the positions taken and used *I Modi* as the excuse to engage a discourse on



gets (and underpinning the sustained relevance of Aretino's works as a 'measure of our own prejudices, tolerances, and motivations'), Talvacchia refers to Angela Carter's argument on modern pornography that

there is a general tolerance for erotica when it reinforces the dominant system of values and ideals; it is banned, however, when it agitates against the prevailing order.<sup>6</sup>

Talvacchia then carefully concludes, that Aretino's 'targets' were those, who represented and upheld the 'prevailing order' with might and main. Her conclusion is supported by Aretino's own words, in the letter addressed to all those 'hypocrites', of whose 'thieving judgment and damnable habits that forbid the eyes what delights them most' Aretino explicitly 'despaired.'<sup>7</sup> Aretino 'clearly wanted the *sonetti* to be read as a political protest as well as for erotic titillation.'<sup>8</sup>

Polemic, deriving from the Greek word 'polemos' for war, is often used as an instrument to achieve new consensus about a controversial topic.<sup>9</sup> So Aretino's topical comments on the sixteen sexual positions did not shun sixteenth century 'sexual sins' like buggery, sodomy, fornication and female sexual dominance. Writing as a satirist, he found ample inspiration in the ancient canon.<sup>10</sup> His polemic served as a public appeal not to renounce, or shy away from, any exhibition of that 'which is given to us by nature to preserve the species.'<sup>11</sup> The first and obvious target of this controversial poet was a new consensus, modernising the prevailing sanctimonious 'order' of the time. A probable target

sodomy.' She notices another remarkable fact: 'Female voicing of sexual pleasure – specifying desires, making requests, and at times commanding with decisive agency – is in fact the most often repeated motif in the sonnets.'

<sup>6</sup> Original quotation from Angela Carter, *The Sadeian Woman: And the Ideology of Pornography* (Harmondsworth: Penguin Books, 1979), p. 18: 'It is fair to say that, when pornography serves – as with very rare exceptions it always does – to reinforce the prevailing system of ideas and values in a given society, it is tolerated; and when it does not, it is banned.' Talvacchia elaborates on Carter's point, Talvacchia (1999), *op. cit.*, p. xiii and p. 96: 'The sexually empowered, authoritative, and sometimes dominant female voices of the *Sonetti Lussuriosi* rubbed hard against the grain of sixteenth-century social and moral designations of acceptable behaviour of women, and were therefore undisguised provocation on the part of the author.'

<sup>7</sup> *Ibid.* p. 85 and p. 96: 'Aretino's transgendered voice participates in an inversion of sexual hierarchies that, although expressed in literature, could work to undermine and eventually disrupt the established societal order.'

<sup>8</sup> Moulton (2000), *op. cit.*, p. 124.

<sup>9</sup> (*OED*) polemic *B. n.*, 1. 'A controversial argument; a strong verbal or written attack on a person, opinion, doctrine, etc.; (as a mass noun) writing or opinion of this kind. Also: (in *sing.* and *pl.*) aggressive debate or controversy; the practice of engaging in such debate.' Consensus, *n.*, 2.a.: 'Agreement in opinion; the collective unanimous opinion of a number of persons.'

<sup>10</sup> Moulton (2000), *op. cit.*, pp. 119-157. See also Talvacchia (1999), *op. cit.*, pp. 94-5: 'Aretino's bawdy could operate towards these transgressive ends, because it was rooted in a literary genre of social and political satire, so that its very form signalled partisan commentary, while its content delivered the unsettling messages.'

<sup>11</sup> Pietro Aretino, *Lettere*, vol. 1, ed. Francesco Erspamer, 654-56 (quoted in Talvacchia (1999), *op. cit.*, p. 256).



was a consensus about the value of erotic art for a deeper understanding of the human sexual urge. Perhaps in line with this, he also aimed at a social recognition of the abused, which was a relevant issue, and not only in Aretino's days, as the Internet in 2011 discloses:

We Consent promotes and campaigns on behalf of people who work in the erotic industries to enable them to have the same equal rights, security and acceptance that non erotic industry workers enjoy. We see all sex work as legitimate and of equal value. We just wish the rest of the world agreed with us...<sup>12</sup>

The English pornographic film director Anna Arrowsmith, alias Anna Span, set up the website WeConsent.org in 2011. She did so in order to achieve a (new) consensus about the social value of pornography, and in vindication of the people at work in the sex industries. She aims to refute false arguments against pornography, and to calm moral panic based on prejudices and rhetoric. She aims to break taboos about pornography, in order to improve the position of sex workers, to make their working conditions more sustainable, and to help people empower themselves by means of pornography.<sup>13</sup> Twenty-first century Arrowsmith and sixteenth-century Aretino have something in common. Like Aretino, Arrowsmith's first target is 'to modernise the prevailing order of her time.' Like Aretino had his talking statue on Rome's Piazza di Pasquino, Arrowsmith has her Pasquino on the internet:

One of the aims of this site is to provide an ongoing discussion about the negative representations of sex work in newspapers and on TV. Every time you see something that you disagree with, we want you to post it up to the forum to encourage discussion. This is your space to laugh as well as to rant. It is also your space to offer ideas for better alternatives on how you want to be shown. Once we have enough members, search engines will send the media and policy makers to our forum to read what we think of their work. They will hear our voices directly and eventually we will become a force to be reckoned with...<sup>14</sup>

This dissertation is concerned with the relationship between sustainable development and the works of Shakespeare, and in order to further that relationship, it is relevant to see into the role that pornography plays in debates about sustainability and exploitation in the play that also inspired the title of this dissertation: *The Tragedie of Anthonie, and Cleopatra*.

<sup>12</sup> Anna Arrowsmith, 'About 'We Consent'': 'We know what it means to consent to work the way we do and we strongly believe that we do not deserve the stigma and negativity aimed at us by many people who dislike our work.' Retrieved 2013-1108 on [www.weconsent.org/pages/about](http://www.weconsent.org/pages/about).

<sup>13</sup> 'I see it is absolutely key to making people feel happy about watching porn and not feeling the guilt afterwards. But that is something that goes through everything: you have to be ethical about how you treat your staff. (...) If you happen to be a female masochist, and you deny yourself to get pleasure through that, you are actually disempowering yourself, because you're not going down a route where you might actually learn something about yourself.' Quotation from my personal interview with Anna Arrowsmith on the relation between *Anthony and Cleopatra* and pornography on 5 May 2013 in Groombridge, UK.

<sup>14</sup> [www.weconsent.org/pages/about](http://www.weconsent.org/pages/about).



At the fringes of a war torn empire a man and woman have fallen desperately, passionately in love. But for a soldier sent to enforce the imperial will and the queen of a people intent on throwing off the yoke of empire, there is no place for personal desire.<sup>15</sup>

This is the introductory text to Tarell Alvin McCraney's *Anthony and Cleopatra* with the Royal Shakespeare Company in Stratford-upon-Avon, November 2013. The tragic ending of Anthony and Cleopatra, who both commit suicide, endorses the claim that for these two famous lovers, 'there is no place for personal desire.' Perhaps that claim gained approval in the reality of the first century BCE, when the Roman general Mark Anthony and his lover Cleopatra, the last pharaoh of ancient Egypt, committed suicide in August, 30 BCE. Perhaps the claim would also have gained approval in the reality of the turbulent early eighteenth century on the island of Saint-Domingue, where McCraney situated his 2013 production. Perhaps the claim still gains approval in the twenty-first century reality of globalising, still heterogeneous cultures, which are slowly moving towards homogeneousness, but on their way meet with cultural rifts, ingrained habits and moral outrage on imperialism, defection, perfidy, adultery, fornication, gay sex, polygamy, polyandry, exhibitionism and pornography: all still controversial topics that Shakespeare did not shun in his *Tragedie of Anthonie, and Cleopatra*.

I think one of the strange traps of *Anthony and Cleopatra* is breaking the name of *Anthony* and/or *Cleopatra*, making the story about one or the other. For us, the audience, the interesting part will be that it is equally their story, about their love-affair, and their attempt to maintain some type of bond; a familial bond, within this world that is splitting apart between new and old, that is separating as they speak. What ultimately tears them apart is that both of them are from a world that can't sustain each other. They cannot sustain the arc of the world together. That trajectory is important for the audience to feel.<sup>16</sup>

But next to the assertion that the names of Anthony and Cleopatra should remain intact rather than be broken, another 'strange trap' is to be asserted under Shakespeare's *Tragedie* of the two famous lovers, who can only be fancied unable 'to sustain the arc of the world together'. This other 'strange trap' leads to the assertion that Shakespeare wrote *The Tragedie of Anthonie, and Cleopatra* in order to show that for every Anthony and Cleopatra, there is a place for personal desire. That their ending is tragic only if Culture dictates. That they would be able 'to sustain the arc of the world together' if Culture innovates perspective. That Nature provided Culture with an instrument to do so: Fancy.

<sup>15</sup> Text on the advertising flyer of the Royal Shakespeare Company, retrieved 2014-0416 on [www.rsc.org.uk/whats-on/antony-and-cleopatra](http://www.rsc.org.uk/whats-on/antony-and-cleopatra).

<sup>16</sup> Interview with director Tarell Alvin McCraney (Stratford-upon-Avon: Royal Shakespeare Company, 2013). Retrieved on 2013-1110 on <http://www.youtube.com/watch?v=0JGjyDcWR1w>.



Fancy: the process, and the faculty, of forming mental representations of things not present to the senses; chiefly applied to the so-called creative or productive imagination, which frames images of objects, events, or conditions that have not occurred in actual experience.<sup>17</sup>

'Daydreaming really inspires me,' says Anna Arrowsmith, explicating the qualities of women's erotica, in relation to the success of her 'porna' (female porn) number 1 film *Head to Toe Service*.<sup>18</sup> 'It's a female point of view film, because one of the things I do is this blurring of normality and fantasy.'<sup>19</sup> In his *Tragedie of Anthonie, and Cleopatra*, Shakespeare made use of the same instrument. His 'blurring of normality and fantasy' prepares the birth of a new reality, as it invites the reader to simply take on a different perspective. Certainly, like McCraney says, the strange trap of this play is the idea that 'the story is about one or the other.' But as we dive into the 'O' of Shakespeare's allegory and actually take on that different perspective, the strange trap dissolves. First, because Shakespeare's *Tragedie of Anthonie, and Cleopatra* is not a story; it is an allegory, basing its narrative on a historical source, Plutarch. Secondly, because it is not about one or the other; it is a guide to the heart of Shakespeare's allegorical 'O', the kernel of the fruit, the tiniest cell of the living whole, the memory of the system, the little of the earth, contractively: 'the little o'th'earth', where any alleged 'choice' is integrated in the newly born. Anthony and Cleopatra, Shakespeare's sustained lovers, delineate the route to that precious allegorical place, by way of Fancy: the instrument that Nature equipped Culture with (so allegorists, and porn directors, too). Allegorically, that precious place is as small as it is grand, because it is concealed from human view, yet ever revitalising. Also literally, that precious place is as small as it is grand, because it is no more than an elision of the subjective genitive 'of'; which has no meaning of itself, but exists merely by the grace of its subject, which is earth's 'little', alias life's germ; alias the ability to sustain.<sup>20</sup>

Thirdly, Shakespeare's allegorical 'O' encircles both the physical and spiritual entrance to this precious allegorical place. Physically, the 'O', or vagina, is the entrance to the 'sustainability' of the human species, as it is the passageway

<sup>17</sup> (OED) fancy, *n.*, 4.a.

<sup>18</sup> *Head to Toe Service* was #1 in 2013's Porna Spring Top 5 of Dusk! TV, a Dutch female porn channel. Dusk!TV, 'Dusk! panel Spring Top 5', 22 April 2013, (Hilversum: 2GrapesMedia, 2013), retrieved 2013-1112 on [www.dusk-tv.com/dusk-panel-spring-top-5/content/item?2627](http://www.dusk-tv.com/dusk-panel-spring-top-5/content/item?2627).

<sup>19</sup> Quotation from my personal interview with Anna Arrowsmith, 2013.

<sup>20</sup> (OED) of, *prep.*, V.15: 'Following a noun, as the head of a postmodifying noun phrase. Sometimes called the subjective genitive. This can often also be expressed by the possessive case, e.g. 'the approbation of his prince' or 'his prince's approbation', 'the sonatas of Beethoven' or 'Beethoven's sonatas'. With sense 15b a combination of the possessive with the partitive of (sense 32) is also possible, e.g. 'a sonata of Beethoven's'. 15.a. Expressing the relation of agent (doer or maker). Cf. (OED) definition for little, *n.*, III.7b. 'With *sing.* and *pl.* concord. With *the*. That which is small or unimportant; the little qualities, characters, aspects, etc.'



for progeny.<sup>21</sup> Spiritually, the 'O', or eternity, is the entrance to that slight moment in time when 'you and I' and 'Heaven and Earth' are indistinguishable, when 'you and I,' and 'Heaven and Earth' fuse: in a sexual orgasm, or in any experience of unity. It is the entrance to all and nothing: to the 'first and the last, the beginning and the end, the alpha and the omega.'<sup>22</sup> It is the place where Anthony and Cleopatra are whole; where they die, and regenerate. So Cleopatra named it: 'the little o'th'earth' because this small allegorical place is precious to her and Anthony, for it is the home of soul, where choice need not be made, but is integrated.<sup>23</sup> And this home is not only theirs. It is ours, for Shakespeare's Anthony and Cleopatra are our own, allegorical selves.

In a similar allegorical 'O', aiming at a similar target, Klaas van Egmond put it this way:

By experiencing the various opposite human values in many diverse situations in life, people can develop their self-consciousness and thus experience their own 'self' from the 'centre'.<sup>24</sup>

Shakespeare, the allegorist, shows how to get there. And because Shakespeare would have agreed with Pietro Aretino that 'we are all born for this,' he allegorised Anthony and Cleopatra in order to 'sustain the arc of the world together.' They do so in the continued fraction of Shakespeare's allegorical pattern.<sup>25</sup> So

<sup>21</sup> Partridge (1947; 2001), *op. cit.*, p. 200 ('O' for 'circle'), p. 99 ('circle' for 'pudend').

<sup>22</sup> See also Chapter 1, for the relation between the (biblical) allegorical verse of 'alpha and omega' (*Revelations*) and Shakespeare's *Hamlet*.

<sup>23</sup> Other senses of 'little', 'earth' and 'soul', (*OED*) little, *adj.*: A.I.1.a. 'Of material objects, portions of space, etc.: Small in size, not large or big. Of persons: Short in stature. A.I.8. a. Implying endearment or appreciation, or tender feeling on the part of the speaker. Also coupled with an adjective expressing such feelings, as pretty little, sweet little, etc.' (*OED*) earth, *n.*, I.1.1. 'The ground considered simply as a surface on which human beings, animals, and things associated with them rest or move. I.3: The soil as suitable for cultivation. II. Senses relating to the world. II.9. The world considered as the dwelling place of humans.' (*OED*) soul, *n.*, I.2.a: 'The principle of intelligence, thought, or action in a person (or occas. an animal), typically regarded as an entity distinct from the body; the essential, immaterial, or spiritual part of a person or animal, as opposed to the physical.'

<sup>24</sup> Van Egmond (2014), *op. cit.*, p.125: 'In actual practice, this means people becoming aware of being citizens of two worlds – a spiritual and a material one. It also involves awareness of the fact that, in order to become this 'self', they must take a step towards the 'other' (to the left), thus moving some distance from their own 'ego' (on the right). Not until they have been able to find the centre – between the vertical and horizontal forces – of their own human nature, can they begin to seek the 'centre' of the worldview. They will be able to understand the world only once they understand themselves.'

<sup>25</sup> 'Allegory is always profoundly aware of system; the belief that there is one supreme ordering of the cosmos, of which certain social or civic systems are only a reflection, frequently underlies the action.' Clifford (1974), *op. cit.*, p. 55. I maintain the view that Shakespeare's allegories are sustaining in their continued fractal regeneration, as they are, time and again, re-lived and recognised. Cf. Benoît Mandelbrot's first description of the 'fractal geometry of nature' which contributed to the theory of chaos, esp. through the discovery of the 'Mandelbrot set of intricate, never-ending fractal shapes' (1979): 'Simple shapes are inhuman. They fail to resonate with the way nature organizes itself or with the way human perception sees the world. (...) 'Our feeling for beauty is inspired by the harmonious arrangement of order and disorder as it occurs in natural objects – in clouds, trees, mountain ranges, or snow crystals. The shapes of all these are dynamical processes jelled into physical forms, and particular combinations of order and disorder are typical for them.' [...] A geometrical



that, eventually, this particularly sustaining allegory might help to realise both Klaas van Egmond's and Anna Arrowsmith's ambition, that 'Together we can tell them where to go...'<sup>26</sup>

• • • • •

THERSITES: O thou great thunder-darter of Olympus, forget that thou art  
Ioue the King of gods; and Mercury, loose  
all the Serpentine craft of thy Caduceus, if thou take not  
*that little*  
*little lesse then little*  
wit from them that they haue,<sup>27</sup>

Alone on stage, Thersites is literally beside himself, 'lost in the Labyrinth of furie.'<sup>28</sup> Like in Homer's *Iliad*, his obnoxious speech is not likely to gain much support. But, again like in the *Iliad*, this rude bastard, who is a 'bastard' and 'loves bastards',

THERSITES: a Ba-stard  
begot, Bastard instructed, Bastard in minde, Bastard  
in valour, in euery thing illegitimate:

is in fact the only one who 'says what everyone is thinking'.<sup>29</sup> And although Margareton hisses him away as a 'coward' upon his final exit in 5.8, and although it may be tempting to go along with the judgement, Thersites does not

shape has a scale, a characteristic size. To Mandelbrot, art that satisfies lacks scale, in the sense that it contains important elements at all sizes. The composition changes as one approaches and new elements of the structure come into play.' James Gleick, *Chaos, Making New Science* (London: Penguin Books, 1987), pp. 116-7.

<sup>26</sup> Anna Arrowsmith, 'How It All Started', retrieved 2013-11-12 on [www.weconsent.org/pages/about/how-it-all-started](http://www.weconsent.org/pages/about/how-it-all-started).

<sup>27</sup> *The Tragedie of Troylus and Cressida*, in *The Norton Facsimile, The First Folio of Shakespeare, Based on Folios in the Folger Shakespeare Library Collection*, Charles Hinman (ed.) (New York-London: W.W. Norton & Company, 1968, second edition 1996), 2.2.1214-8, p. 597. Italics and type page here are mine. All quotations used in this chapter are from this edition, unless otherwise noted. Note the stage direction [*Enter Thersites solus*] 2.2.1205, p. 597.

<sup>28</sup> THERSITES 'How now *Thersites*? what lost in the Labyrinth of thy furie?' 2.2.1206-7, p. 597. (*OED*) beside, B. prep. † 4. 'Outside of, out of, away from. *Obs.*, 5.a. *fig.* senses from 4: Out of a mental state or condition, *as beside one's patience, beside one's gravity, beside one's wits*; now only in *beside oneself*; out of one's wits, out of one's senses; cf. French *hors de soi*, German *ausser sich*'. Cf. Dutch: buiten zichzelf.

<sup>29</sup> Quotation THERSITES: 5.8.3488-90, p. 614. Second quotation: Seth Benardete, *The Rhetoric of Morality and Philosophy: Plato's Gorgias and Phaedrus* (Chicago: University of Chicago Press, 1991), p. 101: 'The speech of the army is the only effective form of punitive rhetoric. It consists of concealed self-denunciation, in which one wipes off onto another one's own wickedness. There must be a figuration of wickedness as self-evident as Thersites – the ugliest man who came to Troy – who says what everyone is thinking. He must then undergo real punishment and be denounced in such a way that everyone who sees it will say to himself how much he deserved it. The demos must be split between itself and a higher version of itself, so that it can look with satisfaction at its own beating and still be distressed.'



intend 'to tempt judgement,' and his crude reasoning resulting in his farewell to the fellow bastard is more reasonable than that of the 'clotpoll' or the 'loth-som'st scab in Greece' with 'lesse then little wit' who are indulging in an unparalleled massacre of which

THERSITES:                      all the argument is a Cuckold and a Whore.<sup>30</sup>

The 'Cuckold' and the 'Whore' are Menelaus King of Sparta and his wife Helen, noted for her exceptional beauty, whose elopement with Paris of Troy seven years earlier had occasioned the Trojan War, which after another three years was to result in the legendary fall of the Phrygian city. But of course Helen's adultery was only the argument's occasion. The argument's cause lay in a golden apple borne of the same tree that had borne the three golden apples whose remarkable theft occasioned the image on the flag above the entrance of Shakespeare's Globe.<sup>31</sup> In both impactive events, two deities were closely involved.

The first one was Eris, goddess of Strife and Discord, whom Jupiter had omitted to invite for the Olympian wedding of Peleus and Thetis. Outraged, she had stormed into the banquet and thrown a golden apple on the table, with only one word on it: 'kalliste': for the fairest.<sup>32</sup> The *Apple of Discord* immediately stirred up three goddesses – Venus, Juno and Pallas Athena – to a grim strife over its legitimate ownership. That was the stage cue for the second deity, as Jupiter mobilised his messenger god Hermes and 'grandchild of mighty Atlas'

<sup>30</sup> *Troilus and Cressida*, 2.1.884-6, p. 594 (THERSITES (to AJAX) 'and | I had the scratching of thee, I would make thee the loth-som'st | scab in Greece.' (THERSITES to ACHILLES) 'I will see you hang'd like Clotpoles ere I come any more to your Tents;') 2.3.1275-8, p. 597 (THERSITES 'all the argument is a Cuckold and a Whore, a | good quarrel to draw emulations, factions, and bleede to | death vpon: Now the dry Suppeago on the Subiect, and | Warre and Lecherie confound all.' ) Cf. fn. 1, 2.3.9-13 of *Troilus and Cressida*, David Bevington (ed.), *The Arden Shakespeare* (London: Cengage Learning, 1998). Cf. also 5.5.3490-5, p. 614: THERSITES 'one Beare will not |bite another, and wherefore should one Bastard? take | heede, the quarrel's most ominous to vs: if the Sonne of a |whore fight for a whore, he tempts iudgement: farewell |Bastard.' MARGARETON 'The diuell take thee coward.' [ *Exeunt* ]

<sup>31</sup> Hercules, carrying Atlas's load on his shoulders with the help of Pallas Athena, was depicted on the entrance flag of Shakespeare's Globe, so as to remind the audiences of the time when Atlas upon Hercules's (smart) request was on his way stealing the three apples from Juno's tree in the Garden of the Hesperides, and during his absence, Heaven and Earth were for a moment reunited through the connection between Pallas Athena and Hercules, thus alluding to the transient but fruitful performance hours in Shakespeare's Globe. See Chapter 1.

<sup>32</sup> 'The story ran that all the gods and goddesses, except Strife, were invited to attend the marriage of Peleus and Thetis, and that Strife, out of spite at being overlooked, threw among the wedding guests a golden apple inscribed with the word, "Let the fair one take it," or "The apple for the fair." Three goddesses, Hera, Athena, and Aphrodite, contended for this prize of beauty, and Zeus referred the disputants to the judgment of Paris (prince of Troy and thought to be the most beautiful man alive). The intervention of Strife was mentioned in the *Cypria* according to Proclus, but without mention of the golden apple, which first appears in late writers, such as Lucian and Hyginus.' As to the judgment of Paris (Alexander), see First Vatican Mythographer 208; Second Vatican Mythographer 205 (Ronald Pepin, *The Vatican Mythographers* (Bronx: Fordham University Press, 2008), retrieved 2014-0416 on <http://muse.jhu.edu/books/9780823248629>). Quotation from [www.theoi.com/Text/ApEa.html#51](http://www.theoi.com/Text/ApEa.html#51).





For in a golden apple there is something to see, not to eat.<sup>36</sup>

What is it that Thersites sees and nobody else does in this play, nor in the next three years, centuries, perhaps millennia?

Jane Chance explains that the marriage of Thetis and Peleus symbolises the 'concord necessary to bind diverse elements in creation' and that for sustainability's sake Discord is not invited to the wedding, because she should not sit in the way of 'the concord between the two elements necessary for a human to be produced.'<sup>37</sup> But in the ever 'wheeling encircling about the gigantig's Lifetree', denial will again incite acknowledgement, only subject to the wheeling's speed, which under the influence of winged Eris will soon accumulate the velocity of light.<sup>38</sup> Once Discord comes in to claim the recognition she is entitled to, no human or god can deny it her. More than that: humans and gods will have to be more creative to germinate the 'concord necessary to bind diverse elements in creation.' Thersites certainly sees the challenge. But he needs others to see it too.

Above all, the play does not concern isolated human beings but, like all Shakespeare's tragedies, it contains the whole world by implication. Nowhere in the play is it suggested that there is a contrasting life somewhere else.<sup>39</sup>

Joyce Carol Oates argues that in *Troilus and Cressida* 'the opposition of values not really in opposition leads, ultimately, to the ethical nihilism of the work.'<sup>40</sup>

<sup>36</sup> 'Nam in aureo malo est quod uideas, non inest quod comedas (for in a golden apple there is something to see, not to eat) (Mythography II 249/206)' quoted in Jane Chance, *Medieval Mythography: From Roman North Africa to the School of Chartres, AD 433 to 1177* (Gainesville: University Press of Florida, 1994), p. 343.

<sup>37</sup> Ibid.: 'The Stoic natural moralisation of this material comes from Fulgentius (*Mitologiarum* 3.7), used nearly verbatim: Thetis as a nymph signifies water; therefore, Jove cannot sleep with her because he is fire and water extinguishes fire. The marriage of Thetis and Peleus symbolises the concord necessary to bind diverse elements in such a creation and therefore Jove invites all the gods to the wedding, for in a human different gods rule different parts (Jove, the head; Minerva, the eyes; Juno, the arms; Neptune, the breast; Mars, the heart; Venus, the kidneys and sex organs; Mercury, the feet). Peleus, from 'Pelops' in Greek, means 'earth' or flesh, and together he and Thetis produce the body of man, their Union blessed by Jove (fire, the soul): 'Peleus nanque et terra, id est caro, Thetidi ut aque, id est humori, coniungitur, Iuppiter ut ignis, id est anima, utrumque iungere dicitur.' Discord is not invited to the wedding because of the concord between the two elements necessary for a human to be produced; when she arrives, the Apple is said to have thrown in to the wedding feast signifies cupiditas, desire, 'nam in aureo malo est quod uideas, non inest quod comedas (for in a golden apple there is something to see, not to eat).'

<sup>38</sup> Beckett (1929; 1972), *op. cit.*, p. 9. See also Chapter 4.

<sup>39</sup> Joyce Carol Oates, *The Edge of Impossibility, Tragic Forms in Literature*, (Greenwich: Fawcett Publications, 1973), pp. 23-4.

<sup>40</sup> 'The classic duality Nietzsche discovered in Attic tragedy – the opposition of the Apollonian and the Dionysian – is in *Troilus and Cressida* a duality which at first appears evenly balanced because of the strength of Greek and Trojan beliefs. The equilibrium of the play, however, reveals itself as a mockery, for here the Apollonian is matched by the Dionysian only in terms of weakness. The first critic to see a marked contrast between the two camps, G. Wilson Knight, judges the Greeks harshly, tends to sympathise with the Trojans: 'In *Troilus and Cressida* the Trojans are idealists, and their world on of love, honour, and romance generally; whereas the Greek party are intellectuals





Therefore Shakespeare, the allegorist, had already concluded *The Comedy of Errors* with a helpful advice to every 'jealous woman,' in quest of 'values worthy of pursuit:'

DROMIO of EPHEBUS: Nay then thus:  
We came into the world like brother and brother:  
And now let's go hand in hand, not one before another.<sup>46</sup>

Shakespeare's helpful advice was to reverse current direction, so as to stop opposing oneself to someone or some idea (pushing away, 'poisoning deadly'), so as to 'go hand in hand': to greet and integrate opposites, restoring fertility, productivity – and economics.

Jupiter, the king of gods and thunder, was not famous for such practicality, so provided Eris with the opportunity to spoil the fun, although the myth seems to suggest that his divine impracticalness was based on a good reason:

The second Vatican mythography relates the three goddesses to the three lives: Minerva as *theorica*, or the contemplative life, involves the search for knowledge and truth; Juno as *practica*, or the active life, seeks adornment and possessions; and Venus as *philargica* or *voluptaria*, the voluptuary life, is devoted to lust and is sinful. Jove could not judge between these, because humans have free will (*liberum arbitrium*) and thus should not be constrained by Jove's choice.<sup>47</sup>

But in this play containing 'the whole world by implication' and its 'opposition of values not really in opposition', Shakespeare levelled up that suggestion, by following the thread of the myth to the point, where Hermes runs in and out of the place, in order to concretise the myth's suggestion and extract a supposedly free-willed choice from Paris, the supposedly free-willed human arbitrator.<sup>48</sup>

Before Hermes gets to work on that mission, he runs in and out of the place, like a genuine messenger between gods and humans, who is now here, then there, and whose existence is appreciated and justified by the same ability: to mediate between two worlds, two 'truths' as it were.<sup>49</sup> Hermes incorporates

<sup>46</sup> *The Comedy of Errors*, ll. 5.1.1917-8, p. 118. First quotation: Clifford (1974), *op. cit.*, p. 49.

<sup>47</sup> Chance (1994), *op. cit.*, p. 343.

<sup>48</sup> Cf. Friedrich Nietzsche, *Thus Spake Zarathustra*, Thomas Common (trans.), (originally published by Macmillan: 1911), digitalised by Random Houser, Inc.), in *Redemption*, p. 154, retrieved 2013-0515 on [www.archive.org/stream/thusspokezarathu00nietuoft/thusspokezarathu00nietuoft\\_djvu.txt](http://www.archive.org/stream/thusspokezarathu00nietuoft/thusspokezarathu00nietuoft_djvu.txt). 'It is not the river that is your danger and the end of your good and evil, ye wisest ones: but that Will itself, the Will to Power the unexhausted, procreating life-will.[...] But that ye may understand my gospel of good and evil, for that purpose will I tell you my gospel of life, and of the nature of all living things. The living thing did I follow; I walked in the broadest and narrowest paths to learn its nature. With a hundred-faced mirror did I catch its glance when its mouth was shut, so that its eye might speak unto me. And its eye spake unto me. But wherever I found living things, there heard I also the language of obedience. All living things are obeying things. And this heard I secondly: Whatever cannot obey itself, is commanded. Such is the nature of living things.'

<sup>49</sup> (*OED*), *n.*, 1.a: 'In Greek mythology, a deity, the son of Zeus and Maia, represented as the messenger



ambiguity. His 'truths' are both divine and human, encompassing the lifeless underworld and lively trade, the interests of travellers and thieves. And he is the patron of poets, because in order to realise their artistic ambitions, they need the allegorical agent of the ability to zoom out of earthly dualities and couch the broader perspective. Hermes, *l'agent provocateur*, does not paint the world in black and white.<sup>50</sup> Nor is the intensity of the adventure determined by the individual's alleged 'free will,' as the golden apple myth seems to suggest, but by both the individual and collective ability to understand and concretise its implications: 'What matters to a given era is not so much the presence of a given idea as its dynamic force.'<sup>51</sup>

Therefore some five years after *Troilus and Cressida*, Shakespeare wrote the tragedy whose tragedy is not that 'in neither side does love or honour exist,' but that 'the lovers either do not have illusions or, if they do, they never learn to substitute for them other visions of their predicament.'<sup>52</sup> Tragically, both lovers die because of that deficiency; exhilaratingly, their deaths may eventually fix the deficiency, if the change of the eras finally equips the 'given idea' with sufficient aids to realise its 'dynamic force.'<sup>53</sup>

PHILO:	Looke where they come! Take but good note, and you shall see in him (The triple Pillar of the world) transform'd Into a Strumpets Foole. Behold and see. <sup>54</sup>
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The first fifteen lines of *Anthony and Cleopatra* are spoken by a soldier with a significant name: Philo, deriving from the Greek word for 'I love'.<sup>55</sup> Philo in-

of the gods, the god of science, commerce, eloquence, and many of the arts of life; commonly figured as a youth, with the *caduceus* or rod, *petasus* or brimmed hat, and *talaria* or winged shoes. Identified by the Romans with Mercury'

<sup>50</sup> (OED) agent provocateur, *n.*, 1: A person (originally a man) employed, esp. by a government, to induce or incite others to violence or illegal acts, in order to secure an arrest, discredit a cause, etc. 2. In extended use and *fig.* A person or thing that incites some action or reaction; a provoking cause or agent.'

<sup>51</sup> Greene (1982), *op. cit.*, p. 85: 'But in gauging the significance of this text for the century as a whole, one has to recall Cassirer's warning that what matters for a given era is not so much the presence of a given idea as its dynamic force. Literate men of the twelfth century knew and loved the classics available to them, but the idea of a renascence into a living present of a thing immeasurably removed did not acquire the dynamic power to move their civilisation. It could not acquire this power because the precise understanding of their removal was inaccessible.'

<sup>52</sup> Oates (1973), *op. cit.*, p. 22 and p. 40. '*Troilus and Cressida* was registered on 7 February 1603; [...] Shakespeare 'probably completed *Anthony and Cleopatra* towards the end of 1606 or early in 1607, after he had finished *Macbeth* and before he embarked on *Coriolanus*'. *Anthony and Cleopatra*, John Wilders, ed., *The Arden Shakespeare* (London: Methuen Drama, 1995), p. 1 & p. 3.

<sup>53</sup> Greene (1985), *op. cit.*, p. 85.

<sup>54</sup> *The Tragedie of Anthonie and Cleopatra*, in *The Norton Facsimile, The First Folio of Shakespeare, Based on Folios in the Folger Shakespeare Library Collection*, Charles Hinman (ed.) (New York-London: W.W. Norton & Company, 1968, second edition 1996), 1.1.18-20, p. 848. All quotations used in this chapter are from this edition, unless otherwise noted.

<sup>55</sup> The name Philo derives from the Greek verb φιλεω, first finite form: 'I love'.



roduces his general as the 'triple pillar of the world, transformed into a strumpet's fool' – which dubious portrayal in fact refers to Anthony's Greek lover Cleopatra, member of the Ptolemaic dynasty, and Queen of Egypt in the first era BCE.<sup>56</sup> Philo's diction sounds demagogic, as if the audience are made to believe that the triumvir is, much to his discredit, under the spell of a whore.<sup>57</sup> But then Shakespeare gives Cleopatra and Anthony two ambiguous opening lines:

CLEOPATRA:	If it be Loue indeed, tell me how much.
ANTHONY:	There's beggery in the loue that can be reckon'd.
CLEOPATRA:	Ile set a bourne how farre to be belou'ed.
ANTHONY:	Then must thou needes find out new Heauen, new Earth. <sup>58</sup>

Cleopatra, Queen of Egypt, does not seem to have difficulties with the precarious identity Philo charges her with. Like a genuine 'strumpet,' she does not only ask her 'client' Anthony 'how much' [he intends to pay for her love]. She also tells him that he will have to comply with the limits she sets on that love, like actors beforehand instruct their director of the special acts they perform in the hope of being respected. Anthony's answers are likewise ambiguous. The cliché interpretation reads that gods nor humans would be able to imagine how much he loves her.<sup>59</sup> The baser interpretation reads that he does not give her much hope of being 'respected' (and that there is 'buggery' in the 'loue that can be reckon'd') unless drastic innovations are introduced into the 'love trade.'<sup>60</sup> But that might take a while; and some socially engaged directors.

<sup>56</sup> 'Triple: one of three.' Wilders (1995), *op. cit.*, fn. 1.1.12.

<sup>57</sup> Philo also says that this 'dotage of our Generals | Ore-floues the measure' (1.4-5) and that 'His Capitaines heart, | Which in the scuffles of great Fights hath burst | The Buckles on his brest, reneages all temper, | And is become the Belloues and the Fan | To coole a Gypsies Lust' (ibid., 1.10-4). Wilders notes that 'Gipsy' was a contemptuous term for a promiscuous woman (Wilders (1995), *op. cit.*, p. 91, 1.1.10). (OED) strumpet, *n.*, a: 'A debauched or unchaste woman, a harlot, prostitute.'

<sup>58</sup> *The Tragedie of Anthonie and Cleopatra*, 1.1.21-5.

<sup>59</sup> 'Love which can be computed (i.e. less than infinite) is contemptibly poor.' If Cleopatra wants to set a limit on 'how far Anthony may love her,' she first has to create a new heaven and a new earth, because that would not be possible in Anthony's world. Quotations are from Wilders (1995), *op. cit.*, pp. 91-2.

<sup>60</sup> Cf. CLEOPATRA 'Give me some music – music, moody food | Of us that trade in love.' (2.5.1-2). The twenty-first century term for love trade would be 'sex industry', those who trade in love 'sex workers', cf. OED definition of *sex*, *n.*1, *sex worker*, *n.*, 'a person who works in the sex industry, esp. a prostitute (usually used with the intention of reducing negative connotations and of aligning the sex industry with conventional service industries):' David and Ben Crystal explain that the Original Pronunciation (OP) of early modern English alters the meaning of words, and exposes sex jokes that are 'completely missed in modern English.' [...] 'This is all based on very simple sound shift: any period in the history of the English language can be studied from the point of view of how it was pronounced at the time – Old English, Chaucer, and so on. In relation to Shakespeare, we're talking about the sound system or phonology that was in use in a period called early modern English, specifically the period around the year 1600. It was a period in which pronunciation was changing very rapidly. So there is not just one kind of 'OP'. They suggest to 'work our way back to Shakespeare, rather than drag him into the twenty-first century.' 'Shakespeare: Original Pronunciation' (Milton Keynes: Open University, uploaded on YouTube in 2011, retrieved 2014-0225 on <https://www.youtube.com/watch?v=gPlpphT7n9s>). The original pronunciation discloses a pun in



MESSENGER: Newes (my good lord) from Rome.  
 ANTHONY: Grates me, the summe.<sup>61</sup>

But even 'the sum' of the message remains forthcoming, as Anthony and Cleopatra get mixed up in another bicker, this time on the nature of the messenger's news – without letting him have his say. Having a possessive guess, Cleopatra 'makes, or pretends to make, a slip of the tongue' when she insinuates that Caesar dismissed Anthony, so he had rather hear

CLEOPATRA: 'Where's Fulvias Processe? (Caesar's I would say) both?'<sup>62</sup>

Although she calls in the 'messengers' five times, she nor Anthony intends to allot any of them speaking time, since both prefer to engross themselves in their hot argument, culminating into Anthony's explicit bite 'Speak not to us,' when nearly forty lines later, they none the wiser [*Exeunt with the train*] – including the messenger, without having accomplished his mission.<sup>63</sup>

The next 77 lines unroll a mirror scene. Anthony's followers Enobarbus, Lamprius, Rannius and Lucillius enter with Cleopatra's attendants Charmian, Iras, Mardian *the Eunuch* and Alexas, accompanied by a Soothsayer, 'one who claims or pretends to have the power of foretelling future events; a predictor, prognosticator.'<sup>64</sup> Whereas the messenger, whose job is 'to deliver a communication of the business entrusted to him' is expected to shed light on something which happened or is planned to happen in past or present 'reality,' the soothsayer is expected to phrase his pictures of an unrealised future, whose reality first needs fancy.<sup>65</sup>

Anthony's 'beggary', sounding like 'buggery', i.e. anal intercourse. Cf. Terttu Nevalainen, *An Introduction to Early Modern English* (Oxford: University Press, 2006), p. 124: 'The Middle English high vowel /i/ in *bit* and *ship* was typically realised as [i] in Early Modern English, the same as today – but /ɛ/ and /a/ were raised. The low-mid /ɛ/ (bed, set) moved up leaving room for /a/ to raise to /æ/ by the mid-seventeenth century. This is when words like *hat*, *man* and *trap* gained the pronunciation they have today.'

<sup>61</sup> *Antonie and Cleopatra*, 1.1.27-8, p. 848. Cf. Wilders (1995), *op. cit.*, 1.18-9, p. 92: 'It irritates me but tell me briefly'.

<sup>62</sup> *Antonie and Cleopatra*, 1.1.39, p. 848. Cf. 'Cleopatra makes, or pretends to make, a slip of the tongue – she meant Caesar, but says *Fulvia* by mistake, and then adds that Both might have their reasons for wanting Antony in Rome' (Jones), Wilders (1995), *op. cit.*, p. 92.

<sup>63</sup> 'CLEOPATRA Nay, heare them Anthony (1.1.29) (...) 'Therefore heare it Anthony (1.1.38), (...) Call in the messengers: (1.1.40) (...) The messengers. (1.1.43) (...) Heare the Ambassadors'. (1.1.60). ANTHONY Come, my Queene, Last night you did desire it. Speake not to us. [*Exeunt with the traine.*], 1.1.67-9, p. 848. See also Wilders (1995), *op. cit.*, pp. 92-4.

<sup>64</sup> (*OED*) soothsayer, *n.*, 2. The stage direction in *Antonie and Cleopatra*, at 1.2.77, p. 848: '[Enter Enobarbus, Lamprius, a Soothsayer, Rannius, Lucilli-us, Charmian, Iras, Mardian the Eunuch, and Alexas]'

<sup>65</sup> (*OED*) messenger, *n.*, 1.a: 'A person who carries a message or goes on an errand for another; a courier.' (*OED*) message, *A.n.*, 1.1.a: 'The business entrusted to a messenger; the carrying or delivery of a communication; a mission, an errand.' Fancy, *A.n.*, 't2: A spectral apparition; an illusion of the senses; 3. Delusive imagination; hallucination; an instance of this; 4. a. In early use synonymous with imagination *n.* (see *fantasy n.* 4); the process, and the faculty, of forming mental representations of things not present to the senses; chiefly applied to the so-called creative or productive im-



ALEXAS: Soothsayer!  
 SOOTHSAYER: Your will?  
 CHARMIAN: Is this the man? Is't you sir that know things?  
 SOOTHSAYER: In Natures infinite booke of Secrecie, a little I can read.<sup>66</sup>

Charmian is all ears, praying the soothsayer 'to give her good fortune.'<sup>67</sup> Her interest in his response seems to contrast the refusal of the Queen and her lover to listen to their messenger, but in fact echoes their desire not to confront themselves with reality, and to continue to live a fancy instead.<sup>68</sup> Like Cleopatra fancies Fulvia's anger, Caesar's wrath and Anthony's shameful blushes, Charmian fancies a marriage to 'three kings' and 'a child at fifty to whom Herod of Jewry may do homage.'<sup>69</sup> Although Charmian's fancies are less likely than Cleopatra's, both eclipse workaday reality. In Egypt, where 'there's not a minute of our liues should stretch | Without some pleasure now', eclipsing may be a quality; but not in Rome.<sup>70</sup> So cultural differences between the lovers become visible:

CLEOPATRA He was dispos'd to mirth, but on the sodaine  
 A Romane thought hath stroke him.<sup>71</sup>

Much to Cleopatra's annoyance, Anthony apparently left the Alexandrian hubbub to fetch a messenger so as to 'tell his illes.'<sup>72</sup> A second messenger makes him realise that his position in Rome is under fire due to his amorous esca-

agination, which frames images of objects, events, or conditions that have not occurred in actual experience. In later use the words *fancy* and *imagination* (esp. as denoting attributes manifested in poetical or literary composition) are commonly distinguished: *fancy* being used to express aptitude for the invention of illustrative or decorative imagery, while *imagination* is the power of giving to ideal creations the inner consistency of realities. Often *personified*.

<sup>66</sup> 1.2.85-9, p. 848.

<sup>67</sup> 1.2.93, p. 849.

<sup>68</sup> ... although the soothsayer later on proves to speak the truth here, when Charmian indeed outlives 'the lady whom she serves' (1.1.110) for just 21 lines (i.e. from 5.2.3568-87 p. 875); so she has indeed 'seen and proved a fair former fortune | Than that which is to approach' (1.2.112-3, p. 849).

<sup>69</sup> CHARMIAN 'Good now some excellent Fortune: Let mee | be married to three Kings in a forenoone, and Widdow | them all: Let me haue a Childe at fifty, to whom *Herode* | of Jewry may do Homage. Finde me to marrie me with | *Octavius Caesar*, and companion me with my Mistris;' 1.2.106-9, p. 849. Wilders notes that 'Charmian refers to the birth of Christ, the three Magi, and King Herod of Judaea, accentuating 'the ironic contrast between Charmian's vivacious hedonism and the sacred story to which she unconsciously alludes' (David Bevington). Herod was regarded as a type of brutal tyrant and was so portrayed in the miracle plays. He was 'the last person in the world to do homage to an infant (Wilson).' Wilders (1995), *op. cit.*, 1.2.28-30, p. 97.

<sup>70</sup> *Anthony and Cleopatra*, 1.1.58-9, p. 848. (*OED*) to eclipse, *v.*, 3. a. *fig.* 'To cast a shadow upon, throw into the shade; to obscure, deprive of lustre. †b. To hide, screen *from*. Also, to extinguish (life). *Obs.* Anthony's political position in Rome is 'eclipsed' as he is absorbed by Cleopatra's 'eclipsing' world of pleasure and fancy.

<sup>71</sup> 1.2.163-4, p. 849.

<sup>72</sup> 1.2.194-201, p. 849: ANTHONY Speake to me home, Mince not the generall tongue, name | *Cleopatra* as she is call'd in Rome: | Raile thou in *Fulvia's* phrase, and taunt my faults | With such full License, as both Truth and Malice | Haue power to vtter. Oh then we bring forth weeds, | When our quicke windes lye still, and our illes told vs | Is as our earing: fare thee well awhile! Anthony realises his position in Rome is hard hit by his escapades in Alexandria.



pades abroad, so he must break 'these strong Egyptian fetters, | Or loose myself in dotage.'<sup>73</sup> When the third messenger brings him the news of the death of his wife Fulvia, Anthony realises that 'The present pleasure, | By revolution louering, does become |The opposite of it selfe.'<sup>74</sup> Contemplating the effects of his relationship with the 'enchanting queen,' he sees that the fulfilment of his desires lowers the 'revolution,' both in the sexual sense (for after ejaculation the erect penis diminishes to normal size), and the political (as the 'business she [Fulvia] hath broached in the State,| Cannot endure my absence').<sup>75</sup> As the wheel of Fortune rolls on, pleasure becomes pain.<sup>76</sup>

'Shakespeare's *Anthony and Cleopatra* shares with *Troilus and Cressida* the obsessive and self-consuming rage of the tragic figure as he confronts and attempts to define 'reality'. But, more extravagantly than *Troilus and Cressida*, this reality is layered with masquerade; forms that are often as lyric as brutal shift and change and baffle expectation.'<sup>77</sup>

Therefore Cleopatra intends to apply the same principle to her farewell meeting with Anthony, instructing Alexas 'If you finde him sad, | Say I'm dauncing; if in Myrth, report | That I am sodaine sicke.'<sup>78</sup> Despite Charmian's useable advice to 'In each thing giue him way, crosse him in nothing,' Cleopatra carries on demonstrating Fortune's mechanism, as she dramatises before Anthony

CLEOPATRA:                    Helpe me away, deere Charmian, I shall fall,  
It cannot be thus long; the sides of nature  
Will not sustaine it.<sup>79</sup>

Anthony's decision to return to Rome inspires Cleopatra to add a new dimension to that mechanism. Although she reasons that he rightfully returns to the 'married woman' to whom he belongs ('Let her not say 'tis I that keepe you here. | I have no powre upon you: Hers you are'), she is literally bursting with jealousy and distress.<sup>80</sup> Not only does 'pleasure become pain' as Fortune is ploughing its way through, but also does the 'pain' affect Cleopatra so strongly that 'the sides of nature will not sustaine it' and she will fail to take the bend, breaking through the Wheel's periphery into the chaos of 'Riotous madnesse'

<sup>73</sup> 1.2.209-210, p. 849.

<sup>74</sup> 1.2.221-3, p. 850.

<sup>75</sup> 1.2.270-1, p. 850.

<sup>76</sup> Wilders again refers to David Bevington, who 'compares the expression to Samuel Daniel (*Cleopatra* 3.1.549-50): 'Thus doth the everchanging course of things | Runne a perpetuall circle, ever turning'. Wilders (1995), *op. cit.*, fn. 1.2.131-3, p. 103.

<sup>77</sup> Oates (1973), *op. cit.*, p. 39.

<sup>78</sup> 1.3.303-5, p. 850.

<sup>79</sup> 1.3.319, p. 850. Cf. 'The implicit idea is that the body is able to contain only a certain degree of emotion beyond which it must give way'. Wilders (1995), *op. cit.*, pp. 107-8, fn.1.3.17-8.

<sup>80</sup> 1.3.327-8, p. 850. (*OED*) Distress, n., I.2.a: 'The sore pressure or strain of adversity, trouble, sickness, pain, or sorrow; anguish or affliction affecting the body, spirit, or community.'



and then 'Obluion': the final 'promise' of the 'O', whose 'eternal rest' eventually sustains all in nothing.<sup>81</sup>

ANTHONY: Ile leaue you Lady.  
 CLEOPATRA: Courteous Lord, one word:  
 Sir, you and I must part, but that's not it:  
 Sir, you and I haue lou'd, but there's not it:  
 That you know well, something it is I would:  
 Oh, my Obluion is a very Anthony,  
 And I am all forgotten.<sup>82</sup>

Time presses Cleopatra to pounce on 'Obluion,' so as to put her mind on rest and give Anthony her blessings on the return voyage he is about to start. But she does not believe in – or is not yet ready for – the 'O's 'final promise', because she leaves the spaces after the four colons open, expressly meant to be filled in by that 'one word' she is trying to find for 'something [she] would.' And this is not the time.

Thus Anthony leaves for Rome and his Lady to 'fancy', which helps to make up for deprivation and fill the gap of time, as she learns from Mardian *the Eunuch*, who also suffers from deprivation.<sup>83</sup>

CLEOPATRA: Hast thou affections?  
 MARDIAN: Yes gracious Madam.  
 CLEOPATRA: Indeed?  
 MARDIAN: Not in deed Madam, for I can do nothing  
 But what in deede is honest to be done:  
 Yet haue I fierce Affections, and thinke  
 What Venus did with Mars.<sup>84</sup>

Ancient sources relate the myths of Mars, god of war, and Venus, goddess of love, who had an irresistible passion for each other. One of these includes Vulcan, Venus's husband, who 'placed a net round the bed where the lovers lay and, having caught them in it, exposed them to the ridicule of the gods.'<sup>85</sup> But the grammatical agent in that myth is Vulcan – not Venus, as she is in Mardi-

<sup>81</sup> CLEOPATRA 'Riotous madnesse, | To be entangled with those mouth-made vowes, | Which breake themselues in swearing,' 1.3.337-9, p. 850. Cf. Chapter 1, for the 'sustaining' working of the 'O' in *Hamlet*, where Shakespeare literally works from 'a' to 'o': 'alpha' and 'omega', beginning and end. The sound of the names of Anthony and Cleopatra calls up the same association.

<sup>82</sup> 1.3.404-410, p. 851.

<sup>83</sup> Deprivation of his testicles. (*OED*) eunuch, *n.*, *a.*: 'A castrated person of the male sex; also, such a person employed as a harem attendant, or in Oriental courts and under the Roman emperors, charged with important affairs of state. Also *fig.* (freq. preceded by a descriptive *adj.*):' To castrate, *v.*, 1.a: *trans.* 'To remove the testicles of; to geld, emasculate.'

<sup>84</sup> 1.4.538-44, p. 852.

<sup>85</sup> Wilders (1995), *op. cit.*, p. 120 (1.5.19). This myth is related by Ovid, Golding (trans.); Nims (ed.) (1567; 1965; 2000), *op. cit.*, IV.207-226, pp. 91-2.



an's thoughts. Therefore, as John Wilders suggests, Shakespeare is 'more probably thinking' of another myth here, which involves only Venus and Mars, and in which the agent is certainly Venus, who woos her lover to peace, as he lies unarmed in her lap and to her 'bosom flings his strength, | O'er mastered by the eternal wound of love.'<sup>86</sup> This myth 'shows the power of love to overcome strife'.<sup>87</sup> Apparently, Venus does not only inflame, but also pacifies in the act of lovemaking – which is a sustaining thought for the lovesick, passionate, tenacious Queen. Thus comforted by Mardian's 'thought', Cleopatra again turns to fancy, and sighs:

CLEOPATRA:                    Oh Charmion,  
Where think'st thou he is now? Stands he, or sits he?  
Or does he walke? Or is he on his Horse?  
Oh happy horse to beare the weight of *Anthony!*  
Do brauely Horse, for wot'st thou whom thou mouu'st,  
The demy *Atlas* of this Earth, the Arme  
And Burganet of men.<sup>88</sup>

Her fancy titillates her to compare Anthony with the virile hero Hercules, also named the 'demi-Atlas of this Earth' because he for a time relieved the Titan Atlas of his load.<sup>89</sup> John Wilders adds a political interpretation: 'Cleopatra so describes Anthony because he shares the responsibility for the world with Octavius Caesar; unlike Philo, 1.1.12, she ignores Lepidus.'<sup>90</sup> But *Anthony and Cleopatra* is not only about political reality. It is not only about fancy, either. It is about the tension between the perspectives the two worlds have to offer:

<sup>86</sup> Not Ovid, but Lucretius is the narrator of this myth, in *De Rerum Natura*, William Ellery Leonard (trans.). Retrieved 2014-0226 on *The Internet Classics Archive*, [http://classics.mit.edu/Carus/nature\\_things.mb.txt](http://classics.mit.edu/Carus/nature_things.mb.txt) by Daniel C. Stevenson, Web Atomics: 'For soon as comes the springtime face of day, | And procreant gales blow from the West unbarred, | First fowls of air, smit to the heart by thee, | Foretoken thy approach, O thou Divine, | And leap the wild herds round the happy fields | Or swim the bounding torrents. Thus amain, | Seized with the spell, all creatures follow thee | Whithersoever thou walkest forth to lead, | And thence through seas and mountains and swift streams, | Through leafy homes of birds and greening plains, | Kindling the lure of love in every breast, | Thou bringest the eternal generations forth, | Kind after kind. And since 'tis thou alone | Guidest the Cosmos, and without thee naught | Is risen to reach the shining shores of light, | Nor aught of joyful or of lovely born, | Thee do I crave co-partner in that verse | Which I presume on Nature to compose | For Memnius mine, whom thou hast willed to be | Peerless in every grace at every hour- | Wherefore indeed, Divine one, give my words | Immortal charm. Lull to a timely rest | O'er sea and land the savage works of war, | For thou alone hast power with public peace | To aid mortality; since he who rules | The savage works of battle, puissant Mars, | How often to thy bosom flings his strength | O'er mastered by the eternal wound of love- | And there, with eyes and full throat backward thrown, | Gazing, my Goddess, open-mouthed at thee, | Pastures on love his greedy sight, his breath | Hanging upon thy lips. Him thus reclined | Fill with thy holy body, round, above!' Cf. Wilders (1995), *op. cit.*, p. 64.

<sup>87</sup> *Ibid.*, p. 64.

<sup>88</sup> *Anthony and Cleopatra*, 1.545-51, p. 852.

<sup>89</sup> 'In classical myth, Atlas was said to support the world (sometimes the heavens) on his shoulders' (Wilders (1995), *op. cit.*, 1.5.24., p. 121). Only for a time was Atlas relieved of his burden by Hercules: so Atlas could finish Hercules's 11th Labour and fetch three golden apples for King Eurystheus.

<sup>90</sup> Wilders (1995), *op. cit.*, 1.5.24, p. 121.



The tension in *Antony and Cleopatra* is, clearly, not between good and evil and not between appearances and reality. It is simply between two views of the world, the Roman and the Egyptian, the cold Machiavellianism of those who deal in lieutenant-antony (3.9.39) and the unfixed, pulsating, undignified voluptuousness of those to whom passion has become a world.<sup>91</sup>

In her passionate melancholy, Cleopatra stirs up the ancient memory image with which Shakespeare for the same reason had adorned the Globe's entrance flag, because during that one particular mythological time span, when Hercules substituted Atlas, he got help from Pallas Athena to lighten the weight of the sphere on his shoulders that had nearly made him collapse, so Heaven and Earth were for a moment 'reunited' in allegory's fertile 'O'.<sup>92</sup> The promise of the myth is that in this reunion any Herculean labour can be accomplished, also the one Cleopatra faces: to bridge the 'great gap of time | My Anthony is away.'<sup>93</sup>

Anthony, meanwhile, has to face Octavius Caesar's accusations. Before Caesar summons his 'honourable friend' Agrippa to speak, he sighs ostentatiously:

CAESAR:	for't cannot be We shall remaine in friendship, our conditions So differing in their acts. Yet if I knew, What Hoope should hold vs staunch from edge to edge Ath' world: I would persue it. <sup>94</sup>
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Octavius Caesar alludes to the same memory image, which is symbolised here by the metal band rounding spherical Earth, as though it would prevent Caesar and Anthony from plunging again into their 'negative bonding pattern' with its familiar bouncing effects so as to finally unite them in a lasting joinder.<sup>95</sup> But Caesar makes the image 'staunch', watertight: 'so closely constructed or fitted that water cannot leak through.'<sup>96</sup> He wants a construction through which there is no way; neither a way out: excluding the breakthrough into chaos, nor

<sup>91</sup> Oates (1973), *op. cit.*, p. 43.

<sup>92</sup> See Chapter 1 for an explanation of the importance of this myth to Shakespeare's works and their stagings in *The Globe*.

<sup>93</sup> 'CLEOPATRA *Charmian*. CHARMIAN Madam. CLEOPATRA Ha, ha, giue me to drinke *Mandragora*. CHARMIAN Why Madam? CLEOPATRA That I might sleepe out this great gap of time: *My Anthony is away*. CHARMIAN You thinke of him too much. CLEOPATRA O 'tis Treason. CHARMIAN Madam, I trust not so: 1.4.524-32, p. 852. The sustaining 'O' (of allegory) is 'Treason' to melancholy Cleopatra, until Mardian encourages her to 'think' her fancy – and bring up the memory image of the 'demy-Atlas of this Earth.'

<sup>94</sup> 2.2.811-3, p. 854.

<sup>95</sup> For a detailed description of a 'negative bonding pattern' see chapter 7, in which I work out the relationship between Shylock and Jessica in *The Merchant of Venice*, and demonstrate that 'Shylock's bonding has a bouncing effect; and either way will lead to loss.' (*OED*) hoop, n.1, 1.a. 'A circular band or ring of metal, wood, or other stiff material; esp. a circle of wood or flattened metal for binding together the staves of casks, tubs, etc.'

<sup>96</sup> Staunch, *adj.*, 1.a: 'Impervious to water, not leaking; watertight. Also occas. airtight. †b. *fig.* (Cf. the phrase *to hold water*).' (*OED*) impervious, *adj.*, 1: 'Through which there is no way; not affording passage (*to*); not to be passed through or penetrated; impenetrable, impermeable, impassable.'



a way in: excluding chaos as a natural part of the system. His 'Hoope' is only an instrument to be put on from the outside.<sup>97</sup> It does not originate from an intrinsic will to find and maintain balance; it inspires neither Caesar nor Anthony to an allegorical 'quest for values.' Agrippa's clearly pre-arranged proposal 'to knit your hearts | With an unslipping knot' by way of marriage between Anthony and Caesar's sister Octavia will prove to be as ineffective as Caesar's 'Hoope', as Anthony's repressed promise of marriage heralds, too:

ANTHONY:                    My Octauiia,  
                                       Read not my blemishes in the worlds report:  
                                       I haue not kept my square, but that to come  
                                       Shall all be done by th'Rule:<sup>98</sup>

Square and rule are like the hoop instruments that suggest predetermined norms, not self-discovered values: 'To governe the body by the square of prudence, and rule of reason.'<sup>99</sup> Perhaps the 'demi-Atlas of the World' for a moment believes that 'rule' is an effective moral method to suppress the third Platonic principle, appetitive desire, so that he can 'keep his square'; yet his observant follower knows better.

ENOBARBUS:                Neuer he will not:  
                                       Age cannot wither her, nor custome stale  
                                       Her infinite variety: other women cloy  
                                       The appetites they feede, but she makes hungry,  
                                       Where most she satisfies. For vildest things

<sup>97</sup> ... like 'hope', or Greek 'Elpis', is a deceptive daimon, too, because it allows postponement and even omission of (sustaining) action in the present, on the basis of a projected future 'reality' (which then remains a mere 'fancy' if it is up to hope alone), therefore guarantees man that he will keep going round in the vicious circle (hoop), instead of making progress and sustaining his spiritual growth. It is therefore likely that Shakespeare punned on the word here: *OED* indicates that Middle-English 'hoop' was spelled 'hope' (which was also M-E spelling for the modern word 'hope'); in early modern English, the sound of the two words may also have corresponded (*OED*) hope, *n.1*, 1.a: 'Expectation of something desired; desire combined with expectation. Hesiod addresses this ambiguity in his myth of Pandora, who unstopped the jar (a present from Zeus, which should therefore never be trusted), and let everything out that was in it (causing 'grim cares upon mankind'); except Hope (Elpis): 'Only Hope remained there inside in her secure dwelling, under the lip of the jar, and did not fly out, because the woman put the lid back in time by the providence of Zeus the cloud-gatherer who bears the aegis. But for the rest, countless troubles roam among men: full of ills is the earth, and full the sea. Sicknesses visit men by day, and others by night, uninvited, bringing ill to mortals, silently, because Zeus the resourceful deprived them of voice. Thus there is no way to evade the purpose of Zeus.' Hesiod-West (trans.) (1988; 2008), *op. cit.*, pp. 39-40, ll. 96-107. The suggestion of an 'Omnipotent God' whose 'purpose cannot be evaded' and of Elpis remaining in the jar at the same time is ambiguous: if Zeus realises his 'purpose' anyway, then to rely on Elpis would be a wasted effort, and only guarantees man that he will keep going round in circles ('hoops') forever.

<sup>98</sup> 2.3.970-2, p. 855.

<sup>99</sup> Thomas Wright, *Passions of the Minde* (1601), copied from Wilders (1995), *op. cit.*, 1.3.13. Cf. (*OED*) square, *n.*, I.1. a. 'An implement or tool for determining, measuring, or setting out right angles, or for testing the exactness of artificers' work, usually consisting of two pieces or arms set at right angles to each other, but sometimes with the arms or sides hinged or pivoted so as to measure any angle; esp. one used by carpenters or joiners. 2. *fig.* A canon, criterion, or standard; a rule or guiding principle; a pattern or example. (Very common c1550-1650)' (*OED*) rule, *n.1*, I: Senses relating to regulations or principles. III.13.7b. *fig.* with reference to careful measurement or calculation.'



Become themselves in her, that the holy Priests  
Blesse her, when she is Riggish.<sup>100</sup>

Approximately one thousand nautical miles southeast of Rome,

man is transfigured by love's orient fire, [...] although the moralist, with Philo, sees him 'transformed into a strumpet's fool' (1.1.12-3). The two perspectives exist simultaneously, each exerting powerful claims upon our sympathies, and we can discover 'no midway | 'Twixt these extremes at all. (3.4.19-20)<sup>101</sup>

Along with Enobarbus, David Scott Kastan here touches upon the quality of this tragedy, which perhaps 'prevents it from moving convincingly beyond its tragic facts' but certainly 'points the way.'<sup>102</sup> The equivocal moral predicate 'blessed riggishness' originates in Cleopatra's ability to greet the two perspectives with open arms.<sup>103</sup> Either Roman judgement does not affect her, or it arouses her.<sup>104</sup> As the 'vilest things become themselves in her' she does not embody Philo's picture of the strumpet with contempt but with sensual pleasure and conviction: the *Easterne Starre* is the embodiment of somebody who is post-politics.<sup>105</sup>

Yet that refreshing perspective does not prevent Cleopatra from suffering pains, although her pains do not seem to have their roots in the 'rule of reason' but rather in the 'rule of fancy'. It is up to the spectator to decide which viewpoint to take; or, encouraged by the memory image of the 'demi-Atlas of this World,' to take a genuine third way, starting with the sense that 'any obscenity in 'Poesie [...] not obsceane though wanton in thy rimes' lies not in the author's pen but in the reader's ear.'<sup>106</sup> Such irony invitingly resounds in Shakespeare's

<sup>100</sup> 2.2.950-6, p. 855.

<sup>101</sup> David Scott Kastan, *Shakespeare and the Shapes of Time* (Hanover: University Press of New England, 1982), pp. 130-31.

<sup>102</sup> *Ibid.*, p. 131.

<sup>103</sup> (*OED*) *riggish, adj.*, 1: 'Esp. of a woman: sexually immodest, promiscuous; wanton.'

<sup>104</sup> 'But Enobarbus, whose sense of reality we are to trust, understands that she does 'make defect perfection' and that, given this alchemy, the logical Roman world and its judgements are irrelevant. The paradox Cleopatra embodies is suggested most succinctly in Agrippa's exclamation: 'Royal wench!' Oates (1973), *op. cit.*, p. 45.

<sup>105</sup> *Anthony and Cleopatra* 5.2.3560, p. 875: CHARMIAN 'Oh Easterne Starre.'

<sup>106</sup> Lynn Enterline, *The Rhetoric of the Body from Ovid to Shakespeare* (Cambridge: Cambridge University Press, 2000), p. 136. Enterline refers to John Marston, *The Metamorphosis of Pigmaliions Image*, stanza 38, as printed in Elizabeth Story Donno, *Elizabeth Minor Epics* (New York: Columbia University Press, 1963): 'Who knows not what ensues? O pardon me| Yee gaping eares that swallow up my lines. | Expect no more. Peace idle Poesie,| Be not obsceane though wanton in thy rimes. | And chaster thoughts, pardon if I doe trip, | Or if some loose lines from my pen doe slip.' Enterline analyses Marston's irony here: 'If poetry is not 'obsceane though wanton,' then any lewdness comes from the audience.' She brilliantly addresses the 'culturally laden contest' over the meaning of sexual difference, in which 'precisely those distinctions between male and female experience necessary to the gendered exchanges of homosociality are constantly subject to interrogation, erosion, and revision: Marston's abusive apostrophe to his audience's 'gaping ears' does more than deflect blame. It is also part of the poem's concluding definition of its own performance – its sense of its



introduction of wantonness as the professional code of the 'trade' Cleopatra and her attendants practise and fancy to practise:

CLEOPATRA: Giue me some Musicke: Musicke, moody foode  
of vs that trade in Loue.  
OMNES: The Musicke, ho. [*Enter Mardian the Eunuch.*]  
CLEOPATRA: Let it alone, let's to Billiards: come *Charmian*.  
CHARMIAN: My arme is sore, best play with *Mardian*.  
CLEOPATRA: As well a woman with an Eunuch plaide, as  
with a woman. Come you'le play with me Sir?  
MARDIAN: As well as I can Madam.  
CLEOPATRA: And when good will is shewed,  
Thought come to short  
The Actor may pleade pardon. Ile none now,  
Giue me mine Angle, weele to'th' Riuer there  
My Musicke playing farre off. I will betray  
Tawny fine fishes, my bended hooke shall pierce  
Their slimy iawes: and as I draw them vp,  
Ile thinke them euery one an *Anthony*,  
And say, ah ha; y'are caught.<sup>107</sup>

Those who 'trade in love' sell physically demanding jobs. Cleopatra wants Charmian, a 'woman of her bed chamber' to play 'billiards,' however Charmian's arm is 'sore' so she asks the Queen to play with Mardian *the Eunuch*.<sup>108</sup> That does not make much of a difference. Since Mardian has been deprived of his testicles, he will, like any female playmate, have to use his arm to operate the toy balls for the purpose of Cleopatra's sexual gratification. She promises to be a kind mistress, if despite his dedicated efforts he fails to bring her to an orgasm: she will be prepared to accept his apologies.

But Charmian and Mardian are performers. Like any sex worker, they 'perform in order to bring about something': warmth, pleasure and/or sexual gratification.<sup>109</sup> As performers of an erotic act, they do not make love, Cleopatra

position with regard to the moral failings it describes: 'Peace idle Poesie, | Be not obscene...' It also amounts to a general declaration about aesthetics – about what is and is not admissible subject matter for poetry. When he delivers himself of this, his final definition of what cannot be included within poetry's orbit, however, Marston obliquely tells us that he is easily inclined to repeat the errors he sets out to censure. (...) Understood in light of unconscious refusal of difference implicit in verbal fetishism, or the larger struggle over the body's significance and value in Ovidian tradition, these figures – at once erotic and aggressive – point to the culturally laden contest that Marston's poem may enact but cannot resolve.'

<sup>107</sup> 2.5.1025-42, p. 856.

<sup>108</sup> 'According to Plutarch, Caesar declared that 'Iras, a woman of Cleopatra's bedchamber, that frised her heare, and dressed her head, and Charmion... were those that ruled all the affaires of Antonius Empire' (North, 295)'. Wilders (1995), *op. cit.*, p. 89, 24-5.

<sup>109</sup> (*OED*) performer, *n.*, 2.a: 'A person who acts, plays music, sings, dances, or practises any other performing art (alone or as part of a group) in front of an audience; a person who takes part in a public entertainment; also, †3: 'A thing which brings about or produces something.'



painfully realises.<sup>110</sup> Therefore she changes tack, deciding not to appeal to her companion's gymnastics, but to turn to fancy, and go angling for 'tawny fine fishes' whose 'slimy jaws' will remind her of a similar stickjaw Anthony would flourish, under the spell of the love tricks she fancies trading to him.<sup>111</sup> So Charmian does not need to use her sore arm to please the Queen, as her 'fish-swapping' suggestion soon brings Cleopatra to climax in her daydream of mounting Anthony:

CLEOPATRA:                   Then put my Tires and Mantles on him, whilst  
I wore his Sword Philippan. Oh from Italie  
[Enter a Messenger]  
Ramme thou thy fruitfull tidings in mine eares,  
That long time haue bin barren.<sup>112</sup>

Reality – embodied by the Messenger – enters at the apex of Cleopatra's fancy, for a moment fusing in her orgasmic 'Oh' as she takes herself to believe the messenger has come to tell that Anthony will soon be 'ramming' his semen in her destitute 'eares'.<sup>113</sup> But fancy and reality do not yet coincide. The ques-

<sup>110</sup> To make love (*OED*) love, n.1, P.3.a & b: 'To engage in sexual intercourse, esp. considered as an act of love.'

<sup>111</sup> (*OED*) stick, v.1, Compounds, stick-jaw n. *colloq.* a pudding or sweetmeat difficult of mastication; also *attrib.* and *transf.* Some acts inflict muscle tension on sex workers; cf. Charmian's complaint about her 'sore arm' earlier in this scene. In our analysis of this scene in relation to the making of pornography, Anna Arrowsmith added that 'certainly the mouth' [of her actors] is put under tension (Quotation from my personal interview with Anna Arrowsmith on the relation between *Anthony and Cleopatra* and pornography on 5 May 2013 in Groombridge, Kent). (*OED*) angle, n.1, †2: *fig.* A person or thing that catches or ensnares like a hook: The 'slimy iawes' of the betrayed 'tawny fine fishes' provide base appetite for a sex worker, e.g. by blowing men for their ejaculation. Cf. *This is Hardcore*: 'Oh here comes the Hardcore life. | Put your money where your mouth is tonight...' [...] I've seen the storyline played out so many times before. | Oh that goes in there. | Then that goes in there. | Then that goes in there. | And then it's over. | Oh, what a hell of a show | But what I want to know: | What exactly do you do for an encore? | 'cause this is Hardcore' Pulp, *This is Hardcore*, (PolyGram: 2004), 5.

<sup>112</sup> 2.5.1050-1054, p. 856. Charmian reminds Cleopatra of the moment when 'You wager'd on your Ang-ling; when your diuer| Did hang a salt fish on his hooke | which he with feruencie drew vp.' Charmian's allusion to blindfolded partner-swapping brings Cleopatra to the orgasmic fancy of her mounting Anthony, putting her 'tires and mantles on him' whilst she 'wore his sword Philippan.' Wilders explains that the allusion is to the erotic act of cross-dressing, as Cleopatra refers here to the sword Anthony used at the Battle of Philippi in which he and Octavius defeated Brutus and Cassius (Wilders (1995), *op. cit.*, p. 148.; cf. (*OED*) † Philippan, *adj.*, *Obs. rare.* 'Relating to or associated with the battle of Philippi. Cf. Philippanian *adj.*.' I would add that 'tires and mantles' may also allude to Cleopatra's 'labia pudendi' ((*OED*) labium, n., 1.b: 'Chiefly in pl. labia, in full *labia pudendi*: The lips of the female pudendum; the folds of integument on either side of the vulva') which slid round Anthony's 'sword' as she 'employed' it like a Φιλίππα (philippa), which is Greek for a female 'horse-lover' or equestrienne; see also (*OED*) definition I. 2.†b of to wear, v.1: 'To use, employ, handle. *Obs.*.' 'Woman on top' is a tried and tested erotic position, also described by Aretino (Posture & Sonnet 10, Talvacchia (1999), *op. cit.*, pp. 212-3). Cf. the tantric posture aiming at a 'valley-orgasm' (the 'deepest valley of relaxation' that can last for hours): the woman sits on top of the man, her legs straddled on his lap and clipped onto his back, as in Baddha konasana, the bound angle pose in yoga (Mantak Chia/ Maneewan Chia, *Taoistische Geheimen der Liebe, Transformatie van de Vrouwelijke Seksuele Energie* (Deventer: Uitgeverij Ankh-Hermes, 1991), p. 222).

<sup>113</sup> 'To ear, to plough (especially for corn), with implication of copulation.' Partridge (1947; 2001), *op. cit.*, p. 124. The setting of this scene is erotic; it starts off with the suggestion that Cleopatra's 'sex workers', Charmian and Mardian, play with her so as to gratify her sexually. Then Cleopatra,



tion is even if ‘fantasy allows the fantasist to explore the dangerous scenarios while remaining in control and within the limits of a personal comfort zone,’ because when the messenger brings her the news about Anthony’s marriage to Octavia, Cleopatra

[Strikes him downe]  
[Strikes him]  
[She hailes him vp and downe]

and finally

[Draws a knife].<sup>114</sup>

Her blind anger makes the messenger run for his life and literally [*Exit*] whereupon Charmian tries to sooth tempers by urging Cleopatra not to follow the same course and ‘exit her Self’ but to

CHARMIAN:                    Good Madam keep your selfe within your selfe,  
The man is innocent.<sup>115</sup>

The next scenes work toward another apex as the drinking-bout on Pompey’s ship knocks out Lepidus, the ‘third part of the triumvirs,’ who is carried off dead drunk:

MENAS:                        The third part then he is drunk. Would it were  
All, that it might go on wheelles.<sup>116</sup>

Although Anthony, the second ‘third part’ of the triumvirs, also invites ‘Conquering wine’ to steep ‘our sense | in soft and delicate Lethe’ and is echoed by the merry crowd: ‘Plumpy Bacchus,’ [...] ‘Cup us till the world go round,’ Menas’s shady wish does not come true, because Octavius Caesar, ‘preferring to be in command of any situation,’ openly disagrees with Anthony.<sup>117</sup> Of course, that

aroused, relates her personal erotic fancy of her love-play with Anthony, and as Charmian reminds of how ‘your diuer did hang a salt fish on his hooke | which he with feruencie drew vp’, she relates how she numerously (“That time? Oh times:”) brought him, and herself, to an orgasm: ‘That time? Oh times: | I laught him out of patience: and that night | I laught him into patience, and next morne, | Ere the ninth houre, I drunke him to his bed: | Then put my Tires and Mantles on him, whilst | I wore his Sword Phillippan.’ Therefore Cleopatra’s ‘Oh’ in the 25<sup>th</sup> line of this scene is orgasmic, see also previous footnote.

<sup>114</sup> First quotation from Sarah Toulalan, *Imagining Sex, Pornography and Bodies in Seventeenth-Century England* (Oxford: University Press, 2007, reprinted 2011), p. 31. Stage directions from Folio, 2.5.1102, 2.5.1104, 2.5.1107, 2.5.1118, p. 856.

<sup>115</sup> MESSENGER Nay then Ile runne: | What meane you Madam, I haue made no fault. [*Exit*.] 2.5.1119-20, p. 856. Charmian’s lines (2.5.1121-2) allude to the allegorical ‘O’ (of self) in which balance can be retrieved if emotions (such as anger and distress) take a person out of his/her ‘O’ into chaos/insanity because the ‘sides of nature will not sustain it,’ cf. 1.3.319-20, p. 850, so the reverse journey into the ‘O’ is needed (thus ‘keep your selfe within your selfe’).

<sup>116</sup> 2.7.1441-2, p. 859.

<sup>117</sup> Wilders (1995), *op. cit.*, p. 169, 2.7.101, fn. to Caesar’s ‘answer’ to Anthony: ‘My answer is, ‘Be master of it.’ Quotations from Folio, 2.7.1457-8 and 2.7.1471, p. 859.



point of difference does not only announce more disagreements between the two rulers, but also the first Roman Emperorship, certainly when soon thereafter Caesar dismisses Lepidus from the triumvirate, Pompey is murdered and Anthony feels offended as Caesar 'Spoke scantily of me,' therefore ready for the 'preparation of a war' and indifferent to Octavia's plea to 'Beleeue not all, or if you must beleeue, | Stomacke not all.'<sup>118</sup>

Meanwhile in Alexandria, the 'horrible villaine' of a messenger has just come back as a 'proper man' to report on his mission to 'behold *Octavia*' and feed Cleopatra's jealous fancy.<sup>119</sup> Wilders notes: 'Whereas in the rest of the world great events have been taking place, Cleopatra's sole interest is in Anthony, who, while he is away, never mentions her by name.'<sup>120</sup> Anthony's way of dealing with the loss is to lock it up, and either concentrate on his political marriage and duties, or 'be a Child o'th'time' and enjoy the pleasures of the moment; Cleopatra's way is to turn to fancy, not only in order to please herself, but also to 'explore scenarios' however 'dangerous' they become, as she tries to get in control with the help of her spying messenger.<sup>121</sup>

CLEOPATRA: I haue one thing more to aske him yet, good Charmian.<sup>122</sup>

Cleopatra does not open up about this 'one thing', although her omission reminds of the space she left empty after her four colons in the first act, and her precarious reunion with Anthony is not far away.

CAESAR: Contemning Rome, he ha's done all this, & more

<sup>118</sup> At this point in Shakespeare's play, the 'Roman world is now divided between Caesar and Antony, who are coming closer to outright conflict.' Wilders (1995), *op. cit.*, p. 185, fn. 3.5. ANTHONY's quotation from Folio, 3.4.1689, p. 861. OCTAVIA's quotation 3.4.1696-7, p. 861. Octavius Caesar changed his name into Augustus Caesar when he became the first emperor of Rome: 'Augustus Caesar (63 BCE – 14 CE) was the name of the first (and, by all accounts, greatest) emperor of Rome. Augustus was born Gaius Octavius Thurinus on 23 September 63 BCE. He was adopted by his great-uncle Julius Caesar in 44 BCE, and then took the name Gaius Julius Caesar. In 27 BCE the Senate awarded him the honorific Augustus ("the illustrious one"), and he was then known as Gaius Julius Caesar Augustus. Owing to the many names the man went by in his life, it is common to call him Octavius when referring to events between 63 and 44 BCE, Octavian when referring to events between 44 and 27 BCE, and Augustus regarding events from 27 BCE to his death in 14 CE. It should be noted, however, that Octavian himself, between the years 44 and 27 BCE, never went by that name, choosing instead to align himself closely with his great uncle by carrying the same name (a decision which prompted Mark Antony's famous accusation, as recorded by Cicero, "You, boy, owe everything to your name").' Joshua J. Mark, 'Augustus', in *Digital Ancient History Encyclopedia* (Horsham: Ancient History Encyclopedia Ltd., 2009-2014). Retrieved 2012-0529 on [www.ancient.eu.com/augustus/](http://www.ancient.eu.com/augustus/).

<sup>119</sup> *Anthony and Cleopatra*, 2.5.1105, p. 856, 3.3.1671, p. 861, 3.3.1631, p. 860. Cleopatra also decides to become practical about her jealousy, as she sends the messenger away to inquire after Octavia's looks and performance. His report is reassuring in the sense that Cleopatra stands out in the comparison; but of course the comparison already led her astray.

<sup>120</sup> Wilders (1995), *op. cit.*, p. 179.

<sup>121</sup> Anthony: 2.7.1450, p. 859.

<sup>122</sup> 3.3.1680-1, p. 861.



In Alexandria: heere's the manner of't:  
I'th' Market-place on a Tribunall siluer'd,  
*Cleopatra* and himselfe in Chaires of Gold  
Were publikely enthron'd: at the feet, sat  
*Caesarion* whom they call my Fathers Sonne,  
And all the vnlawfull issue, that their Lust  
Since then hath made betweene them. Vnto her,  
He gaue the stablishment of Egypt, made her  
Of lower Syria, Cyprus, Lydia, absolute Queene.<sup>123</sup>

Caesar's annoyance does not only concern Anthony's 'contemning Rome,' but also his excessive ceremonies in celebration of the suspected rival empire in the east, and to cap it all, his affront of Caesar's 'most wronged sister,' who in Rome demonstratively goes without the ceremony befitting her:

CAESAR:                    You come not  
Like *Caesars* Sister, The wife of *Anthony*  
Should haue an Army for an *Vsher*, and  
The neighes of Horse to tell of her approach,  
Long ere she did appeare.<sup>124</sup>

Since 'the people of both worlds, Roman and Egyptian, live according to ceremony' [...] 'reality loses itself in appearance.'<sup>125</sup> Ceremony starts from prescribed form that dictates outward rite:

Ceremony: 1.a. An outward rite or observance, religious or held sacred; the performance of some solemn act according to prescribed form; a solemnity.<sup>126</sup>

Ceremony is deployed to add lustre to an event, so as to mark it 'in the public eye.'<sup>127</sup> It tickles fancy, so as to facilitate the realisation of the event's implications, evolving from certain ambitions. It suggests order, if only for a moment; it can restore order and even produce order out of chaos. But the latter does not apply if 'realising the sham of ceremonies is quite equivalent to realising the sham of one's self and the world,' for then the order of the world will be chaos, as Enobarbus soothsays in 3.1749:

ENOBARBUS:            'Twill be naught,  
But let it be.<sup>128</sup>

<sup>123</sup> 3.6.1752-61, p. 861.

<sup>124</sup> 3.6.1796-180, p. p. 862.

<sup>125</sup> Oates (1973), *op. cit.*, pp. 46-7.

<sup>126</sup> (OED), ceremony, *n.*, 1.a. Cf. the meaningful name of Lord Cerimon in Pericles, who, like Friar Laurence in *Romeo and Juliet*, functions as a medical and spiritual healer. Cerimon's 'ceremony' revives Thaisa, who reverentially reports to Pericles: 'Lord Cerimon, my lord, this man | Through whom the gods have shown their power, that can | From first to last resolve you.' Pericles, *Arden Shakespeare*, Suzanne Gossett (ed.) (London: Methuen Drama, 2004), 5.3.60-2.

<sup>127</sup> MAECENAS This in the publik eye? 3.6.1762, p. 861.

<sup>128</sup> ENOBARBUS Our great nauies rig'd. EROS For Italy and Caesar, more, Domitius: My Lord desires you presently: My newes I might have told hereafter. ENOBARBUS 'Twill be naught, but let it be:



Five scene shiftings later, reality proves this ‘soothsayer’ to be soothfast when two land armies march across the stage, the noise of a sea fight is heard and *Alarum* sounds:<sup>129</sup>

ENOBARBUS                      Naught, naught, al naught, I can behold no longer:  
    *Thantoniad*, the Egyptian Admirall,  
    With all their sixty flye, and turne the Rudder:  
    To see't, mine eyes are blasted.<sup>130</sup>

‘Naught,’ Enobarbus soothsaid, and naught it is in sooth, when Anthony at the height of the Battle of Actium flees after Cleopatra, and their ceremony of war turns out to be

naught: ‘the figure or character 0, representing zero: worthless; useless, bad, poor; vain.’<sup>131</sup>

But Enobarbus’ four ‘naughts’ are more than adjectives. They are Shakespeare’s invitation to dive into the allegorical naught and there retrieve its value:

SCARRUS:                      The greater Cantele of the world, is lost  
    With very ignorance, we haue kist away  
    Kingdome, and Prouinces.<sup>132</sup>

The greater ‘segment of a circle or sphere’ (the world) is lost ‘because of sheer stupidity,’ reads Wilders.<sup>133</sup> But ‘ignorance’ is not necessarily synonym with ‘stupidity.’<sup>134</sup> The word first signifies ‘the fact or condition of being ignorant (destitute of knowledge, either in general or with respect to a particular fact or subject; unknowing, uninformed, unlearned).’<sup>135</sup> Because they had ‘want of knowledge (general or special),’ Anthony and his followers lost their diplomatic relations by ‘kissing them away’ with sham ceremonies, whose realisation merely echoed the ‘ignorant self’ of Anthony, Cleopatra and their world of fancy. It was a

bring me to *Anthony*’ 3.5.1745-9. Quotation from Oates (1973), *op. cit.*, p. 46. (*OED*) soothfast, *adj.*, A.1.a. ‘Of persons: Speaking or adhering to the truth; veracious, truthful; true, faithful, loyal.’

<sup>129</sup> [*Camidius Marcheth with his Land Army one way ouer the stage, and Towrus the Lieutenant of Caesar the other way: After their going in, is heard the noise of a Sea fight. Alarum. Enter Enobarbus and Scarus*] 3.8.1973-76, p. 863.

<sup>130</sup> 3.8.1977-81, p. 863.

<sup>131</sup> (*OED*) naught, A. *pron.* 1. Nothing, not anything; B. *n.* 1. That which does not exist; nothingness. †2.a. Wickedness, evil, moral wrong. b. A thing of no worth or value. *Obs. rare.* c. Something wrong or faulty in method. *Obs.* d. An evil or wicked thing. Also: a bad or wicked person. *Obs.*

<sup>132</sup> 3.8.1984-6, p. 863.

<sup>133</sup> Wilders quotes from *OED sb.* 3c, Wilders (1995), *op. cit.*, p. 201, 3.10.6.

<sup>134</sup> It can be a synonym in the second *OED* meaning of ignorance, *n.*: †2. ‘With *an* and *pl.* An act due to want of knowledge; an offence or sin caused by ignorance.’ (Stupidity, *n.*, 3. A: ‘Incapacity for emotion; lack of feeling or interest, apathy, indifference. *Obs.* †b. Insensibility to pain or sorrow; blameable absence of resentment under injury or insult. *Obs.* 4.a. Dullness or slowness of apprehension; gross want of intelligence. b. A stupid idea, action, etc. (a. Having one’s faculties deadened or dulled; in a state of stupor, stupefied, stunned; esp. *hyperbolically*, stunned with surprise, grief, etc.’).

<sup>135</sup> (*OED*) ignorance, *n.*, 1.; (*OED*) ignorant, *adj.*, A.1.a.



missed opportunity. For 'self-knowledgeability' would not only have led to the deepening of relations, but also to the 'O's revaluation, as then and there the worlds of fancy and reality would fuse, and reanimate the whole 'cattle of the world.' Wanting self-knowledge, reality keeps losing itself in appearance. Therefore their ceremonies remained as empty as in *OED* definition 1.b:

Ceremony: 1.b. *disparagingly*. A rite or observance regarded as merely formal or external; an empty form.<sup>136</sup>

Tragically, Anthony finally sees the crux, but reasons that by now he has no other choice than to take it up and bear it:

ANTHONY:                    Let them be left  
                                      Which leaues it selfe.<sup>137</sup>

But Cleopatra's 'little thought' has not yet provided her with the insight, so she turns to Anthony's confidant for help:

CLEOPATRA:                What shall we do, Enobarbus?  
ENOBARBUS:                Think, and dye.<sup>138</sup>

Enobarbus notifies Cleopatra, and the audience, of the inescapable course of events from here to the end of the play: all that is left to do is to 'think, and die.' Since the end of the third act has not been reached, thus another two are to follow, apparently the stress is going to fall on the thinking: 'the most general verb for expressing internal mental activity, excluding the simple perception of external things or passive reception of ideas.'<sup>139</sup> That is not a quality passionate and fanciful Cleopatra is famous for. Therefore again she calls in assistance:

CLEOPATRA:                Is Anthony, or we in fault for this?  
ENOBARBUS:                Anthony onely, that would make his will  
                                      Lord of his Reason.<sup>140</sup>

<sup>136</sup> (*OED*) ceremony, n., 1.b.

<sup>137</sup> 3.9.2043-4, p. 863.

<sup>138</sup> 3.11.2082, p. 864.

<sup>139</sup> (*OED*) think, v.2, I: 'With emphasis on the action or process. The most general verb for expressing internal mental activity, excluding the simple perception of external things or passive reception of ideas. Essentially predicated of humans, but also (in any sense) in extended or *fig.* use, as of gods, animals, plants, or natural forces personified. 1. *trans.* To form or hold in the mind (an idea, image, or intuition); to carry out (something) as a mental operation. 2. *trans.* To turn over in the mind, meditate on, ponder over, consider. 3. *intr.* To exercise or occupy the mind, esp. the understanding, in any active way; to form connected ideas of any kind; to allow or cause a train of ideas to pass through the mind; to meditate, cogitate. †4. *trans.* To experience, feel (an emotion) as a response to something, esp. an action or circumstance (*regional* in later use) 5. To form or have an idea of (a thing, action, or circumstance) in one's mind; to imagine, conceive, fancy, picture.' II. 'With emphasis on an idea, image, or intuition that is the object or result of the action. 7. To call (a fact, circumstance, or other consideration) to mind.

<sup>140</sup> 3.12.2153-7, p. 864. Cf. Oates (1973), *op. cit.*, p. 52: "Though the modern temperament admires passion and individuality more than the older virtues of prudence, modesty, and chastity, Cleopatra may still be interpreted as Shakespeare's Romans see her, and Antony's death may be seen as simply the necessary result of his having surrendered his reason to immoral passion. But the magic



Perhaps Cleopatra's questions are an illustration of the cultural rift between the Roman world in which 'spirit is the ally of reason to balance appetitive desire' and the 'unfixed, pulsating, undignified voluptuousness' of her North-African homeland.<sup>141</sup> After all, it is the Roman judgement that 'Anthony has become his flaw' that Cleopatra does not or perhaps refuses to see.<sup>142</sup> Thus from this point to her short-lived reunion with Anthony in the third act, the thirty-seven lines she gets to speak are either cries of dismay, questions (including another eight question marks) or supplications.<sup>143</sup> And the question is if Anthony's recapture of his identity as the 'treble-sinewed, hearted, breathed brave lord' holds good for much longer than for the mocking of the midnight bell and the celebration of Cleopatra's last birthday, although Cleopatra has high hopes:

CLEOPATRA:                   It is my Birth-day.  
  I had thought t'haue held it poore. But since my Lord  
  Is *Anthony* againe, I will be *Cleopatra*.

Enobarbus has his doubts about his master's recapture of his identity, fearing Anthony's hubris for his lack of Reason: 'I see still | a diminution in our Captaines braine | Restores his heart.'<sup>144</sup> His announcement at the end of the third act, that he will 'seeke some way to leaue him,' does not only herald the desertion of more soldiers, but ultimately Anthony's loss of identity, which is literally alluded to as a desertion, as the soldiers interpret the 'strange noises' they hear either 't'ht'air' or 'under the earth':

works for Antony and Cleopatra, and it need not do more.'

<sup>141</sup> Cf. 'To governe the body by the square of prudence, and rule of reason.' Second quotation: Oates (1973), *op. cit.*, p. 43. Shakespeare addresses a similar cultural rift in the relationship between the Moorish general Othello and his Venetian wife Desdemona ('Haply for I am black | And have not those soft parts of conversation | That chamberers have'. *Othello, The Arden Shakespeare*, E.A.J. Honigmann (ed.) (London: Methuen Drama, 1997), 3.3.267-9) and in *The Tempest* in the relationship between Prospero and Caliban and his mother Sycorax, and in the marriage of Alonso's daughter Claribel to the Prince of Tunis, see Chapter 4.

<sup>142</sup> CAESAR Obserue how *Anthony* becomes his flaw, | And what thou think'st his very action speakes |In euery power that mooues. 3.12.2147-50, p. 864.

<sup>143</sup> Prythee peace. 3.13.2166, p. 864.(...) That head my Lord? 3.13.2175, p. p. 864. (...) What no more Ceremony? 3.13.2196, p. 865 (...) *Caesars* will. 3.13.2206, p. 865 (...) None but Friends: say boldly. 3.13.2208, p. 865 (...) Go on, right Royall. 3.13.2217, p. 865. (...) Oh. 3.13.2220, p. 865 (...) He is a God, | And knowes what is most right. Mine Honour |Was not yeilded, but conquer'd meerely. 3.13.2224-6, p. 865 (...) What's your name? 3.13.2238, p. 865 (...) Most kinde Messenger, |Say to great *Caesar* this in disputation, |I kisse his conqu'ring hand: Tell him, I am prompt |To lay my Crowne at's feete, and there to kneele. |Tell him, from his all-obeying breath, I heare |The doome of Egypt. 3.13.2240-5, p. 865 (...) (when Thidias is whipped:) Good my Lord. 3.13.2285, p. 865 (...) Oh, is't come to this? 3.13.2292, p. 865 Wherefore is this? 3.13.2300, p. 865 (...) Haue you done yet? 3.13.2333, p. 866 (...) I must stay his time? 3.13.2336, p. 866 (...) Not know me yet? 3.13.2340, p. 866 (...) ANTHONY Cold-hearted toward me? CLEOPATRA Ah (Deere) if I be so, |From my cold heart let Heauen ingender haile, |And poyson it in the sourse, and the first stone |Drop in my necke: as it determines so |Dissolue my life, the next Caesarian smile, |Till by degrees the memory of my wombe, Together with my braue Egyptians all, |By the discandering of this pelleted storme, |Lye grauelesse, till the Flies and Gnats of Nyle |Haue buried them for prey. 3.13.2340-50, p. 866.

<sup>144</sup> 3.13.2384-5, p. 866.



2 SOLDIER:

'Tis the god Hercules, whom Anthony loued,  
Now leaues him.<sup>145</sup>

The second soldier does not only remind the audience of the memory image on the Globe's flag they just passed underneath. He also stirs their memories to think of what will happen when Hercules steps aside: then Pallas Athena will do so too, and Atlas will grudgingly take his place again; and as Hercules will slip away with the three golden apples to go on to his next and final labour, the open connection between Heaven and Earth will be closing. It is the soldier's same alert that, one night later, exposes the painful nostalgia in the final triumphant words of the 'demi-Atlas of this world' praying 'heauen and earth may strike their sounds together.'<sup>146</sup>

The first word on that last triumphant day had been

ANTHONY:

Eros,

which is the name of Anthony's close friend, who was called in to bring Anthony's armour.<sup>147</sup> Waking up next to him, Cleopatra had urged Anthony to get some more sleep; but he persisted

ANTHONY:

No my Chucke. *Eros*, come mine Armor *Eros*.<sup>148</sup>

Anthony's close friend, who will later on refuse to end the life of his master, bears a meaningful name. Eros is often portrayed equal to the Roman Cupid or Amor: the god of erotic love, desire, attraction and affection, introduced in mythological sources, like Ovid's *Metamorphoses* as the son of Venus. But Greek Eros is one of the primordial deities, who sprang from the world-egg, had no parentage, and came into existence a-sexually: by himself.<sup>149</sup> This Eros is able to create 'something from nothing'

<sup>145</sup> 4.2.2491-2, p. 867. Wilders notes that Anthony 'fostered the idea that he was a descendant of Hercules.' (...) Having been abandoned by his followers, he is now being abandoned by his guardian spirit' (Wilders (1995), *op. cit.*, p. 231, 4.3.21).

<sup>146</sup> ANTHONY Giue me thy hand, | Through Alexandria make a iolly March, | Beare our hackt Targets, like the men that owe them. | Had our great Pallace the capacity | To Campe this hoast, we all would sup together, | And drinke Carowes to the next dayes Fate | Which promises Royall perill, Trumpetters | With brazen dinne blast you the Citties eare, | Make mingle with our ratling Tabourines, | That heauen and earth may strike their sounds together, | Applauding our approach.[ *Exeunt.*] 4.8.2682-93, p. 868.

<sup>147</sup> 'Eros, mine Armour *Eros*.' 4.4.2503, p. 867.

<sup>148</sup> 4.4.2505, p. 867.

<sup>149</sup> 'EROS (Erōs), in Latin, AMOR or CUPIDO, the god of love. In the sense in which he is usually conceived, Eros is the creature of the later Greek poets; and in order to understand the ancients properly we must distinguish three Erotes: viz. the Eros of the ancient cosmogonies, the Eros of the philosophers and mysteries, who bears great resemblance to the first, and the Eros whom we meet with in the epigrammatic and erotic poets, whose witty and playful descriptions of the god, however, can scarcely be considered as a part of the ancient religious belief of the Greeks. Homer does not mention Eros, and Hesiod, the earliest author that mentions him, describes him as the



Eros' first performance in the play was in a private meeting with Enobarbus, halfway the third act, where he acquainted Enobarbus with the news of the split between the triumvirs, which is the occasion to Enobarbus's first 'naught'. Eros's name reappeared a few scenes later, when he was clearly compassionate with the ominous calamities, first urging Cleopatra to comfort Anthony, then urging Anthony to comfort Cleopatra:

EROS: Nay, gentle Madam, to him, comfort him.  
[...] The Queene my Lord, the Queene.  
(...)Most Noble Sir arise, the Queene approaches,  
Her head's declin'd, and death will cease her, but  
Your comfort makes the rescue.<sup>150</sup>

Care is Eros's first and main concern. From another scene, his care even proved to be visionary, although remarkably Folio anonimised him there as a 'Soldiour,' abbreviated to 'Soul.'<sup>151</sup> Whereas Enobarbus had already started to contemplate desertion, as soon as he noticed Anthony's growing lack of reason, Eros had tried to give his master good advice:

ANTHONY: Wee'l to our Ship, Away my *Thetis*.  
[ *Enter a Soldiour*.] How now worthy Souldier?  
SOUL.: Oh Noble Emperor, do not fight by Sea,  
Trust not to rotten planks: Do you misdoubt  
This Sword, and these my Wounds; let th' Egyptians  
And the Phoenicians go a ducking: wee  
Haue vs'd to conquer standing on the earth,  
And fighting foot to foot.  
ANTHONY: Well, well, away. [ *exit Ant. Cleo. & Enob.* ]  
SOUL.: By *Hercules* I thinke I am i'th' right.

cosmogonic Eros. First, says Hesiod (*Theog* 120, &c.), there was Chaos, then came Ge, Tartarus, and Eros, the fairest among the gods, who rules over the minds and the council of gods and men. In this account we already perceive a combination of the most ancient with later notions. According to the former, Eros was one of the fundamental causes in the formation of the world, inasmuch as he was the uniting power of love, which brought order and harmony among the conflicting elements of which Chaos consisted. In the same metaphysical sense he is conceived by Aristotle (*Metaph.* i. 4); and similarly in the Orphic poetry (*Orph. Hymn.* 5; comp. *Aristoph. Av.* 695) he is described as the first of the gods, who sprang from the world's egg. In Plato's *Symposium* (p. 178, b) he is likewise called the oldest of the gods. It is quite in accordance with the notion of the cosmogonic Eros, that he is described as a son of Cronos and Ge, of Eileithyia, or as a god who had no parentage, and came into existence by himself. (Paus. ix. c. 27.) William Smith, *Dictionary of Greek and Roman Biography and Mythology*, volume 2 (London: Taylor and Walton, John Murray, 1846), pp. 50-51. Cf. 'First came the Chasm; and then broad-breasted Earth, secure seat for ever of all the immortals who occupy the peak of snowy Olympus; the misty Tartara in a remote recess of the broad-pathed earth; and Eros, the most handsome among the immortal gods, dissolver of flesh, who overcomes the reason and purpose in the breasts of all gods and men.' Hesiod, West (trans.) (1988; 2008), *op. cit.* p. 6, ll. 117-23.

<sup>150</sup> 3.9.2050, p. 864, 3.9.2067, p. 864, 3.9.2072-4, p. 864.

<sup>151</sup> Anthony's exclamation to Eros in 4.5.2554-6, p. 867, tells that the 'Souldier' in the third act was Eros: 'Eros. The Gods make this a happy day to *Anthony. Ant.* Would thou, & those thy scars had once preuail'd | To make me fight at Land.' Cf. Wilders (1995), *op. cit.*, p. 236, 0.1, although Wilders adapts Folio's stage directions, adding [*a Soldier meeting them*] to [*Enter ANTHONY, and EROS*], attributing Eros's lines 2553, 2556-9 and 2561-3 to the Soldier, as in Folio only in 4.5.2565, p. 868.



CAMIDIAS:                   Souldier thou art: but his whole action growes  
Not in the power on't.<sup>152</sup>

Had Anthony trusted the care of his 'worthy Souldier' in the third act, he might have held himself back from the disastrous defeat at sea. Had he penetrated the meaning of Eros's name halfway the fourth act, he might have saved himself from another such tragedy; because in ancient notions Eros was

one of the fundamental causes in the formation of the world, inasmuch as he was the uniting power of love, which brought order and harmony among the conflicting elements of which Chaos consisted.<sup>153</sup>

Yet because meanwhile, 'the hand of death hath raught Enobarbus'; Caesar and his army have been hiding in the Vales to 'hold our best aduantage'; and Scarrus has outraged Anthony by some soothsayer's word that 'swallowes haue built in Cleopatra's Sailes their nests', desolate Anthony now curses 'this false Soule of Egypt!' and at the end of his tirade calls for Eros in despair:

ANTHONY:                   What *Eros, Eros*?

however, instead of Eros,

[ *Enter Cleopatra.* ]

at whose sight Anthony uses a synonym of the same word he had used earlier, to escort his 'Thetis' and his troops to the prospectless sea fight and dismiss Eros's cares: 'Ah, thou Spell! Auaunt.'<sup>154</sup>

Avaunt: B. *int. orig.* and *lit.*: Onward! move on! go on! *Hence, Begone!* be off! away!<sup>155</sup>

Shakespeare rounds off Anthony's call with a question mark, and Cleopatra's entrance with a dot: when Anthony literally 'asks' for Eros, he 'gets' [his] Love.<sup>156</sup> But then he sends his Love 'away' in his revengeful rage of delusion, and Eros stays 'away' throughout the rest of the scene. Going along with the dramatic steamroller, the audience may be tempted here to draw the black-and-white moral lesson, that 'passion brings its own punishment in the form of deterioration and erosion of the will.'<sup>157</sup> But as the 'O' of Shakespeare's allegory rolls

<sup>152</sup> 3.7.1929-42, p. 863.

<sup>153</sup> William Smith, *Dictionary of Greek and Roman Biography and Mythology, volume 2*, (London: Taylor and Walton, John Murray, 1846), p. 50.

<sup>154</sup> 4.8.2730, p. 869; 4.8.2750-1, p. 869; 4.8.2781, p. 869; 4.8.2786-7, p. 869; 4.8.2788, p. 869.

<sup>155</sup> (*OED*) *avaunt*, B.*int.* Anthony said in 3.7.1930, p. 863: 'Away my *Thetis*.' And again in 3.7.1939, p. 863: 'Well, well, away.'

<sup>156</sup> Cleopatra in the next line literally uses the word 'Love': '*Cleo.* Why is my Lord enrag'd against his Loue?' (4.8.2789, p. 869).

<sup>157</sup> 'Cleopatra is jealous and shrewish. Shakespeare's (few) additions to the story he found in Plutarch all tend to show her in an unflattering light. The scene in which she interrogates a messenger



on, that is too easy a conclusion; as was Enobarbus's earlier on.<sup>158</sup> Anthony's Eros-allegory subtly indicates that what we see is what we get, if only we dare to look; and that once Love is sent away, it stays away, until it uses its primordial power to create something out of nothing, so as to get the naught ready for its next round.

And the Eros-allegory is not yet complete. While Cleopatra bars herself in her monument against Anthony's delusional rage, Anthony asks Eros if he still 'beholds' Anthony, because the protean character of fancy, whose 'illusions' Anthony has been 'deluding' himself with, has brought him to the point that he cannot 'hold this visible shape,' so 'There is left vs | Our selues to end our selues.'<sup>159</sup> Then Mardian *the Eunuch* enters: the person who from personal experience once taught Cleopatra the sustaining character of fancy in a period (or state) of deprivation. First trying to soothe Anthony that Cleopatra's fortunes did in reality 'mingle' with his, he then 'mingles' reality and fancy again, in order to sustain the reality of love – at risk of taking away the reality of life:

MARDIAN:                      Death of one person, can be paide but once,  
And that she ha's discharg'd. What thou would'st do  
Is done vnto thy hand: the last she spake  
Was *Anthony*, most Noble *Anthony*.  
Then in the midd'st a tearing grone did breake  
The name of Anthony: it was diuided  
Betweene her heart, and lips: she tendred life  
Thy name so buried in her.<sup>160</sup>

It is a risk that Mardian seems to take for granted, because every soothsayer would be able to say what is now going to happen in sooth, and he would be worthy of his wage. Perhaps Mardian takes it for granted, because he is supportive of the notion that 'it is reality that is defeated in this play', and his fancied death notice is sure to successfully work its way to triumph.<sup>161</sup> Yet in the world of a love trader, reality should not have to be 'defeated'. Simply because such a contradistinction would not be helpful to the trade; whereas the 'mingling' of reality and fancy is the asset, if not the trick of the trade, as Mardian

about Octavia's looks is his invention: it shows her small-minded and stupid. Her jealous tantrum, when she threatens to have the same wretched messenger tortured, and then actually draws a knife on him, is another Shakespearean addition. Its violence demonstrates that the frenzy of passion is accompanied by a less pleasing loss of control. Anthony blaming her after Actium for his own disgrace and then sinking into a fit of childish self-dramatising sulks is no more admirable. Passion, we are invited to conclude, brings its own punishment in the form of moral deterioration and erosion of the will.' Lucy Hughes-Hallett, *Cleopatra, Queen, Lover, Legend* (London: Pimlico, (1990)-2006), p. 195.

<sup>158</sup> Enobarbus deserted for this reason, and his perspective turned life into 'a very rebel to my will' (4.8.2711, p. 869), finally driving him to his death and transforming him into his own 'naught'.

<sup>159</sup> 4.14.2848-9, p. 870.

<sup>160</sup> 4.14.2857-66, p. 870.

<sup>161</sup> Oates (1973), *op. cit.*, p. 53.



the sex worker knows, by experience, that to still ‘fierce affections’ lacking an outlet, it helps to ‘thinke what Venus did with Mars.’<sup>162</sup> So Mardian takes the risk for granted, because the ensuing deaths will give birth to the new reality of Shakespeare’s allegory:

ANTHONY:                   Dead, then?  
MARDIAN:                   Dead.  
ANTHONY:                   Vnarme *Eros*.<sup>163</sup>

Literally, these five words read that on the news that his Love is dead, Anthony lays down his arms and asks his soldier Eros, who had brought him his armour on his last triumphant day, to help him and do the same. Allegorically, they indicate that Anthony needs Love to unarm itself, now that death knocks on the door, and the ‘seven-fold shield of Ajax cannot keep | The battery from my heart,’ which is about to explode and ‘cleave my sides.’<sup>164</sup> At death’s door, Anthony finally comes to realise that Love is not to fight itself – as over the years Anthony and Cleopatra have been doing in all their adversative jealousies, moral faculties and fancies that ‘outworked nature’ – but that Love simply is; and that no arms will prevent it from ‘working out nature’ in its recurrent, renewing, regenerative cyclicity.<sup>165</sup> Therefore Anthony sends

ANTHONY:                   Apace *Eros*, apace;  
                                      No more a Soldier.<sup>166</sup>

Seeing that ‘all labour | Marres what it does,’ Anthony discharges his soldier Eros, only for the first six lines of his soliloquy, so as to command him back as his executioner, in order to

ANTHONY:                   Doo’t,

because

ANTHONY:                   the time is come.<sup>167</sup>

<sup>162</sup> 1.4.543-4, p. 852. Fancy helps Mardian to gratify the sexual feelings for which he has no other outlet, as porn helps many people to keep the balance, cf. Anna Arrowsmith, ‘Why the porn industry is good for society’, (Groombridge: Endurance Media, 2012), retrieved 2013-0605 on [www.weconsent.org/pages/pornography](http://www.weconsent.org/pages/pornography): ‘Pornography saves marriages: pornography fills the gap between a couple’s differences in libidos. (...) Pornography teaches us about the body: [...] It is where most men learn where the clitoris, A spot and G spots are.’

<sup>163</sup> 4.14.2865-7, p. 870.

<sup>164</sup> 4.14.2871-2, p. 870.

<sup>165</sup> Enobarbus described their first meeting in Act 2: ‘For her owne person, | It beggerd all discription, she did lye | In her Pauillion, cloth of Gold, of Tissue, | O’re-picturing that Venus, where we see | The fancie out-worke Nature.’ 2.2.909-13, p. 855. (*OED*) out-work, v. †2. *trans.* ‘To excel in workmanship; to work more skilfully than. *Obs.*’ *To be discerned from* ‘To work out’ in work, v, 1. *trans.* ‘To bring about, effect, produce, or procure (a result) by labour or effort; to carry out, accomplish (a plan or purpose).’

<sup>166</sup> 4.14.2874-5, p. 870.

<sup>167</sup> 4.14.2880-1, p. 870; 4.2902, p. 870.



Eros does not return as a soldier, nor as an executioner. He returns as Eros, who out of love returns to the naught from whence he comes, teaching Anthony 'What I should, and thou could'st not,' leaving him no other choice than to die his 'Scholar,' 'bee | A Bride-groome in my death, and run intoo't | As to a Louer's bed.'<sup>168</sup>

It is his Lover's bed where Anthony ends up, although he does not literally run into it, as he has to be hoisted up to the Queen's entrenchment that she 'unromantically wary' does not dare to leave.<sup>169</sup> But Anthony proves a good scholar. His imminent return to the naught enables him to see beyond his earthly disputes and in care of Cleopatra's sustenance add

ANTHONY:                      One word (sweet Queene).<sup>170</sup>

Anthony's 'one word' is certainly not the 'one word' Cleopatra tried to find, when she was close to despair on the occasion of her first farewell to Anthony. On the occasion of their last, she even interrupts her dying lover for it again, therewith almost cruelly extending his suffering – and again under pressure does not finish her line:

CLEOPATRA:                      No, let me speake, and let me rayle so hye,  
That the false Huswife Fortune, breake her Wheele,  
Prouok'd by my offence.<sup>171</sup>

Yet it is not Lady Fortune's Wheel and her moral 'that she is turning, and inconstant, and mutability, and variation,' which can or needs to be broken.<sup>172</sup> It is from the wheel that Cleopatra's 'one word' is to be found. Perhaps a vague idea of it begins to dawn on her, when Anthony finally speaks his 'one word':

ANTHONY:                      Of *Caesar* seeke your Honour, with your safety.<sup>173</sup>

'They do not go together,' answers Cleopatra curtly to her lover's well-intended prayer, resolute not to seek submissive peace once 'the Crowne o'th'earth doth melt,' an event so impactive that it shuts the door on any state of equilibrium which she literally throws off as 'The Souldiers pole is falne: young Boyes and Gyrls | Are leuell now with men: The oddes is gone.'<sup>174</sup> Remarkably, Anthony's

<sup>168</sup> 4.14.2939-43, p. 870.

<sup>169</sup> Oates (1973), *op. cit.*, p. 50.

<sup>170</sup> 4.15.3055, p. 871.

<sup>171</sup> 4.15.3052-4, p. 871.

<sup>172</sup> Wilders refers to Fluellen in *Henry V* (3.6.30-5), Wilders (1995), *op. cit.*

<sup>173</sup> 4.15.3056, p. 871.

<sup>174</sup> 4.15.3075, p. 871. 'Anthony can say of himself that with his sword he 'quarter'd the world'; Cleopatra can say of him – beginning the extended creation and re-creation of her lover that must be unmatched in literature for its audacity and beauty – that he destroys with himself all order in the world: 'Young boys and girls | Are level now with men; the odds is gone, | And there is nothing left remarkable | Beneath the visiting moon.' Oates (1973), *op. cit.*, p. 51.



deadly enemy, whom Cleopatra refuses to settle with, draws a similar analogy, when he hears the latest news:

CAESAR:                   The breaking of so great a thing, should make  
A greater cracke. The round World  
Should haue shooke Lyons into ciuill streets,  
And Cittizens to their dennes. The death of *Anthony*  
Is not a single doome, in the name lay  
A moiety of the world.<sup>175</sup>

What is a simple present tense to Cleopatra, is an obligatory conditional perfect to Caesar, whose actual present does not only look very favourable, but also favours him with a new ambition: to make Cleopatra ‘apply your selfe to our intents,’ as he first sends loyal Proculeius, then slimy Dolabella out for it.<sup>176</sup> Their mission is of course impossible. No complaisance, kindness or displays of power are to unnerve the well-acting Queen, who silently keeps reiterating the mantra of her trade: ‘Whatever gives you pleasure gives you power.’<sup>177</sup>

The stress on the first word of that formula empowers her to such an extent that she is ready to floor the smart aleck who prides himself in his name:

DOLABELLA:           Most Noble Empresse, you haue heard of me?  
CLEOPATRA:           I cannot tell.  
DOLABELLA:           Assuredly you know me.  
CLEOPATRA:           No matter sir, what I haue heard or knowne:  
You laugh when Boyes or Women tell their Dreames,  
Is't not your tricke?<sup>178</sup>

Of course Dolabella does not ‘understand’ that rhetorical question, so Cleopatra shows him another trick or two, enjoying the pleasure of rubbing his nose in the trick by which her trade flourishes, and which Dolabella thinks he can trick by laughing it away.<sup>179</sup> It is the trick of ‘dream telling’: the trick of blurring fantasy and reality without shunning the baser point of view.<sup>180</sup>

It is the trick Cleopatra masters. It is the trick why ‘age cannot wither her, nor

<sup>175</sup> 5.1.3126-31, p. 872.

<sup>176</sup> 5.2.3354, p. 874.

<sup>177</sup> Quotation from my personal interview with Anna Arrowsmith, 2013. ‘Jacques Lacan used to say: whatever gives you pleasure gives you power. If you happen to be a female masochist, and you deny yourself to get pleasure through that, you are actually disempowering yourself, because you’re not going down a route where you might actually learn something about yourself.’

<sup>178</sup> 5.2.3285-90, p. 873.

<sup>179</sup> *Dol.* I vnderstand not, Madam. *Cleo.* I dreamt there was an Emperor *Anthony*. Oh such another sleepe, that I might see But such another man. *Dol.* If it might please ye. 5.2.3291-5, p. 873.

<sup>180</sup> ‘The baseness of Cleopatra does not preclude her greatness but assures it, since without this her presence would be no more than a flight of words.’ Oates (1973), *op. cit.*, p. 52.



custom stale her infinite variety.<sup>181</sup> It is the trick that ever again 'sustains' – if applied to make up for deprivations, to bridge 'great gaps of time,' to go beyond politics in quest of shared values, to put up 'spacious mirrors' for reflection, or to 'keep your selfe within your selfe.'<sup>182</sup> It is the trick that Hercules invited Shakespeare's audiences to as they crossed the Globe's threshold in order to learn inside Shakespeare's 'O' that 'Al things doo chaunge. But nothing sure dooth perrish', which made it a standing invitation, re-creating to numerous places and times.<sup>183</sup> And the invitation was, is and will be found in the largest and smallest allegorical details, as the 'O' of allegory keeps rolling around:

CLEOPATRA: His face was as the Heau'ns, and therein stucke  
A Sunne and Moone, which kept their course, & lighted  
The little o'th'earth.<sup>184</sup>

"The little O, the Earth' is Steevens's emendation of Folio's 'o'th'earth', writes Wilders in explanation of its adoption in *Arden*, because it is 'supported by Shakespeare's use of 'O' for anything circular.'<sup>185</sup> For anything circular, indeed literally, like Shakespeare's 'wooden O' in *Henry V*, the desirable 'O-thing' in *Much Ado About Nothing*, Hamlet's 'point' between to be or not to be, Portia's conjunction in *The Merchant of Venice*, Prospero's magic circle in *The Tempest*. Or, less literally, for anything circular like the womb of the allegorical quest, the cyclicity of Nature, the cyclicity of Fancie as it keeps re-creating mythical revelations such as the one with which Cleopatra overwhelms Dolabella.<sup>186</sup>

But more than anything and more than anywhere else does Cleopatra's circle allegory here open the door to the depths of soul, to the 'little of the earth', which is not believed to be seen with the naked eye, but which is simply and grandly there, when one Sunne and one Moone meet one flowering day, and in their eyes mutually recognise each other's 'course', which they are both able to 'keep' as they supportively shine upon the narrow path to the home of soul, the little o'th'earth, which does not perish; but only re-creates change.

This is what happened to Anthony and Cleopatra. As it happened, they sensed something 'past the size of dreaming.'<sup>187</sup> Therefore Fancie cannot 'vie' with Na-

<sup>181</sup> 2.2.951-2, p. 855.

<sup>182</sup> 1.4.528, p. 852; 5.1.3150, p. 872; 2.5.1121, p. 856.

<sup>183</sup> Ovid, Golding (trans.); Nims (ed.) (1567; 1965; 2000), *op. cit.*, XV, l. 183, p. 382.

<sup>184</sup> 5.2.3296-8, p. 873.

<sup>185</sup> Wilders (1995), *op. cit.*, fn. 5.2.80, p. 282.

<sup>186</sup> Cf. Wilders (1995), *op. cit.*, fn. 5.2.78-91, ref. to Janet Adelman's analysis of the similarity between these lines and the representations of Jove described by the Italian mythographer Vincenzo Cartari (1581-1599), p. 281. Cf. Partridge (1947; 2001), *op. cit.*, p. 99 and p. 200: 'O. For the semantics, cf. the entries at circle and eye.' circle. (Cf. ring, q.v.) Pudend.' Quotation Cleopatra: 5.2.3317-20, p. 873.

<sup>187</sup> 5.2.3317, p. 873.



ture.<sup>188</sup> She does not have to, because she is not Nature's enemy, but her ally, as a valued gatekeeper on the narrow path to the 'little o'th'earth', soothing growing pains and providing spiritual nourishment. Perhaps Dolabella still does not get it, but he certainly feels it 'by the rebound of yours.'<sup>189</sup>

Thus the reverberating mantra at last empowers Cleopatra to trick Caesar with her Treasurer's help and send for 'my best Attyres' in order to escape from

CLEOPATRA:                      Sawcie Lictors  
    Will catch at vs like Strumpets, and scald Rimers  
    Ballads vs out a Tune. The quicke Comedians  
    Extemporally will stage vs, and present  
    Our Alexandrian Reuels: *Anthony*  
    Shall be brought drunken forth, and I shall see  
    Some squeaking *Cleopatra* Boy my greatnesse  
    I'th' posture of a Whore.<sup>190</sup>

Cleopatra, the riggish Queen, alias the blessed Strumpet, does not only know how to play with Fancie.<sup>191</sup> She knows how to use her, as she looks into Eris's golden Apple, and has its mirror image empower her not only to be noble 'to my Selfe', but also to many other riggish Queens, alias blessed Strumpets, yet unborn.<sup>192</sup> She empowers herself in order to be noble to her own children: Caesarion, Alexander Helios, Cleopatra Selene, and Ptolemy Philadelphus – who, like every new generation, will have to face the 'hypocrisy' of the 'prevailing order' of their days, and can just do with some allegorical handles.<sup>193</sup> One thorn in Shakespeare's flesh was the exploitation of the 'squeaking' boy actors by the successful children's companies in early modern London, where 'brothels and playhouses were frequently equated'.<sup>194</sup> Therefore in the 'wooden O' on

<sup>188</sup> CLEOPATRA 'Nature wants stuffe |To vie strange formes with fancie, yet t' imagine | An *Anthony* were Natures peece, 'gainst Fancie, |Condemning shadowes quite.' 5.2.3317-20, p. 873.

<sup>189</sup> 5.2.3325, p. 873.

<sup>190</sup> 5.2.3457-64, p. 874.

<sup>191</sup> Cf. Aretino on pornography: 'What harm is there in seeing a man mount a woman?' (my introduction to this Chapter).

<sup>192</sup> 5.2.3426, p. 874. (*OED*) noble, *adj.*, A.I.5: 'Of a person: having or displaying high moral qualities or ideals; of a great or lofty character; free from pettiness or meanness, magnanimous; intrinsically good.'

<sup>193</sup> Cleopatra's children: see Lucy Hughes-Hallett, *Cleopatra, Queen, Lover, Legend* (London: Pimlico, (1990)-2006), pp. 34-41.

<sup>194</sup> Bart van Es argues that *Hamlet* is 'one of several plays' Shakespeare wrote in opposition to the theatre companies that used the labour of captive children, and the anxious boys were forced to perform on the stage, 'often in seedy theatres for the titillation of predominantly male audiences.' Bart van Es, *Shakespeare in Company* (Oxford: University Press, 2013), pp. 198-9. The exploitation of these boys was often explicitly sexual, as Jackson I. Cope earlier argued, referring to Thomas Middleton's description of Blackfriar's as a 'nest of boys able to ravish a man' (Jackson I. Cope, 'Marlowe's Dido and the Titillating Children' in *English Literary Renaissance*, Volume 4, Issue 3, p. 318, September 1974). See also: Cf. CLEOPATRA: 'Sawcie Lictors | Will catch at us like Strumpets' (i.e.: 'presumptuous officers (whose functions were to attend upon a magistrate) will get at us as if we are harlots') [...] 'And I shall see | some squeaking *Cleopatra* boy my greatnesse | I'th' posture of a Whore.'



the south bank of the Thames, Shakespeare's plays added a critical note to that equation. In the 'digression and the progression' of allegory, this playhouse invited its audiences to not lump everything (and everyone) together, but to descry a 'rationally structured and ordered action,' which could lead to an 'awareness of values worthy of pursuit.'<sup>195</sup> And echoing the 'fractal geometry of nature', the plays still keep adding critical notes.<sup>196</sup> Like Aretino's erotic poems, Shakespeare's allegories function as a 'measure of our own [twenty-first century] prejudices, tolerances, and motivations,' as they are time and again recognised and relived.<sup>197</sup>

Therefore, like Anthony, Cleopatra learns Eros's first lesson. That love is not to 'outworke nature' but that it is to 'work out nature' and get the naught ready for the next round. That the one word needed to get the naught ready is Yes. Yes – like Anthony will she die Eros's 'Scholler' and be the Bride 'in her death,' so Yes – 'Husband, I come.'<sup>198</sup> She had not been ready to fill in that one word after the four colons in the first act, nor had she been in the fourth. As Fortune's Wheel had cruelly kept dragging her along, the only one word she had been able to think of was the interrogative 'How?'

There are two virtually unchallenged assumptions about the death of Cleopatra VII, the last Ptolemaic ruler of Egypt: that it was suicide and that it involved snakes. This is a fundamental cultural myth, represented countless times in pictures and literature before and after the first performance of Shakespeare's tragedy *Antony and Cleopatra* at Act 5, sc. 2.274-250 – a version which has itself become canonical.<sup>199</sup>

Cleopatra finally says Yes even though her question is still unanswered. Perhaps she does so because the question has become irrelevant to her. But that would not make the work canonical, for her question was, is and will be relevant, so it could do with a canonical answer. It is plausible that Cleopatra

<sup>195</sup> Clifford (1974), *op. cit.*, p. 94: 'Allegories at their best can combine diversity of images or allusions with the intellectual satisfactions of a rationally structured and ordered action (as in a Shakespeare play). Concerned with linear movement, they are also made clearer and more diverse by including digressions. Sterne's observations, à propos of drawing uncle Toby's character while simultaneously telling us about Aunt Dinah and the coachman, are highly pertinent: 'By this contrivance the machinery of my work is of a species by itself; two contrary motions are introduced into it, and reconciled, which were thought to be at a variance with each other. In a word, my work is digressive, and it is progressive too, - and at the same time.' Last quotation: *ibid.*, p. 49.

<sup>196</sup> Cf. fn. 25 of this Chapter, about the (1979) discovery of the 'Mandelbrot set of intricate, never-ending fractal shapes' in relation to the Chaos theory.

<sup>197</sup> Talvacchia (1999), *op. cit.*, p. xiii.

<sup>198</sup> 5.2.3538, p. 875.

<sup>199</sup> Adrian Tronson, 'Vergil, The Augustans, and the Invention of Cleopatra's Suicide – One Asp or Two?' In *Vergilius* (1959-...) (Wisconsin: Vergilian Society), vol.44, 1998, p. 31. Retrieved 2013-0416 on [www.jstor.org/discover/10.2307/41587181?uid=3738736&uid=2&uid=4&sid=21101908295263](http://www.jstor.org/discover/10.2307/41587181?uid=3738736&uid=2&uid=4&sid=21101908295263). 'The story that Cleopatra committed suicide by applying asps to her bosom is widely accepted in popular culture as much as it is in academic discourse. I believe that the historical basis for her having committed suicide by snake-bite is dubious, and that the story that she used two asps, or that she applied them to her bosom, originates in Vergil's *Aeneid*, more precisely, in the Actium-motif in the ekphrasis on Aeneas' shield (*Aen.* 8.626-728).'



says Yes because on the verge of her naught – as the ‘rural fellow’ brings in the basket with figs and bonus – she learns Eros’s second lesson: that primordials are able to create ‘something from nothing’ because they are a-sexual. Then in order to create the all-embracing picture of her climaxing sexual imagery, she lays out her femininity:

CLEOPATRA: My Resolution’s plac’d, and I haue nothing  
Of woman in me: Now from head to foote  
I am Marble constant: now the fleeting Moone  
No Planet is of mine.<sup>200</sup>

Visualising ‘Marble constancy from head to foote,’ she catches a glimpse of the answer to her question, when she thinks of the ‘Baby’ at her breast that ‘suckles the Nurse asleep,’ and hears Charmian’s cries of dismay, reminding her of Eros’s primordial egg, as it will break time and again for the allegorical birth of something out of nothing. Yes: Cleopatra dies in the question, and Yes: she dies in the knowledge that Eros is going to provide an answer anyhow.

CHARMIAN Oh Easterne Starre.  
CLEOPATRA Peace, peace:  
Dost thou not see my Baby at my breast,  
That suckes the Nurse asleepe.  
CHARMIAN O breake! O breake!  
CLEOPATRA As sweet as Balme, as soft as Ayre, as gentle.  
O Anthony! Nay I will take thee too.  
What should I stay== [ *Dyes*.]<sup>201</sup>

• • • • •

What Caesar, the Roman onlooker, regards as a tragedy is seen by Cleopatra as an apotheosis and we are left in doubt as to whether her death is a defeat or a kind of victory. The end of *Antony and Cleopatra* seems also like a beginning and it leaves us with simultaneous feelings of loss and exhilaration.<sup>202</sup>

Any feeling of ‘doubt’ dissolves as soon as we see what Cleopatra leaves behind: an image, one ‘as sweet as Balme, as soft as Ayre, as gentle.’ Exhilaratingly, the image is the answer to her own question; tragically, it can only emerge from (her own) death, as it first needs her body to stiffen, then her *ba* (soul) to grow wings so as to ‘soar aloft and carry that which gravitates downwards into the upper region which is the habitation of the gods,’ and finally the two snakes to further curl their ways around her stiff body, altogether transforming into an ancient *memoria technica*: the caduceus.<sup>203</sup>

<sup>200</sup> 5.2.3488-91, p. 875.

<sup>201</sup> 5.2.3559-3574, p. 875.

<sup>202</sup> Wilders (1995), *op. cit.*, p. 3.

<sup>203</sup> Plato; Jowett (trans.), *Phaedrus*, *op. cit.*, p. 110. See also Elaine A. Evans, *The Ancient Ba-Bird* (Knoxville: Frank H. McClung Museum of National History and Culture, 1993): ‘The *ba* is imaginatively



Caduceus: wing-topped staff, with two snakes winding about it, carried by Hermes, given to him (according to one legend) by Apollo. The symbol of two intertwined snakes appeared early in Babylonia and is related to other serpent symbols of fertility, wisdom, and healing, and of sun gods. This staff of Hermes was carried by Greek heralds and ambassadors and became a Roman symbol for truce, neutrality, and non-combatant status.<sup>204</sup>

Thersites in *Troilus and Cressida* is Shakespeare's only character speaking the word, and he does so in his renouncement of the gods.<sup>205</sup> After all, Thersites is the only one who 'sees the challenge'. Thersites also sees that the challenge is not to be faced by excluding Eris from the wedding, as if the 'concord necessary to bind diverse elements in creation' cannot do with Discord.<sup>206</sup> He sees that the challenge is certainly not to be faced by setting up a beauty contest for the 'possession' of one golden apple, for 'in a golden apple there is something to see, not to eat'. Therefore Thersites had long seen into it. And what he saw was the staff of Hermes, the allegorical agent of the double truth, the symbol of hermetism: the Caduceus.

It was the answer to the creativity challenge of the Olympian gods and humans, to germinate the 'concord necessary to bind diverse elements in creation' – without denying Discord to the party. It was the answer Anthony and Cleopatra needed, to celebrate their requited love and work towards a collective union – without denying Jealousy to their passionate relationship, or Rivalry to the political playing field. It was the answer the Trojans and Greeks needed, to embark on reconstruction – without denying Strife to Liberation Day. It is the answer Anna Arrowsmith needs, to find consent for the people who 'like sex so much they do it full time' – without denying Wantonness to the filmset, or Controversy to the academic debate.<sup>207</sup> It is the answer any person involved in any trade of goods or services both to businesses or consumers needs, to economically thrive and ecologically flourish – without denying Dissension and Lies to the negotiation table.

represented as a bird with a human head'. (...) the *ba* is frequently referred to as a person's 'soul,' a term that turns out to be misleading. There is every indication that, to the ancient Egyptians, the *ba* was the complete whole of the deceased.' Retrieved 2013-0501 on [mcclungmuseum.utk.edu/research/renotes/rn-14txt.htm](http://mcclungmuseum.utk.edu/research/renotes/rn-14txt.htm).

<sup>204</sup> In *Columbia Electronic Encyclopedia*, 6th Edition, Q1 2014, p1, retrieved <http://connection.ebsco-host.com/c/reference-entries/39000095/caduceus>. (OED) caduceus, *n.*: 'The wand carried by an ancient Greek or Roman herald. *spec.* The fabled wand carried by Hermes or Mercury as the messenger of the gods; usually represented with two serpents twined round it. (This is the earliest and proper sense in English.)'

<sup>205</sup> For Thersites's renouncement, see fn. 26.

<sup>206</sup> ... which had been the witless presumption of Olympus's 'great thunderdarter' who had therefore better forget that he was Jove, and of Mercury, who had therefore better lose the serpentine craft of his wand, which is Thersites's renouncement, see *Troilus and Cressida*, 2.2.1214-8, p. 597.

<sup>207</sup> Anna Arrowsmith, *weconsent.org: The Networking and Support Site for Proud Erotic Workers and Their Allies* (Groombridge: Endurance Media, 2012), retrieved 2013-0618 on [www.weconsent.org](http://www.weconsent.org).



But it is an answer that is found unlabeled, because it is as labile as stable Time. Therefore in *Troilus and Cressida*, the fact that 'in neither side does love or honour exist' is not the tragedy, but the unlabeled value of the only play that goes unlabeled in Folio's table of contents.<sup>208</sup> Therefore in *Anthony and Cleopatra*, the fact that the lovers 'either do not have illusions or, if they do, they never learn to substitute for them other visions of their predicament' is not the tragedy, but the wake-up call for its audience to the 'given idea' of the Caduceus, and realise its 'dynamic force' as of today.

Perhaps Jupiter was not famous for his practicality; but he was famous for the wit he disposed of to live his many double lives, as he wittingly kept frequenting the 'serpentine craft' of his messenger's staff. If he did not forget that he is the 'King of gods,' neither will he forget to provide 'free-willed man' with the Wit that there is no choice between ratio and emotion, reality and fancy, good and bad, division and completion, simply because they coexist; and that there is only the free forwardly oriented Will, which will never refrain from smoothing the infinite serpentines of the birth canal for ideas and acts in transit between grand reality and the little o'th'earth.<sup>209</sup>

Therefore if 'allegory is a teleological process: one begins with a goal and shows how a given set of steps leads to that goal,' then this allegorist had an orderly reason to conclude his *Tragedie of Anthonie, and Cleopatra* with an invitation.<sup>210</sup> In fancy, it is Caesar's invitation to Dolabella; in reality, it is the invitation of the allegorist to his reader: to have a reassuring look in Eris's shiny golden apple, and in its mirror image recognise that greatly sustaining, solemn and orderly course.

CAESAR	Come <i>Dolabella</i> , see High Order, in this great Solemnity. [ <i>Exeunt omnes.</i> ] <sup>211</sup>
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<sup>208</sup> ... and this might be the moment when *an Ever Reader* penetrates the enigmatic warning of the *Never Writer to an Ever Reader*, in the preface to the first Quarto of 1609: 'Take this for a warning, and, at the peril of your pleasure's loss, and judgement's, refuse not, nor like this the less for not being sullied with the smoky breath of the multitude; but thank fortune for the scape it hath made amongst you, since by the grand possessor's wills I believe you should have prayed for them rather than been prayed. And so I leave all such to be prayed for, for the states of their wits' healths, that will not praise it. *Vale.*' *A Never Writer to an Ever Reader, News*. Publisher's preface to *Troilus and Cressida* (1609), Bevington (1998), *op. cit.*, pp. 121-2, ll. 29-37.

<sup>209</sup> (OED) *free, adj.*, C.2: 'Without charge or payment. Often used with *gratis*, esp. in colloq. phrase *free, gratis, (and) for nothing*;' and (OED) *serpentine, n.*, 10. a. A winding path or line.'

<sup>210</sup> Daniel S. Richter, 'Plutarch on Isis and Osiris: Text, Cult, and Cultural Appropriation', in *Transactions of the American Philological Association*, Volume 131, 2001 (Baltimore: Johns Hopkins University Press, 2001), p. 204.

<sup>211</sup> *The Tragedie of Anthonie and Cleopatra*, 5.2.3535-6, p. 876.

**Abstract**

Shakespeare's 'obscure love poem' *The Phoenix and The Turtle* is in fact an allegorical early modern mining critique, and it is still applicable to the (current debates on) activities of the mining industry regarding the extraction of minerals and fossil fuels, and their social and environmental impact. The 'values worthy of pursuit' in this poem are (again) born out of its allegorical 'O', in which Shakespeare recycled the ancient myth of the 'cyclically regenerative Phoenix', which in his death – together with his Turtle, the biblical symbol for 'spirit' – invites to a spiritual and material implementation of the cyclical worldview in the name of sustainable development, if not in the sixteenth century, then perhaps 500 years later: the time any Phoenix would need to resurrect from his ashes.



## 9 Full Circles

### - The Industry of The Phoenix and The Turtle

Let the bird of loudest lay  
On the sole Arabian tree,  
Herald sad and trumpet be:  
To whose sound chaste wings obey.<sup>1</sup>

In a letter describing the garden at Kenilworth Castle created for Queen Elizabeth I by her confidant Robert Dudley, Earl of Leicester, Robert Langham mentions a bird that up to the late twentieth century with its 'loudest lay' literally was a 'herald sad' and early 'trumpet' of a coming crisis:

Even so his Honor accounted of this mansion, till he had past thear tenauntes according: Had it thearfore replenishte with liuely Burds, English, French, Spanish, Canarian, and (I am deceaued if I saw not sum) African. Whearby, whither it became more delighsum in change of tunez and armony too the eare: or els in differens of coolerz, kyndez, & propertyez too the ey, Ile tell yoo if I can when I haue better bethought me.<sup>2</sup>

For one of these 'propertyez' have canaries long and all over the world been used in an old still major source of the economy: mining. Perhaps the Kenilworth canaries did not particularly like to end their days singing their 'loudest lays' within the limits of their square cage facing the giant white marble 'Atlants' carrying a 'boll' that discharged continual jets of water.<sup>3</sup> Yet their congeners in the deep pits of the nearby collieries were far less fortunate, because they were deployed to alert miners to the presence of poisonous carbon monoxide by falling from their perches just in time to prompt a hasty return to the surface, thus securing the lucrative business from discrediting human loss.<sup>4</sup>

<sup>1</sup> Verses in *Love's Martyr* ['The Phoenix and Turtle'] in *Shakespeare's Poems, The Arden Shakespeare*, Katherine Duncan-Jones and H.R. Woudhuysen (London: Cengage Learning, 2007), p. 421, ll. 1-4.

<sup>2</sup> 'Robert Laneham's Letter: Describing a Part of the Entertainment unto Queen Elizabeth at the Castle of Kenilworth in 1575', F.J. Furnivall (ed.) (London: Chatto and Windus Duffield and Company: New York: Publishers MCMVII), in *The Bird-cage in Kenilworth Garden*, pp. 51-2. Retrieved 2014-0418 on <https://archive.org/details/robertlanehamsle00laneuoft>. Cf. 'In 1563, Elizabeth I granted the castle to her favourite, Robert Dudley, earl of Leicester. He converted Kenilworth into a great house for her entertainment, which culminated in 19 days of festivities in 1575.' Richard K. Morris, *Kenilworth Castle, English Heritage Guidebooks* (London: English Heritage, 2010), p. 3.

<sup>3</sup> ... a square cage, sumptuous and beautifull, ioyned hard to the Northwall (that a that side gards the gardein, as the gardein the Castl), of a rare form and excellency was reyzed: in heyth a twenty foot, thyrtly long, and a fourteen brode.' 'Robert Laneham's Letter: Describing a Part of the Entertainment unto Queen Elizabeth at the Castle of Kenilworth in 1575', p. 50. Description of the Atlas Fountain: Richard K. Morris, *Kenilworth Castle, English Heritage Guidebooks* (London: English Heritage, 2010), p. 33.

<sup>4</sup> 'Carbon monoxide, a potentially deadly gas devoid of color, taste or smell, can form underground



Mining is a major primary industry, as are agriculture, forestry and fisheries, but it differs in that minerals and rocks, once removed and used, cannot be replaced or regenerated. However, metals have a unique characteristic: when recycled they retain their original elemental properties.<sup>5</sup>

This particular and economically interesting asset was known long before Hadrian planted the wall of the Roman Empire on what was going to be the seat of a major mining industry in Britain.<sup>6</sup> It was certainly also known to the Elizabethan nobility who exploited the mineral mines in England and Wales on behalf of the Crown in the early modern period.<sup>7</sup> The northeast of Wales was 'by far the most active mining area of Wales in the late middle ages,' where

during a mine fire or after a mine explosion. Today's coal miners must rely on carbon monoxide detectors and monitors to recognize its presence underground. However, before the availability of modern detection devices, miners turned to Mother Nature for assistance. Canaries - and sometimes mice - were used to alert miners to the presence of the poisonous gas. Following a mine fire or explosion, mine rescuers would descend into the mine carrying a canary in a small wooden or metal cage. Any sign of distress from the canary was a clear signal that the conditions underground were unsafe, prompting a hasty return to the surface. Miners who survive the initial effects of a mine fire or explosion may experience carbon monoxide asphyxia.' (...) 'Whilst they were phased out in Britain by 1987, they are still kept as back-up to digital services by the UK Mines Rescue Service, and remain a common sight in pits from Ukraine to China.' U.S. Department of Labor, Mine Safety and Health Administration - MSHA, 'Protecting Miners' Safety and Health Since 1978: A Pictorial Walk Through the 20th Century - Canaries', retrieved 2014-0418 on [www.msha.gov/century/canary/canary.asp#.U1DtLlV\\_ss8](http://www.msha.gov/century/canary/canary.asp#.U1DtLlV_ss8). During Elizabeth's reign the first English coalmines were established (e.g. in Whickham (Tyne and Wear), or Sheffield (S. Yorkshire), cf. David Levine and Keith Wrightson, *The Making of an Industrial Society: Whickham 1560-1765* (Oxford: Clarendon Press, 1991).

<sup>5</sup> Historica Canada Foundation, *Mining*, in the *Canadian Encyclopedia Online*, retrieved 2014-0418 on [www.thecanadianencyclopedia.com/en/article/mining/..](http://www.thecanadianencyclopedia.com/en/article/mining/)

<sup>6</sup> Hadrian's Wall starts in Newcastle-upon-Tyne, a major British mining area ('The A69 and B6318 roads follow the course of the wall from Newcastle-upon-Tyne to Carlisle, then along the northern coast of Cumbria (south shore of the Solway Firth). Cf. Julius Caesar, *De Belli Gallico*, circa 55 BC, W.A. MacDevitt (trans.), book V, xii, retrieved 2013-0326 on <http://www.gutenberg.org/cache/epub/10657/pg10657html>: 'The interior portion of Britain is inhabited by those of whom they say that it is handed down by tradition that they were born in the island itself: the maritime portion by those who had passed over from the country of the Belgae for the purpose of plunder and making war; almost all of whom are called by the names of those states from which being sprung they went thither, and having waged war, continued there and began to cultivate the lands. The number of the people is countless, and their buildings exceedingly numerous, for the most part very like those of the Gauls: the number of cattle is great. They use either brass or iron rings, determined at a certain weight, as their money. Tin is produced in the midland regions; in the maritime, iron; but the quantity of it is small: they employ brass, which is imported. There, as in Gaul, is timber of every description, except beech and fir. They do not regard it lawful to eat the hare, and the cock, and the goose; they, however, breed them for amusement and pleasure. The climate is more temperate than in Gaul, the colds being less severe.' [...] 'Man [in the Iron Age] learned to work with (often meteoritic) iron only much later because iron has a much higher melting point than copper (1535°C compared to 1083°C) and can therefore be melted only with the help of charcoal and/or a bellows for producing forced air.' Bureau of International Recycling, 'Recycling Through the Ages' (Brussels: Bureau of International Recycling, 2008), p. 8. Retrieved 2014-0418 on [www.bir.org/assets/Documents/publications/brochures/RecyclingHistory.pdf](http://www.bir.org/assets/Documents/publications/brochures/RecyclingHistory.pdf).

<sup>7</sup> 'Under the general law, as part of the Crown's prerogative, all mines of gold and silver belong to the Crown other than, exceptionally, where they have been granted to a subject. Petroleum in its natural state is also vested in the Crown. Most interests in coal are vested in the Coal Authority. The Coal Authority may also have title to other mines and minerals in coal mining areas. Registered titles will not therefore include any of these interests.' Land Registry - Official Land Registration Service for England and Wales, 'Practical Guide 65 - Registration of mines and minerals' (Swansea: Land Registration Office, 2012). Retrieved 2013-0326 on [www.landregistry.gov.uk/professional/guides/practice-guide-65](http://www.landregistry.gov.uk/professional/guides/practice-guide-65).



lead and zinc were the chief minerals found in veins throughout most of the Halkyn Mountain area.<sup>8</sup> This region had been granted from the crown to the Salusbury family, who were in the early days of Elizabeth's reign the 'keepers of the rolls' in Merionethshire, Montgomeryshire and Denbighshire.<sup>9</sup> The family resided in Lleweni Hall, two miles northeast of Denbigh on the banks of River Clwyd; and when John of Salusbury from Lleweni Hall married Katheryn Tudor of Berain, the Salusbury clan could also arrogate Gwydyr Castle in Conway (circa twenty-five miles westward) as their family quarters.<sup>10</sup> Katheryn of Berain was a cousin of Queen Elizabeth and later nicknamed the 'Mother of Wales' for her four marriages and numerous offspring. Her two eldest children, Thomas and John, were born in wedlock with John of Salusbury, her first husband, who died in 1567.

'The large clan of the Salusburies of Lleweni had a distinctly chequered record,' Katherine Duncan-Jones and H.R. Woudhuysen note in their introduction to *Shakespeare's Poems*. They mention the execution of Thomas of Salusbury in 1586 for his complicity in the Babington plot, 'whose aim had been to set Mary Queen of Scots on the throne of England.'<sup>11</sup> Mary was another cousin of the Queen; and so were Thomas and his younger brother John by their mother Katheryn Tudor of Berain. Since Thomas had once again demonstrated that 'cousins are notoriously dangerous to monarchs', it was now vital for John, as the new head of the Salusbury family, 'to affirm his loyalty to Elizabeth.'<sup>12</sup> Apparently he managed to do so, as the editors note that the first of the four printed books dedicated to Salusbury between 1595 and 1601 indicate his 'im-

<sup>8</sup> C.J. Williams, 'The Mining Laws in Flintshire and Denbighshire', in *Bulletin of the Peak District Mines Historical Society* Vol.12, no. 3, Summer 1994 (Matlock Bath: Peak District Mines Historical Metallurgy Society, 1994), p. 62. See also Christopher J. Williams and R. Alan Williams, 'Rediscovering the Lead and Zinc Production of North-East Wales', in *Towards a Better Understanding, New Research on Old Mines, Proceedings of the Welsh Mining Society 2010*, D.J. Linton (ed.), (Coleford: Welsh Mines Society, 2012), p. 13: 'The lead-mining district of north-east Wales was one of the most productive orefields in the United Kingdom. It was situated mainly in the great belt of Carboniferous limestone that extends from Talargoch, near Prestatyn at the mouth of the Dee estuary, for a distance of over twenty-five miles in a south-easterly direction to Minera, a few miles from Wrexham. The northern part was in the historic county of Flintshire, which included the extensive workings on Halkyn Mountain, as well as mines in the parishes of Dyserth, Meliden, Llanasa, Whitford, Holywell, Cilcain and Mold. The southern part, in Denbighshire, took in the parishes of Llanferres and Llanarmon-yn-Iâl, and (separated from the main field by a branch of the Bala fault), the mining township of Minera in the old parish of Wrexham.'

<sup>9</sup> J.C. Sainty, *Custodes Rotulorum 1544-1646* (London: Institute of Historical Research, University of London, 2004). Retrieved 2013-0326 on [www.history.ac.uk/publications/office/custodes1544#ss](http://www.history.ac.uk/publications/office/custodes1544#ss). W. Alistair Williams, *History of the North Wales Coalfield* from Ithel Kelly *The North Wales Coalfield: A Collection of Pictures*, Volume 1 (Wrexham: Bridge Books, 1990): 'Coal has been mined in North Wales, albeit in small quantities, since the Middle Ages but it was not until Tudor times that the history of the coalfield really began. The Crown granted mining rights throughout Flintshire and Denbighshire to leading local families from both sides of the border', retrieved 2013-0326 on [www.northwalesminers.com/info/nwhistory.htm](http://www.northwalesminers.com/info/nwhistory.htm).

<sup>10</sup> Duncan-Jones and H.R. Woudhuysen (2007), *op. cit.*, pp. 97-9.

<sup>11</sup> *Ibid.*, p. 99.

<sup>12</sup> *Ibid.*



maculate behaviour and high morality', which was illustrated by the insertion of the aristocratic device *Posse et nolle, nobile* into Salusbury's coat of arms and his adoption of it as his personal motto.<sup>13</sup>

All the while, John of Salusbury from Lleweni and Gwydyr was sitting on Earth's riches. Subterranean Denbighshire, Montgomeryshire and Merionethshire did not only hold lead and zinc, but also sulphur at Cae Coch in Gwydyr Forest, and above ground the dense forests stretching out over the country estates had already invited coppicing for the production of charcoal, a rich source of energy – and not only as the (then) preferred fuel for ironmaking.<sup>14</sup> At least two ingredients for the next famous plot to be rolled out soon, on 5 November 1605, were widely available in Salusbury country.<sup>15</sup> And perhaps also the third: 'as every medieval gunner knew, good gunpowder begins with the right dung.'<sup>16</sup>

<sup>13</sup> *Posse et nolle, nobile*: 'To be able [to do harm] and abstain from doing it is noble'. Salusbury was appointed as an Esquire of the Body to the Queen in 1595: 'At Christmas 1595, John Salusbury, descendant of many generations of patrons, having just succeeded in restoring his family's honour following its earlier eclipse as a result of the Babington Conspiracy and now a squire of the body, invited seven bards, four harpists, and two crowthers [fiddlers] to Lleweni fittingly to celebrate his newly recovered status. (Williams, 443, and see Harper)' *Ibid.*, pp. 100-4.

<sup>14</sup> 'I have leade oare on my ground in greate store, 1 and other minerals neere my house, yf it please you to come hither, being not above two daies journey from you, you shall be most kindly welcome; yt may be you shall find here that will tend to your commoditie and myne : yf I did knowe the day certaine when you would come to view Traithmawr, my sonne Owen Wynn shall attend you there, and conduct you thence along to my house.' From *The History of the Gwydir Family, written by Sir John Wynne, Knt. And Bart., Ut Creditor, & Patet.* (Oswestry: Woodall and Venables, 1878). Retrieved 2013-0327 on [archive.org/stream/historygwydirfa01gwydygoog/historygwydirfa01gwydygoog\\_djvu.txt](http://archive.org/stream/historygwydirfa01gwydygoog/historygwydirfa01gwydygoog_djvu.txt). See also Richard Suggett, *Houses and History in the March of Wales, 1400-1800*, (Ceredigion: Comisiwn Brenhinol Henebion Cymru, The Royal Commission on the Ancient and Historical Monuments of Wales, 2005), p. 20: 'Documentary sources suggest that woodland was contracting in sixteenth century Wales. Widespread coppicing for charcoal burning for the iron industry probably depleted the timber available for building and certainly had a dramatic visual impact on the landscape.'

<sup>15</sup> 'Charcoal and sulphur, the minority ingredients of gunpowder, were easily and cheaply found, but saltpetre proved scarce and expensive. It was either imported from distant lands or extracted at high cost from soil rich in dung and urine. As one seventeenth-century gunpowder enthusiast explained, 'the saltpetre is the soul, the sulphur the life, and the coals the body of it.' (...) The naval demand for gunpowder was insatiable. A twenty-gun ship, of the kind that fought the Armada, could fire each of its cannon fifteen to eighteen times before having to be resupplied. Full cannon consumed as much as forty-six pounds of gunpowder a shot. (...) Where did all this powder come from? Large amounts arrived from abroad. More was manufactured from imported raw materials. To shake off its reliance on foreign saltpetre, Queen Elizabeth's Council encouraged schemes for domestic production. (...) The early Elizabethan operation was experimental, small in scale, and not highly successful. But other projectors soon sought patents to find or manufacture saltpetre in England. The ingredients, as the German had listed them, were not hard to find. A textbook published in April 1562 explained how it should be done. Derived from the Italian Biringuccio's *De la pirotechnia*, published in Venice in 1540, Peter Whitehorne's *Certain Waies for the orderynge of Souldiers in battelray* outline the basic process of lixiviation, straining, and boiling, to make 'saltpetre most white and fair'. David Cressy, *Saltpeper: The Mother of Gunpowder*, (Oxford: Clarendon Press, 2013).

<sup>16</sup> Mick Hamer, 'Blast from the Past' in *New Scientist*, vol. 188, issue 2524 (Sutton: Reed Business Information UK, 2005), 11/5/2005, p. 33-35.



Many persons hold the opinion that the metal industries are fortuitous and that the occupation is one of sordid toil, and altogether a kind of business requiring not so much skill as labour. But as for myself, when I reflect carefully upon its special points one by one, it appears to be far otherwise.<sup>17</sup>

Thus intriguingly opens the German humanist and scientist Georg Bauer alias Georgius Agricola his *De Re Metallica*, a practical treatise on mining and extractive metallurgy, first published in 1556 and of such great value that almost 500 years later it is still on the recommended reading list of every mining student and the Library of the world's oldest 'Ressourcenuniversität' TU Bergakademie Freiberg is named after its author.<sup>18</sup> It may be somewhat of an overstatement to claim that Agricola 'was the most influential humanist in the domain of technology', but he certainly inflamed the recognition of acquisition of knowledge for mining and technology in general.<sup>19</sup> Whereas other Renaissance scientists like Galileo Galilei and Johannes Kepler concentrated on observing the heavens, Agricola studied the subsoil and the techniques which enabled man to penetrate Earth itself. His cliff-hanger at the end of the introductory paragraph does not only promise an elaborate and systematic explanation of mining in the following chapters of the book. It also heralds the revaluation of mining skills and the gradual professionalization of mining engineering and technology in the following ages.

An important idea that is depicted along Agricola's book is that technology, in this case mining and metallurgy, is a systematic endeavour that involves various craftsmen and various devices. Technology is not any more a craft that a single man can perform but it is a fine-tuned interdependent collective activity. Agricola's book shows a new approach to work that requires skilled specialists working together in a technological context. What Agricola did is to invent the technical handbook for a systematic technological endeavour.<sup>20</sup>

As Agricola sets out to explain, this professionalization process of 'systematic technological endeavour' is going to require a miner's knowledge of 'many learned subjects' other than the subsoil itself and its exploitation techniques. In order to be able to pursue his goals, the miner has to know medicine, astronomy, surveying, arithmetic, architecture, drawing, law and practical alchemy; but in the first place, Agricola affirms, he should know

<sup>17</sup> Georgius Agricola, *De Re Metallica Libri XII*, translated from the first Latin edition of 1556 by Herbert Clark Hoover and Lou Henry Hoover, first published in 1912 by *The Mining Magazine*. Release date: November 14, 2011 [Gutenberg Project Ebook #38015]. Retrieved 2013-0319 on [www.gutenberg.org/files/38015/38015-h/38015-h.htm#Page\\_8](http://www.gutenberg.org/files/38015/38015-h/38015-h.htm#Page_8).

<sup>18</sup> University Library 'Georgius Agricola' is a central service unit of the Technische Universität Bergakademie Freiberg. Retrieved 2013-0326 on <http://tu-freiberg.de/ze/ub/index.en.html>

<sup>19</sup> Robert Arnăutu, 'The Renaissance Conception Regarding Technology', in *Journal for Communication and Culture 1*, no. 2 (Toronto: Institute for Communication and Culture, 2011), p. 150.

<sup>20</sup> *Ibid.*, pp. 150-1.



Philosophy, that he may discern the origin, cause, and nature of subterranean things; for then he will be able to dig out the veins easily and advantageously, and to obtain more abundant results from his mining.<sup>21</sup>

John of Salusbury is hardly likely to have read *De Re Metallica*, since it was not until 1912 that the first English translation of Agricola's original Latin was published.<sup>22</sup> But perhaps John of Salusbury's interest in the arts and philosophy had been stimulated by his guardian, who was appointed after the death of John of Salusbury Senior in 1567: the powerful Earl of Leicester, confidant of the Queen, chatelain of Kenilworth Castle, and principal patron of the arts, literature and the Elizabethan theatre.<sup>23</sup> Or perhaps he had learnt Agricola's lesson that the success of any mining venture is subject to the licensee's mastery of Philosophy from an influential fellow-countryman, Francis Bacon:

If then it be true that Democritus said, 'That the truth of nature lieth hid in certain deep mines and caves;' and if it be true likewise that the alchemists do so much inculcate, that Vulcan is a second nature, and imitateth that dexterously and compendiously, which nature worketh by ambages and length of time, it were good to divide natural philosophy into the mine and the furnace, and to make two professions or occupations of natural philosophers—some to be pioneers and some smiths; some to dig, and some to refine and hammer.<sup>24</sup>

It is a fact that the name of John of Salusbury appeared in a number of literary publications, some of them suggesting that he was their author or shared the authorship with a certain Robert Chester; and that his name adorned the dedication page of several other literary works in praise of this reputed and esteemed literary patron.<sup>25</sup> It is also a fact that Robert Chester's *Love's Martyr*, printed by Edward Blount for his friend and former publisher Richard Field in 1601, was dedicated to 'John of Salusbury, the Honourable, and (of me before all other) honoured Knight and one of the Esquires of the bodie to the Queenes most excellent Maiestie' and that this publication included a short appended collection of poems entitled *Diverse Poeticall Essaies*, which again

<sup>21</sup> Agricola (1556), *op. cit.*, Book 1.

<sup>22</sup> Donald W. Whisenhunt, *President Herbert Hoover*, a volume in the *First Men, America's Presidents Series* (New York: Nova Science Publishing, 2007), p. 29.

<sup>23</sup> Duncan-Jones, Woudhuysen (2007), *op. cit.*, p. 95.

<sup>24</sup> Francis Bacon, *Of the Proficiency and Advancement of Learning, Divine and Human*, David Price (ed.) (London: Cassell & Company, 1893), VII. Digitalised by The Project Gutenberg, retrieved 2014-10-15 on <http://www.gutenberg.org/dirs/etext04/adlr10h.htm>.

<sup>25</sup> 'Two Salusbury manuscripts at Christ Church, Oxford, published as *Poems by Sir John Salusbury and Robert Chester*, revealed Chester and Salusbury – among others – to have written large quantities of second-rate verse.' [...] 'Salusbury's reputation as a literary patron continued during the later 1590's. In 1597 the romance writer and translator Robert Parry dedicated a sequence of love poems, *Sinetes' Passions upon His Fortunes*, to 'the right worshipfull John Salisburie of Lleweni Esquier for the Bodie to the Queenes most excellent Maiestie.' Duncan-Jones and Woudhuysen (2007), *op. cit.*, pp. 94 – 105.



designate Salusbury 'The true-noble Knight.'<sup>26</sup> It is a fact that scholars over the ages have questioned the authorship of the verses in *Diverse Poeticall Essaies* beginning 'Let the bird of loudest lay' and closing with the final line of the *Threnos*, 'For these dead birds sigh a prayer,' but that it is plausible to attribute (most of them) to William Shakespeare.<sup>27</sup> It is also a fact that John of Salusbury in the year 1601 was in political difficulties since the Essex Rising in the City of London on 8 February was supported by John's cousin Owen of Salusbury, who on that day got killed by a shot fired into Essex House; and that this, like the Babington plot in 1586, again 'highlighted the deep divisions within the Salusbury clan'.<sup>28</sup>

It is not a fact but very likely that John of Salusbury in these circumstances 'saw himself as *Love's Martyr*, who suffered much for his unshakeable determination to serve his close kinswoman Elizabeth'.<sup>29</sup> Therefore it was indeed apposite to describe a Turtle's love for his Phoenix Queen as steady as a rock; however sadly, and in due course, merciless Time would devour both the (nulliparous) Phoenix and her loyal Turtle.

Also in due course, but on a more earthly level, not so steady were to remain the grounds under John of Salusbury's feet, as mining activities – not only in Britain but in many resourceful places in the world – would intensify over the next four ages with inevitable effects on ground stability.<sup>30</sup> They would deepen the intension of Shakespeare's opaque poem, whose second stanza

But thou shrieking harbinger,  
Foul precurrer of the fiend,  
Augur of the fever's end,  
To this troop come thou not near.<sup>31</sup>

does in fact allow for a more banal reading when a 21st century sustainability thinker strikes out:

In addition to the large risks related to major changes in climate, the increasing scarcity of easily extracted oil and gas is another reason for reducing the use of

<sup>26</sup> Alexander B. Grosart, *Robert Chester's Loves Martyr Or Rosalins Complaint*. (First edition: 1878, reprinted by Kessinger Publishing, 2005) Introduction, p. x.

<sup>27</sup> Duncan-Jones and Woudhuysen (2007), *op. cit.*, p. 91. 'The perplexing questions about authorship and context raised by *The Passionate Pilgrim* fade almost into insignificance compared with those surrounding Shakespeare's contribution to Robert Chester's *Love's Martyr*.'

<sup>28</sup> *Ibid.*, p. 107.

<sup>29</sup> *Ibid.*, p. 108.

<sup>30</sup> For the effects of coal mining in Britain: The Crown, Department of Energy & Climate Change, The Coal Authority, 'Mining and Ground Stability in Britain', retrieved 2014-0418 on [coal.decc.gov.uk/en/coal/cms/services/reports/mining\\_report/mining\\_report.aspx](http://coal.decc.gov.uk/en/coal/cms/services/reports/mining_report/mining_report.aspx).

<sup>31</sup> *Verses in Love's Martyr* ['*The Phoenix and Turtle*'] in Duncan-Jones and Woudhuysen (2007), *op. cit.*, p. 422, ll. 5-8.



fossil fuels. The energy supply is not only under threat from the consequences of CO2 emissions at the 'back end' of the production process, but also from those at the 'front end', where fossil fuel availability is the issue.<sup>32</sup>

Such a 'shrieking harbinger' would certainly not have been welcome to John of Salusbury's 'troop' that kept the 'obsequy so strict', nor would he feel welcome with any other future 'troop' that likewise scrupulously keeps screening off its statistics, because he would be regarded as the 'augur of the fever's end' who would try to put a stop to the gold rush deep in the bowels of the earth taking the bread out of the mouths of many private and public profiteers.

Contrariwise, a 'priest in surplice white | That defunctive music can' would be given a warmer welcome to the chemical laboratory of an oil company, as an alchemist would to the furnace of John of Salusbury's days if they obliged with new ingenious formulas for high quality fuels or better explosives especially if such a 'priest' could 'predict' the exact moment of explosion, thus guaranteeing well timed effects.<sup>33</sup> For the same reason would an enterprising lab accommodate the 'treble-dated crow, | That thy sable gender mak'st | With the breath thou giv'st and tak'st,' because this peculiar bird that apparently disposed of a very efficient reproduction method might be a great guinea pig for early genetic engineers.<sup>34</sup> And of course these lucrative businesses could not do with environmentalists, anti-pollutionists or any other 'fowl of such tyrant wing' as they would only come to queer the pitch.<sup>35</sup>

Here the anthem doth commence  
Love and constancy is dead,  
Phoenix and the Turtle fled,  
In a mutual flame from hence.

So they loved as love in twain  
Had the essence but in one,  
Two distincts, division none,  
Number there in love was slain.<sup>36</sup>

<sup>32</sup> Van Egmond (2014), *op. cit.*, pp. 4-5.

<sup>33</sup> 'Be the death-divining swan, | Lest the requiem lack his right'. (*OED*) to divine, v., I. †1.a: 'To make out or interpret by supernatural or magical insight (what is hidden, obscure, or unintelligible to ordinary faculties); hence, in later use, to interpret, explain, disclose, make known.' If the alchemist (or, four hundred years later: the chemical laborant) is not able to 'divine' or 'predict' the 'magic' effects of the chemical mixture, then the 'laboratory research' (allegorised as 'requiem') would indeed 'lack its right'.

<sup>34</sup> The *Arden* editors note: 'Crows were believed to generate black offspring (sable gender) not by sexual reproduction, but by touching beaks and exchanging breath', Duncan-Jones and Woudhuysen (2007), *op. cit.*, p. 423, ll. 19-9.

<sup>35</sup> 'From this session interdict | Every fowl of tyrant wing | Save the eagle, feathered king: | Keep the obsequy so strict'. *Ibid.*, p. 423, ll. 9-12.

<sup>36</sup> *Ibid.*, pp. 423-4, ll. 21-8.



The alchemists in John of Salusbury's days drew much inspiration for their secretive activities from a man also mentioned by Sir Francis Bacon.<sup>37</sup> This man was an alchemical writer of the pre-Christian era, a Greek living in Egypt around 200 BCE when Alexandria was enjoying its height as a centre of learning. His name was Bolos Democritus, known also as Pseudo-Democritus or Bolos of Mendes:

Combining fact and much that was magical and supernatural, Bolos's works appear to be unsystematic collections based on earlier sources (including works of Democritus, the atomist of the fifth century BCE), and also recall the recipes for making gems, purple dyes, silver and gold, of the artisanal traditions of Mesopotamia and Egypt. Bolos is set apart from these early craftsmen, however, because of his interest in transmutation: his belief that the nature of metals could be fundamentally altered and that these alterations were indicated by changes in the colours of the materials during the process.<sup>38</sup>

Bolos founded his belief on the earlier concept of atomism, worked out by Lucretius in his *De Rerum Natura*.<sup>39</sup> Lucretius observed that 'all nature, then, as self-sustained, consists of two things: of bodies and of void in which they're set, and where they're moved around.'<sup>40</sup> Because any material is subject to decay, and materials like rocks, metals, air and water over the ages get convoluted or even mixed up – as in subterranean soils – nature apparently disposes of a sustaining force that time and again re-creates pure materials like water, air, metals, wood; and this continuous process, he reasoned, is the result of friction between body and void.<sup>41</sup> Then what is the essence of this 'sustaining force'? It must be something 'inside,' Lucretius concluded:

And as within our members and whole frame  
The energy of mind and power of soul  
Is mixed and latent, since create it is  
Of bodies small and few, so lurks this fourth,  
This essence void of name, composed of small,

<sup>37</sup> See fn. 24.

<sup>38</sup> Stanton J. Linden, *The Alchemy Reader: From Hermes Trismegistus to Isaac Newton, from The Treatise of Democritus On Things Natural and Mystical* (Cambridge: Cambridge University Press, 2003), p. 8.

<sup>39</sup> (*OED*) atomism, *n.*, 1: 'The doctrine or theory that all things are formed of tiny indivisible particles; atomic philosophy; atomic theory. Chiefly with reference to philosophical theory (esp. that of Leucippus and Democritus) rather than scientific atomic theory.'

<sup>40</sup> Lucretius, *De Rerum Natura*, William Ellery Leonard (trans.). Retrieved 2013-0330 on [classics.mit.edu/Carus/nature\\_things.mb.txt](http://classics.mit.edu/Carus/nature_things.mb.txt), *The Internet Classics Archive* by Daniel C. Stevenson, Web Atomics.

<sup>41</sup> *Ibid.*: 'First since we know a twofold nature exists, | Of things, both twain and utterly unlike— | Body, and place in which an things go on— | Then each must be both for and through itself, | And all unmixed: where'er be empty space, | There body's not; and so where body bides, | There not at all exists the void inane. | Thus primal bodies are solid, without a void. | But since there's void in all begotten things, | All solid matter must be round the same; | Nor, by true reason canst thou prove aught hides | And holds a void within its body, unless | Thou grant what holds it be a solid.'



And seems the very soul of all the soul,  
And holds dominion o'er the body all.<sup>42</sup>

He was close to the alleged 'Truth' that kept intriguing the alchemists and later chemists and physicists who in the 18<sup>th</sup> and 19<sup>th</sup> centuries found scientific evidence for the atomic theory. Yet Lucretius nor the alchemists in Elizabethan England lived to witness the catch of that 'essential atom,' let alone its subatomic particles, so they were left to keep gambling on that sustaining essence whose discovery would receive critical acclaim of the sort Bolos Democritus had been hoping for: 'Nature rejoices with Nature; Nature conquers Nature; Nature restrains Nature.'<sup>43</sup>

The poet of the 67 lines in *Love's Martyr* allegorised that old and great – perhaps overconfident – ambition. Perhaps the poet knew that the secrecy surrounding it did not bode well, because profitable pursuits had always incited conflicts of interests, which in the least harmful scenario were going to cause unproductive credit creation landing the majority with loss of value; and not only in the monetary sense. Perhaps the poet shared with Georgius Agricola his critical approach of some alchemical ambitions.<sup>44</sup> Or perhaps the unilateral ambition to 'conquer Nature' simply did not fit the poet's Elizabethan worldview, not only because the 'conception of world order for the Elizabethans was a principal matter' but also because 'there was 'correspondence' between man's body and the body of the world, man's soul and the soul of the universe' and man was simply a part of that larger system of 'self-regulation.'<sup>45</sup>

<sup>42</sup> Ibid.

<sup>43</sup> Stanton J. Linden, *The Alchemy Reader: From Hermes Trismegistus to Isaac Newton*, from *The Treatise of Democritus On Things Natural and Mystical* (Cambridge: Cambridge University Press, 2003), p. 38, and on p. 55, quoting Stephanos of Alexandria (first half of seventh century AD) from *The Great and Sacred Art of the Making of Gold*: 'O nature one and the same yielding and fulfilling the All, O union completed and separation united, O identical and nowise alien nature, supplying the All from itself, O matter immaterial holding matter fast, O nature conquering and rejoicing in nature, [...] tell what sort of nature thou art – that which with affection receives itself from itself again, verily that which yields sulphur without fire and has the fire-resisting power, the archetype of many names and name of many forms' [...] what have you in common with the multitude of material things, since one thing is natural and is a single nature conquering the All?'

<sup>44</sup> 'There are many other books on this subject, but all are difficult to follow, because the writers upon these things use strange names, which do not properly belong to the metals, and because some of them employ now one name and now another, invented by themselves, though the thing itself changes not.' [...] 'Even their books proclaim their vanity, for they inscribe in them the names of Plato and Aristotle and other philosophers, in order that such high-sounding inscriptions may impose upon simple people and pass for learning. There is another class of alchemists who do not change the substance of base metals, but colour them to represent gold or silver, so that they appear to be that which they are not, and when this appearance is taken from them by the fire, as if it were a garment foreign to them, they return to their own character. These alchemists, since they deceive people, are not only held in the greatest odium, but their frauds are a capital offence. No less a fraud, warranting capital punishment, is committed by a third sort of alchemists; these throw into a crucible a small piece of gold or silver hidden in a coal, and after mixing therewith fluxes which have the power of extracting it, pretend to be making gold from orpiment, or silver from tin and like substances.' Agricola (1556), *op. cit.*, p. xxviii.

<sup>45</sup> First quotation: Tillyard 1959, *op. cit.*, p. 18. Second quotation: Joan Bennett, 'Marjorie Hope Nicol-



After all *hybris* traditionally has a fall.

But the poet did not lay it on, perhaps because he knew that the same system's feedback loops would automatically apply 'transgenerational correction,' and any obstructionism at the wrong time and place would be a waste of energy – and of a thriving career.<sup>46</sup> Therefore, on the face of it, would the 67 lines first and foremost invite the Virgin Queen and her loyal subject alias generous patron to fit the glove and wear it. Yet an attentive mining entrepreneur might have picked up the poet's more delicate relegations; and he might for a moment take off the glove and put it on again inside out so as to rethink his own working methods. The image of that bird 'on the sole Arabian tree' in the poem's opening lines might already have reminded him of a passage in *De Rerum Natura*

Not easy 'tis from lumps of frankincense  
To tear their fragrance forth, without its nature  
Perishing likewise: so, not easy 'tis  
From all the body nature of mind and soul  
To draw away, without the whole dissolved.<sup>47</sup>

By the time 'the anthem doth commence', twenty lines later, he would see why 'love and constancy is dead,' as 'Phoenix and the Turtle fled, in a mutual flame from hence' and 'the Turtle saw his right, | Flaming in the Phoenix' sight; | Either was the other's mine.'<sup>48</sup> As the Renaissance metaphor of the 'body politic' indicates, the nation does not only need a head of state resting on the body, but also an (acknowledgement of a) sustaining 'soul' because 'no energy of body

son, *The Breaking of the Circle. Studies in the Effect of the 'New Science' upon Seventeenth Century Poetry* in *The Review of English Studies, New Series*, Vol. 3, No. 10, Apr., 1952 (Oxford: Oxford University Press, 1952), p. 178. Retrieved 2013-0216 on <http://www.jstor.org/stable/510922>. Third quotation: Gabriel Egan, 'Shakespeare, Emergent Self-regulation and Sustainability', Seminar Sustainable Humanities, March 14-15, 2012 (Utrecht: Utrecht University, 2012), p. 2.

<sup>46</sup> Egan (2012), *op. cit.*, p. 6: 'Richard has hopes to start his own line of monarchs, but his imagery of generation runs precisely counter to the principle of transgenerational correction I have been outlining. Richard seems to think that by generation he will undo his crimes rather than be called to account for them: 'QUEEN ELIZABETH Yet thou didst kill my children. | KING RICHARD But in your daughter's womb I bury them, | Where, in that nest of spicery, they will breed | Selves of themselves, to lyour recomfiture. (*Richard 3*, 4.4.353-6)'. The childless Macbeth is much like Richard in brutally hacking his way to the throne only to find that it gives little joy without a child to pass it on to. Indeed, we may suppose that these kings are able to be brutal because they are childless: had they to face the transgenerational consequences of passing on these traits they would learn that selfishness is self-defeating. Humanism has always probed the question 'how are we to live?', and here is a concrete example in Shakespeare's suggestion that the facts of life militate against anti-social behaviour. Goodness, like freedom, evolves (Dennett 2003a).'

<sup>47</sup> Lucretius; Leonard, *op. cit.*. The 'sole Arabian tree' may refer to the originally Arabian *Boswellia* tree, from ancient times famous for its production of the 'oleo-gum resin known as frankincense or olibanum.' Nigel Hepper, 'Arabian and African Frankincense Trees, the Herbarium, Royal Botanic Gardens, Kew', in the *Journal of Egyptian Archaeology*, Vol 55, August 1969, (London, Egypt Exploration Society, 1969), p. 66.

<sup>48</sup> Duncan-Jones and Woudhuysen (2007), *op. cit.*, pp. 423-5, ll.21-4 and ll. 33-5.



and mind, apart, each of itself without the other's power, can have sensation.'<sup>49</sup> The Phoenix' regency is therefore mutually linked to the Turtle, the biblical symbol for 'spirit'.<sup>50</sup> And Lucretius added on the same metaphor:

Thus, too, those Birdless places must up-send  
An essence bearing death to winged things,  
Which from the earth rises into the breezes  
To poison part of skiey space, and when  
Thither the winged is on pennons borne,  
There, seized by the unseen poison, 'tis ensnared,  
And from the horizontal of its flight  
Drops to the spot whence sprang the effluvium.  
And when 'thas there collapsed, then the same power  
Of that effluvium takes from all its limbs  
The relics of its life.

So what happens if 'property was thus appalled | That the self was not the same: | Single nature's double name | Neither two nor one was called' when an alchemist set out to dissolve 'an insoluble substance like gold and make its healing properties digestable?'<sup>51</sup> Or when any incompetent gold diggers 'because they entrust their certain and well-established wealth to dubious and slippery fortune, generally deceive themselves, and as a result, impoverished by expenses and losses, in the end spend the most bitter and most miserable of lives?'<sup>52</sup> Or when the prospect of obtaining metals in a mine affects the dignity of a man so much so that 'property [of them] is 'thus appalled?'<sup>53</sup> Georgius Agri-

<sup>49</sup> Lucretius; Leonard, *op. cit.*: 'With seeds so intertwined even from birth, They're dowered conjointly with a partner-life; | No energy of body or mind, apart, | Each of itself without the other's power, | Can have sensation; but our sense, enkindled | Along the vitals, to flame is blown by both | With mutual motions. Besides the body alone | Is nor begot nor grows, nor after death | Seen to endure.'

<sup>50</sup> 'And Jesus, when he was baptised, went up straightway from the water: and lo, the heavens were opened unto him, and he saw the Spirit of God descending as a dove, and coming upon him.' *The Holy Bible Containing The Old and New Testaments, Translated Out of the Original Tongues: Being the Version Set Forth A.D. 1611 Compared with the Most Ancient Authorities and Revised* (Cambridge: Cambridge University Press, 1885), S. Matthew 3:16.

<sup>51</sup> 'Francis Anthony's *aurum potable* was a potent emetic and cathartic that was as likely to cure his patients as kill them.' Anna Marie Eleanor Roos, *"The" Salt of the Earth: Natural Philosophy, Medicine, and Chymistry in England, 1650-1650* (Leiden: Koninklijke Brill, 2007), p. 38.

<sup>52</sup> 'But persons who hold these views do not perceive how much a learned and experienced miner differs from one ignorant and unskilled in the art. The latter digs out the ore without any careful discrimination, while the former first assays and proves it, and when he finds the veins either too narrow and hard, or too wide and soft, he infers therefrom that these cannot be mined profitably, and so works only the approved ones. What wonder then if we find the incompetent miner suffers loss, while the competent one is rewarded by an abundant return from his mining?' Georgius Agricola, *De Re Metallica Libri XII*, retrieved 2013-0330 on [www.gutenberg.org/files/38015/38015-h/38015-h.htm#Page\\_8](http://www.gutenberg.org/files/38015/38015-h/38015-h.htm#Page_8) Book 1.

<sup>53</sup> *Ibid.*: 'The following are some of the wicked and sinful methods by which they say men obtain riches from mining. When a prospect of obtaining metals shows itself in a mine, either the ruler or magistrate drives out the rightful owners of the mines from possession, or a shrewd and cunning neighbour perhaps brings a law-suit against the old possessors in order to rob them of some part of their property. Or the mine superintendent imposes on the owners such a heavy contribution on shares, that if they cannot pay, or will not, they lose their rights of possession; while the superintendent, contrary to all that is right, seizes upon all that they have lost. Or, [Pg 21]finally,



cola, contemplating on the question if one 'ought to count metals amongst the number of good things or class them amongst the bad' argues that

the products of the mines are not themselves the cause of war; (...) metals are a creation of Nature, and they supply many varied and necessary needs of the human race, to say nothing about their uses in adornment, which are so wonderfully blended with utility.<sup>54</sup>

But he warns:

Insane indeed is he who makes more of riches than of virtue. Insane also is he who rejects them and considers them as worth nothing, instead of using them with reason.<sup>55</sup>

Therefore Reason's observation of 'division grow together, | To themselves yet either neither' is not only alarming because 'things growing to themselves are growth's abuse.'<sup>56</sup> It is also alarming because Reason itself is now 'confounded' (confused and abashed), as the Phoenix and the Turtle are conjoined in a (seemingly) 'concordant compound' that excludes and even usurps Reason:

Love hath reason, Reason none,  
If what parts can so remain.<sup>57</sup>

For good reason had Georgius Agricola in *De Re Metallica* earlier pleaded for 'moderacy', the first one of the ancient Greek virtues and the balanced result of Dionysian *hybris* and Apollinian *aidos*, as an essential condition for the mining profession to grow into a 'calling of peculiar dignity.'<sup>58</sup> For the same good reason did the poet of the 67 lines in *Love's Martyr* allegorise Reason as the author of the *Threnos*.

Eating from the tree of Life and leaving Paradise have completed the tailpiece of Creation: the incarnation of the living being. Man ought to time and again eat from this tree, and so again every newborn human creature.[...] Vital but controlled *hybris* allows for room to let oneself go without losing oneself; *aidos* gives *hybris* its refined expression, prevents it from later shame. [...] Nietzsche aims at a vital force,

the mine foreman may conceal the vein by plastering over with clay that part where the metal abounds, or by covering it with earth, stones, stakes, or poles, in the hope that after several years the proprietors, thinking the mine exhausted, will abandon it, and the foreman can then excavate that remainder of the ore and keep it for himself.

<sup>54</sup> Ibid.

<sup>55</sup> Ibid.

<sup>56</sup> Duncan-Jones and Woudhuysen (2007), *op. cit.*, p. 426, ll.42-3 and the editors' footnote.

<sup>57</sup> (OED) compound, *n.*, 1: 'A Union, combination, or mixture of elements'; 2.a: 'a substance composed chemically of two or more elements in definite proportions (as opposed to a *mixture*).'

<sup>58</sup> 'Certainly, though it is but one of ten important and excellent methods of acquiring wealth in an honourable way, a careful and diligent man can attain this result in no easier way than by mining.' Georgius Agricola, *De Re Metallica Libri XII*, retrieved 2013-0330 on [www.gutenberg.org/files/38015/38015-h/38015-h.htm#Page\\_8](http://www.gutenberg.org/files/38015/38015-h/38015-h.htm#Page_8) Book 1. For a discussion on *aidos* and *hybris*, cf. Justina Gregory, *Euripides and the Instructions of the Athenians* (University of Michigan Press, 1997), p. 51.



which always finds another challenge in the hard reality of existence and connects an active will and elasticity to it: a force that can let itself go in a controlled way.<sup>59</sup>

Reason indeed loses out when it sees 'Beauty, truth and rarity, | Grace in all simplicity, | Here enclosed, in cinders lie,' as miners indiscriminately blast their drifts and tunnels underground and leave the mined out areas to transform into dangerous deadly holes.<sup>60</sup> Reason certainly has lost out when

Truth may seem, but cannot be;  
Beauty brag, but 'tis not she;  
Truth and beauty buried be,

as the avarice of affluence gets on top and the hunger for the loot takes many hearts and breaths away, so that the Phoenix and the Turtle have no choice (nor time) but to 'chastely marry' and end up in smoke, of course without any inventive cryogenic carbon capture system yet available.<sup>61</sup> The urn suggests the finality of their ending, again uncomfortably discordant with the ancient

<sup>59</sup> My translation of 'Het eten van de boom en het verlaten van het paradijs hebben het sluitstuk van de schepping pas werkelijk voltooid: de menswording van het levende wezen. Van deze boom hoort de mens te eten, steeds weer en elke nieuwgeboren mens opnieuw' [...] 'The 'true lie' sustains the truth, also the truth of human existence. A 'Yes' to existence enables man to actively play along with this existence. The truth therewith asserts itself as a bold venture; a challenge. (De waarachtige leugen verdraagt de waarheid, ook die van het menselijke bestaan. Op basis van een ja tegen het bestaan wordt actief op dit bestaan ingespeeld. De waarheid geldt daarmee tevens als een waagstuk, een uitdaging.) [...] Met de vitale, maar beheerste *hybris* staat de mens zichzelf de ruimte toe waarbinnen hij zich kan laten gaan zonder zich te verliezen; de *aidos* geeft de *hybris* haar verfijnde uitdrukking, weerhoudt haar van schaamte achteraf. [...] 'Nietzsche beoogt een vitale kracht, die in de harde waarheid van het bestaan steeds weer een uitdaging vindt en daaraan een actieve wilskracht en spankracht verbindt: een kracht die zich beheerst kan laten gaan.' Sybe Schaap, *De Mens als Maat, Nietzsche's Worsteling met het Ressentiment* (Budel: Damon, 2003), p. 30; p. 34; pp. 174-6.

<sup>60</sup> Cf. U.S. Government, Bureau of Land Management, 'Abandoned Mines Portal, Staying Safe', [www.abandonedmines.gov/ss.html](http://www.abandonedmines.gov/ss.html). 'Active and abandoned mine sites have proved to be an irresistible—and sometimes deadly—draw for children and adults.' And in the Introduction to *De Re Metallica*: 'We may mention that the use of gunpowder for blasting was first introduced at Schemnitz by Caspar Weindle, in 1627; but apparently was not introduced into English mines for nearly 75 years afterward, as the late 17th century English writers continue to describe fire-setting' (*OED*) coal, n, 1.b: 'A burnt or partially burnt piece of carbonized fuel which is not now glowing or burning; esp. a partially consumed piece of fuel that retains sufficient carbon to be capable of further combustion. Chiefly with distinguishing word, as dead coal, black coal, etc.'

<sup>61</sup> 'Money is good for those who use it well; it brings loss and evil to those who use it ill. Hence, very rightly, Horace says: "Dost thou not know the value of money; and what uses it serves? It buys bread, vegetables, and a pint of wine." (...) 'Thus, for example, when a tyrant, inflamed with passion for a woman of great beauty, makes war on the inhabitants of her city, the fault lies in the unbridled lust of the tyrant and not in the beauty of the woman. Likewise, when another man, blinded by a passion for gold and silver, makes war upon a wealthy people, we ought not to blame the metals but transfer all blame to avarice. For frenzied deeds and disgraceful actions, which are wont to weaken and dishonour natural and civil laws, originate from our own vices.' Georgius Agricola, *De Re Metallica*. 'The Cryogenic Carbon Capture (CCC) technology is a patent-pending process designed to separate a nearly pure stream of CO<sub>2</sub> from power plant gases. This technology adds a process to the plant after normal energy production where CO<sub>2</sub> is separated from the exhaust gases.' Sustainable Energy Solutions, 'Cryogenic Carbon Capture' (Orem, Utah: Sustainable Energy Solutions, 2008), p.2. Retrieved 2013-0403 on <http://sustainablees.com/documents/SES%20Online%20Booklet%202012.pdf>.



myth of the cyclically regenerative Phoenix.<sup>62</sup> But then comes Reason's final invitation

To this urn let those repair  
That are either true or fair  
For these dead birds sigh a prayer.<sup>63</sup>

Although the cyclical worldview still predominated in Elizabethan England, its cyclicity had certainly not resulted in a circular economy.<sup>64</sup> Therefore Shakespeare's Phoenix and Turtle leave 'no posterity'.<sup>65</sup> But Shakespeare had learnt from Ovid that the rebirth of a Phoenix takes some five hundred years:

And when that of his lyfe well fyll five hundred yeeres are past,  
Uppon a Holmetree or uppon a Date tree at the last  
He makes him with his talants and his hardened bill a nest. [...]   
Soone after, of the fathers corce men say there dooth aryse  
Another little Phoenix which as many yeeres myst live  
As did his father.<sup>66</sup>

These full five hundred years have not yet passed since John of Salusbury's reception of a Phoenix and a Turtle both as a happy patron and their licensee. It might actually take more than a few decades before such a 'circular economy' will be put into operation. Public and private parties are only just warming up, inspired by an increasing number of sustainability coaches:

If we accept that the living world's cyclical model works, can we change our way of thinking, so that we, too, operate a circular economy?<sup>67</sup>

Of course, many earth scientists and mining engineers are already participating in that collective sporty warm-up to prevent the Earth from warming up:

<sup>62</sup> Duncan-Jones, Woudhuysen (2007), *op. cit.*, p. 428, fn. ll. 59-61: 'The lack of *posterity* is at odds with the myth of the phoenix which dies and is reborn from fire.' See also Ovid, Golding (trans.); Nims (ed.) (1567; 1965; 2000), *op. cit.*, pp. 388-9, XV, ll. 432-5. 'One bird there is that dooth renew itself and as it were | Beget it self continually. The Syrians name it there | A Phoenix. Neyther corne nor herbes this Phoenix liveth by, | But by the jewce of frankincense and gum of Amomye.'

<sup>63</sup> Duncan-Jones, Woudhuysen (2007), *op. cit.*, p. 428, ll. 65-7.

<sup>64</sup> 'The similarities between the Elizabethan energy crisis and the present day are quite remarkable. As wood became scarce near population centres, there was a strong motivation to shift energy supply to energy-dense, low-carbon coal. This is the same transition that many advocate today by displacing coal from energy production using ultra-energy dense, carbon-free uranium and thorium.' Colin McInnes, 'Energy crisis? We've been here before. In After Copenhagen. Heating up the debate for the future' (London: spiked, 14 July 2010) Retrieved 2013-0329 on [www.spiked-online.com/index.php/debates/copenhagen\\_article/9202](http://www.spiked-online.com/index.php/debates/copenhagen_article/9202)

<sup>65</sup> 'Death is now the Phoenix' nest, | And the Turtle's loyal breast | To eternity doth rest. | Leaving no posterity, | 'Twas not their infirmity, | It was married chastity.' Duncan-Jones, Woudhuysen (2007), *op. cit.*, p. 428, ll. 57-61.

<sup>66</sup> Ovid, Golding (trans.); Nims (ed.) (1567; 1965; 2000), *op. cit.*, pp. 388-9, XV, ll. 436-444.

<sup>67</sup> The Ellen MacArthur Foundation, 'Re-Thinking Progress: The Circular Economy'. Uploaded 28 August 2011, retrieved 2013-0403 on [www.youtube.com/watch?v=zCRkVdyyHmI](http://www.youtube.com/watch?v=zCRkVdyyHmI).



'In this perspective, the cardinal sin is not mining; it is consuming the rents from mining.'<sup>68</sup>

As this particular wheel of sustainable development has not yet 'come full circle', Shakespeare might help to give it another spirited lurch, if only to demonstrate that once the wheel comes full circle, it rolls on.<sup>69</sup> And as 'human beings are metaphorical creatures' we might altogether be able to put into practice Shakespeare's sustaining allegory in the here-and-now.<sup>70</sup> Then the 'O' of allegory might echo 'The Wheele is come full circle, we are here.'

<sup>68</sup> Solow, Robert M., 'An Almost Practical Step towards Sustainability', in *Resources Policy* (Washington: Resources for the Future, 1993), p. 171.

<sup>69</sup> EDMUND: 'Th'st spoken right, 'tis true; | The Wheele is come full circle, I am heere.' *King Lear*, 5.3.3135-6, p. 816.

<sup>70</sup> David Blackbourn, *The Conquest of Nature, Water, Landscape, and the Making of Modern Germany* (London: Jonathan Cape, 2006), p. 14.



**Abstract**

*Cymbeline*, Shakespeare's alleged last-but-one play, goes *beyond beyond* (Nosworthy). And not only in the metaphysical sense. The play literally goes *beyond beyond*, because it is a full and mature allusion to the compound trade of mining, cultivation and sex. It starts from Cleopatra's most intimate and sustaining erotic fancy. Its pornographic scenes allude to the mining and reclamation activities in the deep forests and caves of Wales. It ends in Jupiter's account for his decision to once deny Eris, the goddess of Strife, from an Olympian wedding party, which had also occasioned Shakespeare's *Troilus and Cressida*, and later engendered *Anthony and Cleopatra*, in the name of 'sustainable development'. Because Jupiter's account in *Cymbeline* finally serves to demonstrate that 'trial and error' ever again occasion sustainability, either regarding personal growth, or advancements in technology. *Cymbeline* also serves to demonstrate that every new Cymbeline, alias entrepreneur, can choose to buy himself into a promising 'future'; but that he or she eventually finds its 'values' only within [its present], by 'squaring allegory's circle'. Which is *Cymbeline*'s ultimate invitation to keep going *beyond beyond*; in and out of Shakespeare's allegorical 'O'.



## 10 “Take this Audit, take this life”

### - *Cymbeline's Futures*

CLEOPATRA: His legges bestrid the Ocean, his rear'd arme  
Crested the world: His voyce was propertied  
As all the tuned Spheres, and that to Friends:  
But when he meant to quaile, and shake the Orbe,  
He was as ratling Thunder. For his Bounty,  
There was no winter in't. An *Anthony* it was,  
That grew the more by reaping: His delights  
Were Dolphin-like, they shew'd his backe about  
The Element they liu'd in: In his Liuery  
Walk'd Crownes and Crownets: Realms & Islands were  
As plates dropt from his pocket.

DOLABELLA: *Cleopatra.*

CLEOPATRA: Thinke you there was, or might be such a man  
As this I dreamt of?

DOLABELLA: Gentle Madam, no.

CLEOPATRA: You Lye vp to the hearing of the Gods:<sup>1</sup>

In the second part of her dazzling harangue to Dolabella, Cleopatra demonstrates how proportions overflow in the little o'th'earth: the allegorical 'home of soul', where Fancy 'allies' with Nature, so as to stretch its laws, to surpass doomy 'shadows', and to breathe life into the new reality out of allegory's 'O'.<sup>2</sup> At the apex of her erotic imagery, she creates 'an *Anthony* [...] | that grew the more by reaping'.

This passage has led to debates among Shakespeare scholars, many of whom substituted '*Anthony*' for '*Autumn*', following Lewis Theobald's early eighteenth century suggestion, that 'there was no winter in Anthony's bounty' because Autumn's harvest was so plenteous.<sup>3</sup> John Wilders footnotes that 'either

<sup>1</sup> *Anthony and Cleopatra*, 5.2.3300-3315, p. 873.

<sup>2</sup> For the significance of the words 'ally' versus 'vie', and 'shadows', see the last part of Cleopatra's speech to Dolabella: CLEOPATRA 'You Lye vp to the hearing of the Gods: | But if there be, nor euer were one such | It's past the size of dreaming: Nature wants stufte | To vie strange formes with fancie, yet t' imagine | An *Anthony* were Natures peece, 'gainst Fancie, | Condemning shadowes quite.' 5.2.3315-3320, p. 873.

<sup>3</sup> 'Theobald: "There was certainly a contrast both in the thought and terms, designed here, which is lost in an accidental corruption. How could an Antony grow the more by reaping? I'll venture, by a very easy change, to restore an exquisite fine allusion; which carries its reason with it too, why there was no winter in his bounty: 'For his bounty, There was no winter in't; an autumn 'twas, That grew the more by reaping.' *The Tragedie of Anthonie and Cleopatra, A New Variorum Edition*, Horace Howard Furness (ed.), Volume 15 (Philadelphia & London: J.B. Lippincott Company, 1907), Fn. 5.2.105-7, p. 344. Retrieved 2014-03-11 on <https://archive.org/details/newvariorumediti15shakuoft>.



reading is possible'.<sup>4</sup> But from the perspective of the love trade that Cleopatra has been defending – and has just decided to fight to death, for the benefit of the 'O's renaissance – the logical reading would be Folio's original 'Anthony'. This is logical, first because Anthony is the mainspring of Cleopatra's bold sexual imagery; and because Cleopatra's speech to Dolabella – in its explicit intimacy, sensuality, and aesthetics – exposes one of the 'tricks of her trade': pornography.<sup>5</sup>

Empowered by her professional mantra '*Whatever gives you pleasure gives you power*', Cleopatra rubs Dolabella's nose in every erotic pleasure she has enjoyed with Anthony, lustfully and unscrupulously painting their coitus as a magnificent, cosmic, and all-in-all experience. As Anthony 'mounted her' (his legs 'bestrid the Ocean'), she relates to Dolabella, they fused in their glorious experience of conjunction, which felt as if they, as one, reached the top of the world, and beyond.<sup>6</sup> Dolabella should also know that Anthony's intimate, gentle caressings ('His Voyce was so propertied as all the tuned Spheres') first softened the heart ('and that to Friends'), and soon crescendoed onto his primal screams of ultimate sensuous delight, when he was about 'to quaille' (to 'curdle': to shoot his sperm into her), and then made her 'shake' too, when they came together.<sup>7</sup>

Further, Dolabella should know that No, of course there was 'no winter in his Bounty', as Anthony's 'generous gifts' to Cleopatra would never come to an end.<sup>8</sup> On the contrary. Simply because 'it' was an *Anthony*, this 'it' – his penis

<sup>4</sup> Wilders (1995), *op. cit.*, p. 305: 'Anthony' is certainly more boldly imaginative ('there is no other word with which to describe him than his own name') but autumn is more consistent with the pattern of the images and has the two syllables required by the verse line.'

<sup>5</sup> See fn. 2, Chapter 8.

<sup>6</sup> (*OED*) crest, *v.*, 3: 'To reach the crest or summit of (a hill, rising ground, wave, etc.)' Cleopatra reminisces Anthony's elevated arm that 'crested the world' as soon as he climbed and entered her (her 'Ocean' - O) and they melted with love and sexual pleasure.

<sup>7</sup> 'And that to Friends': (*OED*) friend, *n.* and *adj.*, P1.a. to be friend (also friends) to: to be favourably disposed towards; to be on friendly terms with. †d. to (also at) friend : on good or intimate terms. Obs. (1543 J. Bale Yet Course at Romyshe Foxe sig. Fij, Yf yt were of the worlde, the fleshe, or the deuyll, yt schuld haue the clergie to frynde. a1616 Shakespeare *Winter's Tale* (1623) v.i.139 From him Giue you all greetings, that a King (at friend) Can send his Brother): Cleopatra is telling Dolabella that Anthony's voice sounded so harmonious when he caressed her, that they got intimate immediately (as harmonious as the 'tuned Spheres': cf. Pythagoras's *Harmony of Spheres*). (*OED*) quail, *v.*, 2. 'to curdle'; (*OED*) curdle, *v.*, 'To form (milk) into curd; to turn (any liquid) into a soft solid substance like curd; to coagulate, clot, congeal' alludes to Anthony's ejaculation. With another sexual pun on quail (*n.*): 'courtesan, prostitute', David Crystal & Ben Crystal, *Shakespeare's Words, A Glossary & Language Companion* (London: Penguin Books, 2002), p. 356. 'Orb (*OED*), *n.* 1: I.1.a. Astron. 'Each of the concentric hollow spheres formerly believed to surround the earth and carry the planets and stars with them in their revolution' here alludes to Cleopatra's womb. 'He was as rattling Thunder': (*OED*) rattle, *v.* 1, 1: 'To give out a rapid succession of short, sharp, percussive sounds, esp. as a result of being shaken rapidly or of striking against something' alludes to Anthony's 'primal screams of ultimate sensuous pleasure.'

<sup>8</sup> (*OED*) bounty, *n.* 4.a: 'Goodness shown in giving, gracious liberality, munificence: usually attributed to God, or to the great and wealthy, who have it in their power to give largely and liberally. b. An act of generosity, a thing generously bestowed; a boon, gift, gratuity. Also c. A sum of money paid to merchants or manufacturers for the encouragement of some particular branch of industry')



– would grow again and again, every time she wanked, sucked or fucked him, in order to ‘reap’ his seed into her hands, mouth or womb.<sup>9</sup> And Yes, of course the way in which Anthony gratified her was ‘Dolphin-like’, as he would keep ‘diving’ rhythmically in and out of her ‘deep seas’, lashing his genitals on and in her pudenda; a deed that, obviously, would show his buttocks on top of her naked body, which was where Anthony ‘resided’: where he was home.<sup>10</sup>

And then Cleopatra plays her trump, concluding her erotic allusion with a magnificence that rounds out her grandiose opening image.<sup>11</sup> She tells Dolabella that in their conjunction, the sight of Anthony in his ‘Livery’: his ‘majestic outward appearance’, turned her on so much that the whole great world dissolved in him, as Anthony ‘tossed off’ his seminal fluids, containing the germs for new societies and other habitats (‘Realms & Islands’).<sup>12</sup> This final memory image tells how Cleopatra remembers and reveres her lover; and how its pornographic nature keeps turning her on, so as to time and again relive their fusion in the ‘O’ of their *petites mortes*, and come home in ‘the little o’th’earth’.

To Dolabella, her image is not arousing, but baffling, for he cannot find any other word to say than Cleopatra’s name. That is a great launching pad for the Queen of Egypt to blast off her pregnant, uncompromising and ultimate rhetorical question. Of course, Dolabella-the-Roman-spaniel says No, thus diametrically opposing himself to Cleopatra’s hot, glowing and glorious Yes, in her parturient death at the play’s peripeteia, some two hundred and fifty lines later.<sup>13</sup> Therefore Cleopatra tells Dolabella that he ‘lies up to the hearing of the Gods’.

alludes to Anthony’s fertile semen he ‘gives’ Cleopatra; it also alludes to the financial reward for a sex worker’s performance.

<sup>9</sup> Cf. Wilders (1995), *op. cit.*, p. 305: ‘Harold Brooks writes (privately), ‘He was such an Antony that his nature as a source of bounty was that the more he gave the more he had to give. Of the benefactors on the merely ordinary human level it has to be said that the more they give the less the resources from which they can go on giving, but paradoxically, miraculously, with Antony it was the reverse.’

<sup>10</sup> The ‘Element’ that dolphins live in, is water (*OED* element, *n.*, I: ‘A component part of a complex whole. \* of material things. 1. One of the simple substances of which all material bodies are compounded’). Thus ‘Element’ here is synonymous with Cleopatra’s ‘Ocean’ in her second line (her ‘deep seas’) and alludes to her soft, wet and insatiable vagina.

<sup>11</sup> See Chapter 8 for my interpretation of the first four lines of Cleopatra’s allegorical speech to Dolabella, culminating in ‘the little o’th’earth’.

<sup>12</sup> Livery (*OED*) *n.* 1. Something assumed or bestowed as a distinguishing feature; a characteristic garb or covering; a distinctive guise, marking, or outward appearance; †5. The lodging provided or appointed for a person; one’s allotted place’) alludes to Cleopatra’s own picture of Anthony, as she would look up to him when they copulated, and experienced unity in a state of euphoria, which is the entrance to the ‘home of soul’, alias the little o’th’earth, alias the heart of the allegorical ‘O’. As plates (= coins, *OED* plate, *n.*, I. (A piece or item of) precious metal, and related senses. †1. a. A coin, esp. a gold or silver one; (from the 16th cent.) *spec.* the Spanish coin real de plata, worth an eighth of a piastre. *Obs.*) dropped from his pocket: to be tossed off (*fig.*); again with an allusion to the client-customer relationship which is common practice in Cleopatra’s ‘love trade’ (in modern times the sex industry).

<sup>13</sup> See chapter 8, in which I explain that Cleopatra dies in order to give birth to the allegorical twins Anthony begot in her, who are simultaneously the answer to her (their?) question: the image of the *Caduceus*, the staff of *Hermes*, the sustaining god-of-the-double-truth.



She does so in the first place, because Dolabella does not or refuses to speak Cleopatra's allegorical language. Secondly, because he does not value the 'trick by which Cleopatra's trade flourishes' simply as an invitation to 'hold the mirror up to nature' and recognise that the mirror does not lie, but simply shows what is.<sup>14</sup> Thirdly, because Dolabella-the-Roman-spaniel does not put himself in the allegorical path that leads 'up to the hearing of the Gods' – in order to acknowledge and regenerate Eros's primordial power; and to nurse, cherish and value the sustaining vitality of the Caduceus, the staff of Hermes the god-of-the-double-truth, alias the allegorical twins whom Anthony out of love begot by Cleopatra, and to whom Cleopatra gives Birth in Death: allegory's 'O'.<sup>15</sup> Finally, she does so because things now really get serious, and because her playwright does not rest before the allegorical 'centre of gravity' has been circled.<sup>16</sup>

Therefore William Shakespeare, near the end of his career, wrote one play that starts from and rounds off in the central image of Cleopatra's dazzling speech to Dolabella-the Roman-spaniel. Though not situated in Rome or Egypt, only partly in Italy, Shakespeare had this play take place in the same period, just one or two decades later, when Octavian Caesar had already taken on the name of Augustus Caesar, Emperor of Rome; and when 'there reigned in England (which was then called Britain) a king whose name was Cymbeline'.<sup>17</sup>

One of Shakespeare's historical sources, Raphael Holinshed's *Chronicles*, relates the reign of Cunobelinus, King of the Britons in the Augustan Age, sev-

<sup>14</sup> See also chapter 8, in which I explain the role of the golden apple in Eris's myth: 'For in a golden apple there is something to see, not to eat.' (Nam in aureo malo est quod uideas, non inest quod comedas' (Mythography II 249/206) quoted in Jane Chance, *Medieval Mythography: From Roman North Africa to the School of Chartres, AD 433 to 1177* (Gainesville: University Press of Florida, 1994), p. 343). Likewise is pornography a means of getting to understand and empower yourself, cf. Anna Arrowsmith's reasons for setting up the website WeConsent.org: 'She did so in order to achieve a (new) consensus about the social value of pornography, and in vindication of the people at work in the sex industries. She aims to refute false arguments against pornography, and to calm down moral panic based on prejudices and rhetoric. She aims to break taboos about pornography, in order to improve the position of sex workers, to make their working conditions more sustainable, and to help people empower themselves by means of pornography.'

<sup>15</sup> 'Hearing' here in the first *OED* sense, *n.*: '1. a. The action of the verb hear *v.*; perception by the ear or auditory sense; the faculty or sense by which sound is perceived; audition.' See chapter 8, in which I explain the allegories of the suicides of Anthony and Cleopatra: how Anthony's 'death' is an 'invitation' to adopt the Greek god Eros's primordial (and sustaining) power, and how Cleopatra's 'death' actually is the 'birth' of the answer to her own question: the memory image of the *Caduceus*, the staff of Hermes, the sustaining god-of-the-double-truth.

<sup>16</sup> See chapter 1: 'The business of the maker and critic of allegory is exactly such an investigation seen in philosophic, moral, and imaginative terms. The fundamental narrative forms of allegory are the journey, battle or conflict, the quest or search, and transformation: i.e. some form of controlled or directed process: Clifford (1974), *op. cit.*, p. 14. For the role of the 'centre of gravity': see chapter 2, in which I explain that the key needed to 'square allegory's circle' can be found in 'the essence of the two distinct geometrical forms that generate the metaphor, in the point that they share: their centre of gravity.'

<sup>17</sup> Charles and Mary Lamb, *Tales from Shakespeare* (London: Penguin Group, first published 1807, re-issued 1994), p. 116.



eral decades around the year dot.<sup>18</sup> It was the time just after Shakespeare's two famous lovers, Anthony and Cleopatra, had died, as Anthony's defeat by Octavian Caesar at the Battle of Actium in 31 BCE had heralded Octavian's foundation of the Roman Empire and his long and prosperous reign as its first Emperor. Geoffrey of Monmouth pictures Cunobelinus as one of the last kings of Britain before the Claudian invasion of Britain in 43 CE.<sup>19</sup>

The name Cymbeline, or Cunobelinus, literally means 'Hound of Belinus'.<sup>20</sup> Belinus was a Celtic deity, whose name is often connected with the Graeco-Roman god Apollo(n).<sup>21</sup> He was the god of light and the sun, truth and prophecy,

<sup>18</sup> 'Holinshed's *Chronicles* contain all the historical or pseudo-historical matter which appears in Shakespeare's *Tragedie of Cymbeline*. The historic Cunobelinus, son of Tasciovanus, was a King of the Britons, whose capital was Colchester. In A.D. 40 Cunobelin's son Adminius, whom he had banished, made a submission to Caligula which the Emperor affected to regard as equivalent to a surrender of the whole island, but nothing was then done to assert the imperial authority. Cunobelin was dead when, in A.D. 43, Aulus Plautius was sent by Claudius to subdue Britain; and the Romans were opposed by the late king's sons Togodumnus and the renowned Caractacus. These are the sole authentic particulars relating to Cunobelin, beside the evidence derived from his coins.' *Shakespeare's Holinshed The Chronicle and the Historical Plays Compared by W.G. Boswell-Stone* (London: Chatto and Windus Publishers, first edition 1896, second edition 1907), pp. 6-7.

<sup>19</sup> *Celtic Culture: a Historical Encyclopedia*. John T. Koch (ed.), Vol. 1-, Volume 2 (Santa Barbara: ABC-CLIO, 2006), p. 520: 'In the *Historia Regum Britanniae* of Geoffrey of Monmouth, Kimbelinus son of Tenvantius (derived from Old Welsh *Cinbelin map Te(u)buant*) figures accurately as one of the last kings of Britain before the Claudian invasion. In *Brut y Brenhinedd* he is *Kynnuelyn uab Te-neuan*. Geoffrey's Kimbelinus is the ultimate source of Shakespeare's *Cymbeline*.'

<sup>20</sup> 'Names were important markers of identity in the post-imperial world. Those of Gildas' kings allow some speculation. Note the repetition of canine imagery in their names. The *cuno* element in *Cuneglassus* and *Maglocunus* means 'dog' or (perhaps better) 'hound': their names are 'Grey Hound' and 'King Hound' respectively. Guy Halsall, *Worlds of Arthur: Facts and Fictions of the Dark Ages* (Oxford: University Press, 2013), p. 287. The Latin word for 'dog' is 'canis', the Greek word is κῶων. Cf. Koch (2006), *op. cit.*, p. 520: 'The name Cunobelinus is Celtic and means 'hound of the god Belenos'. It was a fairly popular name in early Wales (Cymru); the Old Welsh spellings *Conbelin*, *Cinbelin*, and *Conuelin* occur.'

<sup>21</sup> 'Belinus is a Celtic deity whose name is often connected with the Graeco-Roman god Apollo, although the cult of Belenos seems to have preserved a degree of independence. The Romano-Celtic name Belenus or Belinus occurs in 51 inscriptions dedicated to the god, most of them in Aquileia, the site of his main sanctuary. To this day part of the town is known as Beligna. At the siege of Aquileia by Maximinius (AD 238) the god was seen floating in the air, battling and defending his town (cf. Apollo's defence of Delphi against Brennos of the Prausi in 278 BC). Belenus was often identified with Apollo and seen as a typical Karnian oracle- and health giving deity. A votive inscription from Caesarean times by the poet Lucius Erax Bardus is found at Bardonnechia (Alpi Graie). The deity, according to Tertullian (*Apologeticum* 24.7) a typically Norican god, was also worshipped at Bayeux (cf. Ausonius, *Commemoratio Professorum Burdigalensium* 4.7). It can be assumed, therefore, that Belenos/ Belinus was one of the Celtic gods whose tradition was primary and thus widespread. The etymologically difficult name, often interpreted as 'the bright one', has also been connected with Gaulish *belenuntia*, Spanish *beleno*, the hallucinogenic henbane, whose stems and leaves are covered in fine white hair and whose Latin name is *Apollinaris*. Gallo-Roman *belisa* 'henbane' (> German *Bilsenkraut*) seems to appear in the personal name *Belisamarus* (CIL 13.11224) 'great in henbane'. (...) The name also appears in Brythonic, for instance on the coins of the Welsh leader Belyn o Leyn (†AD 627) who was the inspiration for Geoffrey of Monmouth's Belinus, the mythical son of the 'culture hero' Dunwallo Molmutius (*Historia Regum Britanniae* 2.17) and brother of Brennius, conqueror of Rome. Like his father, the mythical Belinus builds an exemplary and peaceful realm. He designs a network of roads and rebuilds the devastated towns. Billingsgate in London, legend has it, was built by and named after him (*Historia Regum Britanniae* 3.10). His reign ushered in an era of growing wealth and peaceful happiness. He built a tower high above the river Thames, in whose belfry his ashes found a final resting place in a golden urn (cf. the medieval traditions about Caesar's internment). The name of this divine king



healing, plague, music and poetry.<sup>22</sup> Apollo is often put on a par with Helios, the personification of the sun in Greek mythology, although Helios is of Titan descent, and Apollo is an Olympian, born out of wedlock to Zeus and Leto, together with his twin sister Artemis.<sup>23</sup> Yet both Helios and Apollo were important deities, and both were worshipped throughout Ancient Rome and Greece – as both Cleopatra, the last Ptolemaic Queen of Egypt, and William Shakespeare, the English Renaissance playwright, knew. Therefore Shakespeare had this deity inspire both the title of his late play, *Cymbeline* – and Cleopatra's dazzling, erotic, fertile memory image of her physical and spiritual conjunction with Anthony.

Cleopatra's inspiration for the image is the Colossus of Rhodes: a huge bronze statue erected around 280 BCE in honour of Helios, the god of the sun.<sup>24</sup> It was one of the Seven Wonders of the World, as it was standing at Rhodes Harbour over 30 metres high, thus one of the tallest statues of the ancient time, thrown down by an earthquake some fifty years later. The Rhodians had dedicated the statue to Helios, because the god had helped them to defend their neutrality against an invading Macedonian king.<sup>25</sup> And the mercantile islanders also owed

has been preserved in the personal names Cunobelinos > Welsh *Cynfelyn* (the ultimate source of Shakespeare's *Cymbeline*) and \**Catubelinos* > Cadfelyn, \**Lugubelinos* > *Llywelyn* (cf. Llefelys). Koch (2006), *op. cit.*, p. 195.

<sup>22</sup> Cf. Ovid, Golding (trans.); Nims (ed.) (1567; 1965; 2000), *op. cit.*, I, 624-38; and 593-99, pp. 19-21. Cf. *Homeric Hymn*, To Apollo: 'Mindful, ever mindful, will I be of Apollo the Far-darter. Before him, as he fares through the hall of Zeus, the Gods tremble, yea, rise up all from their thrones as he draws near with his shining bended bow. But Leto alone abides by Zeus, the Lord of Lightning, till Apollo hath slackened his bow and closed his quiver. Then, taking with her hands from his mighty shoulders the bow and quiver, she hangs them against the pillar beside his father's seat from a pin of gold, and leads him to his place and seats him there, while the father welcomes his dear son, giving him nectar in a golden cup; then do the other Gods welcome him; then they make him sit, and Lady Leto rejoices, in that she bore the Lord of the Bow, her mighty son. [Hail! O blessed Leto; mother of glorious children, Prince Apollo and Artemis the Archer; her in Ortygia, him in rocky Delos didst thou bear, couching against the long sweep of the Cynthian Hill, beside a palm tree, by the streams of Inopus.]' *The Homeric Hymns, A New Prose Translation; and Essays, Literary and Mythological*, Andrew Lang (ed.), transcribed from the 1899 George Allen edition by David Price. Retrieved 2014-0412 on <http://www.gutenberg.org/files/16338/16338-h/16338-h.htm>.

<sup>23</sup> 'Theia, surrendering in intimacy to Hyperion, gave birth to the mighty Sun (Helios) and shining Moon (Selene), and to Dawn (Eos), who makes light for all who dwell on earth and for the immortal gods who live in the wide heaven.' Hesiod; West (trans.) (1988; 2008), *op. cit.*, p. 14, ll. 372-75.

<sup>24</sup> 'Shakespeare is thinking of the Colossus of Rhodes, a bronze statue of Apollo which was one of the Seven Wonders of the World. It is said to have been more than 100 feet high and to have stood astride the harbour of Rhodes.' Wilders (1995), *op. cit.*, fn. 5.2.81, p. 282.

<sup>25</sup> 'The most famous statue executed by a follower of Lysippos was the *Colossus of Rhodes*, a statue of Helios, the god of the sun, by the sculptor Chares of Lindos. Pliny, N.H. 34.41: 'But the work that surpassed all in admiration was the colossal statue of the Sun of Rhodes, which was made by Chares of Lindos, a disciple of Lysippos, who was mentioned above. This statue was 70 cubits high [c. 32m]; after standing 56 years it was thrown down by an earthquake [the earthquake is thought to have occurred 240 B.C., the Colossus is thus made ca. 280 B.C.], but even as it lies on the ground it is a marvel. Few people can get their arms around its thumb, and the fingers are larger than most statues. Vast caves yawn within the limbs that have been broken off, and in them are seen great masses of rock, with the weight of which he [Chares] stabilized it as he was setting it up. According to tradition, the work on it took twelve years and cost 300 talents, which they raised from [the sale of] the siege machinery left behind by King Demetrios when he gave up the long siege of Rhodes in disgust [305 B.C.]. Many other references are made to the Colossus in ancient literature, but



thanks to Cleopatra's predecessor and founder of the Ptolemaic dynasty in the fourth century BCE: Ptolemy I Soter I, because he had sent aid to the Rhodians during the Macedonian siege, and assisted the peace treaty of 305 BCE.<sup>26</sup>

This huge statue in honour of the Sun was made of bronze, which is

a brown-coloured alloy of copper and tin, sometimes also containing a little zinc and lead. Formerly included under the term brass n., q.v.; the name bronze was introduced for the material of ancient works of art, or perhaps rather for the works of art themselves: see sense 2. (...) 2. (with pl.) A work of art, as a statue, etc., executed in bronze.<sup>27</sup>

Long before the erection of the Colossus of Rhodes, long after the legendary love tragedy of the Queen of Egypt and her Roman general, also long after the reign of king Cymbeline of Roman Britain, and still some time after William Shakespeare-the-English-Renaissance-playwright had recycled ancient myth in his sustaining allegories, the commodities for this desirable 'alloy' were mined in an exceptionally rich part of the British kingdom: Wales.<sup>28</sup> As for the 'Bounty' of this particular area, there seemed to be 'no winter in't', either, because miraculously, like Cleopatra's Anthony, the ore deposits deep in the Welsh ground also seemed to 'grow the more by reaping': if not copper and tin in Gwynedd, or silver near Aberystwyth, then gold at Dolaucothi.<sup>29</sup> And of

*these add little to the information given by Pliny. According to Strabo (14.2.5) the Rhodians were forbidden by an oracle to set the statue up again.' J.J. Pollitt, *The Art of Ancient Greece, Sources and Documents*, (Cambridge: University Press, first issued 1965; reprinted 1990), p. 110.*

<sup>26</sup> 'Ptolemy especially, but also Cassander and Lysimachus, sent aid, chiefly food, to the Rhodians. Demetrius finally gave up and concluded a compromise whereby the Rhodians promised to be allies with the Antigonids but stipulated that they would not go to war against Ptolemy. The Rhodians sold the war towers and machines which had been abandoned by Demetrius and erected the huge statue of Helios the sun god, that wonder of the world known as the Colossus of Rhodes. They also had statues made of Cassander and Lysimachus and sent to them to thank them for their contributions. The people of Rhodes wanted to honour Ptolemy in a special way, so they sent to Zeus-Ammon in Libya to ask whether they could offer the new king divine honours. The oracle answered in the affirmative. The people of Rhodes built a new shrine in their city and named it the Ptolemaion. They also bestowed on Ptolemy his surname of Soter (Saviour)'. Walter M. Ellis, *Ptolemy of Egypt* (London: Routledge, 1994), pp. 45-6. Ellis refers to Pausanias, *Guide to Greece*.

<sup>27</sup> (OED) bronze, n., 1.a.

<sup>28</sup> Also copper was mined in Wales in the sixteenth century, see Stephen Hughes, *Copperopolis: Landscapes of the Early Industrial Period in Swansea* (Aberystwyth: Cambrian Printers, Royal Commission of the Ancient and Historical Monuments in Wales, 2000; revised 2008), p. 19: 'Up to the late sixteenth century, the technology that had been in use for copper-smelting was derived from Roman technology current for at least 1500 years, that is in small furnaces in which the metal ore and fuel were mixed together. Unlike medieval or post-medieval iron-furnaces of larger size, the furnaces for producing non-ferrous metals in use in continental Europe – in Keswick (1567-1583) and most of those in use at Aberdulais near Swansea, in 1584 – were adaptations of the small Roman shaft furnaces.'

<sup>29</sup> 'The oldest gold mine in Wales is at Dolaucothi near the village of Pumsaint, between Llanwrda and Lampeter. It was certainly worked by the Romans, possibly with convict labour, but is likely to date from earlier times. The Roman workings involved trenches, large pits, underground stopes which eventually went about 140 feet below the present ground surface, and placer deposits below the outcrop of the gold ore. The surface works alone produced about 500,000 tons of ore, yielding an estimated 830 kg of gold. Dolaucothi was probably the only gold mine in Roman Britain, but it





thing' does indeed go 'beyond beyond'.<sup>33</sup> But not only in a metaphysical sense, although both the play and Folio end with a promising image, including a

partial comprehension of that Peace, which passeth all understanding, and a contemplation of the indestructible essence, in which Imogen, Iachimo, atonement, the national ideal have all ceased to have separate identity or individual meaning.<sup>34</sup>

Also in a literal sense, this 'something' goes 'beyond beyond', when the 'partial comprehension' springs back from the airy realm of a metaphysical 'beyond', and sinks into the other far end of earthly goods and pleasures. For this 'something' that Shakespeare achieves in *Cymbeline*, is a full and mature allusion to a compound trade, which has been swaying economies for millennia. This 'something' is also the apex and engine of Shakespeare's sustaining allegory of 'O'.<sup>35</sup> And this 'something' is again exposed in the tempting réclame of the Welsh Government on the home page of their tourist information website:

The Romans mined for gold here, the Normans built castles here and the Tudor dynasty was founded here. Each of the major periods of history has left its mark and the sense of continuity can still be felt all around Wales,<sup>36</sup>

because this 'something' concerns the compound trade of mining, cultivation and sex.<sup>37</sup>

IMOGEN

Then true Pisanio,  
Who long'st like me, to see thy Lord; who long'st  
(Oh let me bate) but not like me: yet long'st  
But in a fainter kinde. Oh not like me:  
For mine's beyond, beyond: say, and speake thicke

<sup>33</sup> Second 'beyond' is a noun (*OED* C. n. 1): 'That which lies on the other side or farther away, the remote or distant; that which lies beyond one's present life or experience'.

<sup>34</sup> Nosworthy argues that 'it is not extravagant to claim that *Cymbeline*, in its end, acquires a significance that extends beyond any last curtain or final *Exeunt*. There is, quite simply, something in this play which goes 'beyond beyond', and that which ultimately counts for more than the traffic of the stage is the Shakespearean vision – of unity certainly, perhaps of the Earthly Paradise, perhaps of the Elysian Fields, perhaps, even, the vision of the saints. But whatever else, it is assuredly a vision of perfect tranquillity, a partial comprehension of that Peace which passeth all understanding, and a contemplation of the indestructible essence in which Imogen, Iachimo, atonement, the national ideal have all ceased to have separate identity or individual meaning.' Nosworthy (2007), *op. cit.*, p. lxxxiii.

<sup>35</sup> John Pitcher argues that Shakespeare was intrigued by writers like Spenser and Camden whose works were a 'reconstruction of Britain through its monuments—a British past ingrained in surnames and in personal names of work, place, and rank as much as in buildings and coins' and suggests a culmination of Shakespeare's allegorical skills in *Cymbeline*: 'Is there any extended period in his writing career when the ruin and effacement of human efforts to remember things aright, was not uppermost in his mind?' John Pitcher, 'Names in *Cymbeline*', *Essays in Criticism* (Oxford: University Press, 1993) Vol. XLIII, January 1993, p. 12.

<sup>36</sup> 'Visit Wales Official Website', Welsh Assembly Government 2010, retrieved 2014-0307 on <http://usa.visitwales.com/server.php?show=nav.8885>.

<sup>37</sup> The copy on the Welsh tourist information website refers to the three 'trades' that made the history of Wales (like they did in most other parts of the world): 'The Romans mined for gold here': mining, 'the Normans built castles here': cultivation, and 'the Tudor dynasty was founded here': sex.



(Loues Counsailor should fill the bores of hearing,  
To'th'smothering of the Sense) how farre it is  
To this same blessed Milford.<sup>38</sup>

Demonstratively, Imogen uses the verb 'to long' three times.<sup>39</sup> Her longing for Posthumus is profound, in the first place because the two teen-age lovers have secretly wed, but not yet consummated their love.<sup>40</sup> So when Pisanio offers the restless princess to take her to her beloved, who is hiding in 'Cambria at Milford-Hauen', her longing almost literally gives 'wings' to her feet.<sup>41</sup>

While Cleopatra's mature love for Anthony makes her long backward, and Imogen's immature love for Posthumus makes her long forward, both 'allegories of longing' work to open up Shakespeare's allegorical 'O'. They do so literally, because the physical effect of longing is not only plausible, but also conceivable, and perhaps perceptible, depending on the linguistic feeling and empathy of the actress and her director.<sup>42</sup> They do so allegorically, because both allegories expose some baser commentaries. Like Cleopatra's longing 'backward' eventually leads to a way 'forward' for the sake of every sex worker, renegade, fornicator and other *persona non grata*, Imogen's longing 'forward' leads to a constructive criticism 'backward', for the sake of more sensible cultivation and sustainable minerals & geology management.<sup>43</sup> *Cymbeline*, Shakespeare's 'comprehensive piece of impressionism', exposes that mining, cultivation and sex are a compound trade; and that it is in need of attention.

Imogen's longing for her husband echoes the feverish desire of the Roman diggers, who mined in hopes of extracting gold, 'the most stubborn of all things', in the area where Imogen now longs to find her much-wanted Leonatus Post-

<sup>38</sup> *Cymbeline*, 3.2.1520-7, p. 889.

<sup>39</sup> (*OED*) long, v., II.6: 'To have a yearning desire; to wish earnestly. Const. *for* (†*after*, occas. †*at*, †*to*), or to with inf. (The only current sense.) †Also, to be restless or impatient *till* (something is attained).'

<sup>40</sup> ... as Posthumus was at once banished by Imogen's father, King Cymbeline, under the influence of the evil Queen, who plotted a match between Imogen and her thickheaded son by a former husband, to secure Cloten's kingship and her own absolute power, as she has also plotted to assassinate both Cymbeline and Imogen thereafter.

<sup>41</sup> Imogen wants to travel as fast as a 'horse with wings' when she has read Posthumus's letter: 'Take notice that I am in Cambria at Milford-Hauen: what your / owne Loue, will out of this aduise you, follow. So he wishes you / all happinesse, that remains loyall to his Vow, and your encrea- / sing in Loue. Leonatus Posthumus' and sighs: 'Oh for a Horse with wings: Hear'st thou Pisanio? | He is at Milford-Hauen: Read, and tell me | How farre 'tis thither.' 3.2.1509-15, p. 889.

<sup>42</sup> 'Conceivable' in Shakespeare's text: cf. the passage when Imogen wakes up next to the headless body of Cloten, which she mistakes for Posthumus's, gets aroused at the sight of his 'Foote Mercuriall, his martiall Thigh, the brawnes of Hercules, his Iouiall face' – and literally 'feels' the Dreame within her: 'The Dreame's heere still: euen when I wake it is | Without me, as within me: not imagin'd, felt. | A headlesse man? The Garments of Posthumus? | I know the shape of's Legge: this is his Hand: | His Foote Mercuriall: his martiall Thigh | The brawnes of Hercules: but his Iouiall face-| Murther in heauen? How? 'tis gone.' *Cymbeline*, 4.2.2628-34, p. 898.

<sup>43</sup> 'This way forward' is allegorically represented by the demonstration of Eros's primordial power (Anthony's suicide) and by the birth of the allegorical twins of Anthony and Cleopatra, the staff of Hermes (Cleopatra's suicide), see chapter 8.



humus.<sup>44</sup> And he bears a telling name.<sup>45</sup> This 'Lyon's whelp' was literally born 'posthumously': after the death of both his father, Leonatus Sicilius, and his mother, who died in childbirth, as Posthumus was born.<sup>46</sup> His name also alludes to that which comes 'after' (post) 'the soil' (humus), namely the ore-bearing layer of the earth.<sup>47</sup> *Post humus* is the longed for object of any poor miner who, at first, like the First Gentleman in the first scene, 'cannot delue him to the root' – until he finally bumps into the valuable veins of his master's desire.<sup>48</sup>

Imogen knows that she will have to dig deep too, as she sighs to Pisanio the 'countryman', that 'Mine's beyond, beyond', literally because the object of her (erotic) desire is 'further away than her present experience'.<sup>49</sup> Therefore Pisanio should 'speake thicke': he should 'emit a noise, make a sound; reverberate' – like miners do, when they fire the reverberatories for smelting their 'thick' ores for further refinement.<sup>50</sup> And Pisanio, as 'Loues Counsailor', alias the 'adviser' on the object of Imogen's desire, 'should fill the bores of hearing to'th'smother-

<sup>44</sup> See fn. 29, Geoffrey Coyle, 2010: 'The oldest gold mine in Wales is at Dolaucothi near the village of Pumsaint, between Llanwrda and Lampeter. It was certainly worked by the Romans, possibly with convict labour, but is likely to date from earlier times.' Cf. Pliny: 'This earth has to be attacked with iron wedges and hammers like those previously mentioned, and it is generally considered that there is nothing more stubborn in existence—except indeed the greed for gold, which is the most stubborn of all things.' *The Natural History*, 33.21.74, John Bostock, M.D., F.R.S., H.T. Riley, Esq., B.A., ed. (London: Taylor and Francis, Red Lion Court, Fleet Street, 1855). Retrieved 2014-0318 on [www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0137%3Abook%3D33%3Achapter%3D21](http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0137%3Abook%3D33%3Achapter%3D21).

<sup>45</sup> 'Shakespeare's 'practice' suggests that he did make up personal names out of other names and words. Caliban, the monster's name in *The Tempest*, may well have been coined out of 'cannibal', and the name Othello appears to be a near-anagram of 'Thorello', a character in Ben Jonson's play *Every Man in His Humour*, first put on by Shakespeare's company. It is not unreasonable to suppose that Shakespeare may have made Imogen and Posthumus Leonatus out of Imogen and Leonato in much the same way.' John Pitcher, 'Names in *Cymbeline*', *Essays in Criticism* (Oxford: University Press, 1993) Vol. XLIII, January 1993, p. 5.

<sup>46</sup> The First Gentleman, in 1.1, relates of Posthumus's father, Sicilius, who for his courageous deeds won the title 'Leonatus'. He also tells that Posthumus's mother died in childbirth: '1. Gent. I cannot delue him to the roote: His Father | Was call'd *Sicillius*, who did ioyned his Honor | Against the Romanes, with *Cassibulan*, | But had his Titles by *Tenantius*, whom | He seru'd with Glory, and admir'd Success: | So gain'd the Sur-addition, *Leonatus*. | And had (besides this Gentleman in question) | Two other Sonnes, who in the Warres o'th'time | Dy'de with their Swords in hand. For which, their Father | Then old, and fond of yssue, tooke such sorrow | That he quit Being; and his gentle Lady | Bigge of this Gentleman (our Theame) deceast | As he was borne: *Cymbeline*, 1.1.37-49, p. 877.

<sup>47</sup> 'Post' is the Latin word for 'after' or 'behind' (of place, of time, of order, and of position). 'Humus' is the Latin word for soil, ground. Cf. (*OED*) humus, *n.*, a: 'Vegetable mould; the dark-brown or black substance resulting from the slow decomposition and oxidization of organic matter on or near the surface of the earth, which, with the products of the decomposition of various rocks, forms the soil in which plants grow.'

<sup>48</sup> 'I cannot delue him to the root,' says the First Gentleman in 1.1.37, p. 877.

<sup>49</sup> 'The Britons Posthumus, Guiderius, and Cornelius have Roman names, while Pisanio has an Italian one (it may have been derived from *paesano*, or 'countryman'). Pitcher 1993, *op. cit.*, p. 9. Beyond (*OED*): '1. That which lies on the other side or farther away, the remote or distant; that which lies beyond one's present life or experience.'

<sup>50</sup> (*OED*) speak, *v.*, 1.7. b.: 'Of natural forces, etc.: To emit noise, make a sound; to reverberate.' (*OED*) thick, *adj.*, II.4. a.: 'Closely occupied, filled, or set with objects or individuals; composed of numerous individuals or parts densely arranged; dense, crowded.' (*OED*) Reverberatory, *adj.*, 1: *Metall.* and *Chem.* 1.a. 'Of fire or flames: made to pass over the substance being heated, typically in a furnace or kiln.' Reverberatory, *n.*: 'A reverberatory furnace or kiln.'



ing of the Sense': he should not just tell her how to get to Milford Haven, but he should 'drum' it into her, so that she would not be able to hear anything but his directions, as his words would 'smother the Sense' (of hearing). Miners do that, too. They drill their 'bores' into the crust of the earth; and they try to 'conceal' their activities by keeping silent about them, because they are entirely at the mercy of a select and privileged company, who would never even think of getting their own fingers burnt at such inferior and dangerous underground activities, but do of course expect, if not extort, their depreciated labourers to reserve and hand in every piece of ore they mine.<sup>51</sup> Such activities had already long ago – 'when there reigned in England (which was then called Britain) a king whose name was Cymbeline' – been criticised by Pliny the Elder:

Gold is dug out of the earth. (...) Alas for the prodigal inventions of man! In how many ways have we augmented the value of things! In addition to the standard value of these metals, the art of painting lends its aid, and we have rendered gold and silver still more costly by the art of chasing them. Man has learned how to challenge both Nature and art to become the incitements to vice! His very cups he has delighted to engrave with libidinous subjects, and he takes pleasure in drinking from vessels of obscene form!<sup>52</sup>

In his taunting soliloquy, Posthumus affirms Pliny's ancient suggestion that gold, cultivation and pornography are intertwined:

POSTHUMUS:                   Is there no way for Men to be, but Women  
                                      Must be halfe-workers? We are all Bastards,  
                                      And that most venerable man, which I  
                                      Did call my Father, was, I know not where  
                                      When I was stampt. Some Coyner with his Tooles  
                                      Made me a counterfeit: yet my Mother seem'd  
                                      The *Dian* of that time: so doth my Wife  
                                      The Non-pareill of this. Oh Vengeance, Vengeance!<sup>53</sup>

Posthumus does not only curse female infidelity. Inspired by Iachimo's deceit, he extrapolates how his mother once committed the same postulated 'crime',

<sup>51</sup> (*OED*) bore, *n*1, I.1: 'That which is bored. a. A hole made by boring, a perforation; an aperture (irrespective of shape), a chink, crevice, or cranny; in later use chiefly an auger hole, or other cylindrical perforation.' To smother (*OED*), *v*, I.2.†a: 'To conceal by keeping silent about; to suppress all mention of, to hush up (a matter, etc.). *Obs.* Cf. (*OED*) shaft, *n*3, 1: 'A vertical or slightly inclined well-like excavation made in mining, tunnelling, etc., as a means of access to underground workings, for hoisting out materials, testing the subsoil, ventilation, etc. (with pun: (*OED*) shaft, *v*2., 5: fuck *v*. 1. *coarse slang*).

<sup>52</sup> 'But the invention of money opened a new field to human avarice, by giving rise to usury and the practice of lending money at interest, while the owner passes a life of idleness: and it was with no slow advances that, not mere avarice only, but a perfect hunger for gold became inflamed with a sort of rage for acquiring' Pliny, *Natural History*, John Bostock, M.D., F.R.S., H.T. Riley, Esq., B.A., ed. (London: Taylor and Francis, Red Lion Court, Fleet Street, 1855), 33.2 & 14. Retrieved 2014-0318 on [www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0137%3Abook%3D33%3Achapter%3D2](http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0137%3Abook%3D33%3Achapter%3D2).

<sup>53</sup> *Cymbeline*, 2.5, pp. 887-8.



as she, 'chastity herself', had allowed some 'Coyner' (begetter, sire) with his 'Tooles' (his reproductive organs) to make Posthumus 'a counterfeit': 'an imitation of that which is genuine; imitated, forged'.<sup>54</sup> Thus, 'halfe-working', she had literally ruled out 'half' of Posthumus's identity and self-esteem – so that he does not only feel 'a counterfeit', but also becomes the pun on his own predicate: a 'cunt to fit', like the Roman gold diggers sought to make, too, as they were forcing their ways through the earth layers *post humus*, thus creating dark, gaping and unsparring 'holes' to 'fit' their tools, machines and conveyances in the Welsh 'Mines beyond, beyond'.<sup>55</sup> And Posthumus does not spare himself, nor the powerful instruments of the miners:

POSTHUMUS:                    Me of my lawfull pleasure she restrain'd,  
And pray'd me off forbearance: did it with  
A pudencie so Rosie, the sweet view on't  
Might well haue warm'd olde Saturne;  
That I thought her  
As Chaste, as vn-Sunn'd Snow. Oh, all the Diuels!  
This yellow Iachimo in an houre, was't not?  
Or lesse; at first? Perchance he spoke not, but  
Like a full Acorn'd Boare, a Iarmen on,  
Cry'de oh, and mounted; found no opposition  
But what he look'd for, should oppose, and she  
Should from encounter guard.<sup>56</sup>

The obvious reading of Posthumus's pornographic charge against Imogen is that his wife deprived him of his lawful right as a husband, while his view on her 'pudencie so Rosie' – that she had not allowed him to enter – had not in the least made him suspicious of her virginity, or her pudency: 'Pudency so Rosie' is a pun on the soft and red pudenda, 'that little rosy thing'. So whether or not

<sup>54</sup> *OED* sire, *n.*, I.6.a: 'A father; a male parent; also, a forefather.' Counterfeit, *n.*, B.1: 'false or spurious imitation.' Posthumus tauntingly equals his mother to 'chaste *Dian*': (*OED*) Diana, *n.*, 1 a: 'An ancient Italian female divinity, the moon-goddess, patroness of virginity and of hunting; subsequently regarded as identical with the Greek Artemis, and so with Oriental deities, which were identified with the latter, e.g. the Artemis or Diana of the Ephesians.'

<sup>55</sup> 'A second mode of obtaining gold is by sinking shafts or seeking it among the debris of mountains; both of which methods it will be as well to describe. The persons in search of gold in the first place remove the "segutilum," such being the name of the earth which gives indication of the presence of gold. This done, a bed is made, the sand of which is washed, and, according to the residue found after washing, a conjecture is formed as to the richness of the vein. Sometimes, indeed, gold is found at once in the surface earth, a success, however, but rarely experienced. Recently, for instance, in the reign of Nero, a vein was discovered in Dalmatia, which yielded daily as much as fifty pounds' weight of gold. The gold that is thus found in the surface crust is known as "talutium," in cases where there is auriferous earth beneath. The mountains of Spain, in other respects arid and sterile, and productive of nothing whatever, are thus constrained by man to be fertile, in supplying him with this precious commodity.' Pliny, *Natural History*, John Bostock, M.D., F.R.S., H.T. Riley, Esq., B.A., ed. (London: Taylor and Francis, Red Lion Court, Fleet Street, 1855), 33.21 *How Gold Is Found*. Retrieved 2014-0318 on [www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0137%3Abook%3D33%3Achapter%3D2](http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0137%3Abook%3D33%3Achapter%3D2). 'Mines beyond, beyond' is my emendation of Imogen's 'Mine's beyond, beyond'.

<sup>56</sup> *Cymbeline*, 2.2.1338-51, p. 887.



Iachimo had entered the desirable aperture 'in an houre or lesse', he had certainly done so in an 'houre', in modern English a 'whore', or in someone valued even 'lesse' than a whore.<sup>57</sup> Therefore Posthumus loses himself in a devilishly painful delusion, and imagines how the 'full Acorn'd Boare, a Iarmen on', had not even spoken one persuasive word, but already cried his orgasmic 'oh' before he had 'mounted' his whore, alias Posthumus's lawful wife, who should have, but had not 'opposed', as she, thwartedly, had earlier 'guarded' the desired 'encounter' with her very own and lawful husband, Posthumus.<sup>58</sup> But why would a man cry oh before he mounts? Not after?

Because, first of all, this 'full Acorn'd Boare, a Iarmen on' – this 'German borer', with its ingeniously fitted 'drill chuck' on top – would make a lot of noise as he unscrupulously drilled the rocks of the Welsh mountains for his circular mining shafts, in lustful greed of the (many) valuable 'O'(s) he was going to win – thereafter.<sup>59</sup> Only then would his profit include many more 'O's than only Imogen's 'little rosy thing', because this 'Iachimo' – this 'matchless vessel for liquids' – was in fact only interested in the possession of Posthumus's diamond 'O', for which the bet was made in the first place.<sup>60</sup> Iachimo is literally

<sup>57</sup> The original pronunciation of 'houre' was 'ore', like 'whore' was pronounced, too, in Shakespeare's time, therefore 'in an houre' is in fact another sexual pun. Cf. Ben Crystal in <https://www.youtube.com/watch?v=gPlpphT7n9s>, at 8:00 – 8:50: 'And so from hour [ore] to hour [ore], we ripe and ripe; and then from hour [ore] to hour [ore], we rot and rot, and thereby hangs a tale.' It's a really, really rude sex joke! You know, he's talking about prostitutes, and about the King's evil and all that kind of thing! And it's completely missed when you do it in a modern accent. The last time I saw *As You Like It*, the actor came to the front and said: 'From hour to hour, we ripe and ripe; and then from hour to hour, we rot and rot, and thereby hangs a tale. Anyway...' You know, the gag is completely missed.' David Crystal adds: 'What we see is a joke working that doesn't work in Modern English.'

<sup>58</sup> Most editors follow Nicholas Rowe in his adjustment of Folio's 'a Iarmen on' in 'a German one'. A 'boare' (*OED*) *n.*, a. 'The male of the swine, whether wild or tame (but uncastrated); Nosworthy explains the relegation to the German boar: a 'fierce, strong and very fat' swine (stuffed with acorns – Full Acorn'd) and suggests another pun on 'Acorn', which has the shape of the glans.

<sup>59</sup> Borer, *n.* (*OED*): '2. An instrument for boring: a. the tool employed for boring through rocks. b. the apparatus attached to the tail of boring-insects. 1572 J. Jones Benefit Bathes of Buckstones f. 2, 'Boryers, such as mynerall men use in searching ore.' Drill-chuck (*OED*) drill *n.*2, Compounds C 1. b: '1874 E. H. Knight Pract. Dict. Mech., Drill-chuck, a chuck in a lathe or drilling-machine for holding the shank of the drill; also, a breast-plate, *n.* 3. b: *Mech.* A plate in which the butt end of a drill is inserted when the pressure is applied by the breast in boring.'

<sup>60</sup> The name 'Iachimo' alludes to a traditional mining instrument: a water reservoir. The Romans used such water reservoirs for fire-setting, a traditional and very dangerous mining method. The water was used to make the hot rocks fracture and crumble, enabling the miners to create their adits. See *OED* Jack *n.*2, 2: 'A vessel for liquor (either for holding liquor, or for drinking from); orig. and usually of waxed leather coated outside with tar or pitch (= black jack *n.*2 1); a (leathern) jug or tankard. arch.' (Liquor first refers to alcohol, esp. to whisky, which has the colour of gold; thus alludes to gold. In an archaic sense, liquor also refers to '1.a. A liquid; matter in a liquid state; occas. in wider sense, a fluid.' *Obs.* in general sense.) The second part of the name 'Iachimo' is a reinforcement of the first part (which is the function of the Latin adverb 'immo'): 'immo, a particle, usually placed first in its sentence and often strengthened by etiam, vero, etimvero, magis, potius, etc. which contradicts or goes beyond what has previously been stated or suggested; on the contrary, yes indeed, no indeed: causa non bona est? immo optima, Cic.' *Cassell's Latin-English English-Latin Dictionary*, D.P. Simpson (ed.) (London: Cassell Ltd., 1959; 1984), p. 287. Cf. Pliny's description of the methods of gold mining, the third of which required the excavation of the mountains, sometimes by way of quenching the hot rocks with vinegar or water: 'By the aid of galleries driven to a long distance, mountains are excavated by the light of torches, the duration of which forms



interested in the valuable(s) *post humus*, out of which many 'rings' were to be forged, so many profits to be gained.<sup>61</sup> According to Pliny the Elder, in such an 'O' roots the 'worst crime against mankind':

The worst crime against mankind was committed by him who was the first to put a ring upon his fingers: and yet we are not informed, by tradition, who it was that first did so.<sup>62</sup>

Therefore 'mining accounting', the action of reckoning, counting, and computing the profit gains on the mined ores, needs careful attention; as Iachimo

the set times for work, the workmen never seeing the light of day for many months together. These mines are known as "arrugiæ;" and not unfrequently clefts are formed on a sudden, the earth sinks in, and the workmen are crushed beneath; so that it would really appear less rash to go in search of pearls and purples at the bottom of the sea, so much more dangerous to ourselves have we made the earth than the water! Hence it is, that in this kind of mining, arches are left at frequent intervals for the purpose of supporting the weight of the mountain above. In mining either by shaft or by gallery, barriers of silex are met with, which have to be driven asunder by the aid of fire and vinegar; or more frequently, as this method fills the galleries with suffocating vapours and smoke, to be broken to pieces with bruising-machines shod with pieces of iron weighing one hundred and fifty pounds: which done, the fragments are carried out on the workmen's shoulders, night and day, each man passing them on to his neighbour in the dark, it being only those at the pit's mouth that ever see the light.' Pliny, *Natural History*, John Bostock, M.D., F.R.S., H.T. Riley, Esq., B.A., ed. (London: Taylor and Francis, Red Lion Court, Fleet Street, 1855), 33.21 *How Gold Is Found*. Retrieved 2014-0318 on [www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0137%3A-book%3D33%3Achapter%3D2](http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0137%3A-book%3D33%3Achapter%3D2). Hence Iach-imo, jack-immo, a water reservoir used for the drainage of the mine, needed to get the heated flintstones out of the way.

In the same way can 'a iarmen on' also be read literally, as it may refer to the mine worker(s) who used to work on the 'jar'(s) that contained the necessary liquid to quench the hot rocks for removing them, so as to obtain the gold, (cf. Pliny's quotation). I followed the generally accepted editorial emendation ('a German one') in the main text, however, because it is plausible that Shakespeare refers to German mining instruments, as discussed by the fourteenth century Georgius Agricola in *Book V* of his *De Re Metallica*: 'the tools by which veins and rocks are broken down and excavated; the method by which fire shatters the hard veins; and further, of the machines with which water is drawn from the shafts and air is forced into deep shafts and long tunnels, for digging is impeded by the inrush of the former or the failure of the latter; next I will deal with the two kinds of shafts, and with the making of them and of tunnels; and finally, I will describe the method of mining *venae dilatatae*, *venae cumulatae*, and stringers.' Georgius Agricola, *De Re Metallica*, translated from the first Latin edition of 1556 by Herbert Clark Hoover and Lou Henry Hoover (New York: Dover Publications, 1950, a complete and unchanged reprint of the translation published by *The Mining Magazine*, London, in 1912). Retrieved 2014-0319 on [www.gutenberg.org/files/38015/38015-h/38015-h.htm](http://www.gutenberg.org/files/38015/38015-h/38015-h.htm).

<sup>61</sup> Imogen gave Posthumus her diamond ring as a token of love, which Posthumus has put at stake. Both the mineral (diamond) and the metal (gold) are products of the mining industry, cf. the definition of 'diamond' (*OED*), *n*, 1.1. a. 'A very hard and brilliant precious stone, consisting of pure carbon crystallized in regular octahedrons and allied forms (in the native state usually with convex surfaces), and either colourless or variously tinted. It is the most brilliant and valuable of precious stones, and the hardest substance known.' Gold (*OED*), *n*, 1, 1: 'The most precious metal: characterized by a beautiful yellow colour, non-liability to rust, high specific gravity, and great malleability and ductility. Chemical symbol Au.' *Cymbeline*, 1.2.131-44: 'IMOGEN Looke heere (Loue) | This Diamond was my Mothers; take it (Heart) | But keep it till you woo another Wife, | When Imogen is dead. POSTHUMUS How, how? Another? | You gentle Gods, giue me but this I haue, | And seare vp my embracements from a next, | With bonds of death. Remaine, remaine thou heere, | While sense can keep it on: And sweetest, fairest, | As I (my poore selfe) did exchange for you | To your so infinite losse; so in our trifles | I still winne of you. For my sake weare this, | It is a Manacle of Loue, Ile place it | Vpon this fayrest Prisoner.'

<sup>62</sup> Pliny, *The Origin of Gold Rings*, in *The Natural History*, John Bostock, M.D., F.R.S., H.T. Riley, Esq., B.A., ed. (London: Taylor and Francis, Red Lion Court, Fleet Street, 1855), 33.4, retrieved 2014-0319 on [www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0137%3Abook%3D33%3Achapter%3D4](http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0137%3Abook%3D33%3Achapter%3D4).





Thus the 'oh' of the 'full Acorn'd Boar' leads up to the heart of Shakespeare's pornographic cultivation critique, which is continued in the third act by Belarius, the wrongly banished Lord, now known as Morgan: once the kidnapper, then the guardian of Imogen's two long-lost brothers Guiderius, now known as *Paladour*, and Arviragus, now known as *Cadwall*. In the depths of the Welsh forests, they took up residence 'i'th' Caue', 'this Rocke, and these Demesnes', which, Belarius relates, 'haue bene my World| 'this twenty yeeres'.<sup>68</sup>

BELARIUS: Oh Boyes, this Storie  
The World may reade in me: My bodie's mark'd  
With Roman Swords; and my report, was once  
First, with the best of Note. Cymbeline lou'd me,  
And when a Souldier was the Theame, my name  
Was not farre off: then was I as a Tree  
Whose boughes did bend with fruit.<sup>69</sup>

The literal interpretation of these seven lines is that Belarius used to be a valiant British soldier, standing high in the favour of King Cymbeline. Though his 'body' has suffered from many Roman assaults, this valiant 'body' was fruitful, as he once brought Britain many victories. An allegorical reading adds that Belarius, now known as *Morgan* ('Mawr cant': a 'great' and 'valuable' [Welsh mine]) was 'cut out' by 'Roman tools', and yielded so much ore that its metals account oozed with lucre, much to the greedy joy and enrichment of 'Cym-beline', alias the Hound of Belinus, the 'dog of the Sun god': in Standard English the 'gold tracker' who was very well capable of smelling money, and international trading opportunities.<sup>70</sup>

<sup>68</sup> *Cymbeline*, 3.3.1628-30, p. 890.

<sup>69</sup> *Cymbeline*, 3.3.1613-9, p. 890.

<sup>70</sup> F's 'Morgan' is usually emended as 'Morgan' is a common Welsh name, and a more recent version of the Old Welsh 'Morcant', a combination of the two Welsh words 'mawr' (great) and 'cant' (a hundred): 'Morgan. The OW form was Morcant, the -nt becomes -nn-n in Morgannwg, 'Glamorgan'. The name became Morgan in the med periode, just as arian changed into arian, but there are examples, relatively late, of Morgant'. T. J. Morgan and Prys Morgan, *Welsh Surnames* (Carmarthen: University of Wales Press, 1985), p. 168. 'Mawr: 1. big adj. large adj. great adj. bulky adj.' 'Cant: 1. hundred n. (cannoeddy). *Geiriadur Welsh-English / English-Welsh On-line Dictionary* (Carmarthen: website University of Wales, retrieved 2014-0321 on [www.geiriadur.net/index.php?page=ateb&term=cant&direction=we&type=all&whichpart=exact](http://www.geiriadur.net/index.php?page=ateb&term=cant&direction=we&type=all&whichpart=exact)). But F's original 'Morgan' may be subdivided differently: 'mer', or mÃ³r for 'marrow' ([www.geiriadur.net/index.php?page=ateb&uni=y&preflang=&term=m%C3%83%C2%AAr&direction=we&whichpart=exact&type=noun](http://www.geiriadur.net/index.php?page=ateb&uni=y&preflang=&term=m%C3%83%C2%AAr&direction=we&whichpart=exact&type=noun)), cf. (*OED*) marrow, n. 1, l.2: 'The pith or innermost part of a plant or tree; the pulp or edible inner part of a fruit; the kernel of a grain or nut. Now rare! This reading is also plausible in the mining allegory, because Mergan-the-mine would have hid its most precious 'valuables' (cant, 'hundred') in 'its innermost part'.

(*OED*) dog, n. 1, 1.a. A domesticated carnivorous mammal, *Canis familiaris* (or *C. lupus familiaris*), which typically has a long snout, an acute sense of smell, non-retractile claws, and a barking, howling, or whining voice, widely kept as a pet or for hunting, herding livestock, guarding, or other utilitarian purposes.' The colour of the sun is often described as 'gold', cf. (*OED*) sun n.1, 8a: '1613 G. Chapman *Memorable Maske Inns of Court* sig. A2, 'Betwixt every set of feathers..shin'd Sunnes of golde plate, sprinkled with pearle.'

'Roman swords' allude to the Roman mining tools used for cutting and thrusting ((*OED*) sword, n. 1, 1.a: 'A weapon adapted for cutting and thrusting, consisting of a handle or hilt with a cross-guard,



Therefore Belarius had taken great offence when,

BELARIUS:                    one night,  
   A Storme, or Robbery (call it what you will)  
   Shooke downe my mellow hangings: nay my Leaues,  
   And left me bare to weather

because his fault had been:

BELARIUS:                    *nothing* (...)  
   but that two Villaines, whose false Oathes preuayl'd  
   Before my perfect Honor, swore to Cymbeline,  
   I was Confederate with the Romanes: so  
   Followed my Banishment.<sup>71</sup>

Nothing (but paralogism) did it. Nothing (but paralogism) grounded the depreciation of this once treasured and resourceful part of Earth's crust, promising abundant fossil fuels out of the 'mellow hangings' of long gone trees, and perhaps even more precious 'o-things' from earth's native metals and ores, which would only be worth whatever you could get for it.<sup>72</sup> And it could be all; or it could be nothing. Therefore Nothing (but paralogism) had appraised Belarius's 'All'; Nothing (but paralogism) had appraised Belarius's 'Nothing'.<sup>73</sup>

Fortunately, Belarius has something in reserve: two princely 'sparkes of Nature', whose 'thoughts do [not only] hit the Roofes of Palaces', but whose 'Nature [also] prompts them | In simple and lowe things, to Prince it, much | Beyond the

and a straight or curved blade with either one or two sharp edges and a sharp point (or sometimes with blunt edges, and used only for thrusting):

<sup>71</sup> *Cymbeline*, 3.3.1619-28, p. 890.

<sup>72</sup> 'It was a general principle of Roman provincial government that mines and quarries were state property. So far as we know, this principle was always observed in Britain. But this property might be administered in several ways. It might be managed by procurators directly in the emperor's interest; it might be under military control; or it might be leased to private companies. All three methods have left their traces in this country. Labour was supplied by slaves, prisoners, and condemned criminals, and by provincials under forced labour; free labourers working under contracts are known in some parts of the empire, and may conceivably have been employed in Britain. The labourers were lodged in some cases underground, and there is evidence of their living and working in fetters.' Robin George Collingwood, John Nowell Linton Myres, *Roman Britain and the English Settlements* (New York: Bibio and Tannen, 1928), p. 228.

<sup>73</sup> Cf. Imogen's 'nothing', i.e. 'Clotten' (the ponderous step-brother who by order of his evil mother tries to court her to secure their absolute power): 'No Court, no Father, nor no more adoe | With that harsh, noble, simple nothing; | That Clotten, whose Loue-suite hath bene to me | As fearefull as a Siege.' *Cymbeline*, 3.4.1816-19, p. 891. See also the *OED* definition of *clot*, n, †3: 'A hardened lump of earth. In this sense still dialectal; in the literary language *clod* n. has taken its place. *Obs.* a. with clay, earth, etc., expressed. 1413 *Lydgate Pilgr. of Sowle* i. iv. (1859) 5 A clote of black erthe.' Thus in Shakespeare's mining allegory, 'Clotten' alludes to the lean clay that is worth 'nothing'. Cf. the scene where Imogen finds the body of Clotten (mistaking him for Posthumus), scolding herself because she has 'overvalued' the 'cave' she has been 'keeping' for the sake of three 'honest Creatures' (which was in fact worth 'nothing'): 'I hope I dreame: | For so I thought I was a Caue-keeper, | And Cooke to honest Creatures. | But 'tis not so: | 'Twas but a bolt of nothing, shot at nothing, | Which the Braine makes of Fumes.' 4.2.2619-23, p. 898.



tricke of others'.<sup>74</sup> Over the years, the two princes had become so charismatic that they are now 'hard to hide'.<sup>75</sup> Therefore Belarius finally decides that 'the Game is vp' in order to go and help Cymbeline gain victory over the Romans.<sup>76</sup> He and his two adoptive sons do so with conviction, valour and amazing force, as the disguised Posthumus observes:

POSTHUMUS:            These three,  
                                  Three thousand confident, in acte as many:  
                                  For three performers are the File, when all  
                                  The rest do nothing.  
                                  (...)

LORD:                    This was strange chance:  
                                  A narrow Lane, an old man, and two Boyes.

POSTHUMUS:            Nay, do not wonder at it: you are made  
                                  Rather to wonder at the things you heare,  
                                  Then to worke any. Will you Rime vpon't,  
                                  And vent it for a Mock'rie? Heere is one:  
                                  "Two Boyes, an Oldman (twice a Boy) a Lane,  
                                  "Preseru'd the Britaines, was the Romanes bane."<sup>77</sup>

Notably, the 'preservation' of Britain takes place in a 'Lane':

Lane: 1. A narrow way between hedges or banks; a narrow road or street between houses or walls; a bye-way. Blind lane, tturn-again lane: a cul-de-sac. *a1616* Shakespeare *Cymbeline* (1623) v. v. 13 LORD Where was this Lane? POSTHUMUS Close by the battell, ditch'd, and wall'd with turph.<sup>78</sup>

This 'Lane' is in fact the passage to a desirable secret 'caue' deep in the Welsh wilderness wherein *Paladour*, alias the water-drenched ore-bearing rock, and *Cadwall*, alias the mining activist, have been 'train'd vp thus meanely' and 'thinke they are mine'.<sup>79</sup> And the Latin word for 'Lane', or 'passage', is 'adit', in

<sup>74</sup> BELARIUS: 'How hard it is to hide the sparkes of Nature?' *Cymbeline*, 3.3.1639, p. 890.

<sup>75</sup> Ibid.

<sup>76</sup> BELARIUS: 'The Game is vp' 3.3.1668, p. 890.

<sup>77</sup> *Cymbeline*, 5.3.2956-87, p. 900.

<sup>78</sup> (OED) lane, n.1., I.1.

<sup>79</sup> Posthumus uses the word 'passage' as a synonym of 'lane': 'Athwart the Lane, | He, with two striplings-lads more like to run | The country base than to commit such slaughter | With faces fit for masks, or rather fairer | Than those for preservation cased, or shame— | Made good the passage.' 5.3.2946-51, p. 900. Cadwall means 'ruler in battle', because 'Cad' is Welsh for battle (John T. Koch, *Celtic Culture: a Historical Encyclopedia*, Vol. 1-, Volume 2 (Santa Barbara: ABC-CLIO, 2006), p. 2053), and 'the common masculine name element wal(oe) possibly means ruler', see also Koch, p. 1724. 'Paladour' means 'memorial stone [in] water', deriving from 'Pala': 'evidently a word for 'memorial stone' or something of the sort, preceded by the name of the deceased, usually accompanied by his/her patronymic, in the dative' (Koch, p. 969), and 'dour': Middle English *dobur*, Welsh *dwfr* or *dwr*, Cornish *dofer*, Old Breton *duur*, *dobr* – means water in all its senses. The river name Douron is a compound of dour, probably with a divine suffix, Celtic \**Dubrona*, p. 1514. Quotation BELARIUS: 'These Boyes know little they are Sonnes to'th'King, | Nor Cymbeline dreames that they are aliue. | They thinke they are mine, | And though train'd vp thus meanely | I'th' Caue.' *Cymbeline*, 3.3.1640-4, p. 890.



early modern English spelled 'audit'.<sup>80</sup> That is the word Posthumus uses when he mourns Imogen's alleged and incriminating death, and, in British 'bondage', desires his own. Utterly regretful of his susceptibility to Iachimo's 'paralogisms', he decides to succumb to his 'excavators': the 'gaolers', who are literally going to 'take his life' as they 'take [the] mine':

POSTHUMUS: For Imogens deere life, take mine, and though  
'Tis not so deere, yet 'tis a life; you coyn'd it,  
'Tweene man, and man, they waigh not euery stampe:  
Though light, take Peeeces for the figures sake,  
(You rather) mine being yours: and so great Powres,  
If you will take this Audit, take this life,  
And cancell these cold Bonds.<sup>81</sup>

As the 'excavators' will work their way through, and literally 'cancel the cold Bonds' of the upper layer of the earth, that which lies 'under' it – *Post humus* – will be worked up and traded as the commodity for the production and 'stamping' of many 'coyns' and other profitable 'Peeeces'. And whatever the quality of these ores – however 'light' or 'deere': they are certainly going to provide the possessor ('you, who makes this 'mine yours') with great 'Powres'.<sup>82</sup>

Then a miraculous, magical and familiar 'circle' leads to the refutation of all paralogism; and parallely, right into the 'O' of Shakespeare's concluding allegory:

*Solemne Musicke. Enter (as in an Apparation) Sicilius Leonatus, Father to Posthumus, an old man, attyred like a warriour, leading in his hand an ancient Matron (his wife, & Mother to Posthumus) with Musicke before them. Then after other Musicke, follows the two young Leonati (Brothers to Posthumus) with wounds as they died in the warrs. They circle Posthumus round as he lies sleeping.*<sup>83</sup>

The four apparitions are Posthumus's closest family members: first his father, the 'valiant warriour'; then his mother, the 'ancient Matron'; then his two

<sup>80</sup> The Latin word for the entrance to an underground mine is 'Adit': (*OED*) adit, *n.*, 1. 'A roughly horizontal passage introduced into a mine for the purpose of access or drainage. Also in extended use; spec. a watercourse, esp. one that carries water away from a mine.' (...) '1602 R. Carew *Surv. Cornwall* i. f. 11, They cal it the bringing of an Addit, or Audit, when they begin to trench without, and carrie the same thorow the ground to the Tynworke, somewhat deeper then the water doth lie, thereby to giue it passage away.'

<sup>81</sup> *Cymbeline*, 5.4.3056-3063, p. 901.

<sup>82</sup> 'Stampe' (*OED*), *n.*3, II.5: 'An instrument for stamping. a. An instrument for making impressions, marks, or imprints, on other bodies; a stamping-tool, an engraved block or die for impressing a mark, figure, design or the like, upon a softer material.' The commodities are going to bring 'power' because money is power. Cf. money (*OED*), *n.*, 2. A: 'Means of payment considered as representing value or purchasing power; the power of purchase or means of exchange represented by coins, banknotes, cheques, etc. Hence: property, possessions, resources, etc., viewed as having exchangeable value or a value expressible in terms of monetary units; liquid assets, funds.'

<sup>83</sup> *Cymbeline*, 5.4.3065-71, p. 901. Cf. Prospero's magical circle in *The Tempest*, which is preceded by the apparition of the four dogs, and my interpretation of this scene in Chapter 4.





comes from a 'Marble Mansion' situated somewhere 'above', because he 'descends' in Thunder and Lightning, sitting upon an 'Eagle' (although Sicilius report that 'his Celestiall breath was sulphurous to smell' evokes the thought that this Helper does rather erupt from Earth's deep mineral pits than touch down from Heaven).<sup>92</sup> Most remarkably, this fifth Helper is Jupiter, the supreme deity and the god of the sky and thunder who once organised a hurried wedding for a woman he had loved to sleep with, Thetis, who, as he had just understood from The Fates, would bear a child that was going to outshine his father; which 'stupid' and 'godforsaken' anxiety had then not only led to one defining event that set the stage for the Trojan War – Eris's throw of the Golden Apple – but also to a futureless loss of values amongst both gods and humans; which, up till now, had caused one allegorical insider to exit *in medias res*, and never return; two others to die, and map out the route.<sup>93</sup> But who had got the courage to go and embrace it? That would first need the descent of Jove Optimus Maximus himself. It actually first needs Jove Optimus Maximus to account for what he did.

JUPITER: Whom best I loue, I crosse; to make my guift  
The more delay'd, delighted. Be content,  
Your low-laide Sonne, our Godhead will vplift:  
His Comforts thriue, his Trials well are spent:  
Our Iouiall Starre reign'd at his Birth, and in  
Our Temple was he married: Rise, and fade,  
He shall be Lord of Lady *Imogen*,  
And happier much by his Affliction made.  
This Tablet lay vpon his Brest, wherein  
Our pleasure, his full Fortune, doth confine,  
And so away: no farther with your dinne  
Expresse Impatience, least you stirre vp mine:  
Mount Eagle, to my Palace Christalline.<sup>94</sup>

Although Thersites was right to exit *Troilus and Cressida* for his indignation over all 'godforsaken stupidity', Jove Optimus Maximus was, and is, not 'stu-

<sup>92</sup> SILICIUS 'Peepe through thy Marble Mansion, helpe', (...) *Jupiter descends in Thunder and Lightning, sitting vppon an Eagle: hee throws a Thunder-bolt. The Ghostes fall on their knees.* *Cymbeline*, 5.4.3121 & 5.4.3126-8, p. 902.

<sup>93</sup> Zeus marries off Thetis to Peleus as soon as he learns from the Fates of the marvellous child she is going to bear, who is going to outshine his father. He hurries to organise an Olympian wedding, to which he invites all deities except Eris, the goddess of Strife, who arrives to screw up the party by means of the Golden Apple (see chapter 8), which occasions the Trojan War: the setting of Shakespeare's *Troilus and Cressida*. Thersites exits *Troilus and Cressida* because he is fed up with the 'godforsaken stupidity' of both gods and humans to deny the sustaining power of the *Caduceus*, Hermes's memory image of the double truth, which is the invitation of the allegorist to surpass moral chasms, whose false judgement and opponency only augment distances, and do not 'sustain'. Shakespeare has *Anthony and Cleopatra* restore the sustaining power of the *Caduceus*, which is literally re-born from Cleopatra's death, see again Chapter 8. In *Cymbeline*, Shakespeare demonstrates the working of the 'reborn' *Caduceus*.

<sup>94</sup> *Cymbeline*, 5.4.3138-49, p. 902.



pid'. Nor is he 'godforsaken'. Jupiter just knows by experience that he should not spare the rod, else he spoils his mortals, 'whom best I loue'. Therefore first, his mortals should know how it feels to 'lie low', otherwise they could never enjoy the 'uplift'; like miners have to dig deep first before they strike gold, and only then bring it up.<sup>95</sup> Therefore Jupiter's mortals need all their contrasts, discrepancies and strifes, just because his mortals grow by trial and error, and are 'happier much by [their] Affliction made.' Therefore Jove Optimus Maximus, the hands-on expert on the double truth, is not present only at feast days, such as Birth or Marriage. Jove Optimus Maximus is present at every supposed 'moment of choice' in life, which supposition does in fact never bring definitive 'Comfort', but ever again occasions trial and error. And only that – trial and error – ever again occasions 'sustainability'.<sup>96</sup> Therefore, eventually, Jove's mortals shall all be 'Lord of Lady *Imogen*,' when, like Posthumus, they finally embrace the 'occasion' – Lady: mother – to their own 'new beginnings' – children: their spiritual 'rebirth' – instead of going round and round in their two-dimensional vicious circles, like on a material level, innovations in mining technology also occasion the winning of ores that have not been mined yet.<sup>97</sup> Thersites, Anthony and Cleopatra, Posthumus and Imogen find that every such 'occasion' demands the acknowledgement of the sustaining power of longing, because they all learn the wise lesson of its goddess, Eris, that they should only look into the Golden Apple, and observe what they see.

Therefore neither Jove Optimus Maximus, nor any of his mortals, should ever deny Eris again to any future wedding. Because Eris is the missing link to the

<sup>95</sup> Literally, 'Your low-laide Sonne, our Godhead will vplift:' is Jove's promise to bless Posthumus and promote him to a higher rank (as the husband of Princess Imogen). It also alludes to the 'low-lying' ores that are 'uplifted' through mining.

<sup>96</sup> (*OED*) sustain, v, I.1.a: 'To support, maintain, uphold. a. To keep in existence, maintain; spec. to cause to continue in a certain state for an extended period or without interruption; to keep or maintain at the proper level, standard, or rate; to preserve the status of. Also, in early use, with up') demands continuous 'improvement' or 'adaptation', as in biology. Cf. (*OED*) evolution, n, III: 'The process of development. 5.a. The process by which living organisms or their parts develop from a rudimentary to a mature or complete state. Now rare.'

<sup>97</sup> The name Imogen alludes to the 'improvement' (Latin: immo, see fn. 60 on Iachimo) of the 'beginning': 'gen' is an abbreviation of the first Bible Book, Genesis (cf. definition of 'Genesis' (*OED*), n., 4: 'The origin or mode of formation of something. 1604 R. Cawdrey *Table Alphabet*, Genesis, beginning. (...) 1649 F. Roberts *Clavis Bibliorum* (ed. 2) 6 Genesis, i.e. Generation, so called by the Greek; partly because it sets forth the Generations of the heavens and of the earth, in their first creation; partly because it describes the Genealogie of the Patriarchs'). Cf. the abbreviations for all Biblical Books: 'Gen Ex Lev Num Deut Josh Judg Ruth 1-2Sam 1-2Kgs 1-4Kgdms 1-2Chr Ezra Neh Esth Job Ps(s) Prov Eccl/Qoh Song/Cant Isa Jer Lam Ezek Dan Hos Joel Amos Obad Jonah Mic Nah Hab Zeph Hag Zech Mal Tob Jdt AddEsth WisSol Sir Bar LetJer PrAzar Sus Bel 1-4Mac 1-2Esdr 4-6Ezra EsdrA-B PrMan Odes Mt Mk Lk Jn Acts Rom 1-2Cor Gal Eph Phil Col 1-2Thes 1-2Tim Tit Phlm Heb Jas 1-2Pet 1-3Jn Jude Rev'. Lyle Eslinger, *Abbreviations for Use in Biblical Studies Essays* (Calgary: University website, retrieved 2014-0321 on [people.ucalgary.ca/~eslinger/genrels/SBLStandAbbrevs.html](http://people.ucalgary.ca/~eslinger/genrels/SBLStandAbbrevs.html)). In the Oracle's letter, Imogen is referred to as a 'Peece of tender air' which is explained by the Soothsayer as '*mollis aer*, mulier, constant wife'. Imogen is capable of breathing new life (tender air) into something (an idea, a new beginning) or someone (Posthumus & his children, also new beginnings), hence her name: Imogen.





Shakespeare's Posthumus and Imogen live their own double allegorical truth, because allegory, like myth, usually comes round many times. Thus long ago, Posthumus had inspired Iachimo to win Imogen for the gain of Posthumus's riches; long ago, *post humus's* riches had provided enough reason for the Romans to conquer Britain. Over the ages, Posthumus's riches had provided enough reason for his own and Imogen's relatives to keep working towards the end of Posthumus's and Imogen's miseries; over the ages, *post humus's* riches had provided enough reason for the Britons to keep working towards the end of *post humus's* miseries, alias any 'underground mining accident' or 'conflict of interest', because these unprofitable accidents and recurrent economic conflicts stood in the way of the economic 'Preseruation of the Britaines'.<sup>106</sup> While Iachimo's paralogisms and Posthumus's errant defections had first led him far away from Imogen, something finally brings him back: the two 'lopt branches' of 'a stately Cedar', the tree of the sun god.<sup>107</sup>

Now it is up to this 'stately Cedar', the tree of the sun god, to choose if Posthumus shall end his miseries, if Britaine be fortunate, and shall flourish in Peace and Plen-tie. It is up to King Cymbeline, the hound of the sun god, to choose if he shall 'join' his long-lost sons to the 'old Stocke' and invite Posthumus to sustain the family tree, too. It is up to King Cymbeline to choose if he allows the 'fingers of the Powres aboue' to 'tune the harmony of this Peace' – and accept the radius of another 'Romaine Eagle' – one almost as Imperiall as Jove Optimus Maximus himself – to grow from 'South to West'.<sup>108</sup>

SOOTHSAYER:	For the Romaine Eagle From South to West, on wing soaring aloft Lessen'd her selfe, and in the Beames o'th'Sun So vanish'd; which fore-shew'd our Princely Eagle Th'Imperiall <i>Cæsar</i> , should againe vnite His Fauour, with the Radiant <i>Cymbeline</i> , Which shines heere in the West. <sup>109</sup>
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<sup>106</sup> *Cymbeline*, 5.5.3789, p. 907.

<sup>107</sup> 'Besides the one in Egypt, there is another famous Heliopolis nearby, in Lebanon at a place now called Baalbek. Since antiquity, it has been a city sacred to the Sun God. The Old Testament calls it Beth-Shemesh or the "Abode of the Sun God," Shemesh or Shamash being the Semitic name for the Sumerian Sun God Utu. The land of Lebanon, known to the Sumerians as "The Cedar Land" was under the aegis of the Mesopotamian sun god.' R. A. Boulay, *Flying Serpents and Dragons: The Story of Mankind's Reptilian Past* (San Diego: Book Tree, 1999), p. 219.

<sup>108</sup> SOOTHSAYER 'The fingers of the Powres aboue, do tune | The harmony of this Peace: the Vision | Which I made knowne to *Lucius* ere the stroke | Of yet this scarce-cold-Battaile, at this instant | Is full accomplish'd. For the Romaine Eagle | From South to West, on wing soaring aloft | Lessen'd her selfe, and in the Beames o'th'Sun | So vanish'd; which fore-shew'd our Princely Eagle | Th'Imperiall *Cæsar*, should againe vnite | His Fauour, with the Radiant *Cymbeline*, | Which shines heere in the West.' *Cymbeline*, 5.5.3798-3802, p. 907. In 5.4, Jupiter descended from Heaven sitting on an Eagle. The Soothsayer equals him to another Romaine Eagle, the 'Imperial Caesar', alias Emperor Augustus who negotiates profitable 'peace' with Britain.

<sup>109</sup> *Cymbeline*, 5.5.3802-8, p. 907.



And not only in Roman times does Britain's 'Fortune and Flourish in Peace and Plentie' depend on the 'choice' of 'Radiant Cymbeline', the hound of the sun god, who shines so abundantly in the West.<sup>110</sup> It still does. Because in every day and age, there will be Cymbelines, who are able to smell business opportunities, as they hunt for earth's riches, and work their ways up by trampling on their workers. All these Cymbelines will have to make 'choices' for the benefit of futures full of new interests that cannot be foreseen, as life is 'not a co-herent pattern leading by orderly degrees to prosperity.'<sup>111</sup> But futures can be fancied, imagined, dreamed, desired, craved and longed for. For economic purposes, futures can even be soothsaid. So that every new Cymbeline can 'choose' to buy himself into such a 'Peace', that it will only need to be 'ratified' in 'great Iupiter's Temple':

CYMBELINE:                      Publish we this Peace  
To all our Subiects. Set we forward: Let  
A Roman, and a Brittish Ensigne waue  
Friendly together: so through Luds-Towne march,  
And in the Temple of great Iupiter  
Our Peace wee'l ratifie: Seale it with Feasts.  
Set on there: Neuer was a Warre did cease  
(Ere bloodie hands were wash'd) with such a Peace.<sup>112</sup>

If this celebratory place lives up to its name, then it should welcome every god and mortal to the Feast, so Eris, too.<sup>113</sup> Once 'we have marched through Luds-Towne' all the way to this ancient Roman Temple, we may be able to look

<sup>110</sup> "That which shines so abundantly in the West' alludes to England's ore-bearing ground, cf. 'By far the most important source of wealth in Britain, after agriculture, was her mineral deposits. They were already known in Caesar's time, and Tacitus was no doubt well informed when he said that they were among the considerations which prompted the Claudian invasion. Within a few years from the landing of Claudius's armies, Roman miners were working the argentiferous lead of the Mendips, whose silver had been an article of export as early as the time of Augustus. They found and worked the same minerals in Shropshire, Derbyshire, Flintshire, Yorkshire, and Northumberland; gold in South Wales; copper in North Wales and Anglesey; iron in the Weald, the Forest of Dean, and a great many other places; and coal in all the chief coalfields of England, South Wales, and southern Scotland. In the third century they took over and revived the Cornish tin-mines.' Robin George Collingwood, John Nowell Linton Myres, *Roman Britain and the English Settlements* (New York: Bibio and Tannen, 1928), p. 228.

<sup>111</sup> 'Cymbeline is purely Shakespearean in its recognition that life itself is not a co-herent pattern leading by orderly degrees to prosperity, as in comedy, or to destruction, as in tragedy, but a confused series of experiences, good and evil, grave and gay, momentous and trivial. It is purely Shakespearean in its realisation that when certain values – here presented as symbols – are applied, order can be won out of seemingly hopeless disorder.' Nosworthy (2007), *op. cit.*, p. lxxix.

<sup>112</sup> *Cymbeline*, 5.5.3811-8, p. 907. King Cymbeline literally buys himself into 'Peace', as he uses the word 'ratify' for it, which is an economic term: (*OED*) ratify, *v.*, I.1.a: To confirm. a. To confirm or validate (an act, agreement, gift, etc.) by giving formal consent, approval, or sanction (esp. to terms or arrangements drawn up by another party). Also *occas. intr.* †b. To confirm the possession of (land, goods, etc.). *Obs.*'

<sup>113</sup> The 'Temple of Jupiter' may refer to Jupiter's Temple on Capitol Hill in Rome, or more likely, to The Pantheon, which was built during the reign of Emperor Augustus, as a temple to all the ancient Roman gods, presided over by Jove Optimus Maximus.



up into its round and open *oculus*, and catch a glimpse of the 'celestial vault' that Hercules is still carrying, with Pallas Athena's help; so that we may readily acknowledge

CYMBELINE:                    All that belongs to this.<sup>114</sup>

Such sense of belonging, on the final page of Shakespeare's Folio, may make us long backward to Shakespeare's sustaining allegories printed on the previous pages. Such sense of belonging may make us long forward, in order to occasion the renaissance of our next 'quest for values', which, like every birth, has to start with another *Tempest*, and like every longing back and forth, merges ever again in 'O': the home of soul, the centre of gravity, the place where we regenerate, the hearthstone where we belong, that sustaining 'little o'th'earth' for which we should all have the courage to protect.

<sup>114</sup> *Cymbeline*, 5.5.3425, p. 904. 'Luds-Towne' is London, cf. Holinshed's *Chronicles*: 'Of king Helie who gaue the name to the Ile of Elie, of king Lud, and what memorable edifices he made, Lon|don sometimes called Luds towne, his bountiful|n [...], and buriall.' The Holinshed Project, *THE THIRD BOOKE of the Historie of England* (1587, Volume 2, p. 22), retrieved 2014-0418 on [www.english.ox.ac.uk/holinshed/texts.php?text1=1587\\_0146](http://www.english.ox.ac.uk/holinshed/texts.php?text1=1587_0146).



Ω

and likewise for to dye,

To cease to bee the thing it was.



## Conclusion

This thesis demonstrates the applicability of the works of William Shakespeare to the contemporary sustainability debates. It analyses the circle metaphor in Shakespeare's plays and poems, denoting the circle and its adversative cross as an underlying allegorical pattern. It demonstrates how this allegorical pattern finds its continuity principle in its immanent resilience, resulting in sustaining narratives that can change themselves with time. It exposes several iconic mental representations within Shakespeare's allegorical pattern, as signposts on the quest for values worthy of pursuit, inspiring its ready Knights and Ladies to square allegory's circle as of today. This quest culminates in 'O': Shakespeare's memory image for the allegorical (home of) soul, where sustainability germinates with the 'diverse elements in creation' (Chance).

Shakespeare's allegories anticipate philosophical, agricultural, political, economic and personal debates of sustainability. This anticipation largely rests on Shakespeare's skills as a memory artist, who sought 'to memorize through a technique of impressing 'places' and 'images' on memory' (Yates). Therefore Shakespeare's plays and poems offer a profusion of these memory images, which serve to train our memory, in order to learn to reason by analogy. Memory can be trained by paying attention, repeating what we hear, and then by placing what we hear on what we know (Yates). This is, in broad outline, how the application of Shakespeare's sustaining allegory works. Shakespeare's plays and poems can be interpreted and applied as memory plays.

Shakespeare, as an author of allegory, built his works upon a recognisable, human pattern, which looks very much like Klaas van Egmond's practicable sustainability model. Again within the scope of the art of memory, pattern recognition is a vital tool in, and an account of, Shakespeare's anticipation of sustainability debates. Shakespeare's allegorical pattern finds its continuity principle in its immanent resilience, regenerating sustaining narratives that can change themselves with time, and inspiring to 'find values that traditional culture has so far [or for long, my addition] occluded' (Iovino).

Shakespeare's allegorical pattern rests on 'O'; but not only as the 'most valued geometric form' with its desirable static centre for the putative conjunction of human antagonisms, which was still a manageable principle for scientists, philosophers and artists in the later sixteenth century (Nicolson). On the face of it, the pattern of the circle with its conflicting accents and agents, ranging from 'I' to the 'Other' and from spiritual to material, could be inscribed on any of his plays.

But such an analysis requires static value judgements, which do not literally emerge from the texts, and contravene the working, and sustained energy of the plays. By nature, Shakespeare's memory plays do not inspire any static value judgement, as a result of an allegedly ideal conjunction of antagonisms in the balanced centre of a 'Circle of Perfection'. By nature do they invite us to go and quest for 'values worthy of pursuit' (Clifford), for which Klaas van Egmond found a synonym in 'stimulating the centripetal forces', yet always for the sake of an animated conjunction. The thesis shows how Shakespeare's invitation to soul-searching anticipates answers to contemporary questions of sustainability, and how this may inspire individuals and organisations to sustainability strategies, from a personal and professional perspective. Accepting this invitation means that we should first *pay attention* to Shakespeare's 'O'. Then we should *repeat what we hear*. Then we should *place what we hear on what we know*. And then we should '*reade him againe, and againe*' (Heminge & Condell). So Shakespeare's sustaining allegories keep inspiring us to 'square allegory's circle': to effectuate culture as 'a self-corrective ethical route' (Iovino).

# O

And though that varyably

Things passe perchaunce from place to place; yit all from whence they came

Returning, do unperrished continew still the same.



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