SHAKESPEARE'S PARAGONES

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This project examines Shakespeare's engagement with and refashioning of one of the primary aesthetic debates of his time known as the *paragone,* most often invoked in the English context by the Horatian maxim *ut pictura poesis* ("as painting, so poetry"). Sometimes a neutral comparison of the arts, at other times a rivalry, Shakespeare's own *paragones* measure the representational capacities and constraints of narrative and lyric poetry against embodied drama, and simultaneously with regard to painting and sculpture. The primary way in which Shakespeare conducts these explorations, I argue, is by turning to rhetorical figures and tropes that can be translated across mediums, experimenting with how they function differently or the diverse ends to which they can be put. Thus, in each chapter, I pair one of Shakespeare's freestanding works of poetry with one of his plays and examine the figure or trope that they have in common. Chapter 1 focuses on *Venus and Adonis, Henry V*, and deixis; Chapter 2 concentrates on *Lucrece, Titus Andronicus*, and ekphrasis; and Chapter 3 centers on the *Sonnets*, *The Winter's Tale*, and the trope of poetry as monument. Reading Shakespeare's major works of poetry alongside his plays in this way, I contend, challenges the long-held critical opinion that for Shakespeare, drama is the triumphant medium of representation. Rather, such an investigation reveals Shakespeare's awareness of the inherent paradoxes that each medium holds as well as his desire to exploit their potentials to the fullest degree.

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INTRODUCTION

Bill Shakespeare, Ben Jonson, and Frankie Beaumont walk into the Mermaid Tavern. The beginning of a joke, right?

In part, yes, as the line serves as the premise for "pete the parrot and shakespeare," a 1927 comedic poem by American writer Don Marquis. Yet what unfolds in the humorous scenario also raises the question of how Shakespeare regarded the relationship between his freestanding poetry and his plays – an inquiry at the forefront of this project.

As pete, the erstwhile proprietor of the famous London watering hole recounts, one particular evening, when the three "were sopping it up," bill, crying in his beer, lamented the path that his life had taken. Despite ben's efforts to console him, pointing out how lucrative his theatrical endeavors had been, bill took no comfort. Instead, pete tells us, bill was absolutely downtrodden:

> money money says bill what the hell
> is money what I want is to be
> a poet not a business man
> these damned cheap shows
> i turn out to keep the
> theatre running break my heart

slap stick comedies and

blood and thunder tragedies

and melodramas . . . .

the only compensation is that I get

a chance now and then

to stick in a little poetry

when nobody is looking

but hells bells that isn t

what i want to do

i want to write sonnets and

songs and Spenserian stanzas

and i might have done it too

if i hadn t got

into this frightful show game

business business business

grind grind grind

what a life for a man

that might have been a poet[1]

Rather than championing drama and the theater, pete's Shakespeare finds that work and that world second-rate. Although acknowledging that there are elements of poetry in his plays (he did write dramatic *verse*, after all), the two are characterized in opposition to

[1] Don Marquis, "pete the parrot and shakespeare," *Archy and Mehitabel* (New York: Doubleday, 1930), 160-165.

one another. Penning plays is a business, composing poetry is an art; the theater is cheap and vulgar, the life of the poet, esteemed.

In some ways, pete's narrative revises the dominant cultural and scholarly understanding of the man who is more often identified first as 'playwright' and only second as 'poet'. Anticipating arguments that critics in recent years have expanded with nuance, this Shakespeare thinks of his independently published narrative and lyric poetry as much more than a necessary pivot in his career and source of renumeration when plague closed the theaters. But few, if any, have claimed that Shakespeare's true aspirations lay in writing nondramatic poetry. Even the consideration of the theater as a business – and the financial success that Shakespeare garnered as principal playwright and shareholder of a repertory company as well as part-owner of The Globe – has not resulted in such a stance.[2]

How, then, might the theory of pete's Shakespeare be tested? In what ways do both Shakespeare's poems and plays affirm or challenge such a preference? Does one medium of representation offer him more possibilities or limitations than the other, or are there paradoxes inherent in each?

This dissertation takes these questions as a starting point and posits that examining *Venus and Adonis*, *Lucrece*, and the *Sonnets* each in relationship to one of Shakespeare's plays – *Henry V*, *Titus Andronicus,* and *The Winter's Tale*, respectively – reveals the ways in which Shakespeare consistently explores the unique potentials and

[2] In Chapter 2 of *Big-time Shakespeare* (London and New York: Routledge, 1996), Michael D. Bristol does assert that any artistic aspirations that Shakespeare may have had were undoubtedly tied up with an interest in lucrative returns on his financial investments.

restrictions of not only narrative poetry, lyric poetry, and embodied drama, but also painting and sculpture, throughout his career (and in all of his dramatic genres – history, tragedy, and comedy alike). While this project in many ways contests the argument that Shakespeare regarded staged drama as the superior medium of representation, it does not, in binary fashion like pete's story, give that place over to nondramatic verse. Rather, in attending to the ways in which Shakespeare uses form to think about medium, *Shakespeare's Paragones* asserts that the capabilities and constraints of both poetry and drama were at the forefront of his mind throughout his career – they were always questions and concerns that he contemplated while engaging in his craft.

Three terms central to this project, contentious and in need of definition before proceeding further, are "medium" and "form" – both to which I have started to refer – as well as "*paragone*" – on which I have based my title. My use of the word "medium" derives from the concept of imitation or mimesis defined by Aristotle at the beginning of the *Poetics* and specifically denotes a *medium of representation*. I follow John Guillory's elucidation of this thorny passage.[3] In what Guillory identifies as the most literal translation, Aristotle's words are rendered by Seth Benardete and Michael Davis as follows: "imitations differ from one another in three ways, for they differ either by being imitations *in different things*, of different things, or differently and not in the same way."[4] While the second two phrases refer to objects and to genre (or mode), the first phrase (italicized above), has created much controversy among translators. S. H. Butcher renders

[3] See John Guillory, "Genesis of the Media Concept," *Critical Inquiry* 36.2 (Winter 2010), 322-323.
[4] Ibid, 323. The translation of Benardete and Davis can be found in Aristotle, *On Poetics*, trans. Seth Benardete and Michael Davis (South Bend, Indiana: St. Augustine's Press, 2002), 3. Emphasis mine.

it as "medium," largely, according to Guillory, because Aristotle additionally defines it later in the passage as " 'colors and figures' (painting), 'harmony and rhythm' (song), rhythm of movement (dance), and . . . the telling of stories in metrical or nonmetrical speech (poetry)."[5] I make an even further distinction in what Aristotle discusses as poetry, differentiating between nondramatic poetry (and even then between Shakespeare's freestanding narrative and lyric poems) and embodied drama, itself a *multi-media* artform that combines both words and actions and that in this way, necessarily exceeds the written script.[6] Even though all that remains of Shakespearean drama are the printed playtexts of quartos and folios, which themselves have a long tradition of being read as poetry, I contend that Shakespeare thought of them in different terms than *Venus and Adonis*, *Lucrece*, and the *Sonnets*, which he never imagined as taking their final shape upon a stage.[7] Shakespeare's contemplation of these mediums often also involves a consideration of two others, namely painting and sculpture.

In order to assess the strengths and limits of any given medium then, Shakespeare turns to "form," by which I mean both rhetorical figures and tropes – in this project,

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[5] Ibid, 323. For Butcher's translation, see Aristotle, *The Poetics,* in S. H. Butcher, *Aristotle's Theory of Poetry and Fine Art: With a Critical Text and Translation of "The Poetics,"* trans. Butcher (New York: Dover 1951), 7.

[6] In the words of Margaret Jane Kidnie, "Whereas the script is incorporated into performance as one element of the theatrical event, performance is never contained within the script." See "Text, Performance, and the Editors: Staging Shakespeare's Drama," *Shakespeare Quarterly* 51.4 (Winter 2000), 458.

[7] In the 1980s, the burgeoning field of Performance Studies initiated a movement away from reading the plays in terms of poetry by instead focusing on their dramatic potentials on stage. While Performance Studies is still alive and well, critics such as Lukas Erne have also advanced the theory that Shakespeare's plays may have been revised for publication so that they could be read as poetry, right alongside *Venus and Adonis, Lucrece,* and the *Sonnets.* See Lukas Erne, *Shakespeare as Literary Dramatist* (Cambridge: Cambridge University Press, 2003).

deixis, ekphrasis, and the trope of poetry as monument more specifically. As these elements can be employed across the mediums in which he works, the similar or diverse ways in which they can be made to function and the ends to which they can be engaged provide Shakespeare with concrete ways to evaluate the potentials and constraints of narrative poetry, lyric poetry, and embodied drama vis-à-vis the visual and plastic arts.

Operating with these definitions of "medium" and "form" in mind, this dissertation delineates how Shakespeare reconfigures the terms of the prevailing aesthetic debate of the Renaissance known as the *paragone*, or the comparison between the arts. Discussions of the *paragone* have their roots in the classical period, and it may have been in this context that Shakespeare first encountered them as a boy in grammar school. Horace's declaration in *Ars Poetica*, "ut pictura poesis" ("A poem is like a picture"), evidences a close affinity between poetry and visual art and therefore offers a fairly neutral comparison.[8] This maxim receives a more extensive iteration by Plutarch, who attributes it to the ancient Greek poet Simonides of Ceos. In the *Moralia*, Plutarch writes that Simonides "calls painting inarticulate poetry and poetry articulate painting . . . . Even though artists with colour and design, and writers with words and phrases, represent the same subjects, they differ in material and manner of their imitation; and yet the underlying end and aim of both is one and the same."[9] The first rendering of Simonides' dictum in a printed English text appears in Edward Hoby's 1586 translation of Matthieu

[8] Horace, *The Art of Poetry,* in *Satires, Epistles and Ars Poetica*, trans. H. Rushton Fairclough (Cambridge: Harvard University Press, 1966), line 361 (480-81).
[9] Plutarch, *Moralia,* Vol. IV, trans. Frank Cole Babbitt (London: William Heinemann Ltd, 1936), lines 346-347 (501).

Coignet's *Politique Discourses Upon Trueth and Lying*.[10] However, Sir Philip Sidney also references it in *The Defence of Poesy,* likely composed earlier in the 1580s, with the description of poesy as "a speaking picture."[11] Although Sidney's text remained in manuscript until 1595, Shakespeare may have seen it prior to that time, either from someone in the circle of the Earl of Southampton, his patron, or through Richard Field, a fellow Stratfordian and the printer of *Venus and Adonis* and *Lucrece*.[12] Therefore, it may have been Sidney who prompted Shakespeare's further thoughts on the subject.

In any case, for Shakespeare, the *paragone* is neither solely about poetry and painting, nor is it an unbiased analogy. As Jean H. Hagstrum points out in his seminal study, aesthetic debates of the Renaissance did not concentrate on one single *paragone*; "[*paragoni*] existed not only between painting and poetry but also between sculpture and painting, between Florentine design and Venetian color, between nature and art,"[13] and among architecture, sculpture, and music alongside painting and poetry as the writings of

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[10] Jean H. Hagstrum makes this note in *The Sister Arts* (Chicago: The University of Chicago Press, 1958), 58. The original reference can be found in Sir Martyn Cognet [Matthieu Coignet], *Politique Discourses Upon Trueth and Lying*, trans. Sir Edward Hoby (London: Ralfe Newberie, 1586), 160.

[11] Sir Philip Sidney, *The Defence of Poesy,* in *The Major Works*, ed. Katherine Duncan-Jones (1989; repr., Oxford: Oxford University Press, 2002), 218.

[12] Field published many notable literary works in the early 1590s by writers who may have had access to Sidney's manuscript, including John Harington, whose preface to his translation of Ariosto's *Orlando Furioso* (1591) refers to "Sir Philip Sidneys *Apologie."* In 1598, Field collaborated with Mary Sidney Herbert, Countess of Pembroke and William Ponsonby to publish what amounted to Sidney's collected works. See H. R. Woudhuysen, *Sir Philip Sidney and the Circulation of Manuscripts, 1558-1640* (Oxford: Clarendon Press, 1996), 234; Katherine Duncan-Jones, "Liquid Prisoners: Shakespeare's Re-writings of Sidney," *Sidney Journal* 15.2 (Fall 1997): 10; and Gavin Alexander, *Writing After Sidney* (Oxford: Oxford University Press, 2006), 131.

[13] Hagstrum, 66.

Leonardo da Vinci attest.[14] In Shakespeare's work, *paragones*[15] shift and the potentialities of narrative poetry, lyric poetry, embodied drama, painting, and sculpture are presented as variously in concert and in contention with one another.

Many critics interested in Shakespeare and the *paragone* have turned to the opening scene of *Timon of Athens*, using this moment as a touchstone to deduce Shakespeare's view of the rivalry between the arts of painting and poetry, and by extension, drama.[16] While the scene is suggestive, the arguments that have developed from it are also flawed and in need of revision. The Poet and the Painter who vie for the patronage of wealthy Timon are initially presented as equals through the shared line of iambic pentameter of their greetings and attention is given to each of the works that they come to present. First, the Painter displays his picture which the Poet seems to compliment, declaring that it "comes off well and excellent" (I.i.30) and that his skill is "[a]dmirable" (I.i.31), the figure of Timon appearing to be "livelier than life" (I.i.39).[17] Whether what the Painter holds is a miniature (in the fashion of Nicholas Hilliard's limnings) or a larger portrait, the implication seems to be that the audience cannot see it.[18] Instead, the Poet provides

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[14] See Leonardo da Vinci, *Paragone: A Comparison of the Arts,* trans. Irma A. Richter (London: Oxford University Press, 1949).

[15] Though *paragone* is an Italian word and its correct pluralization therefore *paragoni*, I have chosen to use an Anglicized form of the plural throughout this dissertation.

[16] The assertion that *Timon of Athens* stages the *paragone* was first made by Anthony Blunt in "An Echo of the 'Paragone' in Shakespeare," *Journal of the Warburg Institute* 2.3 (January 1939), 260-262.

[17] Quotations from Shakespeare's works, unless otherwise noted, are from *The Norton Shakespeare,* ed. Stephen Greenblatt et al., 3rd ed. (New York: W. W. Norton & Company, 2015). All emphases mine.

[18] Keir Elam argues that the details of the portrait on which the Poet comments, as well as the relatively small size of the other objects presented to Timon in this scene, such as the jewel and the book, suggest that the Painter's picture is a miniature. See " 'Most truly limned and living in your face': Looking at Pictures in Shakespeare," in *Speaking Pictures: The Visual / Verbal Nexus of Dramatic Performance,* ed. Virginia Mason

the ekphrasis: “How this grace / Speaks his own standing,” he comments (I.i.31-32). “[W]hat a mental power / This eye shoots forth! How big imagination / Moves in this lip! / To th’ dumbness of the gesture / One might interpret” (I.i.32-35). Curiously, though, the Poet’s words offer little assistance in visualizing the details of the piece; both the physical and linguistic presentations seem to fail in the space of the theater. The Poet then goes on to describe his own work. Continuing in a pretentious manner, though veiled in a show of false modesty by referring to his book as “this rough work” in which he has “shaped out” Timon (I.i.44), the Poet claims that his “free drift / Halts not particularly” (I.i.46-47) as the portrait does, depicting Timon at a single moment, but that it “moves itself” (I.i.47), adding the dimension of time and foreshadowing the change of fortune that the protagonist will undergo. However, in rebuttal, the Painter claims that the very images that the Poet describes “would be well expressed” in the art of painting (I.i.77) and further, that “ ’[t]is common: / A thousand moral paintings I can show / That shall demonstrate these quick blows of Fortune’s / More pregnantly than words” (I.i.90-93). Neither poetry nor painting emerges as the winner it seems, most excellent in both counterfeiting liveliness and conveying a moral lesson. What we are left with, critics have emphasized, is the play itself, which gives us the image of the Painter’s portrait in the flesh and stages the actions that the Poet’s book describes. In the scenes that follow, Timon first appears in Fortune’s favor, but soon, “all those which were his fellows but of late” (I.i.79), as the Poet says, “let him set down” (I.i.88) as soon as “Fortune in her shift

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Vaughan, Fernando Cioni, and Jacquelyn Bessell (Madison: Fairleigh Dickinson Press, 2010), 65. Margitta Rouse adds that if the painting is larger, the audience may not be able to discern its details at a distance, or may only see the back of it. See “Text-Picture Relationships in the Early Modern Period,” in *Handbook of Intermediality: Literature-Image-Sound-Music*, ed. Gabriele Rippl (Berlin: De Gruyter, 2015), 68-69.

and change of mood / Spurns down her late belovèd" (I.i.85-86). For Shakespeare, critics thus conclude, theater is the superior medium that transcends the limitations of both poetry and painting and resolves the rivalry between them.[19]

However, it is difficult to see how drama emerges as triumphant in a play that frankly does not work very well and that in fact Shakespeare may have never decided to mount for production. The survival of the text of *Timon of Athens* seems to have happened only by chance, suggesting that it was not considered a completed work but only the draft of a script.[20] Rather, the status of *Timon* in Shakespeare's own lifetime appears very much like the works that the Poet and the Painter plan on describing to their

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[19] This argument was first made in reference to *Timon of Athens* by John Dixon Hunt in "Shakespeare and the Paragone: A Reading of *Timon of Athens*," in *Images of Shakespeare,* edited by Werner Habicht, D. J. Palmer, and Roger Pringle (Newark: University of Delaware Press, 1988), 59, and "Pictura, Scriptura, Theatrum: Shakespeare and the Emblem," *Poetics Today* 10.1 (Spring 1989), 159, 163-164. For other readings of *Timon* that follow suit in their conclusions, see Marguerite A. Tassi, *The Scandal of Images: Iconoclasm, Eroticism, and Painting in Early Modern English Drama* (Selingsgrove: Susquehanna University Press, 2005), 202, 207-208; Jennifer A. Royston, "Mute Poem, Speaking Picture: The Personification of the *Paragone* in *Timon of Athens*," in *Personification: Embodying Meaning and Emotion,* ed. Walter S. Melion and Bart Ramakers (Leiden: Brill, 2016); and Michele Marrapodi, "Introduction: *Timon of Athens:* The theatre and the visual," in *Shakespeare and the Visual Arts: The Italian Influence,* ed. Michele Marrapodi (London and New York: Routledge, 2017). Leonard Barkan extends Hunt's conclusions to Shakespearean theater in general, a view that has held much critical sway. See especially Chapter 4 of *Mute Poetry, Speaking Pictures* (Princeton: Princeton University Press, 2013). An earlier version of Barkan's ideas appears in his essay, "Making Pictures Speak: Renaissance Art, Elizabethan Literature, Modern Scholarship," *Renaissance Quarterly* 48.2 (Summer 1995), 326-351.

[20] The suggestion that *Timon of Athens* is an unfinished work was first made by E. K. Chambers in *William Shakespeare: A Study of Facts and Problems*, Vol. I (Oxford: Clarendon Press, 1930), 482-483, and further elaborated by Una Ellis-Fermor in "*Timon of Athens*: An Unfinished Play," *The Review of English Studies* 18.71 (July 1942), 270-283. There is no evidence that the play was ever performed prior to 1678, and its inclusion in the First Folio appears only to have come about because the rights to print *Troilus and Cressida* could not be secured. Eugene Giddens summarizes these issues in the "Textual Introduction" to *Timon of Athens* in *The Norton Shakespeare* (2578).

erstwhile patron in Act V – "promise[d]" (V.i.19), "inten[ded]" (V.i.20), and "open[ing] the eyes of expectation"(V.i.23) – particularly of modern critics – but something never actually "perform[ed]" (V.i.23). Grounding arguments about Shakespeare, the *paragone*, and the status of theater in these debates on such a work is both misguided and ironic.

While the scenes featuring the Painter and the Poet in *Timon* may indeed testify to Shakespeare's interest in the *paragone*, rather than taking them as a definitive conclusion of his views, it is best to see them as part of a rough sketch that simultaneously explores the relative representational merits of each medium while also considering the ways in which the visual and the verbal rely upon one another.[21] Of course, critics have located instances of the *paragone* in Shakespeare's other works as well. Those who have concentrated on comparisons between poetry and painting have pointed to moments such as the narrator's description of Adonis' horse in *Venus and Adonis,* the ekphrasis of the Troy painting in *Lucrece*, and the equation between drawing portraits and sonneteering in the *Sonnets* to variously suggest that in each Shakespeare demonstrates his own poetic skill, champions his chosen medium, or interrogates the extent to which each medium most faithfully imitates nature.[22] Critics who have expanded the range of art forms under

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[21] In his reading of the opening scene of *Timon of Athens* in *Narrating the Visual in Shakespeare* (Farnham, Surrey and Burlington, VT: Ashgate, 2009), Richard Meek emphasizes that "drama – even when it seemingly praises the visual – often reveals its reliance upon language and the audience's imagination" (15). Rouse similarly concludes that "*Timon of Athens'* opening scene draws attention to the ways in which images – whether they are conjured by words, made up of colour and form arranged on a physical surface, or prompted by the imagination – are inextricably linked to our 'mental power' (I.i.32)" and that *Timon* "thus exploits the theatrical context to first exhibit, and then question, an ontological difference between the visual and the verbal" (69).

[22] For example, see Katherine Duncan-Jones and H.R. Woudhuysen, "Introduction," *Shakespeare's Poems* (2007; repr., London: Bloomsbury, 2016), 47-48; Claire Preston, "Ekphrasis: painting in words," in *Renaissance Figures of Speech*, ed. Sylvia Adamson, Gavin Alexander, and Katrin Ettenhuber (Cambridge: Cambridge University Press,

debate have additionally turned to the animation of Hermione's statue in the final scene of *The Winter's Tale* and in similarity to the conclusion reached about *Timon,* have posited that for Shakespeare, drama becomes the superior medium that both resolves and transcends the rivalry among the other arts. In recent years, some scholars have challenged these positions by qualifying the assertions of any supremacy of theater over poetry for Shakespeare[23] or by going as far as suggesting that in both the plays and the poems, we can find evidence that Shakespeare "was a poet who favoured the art of painting and deprecated the power of words."[24] Others still have shifted their focus, investigating the ways in which the techniques employed in visual art in the period in addition to the visual culture of England in general influenced Shakespeare's own works.[25] Most recently, these explorations have been followed by studies focused specifically on extensive examinations of visual objects and artists in Shakespeare's poems and plays.[26]

While these discussions of Shakespeare and the *paragone* provide one context for this project, I also situate my work among that of others who have sought to explore

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2007), 124; Judith Dundas, *Pencils Rhetorique: Renaissance Poets and the Art of Painting* (Newark: University of Delaware Press, 1993); Camilla Caporicci, " 'Your Painted Counterfeit': The *paragone* between portraits and sonnets in Shakespeare's work," *Acts des congrès de la Société française Shakespeare* 33 (2015): 1-14.

[23] See especially Meek, *Narrating the Visual*.

[24] Duncan Salked, "Silence, Seeing, and Performativity: Shakespeare and the *Paragone,*" in *Shakespeare and Renaissance Literary Theories: Anglo-Italian Transactions,* ed. Michele Marrapodi (Farnham, Surrey and Burlington, VT: Ashgate, 2011), 256.

[25] See especially Stuart Sillars, *Shakespeare and the Visual Imagination* (Cambridge: Cambridge University Press, 2015) and John H. Astington, *Stage and Picture in the English Renaissance* (Cambridge: Cambridge University Press, 2017). Armelle Sabatier's *Shakespeare and Visual Culture: A Dictionary* (London: Bloomsbury, 2017) also testifies to the growing interest in these topics in recent years.

[26] See especially Keir Elam, *Shakespeare's Pictures* (London: Bloomsbury, 2017) and B. J. Sokol, *Shakespeare's Artists* (London: Bloomsbury, 2018).

Shakespeare's poems in relationship to his plays. Recent introductions to collections of Shakespeare's poems have stressed their integral connections to his larger corpus. For example, in the Arden edition of *Shakespeare's Poems*, Katherine Duncan-Jones and H. R. Woudhuysen explicitly state that "[i]n the hope of indicating the interconnectedness of Shakespeare's writing in all genres [they] have sought to locate the poems carefully within Shakespeare's literary career" with "unusually full and detailed" commentary and notes elucidating "poem-play links, some thematic, some generic, many stylistic and linguistic."[27] In the Oxford edition of *The Complete Sonnets and Poems*, Colin Burrow also asserts that Shakespeare's narrative and lyric poems should be considered "not as offshoots of the dramatic works, but as the works in which [he] undertook much of the foundational thought which underpins his dramatic work."[28] This dissertation is in concert with critics who have expanded upon these affirmations in various ways – for instance, by considering Shakespeare's lyric poetry in the context of his staged drama and investigating the ways in which the poems and plays share a discourse of both poetic craft and theatrical performance.[29] In this way, this project also positions "the presence of Shakespeare's poems as an interleaf to his plays," as Patrick Cheney's *Shakespeare, National Poet-Playwright* and *Shakespeare's Literary Authorship* have done – an appropriate characterization especially when examining the publication histories of these

[27] Duncan-Jones and Woudhuysen, xvi.
[28] Colin Burrow, "Introduction," *The Complete Sonnets and Poems* (2002; repr., Oxford: Oxford University Press, 2008), 5.
[29] See especially Diana E. Henderson, *Passion Made Public: Elizabethan Lyric, Gender, and Performance* (Urbana: University of Illinois Press, 1995); David Schalkwyk, *Speech and Performance in Shakespeare's Sonnets and Plays* (Cambridge: Cambridge University Press, 2002); Patrick Cheney, *Shakespeare, National Poet-Playwright* (Cambridge: University Press, 2004); Patrick Cheney, *Shakespeare's Literary Authorship* (Cambridge: Cambridge University Press, 2008).

works as one part of the way in which they operate in continual conversation with each other.[30] I also extend the evaluation of Charlotte Scott, who, concentrating on Shakespeare's narrative poems, concludes that "[a]s Shakespeare's poetry and drama collide in the infancy of his writing career, so he developed a language that interrogates the capacities of representation as well as its limits."[31] In Shakespeare's plays and poems *throughout* his career, I contend, we find more than just "a language" of the possibilities and limitations of mediums – we find those very possibilities and limitations themselves, specifically when we take into account how rhetorical figures and tropes work differently when staged versus rendered in verse alone.

This approach guides each of my chapters. In Chapter 1, "Deixis, Narration, and Control in *Venus and Adonis* and *Henry V,*" I explore the linguistic parallels and narratorial aims that unite the poem's narrator, Venus, the Chorus, and King Henry. In both of these works and with these figures, I argue, Shakespeare uses the rhetorical figure of deixis to investigate modes of control. The ability to control what others see and hear proves central to the strategies that these characters use to exert power over others. The attention to visual and auditory mastery in these works also raises the question of authorial control – how much hold can the poet or the playwright ever have over the final

[30] Cheney's approach, which he outlines in the first of these two monographs, also informs the second. See *Poet-Playwright,* 8. While I find Cheney's methodology useful, the ends to which he applies it, concluding that Shakespeare developed a new form of authorship, differ from my own. I contend that "the presence of the poems as an interleaf to [Shakespeare's] plays has nothing to do with "Shakespeare's career model" (8); rather, it is a phenomenon of the marketplace that nonetheless does put the works in continual dialogue with one another.

[31] Charlotte Scott, " 'To show . . . and so to publish': Reading, Writing, and Performing in the Narrative Poems," in *The Oxford Handbook of Shakespeare's Poetry*, ed. Jonathan F. S. Post (Oxford: Oxford University Press, 2013), 385.

versions of his aesthetic products?

In Chapter 2, "Ekphrasis, Motion, and Emotion in *Lucrece* and *Titus Andronicus*," I extend the exploration of Shakespeare's interest in the visual that the previous chapter begins to investigate. Attending to the different ways in which the rhetorical figure of ekphrasis functions in both texts, I illustrate that whereas in the narrative poem, the potential exists to conjure *motion* simply through language, in the play – when the subject of the ekphrasis is not an imagined painting but a living and breathing body – such verse offers a way to deal with intense, traumatic *emotions*. My discussion of ekphrasis also prompts an extended consideration of the ways in which both *Lucrece* and *Titus Andronicus* offer meditations on the potentials and constraints of narrative poetry and embodied drama more broadly.

Shifting my attention to Shakespeare's later works, Chapter 3, "Preservation, Performance, and the Trope of Poetry as Monument in the *Sonnets* and *The Winter's Tale*," investigates the paradoxes inherent in the representational capacities and limitations of the mediums of lyric poetry, staged drama, and sculpture. Both poetic volume and play showcase Shakespeare's experiments in fashioning a truly *living monument* – an artistic form that is both lasting and imbued with vitality. However, these forms are always torn between permanence and evanescence, underscoring the constraints of their mediums rather than surpassing them.

Examined in these ways, we find that Shakespeare's engagement with the *paragone* proves complex, yet in much more nuanced, profound, and sustained fashions throughout his canon than have hitherto been explored. Only through a study that integrates the discussion of his freestanding narrative and lyric poetry with plays, and in relationship to

his conceptions of visual and plastic arts, can such an understanding begin.

CHAPTER 1: DEIXIS, NARRATION, AND CONTROL IN *VENUS AND ADONIS* & *HENRY V*

Look how a bird lies tangled in a net,
So fastened in her arms Adonis lies.

. . . . . .

"Fondling," she saith, "since I hath hemmed thee *here*
Within the circuit of this ivory pale . . . ."

– *Venus and Adonis,* l. 67-68, 229-30

. . . *behold*
Upon the hempen tackle ship-boys climbing;
Hear the shrill whistle, which doth order give
To sounds confused . . . .

. . . . . .

. . . in a moment *look to see*
The blind and bloody soldier with foul hand
Defile the locks of your shrill-shrieking daughters;
Your fathers taken by the silver beards
And their most reverend heads dashed to the walls;
Your naked infants spitted upon pikes,
Whiles the mad mothers with their howls confused
Do break the clouds, as did the wives of Jewry
At Herod's bloody-hunting slaughtermen.

– *Henry V*, III.o.7-20, III.iv.33-41

Upon entering into the imaginative world of Shakespeare's *Venus and Adonis*, readers encounter not only one but two narrators. The first is the distinctive, omniscient voice of an anonymous speaker, sometimes equated with the poet, who describes the setting and the characters and continually works to harness the minds of readers to the

immediate action taking place. The second is the eponymous goddess, who in an effort to achieve physical control of the body of her paramour, employs similar verbal techniques aimed at directing his gaze. A similar set of figures appears in *Henry V*. Heard first and resounding throughout the play is the voice of the Folio's Chorus, whose words conduct the imagination of the audience across space and time, amplifying and supplementing the scenes played out on the bare stage. The narratorial counterpart of this Chorus appears as the King, who works to make his own audience see and feel the immediacy of the worlds that he constructs and painstakingly cues and directs the actions of his troops as well as his future bride.

Within each work and across them both, linguistic parallels and narratorial goals place these four characters in conversation with each other.[32] Furthermore, I argue, it is through their mutual use of the rhetorical figure of deixis that Shakespeare explores modes of control in narrative poetry versus staged drama.

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[32] Shakespeare's interest in techniques of narration beyond the two narrative poems that he had published has been favorably approached by several critics. In *Shakespearean Narrative* (Newark: University of Delaware Press, 1995), Rawdon Wilson suggests how narrative conventions of *Venus and Adonis* and *Lucrece* find later development in the plays, though he posits no specific correlation between *Venus and Adonis* and *Henry V.* Barbara Hardy considers Shakespeare's interest in storytellers and the narratives that they relate in his plays in *Shakespeare's Storytellers* (London & Chester Springs: Peter Owen, 1997), concluding that narrative representations lack the immediacy that the drama itself provides. In the chapter entitled "Narrative" in *Reading Shakespeare's Dramatic Language*, ed. Sylvia Adamson, Lynette Hunter, Lynne Magnusson, Ann Thompson, and Katie Wales (London: Bloomsbury, 2001), David Scott Kastan surveys the ways in which narrators and narration have crucial roles in *Hamlet, Othello, As You Like It, The Tempest,* and *Henry V.* While he acknowledges the Chorus as a kind of narrator in *Henry V,* his discussion of the play focuses on how Shakespeare adapts the narrative of Holinshed's *Chronicles* for the stage. Richard Meek's "Shakespeare and Narrative," *Literature Compass* 6.2 (2009): 482-498, provides a summary of how various critics since the 1990s have approached elements of narrative in Shakespeare's plays, most recently concentrating on ekphrasis as a narrative mode.

* * *

Many scholars have long relied on the explanation that necessity led to Shakespeare's penning of *Venus and Adonis* along with *Lucrece* and his sonnets, tasks that he undertook when the plague thwarted his livelihood as an actor and a playwright (his preferred occupations, they have assumed).[33] That the initial publications of Shakespeare's narrative poems coincide with the closures of the theaters and that they are framed as seeking the patronage of the Earl of Southampton are of course undeniable. However, these are far from the only plausible reasons for their creation. The paratexts of *Venus and Adonis,* the subject matter of the poem, and the narrative techniques that it showcases all suggest that Shakespeare's first major undertaking in nondramatic verse was neither the result of merely lacking other employment nor his move in establishing a new form of authorship, as Patrick Cheney has alternatively proposed.[34] Instead, the poem stands as his conscious experiment in turning away from playwriting and the collaborative nature of the theater to evaluate the control over his aesthetic product afforded to him by a different medium of representation.

Shakespeare announces this deliberate shift on the first page of *Venus and Adonis*. Two lines from Ovid's *Amores* that for the Roman poet bolster his defense of his pursuit

[33] This view is characteristically set forth by Katherine Duncan-Jones in *Shakespeare: An Ungentle Life* (2001; repr., London: Methuen Drama, 2010). See especially Chapter 3, "1592-4: Plague and Poetry." In *The Bedford Companion to Shakespeare*, 2nd ed. (Boston: Bedford/St. Martins, 2001), Russ McDonald tempers such assertions, noting that they may have been the reasons for the creation of these works but leaving room open for wider speculation (15).
[34] See Cheney, *Poet-Playwright*.

of literary endeavors (as opposed to the study of "the brawling lawes"[35]) here mark Shakespeare's debut as a serious poet who has left the rowdy world of the playhouse: "*Vilia miretur vulgus: mihi flavus Apollo* / *Pocula Castalia plena ministret aqua.*" Translated by Christopher Marlowe in his edition of Ovid's *Elegies* as "Let base-conceited wits admire vile things, / Fair Phoebus lead to the Muses' springs," with the first line also offered more literally as "Let common people gawp at common shows" by Katherine Duncan-Jones, this epigraph can be considered not simply posturing on Shakespeare's part, but also a sign of dissatisfaction with playwriting and the theater.[36] Following suit with this notion of entering into a sophisticated domain, in the dedicatory epistle "To The Right Honorable, Henrie Wriothesly, Earle of Southampton, and Baron of Titchfield," Shakespeare describes the poem itself as "the first heir of my invention," a legitimate and singular creation worthy of esteem and patronage, in contrast to his theatrical products, which, for their status as collaborative ventures aimed at pleasing the audiences of public playhouses, do not share the same status.

Despite this obvious shift, modern critical responses to *Venus and Adonis*, starting with Samuel Taylor Coleridge, have insisted on reading the poem through the lens of drama.[37] Like those who credit the plague as the primary reason for the poem's creation,

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[35] Ovid, *All Ovid's Elegies: 3 Bookes*, trans. C.[hristopher] M.[arlowe] (Middlebourgh, 1603), Book I, Elegia 15, line 5.
[36] Ibid., lines 35-36; Duncan-Jones, *Ungentle*, 68. Shakespeare also alludes to other lines from this particular poem by Ovid in Sonnet 55. See Chapter 3, page 122.
[37] The list of critics who read *Venus and Adonis* (and well as *Lucrece*) as early explorations of characters and plots that find further development in Shakespeare's plays is much too long to list here. However, this common pattern of thought proceeds from the long-standing critical and popular tradition of valuing Shakespeare's plays over his freestanding narrative and lyric poetry, which are often characterized as an interlude in his career only brought about by the circumstances of the plague.

these critics see the theater as the apotheosis of Shakespeare's talents. Coleridge argues that both of Shakespeare's narrative poems evidence "that great instinct, which impelled the poet to drama."[38] The vivid imagery that Shakespeare constructs through language, he says, "provide a *substitute* for that visual language, that constant intervention and running comment by tone, look and gesture, *which in his dramatic works he was entitled to expect from the players*."[39] Furthermore, Shakespeare's Venus and Adonis, Coleridge asserts, are not simply characters, but representations of characters "by the most consummate *actors.*"[40] Presented in these terms, Coleridge at first seems to see Shakespeare's poetry as attempting to accomplish what he considers was naturally achieved on the stage. As "substitute," narrative poetry can only ever have the status of proxy. In this estimation, it cannot achieve what drama can do. Focusing on the dramatic terms seems to emphasize that narrative poetry keeps reaching for the stage, that perhaps not wholly inferior, it is nonetheless *other* to the form which is most highly prized.

However, underlying Coleridge's comments, in fact, are glimpses that drama may *not* actually be the ideal form – that poetry is able to achieve something that drama might not necessarily be able to. Shakespeare "was *entitled to expect*" the highest level of visual language through tone, look, and gesture from the actors performing his plays, but was this expectation always realized? Venus and Adonis are "*the most consummate* actors," but it seems an idealization to think that these were the types of players that always trafficked on Shakespeare's stage. Rather, in Coleridge's own language, we can detect

[38] Samuel Taylor Coleridge, *Biographia Literaria,* 1817, ed. George Sampson (Cambridge: Cambridge University Press, 1920), 60.
[39] Ibid., 61. Emphasis mine.
[40] Ibid. Emphasis mine.

that Shakespeare's poetry may very well surpass the instantiated form of his dramatic works. Only if the plays were perfectly performed, according to what Shakespeare envisioned, could they be considered to achieve what his narrative poetry – not dependent on human actors – on its own accomplished. Nearly two centuries later, Colin Burrow echoes Coleridge in his comments on *Venus and Adonis*, though in briefer, more pointed form. For Burrow, *Venus and Adonis* is "the product of a theatrical intelligence enjoying leave from the material restrictions of the stage."[41] While Burrow demonstrates the same urge as others to assess the narrative poem in terms of drama, he does acknowledge the limitations of the theater and suggests that Shakespeare may have found the experience of writing narrative poetry a more gratifying endeavor. But for Burrow, it is "material restrictions" that Shakespeare aggrieves – what might be understood as the literal space and bare nature of the stage – not lack of control over his aesthetic product. In poetry, the perfect actors *do* exist, the expectations *are* fully realized; the poet himself never has to rely upon other agents.

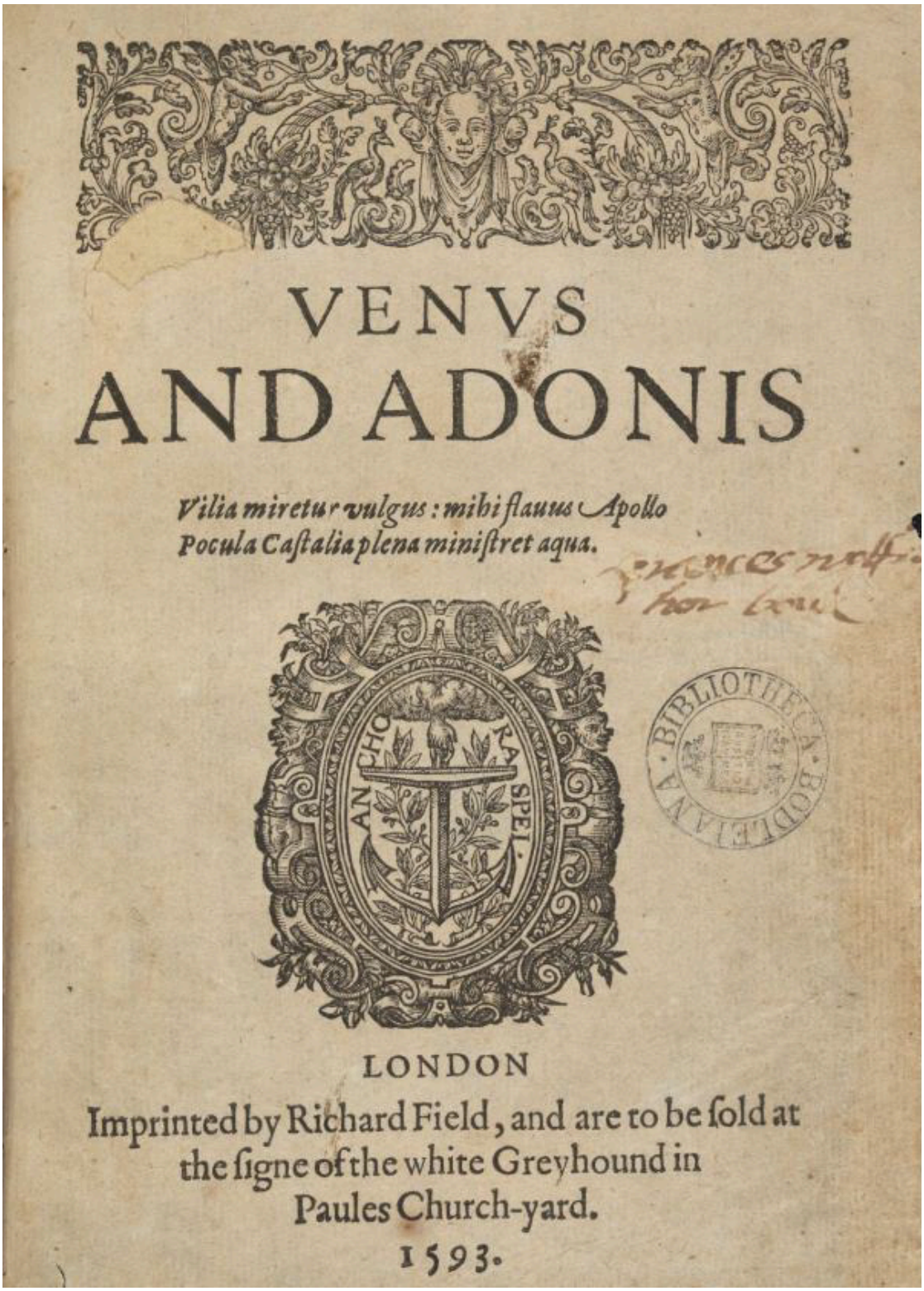
It is no coincidence, then, that Shakespeare's temporary transition from the world of the theater to the craft of narrative poetry (as announced in the text's epigraph) comes in verse concentrated on the themes of looking and control, for this change fundamentally amounts to a redirection of his own focus and attention to a genre in which he envisions giving over no aspect of the complete realization of his work to the efforts of others. Yet his consciousness of the atmosphere of the playhouse still underlies the poem. In the theater, the various members of the audience distribute their attention in unequal ways at any given moment, from what they are seeing on the stage to what they are observing in

[41] Burrow, 23.

their fellow audience members, simultaneously hearing the voices of actors but distracted by the shouts and comments of each other. In his new form, he concentrates on actively harnessing and continually guiding his reader's gaze, a process that requires both visual and aural cues.

For Shakespeare, the narrative poet as well as the dramatist, sight occupies primary importance, and the paratexts of *Venus and Adonis* make the first play in capturing readers' visual faculties. In the letter to Southampton, Shakespeare specifically offers his poem to his patron's "survey," thus framing the act of reading as a procedure of careful looking conducted by the sight of the mind's eye. Yet Southampton's perusal of the text, as that of any reader first encountering the quarto of *Venus and Adonis* in 1593, would likely have begun with the title page and the image at its top (Figure 1). Centered there, on a *bandeau gravé*, a female face gazes out, drawing viewers' sight back toward herself. This ornament, lately nicknamed "Lady 8" by Douglas Bruster, seems to have been a deliberate choice by the printer Richard Field (likely working closely with Shakespeare himself on the publication of his first poem), for of all the headpieces in his supply, particularly those featuring a female visage, this one, by far, appears most inviting.[42] Nevertheless, as Bruster shows, this figure can be traced to a much more menacing image – that of Medusa.[43] Such a history is suggestive, for while readers will not be turned to stone by looking at this woman or her precursor in print, they are, in a

[42] See Douglas Bruster, "Shakespeare's Lady 8," *Shakespeare Quarterly* 66.1 (Spring 2015), 50-51. As Bruster explains, this headpiece is numbered 8 in A. E. M. Kirkwood's catalogue of ornaments used by Field. For the complete catalogue, see A. E. M. Kirkwood, "Richard Field, Printer, 1589-1624," *The Library* 4th ser., 12.1 (June 1931): 1-39. Bruster also points out that "Lady 8" only appears twice on two texts that Field printed – Shakespeare's *Venus and Adonis* and *Lucrece* (77).
[43] Bruster, 60.



VENVS
AND ADONIS

Vilia miretur vulgus: mihi flauus Apollo
Pocula Caſtalia plena miniſtret aqua.

LONDON
Imprinted by Richard Field, and are to be ſold at
the ſigne of the white Greyhound in
Paules Church-yard.
1593.

Figure 1. *Venus and Adonis* (London: Richard Field, 1593), title page. Bodleian Library, Arch. G. e.31(2). Used by permission of the Bodleain Libraries, Oxford University under a Creative Commons Attribution-NonCommercial 4.0 International license.

sense, implicitly placed under her control by responding to this invitation to look. Furthermore, this dynamic between text and readers initiated by the ornament intensifies with the narrator's later exhortations for readers to "look," itself an attempt at sensory enticement and control that mirrors Venus' own efforts in seducing Adonis. Though before any explicit instructions are given by the poem's speaker to command the vision of readers, the woman of the title page's headpiece, which again appears on the first page featuring the poem's text (Figure 2), reminds readers to look, now not simply back at her but also upon the ensuing stanzas and the world created within them. In this way, the outward gaze of readers moves to the first lines of the poem while the mind's eye simultaneously focuses in on the "purple-colored face" of the sun (l. 1) and the "[r]ose-cheeked Adonis hied . . . to the chase" (l. 3), then quickly shifts with the couplet toward the "[s]ick-thoughted Venus" as she "makes amain unto him" and begins her wooing (l. 5-6).

The narrator of *Venus and Adonis* thus places readers within the poem's mythic world, yet while some critics have insisted on the narrator's Ovidian nature, the key techniques which this figure employs are beyond the scope of anything that we find in the work of Ovid or the narrators of other Elizabethan epyllia.[44] As Heather Dubrow rightly points out, unlike these other narrators who "delight in distancing" readers from the main events of the poem, Shakespeare's narrator actively harnesses the attention of readers to

[44] In *The Motives of Eloquence* (New Haven: Yale University Press, 1976), Richard A. Lanham argues that Shakespeare's narrator "is Ovidian indeed" without considering the ways in which he breaks from this model (90). In *Captive Victors: Shakespeare's Narrative Poems and Sonnets* (Ithaca: Cornell University Press), Heather Dubrow discusses how Shakespeare's narrator differs from his predecessors, though not in the same ways that I do here (24, 54-55).

VENVS AND ADONIS.

EVEN as the ſunne with purple-colourd face,
Had tane his laſt leaue of the weeping morne,
Roſe-cheekt Adonis hied him to the chace,
Hunting he lou'd, but loue he laught to ſcorne:
Sick-thoughted Venus makes amaine vnto him,
And like a bold fac'd ſuter ginnes to woo him.

Thriſe fairer then my ſelfe, (thus ſhe began)
The fields chiefe flower, ſweet aboue compare,
Staine to all Nimphs, more louely then a man,
More white, and red, then doues, or roſes are:
Nature that made thee with her ſelfe at ſtrife,
Saith that the world hath ending with thy life.

Vouchſafe thou wonder to alight thy ſteed,
And raine his proud head to the ſaddle bow,
If thou wilt daine this fauor, for thy meed
A thouſand honie ſecrets ſhalt thou know:
Here come and ſit, where neuer ſerpent hiſſes,
And being ſet, Ile ſmother thee with kiſſes.

Figure 2. *Venus and Adonis* (London: Richard Field, 1593), sig. B1r. *Early English Books Online*. Image from Bodleian Library.

the main events taking place.[45] Yet this dynamic occurs in more ways than through the narrator's use of present tense, which as Dubrow and Coleridge before her acknowledge make each scene seem as though it is taking place "right in front of our eyes."[46] Within this initial episode and continuing throughout the poem, the control that the poem's narrator implicitly exerts upon readers' imaginations develops through Venus' explicit physical and verbal coercion of Adonis, which itself is linguistically grounded in deixis.

As theorized by German psychologist and linguist Karl Bühler, deictic words and expressions are the "index finger" of language – they "point" and "gesture."[47] Bühler associates the use of deictics with the visual, noting that as the "index finger [is] the natural tool of ocular demonstration," deictics ultimately direct the gaze, whether outwardly toward things that are physically present or inwardly to a scene developed by the imagination, which Bühler refers to as "imagination-oriented deixis," and which constitutes the linguistic domain of literary works.[48] This understanding of the word is also rooted in the classical rhetorical tradition, where the Greek noun δεῖξις (*deixis*), meaning "display, exhibition," derives from the Greek verb δείκνυμι (*deiknumi*), translated as "to bring to light," "to show, point out."[49] In *Venus and Adonis*, deictics

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[45] Dubrow, *Captive Victors*, 54.
[46] Ibid.
[47] See Karl Bühler, *Theory of Language: The Representational Function of Language*, trans. Donald Fraser Goodwin (Amsterdam: John Benjamins Publishing Company, 1990), 93-168. Bühler's work was originally published as *Sprachtheorie* (Jena: Gustav Fischer Verlag, 1934).
[48] Ibid., 95, 137-157.
[49] "δεῖξις," Henry George Liddell and Robert Scott, *A Greek-English Lexicon* (Oxford, UK: Clarendon Press, 1940), http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.04.0057%3Aentry%3Ddei%3Dcis; "δείκνυμι," Henry George Liddell and Robert Scott, *An Intermediate Greek-English Lexicon* (Oxford, UK: Clarendon Press, 1889), http://www. perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.04.0057%3Aentry%3Ddei%2Fknumi

harness attention forcefully – they are one of the hallmarks of Shakespeare's poetics of control – and they are concerned with not only sight, as Richard Meek has explored, but also with sound.[50] Within the world of the poem, the temporal deictic "now" functions alongside the spatial deictic "here" as Venus works to secure Adonis' body and mind to her realm while the narrator simultaneously anchors readers to the scene. Moreover, "here" often invokes an implicit injunction to "hear," in this case a deictic utterance because it works as a sensory pointer. The imperatives "look" and "lo"[51] also fall into this category, as they severally direct the gaze of characters and the mind's eye of readers to a specific location.[52] Coleridge's greatest praise of the poem, the fact that "[y]ou seem to

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[50] See Meek, *Narrating the Visual*. I do not disagree with Meek's argument that *Venus and Adonis* "explores the capacity of metaphorical language to make the reader 'see' things" (29); rather, I find that within these moments much attention is focused on the ability to make readers 'hear' things as well.

[51] The Middle English "lo" is an imperative form of "look." See "lo, int. 1," *OED Online* (Oxford University Press, June 2021), https://www.oed.com/view/Entry/109401?rskey=coYdFy&result=6&isAdvanced=false (accessed June 14, 2021).

[52] In the classical rhetorical tradition, deixis can be traced to the courts of ancient Greece. See especially Peter A. O'Connell, *The Rhetoric of Seeing in Attic Forensic Oratory* (Austin: University of Texas Press, 2017). In *Poetic and Legal Fiction in the Aristotelian Tradition* (Princeton: Princeton University Press, 1986), Kathy Eden astutely links this domain with early modern English poetry. Words like "hear," "look," and "lo," as I discuss them in this chapter, fall into a category of terms that Heather Dubrow, in a recent series of unpublished talks, has given the name "flashlights." For Dubrow, "flashlights" are "invitations, pleas, imperatives, and related speech acts that draw attention to a particular event or experience perceived through one of the five senses, generally sight or hearing, or a few senses at once" ("Hark: Flashlights, Flashpoints, Flashfloods in Donne's Poetry," paper presented at John Donne Society Annual Conference, Lausanne, Switzerland, June 2018). Dubrow's identification, classification, and exploration of these expressions has proven insightful for the study of early modern lyric poetry and very much stems from her own concentration on deixis (see especially *Deixis in the Early Modern English Lyric: Unsettling Spatial Anchors Like "Here," "This," "Come"* (New York: Palgrave Macmillan, 2015); "Neither here nor there: Deixis and the sixteenth-century sonnet," *The Lyric Poem: Formations and Transformations*, ed. Marion Thain (Cambridge: Cambridge University Press, 2013), 30-50). I am grateful to her for sharing unpublished work with me. My only quibble is that the term "flashlight" relies too much

be told nothing, but to see and hear everything," in essence results from the rhetorical figure of deixis.[53]

While deictic utterances in *Venus and Adonis* work to cement the senses in a given moment and place, with each new iteration they initiate movement and shifting, only then to create temporary fixity once again. In the first line of the third stanza, Venus' invitation to Adonis to "alight [his] steed" (l.13) is intensified in the couplet with the command, " 'Here come and sit, where never serpent hisses, / And being set, I'll smother thee with kisses' " (l. 17-18). The deictic "here" first spatially orients Adonis towards Venus and is reinforced by the following word "come." Simultaneously, through the pun "hear," Venus bids Adonis to listen not to a hissing serpent, but to a beguiling temptress nonetheless. The act of sitting will then lead to Adonis "being set," in a fixed position which Venus knows will put her firmly in control.[54] The first page of the 1593 quarto ends with these lines, in effect fixing the mind of readers (especially ones fantasizing that they are Adonis)[55] within the landscape and soundscape of the poem as well – and thus

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on the visual sense. Referring to such instances as deictic utterances better accommodates the way in which these words act as sensory pointers.

[53] Coleridge, 61.

[54] "set, v. 1," *OED Online* (Oxford University Press, June 2021), 27, https://www.oed.com/view/Entry/176796?rskey=npT295&result=6&isAdvanced=false (accessed June 8, 2021).

[55] There is no reason to think that this position should have been reserved for a heterosexual male in the period – or even that men constituted the primary audience for the poem. While Peter J. Smith has concentrated on how *Venus and Adonis* may have affected a reader who identified as such (" 'A Consummation Devotely to be Wished: The Erotics of Narration in *Venus and Adonis*, *Shakespeare Survey* 53 (2000), 25-38), both Richard Halpern and Sasha Roberts have examined female readership of the text, imagined and actual. See Richard Halpern, " 'Pining Their Maws': Female Readers and The Erotic Ontology of the Text in Shakespeare's *Venus and Adonis*," in *Venus and Adonis: Critical Essays*, ed. Philip C. Kolin (New York: Garland Publishing, 1997), 377-388; Sasha Roberts, *Reading Shakespeare's Poems in Early Modern England* (Basingstoke: Palgrave Macmillan, 2003), 20-61.

achieving, at least momentarily, the aim initiated by Medusa's ornamental successor. The narrator's firm placement of readers within this world continues through words and phrases emphasizing Venus' physical manipulation of Adonis and his horse. With the turn of the page, she "seizeth on his sweating palm" (l. 25) and finally finds that "desire doth lend her force / Courageously to pluck him from his horse" (l. 29-30). Momentarily shifting her attention to Adonis' horse, Venus expertly rehearses the moves that she subsequently enacts upon her paramour:

> The studded bridle on a ragged bough
> Nimbly she fastens (oh, how quick is love!);
> The steed is stallèd up, and even now
> To tie the rider she begins to prove.
> Backward she pushed him, as she would be thrust,
> And governed him in strength, though not in lust. (l. 37-42)

The structure of the stanza itself underscores Venus' control in the situation and the speed with which she operates, all fueled by the "quick" nature of her desire. Within two lines, she swiftly secures the horse to the tree and before the half-way point of the stanza, "[t]he steed is stallèd up." Focus then changes to Adonis, who she likewise attempts "to tie" within the couplet, the two lines that tie up the stanza as a whole. The words upon which the action of the stanza hinges, the phrase "even now," simultaneously work to control the mind's eye of readers, reorienting it both temporally and spatially. As the next stanza unfolds, the narrator's continued use of this deictic – "*Now* she doth stroke his cheek, *now* doth he frown" (l. 45) – moves the gaze of readers, the repetition of "now" emphatically creating a shift in direction and implicitly enacting force upon readers'

attention to remain centered on these protagonists.

In describing this scene in which Adonis is "forced to content, but never to obey" Venus (l. 61), the narrator makes the first of several explicit injunctions in which the reader's own obedience is expected. The exhortation to "look," along with its variant "lo" (used severally by the narrator, Venus, Adonis, and once the imagined command of Adonis' horse) begins seven stanzas in the poem and occurs seventeen times overall, though instead of always simply directing readers straight to an image of the protagonists or the natural world which surrounds them, often the narrator supplies an analogy which first moves the gaze in a different direction before once again repositioning it on the principal action of the poem.[56] For instance, "Look how a bird lies tangled in a net," the narrator instructs with the stanza's first line, "So fastened in her arms Adonis lies" (l. 67-68). Focusing in on Venus and Adonis first requires a drawing away. While the word "look" initially seems to pull readers into the text and the immediate moment, attention is then shifted elsewhere, to the image of "a bird tangled in a net," before being ushered back to the direct sight of Venus and Adonis with the conjunction "so." This spatial movement that metaphor insists upon "is likely to evoke a switch between locations in the space in one's head – as if in the brain," Raphael Lyne describes, and thus also constitutes a form of embodied cognition.[57] In this instance, both deixis and metaphor

[56] Of the five uses of the word "look" at the start of stanzas in the poem, four are in the narrator's voice and one is in that of Adonis. One of the two instances of "lo" beginning a stanza occurs as "But, lo" (l. 259).

[57] Raphael Lyne, "Thinking in Stanzas: *Venus and Adonis* and *The Rape of Lucrece*," in *The Work of Form,* ed. Ben Burton and Elizabeth Scott-Baumann (Oxford: Oxford University Press, 2014), 91. Lyne's essay explores the way in which the stanza form of *Venus and Adonis* works to divide "[t]he inward parallel-space" of the mind between "a deictic *over here* and *over there*" (94) sometimes achieving a balance yet just as often frustrating this expectation.

work as modes of transport, creating the movement of zeroing in closer, pulling away, and once again focusing back in to mimic the seduction that Venus attempts on Adonis as well as the anticipation followed by frustration *ad infinitum* that Venus experiences throughout this process.[58] The narrative techniques employed at this moment and throughout the poem have been defined by Peter J. Smith as "a device for prolonging arousal while it defers climax . . . a kind of linguistic foreplay, both a means of exciting and deliberately frustrating the reader."[59] This trajectory is also replicated in the rhyme scheme of the poem's stanzas – *ababcc*. As the interlocking rhymes of the first quatrain function, the final word of the first line does not find its counterpart at the end of the line that follows but must wait for it in a subsequent line; the final word of the second line encounters this same dilemma. Only in the closing couplet is there a more immediate sense of gratification, yet while the stanza comes to a close, the poem continues, once again repeating the rhyme scheme which underscores this dynamic of drawing closer and then receding.[60]

The control exerted by the narrator in this first command to "look" is directly followed by other turns of phrase that in describing Venus' attempts to make Adonis submit to her desires also bind the reader's attention to the scene. As Venus "fasten[s]" Adonis in her arms, so too is the reader pulled in even further by polyptoton and consonance in the final line of the couplet describing the addition of rain water to a full

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[58] Meek explores similar moments in *Venus and Adonis* where he argues that metaphors both make the reader see and prevent the reader from seeing. See *Narrating the Visual,* 44-49.
[59] Smith, 36.
[60] Alternatively, Lyne has argued that the four/two line split of the stanza emphasizes an "inequality" that underscores Venus and Adonis as an "unequal pair" and the poem itself as "unbalanced" (95).

river that "[p]erforce will force it overflow the bank" (l. 71-72). The narrator continues to anchor the reader with the repetition in the beginning of the next stanza describing Venus' unrelenting appeals to Adonis:

> Still she entreats, and prettily entreats,
> For to a pretty ear she tunes her tale.
> Still is he sullen, still he lours and frets,
> Twixt crimson shame and anger ashy pale" (l. 73-76)

Both Venus and the narrator work simultaneously on their audiences' aural faculties here, though Adonis proves much more difficult to entice. "Still" reverberates throughout the quatrain, fixing the minds of readers in the present moment, while repetition, polyptoton, and consonance combine in the two instances of "entreats" and "prettily" and "pretty," creating harmony within readers' ears. The structure of the quatrain – two lines describing Venus followed by two lines focused on Adonis – also moves the minds of readers from one figure to another while the interlocking rhyme scheme nonetheless yokes the characters together.

After this emphasis on aurality, the deictic "look" again draws the mind's eye of readers even closer to the scene in an act of reexamination. This time, taking on a choric role and commenting further on actions which the previous two stanzas have described, that narrator points readers directly to an image of Venus and Adonis:

> Look how he can, she cannot choose but love,
> And by her fair immortal hand she swears
> From his soft bosom never to remove
> Till he take truce with her contending tears,

Which long have rained, making her cheeks all wet:

And one sweet kiss shall pay this countless debt. (l. 79-80)

Here the word "look" urges the reader to gaze again – in the event that the ear has dallied too long with the music of the preceding lines – and to restore sight as the primary sense as the narrator provides further description of the moment in which Venus in effect pins down Adonis with her hand, again exerting physical control, and "swears / . . . never to remove" it until he kisses her.

Shortly after this moment, Venus also attempts to manipulate Adonis' gaze, an act of control that Adonis himself anticipates by turning his eyes away and focusing on the ground as Venus tells him how she once made Mars her "captive" and her "slave" (l. 101), how she "over-swayed" and "foiled" him, "leading him prisoner in a red-rose chain" (l. 109-114). First, appealing to perceived narcissism in her paramour, Venus directs Adonis to "*[l]ook* in mine eyeballs; there thy beauty lies" (l. 119); however, still noticing Adonis' resistance, she invites him to do just the opposite and "wink" (l. 121), promising to do the same. Adonis makes this same move earlier as he refuses Venus' kiss (l. 90), but here Venus hopes that the action will relieve any shame he might feel for succumbing to her advances. She calls attention to her own pleasing, physical features through a blazon, pointing out that Adonis "canst not see one wrinkle in [her] brow" (l. 139), but still failing to win him over, she asks him to move his gaze to the physical world surrounding her, to "*Witness* this primrose bank whereon I lie" (l. 151), and thus to understand that "love [is] so light" (l. 155), not a "heavy" (l. 156) oppressive weight which he deems it to be. While Adonis persists in his rejection of Venus, maintaining a "heavy, dark, disliking eye" (l. 182) and "louring brows" (l. 183) as he says he must take

leave of her and the sun burning his face, Venus once again resorts to rhetoric of the gaze – "*lo,* I lie between the sun and thee" (l. 194) – to convince Adonis that in her embraces she will protect him from any harm.

Adonis' refusal of these advances leads to Venus' "impatience" (l. 217), a feeling which is heightened by the narrator's subsequent harnessing of the gaze of the mind's eye. In this interim when Venus finds herself unable to continue the exercise of her "pleading tongue" (l. 217), the narrator takes over by describing her actions through the temporal deictics of "now" and "sometime," thus wresting the reader's attention from one image of Venus to the next. In the closing couplet of one stanza, the narrator begins this rapid redirection: "And *now* she weeps, and *now* she fain would speak, / And *now* her sobs do her intendments break" (l. 221-222). The stanza break which follows and reinforces the final word of this last line also briefly pauses the momentum created by this repetition but nonetheless moves the action forward in time as the beginning of the next stanza reorients the reader with Venus' agitation, resumes her "intendments," and then continues the quick shifting of the gaze of readers:

> *Sometime* she shakes her head, and then his hand;
> *Now* gazeth she on him, *now* on the ground;
> *Sometime* her arms enfold him in a band:
> She would, he will not in her arms be bound. (l. 223-226)

While Venus works to fix Adonis in her embrace, the narrator's use of deictics holds the reader within the present moment of the poem. There is no escape from the immediacy of the narrative, even though the repetition of these temporal cues, combined with strong

caesura in several lines, keeps the mind's eye darting back and forth between the protagonists and all around the scene, almost like watching a tennis match.

Venus soon finds herself able to speak again and integrates her additional attempts at aural and physical control of Adonis with her appeals to his sight. Her commands to "look" function as a part of her "discourse" with which she claims she "will enchant [Adonis'] ear" (l. 145). Furthermore, her continued use of the deictic "here," while also orienting the reader both to the space of the scene and to the stanzas on the page, each time insists that Adonis "hear" her imperatives and be convinced by what she has to say. Despite his protestations and his efforts to flee, the closing couplet of the stanza quoted above reasserts Venus' physical power to secure Adonis in the moment – "And when from thence he struggles to be gone, / She locks her lily fingers one in one" (l. 227-228). At this point, she resumes her oral/aural persuasions:

> 'Fondling', she saith, 'since I have hemmed thee here
> Within the circuit of this ivory pale,
> I'll be a park, and thou shalt be my deer:
> Feed where thou wilt, on mountain or in dale;
> Graze on my lips, and if those hills be dry,
> Stray lower, where the pleasant fountains lie.
>
> 'Within this limit is relief enough,
> Sweet bottom-grass and high delightful plain,
> Round rising hillocks, brakes obscure and rough,
> To shelter thee from tempest and from rain:

Then be my deer, since I am such a park;

No dog shall rouse thee, though a thousand bark.' (l. 229-240)

While Venus' extended metaphor fails to convince Adonis as he simply "smiles as in disdain" (l. 241) and "from her twining arms doth urge releasing" (l. 256), these stanzas simultaneously work upon readers to intensify engagement with the poem and to comment upon the control the poet has achieved in focusing their attention on the material text. The "circuit of this ivory pale" where Venus has "hemmed" Adonis is both her literal embrace and the full area of the page on which these words appear, along with the imaginative sphere of the poem's action through which readers journey.[61] As Venus invites Adonis to "[f]eed," "[g]raze," and "[s]tray lower," so too are readers encouraged to satisfy their erotic appetites by attending to particular passages, perusing the book, or supplying the images through the work of the mind that words of the poem gesture toward but keep at bay. "Stray[ing] lower" in the 1593 edition of the poem, for instance, means moving one's eyes and thoughts to the blank space of the bottom margin or off the page completely and fantasizing about this undescribed realm. However, readers need not actually even go this far, the poem suggests; the verse will happily continue to supply depictions. As the top of the following page affirms, "[w]ithin this limit is relief enough" – there one finds the "[s]weet bottom grasse" and "[r]ound rising hillocks" of Venus' body.

The narrator resumes explicit direction of readers following this plea from Venus,

[61] In her discussion of Samuel Daniel's Sonnet 34, Dubrow claims that "lyrical deixis draws attention to the material page" and that the word " 'heere' " gestures toward "the poem itself." See "Neither here nor there," 31, 38. However, as this instance in *Venus and Adonis* attests, the phenomenon is not simply limited to lyric.

supplying the verse as "[h]er words are done" (l. 254) and cuing the gaze of readers with continued temporal and spatial deixis. Maintaining immediacy, creating suspense, and shifting attention from Venus' body to her speech, the narrator asks, "*Now* which way shall she turn? What shall she say?" (l. 253). She lets out one final cry – " 'Pity' . . . 'some favour, some remorse' " (l. 257) as Adonis quickly "spring[s]" away and so too, the reader's imagination is diverted to his horse. With the stanza break comes a new interplay of looking and a refiguration of control, this time a triangulation of the gazes of readers, the jennet, and the courser:

> But *lo*, from forth a copse that neighbors by,
> A breeding jennet, lusty, young, and proud,
> Adonis' trampling courser doth espy;
> And forth she rushes, snorts, and neighs aloud.
> The strong-necked steed, being tied unto a tree,
> Breaketh his rein, and to her straight goes he. (l. 259-264)

Similar to the shifting from one stanza to the next with the description that Venus' "sobs her intendments do *break*" (l. 222), another stanza division is marked here as Adonis' horse "*breaketh* his rein." He is no longer controlled by traditional means, yet he is mastered by that which he does "espy." As the poem continues, the narrator resumes his temporal cues, first indicating the horse's further rending of his bands – "And *now* his woven girths he breaks asunder" (l. 266) – followed by a refocusing that zeros in on the horse's alertness – "His ears up pricked, his braided hanging mane / Upon his compassed crest *now* stand on end" (l. 271-272). The shifting of the gaze of readers continues with the movements of the horse as "*Sometime* he trots, as if he told the steps" (l. 277) and

"*Anon* he rears upright, curvets and leaps" (l. 279). Following these cues come further exhortations for readers to look, first presented as the horse himself in the position of narratorial control. His actions make him appear as one who says, " '*Lo*, thus my strength is tried, / And this I do to captivate the eye / Of the fair breeder that is standing by' " (l. 280-282), simultaneously enticing the mind's eye of the poem's readers. As the horse "looks upon his love" (l. 307) so too are readers directed to the jennet, and again, as Adonis seeks to regain control of him, the gaze of readers shifts back to the courser with the visual cue "lo," introducing "the unbacked breeder, full of fear, / Jealous of catching, [which] swiftly does forsake him" (l. 320-321).

The narratorial control showcased in this episode is underscored by the explicit turning to the subject of the *paragone*, where the skills of the painter are compared to the virtuosity of the poet. Still the narrator insists the reader "look," yet in this construction, the action is first deliberately associated with viewing a painting. However, with the couplet comes the shift to beholding the poem, as well as a key mentioning of the "pace" of Adonis' horse – movement which the rhythm of the poem supplies that cannot likewise be found to the same extent on a canvas:

> *Look* when a painter would surpass the life
> In limning out a well-proportioned steed,
> His art with nature's workmanship at strife,
> As if the dead the living should exceed:
>
> So did this horse excel a common one
> In shape, in courage, color, pace, and bone.

Round-hoofed, short-jointed, fetlocks shag and long,

Broad breast, full eye, small head, and nostril wide,

High crest, short ears, straight legs, and passing strong,

Thin mane, thick tail, broad buttock, tender hide:

Look what a horse should have he did not lack,

Save a proud rider on so proud a back. (l. 289-300)

Rather than placing the talents of the painter and the poet on par with one another, the progression of the stanzas emphasizes the poet's superior capabilities. The poet's own rendering of Adonis' courser compares only with one completed by a painter in that both "excel a common one," as "so" – the very word of equivalence – only begins this initial clause and harkens back to the painter's art as producing an image that "surpass[es] . . . life." What the painter depicts, though, is notably only "a well-proportioned steed," that which corresponds to the poet's description of the horse's "shape" and "bone"; the painter's art is implicitly one understood as that of "color" as well.

But "pace" in particular extend beyond the painter's abilities. The following stanza, then, in some ways matches yet nonetheless exceeds the painter's art, particularly through the ways that language inhabits the meter.[62] The description of the horse in the quatrain, in verses beginning with metrical demotion though ending with the alignment of

[62] For a discussion of these stanzas in relation to Renaissance drawings and paintings of horses, see Sillars, 61-69. Sillars also argues that "the repeated injunctions to the reader to 'Look' or 'See' throughout the poem "place the act of reading the text in direct equivalence to that of reading a painting or engraving . . . . the whole sequence [is] perceived in an unfolding continuous present, offering the reader a verbal analogy to the process of experiencing a visual image as it develops a narrative" (71). While Sillars' assessment is indeed insightful, I still contend that *Venus and Adonis* showcases that the representational capacities of the poem – and therefore what is offered to readers in the experience of reading – exceed those of the canvas.

metrical position and content words,[63] mimics a horse trotting about at a varying pace. The initial heaviness in the first half of each of these lines, created through the assignment of a content word to a metrically weak position – felt in "[r]ound," "short," "[b]road," "full," "small," "[h]igh," "short," "straight," "[t]hin," "thick," and "broad" – gives way to quickening and lightness at the end. This sense is even more pronounced as the last three lines are identical in rhythm.[64] Yet while the horse is depicted as freely moving about, the interlocking rhymes of the quatrain exhibit the poet's maintenance of control. When readers are asked to "look" a second time, the image they are directed to see is not a painted horse but rather one active within the scene of the poem. Furthermore, this courser is one that does not "lack" that which "a horse should have" – chiefly, animation – continued at the beginning of the next stanza through a return to temporal deixis. "*Sometime* he scuds far off and there he stares," the narrator enjoins; "*Anon* he starts at stirring of a feather" (l. 301-302). In retrospect, the painted horse, compared to the one presented by the poet, seems more like Venus' estimation of Adonis when he fails to succumb to her advances – "a lifeless picture" (l. 211) which she further compares to sculpture, "cold and senseless stone, / Well-painted idol, image dull and dead / Statue contenting but the eye alone" (l. 211-213) – that is, certain types of art lacking lifelike qualities that lead her to punningly declare to Adonis, "Thou art no man" ("thou art" –

[63] When discussing word stress, Derek Attridge makes the distinction between *content words* ("words that operate with a certain degree of independence, conveying a full meaning by themselves") and *function words* ("words that depend on other words for their meaning, usually indicating some kind of relation"). Monosyllabic content words generally take a stress. See Attridge, *Poetic Rhythm: An Introduction* (Cambridge: Cambridge University Press, 1995), 27-28.

[64] I am grateful to Eric Weiskott for an illuminating exchange about meter and these lines. For a fuller discussion of metrical demotion, see Derek Attridge, *The Rhythms of English Poetry* (New York: Routledge, 1982), 169-172.

you are art; “no man” – not a man) (l. 215).

As the poem continues, so does the alternation between the narrator’s use of temporal and spatial deixis to control what readers envision and Venus’ further attempts to dominate Adonis. After the courser abandons Adonis in pursuit of the jennet, Adonis “sits” down in frustration (l. 325), placing himself in the position that restores Venus’ power. As Adonis “sits,” the narrator directs that “*now* the happy season once more fits” for Venus to continue her seduction of her paramour (l. 327). However, at this point, Adonis recognizes that Venus’ attempt to control him comes with the harnessing of his gaze (a technique the poem’s narrator knows all too well), so at once, he “hides his angry brow” with his “bonnet,” “[l]ooks on the dull earth,” “[t]ake[s] no notice that she is so nigh,” and “all askance . . . holds her in his eye” (l. 339-342). Adonis’ willful diversion of his line of sight precisely contrasts with the narrator’s full grasp of the attention of readers as the next stanza begins. Rather than turning away or only taking furtive glimpses at the ensuing action, the narrator pulls the gaze of readers toward a full view of the scene, zeroing in on the immediate moment:

> Oh what a sight it was wistly to view
> How she came stealing to the wayward boy,
> To note the fighting conflict of her hue;
> How white and red each other did destroy.
> But now her cheek was pale, and by and by
> It flashed forth fire, as lightning from the sky. (l. 343-348)

In the first line of the stanza, the close attention and intensive focus brought to the scene by directing that readers view “wistly” adds force to the second embedded command “to

note" the warring contrasts in Venus' complexion. Again, this injunction calling for careful study pulls readers further into the scene, the allure of Venus' appearance underscored by the brightly acute simile of her cheek that "flashed forth fire, as lightening." As this light emanates "forth" from Venus, it harnesses the gaze of readers and draws their visual focus back to the poem. The narrator then redirects this sight by the cue that begins the next stanza – "*[n]ow* was she just before him as he sat" (l. 349). With the words "just before," the narrator simultaneously emphasizes Venus' close physical proximity to Adonis (a position that makes it much more difficult for him to divert his attention from her) as well as the fashioning of this scene as a replay of Venus' earlier attempts at seduction.

Yet however challenging, Adonis nonetheless successfully resists Venus' control – and furthermore, in a moment that the poet also links to the domain of the theater, a locale known to offer audiences distractions from the action of the stage. All the while, the narrator seeks to hold the attention of readers to the present scene, beginning with the vocative "Oh" and followed by lines that volley the gaze back and forth from the eyes of Venus to those of Adonis:

> Oh what a war of looks was then between them,
> Her eyes petitioners to his eyes suing.
> His eyes saw her eyes as they had not seen them;
> Her eyes wooed still, his eyes disdained the wooing;
> And all this dumb play had his acts made plain
> With tears, which chorus-like her eyes did rain. (l. 355-360)

The battle that ensues between the two protagonists thematizes the distinction between

active and passive gazing. Whereas Venus' eyes are "petitioners" that "su[e]" and "woo," the key characteristic in Adonis' eyes is that they appear not to see Venus' eyes at all. The "disdain" that they contain replicates the antipathy of his earlier contemptuous smile. While the narrator of the poem works to control the gaze of readers in coordination with Venus' attempted seduction of Adonis, at all turns, the figure of Adonis reveals the poet's anxiety that total direction of readers' minds cannot always be achieved. For as wide and commendatory an audience as *Venus and Adonis* captured with its nine quartos during Shakespeare's lifetime, engaged and sustained reactions to the work were not predetermined. Unlike "[t]he younger sorte," who Gabriel Harvey noted, "t[ook] much delight" in the poem, there were Harvey's "wiser sort," who quite likely, like Adonis, turned their gaze away from this particular effort of the poet to entice them.[65] Regardless of the extensive control that the narrator seeks to exert, the poem acknowledges that there are readers who will resist these allurements, who will turn away, who will abandon and discard the verse completely. Yet as much as the narrator's employment of the theatrical conceit of a "dumb play" to characterize Venus and Adonis' interaction in this scene as well as the likening of Venus' tears to a chorus figure register this concern, they also once again engage the *paragone* in order to simultaneously underscore the control that the narrative poet has over his art in comparison to the playwright. The "dumb play" of this scene is really no mute dramatization at all, for all the while the narrator supplies the verbal explanation to "ma[k]e plain" its acts. Rather than Venus' tears, then, it is also the narrator who is "chorus-like" – not only in this stanza but throughout the poem as a

[65] Marginalia in Gabriel Harvey's copy of Thomas Speght's edition of *The Workes of Our Antient and Learned English Poet, Geffrey Chaucer* (London: Adam Islip for George Bishop, 1598), British Library, Add. MS. 42518, f. 422^{v}.

whole – dictating both what readers see and how they should interpret it.

The following stanza's shift to Venus taking physical control of Adonis comes in tandem with the narrator's continued management and redirection of the reader's gaze. "*Now,*" the narrator indicates, Adonis' hand becomes "[a] lily prisoned in a gaol of snow, / Or ivory in an alabaster band" of Venus' own clutches (l. 361-363). Yet Adonis continues in his resistance, pleading with Venus, " 'Give me my hand' " (l. 373) and " 'let go, and let me go' " (l. 379). Later he tells her, " 'You hurt my hand with wringing' " (l. 421) and commands, " 'Remove your siege from my unyielding heart' " (l. 423). Venus' efforts to control Adonis' gaze as she "heaveth up his hat" to make him look at her (l. 351) are simultaneously subverted by Adonis who instead looks to direct her vision. Turning the tables on her – and employing the narrator's own techniques of control through spatial and temporal deixis – Adonis attempts to reorient Venus' gaze to the setting sun so that he may finally take leave of her:

> 'Look the world's comforter with weary gait
> His day's hot task hath ended in the West.
> The owl (night's herald) shrieks: 'tis very late.
> The sheep are gone to fold, birds to their nest,
> And coal-black clouds that shadow heaven's light
> Do summon us to part and bid good-night.
>
> '*Now* let me say good night, and so say you . . . .' (l. 529-535)

Adonis' distraction of Venus, though, is only momentary, and even the darkness that begins to enshroud them and thus weaken her physical sight does not lessen her desire.

She kisses him and once again rises to dominance for a brief period as Adonis "*now* obeys, and *now* no more resisteth" (l. 563).

Within these moments, Venus even believes that she succeeds in winning over Adonis; however, her error is ascribed to a false creation in her own mind and subsequently compared to taking a painting for reality. As she falls back when Adonis mentions hunting the boar and pulls his body down on top of her, the narrator supplies the thoughts of her mind, the shift in spatial orientation from the outward scene to her inner convictions intensified by the characteristic temporal deictic: "*Now* is she in the very lists of love, / Her champion mounted for the hot encounter" (l. 595-596). Venus' flight of fancy only lasts two lines, though, before she realizes her hope will not come to fruition – "All is imaginary she doth prove" (l. 597). With the following stanza, the narrator compares Venus to the "poor birds deceived with the painted grapes" of Zeuxis (l. 601). Venus' imagination is aligned with a painting – the pictures in both are only illusory. Critics have taken this moment as the poet's self-reflection on the deceptive nature of his own art,[66] yet in this construction, and through the deliberate employment of an omniscient narratorial voice that criticizes both the workings of Venus' mind and the truth claim of painting, the poet once again evokes the *paragone* to champion his form of representation and assert the narrator's control over Venus as well. His words, "But all in vain, good queen, it will not be," affirm his command of the narrative (l. 607).[67]

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[66] See especially Meek, *Narrating the Visual,* 37-38 and John Roe, *Venus and Adonis*, in *The Poems* (1992; repr., Cambridge: Cambridge University Press, 2006), 118 n. 601.
[67] In *Reading Shakespeare's Characters: Rhetoric, Ethics, and Identity* (Amherst: University of Massachusetts Press, 1992), Christy Desmet argues that throughout *Venus and Adonis*, Venus and the narrator compete for control of the story. In the end, Desmet asserts, Venus becomes subjected to the narrator as the narrator's voice is the one with which the poem concludes (138-144).

Venus' recognition of the folly of her imagination still does not prevent her from believing that Adonis can be persuaded by his. Within this scene, as Adonis attempts to take leave of Venus, she makes her last move to control his body as well as his sight. "[O]n his neck her yoking arms she throws" (l. 592) as she works on his mind to visualize the boar and the danger that it proves to him. The reason for her earlier fainting spell, she tells him, in which she questions whether he " '[d]idst . . . not mark [her] face' " and " '[s]aw'st . . . not signs of fear lurk in [her] eye' " (l. 643-644), occurs due to her own visualization of Adonis' porcine adversary. To make Adonis see him as a " 'mortal butcher' " (l. 618), Venus describes him as one " '[w]hose tushes never sheathed he whetteh still' " (l. 617), continuing that

> 'On his bow-back he hath a battle set
> Of bristly pikes that ever threat his foes;
> His eyes like glowworms shine when he doth fret;
> His snout digs sepulchres where'er he goes;
> Being moved, he strikes whate'er is in his way,
> And whom he strikes his crooked tushes slay.
>
> 'His brawny sides, with hairy bristles armed,
> Are better proof than thy spear's point can enter.
> His short thick neck cannot easily be harmed:
> Being ireful, on the lion he will venture.
> The thorny brambles and embracing bushes,
> As fearful of him, part, through whom he rushes. (l. 619-630)

Venus' characterization of the boar in militaristic terms inflates him to an entire army rather than a single being, composed of swordsmen (with "tushes [that he] never sheatheth"), archers (with his "bow-back") and foot soldiers with poles ("pikes"), bedecked in armor ("with hairy bristles armed"), and enraged ("ireful") as he "fret[s]," "strikes" (repeated twice), "slay[s]," and "rushes." The trench diggers of this battalion shift their skills to bore tombs in the earth that bury the enemy dead, as "his snout digs sepulchres." Furthermore, the emphasis that Venus places on the boar and the description of him as a "butcher" is underscored aurally by the alliterative pattern of words beginning with "b" over the course of the two stanzas ("bow-back," "battle," "bristly," "[b]eing," "brawny," "bristles," "better," "[b]eing," "brambles," "bushes"). In turn, the consonance of "tushes," "bushes," and "rushes," generates his swift attacks upon his foes. And while Adonis may have been able to avert his eyes from Venus to resist her enticements, the "eyes like glow-worms [that] shine" of the boar figure as menacing beams from which no one can gain release. Finally, Venus attempts to make Adonis envision the most brutal image that she herself says "Jealousy" (perhaps characterized best as her own anxiety or fear)[68] "presenteth to [her own] eye" and according to which she prophesizes Adonis' death (l. 657, 661). No longer does she simply describe the boar itself; she now strives for Adonis to visualize his own fate through

> The picture of an angry chafing boar,
> Under whose sharp fangs on his back doth lie
> An image like thyself, all stained with gore,
> Whose blood upon the fresh flowers being shed

[68] Roe, 120 n. 649.

Doth make them droop with grief, and hang the head. (l. 662-666)

While imagining one's own slayed corpse might seem terrifying enough, Venus' rhetoric does nothing to persuade Adonis. Despite her further pleas for him to pursue Wat the hare, urging him to " 'see the dew-bedabble wretch' " (l. 703) and to " 'Lie quietly, and *hear* a little more' " (l. 709) once more trying to tether him to the "here" of her location, Adonis points out that indeed his hearing (in addition to his looking) is directed elsewhere, both unassailable by Venus. " '[F]rom mine ear the tempting tune is blown,' " he tells her (l. 778). " 'For know my heart stands armèd in mine ear, / And will not let a false sound enter there,' " he affirms (l. 779-780).

At the end of Adonis' rebuttal, "he breaketh free from the sweet embrace / Of those fair arms, which bound him to her breast," at last departing from Venus' clutches (l. 811-812), but the narrator still exacts firm control of his audience, again overtly directing the gaze of readers. "Look how a bright star shooteth from the sky," he instructs, "So guides he in the night from Venus' eye" (l. 815-816). In the first five quartos of *Venus and Adonis*, these final lines of the stanza are punctuated with a period; however, in the sixth quarto, printed by Richard Bradocke for William Leake in 1599, this period changes to a colon. Such an alteration in punctuation – which continues to be favored by modern editors who overwhelming supply a comma – acknowledges the enjambment between these two stanzas and also highlights the narrator's hold over the reader's gaze, which in skipping over the blank space to the new lines of verse replicates the action of Venus "dart[ing]" after Adonis and appearing as one "[g]azing upon a late embarkèd friend" until he can be "seen no more" (l. 817-819).

As the "merciless and pitchy night / Fold[s] in the object that did feed [Venus']

sight" (l. 821-822) and Venus herself lies "confounded in the dark" (l. 827), the narrator shifts from visual to aural tactics to entice readers. Indicating first "[a]nd now she beats her heart" (l. 829), the rest of the stanza focuses on Venus' "cries" (1. 833) and the "verbal repetitions of her moans" (l. 831) as nearby caves echo the sounds that she makes. With continued narration, the reader hears Venus' "woeful ditty" (l. 836), "[h]er heavy anthem" (l. 839), and "the choir of echoes" (l. 840) that reverberate her sounds, descriptions underscored by the repeated rhyming words of the couplets that conclude two consecutive stanzas – "woe" (l. 833, 839) and "so" (l. 834, 840). As the day overcomes the night, the narrator's deictics first combine visual cues with aural direction (through a pun) – "*Lo*, *here* the gentle lark" (l. 853) – and then align readers with the vantage point of the sun "[w]ho doth the world so gloriously *behold*" (l. 857). Venus too finds herself struck by both sound and sight, following the cries of Adonis' hounds to the place where finally "she spied the hunted boar" (l. 900). This fateful sight temporally blunts her own vision, and as the narrator comments that "now she will no further, / But back retires" (l. 905-906), the aural elements of the moment regain prominence. As a result, her spatial surroundings – "here" – are registered by what one "hears": "*Here* kenneled in a brake, she finds a hound" (l. 913), "And *here* she meets another" (l. 917) who responds to her "with howling" (l. 918), "his ill-resounding noise" (l. 919). No sooner does this dog's vocalization cease but another "[a]gainst the welkin volleys out his voice; / Another and another answer him" (l. 921-922). Amidst this cacophony of cries, the decisive narratorial direction of the gaze of readers returns, but the sight evoked is first detached from the immediate scene. Readers are maneuvered to their eventual beholding of Venus through analogy:

Look how the world's poor people are amazed
At apparitions, signs, and prodigies,
Whereon with fearful eyes they long have gazed,
Infusing them with dreadful prophecies:
So she at these sad signs draws up her breath,
And sighing it again, exclaims on Death. (l. 925-930)

While structurally similar to two earlier moments when the narrator uses the visual cue "look" + metaphor followed by "so" + description of the action of the poem ("Look how a bird lies tangled in a net, / So fastened in her arms Adonis lies"; "Look when a painter would surpass the life . . . So should this horse excel a common one"), the vehicle and the tenor here both also have to do explicitly with literal and figurative vision. Readers are instructed to "look" at people who themselves are "gaz[ing]" and who "infus[e]" what they see with their own predicted visions of the future. Their looking – like the looking that the audiences of the poem do – is an act of reading and interpretation, a hermeneutic process that extends in turn to Venus herself. In these instances of prophecy, truth does not necessarily exist – what one claims to see may be false. Venus herself wavers at the implication of the signs of the boar "bepainted all with red" (l. 901) as well as the forlorn hounds, first saying " 'if [Adonis] be dead,' " then quickly claiming " 'oh, no, it cannot be' " (l. 937), followed shortly by " 'Oh, yes, it may' " (l. 939). Yet again, after "hear[ing] some huntsman hallow" (l. 973), she allows her " dire imagination" (l. 975) to believe that it is "Adonis' voice" (l. 978) and that he is alive and well. She takes no heed of her earlier episode of faulty fantasizing.

Upon this presumption that Adonis has not been the victim of the boar, Venus

once again addresses Death, though this time in an effort to absolve herself from her former railings against him. Central to this moment is a theatrical metaphor that she uses to claim that the boar is responsible for the previous castigation: " 'I did but act; he's author of thy slander' " (l. 1006).[69] In this formulation, acting means sticking to the script; the author's control is thus extended. Venus argues that she should have departed from the set speech; she should have improvised – ignoring what the sight makes plain. Yet to do so evades the outcome that readers know will prevail and suggests an entirely different narrative. In the poem, it is always the author who maintains control. Venus' assertion of other possibilities is simply a failing of that realization – yet one that only goes on for four stanzas. As she earlier "spied the hunted boar," she now "spies / The foul boar's conquest on her fair delight" (l. 1029-1030) – making "spying" the key type of eyeing through which the truth is revealed. First, instead of explicit narratorial directions to look, descriptions of the movement of Venus' eyes and their beholdings place readers in her vantage point. As "her eyes, as murdered with the view . . . themselves withdrew" (l. 1031-1032) and "fled / Into the deep-dark cabins of her head" (l. 1037-1038), so does any description of the natural world that surrounds her. Only when "from their dark beds once more leap her eyes" does the "unwilling light" appear that reveals Adonis' mortal wound which Venus' "mangling eye" multiplies in grief (l. 1050, 1051, 1065). Yet then, after readers have seen with Venus' eyes, their own ability to look is called upon once again and though separate, their sight simultaneously merges with that of Venus. "She

[69] Cheney ignores the context of this line and thus misreads its meaning, claiming that Venus addresses Adonis and cites Death as the author of his slander. See *Poet-Playwright*, 81.

lifts the coffer-lids that close [Adonis'] eyes," where both she and readers (through the narrator's direction "lo") find "two lamps burnt out in darkness" (l. 1127-1128).

Venus' last words of the poem both mimic the previous exhortations of the narrator and once again combine spatial and temporal deictics. First in an address to the dead Adonis, she begins, "lo, here I prophesy," blending visionary sight with the plea to hear her voice (l. 1135). Then, she tells the purple flower formed from Adonis' blood that "Here was thy father's bed, here in my breast" – pointing not only toward the physical location of her heart but also to the sound that it makes (l. 1183). She continues, "[l]o, in this hollow cradle take thy rest," intensifying the earlier pun to hear with the description of her "throbbing heart" that will rock the flower as a mother (l. 1185-1186). In a poem that at all turns invites the reader to look, the closing lines dim this faculty, announcing the flight of Venus' chariot to Paphos where the "queen / Means to immure herself and not be seen" (l. 1193-1194). The material features of the 1593 and 1594 editions of the poem further emphasize that with this conclusion, there is both literally and figuratively no more to look at. To the right of the final sheet appears a blank page.

* * *

In 1599, in the new space of the Globe Theatre, Venus and the narrator of her tale returned in altered guises as the King and the Chorus of *Henry V*. As in Shakespeare's earlier narrative poem, the rhetorical figure of deixis features in the strategies that these characters use to control their audiences. However, in the play, the way in which these voices sometimes coalesce but at other times collide both stages a competition for the

narrative of the monarch's legacy and simultaneously highlights the limits the playwright faces in achieving his own perfect vision of the instantiated form of his work.[70]

The punctuation change in the 1599 quarto of *Venus and Adonis*, emphasizing the enjambment between stanzas and the way in which the poet guides the reader's gaze across blank space, registers a key component of the Chorus' function in Shakespeare's drama of the same year, which is to carry the minds of readers across space and time by filling the bare stage with images of patriotism and treachery, English fleets and French fears, quiet camps at night and glorious parades of victory by day. The Chorus' directions for audiences to "[s]uppose" (I.o.19, III.o.3, 28), "piece out" (I.o.23), "think" (I.o.26, III.o.13), "see" (I.o.26, II.o.20, III.o.25, V.o.7,[71] 14), "behold" (III.o.7, 10, 14, 26, IV.o.28, V.o.9, 22), and "imagine" (V.o.16) verbally echo the exhortations of the narrator of *Venus and Adonis* in attempts to harness their visual faculties and control both what and how they envision that which is taking place in the absence of staged action.[72] Together with King Henry's own discursive techniques, *Henry V* stands out as a play about narration and control which underscores the playwright's consciousness that in the space of the theater, the control that he has over his aesthetic product is never absolute. In part, this tension surfaces in the discrepancy between the Chorus' description of King Henry's exploits and the staged action of the play, but what is more telling are the

[70] Citing its absence from Q1 of *Henry V* (1600), critics have debated whether or not the Chorus was part of early performances of the play.
[71] The word here is "seen," describing in essence what the Chorus imagines the audience to have just done.
[72] Rather than seeing Shakespeare redeploying the narrative techniques of his own earlier work, Brian Vickers has argued that the language of the Chorus is taken from *The Mirror for Magistrates.* See " 'Suppose you see': The Chorus in *Henry V* and *The Mirror for Magistrates*," *Shakespearean Continuities*, ed. John Batchelor, Tom Cain, and Claire Lamont (New York: Macmillan, 1997), 74-90.

parallel strategies which both the Chorus and the King use to make their immediate audiences see situations in very specific ways.[73] As the playwright is well aware, in the boisterous environment of the Elizabethan public playhouse, there are always other things to look at or see – the attention of audience members can shift elsewhere. *Henry V* suggests that attempts to maintain control must be active and continual. For the monarch the stakes of controlling the minds of his subjects and adversaries are greater than those that the playwright faces, yet similarities still exist. As the development of King Henry's character throughout the Henriad attests, he takes his realm to be akin to a playhouse, and in this final play of the cycle, he not only sees himself still as an actor performing a role, but also as a playwright and a narrative poet exercising his own poetics of control.

In his first address to the audience, the Chorus draws attention to the limitations of the theater in representing any narrative of Henry V's reign. He speaks of the actors rather disparagingly as "flat unraisèd spirits" and the stage itself as an "unworthy

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[73] Michael Goldman, Lawrence Danson, and Andrew Gurr have all noted linguistic parallels between the Chorus and King Henry; however, none of these critics has addressed the shared deictics of the characters' speech and its relationship to Shakespeare's experiments with narration and control in his other works. In *Shakespeare and the Energies of Drama* (Princeton: Princeton University Press, 1972), Goldman suggests that both figures must inspire the "cooperation and excitement" of their audiences in "making much out of little" (61-62). Regarding the Chorus and King Henry as analogous to one another, Danson echoes this view while also asserting that the audience should accept the shortcomings of the monarch as they do their theatrical guide. See "*Henry V:* king, Chorus, critics," *Shakespeare Quarterly* 34.1 (Spring 1983), 27-43. In the introduction to the New Cambridge edition of the play, Gurr briefly touches upon the fact that both characters use "the same vocabulary" (14). For a discussion of the slippage of vocabulary elsewhere in the second tetralogy, such as in *2 Henry IV*, see Diana E. Henderson, "Performing History: *Henry IV*, Money, and the Fashion of the Times," in *A Companion to Shakespeare and Performance*, ed. Barbara Hodgdon and W. B. Worthen (Malden, MA: Blackwell, 2005), 379-387. Henderson also addresses rhetoric versus scenic juxtaposition in *Henry V* in "Meditations in a Time of (Displaced) War: *Henry V*, Money, and the Ethics of Performing History," in *Shakespeare and War*, ed. Ros King and Paul J. C. M. Franssen (New York: Palgrave Macmillan, 2008), 231-234.

scaffold" unable "to bring forth / So great an object" as the history of the titular monarch purports (I.o.9-11). The "vasty fields of France" and "the very casques / That did affright the air at Agincourt" can only be made manifest with the "imaginary forces" of the audience who "[p]iece out [the] imperfections [of the actors and the stage] with [their] thoughts" (I.o.12-14, 18, 23). Similar to the narrator of *Venus and Adonis* who asks readers to "look" and see the scene described swell before their mind's eye, the Chorus asks the audience to "[s]uppose within the girdle of these walls / Are now confined two mighty monarchies," "[i]nto a thousand parts divide one man, / And make imaginary puissance," and "[t]hink, when we talk of horses, that you see them / Printing their proud hooves i'th' receiving earth" (I.o.19-20, 24-25, 26-27) – but in a way that openly acknowledges the discrepancy between external sight and internal capabilities. The Chorus expressly asks for "pardon" not once but twice, something the narrator of *Venus and Adonis* need never do (I.o.8, 15). While critics have disagreed as to whether the Chorus' words should be taken at face value or instead regarded as mock-modesty, it is useful to remember that the words were written by a playwright who was also an accomplished poet – and one who knew all too well the material constraints that he faced in the playhouse. In the theater, the mind's eye must amplify what the "ciphers to this great account" suggest but cannot themselves adequately represent (I.o.17). The imagination – worth more than just the actors themselves – must also provide transport of these figures and collapse the extent of events, "[c]arry them here and there, jumping o'er times, / Turning th' accomplishment of many years / Into an hour-glass" (I.o.29-31). And the only way in which all of these things can be done, the Chorus asserts, is precisely by allowing him to narrate and for the audience "[g]ently to hear" – to choose to hear with

mildness and not critique – what he has to say (I.o.34). In this construction, hearing the words of the Chorus kindly is the means by which the audience can "see," in the sense of both visualize and understand. Even though drama is itself a visual medium, the Chorus' opening address to the audience lays forth that the type of seeing that is most important in this play is that done with the mind's eye, precisely as it is in a narrative poem.

The importance of hearing and narration, and its indelible connection to seeing, believing, and understanding in the play, are showcased within the very first act. King Henry's narratorial skills, along with those of the Archbishop of Canterbury, are both put on display and highlighted for their success. In the first scene, the Archbishop extols the king's speech, noting all the ways in which it contradicts the image created by the former Prince Hal of idleness, foolery, and tavern exploits:

> *Hear* him but reason in divinity,
> And, all-admiring, with an inward wish
> You would desire the king were made a prelate.
> *Hear* him debate of commonwealth affairs,
> You would say it hath been all in all his study.
> *List* his discourse of war and you shall *hear*
> A fearful battle rendered you in music.
> Turn him to any cause of policy,
> The Gordian knot of it he will unloose,
> Familiar as his garter, that when he speaks
> The air, a chartered libertine, is still,
> And the mute wonder lurketh in men's ears

To steal his sweet and honeyed sentences . . . . (I.i.38-50)

In addition to demonstrating his learnedness in matters of religion and government, the Archbishop's discourse highlights King Henry not only as a captivating and persuasive orator but also specifically as a poet whose audience hangs upon his every word. His speech eloquently and clearly renders what otherwise seem to be complicated matters of policy. It also metamorphoses the cadence of words, so much so that "[d]iscourse of war" and "fearful battle" become pleasing "music." This description that fashions his words as akin to verses of poetry makes way for more pointed connections between him and Shakespeare the poet, as the characterization of his sentences as "sweet and honeyed" echo Francis Meres's 1598 evaluation of "the mellifluous & hony-tongued *Shakespeare*," which can be "witnes[sed in] his *Venus* and *Adonis*, his *Lucrece*, his sugred Sonnets."[74] That which rather appears as the real "Gordian knot" – the Archbishop's account of the history of Salic law and the rationale for King Henry's claim to France – the King nonetheless frames by the declaration that "we" (both the royal pronoun and one that merges the king, his council on stage, and the audience within the "wooden O") "will hear, note, and believe" his words (I.ii.30). This sequence of verbs registers how narration in the play as a whole is intended to function. First, words are perceived aurally ("hear"), then their significance is carefully considered ("note"), at which point, the king emphasizes, they should be taken as truth ("believe") – even, perhaps, when they seem convoluted and not exactly "clear as is the summer's sun" (I.ii.86), as the Archbishop ironically claims his own narration of England's right to France to be.

[74] Francis Meres, *Palladis tamia* (London: Printed by P.[etet] Short, for Cuthbert Burbie, 1598), 281v-282r.

As the initial act ends, King Henry first figures the outcome of the French campaign to his fellow Englishmen as that which has the potential to ensure or deny future narration: "Either our history shall with full mouth / Speak freely of our acts, or else our grave / Like Turkish mute, shall have a tongueless mouth, / Not worshipped with a waxen epitaph" (I.ii.231-234). However, in the space of Shakespeare's theater, that narration is nonetheless still contested, with both the Chorus and the King delivering their own accounts. Nevertheless, such narration does exist, and in this way, King Henry's final words of the scene, addressed to the French ambassador and thus directly thwarting the Dauphin's desire to "[h]ear no more of [him]" (l. 257), are also indirectly aimed at both the on-stage and off-stage audiences. To all, he calls for the reverberation of his very words. Five times he repeats that the ambassador "tell" the Dauphin what he says - "*Tell* him he hath made a match with such a wrangler, / That all the courts of France will be disturbed / With chases" (l. 265-267); "*tell* the Dauphin I will keep my state, / Be like a king, and show my sail of greatness / When I do rouse me in my throne of France" (l. 274-276); "*tell* the pleasant Prince this mock of his / Hath turned his balls to gun-stones" (l. 282-283); "*Tell* you the Dauphin I am coming on / To venge me as I may and to put forth / My rightful hand in a well-hallowed cause" (l. 292-2943); "*tell* the Dauphin / His jest will savour but of shallow wit / When thousands weep more than did laugh at it" (l. 295-297). As these phrases illustrate, King Henry's words, as told by the ambassador to the Dauphin, will generate the images of chaos in France, the rise of King Henry to power, cannonballs of war, the approach of King Henry at the helm of puissant English forces, and the general turmoil of the French; they will make the Dauphin see what is to come, just as they aid the audiences of the play in "piec[ing] out" what the physical

limitations of theatrical space and technologies prevent from being staged. King Henry's closing couplet of the scene further underscores the unfolding of these events within the mind: "Therefore let every man now task his thought / That this fair action may on foot be brought" (I.ii.310-311).

With the beginning of the second act, the Chorus resumes its narration, quickly cuing and redirecting the mind's eye of the audience with the word "now" – the preferred temporal deictic of the narrator of *Venus and Adonis* – and initiating a rapid succession of spatial relocations as well. In the opening lines, the repetition of "now" infuses the imagined scene with a heightened sense of immediacy and fervor: [75]

> *Now* all the youth of England are on fire,
> And silken dalliance in the wardrobe lies.
> *Now* thrive the armorers, and honor's thought
> Reigns solely in the breast of every man.
> They sell the pasture *now* to buy the horse,
> Following the mirror of all Christian kings
> With wingèd heels, as English Mercuries.
> For *now* sits expectation in the air . . . . (II.o.1-8)

The speedy tempo created through the reverberation of "now" in these lines underscores the description of the English as "Mercuries" with "wingèd heels" as they fly toward France, where the French "shake in their fear" of the imminent arrival of King Henry's troops (II.o.14). Once again, though, the Chorus registers the temporal and spatial shift of

[75] Iago's repeated use of "now" in his vulgar narration to Brabanzio of the imagined sexual union of Desdemona and Othello carries a similar effect: "Even *now*, *now*, very *now*, an old black ram / Is tupping your white ewe" (I.i.86-87).

the action, indicating "the scene / Is *now* transported, gentles, to Southampton" (II.o.34-35), the place toward which King Henry makes way to confront the traitors Cambridge, Scroop, and Gray. Yet this positioning of the audience is only temporary, for the Chorus then shifts the location again, this time from Southampton to a vague and undisclosed "there" where "the playhouse" is "now," "there" where the audience "must . . . sit" (II.o.36) – curiously not "here" where they otherwise seem to be. The audience will not be in this location for long, though, as the Chorus promises that their back-and-forth transport will continue. Afterwards, the Chorus affirms, "[a]nd thence to France shall we convey you safe / And bring you back" (II.o.37-38). Yet prior to this journey to France, the Chorus will take the audience to Southampton, though only "*till* the king come forth, and not till *then,*" will this "shift" in the "scene" occur (II.o.40-41). The audience therefore has other action to attend to in the playhouse in the interim – in this case, an exchange between Bardolph, Nym, Pistol, and Mistress Quickly in an Eastcheap tavern that in addition to its comic banter reveals the death of Falstaff.[76] The Chorus' role as narrator is to "digest / Th' abuse of distance" in these geographical shifts, to "not offend one stomach" with the metaphorical force feeding by which the actors will "force – perforce – a play" (II.o.31-32, 40) – a specific instance of polyptoton that verbally echoes the narrator's words in *Venus and Adonis* that both fix the reader to the scene and emphasize Venus' mastery of Adonis, yet that here also suggest a lack of grace in the actors' abilities. Nevertheless, in this immediate moment, the audience is subject to the

[76] The last two lines of the Chorus in the opening of Act II have caused confusion for some critics who have read them as claiming that the scene will be immediately transported to Southampton, only to then have the action of the following scene take place in an Eastcheap tavern. The interpretation that I offer here rectifies what others have seen as discontinuity.

poet figure who remains in control.

Like the Chorus' narration at the beginning of Act II, King Henry's words in the second scene seek to keep the visually absent present and specifically to make others see what is not readily perceived. Upon delivering papers to Cambridge, Scroop, and Gray calling for their execution (and thus revealing that the King has discovered their treasonous dealings), King Henry turns to the others of his retinue, invoking the visual and exhorting them to adjust their view of these men, perceiving them not as their titles suggest but as their heretofore concealed actions attest: "*See* you, my princes and my noble peers, / These English monsters" (II.ii.82-83). The process by which the men are revealed as "monsters" is through the king's rhetorical ability to *show* them to be this way – "monster" itself deriving from the Latin *monstrare*. The King's continued narration of Cambridge, Scroop, and Gray's plot against him further works to replace the honorable image of these men that their outward traits suggest with the treachery that lurks below the surface. Even King Henry acknowledges that seeing this way is difficult, as he himself admits that " 'Tis so strange / That though the truth of it stands off as gross / As black on white, my eye will scarcely *see* it" (II.ii.100-102). Therefore, his speech aims to make these truths plain by drawing attention to the deceptiveness of their appearance through language of "seeming" which is further emphasized by the lineal delay that accompanies the King's answers to his own questions:

> Show men dutiful?
>
> Why, so didst thou. Seem they grave and learned?
>
> Why, so didst thou. Come they of noble family?
>
> Why, so didst thou. Seem they religious?

Why, so didst thou. Or are they spare in diet,
Free from gross passion, or of mirth or anger,
Constant in spirit, not swerving with the blood,
Garnished and decked in modest complement,
Not working with the eye without the ear,
And but in purgèd judgement trusting neither?
Such and so finely bolted, didst thou seem. (II.ii.125-135)

Within the space of the line break, King Henry's questions linger, prompting his onstage audience to ponder whether or not Cambridge, Scroop, and Gray really are as they appear to be – and thus to make them doubt what is visually present – before affirming that he too has been deceived by their outward showings. The effect of these lines, though, is not to show their merits, but rather to reveal that which is contradictory and thus force this audience to see them in a different way. As a result of King Henry's narration, their commendatory aspects dissolve and consequentially, "[t]heir faults are open" (II.ii.140). This process by which the King reorients the view of Cambridge, Stroop, and Gray from honorable men to monstrosities is a technique to which he returns time and again as the play continues, all in attempt to control how situations and events are seen.

As Act III opens, the Chorus primes the audience in the techniques of visualization that King Henry subsequently employs first with his own troops and then with the French at the siege of Harfleur. The Chorus returns to the rhetoric of speedy movement that it introduces at the start of Act II, this time announcing, "Thus with imagined wing our swift scene flies / In motion of no less celerity / Than that of thought" (III.o.1-3). In the description that follows, the Chorus combines visual and aural deictics

with verbal adjectives, delivering scenes in progress and underscoring the swiftness with which the mind works that he has emphasized in his first lines:

> *Suppose* that you have *seen*
> The well-appointed king at Hampton Pier
> Embark his royalty, and his brave fleet
> With silken streamers the young Phoebus fanning.
> Play with your fancies, and in them *behold*
> Upon the hempen tackle ship-boys *climbing*;
> *Hear* the shrill whistle, which doth order give
> To sounds confused; *behold* the threaden sails,
> Borne with th'invisible and *creeping* wind,
> *Draw* the huge bottoms through the furrowed sea,
> *Breasting* the lofty surge. O do but *think*
> You stand upon the rivage and *behold*
> A city on the inconstant billows *dancing*,
> For so appears this fleet majestical,
> Holding due course to Harfleur. *Follow, follow*!
> *Grapple your minds* to the sternage of this navy,
> And leave your England as dead midnight still
> . . . .
> *Work, work your thoughts*, and therein *see* a siege.
> *Behold* the ordnance on their carriages,
> With fatal mouths *gaping* on girded Harfleur.

Suppose th'ambassador from the French comes back

. . . .

Still be kind,

And *eke out* our performance with your mind. (III.o.3-19, 25-28, 34-35)

As the use of the spatial deictic "here" in *Venus and Adonis* simultaneously asks the reader to "hear" the sounds of the imaginative world, the Chorus' direction for the audience to "[h]ear the shrill whistles" works to situate Hampton Pier "here" within the very playhouse. Then transforming the space into Harfleur, King Henry takes the stage with the siege in progress, urging the physical movement of his troops – "Once more unto the breach, dear friends, once more" (III.i.1) – and contrasting the "stillness" of men in times of "peace" to the fervor appropriate in times of war (III.i.3-4).

As the Chorus directs the audience's imagination with visual images, King Henry, now like a playwright, works to control both the minds and bodies of his own actors, cuing his soldiers to see and to feel themselves as advancing like savage animals:

. . . when the blast of war blows in our ears,

Then imitate the action of the tiger:

Stiffen the sinews, conjure up the blood,

Disguise fair nature with hard-favored rage.

Then lend the eye a terrible aspect;

Let it pry through the portage of the head,

Like the brass cannon; let the brow o'erwhelm it

As fearfully as doth a gallèd rock

O'erhang and jutty his confounded base,

Swilled with the wild and wasteful ocean.

Now set the teeth and stretch the nostril wide,

Hold hard the breath and bend up every spirit

To his full height. On, on, you noblest English . . . . (III.i.5-17)

The physical control that King Henry exercises over his men exceeds that which Venus enacts upon Adonis chiefly and paradoxically because he achieves it solely through the manipulation of their own thoughts; it is an all the more forceful command because it is one that is embodied by his subjects.[77] The temporal deictic "now" that first prompts them to clench their jaws, flare their noses, hold their breath, and extend their statures punctuates his continued rallying cry urging his troops to imagine themselves as full of valor and thus propel their forward progression. "[*N*]*ow* attest / That those whom you called fathers did beget you," he bellows. "Be copy *now* to men of grosser blood / And teach them how to war" (III.i.22-25). King Henry's further description of how he sees his men works to control how they see themselves – with "noble luster in [their] eyes," "stand[ing] like greyhounds in the slips, / Straining upon the start" (III.i.30-32). Echoing the Chorus' direction to the audience to "Follow, follow!" King Henry's fleet to France at the opening of the act, King Henry himself urges his troops to "Follow your spirit, and upon this charge / Cry 'God for Harry! England and Saint George!' " (III.i.33-34).

King Henry's success at Harfleur is dependent not only on his ability to control how his troops envision themselves but also on his skill to make the French visualize what will become of their town if they do not yield to the English. As he stands with his

[77] In *Thinking with Literature* (Oxford: Oxford University Press, 2016), Terence Cave uses this speech by King Henry as a touchstone for his discussion of cognitive criticism and the role of kinesic response in imagination. See especially Chapter 5.

train before Harfleur's gates, addressing the soldiers on the wall, he narrates what will ensue – "Harfleur / . . . in her ashes . . . burièd" (III.iv.8-9), the "mowing like grass" of "[y]our fresh fair virgins and your flow'ring infants" (III.iv.13-14), "pure maidens fall[ing] into the hand / Of hot and forcing violation" (III.iv.20-21). He concludes his speech by explicitly invoking sight, telling them exactly what, "in a moment," they can "*look to see*" (III.iv.33-41). The violent images that he invokes – including "[t]he blind and bloody soldier with foul hand / Defil[ing] the locks of [their] shrill-shrieking daughters" (III.iv.34-35) and "fathers taken by the silver beards / . . . their most reverend heads dashed to the walls" (III.iv.36-37) – also contain a direct echo of Venus' words when she urges Adonis to visualize the fierce boar. The "bristly pikes" of her paramour's inhuman foe here become the pikes upon which "naked infants [are] spitted" (III.iv.38). Yet whereas the mental pictures that Venus creates fail to move Adonis, King Henry's all the more savage litany of violence makes the Governor of Harfleur surrender.

Once more, with the beginning of Act IV, the Chorus calls upon the audience's faculties of both hearing and sight. Speaking of the English and French camps at night, he describes "creeping murmur" (IV.o.2), "[t]he hum of either army stilly sounds" (IV.o.5), "the secret whispers of each other's watch" (IV.o.7), "high and boastful neighs" of steeds "[p]iercing the night's dull ear" (IV.o.10-11), "armorers . . . / With busy hammers closing rivets up, / Giv[ing] dreadful note of preparation" (IV.o.12-14), "the country cocks [that] do crow, the clocks [that] do toll" (IV.o.15). Shifting from these heavy conjurations of sound with the characteristic temporal deictic of "now," the Chorus turns to exhortations of sight, focused on King Henry's movement among his men – "Oh, *now*, who will behold / The royal captain of this ruined band / Walking from watch to watch, from tent

to tent" (IV.o.28-30). "Behold[ing]" him, the Chorus emphasizes, the English see a valiant and unflappable leader – "Upon his royal face there is no note / How dread an army hath enrounded him" (IV.o.35-36) and thus the army "plucks comfort from his looks" (IV.o.42). Similarly, the audience is made to imagine King Henry in this way (though the insufficiencies of the actor are again noted) as the Chorus entreats them to "[b]ehold, as may unworthiness define, / A little touch of Harry in the night" (IV.o.46-47). Once more, the Chorus emphasizes the speed of thought which must be employed in the compression of time and space, as eventually "the scene must to the battle fly," situating the action at Agincourt (IV.o.48). In all this, the audience must employ the visual faculties of their imagination as they "sit and see, / Minding true things by what their mockeries be" (IV.o.52-53). The closing line of the Chorus echoes the initial lines of his address, which had asked spectators to "[n]ow entertain conjecture" (IV.o.1). Unlike in the space of the poem, the audience in the theater must reconcile their outward sight of the bare stage and "four or five most vile and ragged foils" (IV.o.50) with the vision activated in the mind's eye of a large battlefield and extensive troops.

In what follows in Act IV, King Henry controls the sight of his own troops using two distinct strategies. Though the first is dramaturgical, it nonetheless allows him to ascertain the reservations of his army and determine that expansive hyperbole will be necessary in rallying his troops. First, King Henry manipulates how his men literally view him when he disguises himself as a fellow soldier by wearing the cloak of Sir Thomas Erpingham. Thus appareled, he converses with Bates and William, defending the courage of the king and the legitimacy of his motivations to assemble his troops to fight the French at Agincourt. Despite his arguments, Williams remains unconvinced. Thus

knowing that his troops are ambivalent about the impending battle, King Henry fashions a rousing cry the next day in such a way that they visualize both the present moment and their future legacy as valorous. Just as the audience must multiply the troops that they see on the physical stage in order to imagine the size of the army, King Henry must make his men view themselves not as a ragtag compilation, but as a mighty battalion. Westmorland speaks of those who are absent – "one ten thousand of those men in England / That do no work today" (IV.iii.17-18) – but King Henry's words seek to make them figuratively present, not by desiring their physical company (as he thrice tells his men "wish not one man more . . . wish not a man from England . . . . Oh, do not wish one more!") but by exponentially enlarging the morale of his troops (IV.iii.23, 30, 33). "[W]e are enough / To do our country loss," he proclaims, but more importantly, "and if to live, / The fewer men, the greater share of honor" (IV.iii.20-22). He then proceeds to work on his men to visualize the result of their victory, creating a continuum of both time and space that emphasizes the annual celebration of St. Crispian's Day as a commemoration of their bravery. Spatial deictics reverberate in "*this* day" and "*that* day," reconstructing the present time of uncertainty as a moment of sure triumph. "He that outlives *this* day" will in the future "stand a tip-toe when *this* day is named," "he'll remember with advantages, / What feats he did *that* day" (IV.iii.41-42, 50-51). "Crispin Crispian shall ne'er go by / From *this* day to the ending of the world / But we in it shall be rememberèd," he emphasizes (IV.iii.57-59). Furthermore, *here,* on the field at Agincourt, becomes the place of valor – not *there*, in England where men are lazily "now abed."

As the Chorus returns at the beginning of Act V, he reprises his role in directing the audiences what to "see" and "behold." As he says, his task is to "prompt" (itself a

theatrical metaphor, but employed differently here) "those that have not read the story," aiding their imagination in supplying that which "cannot . . . / Be here presented" and "[n]ow" transporting King Henry to Calais (V.o.1-7). Again invoking the visual faculties of the mind's eye, he instructs the audience that "[t]here seen, / Heave him away upon your wingèd thoughts / Athwart the sea. / Behold, the English beach," then "see him set on to London," and once more, with the "swift . . . pace" of "thought . . . imagine him upon Blackheath" (V.o.7-9, 14-16). Moving the conjured scene forward, the Chorus cues the audience to "now behold / In the quick forge and working-house of thought," London welcoming the victorious King Henry home as "Rome . . . fetch[ing] their conqu'ring Caesar in" (V.o.22-23, 26, 28). Finally, the Chorus concludes "[n]ow in London place him" (V.o.35), but only momentarily, as Harry will "back return again to France" (V.o.41) and "there must [the audience] bring him" (V.o.42). The importance of visualization and sight returns in the final directions of the Chorus for the "eyes" of the audience to "advance / After [their] thoughts, straight back to France" (V.o.44-45).

What the audience finally beholds in France is the wooing of Katherine by King Henry, a scene suffused with both eros and attempts at control, linking the last moments of *Henry V* even more strongly to the world and narratorial techniques of *Venus and Adonis.* When King Henry first addresses Katherine, he suggests that he does not possess the rhetoric to win her over, asking her with false modesty, "Will you vouchsafe to teach a soldier terms / Such as will enter at a lady's ear, / And plead his love-suit to her gentle heart?" (V.ii.99-101). However, his initial words to her – "Fair Katherine, and most fair" (V.ii.98) – already belie his claim. When he then asks her, "Do you like me, Kate?" and she responds, "*Pardonnez-moi,* I cannot tell vat is 'like me,' " he deftly takes the

opportunity to shift his reply from a translation of his meaning to praise of her – "An angel is like you, Kate, and you are like an angel" (V.ii.106-108).

Though King Henry professes himself to be "a plain king" (V.ii.122), his display of rhetorical virtuosity up to this point in the play reveals that this is simply a strategy which he employs in an attempt to convince Katherine of the sincerity of his love for her, an affection devoid of false flattery. His claim that he has "neither words nor measure" (V.ii.130-131), that he cannot "gasp out [his] eloquence" (V.ii.138-139), and rather that he "speaks . . . plain soldier" (V.ii.144), "a fellow of plain and uncoined constancy" (V.ii.147-148) is simply one of many roles that the proficient actor – Prince Hal turned King Henry – takes on. While he may not present himself as one of "these fellows of infinite tongue that can rhyme themselves into ladies' favors" (V.ii.150-151), he nonetheless employs other rhetorical strategies to persuade and to control Katherine. Through progression and amplification, along with the use of the imperative, he vaunts his qualities beyond that of the common man he first professes himself to be. "If thou would have such a one, take me," he tells her. "And take me, take a solider. Take a solider, take a king" (V.ii.158-159). King Henry employs similar figures of speech and returns to his earlier technique of shifting Katherine's words when she subsequently asks, "Is it possible dat I sould love de enemy of France?" (V.ii.162), presenting himself as just the opposite. Furthermore, he yokes her to himself through chiasmus. "No, it is not possible you should love the enemy of France, Kate," he tells her (V.ii.163-164). "But in loving me you should love the friend of France. For I love France so well that I will not part with a village of it; I will have it all mine. And Kate, when France is mine and I am yours, then yours is France, and you are mine" (V.ii.164-167). And when Katherine

claims she does not understand King Henry's speech, he quickly translates it into French, albeit rather broken.

Finally, King Henry works to control Katherine by claiming that he already knows what she feels for him, putting a scenario in her mind of how she will later interact with Alice in his absence as well as creating a vision of what the future holds for them. Using the deictic "come," he simultaneously works to draw Katherine physically closer to himself and to align her thoughts and feelings with his:

> *Come*, *I know* thou lovest me, and at night when you come into your closet you'll question this gentlewoman about me; and *I know*, Kate, you will to her dispraise those parts in me that you love with your heart. But good Kate, mock me mercifully, the rather, gentle Princess, because I love thee cruelly. If ever thou beest mine, Kate, as I have a saving faith within me tells me thou shalt, I get thee with scambling, and thou must therefore needs prove a good soldier-breeder. Shall not thou and I, between Saint Denis and Saint George, compound a boy, half French, half English, that shall go to Constantinople and take the Turk by the beard? Shall we not? What say'st thou, my fair flower-de-luce? (V.ii.185-196)

When Katherine responds with skepticism – "I do not know dat" (V.ii.197) – both a literal counter to King Henry's repeated "I know" and an honest admission that what the future may bring is uncertain – King Henry agrees that "No, 'tis hereafter to know," but still insists, "but now to promise. Do but now promise, Kate" (V.ii.198-199). He tries to dictate her actions and put words in her mouth, telling her to "Put off your maiden blushes, avouch the thoughts of your heart with the looks of an empress, take me by the

hand and say 'Harry of England, I am thine' (V.ii.218-220). Finally, her urges her to speak, again using the spatial deictic: "*Come*, your answer . . . . Wilt thou have me?" (V.ii.225-226, 228). Though Katherine claims the decision is up to the King of France, her father, King Henry forces her submission, this time by turning to symploce and insisting, "Nay it will please him well, Kate; it shall please him, Kate" (V.ii.230). In the end, controlling in his rhetoric if not in physical embraces, King Henry achieves the object of his desire, the task at which Venus fails.

While the King's poetics of control prove successful in Act V, the Chorus concludes the play by reminding the audience of what neither the dramatist nor the titular monarch can command – the limited physical space of the playhouse (such "little room confining mighty men") not nearly capacious enough to accommodate the legendary status and great scale enterprises of the heroes that it attempts to represent, the imperfect actors who "mangl[e] by starts the full course of their glory," and most significantly, the events of history itself, in which King Henry's premature death leads to civil war and the loss of all he has gained (Epilogue 1-14). However, it is not coincidental that this acknowledgement of the things that cannot be surmounted nor controlled comes in a sonnet, itself a highly controlled verse form most often associated with the domain of the poet rather than the playwright. Within this structure, the limitations of drama are recognized yet sanctioned to the first quatrain, the King's glories are encapsulated without disruption in the second, the inevitable losses of the realm and the descent into civil war are held within the third, and finally, notwithstanding the failures mentioned, the couplet endorses a favorable response from the crowd. Yet this very dynamic of attempting to place under control that which cannot in any way be fully harnessed

underscores the conflict between King Henry's desire to shape his own image and the forces of history beyond his power that will rewrite his legacy through the lens of what succeeds him. One agent in this process is of course Shakespeare himself, whose morally ambiguous rendering of the monarch – in one regard a glorious hero, in another a calculating politician (or Norman Rabkin's famous duck/rabbit[78]) – reveals the competing poetics of control always at play in the world of myth-making.

Yet *Venus and Adonis*, by contrast, suggests that Shakespeare maintains the upper hand when the source of the myth that he remakes is Ovidian rather than historical. His expansion of the story, not to mention his portrayal of a largely-scaled and domineering Venus, are points of departure from *The Metamorphoses* that go unquestioned by the narrative voice. Moreover, the change that Shakespeare makes to the myth at the ending of his poem calls attention to the power of verse to control, even if it still comes with its limitations. In this text, Adonis' transformation into a flower occurs not by way of nectar that Venus sprinkles on his blood, but by the power of her own words. Directly following her prophecy that "Sorrow on love hereafter shall attend" (l. 1136), the narrator testifies,

> *By this* the boy that by her side lay killed
> Was melted like a vapor from her sight,
> And in his blood that on the ground lay spilled
> A purple flower sprung up, checkered with white . . . .
>
> (l. 1165-1168)

What Shakespeare has done to the Ovidian myth Venus finally achieves with her own

[78] Norman Rabkin, "Rabbits, Ducks, and *Henry V*," *Shakespeare Quarterly* 28.3 (Summer 1977), 279-296.

poetic lines. *This* metamorphosis – this act which at last puts her in control of Adonis – is one that the narrative poet has achieved all along. And furthermore, it is pointed to with yet another instance of deixis. Yet paradoxically, for Venus to accomplish this feat, Adonis can no longer breath – the "new-spring flower['s] . . . smell" only "*compar[es]* . . . to her Adonis' breath" (l. 1171-1172). In both *Venus and Adonis* and *Henry V,* then, we find that control comes with concessions.

CHAPTER 2: EKPHRASIS, MOTION, AND EMOTION IN *LUCRECE & TITUS ANDRONICUS*

> To see sad sights moves more than hear them told,
> For then the eye interprets to the ear
> The heavy motion that it doth behold
> When every part a part of woe doth bear.
> 'Tis but a part of sorrow that we hear:
> Deep sounds make lesser noise than shallow fords,
> And sorrow ebbs, being blown with wind of words.
>
> – *Lucrece*, l. 1324-1330

> Had I but seen thy picture in this plight,
> It would have madded me; what shall I do
> Now I behold thy lively body so?
>
> – *Titus Andronicus,* III.i.103-105

Shakespeare's interest in the power of the visual, so apparent in both *Venus and Adonis* and *Henry V,* occupies his thoughts in *Lucrece* and *Titus Andronicus* as well. In both of these works, Shakespeare's use of the rhetorical figure of ekphrasis serves as a touchstone for investigating the possibilities and limitations of narrative poetry, embodied drama, and painting – questions writ large across both texts.

While ekphrasis is commonly defined as the verbal representation of a work of visual art, the origin of the word, along with its definition in the classical and early modern periods, encompasses a much wider range of possibilities. Composed of the Greek *ek* ("out") and *phrazein* ("tell, declare, pronounce"), the term literally and

originally meant "telling in full."[79] Variously referred to as *hypotyposis* and *energeia* in Greek, and *demonstratio, descriptio,* and *evidentia* in Latin, ekphrasis (in its broadest sense) concerns placing a vivid, mental image before the eyes of listeners in an act of persuasion.[80] Such a representation is one that Sir Philip Sidney names "[a] perfect picture" with the ability to "strike, pierce [and] possess the sight of the soul."[81] Often, metaphors of painting and the theater also crop up in these definitions found in rhetorical treatises, connecting ekphrasis not only with oratory, poetry, and visual art but also with drama. As such, the way in which this device operates across mediums presents itself as rife for exploration.

In this chapter, I begin by focusing on how ekphrasis functions differently in *Lucrece* and *Titus Andronicus*. While critics have pointed out various ways in which these two texts are related[82] – Catherine Belsey acknowledging that "very nearly the

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[79] James A. W. Heffernan, *Museum of Words: The Poetics of Ekphrasis from Homer to Ashberry* (Chicago: University of Chicago Press, 1993), 1 n.2.

[80] For an excellent overview of the understanding of ekphrasis in classical rhetoric, see Ruth Webb, *Ekphrasis, Imagination and Persuasion in Ancient Rhetorical Theory and Practice* (Burlington, VT: Ashgate, 2009).

[81] Sidney, 221-222.

[82] For instance, various critics have acknowledged parallel passages between the two works, even finding in *Lucrece,* as J. W. Lever puts it, a "storehouse of Shakespearean themes and images" that appear again not only in *Titus* but throughout the canon. For example, see T. M. Parrott, "Shakespeare's Revision of 'Titus Andronicus,' " *The Modern Language Review* 14 (January 1919):16-3729-30; Austin K. Gray, "Shakespeare and *Titus Andronicus*," *Studies in Philology* 25.3 (July 1928), 305-308; M. C. Bradbrook, *Shakespeare and Elizabethan Poetry* (London: Chatto and Windue, 1951), 104-116. For Lever's assessment, see his introduction to *The Rape of Lucrece* (Harmondsworth: Penguin, 1971), 26. Those who have gone even further to make compelling arguments about the connections between the poem and the play include M. C. Bradbrook, who links early Elizabethan tragedy with nondramatic complaint like *Lucrece* and suggests that *Titus* is "largely a dramatic lament," and Andrew Hadfield, who focuses on the way that the works promote republicanism over monarchy as the preferred form of government. See Bradbrook, 104; Hadfield, *Shakespeare and Renaissance Politics* (London: Thomson, 2004), 111-149. In addition, criticism centered on Shakespeare's

whole story of the *The Rape of Lucrece* appears in miniature in the margins of *Titus Andronicus*"[83] – none have explored their ekphrastic moments in tandem, and few have made mention of the ways in which their mutual engagement with questions of representation inform one another.[84] Belsey also notes that "Shakespeare does not repeat himself;"[85] however, in this narrative poem and play, he does revisit key concepts to experiment with and reveal the capacities or constraints that they are afforded in a new medium. In particular, what happens when a painting becomes the subject of ekphrasis, and when that ekphrasis in turn is not an imagined painting in the mind's eye, but a living body, present on stage, that simultaneously commands the attention of the audience? As I will go on to show, ekphrastic moments in these texts reveal that whereas narrative poetry possesses the potential to conjure *motion* simply through its written words, on stage, such verse can be employed to cope with intense *emotions*, a way of making sense of otherwise confounding physical movements that are psychologically tormenting and ever-present. Using this exploration of ekphrasis as a foundation, I also go on to consider the questions that these texts raise not only about their own mediums but about others.

* * *

treatment of rape, victimhood, and female agency almost invariably reads Lucrece and Lavinia in relationship to one another, at least to some degree.

[83] Catherine Belsey, "*The Rape of Lucrece,*" in *The Cambridge Companion to Shakespeare's Poetry*, ed. Patrick Cheney (Cambridge: Cambridge University Press, 2007), 95.

[84] In *The Gods Made Flesh: Metamorphosis & the Pursuit of Paganism* (New Haven: Yale University Press, 1986), Leonard Barkan identifies Shakespeare's "persistent interest in the conflicting claims of the various artistic media" in both *Lucrece* and *Titus,* but he stops short of developing an argument about them (248).

[85] Belsey, *"The Rape of Lucrece*," 95.

That *Lucrece* is the work of not simply a poet but also a playwright has been recognized for over half a century. Harold R. Walley first argued that "[a]t every turn both its technique and its predominant concerns betray the hand of a poet whose preoccupations are basically those of a dramatist."[86] Walley focuses on the structure of events in *Lucrece* as "an examination of what constitutes tragedy and an explanation of how it operates," essentially claiming that it presents a "rationale of tragedy which is comprehensive and complete" and which underlies all of the tragedies that Shakespeare went on to write.[87] While the position that Walley takes is valid, I am interested in how *Lucrece* evidences that thinking of both poet and playwright in a different way – particularly how it serves as a meditation on the possibilities and limitations of narrative poetry, painting, and embodied drama in telling stories and eliciting a range of both similar and different affective responses. Rather than privileging Shakespeare as a dramatist (as Walley and many critics after him do), such an approach reveals him as firmly rooted in the world of freestanding narrative verse as in the space of the stage.

Lucrece herself is a character who is dubious about the efficacy of words alone without actions, or, as Shakespeare presents this issue across his two works, what narrative poetry versus embodied drama has the potential to achieve.[88] Following her rape and her long complaint, she decides to write a letter to her husband Collatine but hesitates about what information she should include. After some deliberation, she

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[86] Harold R. Walley, "The Rape of Lucrece and Shakespearean Tragedy," *PMLA* 76.5 (December 1961): 480.
[87] Ibid., 487.
[88] The poem's interest in the relationship between words and actions, Ian Donaldson suggests, may be a result of Shakespeare noticing "a recurring stress on the superiority of deeds to words" in Livy's and Ovid's accounts of Lucretia. See *The Rapes of Lucretia* (Oxford: Clarendon Press, 1982), 42-43.

composes a short and rather cryptic note:

> "Thou worthy lord
> Of that unworthy wife that greeteth thee,
> Health to thy person! Next, vouchsafe t' afford
> (If ever, love, thy Lucrece thou wilt see)
> Some present speed to come and visit me.
> So I commend me, from our house in grief;
> My woes are tedious, though my words are brief." (l. 1303-1309)

This letter, described as "Her certain sorrow writ uncertainly" (l. 1311), suggests the inability of language by itself to express the nature of her suffering – a point emphasized throughout the poem – and here because of both the context and decorum associated with the mediated form of a note as well. By her words, Collatine is able to "know / Her grief, but not her grief's true quality" (l. 1312-1313). Ultimately, Lucrece chooses not to reveal her rape because she fears that Collatine will misconstrue it to be "her own gross abuse" (l. 1315). However, she concludes that when he is in her presence, the expressions and gestures of her physical body will corroborate her words and serve as a true testament to her innocence. Thus, she evokes what Charlotte Scott terms "a powerful dynamic between the written and the performed:"[89]

> . . . the life and feeling of her passion
> She hoards, to spend when he is by to hear her;
> When sighs and groans and tears may grace the fashion
> Of her disgrace, the better so to clear her

[89] Scott, " 'To show . . . and so to publish,' " 378.

From that suspicion which the world might bear her.

To shun this blot she would not blot the letter

With words, till action might become them better. (l. 1317-1323)

In effect, Lucrece imagines herself as an actress on stage with Collatine as her audience.[90] Embodied drama does not present itself as words alone, but relies on the movements and gestures of players to communicate its message. Glossing the word "action" in this passage as "formalized gesture" associated with theatrical performance, Colin Burrow also connects these lines to Hamlet's instruction to the players: "Suit the action to the word, the word to the action" (III.ii.17-18).[91] Together, Lucrece's words and actions (her "sighs and groans and tears") and other bodily signs will provide both a verbal and visual testament to her victimhood and suffering – a type of proof more complete and sufficient than her written verse alone.

Following Lucrece's own reflection, the narrator, in a voice that reveals the thoughts of a dramatist, expands upon Lucrece's assessment of the interdependence of her own actions and words, refiguring the binary in terms of sense perception by a viewer or audience – seeing versus hearing:

To see sad sights moves more than hear them told,

For then the eye interprets to the ear

The heavy motion that it doth behold

When every part a part of woe doth bear.

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[90] A similar interpretation is offered by Heather Dubrow, "A Mirror for Complaints: Shakespeare's *Lucrece* and Generic Tradition," in *Renaissance Genres: Essays on Theory, History, and Interpretation,* ed. Barbara Kiefer Lewalski (Cambridge: Harvard University Press, 1986), 407.

[91] Burrow, 313 n.1323.

’Tis but a part of sorrow that we hear:

Deep sounds make lesser noise than shallow fords,

And sorrow ebbs, being blown with wind of words. (l. 1324-1330)

Some editors and critics have read these lines as commenting on the difference between beholding a painting (as Lucrece does later in the narrative) and hearing a poem, but doing so separates this stanza from its immediate context.[92] The affective power of poetry – and hearing alone – is certainly in question here; however, it is contrasted not with painting – seeing alone – but with embodied, Shakespearean drama – seeing *and* hearing simultaneously. The lines echo Horace’s assessment of the difference between seeing events dramatized on the stage or hearing the narration of events that have taken place off-stage: “Less vividly is the mind stirred by what finds entrance through the ears than what is brought before the trusty eyes, and what the spectator can see for himself.”[93] What exactly it is that the eye sees and translates in the context of *Lucrece* is “heavy motion.” Though glossed by John Roe in The New Cambridge edition of the poem as “sad expression” and Burrow in the Oxford edition as “grave emotion,” the *Oxford English Dictionary* also defines “motion” in several other ways, all which are relevant here – physical movement, both voluntary and involuntary (3a, 3b) – sometimes expressed as agitation (2) – and gesture in addition to facial expression (4a, 4b).[94]

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[92] Catherine Belsey also acknowledges this oft made mistake in her discussion of the *paragone* in relationship to *The Rape of Lucrece.* “To see sad moves more than hear them told” is a line which “owes nothing to a rivalry between poetry and painting,” she remarks. See “Invocation of the Visual Image: Ekphrasis in *Lucrece* and Beyond,” *Shakespeare Quarterly* 63.2 (Summer 2012), 188.

[93] Horace, *The Art of Poetry,* lines 179-182 (464-465).

[94] See Roe, 214 n.1326; Burrow, 313 n.1326; "motion, n.," *OED Online* (Oxford University Press, June 2017), http://www.oed.com.proxy.bc.edu/view/Entry/122693?

Drawing on this understanding of the word, Katherine Duncan-Jones and H. R. Woudhuysen provide "important, serious or sad action" in their gloss of the line in the Arden edition and Francis X. Connor follows suit with "sad action" in *The New Oxford Shakespeare*.[95] The theatrical subtext of this passage also extends to the following lines through antanaclasis of the word "part." Each limb of the body plays a role in conveying grief, itself figured as a persona. The verbalization of suffering is also only one aspect of sorrow; actions make up the other component. Furthermore, words alone tend to diminish pain, but in a way that works to deny its true persistence and severity. Words are associated with "wind" in this stanza; movements of air devoid of substance. The adjective "windy," describing discourse, is pertinent here – speech at once "high sounding," but also "empty."[96]

While it might seem that this stanza suggests that seeing is superior to hearing, it does not posit that these senses operate independently of one another. As Richard Meek points out, *The Rape of Lucrece* "complicates any fixed hierarchy between visual and verbal experience."[97] In these lines, he suggests that "Shakespeare breaks down the distinction between oratory and visual" and in doing so, also "reveal[s] the ways in which

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rskey=6sLCOC&result=1&isAdvanced=false (accessed June 10, 2017). Shankar Raman points out the etymological and ontological connections between "emotion" and "motion" in "Hamlet in Motion," in *Knowing Shakespeare: Senses, Embodiment and Cognition*, ed. Lowell Gallagher and Shankar Raman (New York: Palgrave Macmillan, 2010).

[95] Duncan-Jones and Woudhuysen, 342 n.1326; and *The Rape of Lucrece*, ed. Francis X. Connor, in *The New Oxford Shakespeare*, ed. Gary Taylor et al. (Oxford: Oxford University Press, 2016), 709 n.1326.

[96] "windy, adj.1," *OED Online* (Oxford University Press, March 2017), 6a, http://www.oed.com.proxy.bc.edu/view/Entry/229301?rskey=JJxq9c&result=3&isAdvanced=false (accessed June 15, 2017).

[97] Meek, *Narrating the Visual,* 58.

the visual is intriguingly linked to – or even indebted to – language and rhetoric."[98] What one sees, Meek seems to be saying, is conditioned by the description of it that one simultaneously hears. But the line "the eye interprets to the ear" also suggests that this act of cognition happens in the reverse. What the ear hears through speech is either clarified or complicated by what the eye beholds. As such, Meek is correct in elsewhere arguing that "*Lucrece* anticipates the linguistic skepticism and self-consciousness of Shakespeare's tragedies . . . in its concern with the power and limitations of language."[99] And the quintessential play that explores this very dynamic, I suggest, is the one that may have occupied Shakespeare's writing and revision efforts simultaneously – *Titus Andronicus*[100] (which I discuss in more detail below).

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[98] Ibid., 26, 58.
[99] Ibid., 67.
[100] While critical consensus has been reached that Shakespeare composed *Lucrece* sometime between 1592-1594 (most likely even within a narrower range of time between 1593-1594, after the publication of *Venus and Adonis*), various arguments have been made as to the date of composition of *Titus Andronicus* and whether or not the play was later revised. Some have suggested it was first performed as early as 1584-1589, as much as a decade before *Lucrece* appeared in print. Based upon Ben Jonson's comment in the Induction of *Bartholmew Fair* (1614) – that "*Jeronimo*" and *"Andronicus*" are "five and twenty or thirty years" old, such a date range would seem correct. But as this reference is part of a gibe to those who liked the style of such works, he may have been exaggerating. See *Bartholomew Fair,* ed. G. R. Hibbard (London: A & C Black, 1997), Ind. 96-99. Most recently, in "The Canon and Chronology of Shakespeare's Works," in *The New Oxford Shakespeare Authorship Companion*, ed. Gary Taylor and Gabriel Egan (Oxford: Oxford University Press, 2017), Gary Taylor and Rory Loughnane have settled on 1589 as their "best guess" for the composition of the play (490-493). However, this suggestion, or even those made by Eugene Waith and Katherine Eisaman Maus which assign a slightly later date range of 1590-1592 to its first performances, do not preclude that the play text that appeared in print in 1594 (Q1), may amount to Shakespeare's (substantial) revision between 1592 and 1594 of an earlier version, perhaps first authored, or at least began by George Peele. See Eugene Waith, "Introduction," *Titus Andronicus* (1984; repr., Oxford: Oxford UP, 2008), 10, 20; Katherine Eisaman Maus, "Introduction," *Titus Andronicus,* in *The Norton Shakespeare,* 3rd ed. (2015), 491.

The argument for revision has a long history and has garnered a rather large critical following, though scholars have debated the extent of Shakespeare's work. Parrott

As this section of *Lucrece* exhibits, Shakespeare's exploration of mimesis in the poem concerns kinesis as well, and the questions raised here about the limitations of language and narrative poetry versus the potentials of action and embodied drama are complicated further in the poem's description of the "piece / Of skilful painting" (l. 1366-1367) depicting the fall of Troy which Lucrece contemplates.[101] The first lines of the

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deems it probable that Shakespeare was engaged in writing *Lucrece* and revising *Titus Andronicus* at the same time between 1592-1594, but considered his changes to the play to be only "superficial" (23). A decade after Parrott, Gray proposed an even narrower time frame during which Shakespeare may have hastily revised *Titus* – six or seven weeks between 7 December 1593 and 23 January 1594 – concluding that he did not "waste too much poetic energy" on it and "only tinkered at it here and there," drawing largely from both *Venus and Adonis* and *Lucrece*, more serious endeavors on which his concentration lay (298-299, 308-309). Later in the twentieth century, both Kenneth Muir and Frank Kermode ascribed to the theory of revision, though without surmising as to the degree. See Kenneth Muir, *The Sources of Shakespeare's Plays* (1977; repr., New Haven: Yale University Press, 1978), 23; Frank Kermode, "Introduction," *Titus Andronicus,* in *The Riverside Shakespeare,* ed. G. Blakemore Evans et al., 2nd ed. (Boston: Houghton Mifflin, 1997), 1066. The argument that the play was "substantially revised" for its first recorded performance on 23 January 1594 was first put forth by Waith as an explanation for its denotation in Henslowe's *Diary* as "ne" ("new"). Q1, then, Waith asserts, is the result of this revision, which likely took place during the closure of the theaters. See Waith, "Introduction," 2-20. In the New Cambridge edition of *Titus Andronicus* (2006, repr., Cambridge: Cambridge University Press, 2014), Alan Hughes concurs (6). Jonathan Bate has even gone as far as suggesting that the play *really was new* in 1594 (and that it was composed between late 1593 and early 1594), reading the wording on the title page of Q1 – "As it was Plaide by the Right Honourable the Earle of *Darbie*, Earle of *Pembrooke,* and Earle of *Sussex* their Servants" – as an indication that those who acted in the early 1594 performances recorded by Henslowe had loyalties to all three noblemen (not, as others have suggested, that the play had passed through the repertory of these three different companies by this time). See Bate, "Introduction," in *Titus Andronicus* (1995, repr., London: Bloomsbury, 2013), 77-78.

[101] For over a century, critics have debated whether the piece of art that Shakespeare describes is a painting or a tapestry. For summaries of various positions that have been taken, see S. Clark Hulse, " 'A piece of skilful painting' in Shakespeare's 'Lucrece,' " *Shakespeare Survey* 31 (1978), 15; Elizabeth Truax, "Lucrece! What Hath Your Conceited Painter Wrought?," *Bucknell Review* 25.1 (1980), 13-15; and Judith Dundas, "Mocking the Mind: The Role of Art in Shakespeare's *Rape of Lucrece*," *The Sixteenth Century Journal* 14.1 (1983), 13 n2. While Hulse casts his vote in favor of a tapestry, he also notes "there seems little point to all this argument, since we have no evidence of what Shakespeare may have actually seen" (15-16). This fact has not stopped critics from

ekphrasis paradoxically both emphasize the static nature of the two-dimensional representation and endow it with movement:

> A thousand lamentable objects there,
>
> In scorn of nature, art gave lifeless life;
>
> Many a dry drop seemed a weeping tear
>
> Shed for the slaughtered husband by the wife;
>
> The red blood reeked, to show the painter's strife;
>
> And dying eyes gleamed forth their ashy lights,
>
> Like dying coals burnt out in tedious nights. (l. 1373-1379)

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guessing, though. Guilio Romano's *Sala di Troia* (1536-1540), a room adorned with frescoes depicting various scenes from the Trojan War in Federico II Gonzaga's apartments in the Palazzo Ducale in Mantua, has also been suggested as a prototype for the room in Lucrece's house where she views such a painting. Truax raises and then dismisses this possibility as unlikely, given the fact that there is no evidence that Shakespeare ever traveled to Italy where he could have seen this room (15). Oxfordians point out the connection between the painting of Troy in *Lucrece* and Romano's *Sala di Troia*, arguing the plausibility that Edward de Vere may have been invited into Gonzaga's apartments during an official visit, but they too offer no conclusive evidence. For this suggestion, see Noemi Magri, "Italian Renaissance Art in Shakespeare: Guilio Romano and *The Winter's Tale,"* in *Great Oxford*, ed. Richard Malim (Tunbridge Wells: Parapress Ltd, 2004), 50-65. *The New Oxford Shakespeare* also includes Romano's *Sala di Troia* on the timeline of sources that may have inspired *Lucrece* (675). Even if Shakespeare never saw the room himself, it is possible that he may have heard of it. Citing its literary origins, Geoffrey Bullough and Katherine Duncan-Jones and H. R. Woudhuysen point to Book I of the *Aeneid,* where Aeneas finds a depiction of Troy's fall in the temple that Dido is building for Juno (lines 453-497). See Geoffrey Bullough, *Narrative and Dramatic Sources of Shakespeare, Vol. 1: Early Comedies, Poems, Romeo and Juliet* (London: Routledge and Kegan Paul, 1957), 181; Duncan-Jones and Woudhuysen, 345 n.1366-1568. Shakespeare may even have had a recent dramatic source in mind – Aeneas' recounting of the fall of Troy to Dido in Christopher Marlowe's *Dido, Queen of Carthage*, a play that Laurie Maguire and Emma Smith suggest "haunts Shakespeare throughout his career" (18). See Marlowe, *Dido, Queen of Carthage*, ed. H. J. Oliver (London: Methuen, 1968), II.i.104-303; Maguire and Smith, "What is a Source? Or, How Shakespeare Read His Marlowe," *Shakespeare Survey* 68 (2015): 15-31.

The syntax of the first two lines of the poem highlights that "art" (subject) "gave" (verb) "life" (direct object) to "[a] thousand lamentable objects" (indirect object), but the quality of that "life" is antithetically "lifeless." Pauline Kiernan reads this line as "art gave life *less* life," which aligns with her larger argument about Shakespeare's theory of drama that mimetic art such as poetry, in contrast, "sterilizes" life rather than animates it.[102] But there is a much more nuanced meaning in these words. "Lifeless" is hyperbolic here, instead proposing that life is paradoxically "insensible."[103] The wording of the *OED* definition of "lifeless" as "lacking animation, vigour or activity; showing no vital quality, *flat*" also presents a suggestive word choice for this context.[104] Since the painting itself is quite literally "flat," how could it offer a representation of life that is anything but just that? A painting arrests the objects it displays in a particular motion and forces fixity upon them – it is as if the pause button has been pressed. We might imagine their next move, or their previous one, as Ellen Spolsky suggests, but for the present moment, they are frozen in time.[105] In contrast, the poetic description of the painting – particularly through present participles of verbs of motion – supplies the "animation, vigour, or activity." There is an "exceptional realism" to this piece, as Meek notes, but it is not strictly speaking a result of "its *trompe l'oeil* effects," as he suggests.[106] Its verisimilitude, rather, is a result of the particular language used not only to describe but also essentially

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[102] Pauline Kiernan, *Shakespeare's Theory of Drama* (Cambridge: Cambridge University Press, 1996), 59-66.
[103] "lifeless, adj.," *OED Online* (Oxford University Press, March 2017), 1b, http://www.oed.com.proxy.bc.edu/view/Entry/108110?redirectedFrom=lifeless (accessed June 15, 2017).
[104] Ibid., 3. Emphasis mine.
[105] See Ellen Spolsky, "Elaborated Knowledge: Reading Kinesis in Pictures," *Poetics Today* 17.2 (Summer 1996): 159-180.
[106] Meek, *Narrating the Visual,* 73.

to create it.

As an ekphrasis, this moment by definition puts two mediums in conversation with one another. And as much as the visual image of a painting is evoked, we have to remember that we are reading (or hearing) a poem describing the painting, not seeing the painting itself. In its early modern context, this ekphrasis might rightly be considered *imitatio* across mediums. As a result, while Shakespeare at various turns praises the skill of the painter, his words actually demonstrate the virtuosity of the poet. In this sense, the ekphrasis in *Lucrece* participates in concept of the *paragone* – the comparison between, and sometimes equation of poetry and painting, also considered by some as a rivalry between the two mediums of representation.

Engaging the *paragone*, early modern English rhetorical manuals also liken verbal description to painting. In the 1577 edition of *The Garden of Eloquence,* Henry Peacham defines *hypotiposis* as

> a description of persons, things, places, and tymes . . . which by a dilligent gathering together of circumstances, we expresse and set forth a thing so plainely, that it seemeth rather paynted in tables, then expressed with wordes, and the hearer shall rather thincke he see it, then hear it. By this fygure, the Orator doth as it were, paynt out each thing in his due collour, for even as the cunning Paynter paynteth all manner of thinges most lyvely, to the eyes of the beholder . . . . [e]ven so doth the Oratoure by words, set forth any person according to his age, stature, collour, complection, gesture, countenance, manners, and qualities, so that the hearer shall thinke he doth plainely behold him, and so likewyse in any

other thing.[107]

In the revised 1593 edition, Peacham instead uses the term *descriptio*, but similarly discusses it in relationship to painting. Additionally, he includes a discussion of how the device works upon "the mind of the hearer":

> Descriptio is a generall name of many and sundry kindes of descriptions, and a description is when the Orator by a diligent gathering together of circumstances, and by a fit and naturall application of them, doth expresse and set forth a thing so plainly and lively, that it seemeth rather painted in tables, then declared with words, and the mind of the hearer thereby so drawen to an earnest and stedfast contemplation of the thing described, that he rather thinketh he seeth it then heareth it. By this exornation the Orator imitateth the cunning painter which doth not onely draw the true proportion of thinges, but also bestoweth naturall colours in their proper places, whereby he compoundeth as it were complexion with substance and life with countenance: for hence it is, that by true proportion and due coloure, cunning and curious Images are made so like to the persons which they present, that they do not onely make a likely shew of life, but also by outward countenance of the inward spirite and affection.[108]

Shakespeare may have even seen this text itself in Richard Field's shop alongside *Venus and Adonis*, published the same year. Interestingly, the "cunning painter" and "cunning and curious Images" that Peacham notes find echoes in Shakespeare's characterization of

[107] Henry Peacham, *The Garden of Eloquence* (London: H. Jackson, 1577), O.ii.
[108] Henry Peacham, *The Garden of Eloquence (Corrected and augmented by the first Author)* (London: R. F. [Richard Field] for H. Jackson, 1593), 134.

"the conceited painter" (l. 1371) whose "conceit deceitful" (l. 1422) "beguiled attention, charmed the sight" (l. 1404) and "mock[ed] the mind" (l. 1414) in *Lucrece*, his next poem that Field had available to purchase.

Even sixteenth century English usage of the verb "paint" and its cognate forms to describe verbal, poetic description suggests a commonality between the two mediums. In *The Palace of Pleasure* (1566), a translation of Livy and other Latin historians by William Painter, Painter himself puns on his name (which itself might be a clever invention) in the work's dedicatory epistle by presenting his text as "depainted in lively colours."[109] Sidney turns not only to the metaphor of painting but also to Lucrece to describe those that he terms "right poets" as well.[110] As he puts it, rather than "counterfeit only such faces as are set before," the poet of this esteemed circle "bestow[s] that in colours upon you which is fittest the eye to see . . . . he painteth not Lucretia whom he never saw, but painteth the outward beauty of such a virtue."[111] In words that connect Shakespeare with this type of poet, the second of two introductory poems printed in *Willobie His Avisa. Or The true Picture of a modest Maid, and of a chaste and constant wife* (1594) refers to "Shakes-peare" who "paints poore Lucrece rape."[112]

These classical and early modern definitions and usages suggest no inherent rivalry between the two media of representation, but as W. J. T. Mitchell points out,

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[109] William Painter, *The Palace of Pleasure, Beautified, adorned and well furnished, with pleasant Histories and excellent Novelles, selected out of divers good and commendable Authors* (London: Henry Denham for Richard Tottel and William Jones, 1566).
[110] Sidney, 218.
[111] Ibid.
[112] Henry Willobie [?], *Willobie His Avisa. Or The true Picture of a Modest Maid, and of a chaste and constant wife. In Hexamiter verse* (London: John Windet, 1594).Though the text is purported to have been written by one Henry Willobie, its actual authorship has been a matter of speculation.

cultures always assign distinct and varying values to each of the two forms. Thus, he contends that "imagery" and "textuality" (broadly defined as image and word, but applicable to painting and poetry) are rival modes of representation; however, the extent of that rivalry – where and how firmly boundary lines are drawn and what exactly is at stake – varies on cultural and historical circumstances.[113] Mitchell himself also offers some common distinctions between poetry and painting that prove helpful when examining Shakespeare's ekphrasis in *Lucrece*: "Poetry is an art of time, motion, and action; painting is an art of space, stasis, and arrested action."[114]

Extending Mitchell's discussion of the rivalry between word and image, James A. W. Heffernan offers an analysis of ekphrasis, which he defines as any "literary representation of art" and "intensely paragonal" in that it "evokes the power of the silent image even as it subjects that power to the rival authority of language."[115] "Because it verbally represents visual art," he writes, "ekphrasis stages a contest between rival modes of representation: between the driving force of the narrating word and the stubborn resistance of the fixed image."[116] This contest, at least in *Lucrece,* is one that the poet of course wins. The images that Shakespeare lays before our eyes are released from their limitations as fixed objects on a flat surface; as constructs of language, they are given the freedom of movement.

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[113] W. J. T. Mitchell, *Iconology: Image, Text, Ideology* (Chicago: The University of Chicago Press, 1987), 49.
[114] Ibid., 48. What Mitchell terms "poetry" could use further distinction. While this description aptly characterizes narrative poetry, and so is therefore useful to consider in relationship to *Lucrece,* some elements of lyric poetry more closely align with Mitchell's description of painting.
[115] Heffernan, 1.
[116] Ibid., 6.

In Shakespeare's ekphrasis of the Troy painting, the sense of kinesis is achieved through words indicating motion – primarily present participles of verbs. From the initial description that "Many a dry drop seemed a *weeping* tear" (l. 1375), Shakespeare transforms a static medium into one possessing vitality.[117] The description of "blood" that "*reeked*" (l. 1377) and "*dying* eyes" that "*gleamed forth* . . . like *dying* coals *burnt out*" (l. 1378-1379) also creates a multi-sensory experience of smell, feeling, and sight. The subjects of the painting seem to possess the "heavy motion" of bodies – "the *laboring* pioneer / *Begrimed* with sweat and *smearèd* all with dust" (l. 1380-1381), the "youth" with their "*quick-bearing* and *dexterity*" (l. 1389). Whereas the narrator earlier associates such action with seeing sad sights versus hearing them told, here, the movement is an effect of word choice. While the narrator claims that "here and there the painter interlaces / Pale cowards *marching* on with *trembling* paces," the poet's own use of "marching" and "trembling" is precisely the reason why "one would swear he saw them *quake* and *tremble*" (l. 1390-1391, 1393). Likewise, present participles and verbs of motion endow Nestor with life:

> There *pleading* might you see grave Nestor stand,
> As 'twere *encouraging* the Greeks to fight,
> *Making such sober action with his hand*
> That it beguiled attention, charmed the sight.
> In speech it seemed his beard, all silver white,
> *Wagged up and down*, and from his lips did *fly*
> Thin, *winding* breath, which *purled up* to the sky." (l. 1401-1407)

[117] See Dundas, "Mocking the Mind,"15.

While claiming that "the painter was so nice" in his use of perspective that lifelike qualities of the scene appeared "to mock the mind," the reader's mind is simultaneously deceived by the poet's verbal skill as poetry itself is what renders these images.

By concentrating on the "painter's strife" (l. 1377) in creating this scene, the narrator effaces the labors of the poet. As a result of this dynamic, Shakespeare's poetry is endowed with a sense of sprezzatura. But, at the same time, Shakespeare's epideictic ekphrasis is an "artful verbal *tour de force* foregrounding the writer's skill before the imagined painter's," as Claire Preston suggests.[118] Describing the moment in which Lucrece gazes upon Hecuba who lacks "bitter words to ban her cruel foes" (l. 1460), the narrator's comment that "The painter was no god to lend her those" (l. 1461) also emphasizes the poet's – as well as the dramatist's – unique power to grant a voice to his creations.[119] Furthermore, as Preston notes, in "[t]he bypassing of, or removing of agency from, Lucrece, the nominal 'viewer' of the work," and instead the granting of it to the reader or listener in the use of phrases such as "there might you see" (l. 1380), "one might see" (l. 1386), and "one would swear he saw" (l. 1393), Shakespeare foregrounds his own skill "rather than Lucrece's injury and mental state, and our response to the picture rather than hers."[120]

Shakespeare also places emphasis on verbal as opposed to visual art through the deft translation of the painterly device of perspective into the poetic figures of metonymy and synecdoche. This shift can be best appreciated by first examining the passage from Philostratus' *Imagines* of a painting depicting the siege of Thebes, to which many critics

[118] Preston, 124.
[119] See Dundas, "Mocking the Mind," 19.
[120] Preston, 124.

have convincingly argued that Shakespeare was indebted.[121] As Philostratus tells his student,

> The clever artifice of the painter is delightful. Encompassing the walls with armed men, he depicts them so that some are seen in full figure, others with the legs hidden, others from the waist up, then only the busts of some, heads only, helmets only, and finally just spear-points. *This, my boy, is perspective*; since the problem is to deceive the eyes as they travel back along with the proper receding planes of the picture.[122]

Unlike some of the other descriptions of paintings in *Imagines* which read like narratives, here Philostratus explicitly comments on the painter's unique skills and praises the artist. Shakespeare subtly echoes this aspect of the passage, but instead of demonstrating perspective, his description of Achilles and a surrounding throng of bodies operate as rhetorical devices:

> For much imaginary work was there:
> Conceit deceitful, so compact, so kind,
> That for Achilles' image stood his spear,
> Gripped in an armed hand; himself behind
> Was left unseen, save to the eye of the mind:
>
> A hand, a foot, a face, a leg, a head
>
> Stood for the whole to be imaginèd. (l. 1422-1428)

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[121] The first critic to suggest this connection is E. H. Gombrich. See *Art and Illusion: A Study in the Psychology of Pictorial Representation* (1961; repr., Princeton: Princeton University Press, 2000), 211.
[122] Philostratus, *Imagines*, trans. Arthur Fairbanks (London: William Heinemann Ltd, 1931), I.4 (17).

Recently, Stuart Sillars has commented on Shakespeare's feat in these lines:

> . . . what is striking . . . is the way in which they convert the painter's skill in perspective to the poet's skill in rhetoric, an act of transmediation often overlooked but which immediately reveals the depth and complexity of Shakespeare's grasp of the operation of the two forms. Shakespeare's contemporary readers trained in the arts of rhetoric would have recognised the use of Achilles' spear as representative of his whole body as a metonymic substitution, and the list of body parts in the penultimate line as a synecdochic catalogue. The formal exchange thus presented offers itself as an embodiment within a narrative setting of the debate between poet and painter on the question of which is the more effective, a demonstration not only of Shakespeare's awareness of this conceptual encounter but its appropriation in a narrative event crucial to the poem.[123]

The lines in which Shakespeare skillfully exchanges aspects of painting for poetic figures also contain the very moment where he places his own signature – the "spear" – acknowledging his achievement in subsuming visual art into poetry.[124]

While *Lucrece* emphasizes ekphrasis as a poetic construction, and discussions of the figure time and again invoke painting (as has been discussed), additionally, classical and early modern texts regularly highlight its theatrical qualities. In *Rhetorica ad Herennium*, the oldest surviving Latin treatise on rhetoric, "Oracular Demonstration"

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[123] Sillars, 87.

[124] For readings of Achilles' spear as Shakespeare's signature in *Lucrece*, see Jonathan Crewe, *Trials of Authorship: Anterior Forms and Poetic Reconstruction from Wyatt to Shakespeare* (Berkeley: University of California Press, 1990), 158-159; and Cheney, *Literary Authorship*, 31-57.

("*Demonstratio*") is defined as "when an event is so described in words that the business seems to be *enacted* and the subject to pass vividly before our eyes."[125] Quintilian refers to this passage in his *Institutio Oratoria*, where he elsewhere notes that vivid description should make us feel as though we are "actual *spectators*" and that we can "see *the actors in the scene*."[126] In *Moralia*, Plutarch also notes Thucydides' "desire to make the reader a *spectator*, as it were, and to produce vividly in the minds of those who peruse his narrative the emotions of amazement and consternation which were experienced by those who beheld them."[127] Drawing on these texts, Erasmus' discussion of *evidentia* instructs that "We shall enrich speech by description of a thing when we do not relate what is done, or has been done, summarily or sketchily, but place it before the eyes painted with all the colors of rhetoric, so that at length it draws the hearer or reader outside of himself *as in the theatre*."[128]

If the reader or hearer were indeed in the space of theater, what he or she would also behold is the movement of bodies. Aptly, *enargeia,* Greek for "vividness," is also regularly associated with *energeia*, meaning "activity" or "actuality," commonly tied to the movement of the passions, but indicative of spatial movement as well.[129] This pairing of terms fittingly describes Shakespeare's ekphrasis in *Lucrece*, and moreover, their

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[125] *Rhetorica ad Herennium*, trans. Harry Caplan (London: William Heinemann Ltd, 1954), IV.lv (405). Emphasis mine. Some scholars have attributed this text to Cicero, but the question of authorship remains an issue of debate.
[126] Quintilian, *Institutio Oratoria*, Vol. 3, trans. H. E. Butler (London: William Heinemann Ltd, 1921), Book VIII.iii.64 (247). Emphasis mine.
[127] Plutarch, lines 346-347 (501). Emphasis mine.
[128] Desiderius Erasmus, *On Copia of Words and Ideas (De Utraque Verborem ac Rerum Copia)*, trans. Donald B. King and H. David Rix (Milwaukee: Marquette University Press, 1963), 47. Emphasis mine.
[129] See Joel Altman, "Ekphrasis," in *Early Modern Theatricality,* ed. Henry S. H. Turner (New York: Oxford University Press, 2013), 274.

association with theatricality makes the device of ekphrasis intriguing to consider in the medium of drama.

* * *

In *Titus Andronicus,* I propose, Shakespeare continues to question what can be done with various media of representation, this time exploring both how ekphrasis functions in the theater and the possibilities and limitations of staged action versus the written word. Whereas in *Lucrece,* the subject of ekphrasis is a painting, in the play, the vivid description centers on the living, breathing, mutilated body of Lavinia, present on the stage, whose own motions and sounds are in tension with her uncle words. While critics building on the work of Nancy Vickers have alternately referred to Marcus' presentation of Lavinia as a "blazon" (thus calling attention to its eroticism and victimization and also considering how the staged blazon intersects with and diverges from its standard Petrarch conventions),[130] considering it an "ekphrasis" shifts attention

[130] See especially three essays by Nancy Vickers, "Diana Described: Scattered Woman and Scattered Rhyme," *Critical Inquiry* 8.2 (1981): 265-279; " 'The blazon of sweet beauty's best': Shakespeare's *Lucrece*," in *Shakespeare and the Question of Theory*, ed. Patricia Parker and Geoffrey Hoffman (New York: Methuen, 1985); " 'This Heraldry in Lucrece' Face,' " *Poetics Today* 6.1/2 (1985): 171-184. Also see Heather James, *Shakespeare's Troy: Drama, Politics, and the Translation of Empire* (Cambridge: Cambridge University Press, 1997), 68; Lynn Enterline, *The Rhetoric of the Body from Ovid to Shakespeare* (Cambridge: Cambridge University Press, 2000), 8; Mary Laughlin Fawcett, "Arms/Words/Tears: Language and the Body in *Titus Andronicus,*" *ELH* 50.2 (Summer 1983), 273; Cynthia Marshall, *The Shattering of the Self: Violence, Subjectivity, and Early Modern Texts* (Baltimore: The Johns Hopkins University Press, 2002), 130-131; Lisa S. Starkes-Estes, "Transforming Ovid: Images of Violence, Vulnerability, and Sexuality in Shakespeare's *Titus Andronicus,*" in *Staging the Blazon in Early Modern England*, ed. Deborah Uman and Sara Morrison (Burlington, VT: Ashgate, 2013).

to the limits encountered in the use of the rhetorical device of *descriptio* on the stage as distinct from purely narrative verse.[131]

Marcus' monologue is laden with images that rather than simply describe Lavinia's body also create an abstraction from it through metaphor and thus, as many have noted, verbally enacts Ovidian metamorphosis.[132] Her bloody stumps become "two branches" that have been "lopped and hewed" (II.iv.18, 17), the blood gurgling from her mouth "a crimson river . . . / Like to a bubbling fountain stirred with wind (II.iv.22-23), her mangled body "a conduit with three issuing spouts" (II.iv.30). As Cynthia Marshall argues, "Marcus' excursus . . . accomplishes two opposite linguistic functions, one expressive, one veiling. By comparing [Lavinia's body] to objects which it bears only a tenuous resemblance . . . Marcus denies the visible reality he ostensibly describes."[133] Marcus also endeavors to contrast the aural reality of Lavinia's moans and groans through the rhetorical polish and metrical precision of his continued eloquent verse. He turns to images of Lavinia's previously unviolated body and her musical talents to conjure melodious sounds as well – her "lily hands" that would "[t]remble, like aspen leaves, upon a lute, / And would make the silken strings delight to kiss them" (II.iv.44-46), "the heavenly harmony / Which that sweet tongue hath made" (II.iv.48-49).

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[131] In *Passion Made Public*, Henderson engages in a similar project in regard to lyric verse, examining the various ways that the use of "Elizabeth lyric discourse enriched, beautified, and complicated contemporary drama," giving particular attention to the "intersections – rather than oppositions – of past and present, lyric and drama, public and private, arts and politics, poetry and spectacle, and especially male and female" (6).
[132] See especially James, 64-65; Christina Wald, " 'But of course the stage has certain limits'? The Adaptation of Ovid's *Metamorphoses* in Shakespeare's Plays," *Anglia: Zeitschrift für Englische Philologie* 127.3 (2009), 437.
[133] Cynthia Marshall, " 'I can interpret all her martyr'd signs': *Titus Andronicus*, Feminism, and the Limits of Interpretation," in *Sexuality and Politics in Renaissance Drama,* ed. Carole Levin and Karen Robertson (The Edwin Mellen Press, 1991), 199.

On the one hand, Marcus' encounter with Lavinia highlights both the possibilities of narrative poetry on the page and its limitations in the theater. Unlike in *Lucrece,* where no actual painting exists for a reader or hearer to compare to the verbal description, as a staged event, Marcus' ekphrasis competes with Lavinia's physical presence. This fact has led Nicholas Brooke to argue that while "Marcus' speech is an attempt to adapt the techniques of *The Rape of Lucrece* to the stage," it is "not a wholly successful one."[134] "The conceits of *Lucrece* can be developed more freely, because the narrative poem is not restrained by physical facts," he asserts.[135] Brooke's position assumes that Shakespeare is interested in achieving similar results in the poem and on the stage, not that he is more concerned with exploring and exploiting the differences of these two mediums of representation. Similarly, in an early essay, Eugene Waith lamented the fact that Lavinia's body competes with Marcus' words in this instance: "We have the description which almost transforms Lavinia, but in the presence of live actors, the poetry cannot perform the necessary magic. The action frustrates, rather than re-enforces, the operation of poetry."[136] Heather James points out that Shakespeare adapts Ovid's technique of yoking together "violent events and their ornate descriptions," but whereas "[Ovid's] reader may minimize the discontinuities and distresses," visualizing "at will" pleasant or disturbing images, Shakespeare's spectator "has no escape from the spectacle of Lavinia's mutilated body ornamented by imagery and citations."[137]

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[134] Nicholas Brooke, *Shakespeare's Early Tragedies* (1968; repr., London & New York: Routledge, 2005), 18.
[135] Ibid., 17.
[136] Eugene Waith, "The Metamorphosis of Violence in *Titus Andronicus*," *Shakespeare Survey* 10 (1957), 47-48.
[137] James, 61-62.

On the other hand, rather than seeing this moment as highlighting limitations, we can also understand it as revealing other dramatic possibilities. Marcus' words are never meant to miraculously replace the actual sight of Lavinia with an alternate image conjured in the mind's eye. As Albert Tricomi notes, "the play deliberately 'exposes' the euphemisms of metaphor by measuring their falseness against the irrefutable realities of dramatized events . . . [it] turns its back on metaphor, rejecting it as a device that tends to dissipate the unremitting terrors of the tragedy."[138] But Christina Wald sees this dynamic working in a different way: "The linguistic evocation of a physical, supernatural metamorphosis . . . does not offer a release . . . . By contrast, the divergence of the verbal and the visual makes Lavinia's suffering more palpable and heightens the alertness for Lavinia's already transformed body," she argues.[139] Drama, by way of spectacle, demands that we engage with trauma directly. It means that pain and suffering – especially, in the case of Lavinia, a woman's pain and suffering – cannot be covered over or erased. The stage, unlike the page, traffics in the powerful, inescapable, and sometimes antagonistic juxtaposition of the physical body and the verbal text. Waith eventually took this into account and tempered his critique of the discrepancy between Lavinia's body and Marcus' poetry by explaining it "as a kind of double vision" that theater uniquely allows.[140] He also came to see Marcus' monologue as "a desperate effort to come to

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[138] Albert Tricomi, "The Aesthetics of Mutilation in 'Titus Andronicus,' " *Shakespeare Survey* (1974), 13.
[139] Wald, 438. Also see D. J. Palmer, "The Unspeakable in Pursuit of the Uneatable: Language and Action in *Titus Andronicus*," *Critical Quarterly* 14 (1972), 321.
[140] Eugene Waith, "The Ceremonies of *Titus Andronicus*," in *Mirror up to Shakespeare: Essays in Honour of G. R. Hibbard,* ed. J. C. Gray (University of Toronto Press, 1984), 165.

terms with unbearable pain."[141] As much as these lines seek to describe Lavinia, they just as strikingly serve as an expression of Marcus' own feelings and mental state.[142]

All of these components are characteristic of the parameters that Joel Altman has outlined for how ekphrasis operates on the early modern stage. First, as a "stop-action device . . . it calls attention to itself" (even the action of trying to determine Lavinia's assailants stops, not to mention the revenge plot itself); second, it "augments mimesis through its own unique power to inform the imagination"; and third, while "invit[ing] critical attention to itself as a performance," it "also bracket[s] that performance to infiltrate, captivate, and illustrate with images the mind of the listener."[143] Altman also suggests that Shakespeare "makes extensive use of ekphrasis as a psychological index" that "reveals the interior workings of the speaker's mind."[144] While Marion Wells has referred to Marcus' speech specifically as an "ekphrastic depiction," she argues that the device allows Lavinia's body to "recede into the background."[145] That might be true if one were simply reading the play text, but on stage, her body commands full attention, unless, of course, the spectator decides to look away.[146]

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[141] Ibid.
[142] See Palmer, 321.
[143] Altman, 273-274.
[144] Ibid., 285.
[145] Marion Wells, "Philomela's Marks: Ekphrasis and Gender in Shakespeare's Poems and Plays," in *The Oxford Handbook of Shakespeare's Poetry,* ed. Jonathan F. S. Post (Oxford: Oxford University Press, 2013), 210-211. Wells is not the only critic to use the term "ekphrasis" to describe Marcus' description of Lavinia. Stephen Orgel has done so as well, though without any analysis as to how it functions. See Orgel, " 'Counterfeit Presentments': Shakespeare's Ekphrasis," in *England and the Continental Renaissance: Essays in Honour of J. B. Trapp*, ed. Edward Chaney and Peter Mack (Woodbridge, UK: The Boydell Press, 1990), 180.
[146] The fact that spectators in the early modern playhouse would have been viewing the body of a male youth performing the female character of Lavinia adds another layer of complexity to this moment. However, as Anthony B. Dawson has posited, it is precisely

In addition to its position as the subject of ekphrasis, Lavinia's body also stages what in *Lucrece* is termed a "sad sight," able to move its viewer with its "heavy motion" more intensely than a verbal narrative. Whereas in the poem, Lucrece's acknowledgement of the painter's inability to lend Hecuba a voice simultaneously reminds us that both the poet and the playwright have the power to give their creations speech, in *Titus,* the dramatist shows us that he can also take away that capacity at will. Doing so to Lavinia highlights the incapability of "heavy motion" alone, without the aid of words, to convey one's plight and suffering. Such a situation troubles Marcus, but it utterly confounds Titus. "Had I but seen thy picture in this plight," he tells his daughter, "It would have madded me. What shall I do / Now I behold thy lively body so?" (III.i.103-105). Lavinia's vitality poses an immense challenge for him. A static, visual representation of her would have driven him to insanity, but her liveliness, coupled with her inability to speak, paralyzes him. Lucius has a similar initial response when he first encounters his sister, falling to his knees with the exclamation, "Ay me, this object kills me" (III.i.64).

While Marcus copes with Lavinia's body by trying to think of her in terms of other images and her past (in contrast to her present state), Titus attempts to turn her into a text that he and his brethren can read. He directs Marcus and Lucius both to "look on her," observing that "When I did name her brothers, then fresh tears / Stood upon her cheeks, as doth the honeydew / Upon a gathered lily almost withered" (III.i.110-112).

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this juxtaposition of the actor's body with the body represented that "activate[s] participation" of the audience, eliciting in spectators the emotions that a character feels even though those emotions are only performed (43). See Dawson, "Performance and Participation: Desdemona, Foucault, and the Actor's Body," in *Shakespeare, Theory, and Performance*, ed. James C. Bulman (London and New York: Routledge, 1996).

Titus, too, incorporates a simile that veils Lavinia's tear-stained checks with the image of a flower that has secreted its nectar. However, Marcus' response, two lines that offer completely opposite conclusions – "Perchance she weeps because they killed her husband; / Perchance because she know them innocent" (III.i.113-15) – emphasizes the unreliability of "heavy motion" alone to produce signifiers that can be correctly interpreted. Nonetheless, Titus still remains intent on deciphering Lavinia's thoughts by her actions. At one point, shortly after Marcus' conflicting lines, Titus claims "I understand her signs" (III.i.143). But this conviction does not last long, as he continues to find his daughter to be an enigma, though one that he is committed to decode. He vows to Lavinia,

> Speechless complainer, I will learn thy thought;
> In thy dumb action will I be as perfect
> As begging hermits in their holy prayers.
> Thou shalt not sigh, nor hold thy stumps to heaven,
> Nor wink, nor nod, nor kneel, nor make a sign,
> But I of these will wrest an alphabet,
> And by still practice learn to know thy meaning. (III.ii.39-45)[147]

In referring to Lavinia's movements as "dumb action," Titus likens her to a dumb show that can be read with complete accuracy. However, the medium of Shakespeare's theater insists against this. Drama communicates through words as well as actions; actions alone are limiting. And Titus knows this as well. Earlier, when he proposes that the Andronici

[147] Citing its absence from Q1 (1594) and Q2 (1600) of *Titus Andronicus*, critics have debated whether or not this scene was part of early performances of the play.

mirror Lavinia's wounds by cutting off their own hands, he also suggests,

> Or shall we bite tongues, and in dumb shows
> Pass the remainder of our hateful days?
> What shall we do? Let us that have our tongues
> Plot some device of further misery
> To make us wondered at in time to come. (III.i.131-135)

Spending the rest of their lives proceeding through Rome as actors severed from speech would surely make the Andronici a sight to be "wondered at," just as they contemplate Lavinia's own body at this point in the play. But Titus' idea that they "[p]lot some device" that will create this curiosity aligns him with the playwright who imagines writing a script that will be staged with both actions *and* words. In the meantime, in order to engage more fully in a "sympathy of woe" (III.i.158), Titus suggests that he and Lavinia go to her closet to read "[s]ad stories chanced in times of old" (III.ii.82). While this activity at first figures as a distraction from seeking revenge, it is in these stories that Titus finds a model for the "plot" that he seeks.

After failed attempts by Titus to fully comprehend what has happened to Lavinia by relying on the gestures of her body, Lavinia points her brethren to Ovid's *Metamorphoses*, foregrounding the facility with which a book may be read and understood in comparison to the motions of the body. As Scott points out, "[t]he book appears at the moment when theater comes into contact with its own limitations, when the stage seems incapable of supporting an audible silence."[148] In truth, the Andronici's

[148] Charlotte Scott, *Shakespeare and the Idea of the Book* (Oxford: Oxford University Press, 2007), 29. In *The Immaterial Book: Reading and Romance in Early Modern England* (Ann Arbor: The University of Michigan Press, 2013), Sarah Wall-Randell

real ability to decipher a text only comes when they are presented with poetry, and later, an actual inscription. Aided by Ovid's verse, Marcus and Titus learn Lavinia's signs:

TITUS Soft, so busily she turns the leaves.
Help her. What would she find? Lavinia, shall I read?
This is the tragic tale of Philomel,
And treats of Tereus' treason and his rape –
And rape, I fear, was root of thy annoy.

MARCUS See, brother, see. Note how she quotes the leaves.

TITUS Lavinia, wert thou thus surprised, sweet girl,
Ravished and wronged, as Philomela was,
Forced in the ruthless, vast, and gloomy woods?
See, see!
Ay, such a place there is, where we did hunt –
Oh, had we never, never hunted there! –
Patterned by that the poet here describes,
By nature made for murders and for rapes.
. . . .
Give signs, sweet girl – for here are none but friends –
What Roman lord it was durst do the deed,
Or slunk not Saturnine, as Tarquin erst,

reads this moment in which the book appears as Lavinia's active attempt "to reinsert herself into the story, to gain its transformative ending as well as its horrific beginning, to make others see her as the character in Ovid's fiction" (52).

That left the camp to sin in Lucrece' bed?

(IV.i.45-58, 61-64)

Although Marcus proposes the story of Philomela as the analogue for Lavinia's mutilation when he first encounters her in II.iv, his uncertainty (as evidenced again by the conflicting translations he provides for Lavinia's tears) prevents him from mentioning this possibility to Titus and Lucius. But here, when Lavinia herself identifies the tale, Marcus realizes that she "quotes" it – dually citing it as evidence and reproducing or repeating it through her own body, as the two definitions of the word in the *OED* suggest.[149] For Titus, Ovid's poetry becomes the ur-text on which all else is styled. The woods in which the rape occurred are not simply *similar* to those that appear in the myth of Philomela, but "patterned by" them. Having successfully understood Lavinia by this tale, Titus suggests another story of rape that might help him learn of Lavinia's assailant – that of Lucrece, also told by Ovid in the *Fasti* two days following the account of Philomela, and related by Livy as well.[150]

This discovery is also made through a written text, though one Lavinia inscribes herself, nonetheless again emphasizing that reading the gestures of the body alone is an insufficient way to attain full knowledge. Marcus instructs his niece how to use a staff placed in her mouth and held between her two stumps in order to "write" and "print thy

[149] "quote, v.," *OED Online* (Oxford University Press, June 2017), 1a, 2a, http://www.oed.com.proxy.bc.edu/view/Entry/156908?rskey=NMgn61&result=3&isAdvanced=false (accessed June 15, 2017).
[150] In Book II of Ovid's *Fasti,* Philomela figures in the narrative told on February 22 and Lucrece in the story told on February 24. See Ovid, *Fasti,* trans. Sir James George Frazer (London: William Heinemann Ltd, 1931). For Livy's account of Lucrece, see *The History of Rome*, Volume I, trans. George Baker (New York: Derby & Jackson, 1859), 55-58.

sorrows plain, / That we may know the traitors and the truth!" (IV.i.73, 75-76), recalling yet an additional tale of rape that Ovid tells in the *Metamorphoses* – that of Io.[151] Concentrating on the phallic significance of the staff, critics have tended to regard the staging of this scene as a reenactment of Lavinia's rape.[152] However, this interpretation has blinded another possibility – reading the staff as a prosthetic by which Lavinia gains speech. The extension of the staff from her mouth onto the sand, where she forms written words, also simulates her voice. In this way, she is able to communicate to the Andronici the perpetrators of her rape with the words, "*Stuprum* – Chiron – Demetrius" (IV.i.78).

With this revelation, Marcus' and Titus' responses evoke theater and the medium of drama. Marcus refers to Chiron and Demetrius as "*[p]erformers* of this heinous bloody deed" (IV.i.80), and Titus quotes lines from Seneca's *Hippolytus* – "*Magni dominator poli, / Tam lentus audis scelera, tam lentus vides?*" ("Ruler of the great heavens, are you so slow to hear and see crimes?") (IV.i.80-81). Finding no reply from the gods, Titus instead follows Seneca, deciding to stage violent revenge. Having reached the limits of what gesture or the written text alone can offer, he marries the two by creating a script that can be enacted. Later, when Tamora and her sons visit him in the allegorical guises of Revenge, Rape, and Murder, they find him in his study with his papers, in the act of writing the very play that he plans to stage. As he says to them,

> Who doth molest my contemplation?
>
> Is it your trick to make me ope the door,

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[151] See Ovid, *Metamorphoses,* trans. Arthur Golding, 1567, ed. John Frederick Nims (1965; repr., Philadelphia: Paul Dry Books, 2000), Book I, lines 701-940, esp. 800-806.
[152] For an early example, see S. Clark Hulse, "Wresting the Alphabet: Oratory and Action in *Titus Andronicus*," *Criticism* 21.2 (Spring 1979), 116.

That so my sad decrees may fly away,

And all my study be to no effect?

You are deceived. For what I mean to do

See here in bloody lines I have set down,

And what is written shall be executed. (V.ii.9-15)

Roman warrior no longer, Titus becomes a Renaissance playwright, employing the principles of *imitatio*.[153] As he declares to Chiron and Demetrius before slitting their throats, "For worse than Philomel you used my daughter, / And worse than Procne I will be revenged" (V.ii.194-195). In a reversal of his previous attempts to translate the embodied spectacle of Lavinia into words, he is now determined to exceed the limits of the textual narrative in the process of bringing it to life on stage where he will "play the cook" (V.ii.204). "Titus, through the fact of his linguistic failure, becomes one of the drama's most effective revengers," Hulse points out.[154] "As Titus learns to 'wrest the alphabet' of his mangled daughter," he explains, "he learns a new language of action that supplants the old Roman oratory, because it alone can simultaneously probe the inner

[153] Titus' name itself connects him to the first literary dramatist of Rome, Lucius Livius Andronicus (c. 280/270-200 BCE), who Jerome, in the *Chronicon* entry corresponding to 187 BC, refers to as "*Titus* Livius, the tragedian" (not to be confused with Titus Livius, the historian, whom Jerome also mentions at 59 BC). This link seems more than merely coincidental. Eight tragedies are attributed to Lucius Livius Andronicus, one which is titled *Tereus.* Gesine Manuwald notes that it is likely that this play follows a version of the myth transmitted in Hyginus' *Fabulae* "which increases the number of characters and the complexity of the relationships between them" (192). Manuwald also asserts that the structure of Andronicus' plays "guaranteed entertainment by vivid stage action" (193). For a more extensive assessment of the dramatic career and contributions of Lucius Livius Andronicus, see Manuwald, *Roman Republican Theatre* (Cambridge: Cambridge University Press, 2011), 188-193.

[154] Hulse, "Wresting the Alphabet," 108.

wounds of the spirit, and inflict outer wounds on his enemies."[155] In addition, much like Shakespeare himself, he becomes both a poet and a dramatist.[156] Whereas in *Lucrece*, Shakespeare places his signature in a stanza that translates painterly devices into poetic ones, in *Titus,* he registers his authorship through the creation of a character who comes to understand the efficacy and potentialities of the theatrical medium. Simultaneously, though, in his creation of a playwright figure who is admittedly crazy, he also registers his ambivalence about drama itself as an ideal form of expression.

Inasmuch as the ending of *Titus* thus paradoxically questions the capabilities of drama, the last stanza of *Lucrece* evokes various mediums of representation in an attempt to achieve closure. In the fashion of a dumb show, Collatine, Brutus, Lucretius, and their brethren "bear dead Lucrece thence, / To show her bleeding body thorough Rome" (l. 1850-1851). As this act "publish[es] Tarquin's foul offence" (l. 1852), the moment also turns into a printed text that points to the narrative poem itself in the hands of Richard Field. The final lines of the poem that tell of the Romans "plausibly" – that is, with applause – "giv[ing] consent / To Tarquin's everlasting banishment" (l. 1854-1855) move the scene into the space of the playhouse where the audience approves of what the actors have proposed. No one medium, *Lucrece* suggests – and *Titus* dually confirms – provides all the possibilities that the poet and the playwright consider ideal.

[155] Ibid.
[156] Cheney also reads Titus as a "poet-playwright" figure. See *Poet-Playwright,* 77.

CHAPTER 3: PRESERVATION, PERFORMANCE, AND THE TROPE OF POETRY AS MONUMENT IN THE *SONNETS* & *THE WINTER'S TALE*

O how shall summer's honey breath hold out . . . ?

– Sonnet 65, l. 5 [157]

What fine chisel
Could ever yet cut breath?

– *The Winter's Tale,* V.iii.78-79

At the end of the scene of Ophelia's burial in *Hamlet,* Claudius remarks, "This grave shall have a living monument" (V.i.276). The king's comment has long proven a textual crux. To whom exactly are his words addressed, and moreover, what is their import? Editors – none too sure themselves about the meaning of this line – have offered several tentative suggestions.[158] Does Claudius vaguely consider a memorial that will be enduring, or does he envision a specific object, like a stone effigy atop Ophelia's grave in the fashion of a contemporary English funeral monument?[159] Are his words perhaps more ominous and abstract, suggesting that Hamlet, who is now living, will be sacrificed by

[157] Quotations from the *Sonnets*, unless otherwise noted, are from *Shakespeare's Sonnets,* ed. Stephen Booth (1977; repr., New Haven: Yale University Press, 1997). Booth usefully prints his modernizations alongside the facsimile of each poem from the 1609 quarto. I note specific instances below where I prefer the spelling of the quarto for the alternative readings that it allows.
[158] Glosses are almost always accompanied by a question mark in parentheses.
[159] G. Blakemore Evans suggests these possibilities in *The Riverside Shakespeare,* 1229 n.297.

Laertes in retribution for both his father's and his sister's deaths?[160] Or might he mean something altogether different? What type of "monument" does Claudius have in mind, and more precisely, what constitutes it as "living"?

A definitive answer to this question may not appear in *Hamlet* itself, but elsewhere Shakespeare considers further what form a "living monument" might take. Within this endeavor, Shakespeare's exploration of the *paragone* merges with his handling of the trope of poetry as monument, exemplified by the Horatian declaration, *exegi monumentum aere perennius* ("I have finished a monument more lasting than bronze").[161] In the *Sonnets,* the speaker announces to his beloved that "[y]our monument shall be my gentle verse" (81.9), itself "[t]he living record of your memory" (55.8), and in *The Winter's Tale*, the statue of Hermione, commemorating the queen who has been presumed dead for sixteen years, literally comes to life. Furthermore, in each of these texts, living monuments are importantly associated with both preservation as well as performance.

Shifting attention from Shakespeare's formulations of the possibilities and limitations of narrative poetry, visual art, and embodied drama in his early plays and poems, in this chapter I explore his conceptions of various mediums of representation in two of his later works. The *Sonnets*, entered into the Stationers' Register by Thomas Thorpe on 20 May 1609, and likely in the bookshops of John Wright and William Aspley by early that summer, initially came into public circulation at roughly the same time that

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[160] Ann Thompson and Neil Taylor offer this gloss, alongside the previous one, in the Arden edition (2006; repr., London: Bloomsbury, 2016), 462 n.286, as does Anthony B. Dawson in *The Norton Shakespeare,*1843 n.9.
[161] Horace, *Odes,* Book III, XXX, in *The Odes and Epodes*, trans. C. E. Bennett (London: William Heinemann Ltd, 1960), line 1 (278-279).

The Winter's Tale was first staged in London.[162] Various critics have long noted points of convergence between these two texts, such as their mutual concerns about posterity, questions regarding the nature of time, and meditations on the forms of memorialization that allow for the preservation of beauty.[163] Furthermore, Susan Snyder and Deborah T. Curren-Aquino have gone as far as making an appealing suggestion that I expand upon

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[162] While critics continue to debate potential dates of composition and revision for the sonnets, often citing Meres' reference to Shakespeare's "sugred Sonnets among his priuate friends" (281-282) in order to support the claim that at least a version of some of the poems were likely in manuscript circulation before their publication, what concerns me in this chapter is the state of the first 126 sonnets in the sequence when they were initially presented to a wider readership in 1609. This date roughly corresponds with the first performances of *The Winter's Tale*. Some critics, such as Susan Snyder and Deborah T. Curren-Aquino, along with Gary Taylor and Rory Loughnane, have suggested that although the outdoor theaters were closed from August 1608 throughout 1609 due to an outbreak of the plague, the play may initially have been staged at Blackfriars the same year that the sonnets appeared in print. However the only definitive evidence for dating of *The Winter's Tale* comes from the diary of Simon Forman, who notes seeing the play at The Globe on 15 May 1611, at which time it may or may not have been new. Records also indicate that *The Winter's Tale* was performed at court on 5 November 1611, and then once again, sometime between December 1612 and May 1613, during the festivities celebrating the marriage of Princess Elizabeth to the Elector Palatine. The play itself did not appear in print until its inclusion in the First Folio in 1623. For various arguments regarding the dating of both the sonnets and *The Winter's Tale*, see Taylor and Loughnane, 573-575, 577-579; Katherine Duncan-Jones, "Introduction," *Shakespeare's Sonnets* (2010; repr., London: Bloomsbury, 2016), 1-27; Burrow, 103-111; Susan Snyder and Deborah T. Curren-Aquino, "Introduction," *The Winter's Tale* (2007; repr., Cambridge: Cambridge University Press, 2017), 62-66; John Pitcher, "Introduction," *The Winter's Tale* (2010; repr., London: Bloomsbury, 2017), 86-93; Stephen Orgel, "Introduction," *The Winter's Tale* (1996; repr., Oxford: Oxford University Press, 2008), 79-80.

[163] For recent treatments of these subjects, see Amanda Watson, " 'Full character'd": Competing Forms of Memory in Shakespeare's Sonnets," in *A Companion to Shakespeare's Sonnets,* ed. Michael Schoenfeldt (Malden: Blackwell, 2007), 343-360; Bradin Cormack, "Decision, Possession: The Time of Law in *The Winter's Tale* and the *Sonnets*," in *Shakespeare and the Law: A Conversation Among Disciplines and Professions*, ed. Bradin Cormack, Martha C. Nussbaum, and Richard Strier (Chicago: University of Chicago Press, 2013), 44-71; Hester Lees-Jeffries, *Shakespeare and Memory* (Oxford: Oxford University Press, 2013), 170-195; Brian Chalk, *Monuments and Literary Posterity in Early Modern Drama* (Cambridge: Cambridge University Press, 2015), 138-172.

here – namely, that *The Winter's Tale* is Shakespeare's dramatization of the *Sonnets*.[164] However, whereas Snyder and Curren-Aquino see this relationship between play and poetry on the level of "seasonal imagery, thematic emphasis on time and art, and [a] central relationship involving two men and a woman,"[165] I focus instead on the double meaning and wordplay of "stillness" in the first subsequence of the *Sonnets* addressed to the young man and its embodiment by characters in the final acts of *The Winter's Tale* in order to examine the different capacities and constraints of lyric poetry, statuary, and drama in preserving and revitalizing a lost beloved.[166] In order to "still" exist for an extended period of time, a monument must be "still" in the sense of frozen and motionless. But to be "living," this monument must be "quick" as well – both in possession of vital spirits and thus, consequentially, transient and fleeting. Through the character of Paulina, the playwright figure, in *The Winter's Tale,* Shakespeare attempts to creates the scene of stillness, preservation, and reanimation that the poet of the *Sonnets* can ever only hope for and imagine and that the sculptor can ever only partially execute. Nonetheless, even in *The Winter's Tale*, this rendering is not without its own set of unique limitations. In both the play and the poetic volume, Shakespeare's imagined versions of the living monument are torn between permanence and evanescence, a dilemma that their respective mediums of representation further underscore rather than

[164] Snyder and Curren-Aquino, 63 n.170.
[165] Ibid.
[166] Other notable studies have addressed the lyric in performance primarily by focusing upon the framing and implications of lyric poetry (especially sonnets) when spoken by characters on stage, at times in conversation with one another, in the drama of Shakespeare and others during the Elizabethan and Jacobean periods. See especially Henderson, *Passion Made Public*; Schalkwyk, *Speech and Performance*; Cheney, *Literary Authorship.*

overcome.

* * *

The first 126 poems of Shakespeare's *Sonnets* addressed to the young man constitute a sequence which is interested in the ways in which lyric poetry has the power to maintain continuity despite change and to resuscitate the beloved after his death. Both in the literal use of the word "still," along with its puns and rhymes, and – often intertwined – in the poet's ruminations on the suitability of his medium to provide his beloved with immortality, the *Sonnets* aim to fortify the young man's beauty against the destructive forces of time. Additionally, they proclaim to harness their representation of vitality through lyric poetry's potential for adaptation into dramatic performance, for unlike narrative poetry, which functions primarily to describe situations and events, the lyric presents itself as a meditation and a script to be voiced by future readers who take on the persona of the speaker, and moreover, in the special case of the *Sonnets*, embody the beloved as well.

From the very opening of the *Sonnets,* the young man's "quickness" figures as his synonymous "brightness" – an element of his vitality that the poet desires to maintain in the sequence itself despite the passage of time and the beloved's inevitable death. Sonnet 1 calls attention to the young man's "*bright* eyes" (l. 5), which are again featured in Sonnet 20, where the poet describes him as having "an eye more *bright*" than that of any woman (l. 5). The poet also praises the ability of the young man's own "shadow" (another word underscoring his transient, mortal nature) which other "shadows doth make

bright" (43.5). Yet in order for the poet's sonnets to capture the beloved's "quickness" after his death, the speaker realizes that he must paradoxically cultivate "stillness" throughout his project. He ultimately seeks for his verses to "*still* shine *bright*" (65.14), marrying these two contradictory terms.

While thematically the concept of preservation in the midst of alteration appears in the *Sonnets* from the start, linguistically, it surfaces in the sestet of the fifth poem with the use of the specific word "still" and its relationship to "distillation." The opening octave of Sonnet 5 works in contrast, taking up the issue of temporality that Sonnets 1-4 foreground and figuring Time as an unrelenting force which despite its allowance for beauty's creation also leads to its ruin:

> Those hours that with gentle work did frame
> The lovely gaze where every eye doth dwell
> Will play the tyrants to the very same
> And that unfair which fairly doth excel:
> For never-resting time leads summer on
> To hideous winter and confounds him there,
> Sap checked with frost and lusty leaves quite gone,
> Beauty o'ersnowed and bareness everywhere. (5.1-8)

Whereas the enjambment of these first eight lines mimics time's continual forward motion, the introduction of "distillation" in the sestet literally stills this movement through end-stopped lines and also offers a way to preserve the young man against the ill-effects of time:

> Then were not summer's di*still*ation left

A liquid pris'ner pent in walls of glass,

Beauty's effect with beauty were bereft,

Nor it nor no remembrance what it was.

But flow'rs dis*till*ed, though they with winter meet,

Leese but their show, their substance *still* lives sweet. (5.9-14)

Transformed into rose-water, the essence of "beauty's rose" (1.2) does not die but exists in an alternate form that is at one and the same time fluid (as a "liquid"), contained (as a "pris'ner"), stable (as a "substance still"), and continual (as that which "still lives sweet"). Although critics largely read "distillation" as a metaphor for human procreation, it just as aptly signifies poetic mimesis, and thus, as a whole, Sonnet 5 anticipates the explicit assertions that the poet makes later that the very form of lyric poetry can best preserve the young man's beauty and memory.[167] As Helen Vendler suggests, "even the "emotionally labile contents" of the sonnet itself that "preserve their mobility within the transparent walls of prescribed length, meter, and rhyme" can be can be considered "a liquid pris'ner pent in walls of glass."[168] Whereas ensuring the continued existence of one's beauty through offspring is an issue of corporeal resemblance – and therefore ultimately about maintaining "show" – encapsulating one's physical beauty by way of language depends on a transformation which can only ever aspire to perpetuate an immaterial "substance." But neither progeny nor poetry can maintain the ideal –

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[167] The metaphor of "distillation as human procreation also appears in *A Midsummer Night's Dream*, which has led many to believe that Shakespeare first composed the early sonnets in close proximity to the play. As Theseus instructs Hermia, "But earthlier happy is the rose distilled / Than that which, withering on the virgin thorn, / Grows, lives, and dies in single blessedness" (I.i.76-78).

[168] Helen Vendler, *The Art of Shakespeare's Sonnets* (1997; repr., Cambridge: Harvard University Press, 1999), 67.

replication always results in difference.[169]

The focus on form remains as the metaphor of "distillation" is carried on to Sonnet 6. In the first quatrain, the speaker urges the young man,

> Then let not winter's ragged hand deface
> In thee thy summer ere thou be dis*till*ed:
> Make sweet some vial; treasure thou some place
> With beauty's treasure ere it be self-killed. (6.1-4)

The "walls of glass" of Sonnet 5 are here replaced with a "vial" which may be understood as representing the young man's child (rather than a poem) as the container in which his essence will be preserved. Although editors and critics overwhelmingly prefer the alternative gloss of a woman's "womb" for "vial," suggesting that the semen of the young man is the way in which it is "ma[d]e sweet," Richard Halpern offers an equally appropriate reading of the "walls of glass" turned "vial" as the "male womb of Shakespearean verse, in which the young man's essence will be perpetuated, not as another living, and therefore perishable blossom but rather as eternal through static lines of poetry."[170] Procreation also metaphorically appears as a formal feature of the *Sonnets* themselves at the level of rhyme and meter, "one word . . . as it were," according to Sir Philip Sidney, "begetting another."[171] And even the language of the dedication of the

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[169] For extended discussions of this point, see Joel Fineman, *Shakespeare's Perjured Eye: The Invention of Poetic Subjectivity in the Sonnets* (Berkeley: University of California Press, 1986), 250-255; Shankar Raman " 'Thou single wilt prove none': Counting, Succession and Identity in Shakespeare's Sonnets," in *The Sonnets: The State of Play*, ed. Hannah Crawforth, Elizabeth Scott-Baumann and Clare Whitehead (London: Bloomsbury, 2017).
[170] Richard Halpern, *Shakespeare's Perfume* (Philadelphia: University of Pennsylvania Press, 2002), 14.
[171] Sidney, 234.

Sonnets reflects an understanding of the poems as an alternative form of progeny, as the individual purported to be the young man, "M^{r}. W. H.," is named the "begetter" not of children, but of "these insuing sonnets."[172] As Sonnet 6 continues, the metaphor of sanctioned usury can again be read as signifying procreation, but in addition, the images that the poet employs suggest printing and copying, returning to the idea of "distillation" through verse by calling to mind the publication and proliferation of the 1609 quarto of the *Sonnets* themselves:

> That use is not forbidden usury
> Which happies those that pay the willing loan;
> That's for thyself to breed another thee,
> Or ten times happier be it ten for one.
> Ten times thyself were happier than thou art,
> If ten of thine ten times refigured thee:
> Then what could death do if thou shouldst depart,
> Leaving thee living in posterity? (6.5-12)

As a "figure" can mean a "human body" (*OED* 5), "a representation" (*OED* 10), and a "written character" (both a letter of the alphabet (*OED* 18) or a numerical symbol (*OED* 19), which here also extends the metaphor of usury),[173] the way in which the young man is "refigured" simultaneously suggests his descendants as well as the transformation of his essence into printed poetry, referred to later in the sequence as "black lines" in which

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[172] Whether or not the young man and the poet's patron are in fact one in the same has been a source of much debate.

[173] "figure, n.," *OED Online* (Oxford University Press, January 2018), http://www.oed.com.proxy.bc.edu/view/Entry/70079?rskey=u9dsrI&result=1&isAdvanced=false (accessed March 7, 2018).

he will live (63.13) and "black ink" in which he will "*still* shine *bright*" (65.14), thus retaining a key element of his "quickness."[174] The "posterity" in which he will remain "living" is not exclusively his own issue, but future generations more broadly who will read these poems and resuscitate the young man through their own breath (another rendering of "quickness"), as Sonnets 18 and 81 suggest (and a topic to which I will return).

By Sonnet 54, "distillation" resurfaces as an explicit metaphor for poetic mimesis. Returning to the imagery of flowers and perfume, the speaker once again compares the young man to "sweet roses" who do not altogether die but from which "sweetest odors [are] made" (54.11-12). Unlike "canker blooms" whose "virtue only is their show" (54.5, 9), the unseen but still sensed "sweet odor" of the rose is the substance which prolongs its life. The poet makes the association between the young man and the rose clear in the couplet, as he asserts, "And so of you, beauteous and lovely youth, / When that shall vade, by verse di*stils* your truth" (54.13-14), but this conviction is anticipated through the phrasing and the word choice of the very first two lines of the sonnet as well: "O how much more doth beauty beauteous seeme, / By that sweet ornament which truth doth give" (54.1-2). "By that sweet ornament" not only parallels "by verse" in grammatical construction, but also signifies the figurative language of poetry, as it does in the title of the third book of George Puttenham's *The Art of English Poesy* – "Of Ornament" – where the author discusses such devices.[175]

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[174] Watson also reads "[t]he repeated paradox of the young man's fairness living on in 'black ink' (65.14) or 'black lines' (63.13)" as part of the trope of distillation, as his replication is not an exact and perfect likeness (349).
[175] George Puttenham, *The Art of English Poesy,* 1586, ed. Frank Whigham and Wayne A. Rebhorn (Cornell University Press, 2007), 221.

The two poems which frame Sonnet 54 also develop the theme of constancy despite change and foreground the poet's own works as the places in which the beloved dwells eternally. Sonnet 53 opens with the speaker's question of his beloved's "substance," that which will remain after the process of distillation is completed:

> What is your substance, whereof are you made,
>
> That millions of strange shadows on you tend?
>
> Since everyone hath, every one, one shade,
>
> And you, but one, can every shadow lend. (53.1-4)

The answer comes as the last word in Sonnet 54 – "truth" – as the poet casts the young man as the embodiment of Platonic ideal beauty of which all other beautiful and transient things are only "shadows." Furthermore, the "shadows" in the sonnet which have derived their own beauty from the beloved match common subjects of many contemporary literary works, including Shakespeare's own narrative, dramatic, and lyric poetry spanning from his early career to the publication of the *Sonnets.* Lines 5-12 catalogue these figures which appear in *Venus and Adonis* (1593), *Troilus and Cressida* (likely first staged between 1598-1602, but not published as a quarto until 1609), and other sonnets in this very sequence[176]:

> Describe Adonis, and the counterfeit
>
> Is poorly imitated after you;
>
> On Helen's cheek all art of beauty set,

[176] Several editors also make note of these correlations in their editions of the *Sonnets.* See *The Sonnets,* ed. G. Blakemore Evans (1996; repr., Cambridge: Cambridge University Press, 2006), 152 n.5; *The Sonnets* and *A Lover's Complaint*, ed. John Kerrigan (1986; repr., New York: Penguin, 1999), 238 n.5-7; Duncan-Jones, 236 n.5-6, 7, 9; Vendler, 53.

And you in Grecian tires are painted new.

Speak of the spring and foison of the year;

The one doth shadow of your beauty show,

The other as your bounty doth appear,

And you in every blessèd shape we know. (53.7-12)

Even though the topics of which the poet has written have shifted, the beloved remains the "constant" (53.14) archetype which informs them all. His traces exist beyond just the *Sonnets* themselves – and notably in the most popular and frequently published work of Shakespeare's lifetime.[177]

Notwithstanding, the *Sonnets* – and specifically lyric poetry – are where the young man explicitly finds potential life and retains his "brightness," as Sonnet 55 proclaims. Compared to other mediums of representation and memorialization, the poet's verse provides a form in which the beloved will achieve immortality and where his beauty may remain unaffected by the ravages of time:

Not marble nor the gilded monuments

Of princes shall outlive this pow'rful rhyme,

But you shall shine more *bright* in these conténts

Than unswept stone, besmeared with sluttish time.

When wasteful war shall statues overturn,

And broils root out the work of masonry,

Nor Mars his sword nor war's quick fire shall burn

[177] Nine editions of *Venus and Adonis* appeared in Shakespeare's lifetime, all printed between 1593-1602.

The living record of your memory.

'Gainst death and all oblivious enmity

Shall you pace forth; your praise shall still find room,

Ev'n in the eyes of all posterity

That wear this world out to the ending doom.

So, till the judgement that yourself arise,

You live in this, and dwell in lovers' eyes. (55.1-14)

In defense of his art form, the poet invokes the *paragone* in the octave, in this instance pitting sculpture and statuary against poetry and declaring "rhyme" as the antidote to "time." In doing so, Shakespeare simultaneously draws upon both classical and contemporary tropes of the power of poetry to resist forms of destruction that plague other mediums and thus provide immortality. The speaker of Sonnet 55 echoes the voice of Horace in the *Carmina* where he describes his writings as "a monument more lasting than bronze and loftier than the Pyramids' royal pile, one that no wasting rain, no furious north wind can destroy, or the countless chain of years and the ages' flight."[178] He also recalls Ovid's words in two of his major works – the *Amores*, where he declares that "when Flint and Iron weare away, / Verse is immortall, and shall nere decay. / To verse let Kings give place, and Kingly showes, / And bankes oer which gold-bearing Tagus flowes"[179] – and the last lines of the *Metamorphoses*, where the poet expresses his conviction that he has completed a work "which neither Joves feerce wrath, / Nor swoord, nor fyre, nor freating age with all the force it hath / Are able to abolish

[178] Horace, *Odes,* Book III, XXX, lines 1-5 (278-279).
[179] Ovid, *Elegies*, Book I, Elegia XV, lines 31-34.

quyght."[180]

However, while these other writers claim that their works provide themselves with everlasting life, for Shakespeare, emphasis falls on exploring how the medium of lyric poetry in particular allows for the preservation of his beloved,[181] a claim made in the *Rime sparse* of Petrarch. [182] The extent to which Shakespeare effaces himself as a subject of memorialization in Sonnet 55 is more readily apparent when comparing it to Sonnet LXIX of the *Amoretti* of Edmund Spenser, his much more immediate predecessor. Both poets draw on the trope of poetry as monument, but for Spenser, his verse eternizes his own achievements as much as they do the singular beauty of his Elizabeth[183]:

The famous warriors of the anticke world,

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[180] Ovid, *Metamorphoses,* Book XV, lines 984-986.

[181] In Sonnets 74 and 107, the speaker does reflect upon how his verse will provide him with immortality as well but not nearly with the same gusto of Horace and Ovid. Applying the trope of "stillness" to his own preservation in Sonnet 74, the poet tells his beloved, "My life hath in this line some interest, / Which for memorial *still* with thee shall stay" (l. 3-4). Even despite Death, "I'll live in this poor rhyme" (l. 11), the poet also writes in Sonnet 107. But as the other sonnets have argued, he will not be alone. As he reaffirms to his beloved, "And thou in this shalt find thy monument / When tyrants' crests and tombs of brass are spent" (107.13-14). The sonnet is the place where the two can spend eternity together.

[182] Writing of Laura in *Rime sparse* 61, the poet proclaims, "blessed be all the pages where I gain fame for her" (*et benedette sian tutte le carte / ov' io fama l'acquisto*) (l. 12-13). While Petrarch claims to seek fame for Laura, the etymological link between his beloved's name and the laurel wreath, awarded in recognition of poetic achievement, complicates the question of what exactly the object of his desires is and who he seeks to memorialize in his work. References to fame in the *Rime sparse* also point to the acclaim that he has achieved. For instance, in 203, the poet mentions his "well-known rhymes" (*mei rime diffuse*) (l. 10), and in 360, Love declares that the poet has "risen to some fame only through me" (*salito in qualche fama / solo per me*) (l. 88-89). Quotations from Petrarch are from *Petrarch's Lyric Poems,* ed. Robert M. Durling (Cambridge: Harvard University Press, 1976).

[183] Spenser's use of the trope of *exegi monumentum aere perennius* extends beyond this sonnet and the *Amoretti.* Horace's lines appear at the end of *The Shepheardes Calendar* (London: Hugh Singleton, 1579) where, likewise, they can be read as a valorization of the poet's own achievement.

Vsed Trophees to erect in stately wize:
in which they would the records have enrold,
of theyr great deeds and valarous emprize.
What trophee then shall I most fit deuize,
in which I may record the memory
of my loues conquest, peerelesse beauties prise,
adorn'd with honour, loue, and chastity?
Euen this verse vowd to eternity,
Shall be thereof immortall moniment:
and tell her prayse to all posterity,
that may admire such worlds rare wonderment.
The happy purchase of my glorious spoile,
gotten at last with labour and long toyle.[184]

Whereas Shakespeare employs the second-person pronouns "you" and "your" throughout his lyric, keeping the focus on his subject, Spenser's sonnet conversely shifts attention to the poet himself through the use of "I" and "my." Furthermore, his own process of winning Elizabeth's love is what is stressed – of which his courtly verses and the "labour and long toyle" they contain – are a large part.

Despite their differences, in their stress upon the abiding power of lyric poetry, both Spenser's and Shakespeare's sonnets also call to mind the acknowledgement made by Francis Bacon in Book I of *The Advancement of Learning* of the endurance of "monuments of wit and learning" over those "of power and of the hands":

[184] Edmund Spenser, *Amoretti and Ephithalamion* (William Ponsonby, 1595).

> [H]ave not the verses of Homer continued twenty-five hundred years or more, without the loss of a syllable or letter; during which time infinite palaces, temples, castles, cities, have been decayed or demolished? It is not possible to have the true pictures or statues of Cyrus, Alexander, Caesar, no nor of the kings or great personages of much later years; for the originals cannot last, and the copies cannot but leese of the life and truth. But the images of men's wits and knowledges remain . . . exempted from the wrong of time and capable of perpetual innovation. Neither are they fitly to be called images, because they generate still, and cast their seeds in the minds of others, provoking and causing infinite actions and opinions in succeeding ages."[185]

Where exactly it is that these "images of men's wits and knowledges remain," in Bacon's words, is "in books," but this location is perhaps more figurative than literal. That which has been learned from books also exists in one's memory and is passed along to others by means of oral tradition as well as print culture, as Bacon's example of the lasting power of Homer's verses attests. The way in which monuments of wit "generate still . . . in succeeding ages" also aptly describes that way in which the *Sonnets*, as imagined by the poet, will continue to provide the young man with eternal life.

In Sonnet 55, the form in which the beloved's substance now exists is neither a metaphorical glass perfume bottle nor a "vial" but literally the "conténts" of the poems – a word that pronounced with the proper stress indicated by the meter of the line also

[185] Francis Bacon, *The Advancement of Learning,* 1605, in *The Major Works,* ed. Brian Vickers (1996; repr., Oxford: Oxford University Press, 2002), 167-168.

communicates fulfillment. Whereas the "marble" and "gilded monuments / Of princes" enshrine the dead, the *Sonnets* contain the "living record" of the beloved. The poet holds up his own art form against the tombs of England's kings and queens adorned with their recumbent effigies that one could view within the Lady Chapel of Westminster Abbey – particularly those of Henry VII and Elizabeth of York, composed of black and white marble and gilt-bronze, and also the recently completed monument of Elizabeth I – and funerary monuments in general, the most common and visible forms of memorial art in England in the period, found in most churches.[186] Paradoxically, the strength and endurance of the sonnet – as opposed to these monuments of stone – comes from the very immateriality of language in which it is composed. As Puttenham's explanation of the rhymed stanza suggests, it is itself a "work of masonry," yet not one that physical forces can "root out." Like other types of fortifications, Puttenham explains, a "band," or unifying force – in the case of the sonnet, a rhyme scheme – is

> given every verse in a staff [stanza], so that none fall alone or uncoupled, and this band maketh that that staff is said fast and not loose: even as ye see in buildings of stone or brick the mason giveth a band, that is a length of two breadths, and upon necessity divers other sorts of bands to hold in the work fast and maintain the perpendicularity of the wall.[187]

The poet constructs his own work as a mason does, but rhymes rather than stones figure

[186] Elizabeth I's monument in Westminster Abbey was completed in 1606, three years before the publication of the *Sonnets.* At that time, the monument of Henry VII and Elizabeth of York, executed by Pietro Torrigiani, had been standing for nearly a century, since 1518.
[187] Puttenham, 178.

as the most lasting bonds.[188] Even "quick fire" has no chance of destroying "the living record of [the beloved's] memory,"[189] for it exists not simply on the printed pages of the 1609 edition of the *Sonnets*, but also independently of them in the minds of those who have memorized the verse and shared it with others orally.[190]

No longer does the speaker hold the opinion that his beloved may find a "mightier way" than his own rhyme to "fortify [himself] in [his] decay" (16.1-4), for rhyme itself provides that defense. Once considered "barren" (16.4), it is now "pow'rful" (55.2). Remaining "still" (both "always and forever" and with the young man's beauty "fixed" in its prime) surfaces as a matter of "skill" in the *Sonnets,* but whereas in Sonnet 16 the young man "must live, drawn by [his] own sweet skill" (16.13-14), his "lines of life" (16.9) or lineage surpassing those etched by "time's pencil" and the poet's "pupil pen" (16.10) – which the speaker describes as a "painted counterfeit" (16.8) and claims that

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[188] For an extended discussion of rhyme and its "formal binding power" in the *Sonnets*, see L. E. Semler, " 'Fortify Yourself in Your Decay': Sounding Rhyme and Rhyming Effects in Shakespeare's Sonnets," in *The Oxford Handbook of Shakespeare's Poetry,* ed. Jonathan F. S. Post (Oxford: Oxford University Press, 2013).

[189] I acknowledge that whereas my editorial bracketing insists on reading the beloved as the subject who will be remembered, the actual word used in this line – "your" – creates an unresolved question of who or what is being remember. "Your" might also be interpreted as referring to the poet or his own verse, thus resulting in a reading of the sonnet that stresses its similarities, rather than differences, with Horace and Ovid.

[190] Booth reads lines 7-8 of Sonnet 55 as a grim reminder of "the flimsiness and vulnerability of anything written on paper" (229 n.7-8). Acknowledging Booth's interpretation, Duncan-Jones emphasizes in her gloss that this fact in actuality made the *Sonnets* more susceptible to destruction by burning than any monument of stone (*Sonnets*, 220 n.8). The fate of Christopher Marlowe's translation of Ovid's *Amores* as a result of the 1599 Bishop's Ban could not have been far from Shakespeare's own thoughts. These reasons may have been the impetus for him to have the *Sonnets* published in 1609, thus "ensur[ing] the proliferation of copies" (Duncan-Jones, *Sonnets*, 220 n.8.). While both Booth and Duncan-Jones maintain that nonetheless, Sonnet 55 insists upon the power of poetry, Chalk conversely argues that within the poem, "the emphasis falls on the inevitability of destruction rather than the possibility of endurance" (141).

"[n]either in inward worth nor outward fair / Can make you live yourself in eyes of men" (16.11-12) – by Sonnet 24, the poet has employed his own artistry to draw his beloved's permanent and authentic picture in his heart. Here, the beloved can look through the poet's own eye – figured as a painter – to see this "skill" (24.5) which has "steeled / . . . beauty's form" (24.1-2) and produced his "true image . . . hanging *still*" (24.6-7).[191] However, the sestet of Sonnet 55 offers the beloved an even more expansive place where he "shall *still* find room" (55.10); his memory lives beyond the poet himself "in the eyes of all posterity" (55.11). Simultaneously, the use of the word "room" – a pun on the Italian word "stanza" – also highlights the sonnet itself as a lasting architectural space where the beloved can "dwell" (55.14), a poetic commonplace also found in Samuel Daniel's *The Defence of Ryme* where he reflects upon the sonnet asking, "Is it not most delightful to see much excellently ordered in a smal roome?" and in John Donne's "The Canonization," whose speaker proclaims, "We'll build in sonnets pretty rooms" (l. 33) where the "legend" (l.31) of he and his beloved will live forever.[192] Furthermore, the posture that the speaker imagines for the young man in the sestet of Sonnet 55, coupled with the enjambment of the lines in which the description appears, insists upon his vitality and mobility in contrast to the frozen and largely recumbent or kneeling

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[191] I depart from Booth's modernization in line 1, choosing to render the 1609 quarto's "steeld" as "steeled" rather than "stelled," as it emphasizes the poet's ability to fortify the young man's image against change and destruction. See "steel, v.," *OED Online* (Oxford University Press, January 2018), 2a, http://www.oed.com.proxy.bc.edu/view/Entry/189542?rskey=hvjZHi&result=3&isAdvanced=false (accessed March 26, 2018). Even Booth acknowledges that his emendation may not be justified (regardless of the fact that it appears in other modern editions of the *Sonnets* as well) and that valid arguments can be made for both "steeled" and "stelled" (172-173 n.1).

[192] Samuel Daniel, *A Defence of Ryme* (London: Edward Blount, 1603); John Donne, "The Canonization," in *The Complete English Poems*, ed. A. J. Smith (1971; repr., New York: Penguin, 1996).

positions of effigies on funeral monuments. " 'Gainst death and all oblivious enmity / Shall you pace forth," he declares. Simultaneously, at this point in the *Sonnets*, the beloved's "substance" has been transformed from an embodied person into poetry's own metric pacing. He has been "distilled" out of independent existence.

Sonnet 60 extends the poet's conviction that his verse will outlast "wasteful war" (55.5) and all other forms of destruction that Time's hand may inflict. While the octave acknowledges the inevitability of death for all mortal beings – "Like as the waves make towards the pebbled shore, / So do our minutes hasten to their end" (60.1-2) – the sestet presents the battle between the poet and his adversary Time which the poet is determined to win:

> Time doth transfix the flourish set on youth,
> And delves the parallels in beauty's brow,
> Feeds on the rarities of nature's truth,
> And nothing stands but for his scythe to mow.
> And yet to times in hope my verse shall stand,
> Praising thy worth, despite his cruel hand. (60.9-14)

As Time "transfix[es]" the beloved's beauty, the *Sonnets*, in contrast, work to permanently fix and preserve it, vowing to continue to praise the young man's "worth" in time to come.[193] In his injurious acts, Time also figures as a soldier digging trenches and

[193] While editors disagree on the meaning of "transfix" in this line, Blakemore Evans (159 n.9) and Kerrigan (249 n.9) note "remove" or "unfix" as options (even though the *OED* does not record these definitions), following others who have made these suggestions. See Alexander Schmidt, *Shakespeare-lexicon* (Berlin: G. Reimer, 1886), 1251; C. T. Onions, *A Shakespeare Glossary* (Oxford: Clarendon Press, 1911), 230; George G. Loane, "A Thousand and Two Notes on 'A New English Dictionary,' " in *Transactions of the Philological Society* 30.1 (May 1930), 192.

as grim Death mowing down all things with his scythe so that "nothing stands" (60.12). However, the poet proclaims that his "verse shall stand" (60.13) despite Time's "cruel hand" (60.14), proving his lyric poetry a fortification which Time cannot destroy and recalling the upright posture of his beloved who still "pace[s] forth" – in the form of the poetic line's meter – in the midst of all ruin in Sonnet 55.

The poet's engagement with the *paragone* also continues in Sonnet 63 where he sets his own work against that of the carver and maintains that his verse will preserve the young man's beauty. Picking up upon the personification of Time as a cruel sculptor first introduced in Sonnet 19 when the poet issues his challenge to Time to "carve not with thy hours my love's fair brow, / Nor draw no lines there with thine ántique pen" (19.9-10) – the word "pen" here not only used in comparison to the poet's own implement but also as a word meaning "chisel"[194] – and echoing the characterization of Time as having a "cruel hand" in Sonnet 60, in Sonnet 63, the speaker imagines when Time has "filed [the young man's] brow / With lines and wrinkles" (63.3-4).[195] However, the abrasive carving and

[194] "pen, n.3," *OED Online* (Oxford University Press, January 2018), 2a http://www.oed.com.proxy.bc.edu/view/Entry/139975?rskey=loPsVr&result=4&isAdvanced=false (accessed March 16, 2018).

[195] I again depart from Booth's modernization in line 3, choosing to render the 1609 quarto's "fild" as "filed" rather than "filled." The word "fild" appears four times in the 1609 quarto (in Sonnets 17, 63, 85, and 86), and, as Duncan-Jones has convincingly shown, all of these instances equally support the possibility of reading the word "filed" as much as they do "filled." See Duncan-Jones, "Filling the Unforgiving Minute: Modernizing *Shake-speares Sonnets* (1609)," *Essays in Criticism* 45.3 (July 1995): 199-207. Burrow staunchly opposes Duncan-Jones, rendering all uses of "fild" as "filled" and taking pains in his glosses to argue against any modernization of the word as "filed." Building upon Duncan-Jones' argument and in disagreement with Burrows, I contend that reading the word as "filed" highlights Time's role as a carver, thus allowing for the *Sonnets* to be read as both participating in the *paragone* and in conversation with *The Winter's Tale* where the purported work of the carver in preserving one's beauty and memory – in contest with that of the poet and the playwright – is put on display.

(de)filing that Time does can be countered with the polishing that poets do. The other instances of the word "filed" in the *Sonnets* all occur in the context of writing lines of verse as opposed to etching lines upon the forehead.[196] In Sonnet 17, the speaker imagines "fil[ing]" his lines with his beloved's "most high deserts" (l. 2) that are "[t]hough yet . . . but as a tomb / Which hides your life, and shows not half your parts" (l. 3-4). These filed lines, which provide life rather than perpetuate death, become the "precious phrase" of rival poets that are "by all the muses filed . . . . in polished form of well-refinèd pen" (85.4, 8) by Sonnet 85. Likewise, in Sonnet 86, the beloved's "countenance filed up [the] line" (l. 13) of one rival poet in particular. In Sonnet 63, though, the poet's own lines secure his beloved's "sweet . . . beauty" (63.12) despite the passing of years, for as he affirms, "For such a time do I now fortify / Against confounding age's cruel knife" (63.9-10). Whereas Time "[s]teal[s] away the treasure of . . . spring" (63.8), it is no match for the "steel[ing]" of the young man's image that the poet has elsewhere accomplished (24.1). Characteristic of works in which the *paragone* is invoked, in each of the sonnets that present Time as a carver, the couplet in turn champions the poet's own art. Sonnet 19 closes with the firm assertion, "Yet do thy worst, old time; despite thy wrong / My love shall in my verse ever live young" (19.13-14), and Sonnet 63 dismisses Time altogether in its final two lines, focusing instead upon the fact that the young man's "beauty shall in these black lines be seen, / And they shall live, and he in them *still* green" (63.13-14).

But how exactly is it that lines of verse *live* and can do so eternally, always and forever preserving the beauty of the beloved? In Sonnet 65, the poet interrogates the

[196] Meres also describes Shakespeare's writing in this way, as "fine filed phrase" (282).

validity of the fierce assertions of poetry's enduring power that Horace, Ovid, and he himself have defended and only tentatively maintains his former conviction, again highlighting the desire for the young man's "quickness" to be retained through his "breath" and "brightness":

> Since brass, nor stone, nor earth, nor boundless sea,
> But sad mortality o'ersways their power,
> How with this rage shall beauty hold a plea,
> Whose action is no stronger than a flower?
> O how shall summer's honey breath hold out
> Against the wrackful siege of batt'ring days,
> When rocks impregnable are not so stout,
> Nor gates of steel so strong but time decays?
> O fearful meditation; where, alack,
> Shall time's best jewel from time's chest lie hid?
> Or what strong hand can hold his swift foot back?
> Or who his spoil of beauty can forbid?
>
> O none, unless this miracle have might
> That in black ink my love may *still* shine bright. (65.1-14)

Although the poet's confidence in his own abilities wavers, the question that opens the second quatrain – "O how shall summer's honey breath hold out . . .?" recalls an answer that the speaker has formerly given and makes way for a revived exploration of how the medium of lyric poetry itself provides eternal life. Breath remains by means of subsequent and surrogate breathers. The vitality of the *Sonnets* depends not upon their

mere existence – that "black lines" (63.13) or "black ink" (65.14) continues to survive on paper – but on the interaction of reader and text, an exchange that over time is not necessarily contingent upon printed copies of the poems which alternatively can be committed to memory and shared with others through recitation.[197]

This proposal first surfaces in Sonnet 18 and is reiterated in Sonnet 81 (Sonnet 18's numerical inverse and thus also a symbol that demonstrates constancy in the midst of change). The couplet of Sonnet 18 proclaims, "So long as men can breathe or eyes can see, / So long lives this, and this gives life to thee" (18.13-14), and the sestet of Sonnet 81 reaffirms the conviction that the reading and recitation of these lines in time to come will endow the beloved with eternal life:

> Your monument will be my gentle verse,
> Which eyes not yet created shall o'er-read,
> And tongues to be your being shall rehearse,
> When all the breathers of this world are dead,
>
> You *still* shall live – such virtue hath my pen –
>
> Where breath most breathes, ev'n in the mouths of men. (81.9-16)

Importantly, a monument of verse, as opposed to one of stone, calls upon an exchange with others in order for the realization of its potential. As Vendler writes, "the act of lyric is to offer its reader a script to say . . . . One is to utter [it] as one's own words," which in turn brings the subject of the work into the present and immediate moment.[198] George T.

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[197] As Michael Schoenfeldt acknowledges of Sonnet 55 in *The Cambridge Introduction to Shakespeare's Poetry* (Cambridge: Cambridge University Press, 2010), the speaker's "prophecy [that his beloved 'live[s] in this'] is fulfilled every time the poem is read" (80).
[198] Vendler, 18.

Wright also notes that "[t]o sound a lyric phrase or line is to flesh it out, to bring it from what seems disembodied existence to physical embodiment."[199] Thus, with the use of the word "rehearse" in line 11, those who will recite the *Sonnets* in time to come also figure as actors through which the young man is re-embodied. Furthermore, as Sonnet 38 makes clear, the words that they speak were first his own, as he is the "tenth muse" (38.9) who when breathing did "pour'st into [the poet's] verse, / [His] own sweet argument" (38.2-3), creating "[e]ternal numbers," or verses, "to outlive long date" (38.12). The beloved himself figures as the author,[200] which in turn recapitulates the description of him in the dedication of the 1609 quarto as "the only begetter of these insuing sonnets" as well. Although at the future time imagined in Sonnet 81 the beloved will be literally "still" – both motionless and quiet as a result of his physical death[201] – he will continue to live through those whose own vital spirits resuscitate him.

In this way, then, the poet asserts the dramatic potential of the *Sonnets.* While this assessment contributes to the long-standing critical interest in the "dramatic nature" of these poems, it also differs from the various ways in which these elements have been described by previous scholars. Rather than collapsing the distinctions of mediums with vague assertions that the *Sonnets* are akin to drama in the situations that they describe, the tensions that they raise, or their individual similarities to the soliloquy,[202] this reading

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[199] George T. Wright, "The Silent Speech of Shakespeare's *Sonnets*," in *Shakespeare and the Twentieth Century*, ed. Jonathan Bate, Jill L. Levenson, and Dieter Mehl (Newark: University of Delaware Press, 1998), 323.
[200] Booth, 196 n.3
[201] Ibid., 278 n.13
[202] See especially G. K. Hunter, "The Dramatic Technique of Shakespeare's Sonnets," *Essays in Criticism* 3 (1953): 152-164; Giorgi Melchiori, *Shakespeare's Dramatic Meditations: An Experiment in Criticism* (Oxford: Clarendon Press, 1976); Anton M. Pirkhofer, "The Beauty of Truth: The Dramatic and Character of Shakespeare's Sonnets,"

maintains that the *Sonnets* themselves are first and foremost lyric poems in which the speaker desires that one day the corporeality of his beloved, which he has sought to preserve by transforming it into verse through the process of poetic distillation, may be embodied by future readers who in reciting the poems – figured as scripts composed of the beloved's own words – bring him back to life through their own living and breathing forms. Through this transaction, the young man "can never be old," as the speaker asserts in Sonnet 104 (l. 1); "such seems his beauty *still*" (l. 3) as his "sweet hue" [which] *still* doth stand" (l. 11) also "[h]ath motion" (l. 12).[203] What the *Sonnets* themselves lack – but what the poet hopes they one day will restore through performance – is the quick and lively physical body of his lost love. And as one of the early modern definitions of the verb "to perform" emphasizes, the poet imagines that this future act will "carry through to completion," finish, and perfect his project in the *Sonnets*.[204]

Each recitation of the *Sonnets* in time to come thus not only bodies forth the beloved but also extends the constancy of the poet's love for the young man – a theme

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in *New Essays on Shakespeare's Sonnets*, ed. by Hilton Landry (New York: AMS Press, Inc., 1976). These early pieces of criticism have been followed by more nuanced readings which maintain that the *Sonnets* are a distinctly poetic medium while at the same time exploring their dramatic and performative qualities and their specific relationships with Shakespearean drama; however, their interests and arguments differ from my own. For example, see Anne Ferry, *The 'Inward' Language: Sonnets of Wyatt, Sidney, Spenser, Donne* (Chicago: The University of Chicago Press, 1983), 1-30, 170-214; Dubrow, *Captive Victors*, 169-257; Schalkwyk, *Speech and Performance.*

[203] Reading the *Sonnets* in relationship to *Love's Labour's Lost*, as Henderson has done, reveals Shakespeare's awareness that such performances of courtly love can be insincere in realizing their rhetorical claims. See Henderson, *Passion Made Public*, 167-213.

[204] "perform, v.," *OED Online* (Oxford University Press, March 2018), 7a, ttp://www.oed.com.proxy.bc.edu/view/Entry/140780?redirectedFrom=perform (accessed June 4, 2018). For various meanings of the verb "perform" in the early modern period and its relationship to the theater, see Mary Thomas Crane, "What Was Performance?," *Criticism* 43.2 (Spring 2001): 169-187.

reinforced by several poems toward the end of the sequence addressed to this particular figure. In Sonnet 76, structured as an apologia, the poet champions "stillness" over "quickness." The use of the word "still" itself appears three times (the most occurrences in any one sonnet), thus exhibiting the poet's enduring commitment:

> Why is my verse so barren of new pride,
> So far from variation or quick change?
> Why with the time do I not glance aside
> To new-found methods, and to compounds strange?
> Why write I *still* all one, ever the same,
> And keep invention in a noted weed,
> That every word doth almost tell my name,
> Showing their birth, and where they did proceed?
> O know, sweet love, I always write of you,
> And you and love are *still* my argument.
> So all my best is dressing old words new,
> Spending again what is already spent:
>
> For as the sun is daily new and old,
>
> So is my love *still* telling what is told. (1-14)

The unchanging nature of the poet's verse figures as its most distinctive and commendable strength. Its very form even remains the same – each sonnet of the sequence composed of three quatrains and a final couplet with no variation in the rhyme

scheme.[205] Echoing Sonnet 38 in line 10 of Sonnet 76, the poet testifies that just as before, the young man and his unending love for him are "*still* my argument." Additionally, the word choice of "still" alongside the synonymous "ever the same" (76.5) and "always" (76.9) exhibits the poet's "dressing old words new" while at the same time epitomizing the truth of his love. Combined with the simile comparing his "love" to the "sun" in the couplet, the sonnet as a whole both reflects on the present moment – which purports itself the same as the past – and gestures toward the future – which again promises a continued commitment in regularity with the heavens.

This anticipated future enters the sequence in Sonnet 105, which returns to and intensifies the sentiments of Sonnet 76. The various forms of repetition in the poem attest to the poet's constancy in his love as well as work to establish a singular and enduring characterization of it:

> Let not my love be called idolatry,
> Nor my belovèd as an idol show,
> Since all alike my songs and praises be
> To one, of one, *still* such, and ever so.
> Kind is my love today, tomorrow kind,
> *Still* constant in a wondrous excellence;
> Therefore my verse to constancy confined,
> One thing expressing, leaves out difference.
> Fair, kind, and true, is all my argument,

[205] Sonnet 126, the final poem of the subsequence which I discuss below, is the one exception.

Fair, kind, and true, varying to other words;

And in this change is my invention spent –

Three themes in one, which wondrous scope affords.

Fair, kind, and true, have often lived alone,

Which three, till now, never kept seat in one. (1-14)

Once again, "still" features as a defining word in the sonnet, only "varying to other words" such as "ever so," "constant," and "constancy" – all synonymous. The structure of line 5 itself demonstrates these principles through epanalepsis, "kind" appearing as both the first and the last word, while at the same time vowing that the future shall replicate the present. Declaring his love as "still constant" in the following line, the poet doubles-down on his conviction before shifting to a sestet that defines his feelings in three simple words – "Fair, kind, and true" – themselves repeated three times. Furthermore, evoking the Holy Trinity, these "three themes in one" affirm the poet's love as infinite, perpetual, and everlasting.[206] It is "ever-fixèd" (116.5), not "alter[ing] when it alteration finds" (116.3), as Sonnet 116 later confirms.[207]

* * *

While my focus in this chapter lies on the trope of poetry as monument, it is

[206] The fact that the poet compares his love for the young man to the Holy Trinity is also quite ironic in this sonnet. Although the speaker proclaims, "Let not my love be called idolatry" in the first line, in the realm of Christine doctrine, the rest of the poem proves it to be exactly that.

[207] Critics have debated the sincerity of Sonnet 116. For alternative interpretations that question the poet's tone, see Kerrigan, 53-54; Vendler, 488-493.

worth noting as I turn to a discussion of the final part of *The Winter's Tale* that the claims of verse and eternal love espoused in Sonnets 1-126 do not go unchecked. Ideal love becomes complicated when it comes up against reality, as it does in the sonnets in which the 'Dark Lady' emerges – a group which might also fruitfully be compared with *The Winter's Tale*, whose conflict derives from a love triangle (imagined though it be). Only if moments are frozen in time – completely 'stilled' – can any sense of perfection be maintained. But human nature is fluid. Therefore, while the everlasting and enduring love for the young man in the first subsequence of the *Sonnets* – evoked particularly by the poet's use of the word "still" in Sonnets 76 and 105 as well as his attempts to reconcile "stillness" and "quickness" – are distinctly echoed by Florizel in his praise of Perdita at the sheep shearing festival in Act IV of *The Winter's Tale*, Florizel's own ironic actions suggest a potential for future unpleasant consequences. He has not been constant in his identity – deceiving many as to who he is and what his purposes are – so his further duplicity in time to come is not difficult to imagine.

Notwithstanding, Florizel's meditation on his beloved's beauty shares commonalities in theme and rhetorical features with Sonnets 1-126 in Shakespeare's collection of poems, which makes Maurice Hunt's characterization of it as a "love lyric" appear quite apt.[208] Yet whereas the poet of the *Sonnets* uses the adverb "still" to stress his own constancy and to fix a permanent and lasting image of the young man, Florizel applies the word to Perdita and her own conduct, signaling that her beauty and its preservation are a result of her fluid actions alone:

[208] Maurice Hunt, "The Labor of *The Winter's Tale*," in *The Winter's Tale: Critical Essays*, ed. Maurice Hunt (New York: Garland Publishing, Inc.), 347.

What you do

Still betters what is done. When you speak, sweet,

I'd have you do it ever. When you sing,

I'd have you buy and sell so, so give alms,

Pray so; and, for the ordering of your affairs,

To sing them too. When you do dance, I wish you

A wave o'th' sea, that you might ever do

Nothing but that, move *still*, *still* so,

And own no other function. Each your doing,

So singular in each particular,

Crowns what you are doing in the present deeds,

That all your acts are queens. (IV.iv.135-146)

Perdita perpetuates her own beauty through the performance of all her "acts," each unique, and each one seeming to perfect that which is already considered ideal. Similar as well to the "acts" of a play, her deeds are seen as part of a progression that nonetheless maintains continuity. From what Barbara L. Estrin has called the "forward thrust" of Florizel's phrase "*Still* betters*,*"[209] to the "continuative force" emphasized by the repeated word "so,"[210] combined with the sense of doubling back achieved through epizeuxis in phrases such as "move *still, still* so," Florizel stresses Perdita's dynamism and her constancy, attempting to merge the concepts of "stillness" and "quickness" that the

[209] Barbara L. Estrin, *Shakespeare and Contemporary Fiction: Theorizing Foundling and Lyric Plots* (Newark: University of Delaware Press, 2012), 215.
[210] "so, adv. and conj.," *OED Online* (Oxford University Press, June 2018), II.8,9, http://www.oed.com.proxy.bc.edu/view/Entry/183635?rskey=hgVOos&result=2&isAdvanced=false (accessed June 6, 2018).

Sonnets also seek to reconcile as well as the images in the two lovers' directly preceding exchange – that of Florizel's "corpse" strewn with garlands of flowers as part of a funeral ritual (IV.iv.127-129) and its counter, his body "quick . . . in [Perdita's] arms" (IV.iv.132). Furthermore, in Florizel's comparison of Perdita to a "wave o'th' sea," which crests and troughs and crests and troughs, yet never in exactly the same way, he accommodates both integrity and change in her character. But unlike the situation of the *Sonnets,* it is not the words of Florizel that preserve Perdita; it is her own "doing." With this emphasis on Perdita's agency, as well as its thematic focus on stillness in addition to movement, Florizel's delivery of his lyric in the presence of Perdita's dancing and gesturing body as she performs as the goddess Flora, a symbol of the renewal of life, anticipates the final scene of the play when Hermione, in her statue-like stillness, moves again and reveals to the court her own role in her preservation.[211]

Preservation, therefore, of a quintessentially *living* monument, depends upon performance. As much as the speaker of the *Sonnets* desires that his beloved will continue to live through verse, he realizes the fundamental component that others play. Thus, as he worries at times, the medium of lyric poetry alone – which itself guarantees no future instances of embodiment – can ultimately fail in achieving his goal of keeping the young man alive and in the prime of youth. While lyric poetry can achieve "stillness," any "quickness" that the poet hopes for must be supplied by outside agents. Therefore, the medium of drama, in the hands of a skillful playwright, may better accomplish this

[211] For a reading of how Florizel's praise of Perdita anticipates Hermione's statue in terms of numerical language and mathematical thought, see Shankar Raman, "Death by Numbers: Counting and Accounting in *The Winter's Tale*," in *Alternative Shakespeares 3*, ed. Diana E. Henderson (New York: Routledge, 2008), 176-177.

task. The future that the speaker of the *Sonnets* imagines in Sonnet 81 – a time when his beloved's body is literally still but also a moment in which he will be revitalized through the words of other living beings – thus finds its analogue in the final act of *The Winter's Tale.*

The curious presence but often unremarked-upon significance of the courtier poet in conversation with Paulina in Act V of *The Winter's Tale* brings to light the dilemma which the poet of the *Sonnets* understands.[212] When the "Servant" (as the poet is named in the Folio's speech prefixes) announces the arrival of "Prince Florizel, / Son of Polixenes, with his princess – she / The fairest I have yet beheld . . . Ay, the most peerless piece of earth, I think, / That e'er the sun shone bright on" (V.i.85-87, 94-95), his high praise of the young woman whom the court later discovers is Perdita at first compels Paulina's indignation. She completes the man's metrically unfinished line describing the princess' beauty with, "Oh, Hermione" (V.i.95), juxtaposing the former queen's excellence with that of the newcomer whose virtues the poet extols. Just as Paulina adamantly protests earlier in this same scene that Leontes could never find a wife as perfect as the one whom he has lost, she chastises the poet for forgetting Hermione and bestowing praises that he once had given her onto a new generation:

> Oh, Hermione,
>
> As every present time doth boast itself
>
> Above a better, gone, so must thy grave

[212] When the unnamed poet of *The Winter's Tale* is mentioned by critics, it is generally among a survey of poets in Shakespeare's plays. For example, see Edwin R. Hunter, *Shakespere* [sic] *and Common Sense* (Boston: The Christopher Publishing House, 1954), 126-131; Cheney, *Literary Authorship*, 98-99; Sokol, *Shakespeare's Artists,* 111-112.

> Give way to what's seen now. – Sir, you yourself
> Have said and writ so, but your writing now
> Is colder than that theme. She had not been
> Nor was not to be equaled – thus your verse
> Flowed with her beauty once; 'tis shrewdly ebbed
> To say you have seen a better. (V.i.95-103)

According to Paulina, the court poet was once very much like the poet of the *Sonnets*, claiming throughout his verse that Hermione's beauty exceeded that of all else. However, with her apparent death, her place of pride has been given to another woman. Rather than "living," as the poet of the *Sonnets* purports his monument of verse will always be, the lines of the court poet of *The Winter's Tale* figure as dead – "colder," no longer "flow[ing]," foreshadowing the statue of Hermione that the audience will subsequently behold. Thus, in the hands of the poet, Hermione's life is not sustained. Paulina, instead, must ensure her continued existence by other means, as she herself is the one who Leontes explicitly notes "hast the memory of Hermione / . . . in honor" (V.i.50-51), and as such, takes seriously the task of her commemoration.

The events of the following scene first alternatively suggest that the sculptor succeeds where the poet fails, thus reversing the *paragone* established in the *Sonnets*, but as we later find out, it is really the playwright – "Shakespeare's surrogate" Paulina[213] – who is the mastermind of it all – the one who, in Leontes' words, holds that "fine chisel" that "[c]ould ever yet cut breath" (V.iii.78-79). To counter the poet's negligence – as he himself has told Paulina that Hermione is "[t]he one I have almost forgot (V.i.104) –

[213] Snyder and Curren-Aquino, 49.

"Lady Paulina's steward" (V.ii.25), referred to as the Third Gentleman in the Folio's speech prefixes – shares the news that Paulina has commissioned a statue of Hermione. Apparently, it is

> a piece many years in doing and now newly performed by that rare Italian master, Giulio Romano, who, had he himself eternity and could put breath into his work, would beguile nature of her custom, so perfectly he is her ape. He so near to Hermione hath done Hermione that they say one would speak to her and stand in hope of answer. (V.ii.88-94)

As it resembles her physical form, the statue of Hermione seems to come one step closer to preserving her than any sort of distillation through verse; however, it still lacks the very element that would provide it with vitality. What is wanting in this figure of Hermione is the same thing that the poet of the *Sonnets* hopes can be provided by surrogates for his beloved who rehearse his poems in the future – "quickness" through breath itself.[214]

This attribution of Hermione's statue to Giulio Romano has long proven a crux for Shakespeare scholars as he was predominately known as a painter, but the mention of this artist is distinctly apropos.[215] Even if the Third Gentlemen's remarks are a rumor

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[214] As Kiernan points out, what the Third Gentlemen praises as Giulio's skill really exposes his limitations (71).

[215] Bette Talvacchia's essay, "That Rare Italian Master and the Posture of Hermione in *The Winter's Tale,*" *LIT* 3 (1992), 163-174 provides the best overall discussion to date of the various objections that critics have raised to Shakespeare's reference to Giulio Romano as well as the reasons why Shakespeare may purposefully have chosen Giulio as the sculptor of Hermione's statue and the associations that the name "Giulio Romano" may have had for a Jacobean audience. She gives particular attention to Giulio's biography in Vasari's *Lives* as well as his connection with Aretino's erotic poems (known in Italian as *I Modi*, but translated into English as the *Postures*) as designer of its drawings. However, she does not consider Giulio's involvement in the creation of

generated by Paulina in anticipation of the ultimate revelation that Hermione still lives, naming Giulio as the creator of the statue makes the statue itself appear as a legitimate stone memorial as Giulio was indeed known as a sculptor.[216] Giulio's distinction as a carver appears in the 1550 edition of *Le vite dei piu eccellenti pittori, scultori, ed achitettori,* where Giorgio Vasari quotes the epitaph of Giulio's now lost tomb:

> Videbat Iuppiter corpora sculpta pictaque
> Spirare, et aedes mortaliu aequarier Coelo,
> Iulii virtute Romani. Tunc iratus,
> Concilio divorum omnium vocato,
> Illum et terris sustulit; quod pati nequiret
> Vinci aut aequari ab homine terrigena.[217]
> [*Jupiter saw sculpted and painted bodies breathe and the homes of*

Castiglione's funeral monument, as I do below. For other readings of the reference to Giulio in *The Winter's Tale*, ranging from arguments that take the artist's identity seriously to those that see it as a red herring, a joke, the name of a musician and not a painter, or a confluence of artists and artistic mediums, see Denver Ewing Baughan, "Shakespeare's Probable Confusion of the Two Romanos," *The Journal of English and Germanic Philology* 36.1 (January 1937): 35-39; Terence Spencer, "The Statue of Hermione," *Essays and Studies 1977*, ed. W. Moelwyn Merchant (London: John Murray, 1977): 39-49; Leonard Barkan, " 'Living Sculptures': Ovid, Michelangelo, and *The Winter's Tale, ELH* 48 (1981): 639-667, especially 655-658; Bruce R. Smith, "Sermons in Stones: Shakespeare and Renaissance Sculpture," *Shakespeare Studies* 17 (1985): 1-23, especially 20-21; Ross W. Duffin, "An Encore for Shakespeare's Rare Italian Master," *The Elizabethan Review* 2.1 (Spring 1994): 21-25; Richard Halpern, *Shakespeare Among the Moderns* (Ithaca: Cornell University Press, 1997), 152, n.73; Stanford S. Apseloff, "Shakespeare's Giulio Romano: *The Winter's Tale*," *The Shakespeare Newsletter* (Fall 2002): 87; Tassi, *Scandal of Images,* 210-213; Sillars, *Visual Imagination,* 254-256.

[216] As Tassi puts it, "Shakespeare invokes the name of Giulio Romano as maker of the lifelike statue not to ridicule the responses of his characters, but rather to give them, as well as theatergoers of the time, a sense of the statue's efficacy" (211).

[217] Giorgio Vasari, *Le vite dei piu eccellenti pittori, scultori, ed architettori*, in *Le Opere di Giorgio Vasari,* ed. Gaetano Milanesi, tomo V (Firenze: G. C. Sansoni, 1906), 557 n.1.

> *mortals made equal to those in heaven through the skill of Giulio Romano. Thus angered he summoned a council of all the gods, and he removed that man from the earth, lest he be exposed, conquered, or equalled by an earth born man.*][218]

In its initial exhibition, Hermione's statue accurately conforms to this description of Giulio's works; she appears as a "sculpted and painted bod[y]" – as Paulina's injunction to Leontes not to kiss her figure lest he mar it suggests, for "[t]he statue is but newly fixed; the color's / Not dry" (V.iii.47-48) – and one who we eventually find out indeed "breathe[s]" too. But Shakespeare's selection of Giulio as the artist commissioned to "create" Hermione's statue also proves appropriate in another way. The most famous work of statuary for which Giulio was responsible was the funeral monument of Baldassare Castiglione – a work of art distinctly raised to preserve the memory of the deceased and to testify to the eternal life that he had been granted.[219]

In 1523, Castiglione commissioned Giulio to design and execute both his tomb and the chapel in which it rests in the Sanctuary of Santa Maria delle Grazie in Curatone, near Mantua.[220] As scholars have noted, the monument, completed in 1529, combines and reflects the distinct merits of poetry, architecture, sculpture, and painting in its various

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[218] For translation, see Barkan, " 'Living Sculptures,' " 656.
[219] Other statues have been attributed to Giulio as well. Sillars notes the figure of Hermes inset on the façade of Giulio's house in Mantua, completed in 1544 (255). Smith also draws attention to an engraving by Giorgio Ghisi that depicts another one of Giulio's statues, the winged figure of Victory (21).
[220] For more details of the monument and Castiglione's relationship with Giulio, see Myron Laskin, Jr., "Giulio Romano and Baldassare Castiglione," *The Burlington Magazine* 109.770 (May 1967): 300-303. Barkan also briefly mentions Giulio's connection with the statuary of Castiglione's tomb, but does not consider its significance for *The Winter's Tale* (" 'Living Sculptures,' "667 n. 31).

features, in all drawing on Castiglione's own aesthetic conception that "one of the most important aims and skills of Art is its ability to preserve memories of people and facts."[221] In particular, Giulio's placement of the statue of Christ risen atop Castiglione's sepulcher (rather than an effigy of the writer himself) also suggests the future life beyond death promised to all Christians. Thus, in its overall encapsulation of the *paragone* and especially in its central juxtaposition of the stone coffin and the resurrected Christ, Giulio's most notable achievement in stone parallels the statue of Hermione and foreshadows her own revitalization, which too takes place in a "chapel" (V.iii.86).[222, 223] Her figure – presumably still in death – will once again live.

Hermione's preservation and reanimation in *The Winter's Tale* come about through performance. Even the words of Paulina's steward suggests so, as the statue – and moreover the scene in which it is revealed – is "a piece many years in the doing and now newly performed," yet, as it turns out, not actually by Giulio Romano, but rather by Hermione herself, directed by Paulina, and achieved through the complicity of the

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[221] Ugo Bazzotti and Amedeo Belluzzi, "Le concezioni estetiche di Baldassare Castiglione e la Cappella nel Santuario di Santa Maria delle Grazie," *Engramma* 86 (Dicembre 2010): http://www.engramma.it/eOS/index.php?id_articolo=1665. Quotation from English abstract.

[222] While no concrete evidence exists that Shakespeare knew of Castiglione's tomb and Giulio's involvement in it, it is quite possible that he heard of the monument from others who had traveled to Italy in the period. Talvacchia notes that the knowledge of Giulio's epitaph may have also reached Shakespeare this way, rather than through Vasari's 1550 edition of *Lives* (167). Castiglione's work was widely known in England, as his famous dialogue, *Il Cortegiano* (1528), was translated into English as *The Book of the Courtier* by Sir Thomas Hoby in 1561 and reprinted in 1577, 1588, and 1603.

[223] Adam Max Cohen also notes that the "resurrection of Hermione resembles Christian resurrection," reading Paulina as a Christ figure in her promise to "fill [Hermione's] grave up" (V.iii.101). See "Transalpine Wonders: Shakespeare's Marvelous Aesthetics," in *Shakespeare and Renaissance Literary Theories: Anglo-Italian Transactions,* ed. Michele Marrapodi (Farnham, Surrey and Burlington, VT: Ashgate, 2011), 94-95.

audience, both onstage and off. The previous designations of "witch" (II.iii.67) and "midwife" (II.iii.159) that Leontes assigns to Paulina in his furious rage at the beginning of *The Winter's Tale* take on new meaning by culminating in her role as a playwright in the final scene, where she transforms a seemingly stone figure to life, and thus brings Hermione into being.[224] In preserving a beloved in both body and breath despite the passage of time, she appears to surpass both the poet and the sculptor.

As the stage directions in the First Folio indicate, Hermione enters as herself; she is only ever "*like* a statue" (V.iii.sd). In her continued existence and her motionless stance, she embodies the figurative stillness and endurance that the poet of the *Sonnets* imagines for his beloved. The "silence" of the on-stage audience additionally contributes to the stillness of the scene (as the words were synonymous in the seventeenth century), which Paulina notes "the more shows off / Your wonder" (V.iii.21-22).[225] Hermione appears fixed and preserved despite the passing of sixteen years; however the hand of Time has left his mark on her, carving the lines upon her face that the speaker anticipates in the *Sonnets.* When Leontes finally speaks, he notes both the statue's resemblance to his wife in her carriage and quiescence (another instance of her "stillness"), but also questions the change in her features:

Her natural posture.

– Chide me, dear stone, that I may say indeed

[224] Caroline Bicks also discusses Paulina's role as a midwife and notes "the midwife's influential role as negotiator of the verbal and physiological work that brought early modern subjects into being" (34). See *Midwiving Subjects in Shakespeare's England* (Burlington, VT: Ashgate, 2003), 32-42.

[225] "still, adj. and n.2," *OED Online* (Oxford University Press, March 2018), 1a, 1b, 2a http://www.oed.com.proxy.bc.edu/view/Entry/190286?rskey=qCJ5jo&result=2&isAdvanced=false (accessed June 2, 2018).

Thou art Hermione; or rather, thou art she
In thy not chiding, for she was as tender
As infancy and grace. – But yet, Paulina,
Hermione was not so much wrinkled, nothing
So aged as this seems. (V.iii.22-29)

Whereas Leontes views Hermione's wrinkles as a loss of beauty which Time has stolen from her (echoing the speaker of the *Sonnets*), they are more significantly a sign of her continued existence, for Time in *The Winter's Tale* figures as triumphant rather than vanquishing.[226] As Paulina indicates, these lines attest to "our carver's excellence" – more appropriately Time than Giulio Romano, whose name Paulina herself never uses – "[w]hich lets go by some sixteen years and makes her / As she *lived* now" (V.iii.30-32). The change in Hermione's features, Paulina asserts, thus registers her vibrancy and her vitality as opposed to her decline.

In the moments that follow, the fantasy of the *Sonnets* seems to have been achieved. Through an exchange between both the onstage and offstage audiences and the statue, Hermione appears to live again. Both cuing and commenting upon her "quickness" in what one critic has termed a "collective ekphrasis,"[227] Polixenes notes that "[t]he very life seems warm upon her lip" (V.iii.66), and Leontes observes the "motion" of her eye (V.iii.67) and the "air [which] comes from her" (V.iii.78). When Paulina tells Leontes, "If you can behold it, / I'll make the statue move indeed" (V.iii.87-88), his response echoes Florizel's love lyric, thus reversing the restrictions he sought to place on

[226] *The Winter's Tale*, is, after all, an adaptation of Robert Greene's *Pandosto* (1588), subtitled *The Triumph of Time.*
[227] Altman, 289.

Hermione in the first half of the play: "What you can make her do, / I am content to look on; what to speak, I am content to hear" (V.iii.91-93). Yet before Paulina can direct Hermione in her scene of revitalization, she must give her audience one final set of instructions. "It is required / You do awake your faith," she says, alerting the spectators in the theater that they must suspend their disbelief, "Then all stand still" (V.iii.94-95). With these words, Paulina ascribes "stillness" to all those who look upon the statue and primes Hermione to take on their motion.[228] Putting into action the final part of a scene sixteen years in the making, Paulina cues the music which "awake[ns]" Hermione (V.iii.98). With the words, "Descend. Be stone no more. Approach" (V.iii.99), she walks off the pedestal, like an embodiment of the young man of the *Sonnets* who the poet promises will one day "pace forth" (55.10).

In this moment of transformation, this truly *living* monument of *The Winter's Tale* possesses the breath and motion that the quality of "stillness" inherently precludes in the *Sonnets.* However, with this vital "quickness" also comes the realization of the monument's own transient essence. Like dramatic performance itself, it is fleeting and ephemeral; the quality of permanence proves antithetical to all living beings. Florizel attempts to reconcile these paradoxical traits of "stillness" and "quickness" in his wish that Perdita "move *still*, *still* so" (IV.iv.142), but while the lines of his love lyric verbally combine these attributes, their convergence in Perdita is necessarily hindered by her own mortality. "[I]t appears [Hermione] lives," as Paulina says (V.iii.117), because she was never really dead at all. The play ends with her restoration, but not that of Mamillius and

[228] Matthew D. Wagner discusses the power of this theatrical exchange in *Shakespeare, Theatre, and Time* (New York: Routledge, 2012), 107-111.

Antigonus, whom death has claimed and made inaccessible to Paulina's theatrical powers. The speaker of the *Sonnets* pointedly acknowledges the limitations of "[N]ature, sovereign mistress" in this respect as well in Sonnet 126, the last poem in the sequence addressed to the young man. Even if she "*still* will pluck [him] back" (126.6), her action is only "to detain but not *still* keep her treasure" (126.10). As the poem concludes,

> Her audit, though delayed, answered must be,
> And her quietus is to render thee.
> ( )
> ( ) (126.11-14)

Ultimately, Nature must give up the young man to death and oblivion, as the blank space of the final two lines of the sonnet indicate.[229] But as the preceding 1,762 lines of the sequence have attested, the poet can in part make up for Nature's failings, ensuring the young man's permanence in lines of verse, even if the revitalization of his corporeal form is beyond the scope of what lyric poetry alone can accomplish. Toward the end of his career, in his final published poetry collection and in one of his last plays, Shakespeare exploits the possibilities of the two mediums of representation in which he has flourished to their utmost potential. In doing so, he also exposes their distinct limitations and along with them, the paradox of the living monument.

[229] It has long been debated whether or not these two, empty sets of closed parentheses, printed as line 13 and line 14 in the 1609 edition of the *Sonnets,* are compositorial or authorial. Modern editors are divided on the issue. Some, following Edmund Malone, view them as accidental additions supplied by a typesetter expecting that each poem in the sequence was intended to have 14 lines. Others, though, acknowledge their aesthetic significance.

CONCLUSION

Thinking about narrative poetry, lyric poetry, and embodied drama in terms of the *paragone* and in relationship to visual and plastic art allows Shakespeare to discover the full capacities of each medium. In his constant comparisons, he remains not just firmly rooted in both the realm of freestanding verse and the space of the stage, but also actively considering the ways in which they might merge – the extent to which narrative and lyric strategies can employed in the theater and how that new environment changes them, the different ways that embodiment can be figured in the absence of human forms.

In the process of exploring these capabilities and constraints, we also find Shakespeare returning to a common theme – the paradox of stasis and movement – which itself epitomizes the unique features and contradictions that characterize each medium. Printed poetry may offer a permanence that the ephemeral nature of staged drama will always fail to achieve, but it also lacks the vivacity of human bodies, the foundation of dramatic performance. Shakespeare nonetheless looks to complicate these distinctions. The immutability of the beloved beauty's paired with the presence of breath wished for in the *Sonnets*, along with the portrayal of Hermione as an animated statue in *The Winter's Tale,* find corollaries in all of Shakespeare's other texts discussed here. In *Lucrece*, the arrested characters on the canvas of the Troy painting are simultaneously animated by verse. Similar paradoxes figure in *Titus* in the Andronici's responses to the body of Lavinia. Marcus' ekphrasis imagines her still as she was, though her presence in the moment complicates these descriptions. Titus wishes that she were only a "picture," immobile and two-dimensional, because although "[i]t would have madded [him]," he

imagines such a reaction as preferable to the bewilderment that her "lively body" has caused (III.i.103-105). Attempts at gaining control in *Venus and Adonis* and *Henry V* are also bound up with questions of fixity and vivacity as well as the ability to freeze time versus its perpetual forward motion. Venus may achieve her hold on Adonis at the end, but his body has lost its vital spirits – it has been transformed altogether into a flower. The character of Henry that graces the stage of his play has added France to his realm and a glorious reign for him can still be imagined – that is, until the Chorus reminds the audience that the years have already passed, history eliding his control.

Attending to Shakespeare's exploration of the *paragone* allows us to see connections between single nondramatic and dramatic texts as well as across them that have hitherto gone unrecognized. Furthermore, from such a study, Shakespeare emerges as a poet and playwright not only fully engaged in one of the primary aesthetic debates of his time but also actively reshaping it, a process by which he simultaneously elevates theater into the realm of high art and keeps his narrative and lyric poetry in vital conversation with his plays throughout his career.

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