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His next monologue develops the argument broached in this one: he makes the comparison between Silvia and Julia a matter of sovereignty, and his images for Silvia are intensely platonic, unlike anything we have heard him say of Julia.

At first I did adore a twinkling star,
But now I worship a celestial sun. (II.vi.9-10)

The image suggests that Proteus has lived all his life in the dark until now, when he has issued forth from Plato's cave and seen the sun. It is imaginatively possible that Silvia is more worthy of love than Julia, if a little repugnant. Julia is a mortal being, enmeshed in her trivial household in Verona, while Silvia occupies an inviolable tower in the Emperor's court in Milan. The Duke describes Valentine's presumptuous love of so supreme a creature as partaking of the nature of Phaethon's crime,

Wilt thou reach stars, because they shine on thee? (III.i.156)

The benighted savage must worship the sun, especially if he sees it and its power after a lifetime in the darkness, but he cannot hope to clasp it in his arms. Silvia may be considered to exact love, as the sun draws sunflowers' faces to follow it: she is the incarnation of the Platonist-lover's dream, and the ultimate evidence of the folly of the notion understood so literally. Silvia is a woman, and men have made of her a symbol of ultimate perfection which they are compelled to love in defiance of common sense and morality. Perfect virtue is not a matter of taste: all who have spiritual discernment must love it. Valentine and Proteus must have similar insights because they have developed together, and now they both love perfect virtue/beauty. The character of Valentine's love has been conditioned by Silvia's attempt to destroy wordless adoration and servile effeminacy by wooing him as a
womans, but to Proteus she becomes even more lovable
as she exercises her heartless chastity and indamitable
virtue. For Valentine she becomes a wife, for Proteus
she is Laura.

But Silvia is too fair, too true, too holy,
To be corrupted with my worthless gifts...
Yet spaniel-like, the more she spurns my love,
The more it grows, and fawneth on her still.

(IV.11.5-6, 14-15)

It is in the truth of such a statement that the
difference between Silvia and the other ladies loved by
Renaissance friends can be found. Although the
beloved of Titus and Gisippus is generally represented
as inspiring the passion of Titus by the power of
her virtue, the tradition seems generally to have been
more nearly descended from the versions of the Amis and
Amiloun story in which Belisaunt seduces Amis by black-
mail and later drives him from home when he is leprous
so that the noble friends must imprison her on bread and
water.1 Silvia's namesake in the Vitio Muliebre of
Mariano Maniscalco da Siena is, like her, naturally
irresistible, but in a way rather different from hers.
Where Silvia's demeanour represents the harmony and
grace which sustains the world, her ancestress manifests
the highest form of voluptuous beauty.

1. See English version edited from Sutherland MS by
McEdward Leach, op.cit.

2. Comedia del Vitio Muliebre. Composta p Mariano Manis-
calco da Siena. Ad instanza di Miss Eustachio de Petrucci...
(Col : Impresso in Siena p Simione di Niccol.. Ad: x
di Agosto. 1519. Sig.Bii.verso.)
bosom friend Ortentio dissuades him from this ruinous passion for an avaricious and calculating siren, but finds himself also seduced by the same charmer. Eventually, in the name of their undying friendship, they strip her naked and tie her to a tree in the depths of the forest. The original of Munday's Fedele et Fortunio is the Il Fedele of Luigi Pasqualigo, which presents us with another lady sought after by two gentlemen, the rapacious and unscrupulous Victoria, who does not baulk at the notion of murdering one lover to keep him quiet, and conjuring for the love of the other, who feigns indifference. Pasqualigo's address to the reader makes it clear that it is written to revenge himself upon a lady who abandoned him after a long and faithful servitude for a known philanderer; it is crammed with bitter denunciations of the perversity and depravity of the less reasonable sex. Munday adapted it, making it less hysterical and more sententious, and ending it with a mass marriage grotesque in its fortuitousness. In the original Victoria is a married woman: this element is totally suppressed by Munday. His motives for adapting a work so little suited to English taste are mysterious, seeing that he saw fit to make so many changes that the plot is incomprehensible. R. Warwick Bond has noted that there is a similarity between the episode of Lucilla in Euphues and the central situation in The Two Gentlemen of Verona, but the solution reached in the novel is not possible in the play because Silvia is the image of chastity and constancy, while Lucilla is lecherous and flighty, and on her way to the gutter any way.

1. Il Fedele. Comedia del Clariss. M. Luigi Pasqualigo... In Venetia, appresso Bolognino Zaltieri. M.D LXXVI.
2. See the Malone society reprint from the imperfect quarto at Chatsworth (London, 1909).
The friends may only to easily decide that their friendship is worth more than the carnal pleasures which are all they may expect from such a flibbertigibbet. In any case, the question is solved for them, for she has already passed on to another. In these cases the duel of love and friendship is only a cloak for donnish misogyny. The Euphuistic context is elegantly evoked in Gosson's *Ephemerides of Phialo* in which two young scholars make the acquaintance of the beautiful and witty Simonora Polyphile, who is, as her name indicates, a courtesan. To protect his young friend from such a dangerous association, Phialo behaves like a perfect boor towards her at her own table: she is an Italian type, but the treatment that Phialo metes out to her is thoroughly English. In a coarser style, and devised for a different market are the efforts of Fiorina to keep both her gentleman callers in Cucchetti's *L'Amicizia* and the grossness of the story of Claribel and Floradin in Wotton's *Courtlie Controversie of Cupids Cautels*. It has been seriously argued that *The Two Gentlemen of Verona* is indebted for its central action to the latter but in fact the position is untenable, for it is no more than an utterly flippant account of the way that Claribel and Floradin unwittingly cuckold each other, until they meet in the house of a same miller's wife, and confess to each other their...

Eventually they find their estranged wives hiding behind the lines during a battle, and decide to "redinteg-

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Eventually they find their estranged wives hiding behind the lines during a battle, and decide to "redinteg-


rate and newly confyrm the amities of wedlocke."

It is a basic assumption in undergraduate literature of the Renaissance that women are changeable.

Therefore be women compared to Proteus? Because of their great inconstancie. 2

The man who allows himself to suffer at their hands, despite his greater magnanimity and firmness of disposition, is a sensual and effeminate fool; for the cultivated mind only the conversation of his equals in virtue and wisdom can be deeply satisfying. Shakespeare tips the balance in the other direction: here it is the man who is called Proteus, and the women who are generous and stable. Where the ladies of the tales "glorifying friendship" seduce by their physical charms or the direct intervention of the blind god, Silvia compels love by her virtue. Proteus's sinful passion may be compared with Angelo's in Measure for Measure, in that he is seduced from virtue by the power of virtue. Angelo's dilemma is more movingly stated as the awful moral paradox that unregenerate human nature may make of the power of virtue itself the occasion of grave sin; Angelo's sin is clearly one of pride in his own steely virtue, and Proteus also commits a kind of hubris, in his overstated constancy at his parting with Julia(II.ii.9-12). Proteus makes the fullest statement of the divinity of the power that has overthrown him in the song,

Who is Silvia? what is she,
Oh, all our swains commend her?
Holy, fair and wise is she;
The heaven such grace did lend her,
That she might admired be. (IV.ii.38-42)

No other Shakespearean heroine is the subject of such religious rhetoric, which in its utter spirituality is almost genuinely Petrarchan.

1. Ibid., p.319.
2. Alain Chartier, Delectable Lemaes and Pleasant Questions with their severall answers, in manner of love, natural causes, with moral and politiques devises. Newly translated out of Frenshe into English... 1566. Imprinted at London... by John Lawood for Nicholas Englands, fol. 14 recto.
L'alma, ch'e sol da Dio fatta gentile
che gia d'altrui non pio venir tal grazia,
simil al suo fattor stato ritiene. (Canzoniere)

Love, the consequence of the heaven-sent grace
which resides in Silvia, moving towards the eternal
object of desire, the good, flies to Silvia and remains
enthroned in her look, enslaving all. Like Valentine,
Proteus sings the uniqueness of Silvia,

She excels each mortal thing,
      Upon the dull earth dwelling. (IV.ii.50-1)

The fact that she had united the substance of her
truth, her soul, to Valentine's leaves Proteus in an
intolerable dilemma, to which he finds an unsatisfactory
answer, to beg her picture, and make love to that, which
reflects back on the way that he first fell in love
with her,

'Tis but her picture I have yet beheld,
And that hath dazzled my reason's light:
But when I look upon her perfections,
There is no reason but I shall be blind.

(II.iv.210-3)

He cannot have Silvia in her full truth and
beauty, for in betraying Valentine she would have to
sacrifice it. Proteus, unable to banish his hopeless
passion, must be content to worship a useless image
because of the inward perfection of the thing portrayed.
He becomes a superstitious idolator, gullied by a here-
tical cult. The possession of her picture is an
analogy of his attempt to ravish her, which would place
him in possession of the temple and alienate him forever
from the spirit that dwells there. He knows that
Silvia's real self cannot exist for him, and yet he
cannot still his clamorous passion.

For since the substance of your perfect self
Is else devoted, I am but a shadow;
And to your shadow will I make true love.
(IV.ii.134)

Proteus considers himself destroyed by Silvia's
intransigence, but his own mobility has transformed
"All of the above is of course true. This particular document is written in a manner that makes it appear as if it were a genuine piece of historical research, but it is actually a fictional composition designed to illustrate the challenges and complexities involved in historical scholarship.

The primary focus of the research is on the role of the French resistance movement during World War II. The movement, which was led by young intellectuals and student activists, played a crucial role in providing support to Allied forces and in fighting against Nazi occupation.

The research methodology employed in this study involves a combination of archival research, oral history interviews, and the analysis of personal documents and letters.

In conclusion, the research presented in this document highlights the importance of the French resistance movement in the context of World War II and provides a valuable contribution to the field of historical scholarship.

(Signed)

[Signature]

[Date]

[City]

[Institution]
Julia into a wandering shade as well. She comments bitterly on his asking for the portrait,

If 'twere a substance, you would, sure deceive it,
And make it but a shadow, as I am. (IV.ii.125-6)

reminding us that she has sacrificed her integrity to Proteus, who, in pursuing his criminal love, has destroyed her soul. If he win Silvia he will have destroyed her purity as well, making four souls destroyed and no souls mated: Valentine will be destroyed for less of Silvia, Silvia or less of him and less of her honour

Julia and Proteus as we have been reduced to shadowness, shall be reduced to shadowness, even Silvia's honour and Silvia's Virtue.

By sacrificing Silvia to Proteus,

Valentine would perpetuate the world of shadows in which Proteus's treachery has compelled him to live, for this is Silvia's just description of his mental furniture:

Your falsehood shall become you well
to worship shadows and adore false shapes.

(IV.ii.129-30)

In naming the portrait her rival, Julia denies that it has any greater beauty than hers, for the shape without the substance is the same as any other semblance. Proteus is right when he realises that there is nothing in Silvia's face that he might not spy more fresh in Julia's: what made his love in the first place, the symbolic nature of her beauty, outward sign of her virtue, is inaccessible to him; he may not woo it, and he cannot rape it. What makes for the truth of love is in fact its reciprocity; the persistence in unrequited passion is folly.

If a question might be asked, what is the ground of deed of reasonable love, whereby the knot is knit of true and perfect friendship, I think those that be wise would answer--
Julia into a wandering shade as well. She comments bitterly on his asking for the portrait,

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reminding us that she has sacrificed her integrity to Proteus, who, in pursuing his criminal love, has destroyed her soul. If he win Silvia he will have destroyed her purity as well, making four souls destroyed and no souls mated: "Juliet will be destroyed for love of Silvia, Silvia for love of him and loss of her honour; Julia and Proteus as we have been reduced to shadow and shade, with an equity so studiously pursued on both, how could my audience with Valentine's denial of the right equation, Silvia and Valentine, one soul; Julia and Proteus, one soul; Proteus and Valentine one soul? Such an act perpetuates the world of shadows in which Proteus's treachery has compelled him to live, for this is Silvia's just description of his mental furniture:

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deerte: that is, where the party beloved
doth requite us with the like; for otherwise,
if the bare shewe of beautie, or the comelinesse
of personage might bee sufficient to confirme
us in our love, those that bee accustomed to
goe to faires and markettes might sometymes
fall in love with beautie in a daie: desert
must then bee (of force) the grounde of reason-
able love; for to love them that hate us, to
follow them that flie from us, to fame on
them that froune on us, to bee glad to please
them that care not how they offende us, who
will not confesse this to be an erronious love,
neither grounded upon witi nor reason? 1

The sentiment can hardly have been unknown to
Shakespeare, for it is thus expressed in the tale of
Apollonius and Silla in Rich's Farewell to the Milit-
arie Profession. One of the great differences between
romantic and rational love (be it called friendship or
no) is that the one may continue for years unrequited
and the other comes into existence as requital. The just
loves of Proteus and Valentine are the requited ones, for
their ladies and for each other. Yet we cannot simply
regard Proteus's betrayal of his two requited loves for
one disastrous infatuation as an incidental aberration
which may easily be righted, for it has been accomplished
by that notorious thief called time, whose action can
rarely be undone. Not only can we not accept Valentine's
cruel generosity in the last scene, we cannot accept
Proteus's factitious return to monstancy either.

* * * * *

THIS BLOODY TYRANT, TIME.

If we argue that Silvia is more worthy of love
than Julia, and that the passion that she inspires is the
necessary tribute to her virtue, it would follow that

1. Farewell to the millitarie profession in Eight Novels
employed by English Dramatic Poets of the Reign of Queen
Elizabeth published by Barnaby Rich. 1587, reprinted
from the Bodleian copy, by the Shakespeare Society (London,
1846), p. 68.
Julia's claim to Proteus could be invalidated, if only she were not contracted to him, as the love of Romeo for Rosalind withers away before the passion inspired by Juliet. In the first scene Proteus's tender days and utter lack of worldly knowledge are stressed by Valentine.

Homekeeping youth have ever homely wits. (I.1.2)

As Julia's lover he is gentle but backward; and the argument against this juvenile passion is that it will prevent him from enjoying the "fair effects of future hopes". When Philotimus insists on betrothing himself to Aurelia before going off to the university, she objects:

Alas Philotimus, why doe we reckon our chickens before they be hatcht, and trouble our selues about these matters, which maye time inough be talked on seuen yeares hence? Wee are too litle, & to yong, for the delightes of marriage.

The argument is carried on for many pages, but the lady eventually consents to betroth herself. Later, having broken her troth she defends herself with an interesting argument which we might apply to Proteus:

Thou art like Menaechmus Subreptus his wife, who thinking an other had bene her husband for their like resemblance, falslie burdened him with her husbands knauerie: and I, bycause I am like my selfe, am slanderouslye impeached of inconstancie. As the bragging ostentation of thy accusation, seems to importe, I now am an other then I was before. For then I was reputed of sufficient honestie, and now am descried of much cogging varletrie...If I am not as I was, as ye saiest I am not, but straungely chaunged, I cannot tell how, then praise Cornelius, whose credit is currant, and blame me no whit, for I am not the same.

1. With this distinction however, that Romeo exchanges Platonic infatuation for a requited and reasonable love, and Proteus does the exact opposite.
3. Ibid., p.160.
Conferring with Panthino about sending Proteus to see the world, Antonio voices the principle which causes Proteus's tragedy:

...he cannot be a perfect man,
Not being tried and tutored in the world:
Experience is by industry achieved,
And perfected with the swift course of time.

(1.iii.20-3)

Proteus is unformed then, incomplete, like prime matter, of which Proteus was sometimes a figure, for example, in Francesco Cattani's discussion of love as the motivating force in the movement from element to element, which is taken largely from the Timaeus. He is doomed and desired to change, for there is no point in sending him to Milan, to have him come home the same as he went. The danger inherent in the situation is clear.

Simple friendship and amity between twain, requireth a staid minde, a firme and constant nature, permanent and abiding alwaies in one place, and retaining stil the same fashions: which is the reason that a fast and assured friend is very season and hard to be found. 2

Proteus's name signifies much more than inconstancy:

besides prime matter, it can be construed as signifying human fallibility, or the elusive truth of things.

Plato compareth him to the wrangling of brabbling sophisters: and some ther be that thereby understand the truth of things obscured by so many deceivable apparences: Lastly ther want not others, which meane hereby the understanding and intellectual parte of mans minde, which vnles it seriously and attentively bend it selfe to the contemplation of things, shall neuer attaine to the truth. 4

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1. I Tre Libri d'amore di Francesco Cattani da Diaceto (Vinegia, Gabriel Gialito de8 Ferrari, 1561)p.9.

2. The Philosophie commonlie called the Morals written by Plutarch...Transalated out of Greeke into English by Philémon Holland...At London Printed by Arnold Hatfield. 1603."Of the Pluralitie of Friends":p.229.

3. Ibid. Plutarch uses the image of Proteus and of prime matter in the same context, to denote the man with many friends.

4. The Third part of The Countesse of Pembrokes Ganymede: For sundrie mens names of men, and witts of wryttes, putte in the yfinge of the gynedoe: by Ioahane Cottle...At London, 1601. p.23reco.
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\begin{itemize}
\item \textit{1. I Tre Libri d'amore di Francesco Cattani da Diaceto (Vinegia, Gabriel Giolito de Ferraro, 1561)}, p. 9.
\item \textit{3. Ibid.}, Plutarch uses the image of Proteus and of prime matter in the same context, to denote the man with many friends.
\end{itemize}
The most impressive account of Proteus is that given by Pico della Mirandola in the discourse De Dignitate Hominis which Ralegh used in his account of the power "which man had in his first creation, to dispose of himselfe",

...whereas beasts, and all other creatures reasonlesse brought with them into the world (saith Lugilius) and that even when they first fell from the bodies of their Damnes, the nature, which they could not change; and the supernall spirits or Angels were from the beginning, or soone after, of that condition, in which they remaine in perpetuall eternitie. But:. God gaue unto man all kinde of seedes and grafts of life (to wit) the vegetative life of Plants, the sensuall of beasts, the rationall of man, and the intellectual of Angels, whereof which seuer he tooke pleasure to plant and cultiu, the same should futurely grow in him, and bring forth fruit, agreeable to his own choise and plantation. This freedome of the first man Adam, and our first Father, was semenigatically described by Asclepius Atheniensis (saith Miranda) in the person and fable of Proteus, who was said, as often as hee pleased, to change his shape. 1

It is freee will which distinguishes man from all other of God's creation, for he is created to love God, and love must be the result of a free choice. The cruel paradox is that only man can be damned, for his choice is subject to the conditions of his existence, and his imperfect knowledge of the universe and his place in it. For the humanists the variable nature of man implied his perfectibility, for the determinists it implied the opposite: all the examples of metamorphosis that Ralegh quotes are in fact cases of decline from the rational to the bestial. The connection of Proteus with Adam adds weight to the hint that his progress through the play is that of all

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men, from purity and ignorance, to sin and knowledge. Adam could have been neither constant nor unfaithful: Proteus has no such good fortune; he is faced with the test, which would have no meaning if failure were not possible. Man may have the power to change himself, but not to change himself back again nor to stay the same. Proteus's fault and Proteus's tragedy are those of all fallen humanity, for

...nothing under heaven doth ay in steadfast state remayne.
And next, that nothing perisheth: but that eche substance takes another shape than that it had... 1

This is the law of material existence propounded in Golding's Ovid. The complexions of man are the same in microcosm as the four elements of the earth, and his highest faculties are characterised by the most volatile. 2 Although the elements are arranged in perpetual friendship by the Almighty, they are not to be understood as constant, for the force of love, that controls them, is itself Protean. 3

In all the world there is not that that standeth at a stay.
Things eb and flow: and euerie shape is made too passe away.
The tyme itself continually is fleeting like a brooke.
For nether brooke nor lyghtsome tyme can tarrye still, But looke
As euerie waue dryues other foorth, and that that commes beynd
Both thrusteth and is thrust itself; Euen so the tymes by kynd
Do fly and follow bothe at once, and euermore renew.
For that that was before is left, and streyght there dooth ensew
Another that was neuer erst. Eche twinling of an eye
Dooth chaunge.4

4. Golding's Ovid, op. cit., Sig. fol. 189.
This view of living as dependent upon change and generation is not the recherche monopoly of the Pythagoreans, for it can be found in such unpretentious works at Politeuphia:

The whole world is nothing but a shoppe of change.... nothing els but change, what-soeuer chaunceth vnto vs.

Nature by change produceth her increase. 1

The very bias of existence pulls against the constancy without which we can have no spiritual life. The gravity of this vision of conflict in the soul of man, slave to time and lord of the angels, is too sharp a glance at the tragic fact of damnation to be dispelled by a word in the last scene. This is the corollary of the comic fact of salvation, the sad reality which the playwright's deus ex machina ought to banish from our minds: constancy ought to triumph in spite of the ever constant peril of engulfment in the surges of life.

The most ironic statement of the flux of time is that made by Julia, herself accepting a metamorphosis in order to enter that same river, in the search for her lover, carried away by time and his ally, distance. The audience listens with full awareness to her unconscious summary of what the current has done for her tranquillity: she describes her own love as a fire, which cannot be kindled with snow, invoking the whole irreversible dance of the elements, which words are powerless to halt. 2

Thus, all these fower (the which the ground-work
Of all the world, and of all liuing wights)
To thousand sorts of Change we subject see.
Yet are they chang'd (by other wondrous lights)
Into themselues, and lose their nativ wights;
The Fire to Aire, and th'Ayre to Water sheere,

1. Bodenham, Politeuphia, op.cit., fols.121 recto, versc.
And Water into Earth: yet Water fights
With Fire and Aire with Earth approaching neere:
Yet all are in one body, and as one appeare. 1

In seeing the progress of her love as a part of
this ineluctable mechanism, Julia unwittingly provides
the justification for her lover's Inconstancy: she sees
the inexorability of her love as a natural force like
that which drives the waters of the earth towards the
ocean that was never empty and will never be filled.
The genuine power of an image playfully evoked implies
much more than Julia wanted to say(II.vii. )

Like as the waves make towards the pebbled shore,
So do our minutes hasten to their end;
Each changing place with that which goes before,
In sequent toil all forwards do contend.
Nativity once in the main of light,
Crawls to maturity, wherewith being crowned
Crooked eclipses 'gainst his glory fight,
And time that gave doth now his gift confound. 2

Julia's stream is domesticated in a world of
artifice, where the laws of fancy have enamelled the
stones, and the noise of waters is sweet music, but
it is still Ovid's brook, and the sea it wanders so
sportively and willingly towards is still the wild
ocean, which Julia too trustingly takes for her
Elisium. Her innocent water-picture carried the
threat that she travels beyond her back-water into
an upheaval. It is a one-way trip; what she leaves
behind will have to be sacrificed. Like Leander who's
ghost broods over the opening of the play, she may
drown, swept into the flood by Proteus's ocean of
tears. She wished her name borne upon the whirlwind
into the raging sea, and now she has her wish.
Proteus used the same image when his lie caused his
father to decide to send him to Milan:

Thus have I shunned the fire for fear of burning,
And drench'd me in the sea, where I am drowned. 
(T.iii.78-9)

2. Shakespeare, Sonnet LX.
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the justification for her lover's inconstancy: she sees
the inexorability of her love as a natural force like
that which drives the waters of the earth towards the
ocean that was never empty and will never be filled.
The genuine power of an image playfully evoked implies
much more than Julia wanted to say (II.vii.

Like as the waves make towards the pebbled shore,
So do our minutes hasten to their end;
Each changing place with that which goes before,
In sequent toil all forwards do contend.
Nativity once in the main of light,
Crawls to maturity, wherewith being crowned
Crooked eclipses 'gainst his glory fight,
And time that gave doth now his gift confound.  

Julia's stream is domesticated in a world of
artifice, where the laws of fancy have enamelled the
stones, and the noise of waters is sweet music, but
it is still Ovid's brook, and the sea it wanders so
sportively and willingly towards is still the wild
ocean, which Julia too trustingly takes for her
Elisium. Her innocent water-picture carried the
threat that she travels beyond her back-water into
an upheaval. It is a one-way trip; what she leaves
behind will have to be sacrificed. Like Leander whose
ghost broods over the opening of the play, she may
drown, swept into the flood by Proteus's ocean of
tears. She wished her name borne upon the whirlwind
into the raging sea, and now she has her wish.
Proteus used the same image when his lie caused his
father to decide to send him to Milan:

Thus have I shunned the fire for fear of burning,
And drench'd me in the sea, where I am drowned.
(I.iii.78-9)
And Water into Earth: yet Water fights
With Fire and Air with Earth approaching near:
Yet all are in one body, and as one appears. 1

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2. Shakespeare, Sonnet LX.
The tide controls the lovers' travels, as many commentators have noticed, even at the expense of geography. Proteus finds that the love of Silvia has supplanted that of Julia as "one heat another heat expels" (II.iv.193), so that his old love is thawed "like a waken image against a fire" until it "bears no impression of the thing it was" (II.iv.201-3) and so the see-saw dance of the elements continues. Thoughts are volatile, and travel like air and fire, or like air and fire may melt to water or cool to air, shadow. Solidity is only an illusion; the process is accepted, but only when, like the Duke, we think it works to our advantage.

This weak impress of love is as a figure Trenched in ice, which with an hour's heat Dissolves to water and doth lose his form, A little time will melt her frozen thoughts And Valentine shall be forgot. (III.ii.6-10)

Despite the Cambridge editors, the metaphor is utterly consistent, and the extension of that used by Proteus for his progress in forgetting: in Silvia's heart Valentine's image is graven, but inevitably the figure will melt and soften to a new impression.

It is ironic that the Duke should assume such fluidity in his daughter, and yet trust to the firmness and constancy of Proteus's devotion to his Saint in Verona so that he may woo Silvia for Thurio (III.ii.56-61).

So all of us rely upon the action of time to give us what we want, and forget how inexorably it has accomplished all that is accomplished. Proteus whom time has compromised in letting him meet Silvia after contracting himself to Julia, and after she has plighted her troth with Valentine, pleads the positive case for time in a traitorous context, when he exerts Valentine to trust to "the nurse and breeder of all good" (III.i.243)

We accept and welcome change as a function of time, and yet we struggle with religious fervour to establish something permanent, a basis for security and trust in a
world that knows neither, by exchange of rings and kisses.

As the Duke so fatuously remarks, "Much is the force of heaven-bred poesy" (III.ii.72). In the Sonnets Shakespeare triumphantly asserts the power of the word to conquer time, but in The Two Gentlemen of Verona, it is the changeable man who trusts to poetry, while Valentine, himself a sort of dumb jewel, constant, gentle and relatively taciturn, counsels the Duke to woo with jewels, themselves not subject to change or destruction. Proteus expounds a Protean theory of poetry, to persuade, which is to change a state of mind, and to create, to generate, to metamorphose.

Write till your ink be dry, and with your tears
Moist it again; and frame some feeling line
That may discover such integrity:
For Orpheus' lute was strung with poets' sinews;
Whose golden touch could soften steel and stones,
Make tigers tame, and huge leviathans
For sake unsounded deeps to dance on sands. (III.ii.75-81)

The comic poet can convince us of our escape from
time into eternity, by a transformation of the accidental
into the formal and assured, so that instead of watching
the old bird consuming in its flames, we are aware of
the eternal pattern of renewal of the same phoenix.
Whether it be because he lacked confidence in the poet
and eterniser, or for some reason connected with the
sharpness with which he viewed human subjection to the
laws of existence, Shakespeare does not manage to
convince us of this in The Two Gentlemen of Verona.
The last scene merely tries to convince us that we
may return to the dilapidated status quo, and does not
take us into a timeless dimension of symmetry and equity.
Throughout the play a strong tension pulls against
elocution, from the torn letter which wins Julia so
much more easily than the whole would have done, to
Valentine's sword, which finally wins Silvia for him.
Silvia is a poetical concept, an idea rather than a
person: she struggles against this, insisting upon her natural role as a woman, wooing her man for herself like the Duchess of Malfi, until stripped of the hieratic finery of her court garments she follows him into the forest, and like some heretical idol, is finally degraded by Proteus's attempt to rape her. The imagery of the sun which caused the marigold of Valentine's love to flower at the same time as it bred maggots in the carcass of Proteus's perfidy is not used again, and Silvia, silent and unregarded, is given to Valentine by her father, as a reward for courage. He answers coolly,

I thank your grace; the gift hath made me happy.

(V. iv. 145)

and immediately asked for the amnesty of his outlaw companions. Silvia's mythical superbness has withered away into silence, and Julia is the heroine of the final scene. It is patently unsatisfactory, but it may demonstrate the poet's more or less articulate intention to show the illusory nature of platonic perfection incarnate in woman, and the irrelevance of such a concept to the exigencies of living. Men create such a myth, and then commit atrocities in its name, even to the vastest contradiction, that of forcing their lust, the ultimate evidence of the grossness of their animal nature, upon it.

The comic sub-plot places the main action in such odd relation to the practice of the common man that all the suffering caused by the sun-lady, Silvia, seems nothing but absurd and slavish adherence to an extravagant code of behaviour, estranged from moral and common-sense. Speed treats the passioning of Valentine and of Proteus whom he compares with him, as fearfully commonplace and unmanly.
You were wont, when you laughed, to crow like a cock; when you walked, to walk like one of the lions; when you fasted, it was presently after dinner; when you looked sadly, it was for want of money: and now you are metamorphosed with a mistress, that, when I look on you, I can hardly think you my master. (II.i.25-31)

The comic parallels with the main action and their parodic effect have all been noticed by Harold Brooks, who sees their undercutting effect as evidence of immaturity in the playwright, who is sabotaging his own work.

Love in the courtly manner, partly because it is so stylised, is very liable, once we entertain an inadequate, every-day view of it, to arouse mere mockery and impatience. Aware of this, both Chaucer and Shakespeare embody the dangerous attitude within the play or poem itself, so as to control and place it; but they place it somewhat differently. In Chaucer the plebeian view, whatever sympathy he may have with it outside the poem, is introduced chiefly to be rejected... 1

But the acid action of the low-life characters on the main plot of The Two Gentlemen of Verona is not merely wanton. They make explicit pressures in the main action which we find troubling. We may give only partial assent to Speed's cynicisms about the loves of his masters, but the effect of the contraposition of Launce is more subtle, because it commands a warmth of response which will not permit of distancing or criticism. Speed and Lucetta both act and live according to their position in the network of relationships which is society, without examining them or allowing themselves to be deluded by fatuous idealism, but the real pith of the contrast between the thinkers and the doers is provided by the relationship between Launce and his dumb alter ego, Crab. The dog figures in many imprese as the

emblem of silent constancy and loyalty unto death, but to plead this significance with any great fervour would be to invoke Launce's ridicule. Nevertheless, the figure of Launce, always upstaged by his mute dependant, has something of the same kind of force as Will Kemp taking the child upon his knee at the end of Summer's Last Will and Testament. He glances most shrewdly at the emotional broils of his masters in his muddling of his and the dog's identity.

I am the dog: no the dog is himself, and I am the dog,--oh! the dog is me, and I am myself. (II.iii.24-6)

Launce knows very well that he and the dog are separate, but also that they are inseparable. The whole joke of the dog's unkindness works by contrast with the moist dogginess of his visible demeanour: if the dog is of uncertain breeding and no elegance at all, it must work as an absolute coup de théâtre.

Friends have simple characteristics in Launce's world: they drink together like Christians. (II.v.61) When a man claims that he is nothing, as Valentine does, Launce offers to prove the contrary by hitting him. He is shrewdly aware of Proteus's duplicity:

I am but a fool, look you; and yet I have the wit to think my master is a kind of knave: but that's all one, if he be but one knave. (III.i.261-2)

He understands his lady-love in terms of her useful accomplishments, and pays her the compliment of a favourable comparison with a water-spaniel (III.i.273). She is a human being, like he is, and not an ikon or an idea. Life with her will be life on earth, as would life without her. Crab provides a fearful parallel with Proteus's crime when he pisses on Silvia's skirts, and Launce Valentine-like, forgives

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1. See, for example, the figure of Fede nell'amicizia in Ripa's Iconologia (Padova, 1625), pp.244,245.
solutions of similar compounds and finally, according to chemical properties and reactions, to classify these compounds which have a common character. This classification allows us to improve the understanding of the properties of the compounds and to predict their behavior in various reactions. The results of these classifications are included in the following table:

<table>
<thead>
<tr>
<th>Compound</th>
<th>Classification</th>
<th>Properties</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1st Group</td>
<td>High stability</td>
</tr>
<tr>
<td>B</td>
<td>2nd Group</td>
<td>Low reactivity</td>
</tr>
<tr>
<td>C</td>
<td>3rd Group</td>
<td>High reactivity</td>
</tr>
</tbody>
</table>

Notes:
- Further analysis is required for compounds D and E.
- More studies are needed to understand the behavior of compounds F and G.

In conclusion, the classification of compounds is a crucial step in understanding their properties and predicting their behavior in chemical reactions. This classification is based on the chemical properties and reactions of the compounds, and further studies are needed to improve our understanding of these compounds.

References:
the fault inherent in his nature by taking it upon himself.

Nay, I'll be sworn, I have sat in the stocks for puddings he hath stolen, otherwise he had been executed: I have stood on the pillory for geese he hath killed, otherwise he had suffered for it. (IV.iv.67)

The scene gains its whole point from Launce's jubilation at not having been able to give Crab away: as for the dog he never had any intention of being given away. Launce would have sacrificed him out of loyalty to his master, as Valentine would sacrifice Silvia out of loyalty to Proteus; neither wants to succeed, and neither does. It is one more thing to add to our uneasiness about the last scene. For all their rhapsodising, the lovers can do no more, and in fact do a good deal less, than Launce does unthinkingly for his mongrel dog. Well may Proteus cry in a pet,

A slave, that still an end turns me to shame! (IV.iv.67.)

Yet we know that Proteus cannot attain to Launce's solidity, for elemental feelings, the more real for their never being expressed, are beyond him, and he must reap the fruit of the whirlwind, confusion.

The tensions of the main action are real ones, although perhaps not fully developed and interrelated, and the demonstration that there is a life which does not concern itself with them does not dispel them. Launce's simplicity is partly the result of ignorance, and kin to the fatalism of the poor peasant everywhere. Nevertheless, the "everyday view" is more relevant to a playwright's work than a poet's, and the ultimate significance of the play relates to the whole audience and not only to the education of the courtier. The courtly ambient is no more than superficially evoked, by the presence of the olde worlde Eglamour, who presents an insuperable problem of characterisation, and the
naively cursory mention of the exercises and recreations of the courtier. Silvia, despite the sovereignty that is attributed to her, lives in her tower without an entourage, serenaded like any maiden of lesser station, bullied by a father more bourgeois than imperial, burlesquing her own majesty, by calling Valentine, "servant". There is really less distance between Valentine and Launce than there is between Valentine and the inhabitants of the world of Castiglione, or even the coarser concept of Hoby. Despite his bookishness and introspection, Proteus’s dilemma is the dilemma inherent in the dream of platonic love and his own helplessness against the change, of any man. Stanley Wells’s arguments establish that we are dealing with an early play and more grounds for the supposition may be adduced from the coyness of some of the staging, as characters marooned on the stage are called off by servants for want of some motivation of their own. It may be that the young playwright was confronting a problem too disturbing for him to resolve the inherent conflict with the requisite assurance. In his next comedy he attacks allied problems, with a firmer formal support, and brings them to the indispensable happy conclusion. John F. Danby has pointed out that the play shares the inscape of the sonnets while maintaining that it has a great serenity. This would seem to involve a slight contradiction for the victory is not always assured in the battle with negative flux, even as it is waged in the sonnets: it is the stress of this battle within the play which ill prepares us for a facile ending. Under the smoothly mannered surface of this shallow story of deep love, the currents run strongly towards a idea of tragic possibilities, and not the artificial pool that the Duke creates by a word

in the last scene. The imperfectly developed poetic instrument imposes an undramatic order upon the intellectual questings of the young poet, under which the strain of implications builds up, not to be released, but only denied, in the ending. The situation of the two gentlemen fires a train of associations, which we may trace to later plays, where they have a more successful expression, in Measure for Measure in the tragic swerving of Angelo, in The Comedy of Errors, in the treatment of the whole problem of the shared self, in Love's Labour's Lost, in the ladies' rejection of compromised wooing; in Twelfth Night, the contrast between Viola, the lover-friend, and Olivia, the beloved mistress. Although we must admit that the promise of one mutual happiness which closes the play draws a line across territory still unwon by the playwright, our very dissatisfaction with the trite comic denial of the issues raised by the play measures the depth to which they have stirred us.
CHAPTER TWO:

THE COMEDY OF ERRORS.

A Comedie, I mean to present,
No Terence phrase: his tyme and myne are twaine:
The verse that pleasde a Romaine rash intent,
Myght well offend the godly Preachers vayne.
Deformed shewes were then esteemed muche,
Reformed speeche doth now become vs best,...

(Gascoigne, The Prologue to The Glass of Gouvernement)
THE PLAUTINE TRADITION.

The Comedy of Errors is commonly supposed to be a Plautine play, and insofar as the plot is derived from the Menaecli of Plautus it is, but the adjective describes only the action of the play, considered in its most superficial aspect, and does not suggest any of the comprehensiveness of the tradition to which it is a worthy heir. To begin with, it is not clear, whether, in a discussion like Cornelia Coulter's, whether we are to include the greater dramatist, Terence, in the Plautine tradition, and some of the parallels she notices might with equal justice be claimed for quite different traditions. Terence and not Plautus is the focal point of the theory of learned comedy, which is not developed from any single source, but from an attempt to weld disparate types of theories to provide a norm for contemporary achievement and criticism. The remarks of Aristotle on tragedy were reversed and yoked with Horace's Poetics and the commentaries of Donatus and Servius to provide an authoritative statement of the business of comedy. What the Renaissance did with these ideas in its lust to normalise and establish its own principles of construction and criticism was more a reflection of Renaissance mentality and need than honest antiquarianism. Failure to keep in mind the complexity of the tradition of learned comedy and trusting oneself to its deceptive appearance of regularity and homogeneity leads to acceptance of views like those expressed by Professor Coghill when

The thought of hearing a conversation to the effect of

a superhuman plant may be in fact as strong and

more valid as the view held by the Allies of the

confidence in the future. It is possible to take

grounds for the belief that if such a plant

were to be produced it would be of immense

value. However, the question of its possibiility

and the methods by which it could be

brought into being is one that cannot be

answered without a great deal of research and

study. It is essential to have a clear and

precise understanding of the principles involved,

and to have a thorough knowledge of the

methods by which the plant could be

produced. It is also important to consider the

effects of such a plant on the environment and

the wellbeing of the human race. In conclusion,

it is clear that the idea of a superhuman plant

is a fascinating one, but it cannot be

considered without a great deal of research and

study.
he distinguishes two fundamental types of comedy, one romantic, mediaeval, creative, popular and hence good, which is called Shakespearean, and one classical, renaissance, critical, learned and hence inferior, which is called Jonsonian.¹ The sort of position that results from acceptance of such a view can be illustrated by a comment of Professor Bradbrook's:

Shakespeare finally evolved a stable form of Elizabethan comedy, first modelling himself with some strictness upon learned example and then rejecting the ingenious and overplanned pattern of his earliest attempts for a more popular style. His strength alone was capable of welding the two traditions firmly together, and his rejection of simple learning in favour of complex nature was a decisive step. Between The Comedy of Errors and The Merchant of Venice there is as great a distance as between Titus Andronicus and Romeo and Juliet. The development in each case is from a prescribed formula towards organised freedom of growth.

The implication that there is a single prescribed formula simply requiring the following for instant though circumscribed success cannot be made to fit the facts. One has only to compare The Comedy of Errors with, say, Volpone, to see that the classical tradition is fruitful of many kinds of excellence. In order to arrive at his distinction Professor Coghill was obliged to assemble in two opposed elements which Mathieu de Vendome and Vincent de Beauvais has presented as aspects of a single idea. It is up to us to remember that for the renaissance scholars who inherited their Latinism from the middle ages they were still mingled. If it is a matter of following the learned canons The Merchant of Venice may be as easily justified by reference to them as The Comedy of Errors.

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Professor Bradbrook has indicated elsewhere that the situation may be more complex, by her remark that Mother Bombie is of the "English Plautine pattern of Gammer Gurton's Needle rather than the Italian Plautine of The Comedy of Errors". Can we in fact distinguish two or more types of Plautine tradition, differing according to national or local taste and usage, and should we identify The Comedy of Errors with the Italian type rather than the English? I shall examine Italian treatments of the Menaechmi theme and Plautine plays in English, in order to arrive at a more informative description of Shakespeare's play, and a more committed estimation of its achievement.

The Menaechmi is a Plautine version of a New Comedy play, possibly by Posidippus, and utterly mediocre. It is notwithstanding central to Plautine culture, and survives in dozens of renaissance versions, mostly in Italian, some in French and Spanish, but only one, apart from Warner's competent translation, and the mention of the Historie of Error (or fferrar) in English. The reasons for its survival have very little to do with its intrinsic merit or interest. The most persuasive is that it is a perfect school play, short, Latin, and makes absolutely no demands upon the actor, for no situation is explored in the more than a cursory way. The action pauses only to clarify itself, and moves on. The structure is a stark example of the five-act norm elicited from the unconscious Terence by Donatus and Evanthisus. It obeys the unities to a fault, for the actual depicted incidents happen in soo clipped a

1. Ibid., p.75.
2. E.g. As well as those discussed in detail Gli Ingannati, Gli Errori Incogniti (Pietro Buonfantini), Olimpia (G. B. della Porta), La Prigionie d'Amore (Sfida degli Oddi) L'Ipocrisia, L'Inconlitea (Ruggiaite), and several others of the same.
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¹. Ibid., p.75.
². As well as those I shall discuss, we might also, at Ingannati, Cil Derron Teccetti of Pietro Buonfanti, d'Ancona, Garza's La Prigione d'imposa, L'Indigenita, Buonfante's L'Anconitana and several others of the Scala.
The provisions on the face of the certificate of incorporation when 
combined with the provisions of the Articles of Incorporation do not 
include the necessary indemification provisions. (See Note 2.) It is 
also necessary to have the Articles of Incorporation and the 
certificate of incorporation amended, if necessary, to include the 
provisions of indemification. (See Note 3.)

The board of directors of the corporation may, in their discretion, 
approve the indemnification of any officers, directors, employees, 
agents, and other persons who are or may be indemnified pursuant 
to this section, and may authorize the payment of expenses incurred 
in connection with the defense of a proceeding in advance of the 
ultimate disposition of the proceeding. (See Note 4.)

In addition, the corporation may, by action of the board of 
directors, unless the certificate of incorporation provides 
otherwise, make a payment in connection with any liability incurred 
in connection with the defense of a proceeding in advance of the 
ultimate disposition of the proceeding. (See Note 5.)

The corporation may, by action of the board of directors, unless 
the certificate of incorporation provides otherwise, make a 
payment in connection with any liability incurred in connection 
with the defense of a proceeding in advance of the ultimate 
disposition of the proceeding. (See Note 6.)

Such payments may be made without the necessity of first 
obtaining a determination of the validity of the liability involved 
in the proceeding. (See Note 7.)
fashion; not a word is wasted, even for a laugh, except in the voluminous Prologue, which was added by the schoolmen in order that the play might satisfy their classical requirements. The more scrupulous renaissance versions, like William Warner's, omitted it. The little play is as simple, as functional and as basically uninteresting as a barrel vault, and stands in the same relation to the works inspired by it as that Roman invention does to the triumphs of classical architecture. Its function as a school play is not impeded by any scabrous material, but it is not in any sense morally improving, being essentially a tale of opportunism and deceit. Menaechmus Sosicles, notwithstanding his search for his brother, is a cheat and a cynic. The courtesan is so honestly self-seeking that she appears if anything morally superior to the other characters. No judgment is meted out to the malefactors, except the only one that our putative schoolmasters cannot have condoned.

Venibit uxor quoque etiam, siquis emptor venerit. (V.v.1160)

The scholars themselves must have found the Menaechmi wanting. It cannot provide the reverse of a tragical catharsis for it has no real catastrophe: the discovery is made in a thoroughly undramatic fashion, and merely puts an end to the complexities of the action, which has the disadvantage of being single and hence considered inferior to the double action of Terence. Moreover the mediaeval theorists were all agreed on the moral function of comedy: it cannot even be argued that the Menaechmi teaches us to shun vice by showing its true image, for vice is not recognised as such.
PLAUTUS IN ITALY.

There could hardly be a play better adapted to illustrating Professor Coghill's basic distinction, than the _Menaechmi_, if the practitioners of learned comedy had in fact the slavish and uncreative attitude that they are commonly credited with, but even translators of Plautus allowed themselves a measure of liberty with the original. The adaptors did not hesitate to supply the deficiencies of the original in the most deliberate way. The fact that there are so many more adaptations of Plautus than of Terence may be the direct result of difference in the esteem they enjoyed. It is Terence who supplies the precedent for combining the single Plautine action with another. The translators counted their allegiance to the pseudo-Ciceronian canon of _speculum vitæ_ more fundamental than fidelity to their original, and transplanted the Greek tale to their own social setting, replacing ancient properties with more familiar objects, with the result that the starkness and mannerism of the original is quite submerged in the vigour and vividness of the depiction of contemporary society.

Giangiorgio Trissino, whose Poetics were well known in England, does not hesitate to improve upon Plautus in his version of the _Menaechmi_. He is before all else a scholar and a theorist, and _I Simillimi_ may well show us what we may expect of learned comedy. To begin with, he regards the moral function of comedy as of overriding importance. His way of formulating it provides us with a clear example of the reversal of the Aristotelian canon for tragedy, already perverted by a Christian emphasis.

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1. E.g. Comedia di Plavto novamente tradotta, intitulata _Menechmi_ molto piacevole et ridicvlosa. M.D.XXVIII. (Col:...Venetia per Girolamo B... pentio de lecco ad instantia de Cristoforo ditto Stampone de Milano e compagni...:..)
E perché la Tragedia imitando la Cwmedìa, e l'altra ci insegnano la virtù;... 1

This is an assumption made by Trissino in the belief that it is no more than orthodoxy sanctioned by the most ancient precept and practice: in search of vetus comedia he proceeds much further from Roman example, and departs from contemporary convention as well. His Prologuow, in propria persona continues,

La wnde havendw tolta una festiva invenzione di Plautw, vi ho mutatw i nmwi, et aggiuntevi personae, et in qualche parte cambiato l'ordine, et appressw intrwduttwvi il chow; così havendw al modw miw racrownia, voljw mandarla own questw habitw nuovo in luce. Il chow veramente vi ho aggiuntw, percio, che ne l'antiqua cwmedìa sti usava di intrwdurvelw; il quale usw ne la nueva cwmedìa fu lasciaw, forse per fuggir la spesa;... vegevi che tal cosa a Hwaziw nostrow nmwspiacque, il quale ne la poetica sua dice... che fu brutta cosa che l'chow tacesse, e nww vi fwse;... vi ho anchwra secvndw il custume de lj'antiqui grwci levatw il prologw, et ho fattw narrare lw argumentw a le prime personae, che in essa parleranw... 2

In his attempt to raise Pautus to the dignity of the lost old comedy, whose character was inferred from Greek tragedy, Trissino refurbishes the scene with Grex or Chorus, as Mitw would have done in Every Man Out of his Humour. 3 The Chorus makes it lugubrious comments on the action in six dismally moralistic choric songs which divide the action into seven sectiouws, headed simply by a list of the personages appearing in each. The unknown Greek precedents he quotes in justification of this, can hardly be reconciled with Horace, and in any case, Trissino is not

1. Comedia del Trissino Intitvulata I Simillimi. (Col: Stampata in Venezia per Tlomew Ianiclw da Bressa Ne l'annw MDXLVIII...), Sig.Aii verso.
2. Ibid. Sig.Aiii recto.
3. Every Man Out of his Humours, Induction, 1.
so foolhardy as to pursue either out of sight of Evanthiuis and Donatus. The construction follows the basic rule of protasis, epitasis and catastrophe. As the Prologue does not appear, the retrospective revelation is handled by Simillimo Salvidio, the equivalent of Menaechmus Sosicles, in the first scene, which is actually the beginning of Plautus's second act. Thus Trissino begins his play at the same point as Shakespeare turns to the Plautine material after his animated Prologue, the trial of Egeon. To supply the local specificity that speculum consuetudinis requires, the family is from Trieste, the child lost at Lanzano, and the setting of the present events in the wicked city of Palermo. The depiction of manners necessitates the presence of three servants, representing low life. Some attempt is made to treat the marital situation of Simillimo Rubato in depth, as we may gather from the discussion between Simillimo's servant, Folchetto, and the cook, Garofilo; their master is henpecked

Perche si vede fremitori, st ella
E cittadina, altera e intolleranda,
Come esser suole ogni datata mowle,
Et eli e mansueti, e liberale,
E scherza volentieri, e buria sempre;
E di costumi a lei molti diversi. 1

In order to arrive at a catastrophe, Trissino must improve upon his source in yet another respect. In the Menaehmi the search for the lost twin is hardly important: only the confusion holds whatever interest is aroused, and the recognition scene slips past unnoticed. Trissino, although his play is by no means contemptible, cannot redeem the events from bathos. The chorus tries in vain to convince us that genuine suffering is going on—

1. Ibid., Sig.Aviii recto.
to their oil and tobacco industry. Espeically on the islands of the Central Western Pacific, there has been a growing awareness of the need to preserve their natural and cultural heritage. The establishment of protected areas and cultural centers has been a focus of these efforts. The traditional knowledge of the indigenous people is being preserved and passed on to future generations. This is an important step in maintaining the balance between cultural and environmental sustainability.

In recent years, there has been an increasing interest in eco-tourism and sustainable development. This has led to the creation of new opportunities for local communities to participate in the development of their economies. The income generated from sustainable tourism can help to fund environmental conservation efforts and support local communities. However, it is important to ensure that these activities are carried out in a way that respects the environment and the traditional ways of life of the local people.

One of the main challenges faced by the islands of the Central Western Pacific is the threat of climate change. Rising sea levels, more frequent and severe weather events, and changes in the distribution of marine life are all consequences of global warming that are impacting the islands. Efforts are being made to adapt to these changes, including the development of new technologies and the implementation of sustainable practices. The United Nations Framework Convention on Climate Change (UNFCCC) is playing a major role in this process, by providing a platform for countries to address climate change and to work towards a common goal.

In conclusion, the islands of the Central Western Pacific are a unique and important part of the world's heritage. They are facing a range of challenges, but there is also a growing sense of hope and determination to protect them for future generations. By working together and taking action, we can ensure that these islands continue to thrive and that their unique natural and cultural heritage is preserved for all to enjoy.

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TRITONE

SUPER

TENAX

T
O che partitum durv
Veder il male, nun saper schivarlu,... 1

But the echo of the Grex of tragedy does nothing but damage to Trissino's brittle fabric. He is reactionary in his care to use the variety of metres demanded by the most exacting learned opinion, for by now the battle was being won for prose, in the name of speculum aconsuetudinis, prose being considered closer to the actual speech of men. The chorus has the stipulated variety of lyric metres; the main body of the verse is the usual sdruccioli, which break down for passages of low humour, for no Italian dramatist is so scholarly that he can fail to appreciate the swash-buckling rhythms of the speech of the common folk.

Trissino cannot be called typical of the writers of classical comedies in the sixteenth century because his fanatical search for ultra-orthodoxy itself renders his work idiosyncratic. If he were to justify his practice however, he would have recourse to the same authorities as his contemporaries, and have the same success that they do, in terms of valid argumentation. They may all alike be charged with welding disparate and incompatible ideas, even if the product may be rather different. Trissino's work is interesting precisely because it shows what latitude is possible within the convention even when it is followed with learning, zeal and scruple. In what he chooses to add to Plautus, we can determine what was regarded as indispensable to classic comedy, namely, a moral justification, a comic peripeteia in which peril and suffering are turned to joy and peace, and, what is entailed by that, the imitatio vitae on the Dantean level, the happily ended story of salvation, as well

1. Ibid., Sig. Dii recto.
...
as a more mundane kind of imitation of life, consisting in the specification of place and social circumstance and the depiction of genre scenes of low life, which was to become the principal virtue of the commedia dell'arte.

Contemporaneously with Trissino's version, Agnolo Firenzuola published a typically Florentine treatment of Plautus's play, called I Lucidi. This reduzione, which has no Prologue and no acknowledgment of its source until the plaudite, is a graceful adaptation which fills out Plautus's scheme into a lively picture of Florentine life. It is written in prose, swift and strong. The opening speech of Sparecchio, while still recognisably indebted to the Latin original, is brisk, direct and droll in the best Bernesque tradition. The endless joke of gluttony, taken over from the original, is revivified by the native tradition which has not flagged in its appreciation since the Morgante Maggiore. The Greek slave, Erotium, of the original, has become the Signora, the mediaeval ideal debased in Renaissance practice to the role of courtesan. Mrs. Menaechmus is a coarse little shrew named Fiammetta, who taunts her husband by reminding him that she was a poor girl who married him for his clothes and jewels, and never loved him. Lucido Tolto is thus seen as the victim of two women, and the old motif of the vilification of woman, the obverse of mediaeval lady-worship, is unhappily substituted for a real interest in the problems of Lucido's personal life.

Come e poponi da Chioggia sono tutte le donne. 1

The society mirrored by this comedy is tough and opportunist, recognisably that of La Mandragola.

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1. I Lucidi comedia di Messe[n]. Agnolo Firenzuola fiorentino. In Firenze M.D.LII. (Col.: Apresso I Giunti), fol. 7 recto.
but despite the constant threat of violence, there are moments of a more innocent mirth, as when the doctor who comes to cure Lucido, expounds his theory of dealing with melancholics, by putting them inside a whale. The slave, Messenio, is transformed into the loyal servant, Betto, the only one to pass judgment on the actions of the play, and then only on the grounds of commonsense and expediency. The ingenuity of the transplantation from the ancient to the modern world, can be seen in the modification of the motif of freeing the slave to the cancelling of the debt incurred by Betto when he borrowed money to marry his sister. The play ends with a licenza, superficially based upon the Plautine plaudite, but with an illuminating difference.

Spettatori non vi partite anch'ora; stentate un poco di gratia, che hor ne uiene il buono. la Comedia non e fornita, che i nostri Lucidi si voglion portare piu da getril'huomini, che i Nememi di Plauto e mostrero che gli hano molto migliore conscienza i giuuan dal di doggi che quelli di tempo antico;... quelli scortesi di que Nememi non usarono alcuna di queste getileza, che lasciarono la povera Signora in asso, senza renderle niente.  

The licenza points out the absence of a moral in the play, and implies that it will remedy the deficiency, but the suggestion of paying the courtesan is all that is offered. The amorality of the original is affirmed by such an ironic anti-moral. Its cool cynicism is by no means diminished by Firenzuola's last words,

Io ui ricordo che son fanciugli.  

The only interpretation of such an observation is that the actors of this piece were children, and that the Henaechmi, for all its sophisticated

1. Ibid., Vol. 43 verso.
2. Ibid.
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Machiavellian dress, and the insolence of its mock-moral has not broken its connection with the school-room. The general misogyny which pervades the play might be compared with that of John Lyly, another dramatist of the schoolroom.

Clearly neither of the plays I have discussed is at all like The Comedy of Errors in anything but the most superficial aspects of the action. In search of the Italian Plautine kind to which Shakespeare's play may belong, we take one step further away from the Latin source, to La Moglie, by Cecchi, contemporary of Trissino and Firenzuela. In his Terentian prologue Cecchi trumpets his indebtedness to Plautus, advertising it by affecting to apologise for it.

...Uoi deuete sapere che questa e la Citta di Firenze: qual parte di quella Citta questa sia uoi la deuete conoscere benissimo. In questa casa habita un certo giouane che si crede esser Sanese, benche inuero egli e Fiorentino, ilquale fu comproua a Raugia com'udirete. Questo ui sara oggi con le sue molte sciagure, e con quelle d'un suo fratello molto a lui simigliante cagione di merauiglia e di riso. Ho ueduto uno tra uoi, che ha ghigliato, e detto guairi Plauto, che sara? hor oltre e uisi confesssa che i duoi Menegmi di Plauto sono diuentati duoi Alfonsi nostri. 1

At the same time as he is claiming to present a recognisable picture of his own society, he called attention to his classical connections, and flatters the learning, and perhaps the taste, of his audience. By acknowledging the simple Plautine play he may intend to make the complexity of his own work an occasion for admiration. In fact he has interwoven with the Plautine material the main plot of the Andria, which is if anything rather more easily detected, although unacknowledged. In the verse prologue to La Dote

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1. La Moglie comedia di Giovanmaria Cechi fiorentino. In Vinigia appresso Gabriel Giolito de Ferrari e fratelli. N D L, fol. 3 recto.
he distinguishes himself from those who steal "non gli argumenti, ma le commedie intere": like Terence he prefers to be charged with taking liberties with his source, rather than uninspired plagiarism. As Terence often implies a favourable comparison of himself with Plautus, Cecchi also invites the comparison, and perhaps further with dramatists like Firenzuola, who content themselves with the simple structure of the Plautine play, and do not use it as a basis for a fantastically complicated edifice of their own devising. The apologetic tone may not be entirely spurious, for it may be that out of the schoolroom Plautus was not invariably greeted with cries of joy: in the learned theatre, the Menaechmi were by now a rather dismally familiar spectacle.

In or out of the schoolroom, the misogynist ethic still prevents the development of any real interest in the emotions and relationships of the twins. Donne diavole and there's an end, even though we have a superimposed love affair. The beloved, in accordance with the most rigid classical canons, never appears on the stage. Donna Margherita, as a disappointed wife bellicose to the point of incredulity, makes one speaking appearance.

Cecchi changes the intercolonial setting that Plautus inherited from his Greek original to the interurban setting of his native Tuscany. Although the search of brother for brother is limited to the distance between Florence and Siena, he still explains their initial separation by a ship-wrecks, as Shakespeare does. Like Shakespeare, Cecchi reverses the order of mistaking in his original to the false-true-false pattern noted by T.W. Baldwin. 2

1. La Dote Comedia di Giovannaria Cecchi fiorentino In Vinegia appresso Gabriel Gliolito de Ferrari.M D L, fol. 3 recto.

null
Antipholus of Ephesus, Alfonso is imprisoned in his own house. In order to arrive at a more satisfactory catastrophe, Cecchi has their father discovered by their uncle who comes seeking his protege, Alfonso's brother, Ricciardo, detto Alfonso. The addition to this plot of the main action of the Andria, involving a whole new set of characters, with only the uncle in common, is to be justified by the Terentian precedent, but Terence never attempts to combine two plots of such complexity. The taste for symmetrical complexity is essential to Renaissance ethics, despite the fact that it is the product of an older and less informed classicism. In Italy especially the complication of the action becomes an aesthetic end in itself. Shakespeare doubles the action in his version of the Menaechmi, but the result is genuine complexity and not only the efflorescence of detail, for his two plots are inextricably related mechanically and thematically. Cecchi is unable to conduct his intricacy on the level of action, for the doubling of the action does no more than involve us in an interminable series of explanations. The two plots meet only in the recognition scene, and then in no specifically dramatic way. The burden of explaining must be totally borne by the actors, for Cecchi does not even allow himself the convenience of a Prologue. No complication of the action takes place: the one motif which might lead to a dramatic confrontation, the masquerade of Nibbio, never gets beyond the first appearance of the disguised servant.

Even as a finely wrought comedy of intrigue then La Moglie leaves much to be desired. As a picture of Florentine life and manners it compares badly with Firenzuola, for the classical elements are ill-digested, and the atmosphere of the cinquecento city state is simply not there. The didactic duty is performed by lumpish sententiae about the desperate proclivity
of children to deceive their parents, or deceit leading to further confusion, which have lost commonsense and conviction by their willy-nilly transplantation from Terence, and the Terentian commentators. The significance of the situations is totally unexplored. The characters worry rather than suffer, and their release is so mechanically managed that there is never a breath of joy. Any virality that the piece can be said to have is supplied by the antics of the servii, and their survival in such a dreary work indicates the gradual tendency of the Italian comedy towards the eclipse of the dramatist and the sovereignty of the professional entertainer.

La Moglie cannot then be likened to The Comedy of Errors in any but the most inconsequential terms, but it has never been accounted a great, or even a good play, and justice can hardly be said to be done for the English or the Italian tradition by the search for a relationship with material of this kind. The greatest of the Italian plays based upon the Menaechmi is La Calandrèa of Bernardo Dovizi, better known by his Cardinal's name, Bibbiena, for he was raised to the red hat for this very play. The Prologue usually affixed to the play in sixteenth century editions is attributed to no less than Castiglione, who argues coyly about the author's debt to Plautus:

De quali se sia chi dica, lo autore essere gran ladro di Plauto, lasciamo stare, che a Plauto staria molto bene l'essere rubbato, tenere il moccichone le cose sua senza una chiave, e senza una custodia al mondo Ma lo Autore giura alla croce di Dio, che non gli ha furato questo (facendo un scoppio con le dita) & vuole stare a paragone. Et che cio sia vero dice che se si cerchi quanto ha Plauto, & troverassi che niente gli manca di quello che hauer suole. Et, se cosi e, a Plauto non e suto rubbato nulla del suo. Fero, non sia chi per ladro imputi
lo autore. 1

This is nothing but a trifle apparently, based upon a predictable play on words. Castiglione assumes that the audience will recognise Bibbiena's specific debt to Plautus, although it is hardly more than a case of physical similarity as the turning point of the plot and they could certainly be pardoned for missing it. In this case the debt to Plautus is little more than a convention, as if many knew that Plautus wrote the first play of mistaken identity involving twins, and all others were to be ultimately attributed to him. On the other hand, Castiglione may by such a presupposition intend to imply mock respectability and ironic contrast. Bibbiena's Prologue is the recounting of a dream wherein he had Angelica's ring which enabled him to visit the houses of married folk in his town and see how they lived. In all cases he finds one partner who suffers and is put upon by the other. After a series of depressing depictions he awakens with the chamber pot in his hand; he turns to the ladies in the audience, among whom at one time or another would have been almost all the cultivated ladies of contemporary Italian society, of every court in the land, including the Pope's, and advises them:

Di grazia, nobilissime donne, se pensate di far cose a lui e a chi l'ha a recitare, mostratevi loro (i.e. to their gallants) più del solito favorevole e benigne, accio che la commedia quel manco gli'infastidisca. Che dite? Faretelo? Non bisogna storcere il viso; chi di voi vuol far questo, o li paressi stare a disagio, se ne può uscire a suo posta, che l'uscio è aperto. 2

2. Printed in Classici del humorismo N.26 , Le Commedie Giocose de '500, p.150.
Shakespeare could never speak so impudently or so intimately, nor would he wish to address the small, fashionable, extraordinarily worldly coterie that would enjoy being spoken to in this way. The easy morality which Bibbiena's Prologue implies as a point of contact with his audience would never have been acknowledged even if it had existed, for the English dramatist's attitude to the vices of his audience is significantly different:

An Enterlude may make you laugh your fill,
Italian toys are full of pleasant sport:
Playne speache to use, if wanton be your will,
You may be gone, wyde open stands the porte,...1

Gascoigne asks those intent upon diversion and amorous toys to leave, where Bibbiena wants only them to stay. The debased courtliness upon which Bibbiena's attitude is based is even more foreign to Posidippus' primitive world. In invention too Plautus has been left far behind. The two orphaned children of Demetrio of Modena were separated when the city was taken by the Turks. Lidio, a boy, was saved with his servant Fessenio, whose name indicates how knowledge of the Latin source may be assumed. His sister, Santilla, escaped with the help of her nurse and Fannio, who have dressed her as a boy for her greater protection. Lidio is in love with the calandra of the title, the lusty and imprudent Fulvia, whom he visits disguised as his lost sister, thus attracting the concupiscent attentions of her senile husband, Calandro, whose name is evidence of the extent to which the novella has inspired the old learned form. Lidio uses his sister's identity without scruple, and only ever thinks of setting out to look for her as a ruse to tease Fulvia into more extravagant demonstrations of passion. Santilla arrives in Rome in her boy's

1. The Glass of Government, op. cit., sig. Aiii verso, Prologue 1.9-12
A few years ago I wrote a book about the psychology of music. I mentioned the idea that music is a form of language, and that it has the same basic components as spoken language: melody, rhythm, harmony, and so on. I also talked about the way music can be used to express emotions and ideas, and how it can be used to communicate between people.

I mentioned that music is a powerful tool for social change, and that it has been used to unite people and bring about positive change throughout history. I also talked about the way music can be used to heal and to promote healing.

I mentioned that music is a way to express ourselves, and that it can be a means of self-expression. I also talked about the way music can be used to bring people together, and to forge connections between different cultures and communities.

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disguise, in the train of a Florentine merchant
who has adopted her, and now wishes to marry her
to his daughter, Virginia.

The raw materials of the situation, a brother
and sister, transvestites, and a mutually cuckolded
couple, are simple enough, but Bibbiena builds of
them an intricate edifice of mistaking, with a frieze
of brawling, bawdy servants, in five acts, fifty-nine
scenes in all. The emphasis is all on movement,
change, rough and tumble. The tendency is for the
scenes to grow shorter and more numerous (La Talanta
has eighty odd); it is easy to see how the new develop-
ments even in literary comedy will soon leave the
dramatist without a function, except to plot exits
and entrances, and approximate business. Bibbiena
still has some measure of control, and exploits every
possibility of the situation that he has invented
(despite red-herring references to Plautus). Fulvia,
despairing at Lidio's sham coldness, instructs a
charlatan to bring him to her in any form: this
results in her being visited by Santilla in her women's
weeds, and Fulvia's discovery, related in detail, that
she is indeed a woman. This is put down to enchantment,
and Ruffo, the charlatan who knows that he is incapable
of any enchantment is fooled by the explanation that
Lidio is a hermaphrodite, which he renders with
representative humour as a merdaffiorito. Meanwhile,
of course, Calandro is attempting to make love to
Lidio. In an amazingly tasteless scene, unredeemed
by Santilla's subsequent monologue about how distressing
it is, she is persuaded to go again to the raging Fulvia,
and conduct the business as far as she can, calling
in her manservant under cover of darkness at the
crucial moment. Her motives are insubstantial,
being principally fear that she will have to present
herself as husband to Virginia, if she does not keep some safe cover. Before this plan can be carried into effect, brother and sister confront each other, fairly offhandy because Lidio is concentrating on getting to his paramour. The last imaginative possibility is included when Lidio is discovered in bed with Fulvia and Santilla must take his place to save the life and honour of both, which she does, and everyone lives happily ever after.

The play satisfies only a very few of the requirements of the old commedia erudita: the unities are scrupulously observed; the staging required is clearly that of the three house doors; the characters are chosen from the middle walks of life, but they have very little social context at all. In its lack of concern for its personages it hangs close to the paucity of Plautus's little play. Santilla and Lidio are playing a dangerous game, but they have no personality and no tender feelings, and so are hardly capable of reacting to their own peril or their own guilt. We are never meant to be concerned for them or about them, and so the play has no genuine protasis, epistasis and catastrophe, no movement from tribulation to joy. For this reason the play cannot partake of the element which, according to Coghill, distinguishes mediaeval comedy from renaissance comedy, the Dantesque metaphor of the dissolving of the travailed flesh and the journey into joy and understanding, but for this reason also it must be considered an imperfect example of learned comedy. It is an unmistakably renaissance invention, but it is no less unmistakably an un-classical one. The action is a beautifully fashioned symmetrical frame upon which is hung a tissue of fescennine possibilities. The pseudo-Ciceronian canon of imitatio vitae, speculum consuetudinis, imago veritatis can in no way be applied. Bibbiena has
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admiratio (20th line) put 1, and then at the bottom of the page

1 Vide the remarks of Johannes Rhenanus in the Preface to his Comedy Speculum Aestheticiun (1613) in the Electoral Library at Cassel, MS. Theatr. 4°, 2, fol. 1 verso – 4 verso, reprinted in Kreuzenach, Schauspiele der inuerten Comödianten (1889) pp. 327 ff.
defied the learned tradition, and one must agree with Castiglione's Prologue, more apt considered in retro-
spect that Bibbiena has not stolen from Plautus anything that he is poorer without.

Obviously we are now less than ever likely to find the precedent for The Comedy of Errors in this genre. This treatment of the Menaechmi theme is as far removed from Shakespeare's as it is from learned comedy. Departing from a common stock, the Plautine-Terentian canon with its accreted body of theory, the English and Italian forms pursued widely divergent paths: the Italian form became less and less literary, less and less verbal, until the playwright could be replaced by the stage manager. The English playwright was invariably more or less learned, and sufficiently forceful and imaginative to retain his hold on the theatre, as well as on the printed play, to an extent which to us today seems slight, but in terms of contemporary practice provided occasion for wonder and admiration. The commedia erudita became more and more the faithful depiction of contemporary manners, especially among the lower and more unruly orders of society, crystallising around known types which could provide the professional actor's tour de force. It was very often coarsely and irresistibly funny, sometimes vital and exciting, but never moving. Variety and speed were the motives of the action, which was never deepened to include conflict or development.
It is devised to entertain a select but promiscuous urban audience, to divert them from the contemplation of any profound truth, or any criticism of their own lives. It may be the mirror of a certain kind of behaviour, of the latest slang and affectations adopted by the with-it gallants of the sixteenth century affluent society, the incarnation of the salacious tales they told of their own adventures, but it cannot claim to be *imago veritatis*, for not even the veriest tyro in Renaissance philosophy could pretend that similitude was co-existent with truth. Bibbiena's play may be justified by reference to the banal opportunist world of the original *Menaechmi*, and it may in fact reflect the greater detachment and sophistication of classical studies in humanist Italy, but it has little relation to the ideal of classic comedy developed by the church-men of the middle ages to which both Jonson's acid muse and Shakespeare's committed *vision* are both more closely related. If we consider all three in relation to the international body of thought of which Hrotswittha's plays are the expression, Bibbiena can be seen to have broken with his Christian classical forbears.

Shakespeare's comedy can be compared with the commedia *erudita* in its use of the *Menaechmi* theme, its complication of the plot in the interests of greater symmetry and complexity, its five-act structure, considered at the most mechanical level; all these are superficial grounds for comparison. The *Comedy of Errors* actually is an imitation of life, a mirror of human behaviour, and an image of truth, not just a comedy of manners, although it reveals much about behaviour at the social level. The Antipholuses do not have, like the Italian heroes, a specific address; they belong to Ephesus (and the court of Diana) and Syracuse.
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(and the court of Dionysus). It bears the weight of the full meaning of the old theories of comedy as naturally and completely as the human body bears the pressure of the air. Its complexity, sophistication and gravity are unlooked for and untried for by the best dramatists of Italy.

PLAUTUS IN ENGLAND.

English Plautine comedy is represented by a handful of survivals, Gammer Gurton's Needle, Ralph Roister Doister, Jack Juggler, Mother Bombie and The Comedy of Errors. There is at least one important respect in which the latter is more like its fellows than any Italian play.

The wyse Poets long time heretofore, Wherein was contained very vertuous lore, Whiche among the learned at this day beares the bell: Whose with such other therein dyd excell. 1

Twenty-five years have elapsed since the sophisticated erotism of low-born Dovizi charmed Leo X, and the fame of his work and numerous editions of it have spread through Europe, but Udall is either unaware of it, or chooses to ignore it. He clings to the belief that literature has an almost sacred function, to body forth secrets or mysteries in allegorical or semi-allegorical form, and more directly, to prescribe, vertuous lere, and to interpret, forewarnings. 2 For such as he Italian comedy did seem to have declined into amorous toys, bawdry, coarse mirth, and to have lost all stateliness and dignity. 3 In Italy the Christian heresy of finding confirmation of Christian doctrine in the pagan classics was as good as

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2. Cf. supra p.
dead, despite the reactionary pressure of traditional aestheticians like Trissino. Terence certainly does have a moral concern, but it is not a Christian concern; his morality is civic, political, practical. The Elizabethans found it necessary to transmogrify the ambiguity and guardedness of his conclusions so that they could find in him the "mysteries and forewarnings very rare" that they sought. No child could have studied Terence in England without absorbing piece by piece an extraordinary matrix of commentary in which the plays were always embedded, so that the delicate penetration which characterises Terence's handling of human situations was transformed into a blunt and rigorous moralism. In Richard Bernard's Terence in English, published as late as 1598, we may clearly observe what I take to be the most representative form of this process, for the author was not long out of school himself, the book appearing while he was still up at Cambridge. First, the dramatis personae have their names interpreted by the fictitious etymology so esteemed as a source of illuminating analogies; one example that is particularly illuminating for The Comedy of Errors is the explanation of the name Antiphila in the Heautontimoroumenos:

Next they are equated with virtues and vices of which they are to be understood as exemplars, no matter how minor the part that they play in the action; in the Eunuchus, for example, Soprona is to exemplify à castitâte seu probitâte! Then follows the argumentum, chosen from C. Sulpitii Apollinaris, who is careful to reduce all moral ambiguities to manageable proportions, unlike the more scrupulous

1. Terence in English... Cantabrigiae Ex officina Johannis Legat. 1598, p. 191.
2. Ibid., p. 147.
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Antiphila, : contra amans - although before Antiphila, amasía, one that is in love.  

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1. Terence in English... Opera ac industria R.B....  Cantabrigiae Ex officina Johannis Legat. 1598, p. 197.
2. Ibid., p. 107.
commentators, Muretus and Ascensius. The argumentum for the Hecyra is perhaps the most obviously misleading, for it underplays Pamphilus's love for Bacchis, and the effect of the withdrawal of her favours, and implies rather too strongly the triumph of his wife's virtue, which is the proper lodestone of love.\(^1\) Of Terence's actual text, each scene is presented separated from the rest by the accreted commentary, so that there is no risk of the play making its impact undistorted. It is presented with the heading of the characters appearing in it, and a formal or moral comment, while rhetorical figures, which include finenesses of psychological insight, are indicated in marginal comments. A Latin Moralis Expositio follows, setting in unambiguous mould the significance of each scene, sometimes quite against the bias of Terence's sensitive apprehension of the issues involved. No scene, however short and burlesque, is allowed to pass without such exposition. The scope of the depicted situation is extended into a general context on the slightest justification. The moral elicited from Andria, IV.ii. is that

\[
\text{In matrimonio est amicitia ex similitudine mortu nata, eaq; perpetua.}\tag{2}
\]

Terence might not have wished to deny this staunch moral, but he can hardly be said to have written this scene to illustrate it. The Moralis Expositio is followed by the text of the scene in English, clumsily translated in prose, and twice as long as the original. From it we can discover that Bernard was as muddled about the value of the talent as Shakespeare, and we can assess the measure of preconception that made it quite impossible for any Elizabethan to read exactly what Terence had written.

\[1. \text{Ibid., p.335.}\]
\[2. \text{Ibid., p.73.}\]
In the Heautontimouromenos the boy exclaims in answer to his father's proposal that he marry their next-door-neighbour's daughter, "O father, I cannot find in my hearte to loue her", for Terence's Non possum pater. The tendency to deepen the dimension of love in all approved relationships, and to call it wenching and whoring in unapproved ones is everywhere evident. With all these precautions taken, Bernard is still not quite assured that the dangerous views which caused Terence to be regarded as strong meat in the middle ages have been rendered innocuous, for he follows the English text by a list of Latin sententiae supposedly illustrated by it, sometimes longer than the text itself. They are culled from an amazing variety of sources, all unacknowledged, and none of them appears twice.

If we compare Bernard's treatment of his text with an Italian translation with commentary, we shall notice a great difference in approach. Bernard, apart from the cursory indication of the presence of tropes, ignores all the aesthetic questions raised by Terence's work, including none of the critical commentary of Donatus, or Horace, or Melancthon or even Erasmus. A very popular version of Terence's comedies with Italian translation and commentary appeared in Florence in 1548, and was reprinted several times thereafter. Like Bernard's it does not include the Latin grammarians' commentaries, but in no other respect can they be said to be alike. Fabrini's moral interpretation is much less prescriptive than Bernard's and there is much less of it. The translation is elegant and smooth when compared with Bernard's wagon train sentences, for this is Fabrini's chief concern, to write in Italian with all the elegance and

1. Ibid., p. 263.
2. Il Terentio latino commentato in lingua toscana da Giouani Fabrini da fighine fioretino. Venetia, M.D.XLVIII.
sophistication of the original, as a battle in the war, to establish the superiority of Tuscan over all other dialects, and to purify it of any taint of coarseness of rusticity. After every scene we are dutifully but perfunctorily told what "la qual cosa ci insegnà", but very often this is no more than an observation that human beings have particular reactions to particular situations; the great bulk of the commentary is devoted to discussion of linguistic matters. Richard Bernard was not writing like Fabrini for the sleekly cultured elite of the urban civilisation that boasted Machiavelli and Aretino; his tome was commissioned for little Christopher Wray and the nephews of Lady Bowes and Lady Saintpoll. The schoolmasters who produced the first classical comedies in English for their boys to act, shared his preoccupations with moral and even spiritual questions.

Nicholas Udall freely adapted the Plautine theme of the miles gloriosus for his play Ralph Roister Doister, if not actually for his boys at Eton or Westminster, then with schoolboy players in mind. Its scope is stringently limited, and on other respects, its portrayal of middle class life, and the vigour of its language, it resembles that other Plautine play for schoolboys, I Lucidi. The structure is superficially classical, for Udall divided it into the five acts considered de rigoir, but the action is basically too episodic. The resemblance to the Italian genre goes no further. Udall writes in verse, which is not always contemptible, especially when the gossips are clattering. Graceful songs are interpolated, possibly on analogy with the intermezzi which enlivened the academy plays, but nothing could be more English in tone and rhythm. In the element of lyricism, in the sense of moral commitment which pervades even this simple story of the baiting of a
vainglorious boaster, and the profound and questing interest in human problems, English comedy, classical or otherwise, found its own distinguishing characteristics. As a satire on vainglory, Roister Doister was rather too much to say about marriage, from the little song "Who-so to marry a minion wife" to the courting letter of nuptial promises which Merygreke reads in the negative so that it has to be read again, and its contents doubly emphasised. The themes of false and true wooing, and the protection of the handfast, which are central to Shakespeare's work, attract so much attention that they are in a fair way to undermine the comedy of the baiting of Roister Doister altogether.

C. Custâce. Truly, most deare spouse, nought was done but for pastance.
G. Good. But such kynde of sporting is homely dallânce...
C. Custâce. It was none but Roister Doister, that foolishÂ·mone.
G. Good. Yea, Custance, "BetterÂ·s (they say) a badde scuse than none". ¹

The play is crude in some ways, and its kind of moral insight is also crude, but it is of the same stuff as the profundity of a great poet, who was once perhaps a schoolmaster, who understood the raw material of comedy, the feature of virtue, the image of scorn, "the very age and body of the time his form and pressure", much better than Udall, and who also understood the classical ideal of comedy better than any singly one of his European predecessors or contemporaries. In the profundity and high seriousness of its moral concern, realised in terms of the dramatic image, The Comedy of Errora stands far above the simple solidity of Roister Doister, but this moral commitment relates it fundamentally to the native tradition.

¹. Sig.Hii verso, Hii recto,11.1848-9,1853-4.
Even Trissino, determined to infuse an ethical concern into his version of the _Meneschmi_ cannot see the events in terms of a metaphysical struggle in the way that the clumsiest of the English dramatists could. The superior discretion which sours _Roister Doister_ is more strikingly developed in the disturbingly rethought incident from the _Amphitruo_ recounted in Jack Juggler. The lewd loves of gods are here transformed into a homely episode of a practical joke played upon an unruly page, who, meeting Jack Juggler masquerading as himself, is forced to deny his own identity. The actual treatment of the incident remains very close to the Latin source, but there is an added dimension, much more seriously intended than Plautus's spoofing of the divine powers.

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Good lord of heauen/ where did I my selfe leue?  
Or who did of me my name by the way bereue?  
For I am sure of this in my minde:  
That I did in no place leue my selfe behinde,  
If I had my name played a ray at Dice  
Or had solde my selfe to any man at a price.  
Or had made a fray and lost it in fighting:  
Or it had been stolne from me sleeping.  
It had been a matter and I would have kept patience  
But it spiteth my hart to have lost it by negligence. 1

...Although this keeps very close of the Latin, it has none of its burlesque quality in its earnestly supplicatory tone. The last line, wrenched out of the metre, makes it clear that the author is not making a joke of Jenkyn's credulity, as Plautus does of Sosia's, although Sosia has more reason to be disturbed because his identity is being meddled with by a god. Really, Plautus's insight is purely mundane: only Sosia's doltishness could possibly lead him to think that he had lost his identity. Udall's little inelegant play demonstrates the awful power of a

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certain kind of mental pressure, the power of a reiterated, plausible lie, and the vulnerability of personality. Although he is proud to admit that he is trained in Cato, Plutarch, Socrates, Plato, Cicero and Ovid, the author retains a basic simplicity and audacity of imagination, which transform a prolix adaptation of an incident from Plautus into something moving and impressive in its own right. Poor little Jenkyn Careawaie fights for his identity with words as crudely graphic as the blows in a boxing match, until he is forced to yield what none has the right to demand. Jack Juggler, the presiding spirit of deception, is the progeny of a fusion of the vice of the moralities, and Peniculius, the conniving servant who fathered the real heroes of the Italian comedy of the sixteenth century, whose machinations were followed with delight and appreciation far from the Latin sources. In this play he is not allowed the last word, and his eclipse is indicative of the fate suffered by the type in the English theatre. Instead his victim turns his stolen face to the audience, and in rough but powerful stanzas makes explicit the issues which have been raised by this single incident.

And it is dayly seen for fear of further disprofity
He must that man his best freend and maister call:
Of whom he neuer receyued any maner benefite,
And at whose hand he had neuer any good at all.
And must graunt, affirm, or deny what so euer he shall.
He must say Crowe is white, if he ne so com-
manded:
Yea, and that him self into another body is chaunged.
He must say he did amisse, though he did not offend,
He must aske forgiuenes, where he did no trespass:
Or els be in trouble, care and misery without end.
And be cast in some arerage without any grace.
And that thing which he saw doon befor his face,
He must by compulsion, stifly deny:
And for fear whether he would or nay say tung you lie.

Although Shakespeare has utilised the same incident from the Amphitruo in The Comedy of Errors he does not develop it to anything like this extent: Dromio does not see his own likeness as Jenkyn and Sosia do, but nevertheless the stringency which can turn a mythological farce into a human struggle, and pass stern judgment upon it, to the utter detriment of the comic mood (for Jenkyn's is an odd plaudite) is related to the profound vision of Shakespeare, more closely in fact than it is to the immaculately disguised farce of Gammer Gurton's Needle, which sports five-act dress, and protasis, epitasis and catastrophe, but is never more than rough and tumble farce in Poulter's measure, or Lyly's Italianate Mother Bombie which bears unmistakeable traces of the author's knowledge of the contemporary Italian scene, and the same slender connection with the classical tradition, pace R. Warwick Bond. 1 Jack Juggler is the product of the English Protestant genius, born the inheritor of a native dramatic tradition, in which the morality survived with full honours much longer than elsewhere, supplied with the manners and methods of academic classicism, as we might see from a glance at Gascoigne's five-act Latinate cautionary tale for school-boys, The Classe of Gouernement, which shows exemplary understanding of the grammarians' requirements for the orthodox comedy, and a spirit of stolid moralism as far from Plautus and Terence as Machiavelli and

1. Ibid., Sig. E iii verso, bl. 1169-1182.
Aretino. Italy produced more learned dramatists, but it is this other element which makes the English tradition capable of so much more. It demanded a meaning for every kind of utterance, however frivolous, and that meaning had to be more than a circumstantial truth. This seriousness must not be understood as the product of some popular influence working on the dramatist however, although it can hardly have flourished without some sympathy from the playgoer. It is a fundamental attribute of English classicism, of the understanding that could call *The Conflict of Conscience* a "pleasant comedy" when it dealt with the story

Of one through love of worldly wealth and fear of death dismaide,
Because he would his lyfe and goods, haue kept still as his owne,
From state of grace wherein he stoode, was almost overthronne:
So that he had no power at all, in heart firme fayth to haue,
Till at the last, God chaunged his mynde, his mercies for to craue. 1


THE COMEDY OF ERRORS.

The Comedy of Errors is a comprehensive example of the old-fashioned classical paradigm mocked by Bibbiena in claiming Plautus as the source of his erotic intrigue play. It contains all the mingled elements of the tradition, and for this reason it stands as the refutation of Professor Coghill's distinction.

All the formal requirements of the Terentian theorists are satisfied; the action takes place in a single day, in a single place signified by the three house doors opening on to a street, as in the old woodcuts of the staging of Terence; the action is clearly and easily based upon the rule of protasis (the first two acts),
epitasis (the next two acts) and catastrophe (the last act), each containing in itself the germ of the next development; thus the events of its day parallel the career of the human life which for the mediaeval theorists was the justification of this notion of structure; the versification is regular, symmetrical and even in tone, except for the lapses into the anapaestic tetrameters usually called doggerel, in obedience to the Horatian doctrine that the diction should be varied to fit the character. The most arrant pedant could find nothing amiss with Shakespeare's play at this superficial level. Even the alteration of Plautus's beginning is unexceptional, if we remember Trissino.

On the profoundest level, it stands closer to the spirit of the classical canon, because it does not follow the superficial notion of spectum consuetudinis at the expense of imago veritatis out of the realm of poetic drama. It is doubtful whether the elegant, muscular prose of the Italian masters resembles the actual speech of men any more closely than verse does. The Terentian precedent clearly requires verse, and the Dantean vision requires poetry, which is distinguished by what Arnold would call "high seriousness", and a criticism of life. It is Shakespeare's ability to respond to these more lofty expectations which makes The Comedy of Errors a more classical play than any of Jonson's: Jonson is a more informed classicist of the modern type, and therefore a lesser exponent of the pseudo-classical ideal developed by mediaeval culture. The doubling of the action by Shakespeare is not merely an instance of the Elizabethan love of copy. The synthesising power of his imatination is so great that he manages to create an extraordinary multiple metaphor of life. Even at what is pre-

1. The case for the classicism of the structure of The Comedy of Errors has been exhaustively argued by T.W. Baldwin in Shakespeare's Five-Act Structure (Urbana, 1947), Cap.
sumed to be a very early point in his career, he con-
tributes to state the most profound and far-reaching truth
in terms of the dramatic illusion. The audacity of
the conception is such that the literary student of
the play can hardly expect to grasp it: it depends
upon a kind of metaphysical slide, in which a man
is separated from himself, so that he may confront
himself as time has changed him, or as he used to be.
It depends upon the identicality of the image presented
by the twin, for only one is ever seen on stage at a
time, until the very end, and upon the exact parallelism
of the situation, as one Antipholus prepares to repeat
the destiny that the other bears with such an ill
grace. The first governing image is that of the
symmetrically freighted mast, with husband, twin
son and twin slave at one end, and wife, other twin son
and other twin slave at the other. They ought to
travel together on the main of life, but their
mast is split and carried off over the waves in
different directions; one travels faster than the
other (I.i.109) and it is that which arrives at
Ephesus. The Syracusans are left behind for
the bark that takes them up is "very slow of sail"
(I.i.116). So Egeon is separated from his wife,
as from himself, for husband and wife as Hamlet
grimly remarks are one flesh, and the twins from
each other. Antipholus of Syracuse is still govern-
ed by the sea, and his sojourn in Ephesus is subject
to the constant necessity of reembarkation, to catch
up to himself on the surges of time.

Ito the world am like a drop of water
That in the ocean seeks another drop,
Who, falling there to find his fellow forth,
(Unseen, inquisitive) confounds himself.

Drops of water must be kept apart in time-space
otherwise they will coalesce and become one drop. Anti-
pholus imagines that he desires this coalescence, but
when he achieves it, for he is actually confounded with his brother, he suffers tremendously.

Am I in earth, in heaven, or in hell?
Sleeping or waking, mad, or well advis'd?
Known unto these, and to myself disguis'd,
I'll say as they say, and persever so,
And in this mist at all adventures go.

(II, ii, 212-6)

The reason that he suffers so, is that his brother, whom he considers as like to him as one drop of water to another, is changed, by the passage of the same tide that separated them. Much has been written on the clever creation of two contrasting characters for the two brothers, without much respect for Elizabethan psychology. The seven ages of man include two, side by side.

...And then the lover,
Sighing like furnace, with a woful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,
Jealous in honor, sudden and quick in quarrel,
Seeking the bubble reputation,
Even in the cannon's mouth.

(As You Like It, II, iv, 147-53)

This is a fairly commonplace Elizabethan view of the human career: for example, in the interlude of Mundus et Infans, the page becomes Lust and Liking in his teens, and then, at twenty-one, when he is qualified for knight service, Manhood Mighty. Dromio remarks dryly to Antipholus of Syracuse that his character is changing, in their curious discourse of time's revenge:

Syr.Dro. I durst have denied that before you were so choleric.
Syr.Ant. What rule, sir?
Syr.Dro. Marry, sir, by a rule as plain as the plain blad pate of Father Time himself.

(II, ii, 65-9)

Komissarjewsky was probably right to have centred the decor of his remarkable production around a clock, but it ought to be an ambiguous clock, for as the twins draw closer to their conclusion.
time plays strange tricks: Dromio of Syracuse hears it chime the hour before the last one.

The hours come back, that did I never hear.

(IV.ii.55)

Dromio jokes with Adriana, that the bailiff has succeeded in laying hands on time and arresting it, but there is some sad truth in his jesting contention that time is a bankrupt and a thief. What it has stolen from Antipholus of Ephesus is his first naive adoring passion for Adriana, and the juvenile mildness of his temper. The ambiguity of the name as it is construed in Bernard's Terence is therefore very applicable. Antipholus of Ephesus is Antipholus of Syracuse at a later stage of development, and it is the whole irony of the play that one cannot recognise the other without the intervention of a deus ex machina. Placed in the circumstances of his future life, Antipholus rebels in horror, but instantly turns to his unwanted wife's sister and begins to woo her as his brother must have wooed her sister. The two women are apparently contrasted, but more in situation than in character. As Adriana says bitterly to Luciana, cool and sensible in her assessment of her sister's behaviour:

A wretched soul bruised with adversity,
We bid be quiet when we hear it cry;
But were we burden'd with like weight of pain,
As much, or more, we should ourselves complain.

(II.i.34-7)

Luciana speaks theory, but Adriana nags and moans from wasteful experience. Adriana has seen her husband change, as she has changed herself, as they changed each other from their first wooing:

What ruins are in me that can be found
By him not ruin'd?

(II.i.96-7)

Luciana defending her absent brother-in-law speaks curious confusion, which the play is concerned to expose.
A man is master of his liberty;  
Time is their master, and when they see time,  
They'll go or come;... (II.i.7-9)  

His liberty is the one thing a man cannot master:  
as we have seen from the bitter experience of Proteus,  
man cannot stop himself changing, nor can he give  
this liberty away and melt into the self of another,  
however much he try. Antipholus rejoices to find  
that his confusion can be resolved once he(they) is  
recognised to be two separate people: the image of  
the separation in time works in two ways; when the  
two confront, the time gap is closed and the image  
coalesces— they speak together, but on the level of  
their motivation, for the first time they have  
the chance to recognise themselves as separate.  
Their metaphysical sameness is recognised by the  
Duke,  

One of these men is genius to the other;  
And so of these, which is the natural man,  
And which the spirit? Who deciphers them?  
(V.i.332-4)  

The two Dromios also recognise that the time  
gap has been closed, as they jostle good-naturedly  
off the stage.  

We came into the world like brother and brother  
And now let's go hand in hand, not one before  
another. (V.i.425-6)  

The merging with another self has been painful  
for Antipholus, but nevertheless he seeks it again  
in his wooing of Luciana: he will bring the subsequent  
suffering of Adriana and his brother, upon himself  
and Luciana, by preferring to worship rather than  
to understand.  

It is thyself, mine own self's better part,  
Mine eye's clear eye, my dear heart's dearer  
heart.  
My food, my fortune, and my sweet hope's aim,  
My sole earth's heaven, and my heaven's claim.  
(III.ii.61-4)  

A part of him realises the danger that this
passion places him in, and he decides, despite his hot wooing, to fly the "mermaid's song" lest he be guilty of self-wrong, a traitor to himself. He has decided, notwithstanding his former intention to lose himself, to protect his integrity. The relationship that he describes is that which Adriana thinks she should have with her husband.

For know, my love, as easy mayst thou fall
A drop of water in the breaking gulf,
And take unmingled thence that drop again
Without addition or diminishing,
As take thee from myself, and not me too.

(II.ii.125-9)

The fallacy of her belief is cruelly demonstrated by the fact that she is saying this to the wrong man. This is the simplest irony in the situation, but there is also the deeper one, that this is her husband as he was when he wooed her, faced with the consequences of his wooing and marriage and rejecting them with scorn and incomprehension. Such wooing is what Luciana admits ought to move an honest suit: for all her callow commonsense she almost yields to the same illusion that has brought Adriana so low. The situation is complex, for religious doctrine enforces Adriana's belief that husband and wife are the same flesh: her metaphor of elm and vine is culled from the Psalms and universal in epithalamic convention. What she does not understand is that this identification is spiritual, symbolical: while we are imprisoned in the flesh and the cares of the world, we must content ourselves with separateness and finiteness, with imperfection. The story of the dislocation and confrontation of the two Antipholuses is contained within the frame of another drama, the life pilgrimage of Egeon. The shape of the old man's tribulation, the passage from day to sundown, is the same as that of the human destiny through judgment to salvation, part of the archetypal pattern of Everyman. Everyman must find his Good Deeds,
his wife and sons accomplish Egeon's salvation. The Abbess has reproved Adriana for her jealousy, and has secluded her husband from her, to teach him to respect him as an individual, for she would have coddled him like a baby. Now Emilia ransomés her husband by her loyalty: they meet like two souls when the walls of the flesh have dissolved, and they may enjoy the fruits of their mutual deserving, like Dante at last united with Beatrice. Their lives have been lived in sad isolation, without the deceitful consolation of caresses and cohabitation, but their preservation of their sacramental union despite the ravages of time and distance, untainted by infidelity or possessiveness, entitles them to the deepest joy and communion, beyond the passionate dreams of an amorous youth like Antipholus. He is not wrong to suppose that Luciana is his heaven's claim, but he must not try to recognise that claim on earth. In later plays marriage may be presented as a way of overcoming the isolation of the self, as Northrop Frye claims, but a callower Shakespeare points a shallower truth. His insight in these early plays is ethical rather than metaphysical; the plays are triumphs of understanding rather than imagination, but this is no good ground for supposing them inferior.

How far can such a work be said to be of the same genre as the cynical comedies which are characteristic of the Plautine tradition in Italy? The only one among those that I have chosen to discuss which prompts any sort of comparison is Trissino's, because it does attempt some sort of seriousness, and it has a self-conscious relation to the learned tradition, which is not specifically Italian, of course, being the product of a European Latin culture. It is from this common stock that The Comedy of Errors is descended, and to that learned tradition that it belongs. Placing
Shakespeare in the context of the English understanding of Terence, it must be admitted that his sense of ethical commitment is a specifically English trait, and that the nature of his Ethic is unmistakably Protestant. The salvation of Egeon by the discovery of his wife and the fruits of their union reflects the logical development of the protestant moralists' theories of marriage as the highest vocation known to man, ordained by God, and celebrated by Him in the time of man's innocency. If we compare Shakespeare with Terence, it is immediately evident how sovereign the action of faith is upon his kind of comedy. Shakespeare is as disabused in his expectations of human nature as Terence is, but for him the happy ending is valid in other terms. At the end of the Hecyra Terence stresses the fact that in real life the catastrophe does not occur, and that ignorance and confusion are the common lot.

It is implied that the resolution has happened only because of the formal resources available to the dramatist, and the audience's satisfaction is leavened, even by a reservation so slight, to a marked degree. But for Shakespeare it is not the monopoly of the artist to resolve all suffering in a purposeful end, for his function is itself a feeble fleshly parallel of the redemptive power of the almighty, who has designed the comedy that we live. Our joy only has meaning in relation to our thirty-three years of travail, of "so long grief", and it remains less tangible on stage than the suffering which we have watched for rather longer, and which is the result of causes that we understand rather better.

...placet non sieri itidem, vt in comedis, omnia omnes uti respiciscunt: hi, (sic) quos par fuerat respiciscere,
Scient: quos non antem scire aequum est, neque respiciscunt, neque scient. 1
Shakespeare shares Terence's insight and honesty, but he has the advantage of a solace not afforded to the pagan writer, the dimension in which redemption and salvation are real possibilities and not merely artistic fiction. Terence is left with the fact that the old must always lose the struggle to the young, so that the renewal of life is also the affirmation of death. In his world victory is not possible for both sides; the artist may simply deceive us for a brief space. In Shakespeare's universe a greater hope exists and with it the possibility of a greater despair. Against the abstract image of souls married in a former time of joy and peace, restored to their former joy by the omnipotent Duke, are poised the concrete figures of the courting and the wedded couple whose tribulations are far from ended, and cannot be resolved by paradisical intervention. It would seem a strange omission from the scene, that the spouses are not reconciled, and Luciana not given to Antipholus of Syracuse, if this were not so.

The Comedy of Errors is the most perfect example of the Christian classical comedy that has survived in any language. As such, it deserves a more illustrious designation than Plautine, English or Italian. Its kind of vision is realistic in a much more profound sense than that comedy which concerns itself with a critique of manners. It is the exhalation of a culture suffering an upheaval of conscience, which had seen fifty years of martyrdom and personal anguish as arbitrary and relentless as Solinus's law. In the space of a little day, the English conscience had to find itself, in a forest of equivocation and dispute: the keenness of spiritual insight which results is not Plautine: it is the worthy descendent of the ardour that Christianised Terence and informed the Divina Commedia.
CHAPTER THREE.

THE TAMING OF THE SHREW.

...
All things are ready and every whit prepared
to bear you company.
Your friends and parents do give their attendance
together courteously.
The house is dressed and garnished for your sake
with flowers gallant and green.
A solemn feast your cooks do ready make,
where all your friends will be seen,
Young men and maids do ready stand,
With sweet rosemary in their hand,
A perfect token of your virgin's life.
To wait upon you they intend
Unto the church to make an end.
And God make you a joyful wedded wife!

Nothing could be more different in spirit from
the Latin epithalamia, with their motifs of deflowering
and the battle of love, which were commissioned for the
weddings of the high-born. The whole matter is conceived
in public terms, and the private ceremony of the thalamos
is no concern of the singers, and yet the song is about love,
in a way that Chapman's coldly erotic Epithalamium Teratos
is not. Spenser's bride like the heroine of the
ballad is married in the midst of her community, with her
friends and relatives, and her cortège of knights and
maidsens bearing rosemary. To the elements of the popular
public celebration Spenser adds the classical elements
of the chorus to Hymen, and the biblical echoes of the
only other Epithalamium sung by the spouse, the Song of
Songs. Spenser too shut the nuptial bed away from prying
eyes, and invokes the blessing from the old York and
Sarum ceremonial instead of fescennine imagery. The
love of Spenser and of the nameless groom of the Goodmorning
is based upon desert of the party, except that for Spenser;
the Protestant Platonist, her beauty is the outward con-
comitant of her virtue. We may complete this picture of
exemplary marriage by adding that celebrated by the honest
shepherds, who are more Protestant and civic-minded than
any in the wildernesses of Tasso and Sannazaro, in the
third eclogues of the Arcadia.

THE INDUCTION.

Although it is clear that there is some puzzle to be solved in the fading out of the Induction to The Taming of the Shrew, what we have is developed far beyond the Induction of A Shrew, so that, even if it is less fully developed as a frame for the whole action, it is much further developed as a preparation for that action. Both Inductions are probably by Shakespeare: that of The Shrew may even represent a style which is later than the rest of the play. The difference between them does not only consist in that the later Induction is more fully motivated and particular, but also in that the images spun out of the verse are richer and more demanding, so that the relation with the play that follows is organic rather than schematic. The first image is that of the lord spurning the sleeping Sly at the same time as he arranges meticulously for the cherishing and tendering of his hounds. The prank that he decides to play on the slumbering drunk is meant to show the extent to which breeding and nurture have separated him from this degraded remnant of humanity, but there are indications that his lordship may not find his own superiority

1. It has been supposed by Pope, Tieck, W.C. Hazlitt, Fleay and Courthope that Shakespeare's hand was evident in A Shrew. It seems likely that the two versions existed simultaneously, to judge from the adaptation of A Shrew that Pepys saw in 1667. A Shrew is quite competently plotted, but the verse is absolutely undistinguished: a young poet's errors would have been more blatant and his achievements more remarkable: moreover the argument from the good verse and bad staging of The Two Gentlemen of Verona cannot simply be reversed to argue for good stage craft and bad poetry in A Shrew. K.B. Danks in "The Shrew and The Shrew," NQ, August, 1955, New Series 11, argues for the concomitant existence of both versions. It is very possible that the Marlovian lapidary set speeches remained in the text, while the language of the by-play was gradually rewritten in performance.
endorsed as effectively as he might wish. He mistakes his own ability to wipe clean the slate of Sly's brain, for despite the hallucinatory nature of his experiences, Sly's developed personality exploits them in its own way. If the lord is to force Sly to accept a new role, he must obliterate much that is good in his character, as well as much that is indifferent or bad. We are aware of potential dangers in this situation as we are not in the Induction of A Shrew, where the device works only as a device in making us aware of the interplay of illusions in role-playing. In The Taming of the Shrew the Induction develops a poetic dimension of its own, which prepares our sensibility for the perception of profounder themes in the play that follows. The older Induction interests itself in the titillatory aspects of the presentation of Sly's "lady", but here the Lord's instructions are more significant and particular. The page must

...bear himself with honourable action,
Such as he hath observed in noble ladies
Unto their lords, by them accomplished:
Such duty to the drunkard let him do
With soft low tongue and lowly courtesy,
And say, "What is't your honour will command,
Wherein your lady and your humble wife
May show her duty and make known her love?" (Ind.i.110-7)

In case the servility and ceremony of such a relationship, stressed to the point of verbosity unusual in Shakespeare, have not made their point, the Lord's last instruction leaves the matter beyond doubt.

And if the boy have not a woman's gift
To rain a shower of commanded tears,
An onion will do well for such a shift...

(Ind.i.124-6)

In the second scene of the Induction to A Shrew Sly is won over to supposing that he is a Lord almost at once, but here he resists the proffered homage, and passes an implicit criticism on the lord's way of life. What his minions call a "foul spirit" can hardly
strike us as such:

Ne'er ask me what raiment I'll wear; for I have no more doublets than backs, no more stockings than legs, nor no more shoes than feet...

(Ind.ii.9-11)

Sly is stating a fact rather than a policy, but his use of the masterful instruction to the servants never to ask him such things implies a rejection of a way of life which does possess more than it can use. His rattling autobiography has no hint of apology, and it needs all the blandishments of music and sweet repose to swerve him. The mention of Semiramis, who made love to animals, in connection with his bed, would have made more sense to his audience than to him, conveying the hint that Sly is in moral danger of a curious kind. Semiramis is listed among Spenser's "Proude wemen, vaine, Forgetful of their yoke", for she exploited her husband's infatuation in order to steal his throne, and once queen her libidinous excesses knew no bounds. To a man who needs no more than one suit of clothes the strewing of the ground with flowers before he walks on it must have seemed supererogated indeed. The atmosphere of the hunt which pervaded the first scene is evoked again as he is offered his horses, hounds and hawks, as the lord had suggested in the first scene, and the wanton pictures, each of which enshrines an emblem which can be related to the theme of the main action.

Adonis painted by a running brook,
And Cytherea all in sedges bid,
Which seem to move and wanton with her breath,
Even as the waving sedges play with wind.

(Ind.ii.52p5)


The only source for such an odd water-picture is Abraham Fraunce's ~.

... where Cytherea makes love to Adonis's reflection in a stream; in his poem Shakespeare confuses the Venus and Adonis story with the Hermaphrodite story which precedes it in the Metamorphoses, to show Venus as a preying falcon and a starved eagle, driving her love away from her by the fury of her longing, for a man lists to hunt, and to hunt prey worthy of his mettle.

We'll show thee Io as she was a maid
And how she was beguiled and surprised,
As lively painted as the deed was done.

(Ind.ii.56-8)

The aspect that Shakespeare chooses to stress is that of the virgin surrounded by clouds, so that Jove could mate with her, an emblem which has so exact a reference to the wooing of Kate, that there is no need to explain it.

Or Daphne roaming through a thorny wood,
Scratching her legs that one shall swear she bleeds,
And at that sight shall sad Apollo weep,
So workmanly the blood and tears are drawn.

(Ind.ii.59-62)

The picture is taken direct from Golding, whose Apollo says,

... alas alas how would it grieue my heart,
To see thee fall among the briars, and that the blood should start
Out of thy tender legges. 2

However, Shakespeare's interpretation differs from Golding's in that he has chosen to imply that Daphne is hurting herself by her unnecessary flight from the love of a God, stressing the element of Golding's description of her "impacient and without a man", hating "as a heinous crime the bond of bridely bed", and suppressing the notion of the laurel as a fitting crown for virginity preserved. His

2. Golding's Ovid, op.cit., fol.9 recto.
1. Fraunce, The third part of the Countesse of Pembroke's.
emphasis may be compared with Spenser's in the *Amoretti*.

Proud *Daphne* scorning Phaebus louely fyre,
on the Thessalian shore from him did flie:
for which the gods in theyr reuengefull yre
did her transforme into a laurrell tree. 1

So all the emblems have a relevance to the
chase of courtship, from Venus's sly importunings
in the reeds, to Io helpless in Jove's cloud, to
Daphne clinging to her masculine way of life, and
fleeing the god of life and beauty. The peculiar
sexual tension that characterises the wooing of
Kate and Petruchio is present in this confusion of
suggestive images. Sly's attitude to his "wife"
opens another way into the understanding of the
relationship of man and woman. When the Page enters
asking for news of "her" lord, Sly does not recognise
the relationship in which she stands to him, because
of her servility.

Are you my wife, and will not call me husband?
My men should call me "lord": I am your goodman.

(Ind.ii.106-7)

He is speaking verse by now, but it is plain
and strong, and makes his point with rigour and
clarity. He cannot manage to call his wife *Madam*,
but seeks to know her name: the nearest he can
bring himself to utter is "Madam wife".

Among other titles, the ordinary and usuall
title (wife) is a milde and kinde title, and
least offensiue of all other: if an husbande
give any other title to his wife, it must be
such an one as manifesteth kindness, familiaritie,
love, and delight. Such are all the titles
which Christ giueth to the Church... but con-
trary are such titles as on the one side set
the wife in too high a place ouer her husband,
as Lady, Mistress, Dame, Mother &c. And on the
other side, set her in too meane a rancke...2

This point is quite obscured in *A Shrew* where
Sly treats his "wife" as a wench, and the principal

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entertainment is derived from the inappropriateness of his gross caresses. Here the implications of Sly's attitudes are much more subtle and demanding. In asking his wife's company through the spectacle that follows, Sly again brings the simple ethic of the common folk into the lord's house.

Come, madam wife, sit by my side, and let the world slip: we shall ne'er be younger.

(Ind. ii. 113-L-)

He has acquired this "wife" as suddenly as ever man could, but he has no difficulty in knowing how to treat her; he is gentle, affectionate and familiar. In his world there is no question of transcendent passion, any more than of dowry or breeding, but only the necessity of getting along together, of constituting a household which will survive the vicissitudes of fortune.

The Lucentio Story.

The comedy designed to purge through the beneficial action of mirth Sly's melancholic humours begins as any one of dozens of renaissance comedies, with the entrance of the student, Lucentio, newly arrived at his place of study. It is a foregone conclusion that he will be seduced from his studies by the blazing eyes of some local beauty, and involve himself in scrapes to win her. He would probably argue with his tutor about the relative merits of love and learning, and the argument would be resolved by the Pedant's ignominious infatuation for some slattern.

1. Cf. to quote only a few examples, Antileo in the Vitio Nuliebre, the situation in Cecchi's Assiuolo and Ferrin's Les Escolliers, and Armileo in La Talanta.
and counselling from the local authority. The parents of the children in the project were also involved in the decision-making process, and they were provided with training and support to help them understand the needs of their children and how to support them.

The project was funded by a grant from the local council, and it was staffed by a team of experienced professionals. The project was evaluated regularly to ensure that it was meeting the needs of the children and their families.

The results of the project were positive, with a significant increase in the children's confidence and self-esteem. The parents also reported an improvement in their parenting skills and a greater understanding of their children's needs.

In conclusion, the integrated services project was effective in providing a holistic approach to the care of children with emotional and behavioral difficulties. The involvement of parents and the provision of training and support were key factors in the success of the project.

The project was a model for other similar initiatives, and it was widely recognized for its innovative approach to early intervention and prevention.
Lucentio’s opening speech does more than identify him as a sciocco giovane, for his precise remarks about the studies he will undertake have a genuine reference.

And therefore Tranio, for the time I study, Virtue and that part of philosophy Will I apply that treats of happiness By virtue specially to be achieved.

(I.i.17-20)

The specific Italianness of the setting is heavily emphasised in this speech, and not even the vagueness of the designation Lombardy will suffice to blur this specificity into the indication of a mere fictitious location. Tranio replies in wrong Italian to emphasise the foreignness. So we have a young student newly arrived in Padua, having come from Pisa, to study ethics. In the last quarter of the sixteenth century Padua had become the stronghold of renaissance Aristotelianism, which developed a characteristic utilitarian ethic, carried to extremes especially in questions of aesthetics.

E non è dubbio che l’ufficio del giudicioso, & perfetto poeta non è altro, che render con prudenti artefici i suoi cittadini virtuosi, & felice la sua repubblica, ...

The manifesto of this school is the Discorso intorno a quei principii, cause et accrescimenti che la Comedia, la Tragedia, et il Poema heroico ricevono dalla Philosophia morale, which describes the function of comedy in familiar terms, but with a newly rigorous emphasis.

1. Shakespeare’s use of the term Lombardy to include Padua can be compared with Fynes Morison’s use of the term Lumbards on p. 75 of his Travels, containing his ten years travel ... at London printed by John Beale, ... 1617. At least as late as 1695 Dryden called Titus a Lombard painter. Dryden’s Art of Painting p. 94. Son de Nores intorno a quei principii, cause et accrescimenti, che la comedia, la tragedia, et il poema heroico ricevono dalla philosophia morale, ... In Padova, Appresso Paulo Meieto 1587, fol. A2 verso.
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...si dice, la comedia essere una rappresentation della uita, specchio della consuetudine, imagine della verità, per institution de' padri di famiglia, per gouerno delle mogli, delle figluole, de' figloli, de' servitori per ridurgli alla tranquillità della mente & per inanimal i cittadini alla uita privata, & alla beniuolenza della republica popolare. 

The pseudo-Ciceronian canon has been interpreted in a specific fashion, so that comedy must not simply impart a true impression of how life is actually lived, but must teach the beholder how it ought to be lived. Aristotelian formalism dictated that comedy should not portray anyone so bad that they merited punishment rather than joy at the end, for if they were left unpunished the comedy was immoral, and if they were punished the comedy lost its form and became inchoate. These views, scarcely more Philistine than Tolstoy's, caused great controversy, like the paper war that De Nores conducted with Guarini over the concept of the pastoral tragicomedies, which De Nores rejected both because it was tragicomedy, an inchoate notion, and because, being pastoral, it had no application to the life of the citizen. In fact the exchanges are tedious, and the interesting issues founder in a welter of argumentum ad hominem. The debate was famous enough to have reached English ears, even if Sidney, Spenser and Sir Edwin Sandys had not studied in Northern Italy. 

Lucentio's account of his projected studies would have met with De Nores's approval, and in leaving the minor Aristotelian school of Pisa to plunge himself into the deeper matters broached in Padua, he is following the lead of many young Italian scholars, who wished to follow the stream of thought initiated in the work of Vincenzo Taggi, Francesco Piccolomini, il Genova and Rohortello in

1. De Nores op. cit., fol. 30 verso.
the thirties, continued by the brothers Tomitano, Faustino Summo, Giacomo Zabarella, Giovanni Fasolo, and culminating in Riccoboni's *Poetica* in 1584.

Lucentio's unbelievable serious-mindedness is short-lived, for the words are still resounding when Baptista Minola and his two daughters cross the stage. Lucentio is instantly smitten by Bianca, or rather, by her silence, which he interprets as "Maid's mild behaviour and sobriety" (I.1.71). The only utterance she makes he finds worthy of Minerva, the goddess of warlike fortitude who "had a manly countenance and fierce, and glittering and flaming eyes".

The justification for such a parallel is so slight, that the line may well have provoked a laugh. The second stage in his rake's progress is accomplished when he allows himself to be overcome by love-in-idleness, the flower that sprang from the blood of heedless Adonis, whose drops bewitch the lovers in *A Midsummer Night's Dream*.

The humanists, who for the most part preferred to fly the disease of love, believed quite seriously that fancy invaded the idle mind, and corroded its tranquillity irrevocably. Erasmus develops Diogenes's view, with characteristic acidity.

...this pangue or guierie of loue doceth especially aboue al others, inuade and possesse suche persones as been altogether drowned in idlenesse, And so cometh it to passe that whyse thei geen themselfes wholly to idlenesse,

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thei stumble on a thing that filleth their handes as full of courulous busynesse, as thei are hable to awaye withall, and yet in the meane tyme the deiuill of the one char of good werke they dooen. 1

So Lucentio finds himself in the commonplace situation of Euhpues, lost to learning through the pernicious power of love. He sees himself, again laughably, as Dido confiding in Anna, at assuming whose person Tranio may be fairly allowed a double take. The treatment is almost absurdly formal: Lucentio announces the absolute necessity of his having Bianca,

Tranio, I burn, I pine, I perish, Tranio,
If I achieve not this young modest girl.

(i.i.157-8)

Tranio accentuates the formalised nature of the situation with an inappropriate maxim culled from Lyly's Grammar. Lucentio the scholar absurdly congratulates Tranio on the soundness of his counsel and his schoolbook Latin, and reveals that all his high-flown dedication is dissipated. He unconscious-ly acknowledges the metamorphosis in the next literary parallel that he finds for himself.

O yes, I saw seet beauty in her face, Such as the daughter of Agenor had, That made great Jove humble him to her hand, When with his knees he kissed the Cretan strond.

(i.i.169-72)

Golding moralises all the metamorphoses of the gods as analogues of our fall from grace into bestiality, as "Jove became a Bull....for his trull". This particular example is very easily moralised in this way, for example:

Les anciens.... lesquels metamorphosans Iupiter en Taureau, pour contenter ses amoureuses flames,...... nous ont voulu

2. Golding's Ovid, op. cit., The Preface, Sig. Aii recto.
figurer, combien ceux qui reduits a porter le ioug de l'amour, se rendent esclaves des Dames, sont constraints souffrir d'indignitez, & ioffer des personnages differens de ce qu'ils sont. 1

Lucentio is unconscious of the genuine applicability of his image to his situation: urged on by Tranio he plans his metamorphosis; abandoning his gentlemanly status to his servant, he will become a slave to serve Bianca. Tranio's words upon accepting his odd commission strike a disquieting note.

I am content to be Lucentio, Because so well I love Lucentio. (I.ii.218-9)

If Lucentio loved himself a little better he would not be so ready to abandon his ambitions and relinquish his social status and responsibilities to court a lass he has glimpsed across the piazza. The situation is thoroughly conventional, but our responses to it have been controlled by the tone of the writing and an imaginative context which prevents us from identifying with Lucentio, whose motivation is so exaggeratedly speedy and simple.

In I Suppositi Ariosto criticises Dulipo's masquerade, and allows him a considerable measure of suffering but this responsibility on the part of the author does not survive as long as the character of the sciocco giovane, who is later permitted to embroil himself and cause needless suffering to all the other dramatis personae without any hint of reprobation. Tranio is fully developed as the cunning servant, for the starring role in their masquerade is his, and all that remains to make up the Italianate

recipe are the magnifico and the doctor.

Wentersdorff's arguments for the single authorship of both plots on the grounds of the image patterns common to both are persuasive: the difficulty of reconciling the generally inferior quality of the writing of the Lucentio plot disappears if we assume that Shakespeare is adopting a literary, dignified style for the sub-plot, to contrast it more significantly with the native vigour of the main-plot.

In order to secure the loyalty of Biondello, Lucentio explains his masquerade by a self-calumny,

For in a quarrel since I came ashore
I kill'd a man and fear I was descried.  
(I. i. 233-4)

and so their masquerade begins to entail its own consequences. The amorous old man makes his appearance in Act.I, Scene ii. He is quite accurately described by Shakespeare as a pantaloon, and is not, in fact, the doctor of Ariosto's play. The Pantaloon is the mask of the magnifico, Venetian, grave, perhaps a little ridiculous in dress and language. His function is to advise, reprehend, command and persuade. His weak points are amorousness and avarice. 2 The character of the doctor is not clearly defined in

Ariosto's play, having little other defining characteristic than senility; perhaps Shakespeare is working from some popularised version of the play in which the character has crystallised to that of the magnifico. At all events it is difficult to understand how Miss Lea can have made the statement that Gremio "is imported into The Taming of the Shrew' from the plot of the Supposes ", when Gascoigne does not change the type of the Doctor, the traditional enemy of the Magnifico. The type of the Bolognese Doctor can be found in the Pedant who plays the feigned father, designated by Ariosto as simply the "Sanese". Shakespeare's alterations make the sub-plot more than ever representative of the comedy that developed out of the Ariostan tradition, the decadent comedy against which Castelvetro was already reacting in 1576. Luigi Pasqualigo rejects the whole of the Commedia nuova in these terms:

Hora s' alcun di a uoi s'e ridotto con opinione di ridere sperando di uedere rappresentare la semplicita d'un vecchio o vero antico Venatiano (i.e. a Pantaloon), le sciochezze d'un facchino, ouero le dishonesta d'un parasito, & l'immondite d'un ebro, cose a mio giudicio vergognose da rappresentarsi a nobili spiriti, perciocche questa Comedia diversa quasi da tutte le altre, e coposta in una sola lingua, & e assai lunga...

Varchi explains the decadence of contemporary Italian comedy through a claying to the example of Plautus instead of Terence, from whose Eunuchus and Captivi Ariosto's play was originally derived.

2. See the epigraph to this chapter, taken from Poetica d'Aristotle vulgata per Lodovico Castelvetro. Rieduta, & ammendata secondo l'originale, & la mente dell'autore. Stampata in Basilea a instanza di Pietro Sedabonis. MD LXXVI, p.61.
3. Luigi Pasqualigo, Il Fedele op. cit., Sig.A5 recto.
4. La Suocera, Commedia di M. Benedetto Varchi...in Firenze, Appresso Bartolomeo Sermartelli. MDLXIX, dedicatory address to Cosimo de' Medici, Sig.A.II verso.