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UNIVERSITY OF CALIFORNIA,
IRVINE

# Shakespearean Resilience: Disaster & Recovery in the Late Romances

DISSERTATION

submitted in partial satisfaction of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

in English

by

Danilo Caputo

Dissertation Committee:
Professor Julia Reinhard Lupton, Chair
Associate Professor Rebeca Helfer
Associate Professor Rebecca Davis

2020

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# DEDICATION

For Mallory, Ryland, River, and Rowan—the sources of my resilience.

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# CURRICULUM VITAE

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# ABSTRACT OF THE DISSERTATION


Shakespearean Resilience: Disaster & Recovery in the Late Romances

By

Danilo Caputo

Doctor of Philosophy in English

University of California, Irvine, 2020

Professor Julia Reinhard Lupton, Chair



Resilience, colloquially understood as the ability to "bounce back," has risen to prominence in recent years. Since its emergence in systems ecology in the 1970s and following the food, fuel, and financial crises of 2008, the term has entered into many academic and non-academic discourses including engineering, psychology, disaster studies, risk management, climate change policy, business, military training, philanthropy, and well-being. While the *Oxford English Dictionary* defines *resilience* as "the action or an act of rebounding or springing back," there are subtle yet significant differences in how the term is understood and used across genres and disciplines. Moreover, resilience has been slow to gain a foothold in the humanities and the term is even more scarce in the field of Shakespeare studies. Filling these critical lacunae, my dissertation utilizes resilience discourse in an analysis of Shakespeare's late romances. My central contention is that resilience-building within the late plays *Pericles*, *Cymbeline*, *The Winter's Tale*, and *The Tempest* is an integral component of Shakespearean romance. The late plays do not avoid catastrophe (like comedies) nor do they succumb to them (like tragedies); rather, the late romances experience and endure disasters, and these disruptions serve as catalysts for building resilience which, in turn, initiates recovery within the plays.

"Shakespearean Resilience" begins with an examination of the limits of ecological resilience in *Hamlet*: as a tragedy, the play does not recover from disasters so much as it ultimately succumbs to them and triggers a regime shift. The dissertation then turns to the first of the late romances, *Pericles*, and examines Marina's resilience labor that makes recovery in the play possible, thus creating a model for resilience-building in the following late romances. Finally, I examine remediation in *The Winter's Tale* and argue that a structural foundation principled on the tenets of ecological resilience subtends the play's narrative of disaster and recovery. The conclusion examines a contemporary work of post-apocalyptic fiction, Emily St. John Mandel's *Station Eleven*, and argues that it bears the imprint of Shakespearean romance and resilience. The aim of this dissertation is not only to underscore how building resilience in the late plays is an integral component of Shakespearean romance. In addition to this, I endeavor to elucidate the languages of resilience through applied analysis of these plays. In so doing, I consider how the insights gleaned from these readings can help us think through the complexities of the term as well as contemporary concerns about disaster and catastrophe.

# INTRODUCTION

Resilience, colloquially understood as the ability to "bounce back," has risen to prominence in recent years. Since its emergence in systems ecology in the 1970s and following the food, fuel, and financial crises of 2008, the term has entered into many academic and non-academic discourses including engineering, psychology, disaster studies, risk management, climate change policy, business, military training, philanthropy, and well-being. *Time Magazine* even declared resilience to be the "environmental buzzword of 2013" (Walsh).While the *Oxford English Dictionary* defines *resilience* as "the action or an act of rebounding or springing back," there are subtle yet significant differences in how the term is understood and used across genres and disciplines. In engineering, for example, resilience is a measurement of how long it takes a system to return to an equilibrium state after a disturbance; in ecology, on the other hand, resilience is a measurement of how long an ecosystem can persist through perturbations before collapsing. Additionally, resilience is a common structural framework by which narratives are constructed, as stories of disaster and recovery are ubiquitous across cultures and time periods. In particular, Shakespeare's late plays *Pericles*, *Cymbeline*, *The Winter's Tale*, and *The Tempest* are exemplary tales of resilience for their ability to transcend tragedy which has led, since Edward Dowden's *Shakespeare: A Critical Study of His Mind and Art* (1875), to the recognition that this collection of plays represents a distinct genre unto themselves within Shakespeare's oeuvre and have thus come to be known as the late romances.

A concise description of the late romances would be that they are Shakespearean tragedies with happy endings. The defining features of these plays include redemptive plot lines, magical and supernatural elements, pre-Christian masque-like figures, a mixture of pastoral and courtly scenes, father-daughter relationships, and loss and reunion. To date, the critical

discussion around resilience in these plays is very limited and tends explore these resonances in terms of gender or the environment. In *Love's Argument: Gender Relations in Shakespeare* (1987), for example, Marianne Novy observes that "the romances dramatize women's vulnerability and familial identity more than do the comedies, but they conclude with more emphatic portrayals of female resilience" (18). Randall Martin, on the other hand, focuses on the ways in which *Cymbeline* models biodiversity which is essential to an ecosystem's resilience-building in *Shakespeare and Ecology* (2015). More recently, Julia Reinhard Lupton has begun to weave these threads together in *Shakespeare Dwelling* (2018), tracking Innogen's transition from a state of vulnerability to embodying resilience in *Cymbeline* as she treks from the comforts of the court to the harsh environment of the Welsh wilderness. Recognizing that a life of "plenty and peace breeds cowards," Innogen, dressed as a boy, utters this maxim of resilience before entering a cave with her sword drawn: "hardness ever / Of hardiness is mother" (3.6.21-22; qtd. in Lupton 185). I argue that Innogen's incisive remark about the transformative power of hardship—in enduring and surviving it one can be made more resilient—can be extrapolated onto the late romances as a whole, which is the project of this dissertation.

Tragedy does not punctuate the late romances; rather, it is a crucible through which resilience-building is catalyzed. While the existing scholarship has touched on the ways in which resilience is a factor in the late romances, there is still much to elucidate on this subject. In this dissertation, my central contention is that resilience-building within the late plays *Pericles*, *Cymbeline*, *The Winter's Tale*, and *The Tempest* is an integral component of Shakespearean romance. Indeed, Innogen is not the only daughter of the late plays to transition from a state of vulnerability to one of resilience as she becomes the agent of recovery in her respective play, nor is *Cymbeline* the only late play to model a robust ecology. These traits, I will demonstrate, are

present in the other late romances which leads me to believe that they are vital to Shakespeare's project of exploring the space beyond tragedy at the end of his career. In *Pericles* and *The Winter's Tale*, the daughters Marina and Perdita each enter the world in extreme states of vulnerability, yet they persist despite their precarious circumstances and develop resilience as they traverse through richly diverse, and often harsh, environments. This is not coincidence; this is by design. Indeed, resilience is so ingrained in the late romances that one could even call them the resilience plays.

Furthermore, the aim of this dissertation is not only to underscore how building resilience in the late plays is integral to the development of Shakespearean romance. In addition to this, I endeavor to elucidate the languages of resilience through applied analysis of the late romances and to consider how the insights gleaned from these readings can help us think through present concerns about disaster and catastrophe, particularly those that are onset by unmitigated climate change. As Jonathan Franzen recently wrote in *The New Yorker*, there are two lines of thinking when it comes to the climate crisis: "You can keep on hoping that catastrophe is preventable . . . [o]r you can accept that disaster is coming, and begin to rethink what it means to have hope." How do we develop the courage to face the existential threat that is climate change? How do we maintain hope despite looming disaster? The answers to these questions are not easily derived and will come from a multiplicity of sources and perspectives, and I believe that Shakespeare's late romances—the tragedies with happy endings—can also assist us in our rethinking of what it means to have hope and can even show us the generative power of resilience.

***Origins of Resilience***

It is important to point out that resilience has a much longer history than is often recognized. Most studies of the term trace its origins only so far as the systems ecologist C.S. Holling and his seminal 1973 essay "Resilience and the Stability of Ecological Systems." However, resilience has classical and early modern roots that are worthy of note. Resilience stems from *resilire*, *resilio*, Latin for "bounce," which has appeared in the writings of Seneca the Elder, Pliny the Elder, Ovid, Cicero, and Livy (Alexander 2708). In *Natural History,* Pliny uses the term in a passage describing frogs leaping back in to the water.[1] Similarly, Ovid uses *resilire* in Book VI of *Metamorphoses* when Letona, the mother of Apollo and Diana, transforms a group of Lycian peasants into leaping frogs as retribution for disrespecting the goddess and her newborn twins (Fig. 1).[2]

**Figure 1.** David Teniers the Younger, *Latona and the Frogs* (1640-1650). Oil on copper. Fine Arts Museum of San Francisco.

[1] "Exuent in terram et qui marini mures vocantur et polypi et murenae; quin et in Indiae fluminbus certum genus piscium, ac deinde resilit" ("The fish called the sea-mouse also comes out on to the land, as do the polypus and the lamprey; so also does a certain kind of fish in the rivers of India, and then jumps back again") (9.71)

[2] "saepe super ripam stagni consistere, saepe / in gelidos resilire lacus, sed nunc quoque turpes / litibus exercent linguas pulsoque pudore, / quamvis sint sub aqua, sub aqua maledicere temptant" ("Often they squat on the edges of the marsh, often retreat to the cool lake, but now as before they employ their ugly voices in quarrelling, and shamefully, even though they are under the water, from under the water they try out their abuse") (6.-373-6).

*Resilire* also appears in Lucretius's *De rerum natura* as the Epicurean philosopher articulates his materialist theory of atoms swerving, colliding, and rebounding in space and serving as the building blocks of the universe.[3] Cicero uses *resilio* figuratively in his "The Oration for Sextus Roscius of Ameria" as he criticizes the prosecutor Gaius Erucius of making weak accusations that will rebound off the solid, rock-like defense of his client who is on trial for patricide and will, in turn, raise suspicions about the accuser himself.[4]

In the sixteenth century, *resile* entered the English lexicon via the Middle French *résiler*, which came to mean "to retract" or "to cancel" or "to desist" (Alexander 2708). This offshoot of the Latin *resilire* is not the beginning of resilience in the English language. According to the *Oxford English Dictionary*, *resilience*, defined as "the action or an act of rebounding or springing back," originates in the seventeenth century in Francis Bacon's 1627 *Sylva Sylvarum* (Fig. 2).

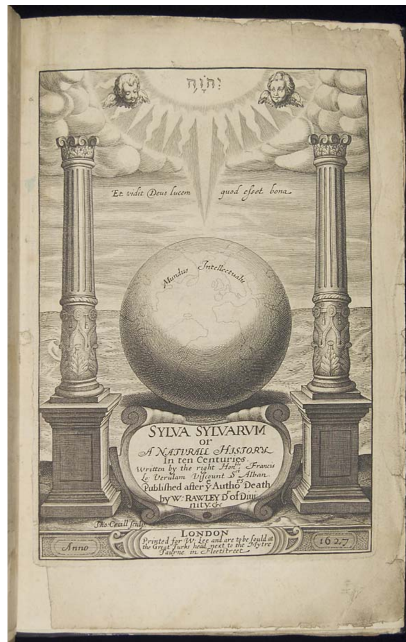

יְהֹוָה
Et vidit Deus lucem quod esset bona
Mundus Intellectualis
SYLVA SYLVARUM
or
A NATURALL HISTORY
In ten Centuries.
Written by the right Hon.ble Francis
Lo. Verulam Viscount S.t Alban
Published after ye Authors Death
by W.m RAWLEY D.r of Divinity &c
Tho: Cecill sculp.
LONDON
Printed for W. Lee and are to be sould at
the Great Turks head next to the Mytre
Taurne in Fleetstreet
Anno 1627

**Figure 2.** 1627 copy of Francis Bacon's *Sylva Sylvarum: or a Naturall Historie in Ten Centuries.*

[3] "inter dum resilire tamen coguntur et una / principiis rerum spatium tempusque fugai / lagiri, ut possint a coetu libera ferri" ("But meanwhile often are they forced to spring rebounding back, and, as they spring, to yield, unto those elements whence a world derives") (1.1046-48).

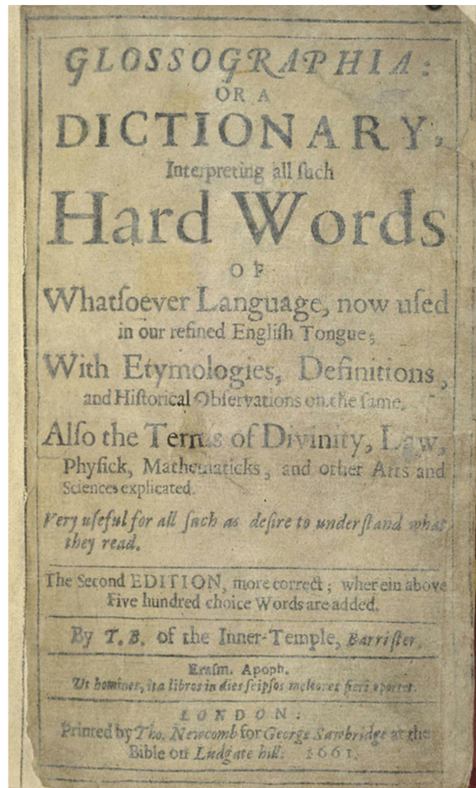
[4] "ubi scopulum offendis eius modi ut non modo ab hoc crimen resilire videas verum omnem suspicionem in vosmet ipsos recidere intellegas" ("when you strike upon such a rock that you not only see the accusation rebound back from it, but perceive that every suspicion falls upon you yourselves"),.

The early modern scientist, natural philosopher, and "father of empiricism" was well-read in the literature of antiquity, and it is very likely that Bacon came across any—if not all—of the aforementioned examples of *resilio* and *resilire* from Pliny, Ovid, Lucretius, or Cicero. A compendium of writings on natural history containing one thousand "experiments," *Sylva Sylvarum or a natural history in ten centuries* was easily Bacon's most widely read and influential book in early modern period, going through ten editions by 1670. It is well known that more than half of the experiments detailed in the *Sylva Sylvarum* are unoriginal, derived from his readings of Della Porta, Aristotle, Pliny and other natural historians. So while we know that Bacon did not coin *resilience* in English *ex nihilo,* it is also difficult to ascertain precisely where he got it from. Nevertheless, Bacon introduced *resilience* to the English lexicon, and he did so in a passage describing experiments designed to measure the strength of echoes:

> The Eccho cometh as the Original Sound doth in a round orb of Air: it were good to try the creating of the Eccho, where the Body repercussing maketh an Angle: As against the Return of a Wall, &c. Also we see that in Mirrors, there is the like Angle of Incidence, from the Object to the Glass, and from the Glass to the Eye. And if you strike a Ball side-long, not full upon the Surface, the rebound will be as much the contrary way; whether there be any such resilience in Eccho's (that is, Whether a Man shall hear better, if he stand aside the Body repercussing, than if he stand where he speaketh, or any where in a right Line between) may be tried; Tryal like-wise would be made, by standing nearer the place of repercussing, than he that speaketh; and again, by standing further off, than he that speaketh, and so knowledge would be taken, whether Eccho's, as well as Original Sounds, be not strong near hand. (§245)

In this passage, resilience is synonymous to rebounding as Bacon describes ways to test the strength of echoes bouncing off surfaces at various angles and lengths. Although he translated the term from its Latin origins, Bacon can be considered the "grandfather of resilience."

Furthermore, the seventeenth century would also see the first dictionary definition of resilience in one of the 11,000 terms in Thomas Blount's *Glossographia* (1656) (Fig. 3).



GLOSSOGRAPHIA:
OR A
DICTIONARY,
Interpreting all ſuch
Hard Words
OF
Whatſoever Language, now uſed
in our refined Engliſh Tongue;
With Etymologies, Definitions,
and Hiſtorical Obſervations on the ſame.
Alſo the Terms of Divinity, Law,
Phyſick, Mathematicks, and other Arts and
Sciences explicated.
*Very uſeful for all ſuch as deſire to underſtand what
they read.*
The Second EDITION, more correct; wherein above
Five hundred choice Words are added.
By *T. B.* of the Inner-Temple, *Barriſter.*
Eraſm. Apoph.
*Ut homines, ita libros in dies ſeipſos meliores fieri oportet.*
LONDON:
Printed by *Tho. Newcomb* for *George Sawbridge* at the
Bible on *Ludgate hill.* 1661.

**Figure 3.** Title page of Thomas Blount's *Glossographia*, 1661 edition.

This dictionary, "interpreting all such hard words of whatsoever language, now used in our refined English tongues" was also a popular and widely read text that underwent several editions and influenced lexicographers on both sides of the Atlantic in the following century. Blount's definition includes rebounding as well as the less fashionable denotation of going back on one's word. This less familiar understanding of resilience is an offshoot of the *springing back* (as opposed to *bouncing back*) translation of the Latin *resilire*—the act of recoiling from a promise or out of fear (Alexander 2709).

***C.S. Holling and Ecological Resilience***

While resilience entered the English lexicon in the seventeenth century and was used mechanically in the nineteenth century, the term was developed into a theory in the 1970s by the man widely considered to be the "father of resilience"—systems ecologist C.S. Holling. In his seminal paper "Resilience and the Stability of Ecological Systems" published in *Annual Review of Ecology & Systematics*, Holling defines resilience as a "measure of the persistence of systems and their ability to absorb change and disturbance and still maintain the same relationships between populations or state variables" (14). Measuring how a system persists under duress and absorbs change offers a new perspective on stability—namely that ecological systems are dynamic and can achieve new stable states through processes or absorption and adaption. As such, Holling differentiates ecological resilience from mechanical or engineering resilience, for the latter concentrates on resistance to disturbance and measures the speed of return to a primary equilibrium state. Thus, while engineering resilience focuses on "efficiency, constancy, and predictability," ecological resilience recognizes "persistence, change, and unpredictability" ("Engineering Resilience Versus Ecological Resilience" 53). The implications of Holling's demarcation between these two formulations of resilience are significant. In fact, Holling's theory of ecological resilience is iconoclastic as it disrupts the key "image of science that propelled the formalization of economics (in the 1870s) and ecology (in the 1950s) . . . of smooth and continuous returns to equilibrium after shock, an image derived from different vintages of classical mechanics and thermodynamics" (Walker and Cooper 145). A classic example of this mechanical constancy and stability is expressed by George Perkins Marsh in *Man and Nature* (1864):

> Nature, left undisturbed, so fashions her territory as to give it almost unchanging permanence of form, outline, and proportion, except when shattered by geologic convulsions; and in these comparatively rare cases of derangement, she sets herself at once to repair the superficial damage, and to restore, as nearly as practicable, the former aspect of her dominion. (29)

In contrast to Marsh's vision of unchanging nature, Holling provides an image of ecosystems as fundamentally inconstant and dynamic, absorbing change yet remaining cohesive through extreme perturbations, and achieving new and transitory stable states until the next disturbance. This new image of nature as dynamic and inconstant would influence the next generation of ecologists who would promote a model of non-equilibrium systems where non-catastrophic environmental disturbance and change are normal and expected. Ecologist Daniel Botkin expresses this new view of natural systems well:

> Wherever we seek to find constancy we discover change. Having looked at the old woodlands in Hutchenson Forest, at Isle Royale, and in the wilderness of the boundary waters, in the land of the moose and the wolf, and having uncovered the histories hidden with the trees and within the muds, we find that nature undisturbed is not constant in form, structure, or proportion, but changes at every scale of time and space. The old idea of a static landscape, like a single musical chord sounded forever, must be abandoned, for such a landscape never existed except in our imagination. Nature undisturbed by human influence seems more like a symphony whose harmonies arise from variation and change over every interval of time. We see a landscape that it always in flux, changing over many scales of time and space, changing with individual births and deaths, local disruptions and recoveries, larger scale responses to climate from one glacial age to

another, and to the slower alterations of soils, and yet larger variations between glacial ages. (62)

This revisioning of nature—influenced by Holling's theories of ecological resilience—from static landscape to continuous fluctuation actually recovers the term from Romantic notions of balance and harmony and brings it closer to its root words *natura*, Latin for 'birth,' which was used as a translation for the earlier Greek term *phusis*, for "growth." Nature as it was conceived in its classical context denotes "birth, growth, and passing away, the endless process of process, whereby everything everywhere is coming into and out of being." (Hiltner 26). Nature *is* flux, constantly inconstant, on all scales of time and space. Ecological thinking since C.S. Holling's refashioning of resilience has brought the term closer to that meaning.

### ***Contemporary Resilience***

Resilience has risen to prominence in recent years.[5] Following the food, fuel, and financial crises of 2008, the term has become increasingly popular in the social sciences and has ventured beyond academia to the public, private, and non-profit sectors. The Rockefeller Foundation has made resilience the cornerstone of its philanthropic projects such as 100 Resilient Cities and the Climate and Resilience Initiative which aims to "help make communities around the world more resilient to the physical, social, and economic challenges of the 21st century" ("Climate and Resilience"). The Foundation defines resilience as the following:

[5] On the resurgence of resilience in climate and disaster discourses, see AV Bahadur et al, *The Resilience Renaissance? Unpacking of Resilience for Tackling Climate Change and Disasters, Strengthening Climate Resilience Discussion Paper 1* (Institute of Development Studies 2010). For a more quantitative approach to usage of the term since 1973, see Li Xu and Donna Marinova, "Resilience Thinking: A Bibliometric Analysis of Socio-Ecological Research." *Scientometrics* 96.3 (2013): 911-27. On the rise of resilience in psychological studies—from fewer than thirty peer-reviewed studies before 2000 to over six hundred and fifty in 2014—see Gill Windle, "What is Resilience?: A Review and Concept Analysis" in *Reviews in Clinical Gerontology* 21.2 (May 2011): 152-169.

> the capacity of individuals, communities, and systems to survive, adapt, and grow in the face of stress and shocks, and even transform when conditions require it. Building resilience is about making people, communities, and systems better prepared to withstand catastrophic events—both natural and manmade—and able to bounce back more quickly and emerge stronger from these shocks and stresses. (qtd. in Brown 10)

The Rockefeller Foundation promotes a model of resilience that simultaneously bounces forward and backward, anticipates and responds to disaster, and functions at multiple scales. As a term, *resilience* is quite resilient—adaptable to different disciplines, contexts, and needs.

Some, however, are critical of resilience for this very reason. Writing in *The Guardian*, Misha Hussain questions whether behind the veneer of lofty rhetoric, resilience discourse is nothing more than meaningless jargon precisely due to the fact that "everyone has a different understanding of it." Without a clear definition of what resilience means, how can it be measured consistently across disciplines and programs? Critics of resilience discourse also point out its insidious affinities with the exploitive and destructive tendencies of neoliberalism. In fact, Walker and Cooper suggest that resilience has been able to colonize various discursive practices "due to its intuitive ideological fit with a neoliberal philosophy of complex adaptive systems" (144). And Jonathan Joseph writes that resilience is "best understood as a neoliberal form of governmentality that places emphasis on individual adaptability" (38). In *Resilience & Melancholy: Pop Music, Feminism, Neoliberalism* (2015), feminist philosopher Robin James argues that resilience is a new means of production that encourages exploitive and destructive practices in highly developed, globalized economies:

> When you can't expand your market any further because you've already globalized, the only way to increase profits is by means of intensifying your current processes, recycling

> waste into resources (Naomi Klein calls this disaster capitalism, David Harvey calls this "neoliberalism as creative destruction.") In fact, resilience discourse often treats crisis and injury as the only ways of getting ahead. (4-5)

Because of this association with neoliberalism, some have resisted resilience discourse, especially in the context of grassroots movements and social justice. Tracie L. Washington of the Louisiana Justice Institute gained attention in 2015 when posters quoting her started appearing in public spaces after the City of New Orleans published its resilience strategy: "Stop calling me RESILIENT. Because every time you say, 'Oh, they're resilient,' that means you can do something else to me. I am not resilient." (Woods) (Fig.4).

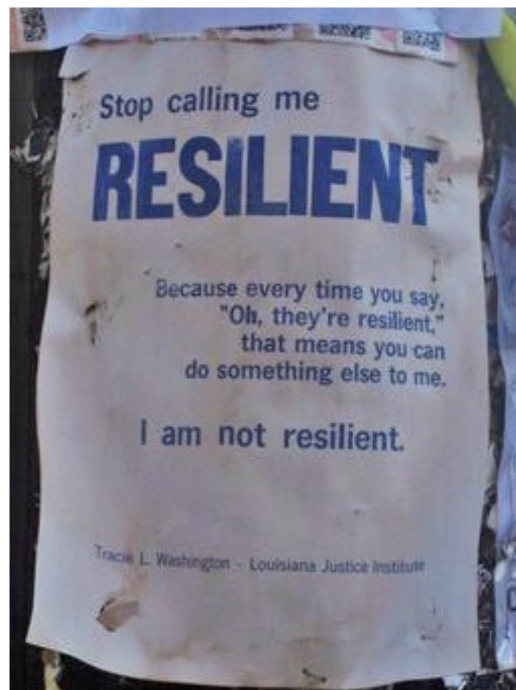



**Figure 4.** Poster quoting Tracie L. Washington in New Orleans, Louisiana, 2015.

When co-opted by neoliberalism, resilience problematically shifts the burden of recovery to the individuals and communities themselves. However, rather than discard resilience I argue that we must reclaim the term and resist and even undermine its cynical neoliberal appropriation. Like Bonnie Honig, I see a utility in resilience as a "democratic civic virtue" that empowers

individuals and communities with the ability to not only withstand shocks and stresses, but to have the capacity to change, thrive, and flourish in a rapidly changing and precarious world. Honig points to Rebecca Solnit's *A Paradise Built in Hell* (2009) to articulate this potentiality:

> For Solnit, we might say, resilience is not just the power to bounce *back* ('resuming an original shape,' as the OED puts it) but to bounce *forward*. What she outlines is not the generation of surplus value for hegemonic institutions, but rather the exemplification of the possibility that the socio-political order can yet be bent into new shapes.

Resilience does run the risk of being appropriated by neoliberal forms of governmentality and exploitation, but it also has to power to be a transformative tool that can reform institutions and help individuals and communities flourish.

### ***Shakespearean Ecocriticism***

Although resilience discourse is less prominent in the humanities than it is in the sciences and social sciences, ecocritics like Stephanie LeMenager and Stephanie Foote recently co-founded the interdisciplinary journal *Resilience: A Journal of the Environmental Humanities*. Resilience theory can be found in the environmental scholarship of Julia Lupton, Randall Martin, and Steve Mentz. As noted earlier, the chapters on *Cymbeline* in Lupton's *Shakespeare Dwelling* and Martin's *Shakespeare & Ecology* examine the resilience of Innogen and the multiregional biodiversity of the play, respectively. Mentz, on the other hand, offers the dynamism and adaptability of resilience as an alternative to the untenable stasis of sustainability for developing a literary ecoculture in the context of global climate change. Resilience, it appears, is expanding the field of Shakespearean ecocriticism.

Shakespearean ecocriticism has begun to explore environments beyond the "natural" and "green" spaces of *As You Like It* and *A Midsummer Night's Dream,* and this change is concurrent with developments in the field of ecocriticism more generally. Earlier ecocriticism favored literary representations of nature as an external "natural world" within a small canon comprised of Romanticism and nature writing and adhered to Cheryll Glotfelty's early decree in *The Ecocriticism Reader* (1996) that "ecocriticism is the study of the relationship between literature and the physical environment" (1). This has since been recalibrated by the revisionary work of such ecotheorists as Timothy Morton and Ursula Heise. However, it must be noted that ecocriticism should not be thought of as a single or unified form of critical analysis, as the assumptions that frame the ecocritical thoughts of Morton and Heise cannot be presumed to be held or practiced by all ecotheorists: ecocriticism is a heterogenous congregation of scholars from various backgrounds who deploy a diversity of theories and methodologies for different purposes in their analyses of nature. I utilize the work of Morton and Heise because of the ecocritical possibilities their theories afford in terms of broadening what we might consider "environmental literature" and the scale of what me might consider "environment," as well as establishing a robust methodology for ecocritical praxis.

In *Ecology Without Nature* (2007), Morton sees the bifurcation of nature and culture as problematic and romanticizing "Nature" as counterintuitive in its fetishization of an arbitrary textual signifier; glorifying Nature, Morton argues, undermines ecocritical thinking because "putting something called Nature on a pedestal and admiring it from afar does for the environment what patriarchy does for the figure of the Woman. It is a paradoxical act of sadistic admiration" (5). Creating a National Monument like Rainbow Bridge in Utah or a National Park like Yosemite in California, subjugates nature to human stewardship and distracts from the

environmental degradation and exploitation of natural resources occurring elsewhere. Subsequently, Morton broadens environmental aesthetics in order to open ecocritical thought up to a limitless spectrum of genres and mediums:

> Environmental art, from low to high, from pastoral kitsch to urban chic, from Thoreau to Sonic Youth, plays with, reinforces, or deconstructs the idea of nature. What emerges . . . is a wider view of the possibilities of environmental art and criticism, the "widescreen" version of ecological culture. (5)

In this widescreen version of ecological culture, less-than-green environments finally come into view, and, for Shakespeare studies, the scope of our ecocritical perspective is widened to include not just the forest of Arden but also a castle in Elsinore; indeed, the applicability of ecocriticism to Shakespeare should not be limited to the green environments but should embrace *any* environment, an idea that Morton continues to develop in *The Ecological Thought* (2010): "Nowadays we're used to wondering what a poem says about race or gender, even if the poem makes no explicit mention of race or gender. We will soon be accustomed to wondering what any text says about the environment even if no animals or trees or mountains appear in it" (11). Indeed, ecology permeates all forms and environments need not be lush with vegetation; connectedness occurs within myriad spaces ripe for environmental investigation and explication, and Shakespearean ecocriticism is no exception.

In the closing remarks of his argument against the idea of Nature and for rethinking environmental aesthetics, Morton declares, "ecological criticism must politicize the aesthetic" (205). This political dimension of Morton's ecological thought is also an essential part of Ursula Heise's already-seminal "The Hitchhiker's Guide to Ecocriticism" in which she argues for an ecocriticism with a "triple allegiance" to the "scientific study of nature, the scholarly analysis of

cultural representations, and the political struggle for more sustainable ways of inhabiting the natural world" (506). Heise's robust ecocritical project impels ecocritics to think more *critically* about literature and the environment by viewing them within a matrix of scientific study, cultural representations, and political discourses. Subsequently, Heise's redefinition is at once galvanizing and challenging for ecocritics—perhaps even more so for those not working in contemporary fields.

Ecocritics like any other literary critic partake in "the scholarly analysis of cultural representation," but the two other heads of Heise's ecocritical Cerberus prove to be more challenging. Taking up "the scientific study of nature" can be difficult for ecocritics because it poses the problem of just how scientific the work of a scholar in the humanities can be. On the one hand, one of ecocriticism's great strengths is its interdisciplinary nature—it is informed by theoretical approaches and utilizes methodologies from literary and cultural fields as readily as it does scientific fields like environmental science, geology, biology, and ecology; on the other hand, the scientific literacy of its practitioners can at times be described as amateurish and the work labeled as appropriative and clumsy in its use of scientific discourses. Moreover, for Shakespeare scholars, the question arises as to *which* science to deal with: do early modern ecocritics incorporate current scientific discoveries and debates into the analysis of a work of literature that precedes it by four hundred years, or do they engage with those emergent materials in mathematics, physics, astronomy, biology (including human anatomy), and chemistry that mark the birth of modern scientific thought in seventeenth-century England—or both? In their contributions to *Ecocritical Shakespeare* (2011), Gabriel Egan and Rob Watson engage with early modern *and* contemporary science for original and edifying results.

In "The Ecology of Self in *Midsummer Night's Dream*," Watson draws comparisons between the microcosmic vision of human life popular among Italian Renaissance philosophers and recent scientific analysis to make a startling proposal: "that we consider *Midsummer Night's Dream* as a kind of prescient allegory . . . with fairies in the role of microbes" (34). Similar to the ways in which the work of Michel Foucault and Stephen Greenblatt have dispelled illusory notions of human autonomy—but using cellular rather than political structures—Watson views the fairies as the unseen, nonhuman agents that nonetheless are a part of and drive human life like the ecological network of bacterial cells that interact with our eukaryotic cells to co-construct and maintain a human organism. Moving up the scale from microbes to the animal kingdom (including insects like the swatted fly from *Titus Andronicus*), Egan's essay "Gaia and the Great Chain of Being" examines Shakespearean representations of the *scala naturae*—or Great Chain of Being—as anticipating James Lovelock's Gaia theory that views the earth as a self-regulatory system. Both Egan's and Watson's essays (and several others in *Ecocritical Shakespeare*) heed Heise's call and display scientific literacy—early modern and/or contemporary. Moreover, this aspect of their work serves to partially characterize and differentiate ecocritical studies from earlier scholarship of Shakespeare and nature.

In their introduction to *Ecocritical Shakespeare,* Dan Brayton and Lynne Bruckner explicate the differences between "old school" nature studies and "new school" ecocriticism:[6]

> Scholarship in earlier generations wrote extensively about nature in Shakespeare, yet ecocriticism is distinct from that work in its attention to anthropocentrism, ecocentrism, living systems, environmental degradation, ecological and scientific

[6] Sharon O'Dair comes up with this dichotomy in "The State of the Green" (476).

> literacy, and an investment in expunging the notion that humans exist apart from other lifeforms. (3)

Indeed, Brayton and Bruckner are precise in highlighting the salient and distinguishing features of Shakespearean ecocriticism, yet they fail to comment on the underlying political stakes of these approaches: in using current environmental issues as triggers for critical investigations of early modernity and by de-centering the human by studying its ecological interconnectedness with other beings—animal, vegetable, and mineral—Heise's allegiance to a "political struggle for more sustainable ways of inhabiting the natural world" is realized. Though not lobbying for legislation of environmental policies or calling for enlistment in *Greenpeace* or *Earth First!*, an investment in "expunging the notion that humans exist apart from other life forms" dislodges the human from the center of political and ethical thought and places it within what Morton calls the "mesh," a vast and sprawling space of "interconnection without a definite center or edge" (*The Ecological Thought* 8). Following this radical displacement, we begin to see ourselves from another point of view and the new perspectives gleaned from this repositioning mark, for Morton and myself, the beginning of ethics and politics (*The Ecological Thought* 14).

Ecotheorists like Heise and Morton are promoting an ecological thought that dissolves the boundaries between nature and culture and examines the entanglements between human and nonhuman materialities, and in doing so encourages us to extend our ethical and political consideration beyond anthropocentric concerns as the first step toward forming sustainable ways of inhabiting the world. And this is where ecopolitics can profit from ecopoetics as a means for developing a holistic awareness of our place in the world and understanding our current ecological crisis. Egan captures this sentiment in *Green Shakespeare* (2006) in his justification for "going green" with Shakespeare: "Political action is where we save the Earth, and analysis of

poetry can be where we wield ecopolitical insights to re-examine past representations of analogous situations, and indeed to see how past understandings of the world gave rise to the conditions of the present" (*Green* 50). This ethos is the galvanizing force behind the much ecocritical work in Shakespeare studies and my dissertation. However, this political dimension raises yet another issue that must be addressed: presentism.

***Presentism***

As ecocritical approaches to Shakespeare are inherently political, they are also presentist. Sharon O'Dair attests to this in the opening lines of her essay "Is it Shakespearean Ecocriticism if it isn't Presentist?" as she writes "the short answer to the question posed in my title is 'no'" (71). The reasons for Shakespearean ecocriticism being staunchly presentist can be easily inferred from the previous section, particularly for its use of recent scientific and ecological thinking and environmental issues as catalysts for its critical investigations, and explicitly in its dedication to forming a basis for new ecopolitical praxis. Indeed, Shakespeare's plays are, Egan writes, "useful (and indeed infinitely pleasing) as interrogations of our ideas about relationships one to another and to the world around us" (*Green* 4), but is that a good thing? Does it not undermine the value of early modern scholarship if it is tainted with anachronism, and agenda?[7] Well, it certainly can. But that does not mean presentism is bad; it just means there can be bad presentism.[8] Indeed, there is no presentist threat to Shakespeare, but Egan is right in observing that there are "good and bad ways to be Presentist" ("Presentist Threat" 38).

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[7] After all, if doing ecocriticism is "a delicate balancing act between valid Shakespearean scholarship and real ecological advocacy" (Estok 8), wouldn't presentism be tipping the scales overwhelmingly in favor of the latter?
[8] Just as there can be bad historicism.

Historians have long derided "Whig history," a form of presentism coined by Herbert Butterfield in 1931 that problematically treats history teleologically, examining past events as inevitably leading to their completion in the present. This form of presentism is usually, if not always, riddled with biases and reductivism and is largely responsible for the word being understood in the pejorative. Countering this, historicist criticism of the earlier half of the twentieth century and new historicism of the later half attempted to objectively understand past events solely within the historical context in which they happened and (allegedly) abstained from permitting contemporary assumptions and prejudices to devalue the integrity of their work. However, this purist—even puritanical—approach to the past is not as scrupulous as it aspires to be, as advocates for presentism have challenged the notion of "pure historicism" as oxymoronic on the basis of the impossibility of ever fully escaping the present.

Indeed, Hugh Grady incisively asserts that there can be "no historicism without a latent presentism" ("Shakespeare Studies" 115). Grady is suggesting that no matter how resolute we are in maintaining the integrity of our historical scholarship, we are embedded in a material present that permeates through every stage and page of our work: our interest and decision to research a particular project, our selection of sources and the ways we treat them, and the conversations we have with mentors and colleagues at conferences and over coffee are but a few variables that occur in the present that shape our work. In *Back to Nature* (2006), Watson eloquently captures the subjective and presentist content—latent or otherwise—in his ecocritical engagements with Shakespeare's plays:

> I . . . see a self-interested, appropriative simulation of the play, instead of the play itself . . . I have—like most Shakespeareans—been stalking the play, loving it for reflecting my own mind, and claiming to uncover its naked self, its true meaning. In these books our

> thoughts we character. Reading produces readings, not an unmediated conversation with the playwright. (107)

Like Watson, presentists view the impossibility of unmediated contact with Shakespeare and his time not as impediments to historical scholarship, but rather as a generative force that drives more open and engaging work—an impetus to work *through* the present rather than around it.[9] And in foregoing the self-delusion of objectivity, presentism may foster more ethical engagements with the past through radical transparency of its motivations, influences, and objectives; we "bring so much baggage from the present," Egan writes, so "the most honest approach is to be entirely explicit about this and declare that our interpretations are always utterly shaped by present concerns" ("Presentist Threat" 39). Hugh Grady and Terence Hawkes facilitate this line of thought in the introduction to their edited collection *Presentist Shakespeares* (2007) stating, "Shakespeare criticism which takes that on board will aim scrupulously to seek out salient aspects of the present as a crucial trigger for its investigations" (4), signaling an axiomatic shift from new historicist schematics to a mode of criticism that proceeds from the material present and allows it to set the interrogative agenda. Yet, is it possible that presentism isn't as radical as it appears to be? One the one hand, it can be argued that presentism is not polarizing to pure historicism, as it can be viewed as historicism in the purist sense. Egan certainly sees it this way as he attempts to quell the fears of those worried about the "Presentist Threat":

> The essence of Presentism in its newly minted positive sense is the careful selection of evidence and transparent disclosure of what may be lost or distorted by the selection,

[9] In ways paralleling the ontological turn in philosophy, this presentist turn attenuates the materiality of the present and our embodiment within it.

which, as Presentists have pointed out, is also historical scholarship executed to the highest standards. (55)

This transparent disclosure is an ethical imperative and one of the appealing aspects of presentism that aligns itself with historicist aims for maintaining the highest of standards. On the other hand, one can readily observe that the study of Shakespeare is already inundated with presentism. From editorial decisions to modernize spelling of the plays for contemporary readers, to directorial choices in performances for contemporary audiences, presentist concerns have shaped and continue to shape how we experience Shakespeare in ways different from *his* contemporaries.[10] At any rate, it is clear that presentism—whether desired or not—is always already a part of our critical engagements—ecocritical or not—and we would be remiss to forego acknowledging this condition and putting it to use, choosing instead to fallaciously (and with futility) bracket it out and carry on with the "self-delusion" that our work can achieve the historical ideal of objectivity.

This is not to say that we should throw historicism out the window. Rather, ecocritical engagements (which are always presentist) can and do benefit from historical grounding. Like Watson's and Egan's essays from *Ecocritical Shakespeare* that are virtuosic displays of contemporary *and* early modern scientific literacy, ecocritical approaches to Shakespeare can profit from being as historically informed as they are presently inspired. Indeed, historicism and presentism work best in unison, neither being subordinate to but supportive of the other. In this vein, Gwilym Jones maintains that theater history is an integral part of his ecocritical approach to

[10] Jonathan Gil Harris—borrowing Michel Serres's terms—helpfully elucidates this multitemporal aspect of Shakespeare's plays, as they can "prompt many different understandings and experiences" as they are experienced within different temporalities; this differs from the polychronic traits of a play as it "collates many different moments" or temporalities within itself (4). In other words, a play is experienced differently at different times (multitemporal) and a play contains different times within it (polychronic).

Shakespeare's storms: "a historically informed criticism—one that places at its center the material context of production in early modern playhouses—is therefore necessary if presentist approaches are to develop their theories fully, just as presentist concerns shape the interests of historicist critics" (20-21). For Jones as for myself, historicism and presentism are not separate methodological stratagems, but a duality that is always present in our critical engagements. Expounding on this phenomenon ecocritically, Jones further recognizes that, "for Shakespeare, theatre is environment, environment theatre," and "an awareness of this brings the two critical approaches of ecocriticism and theatre history together" (22).[11] In the chapters to follow, I—like Egan, Jones, and Watson—will weave together resilience discourse, ecocritical theory, early modern science and environmental issues, climate change, theater history, and more in my analyses of *Hamlet* and the late romances *Pericles* and *The Winter's Tale*. My belief is that bringing historical and contemporary materials and ideas together will allow for each to productively interrogate the other.

### ***Resilience and Sustainability***

One productive exchange between past and present can be seen in consideration of sustainability and resilience in the context of literary genre. Indeed, sustainability and resilience can be understood in literary terms. If the narrative of sustainability was a literary genre, it would be pastoral. The word "sustain" is derived from the Latin *sustinere* and Old French *sostiner,* meaning to hold up, support, preserve, or endure (OED). It is a word that implies perennial

[11] Other notable works of Shakespearean ecocriticism that powerfully fuse rigorous historicist procedures with thoughtful consideration of contemporary ecological crises include Dan Brayton's *Shakespeare's Ocean* (2012), Bruce Boehrer's *Environmental Degradation in Jacobean England* (2013), Vin Nardizzi's *Wooden Os* (2013), Randall Martin's *Shakespeare & Ecology* (2015), and Sophie Chiari's *Shakespeare's Representation of Weather, Climate, and Environment* (2019).

stasis, a hallmark feature of the pastoral poetry found in Theocritus' *Idylls* and Virgil's *Eclogues* and which saw its heyday in English literary praxis following the success of Spenser's *The Shepheardes Calender* (1579) and throughout the seventeenth century. These poems depict an idealized landscape—a tranquil and abundant countryside quite unlike the frenetic and corrupt town, city, or court—where humans live in harmony with nature as they once did in the mythic Golden Age. The presence and popularity of these poems in the seventeenth century perhaps point to a growing sense of *disharmony* with nature. As the British Empire was beginning to take shape and London became a rapidly-expanding pre-industrial metropolis, unsustainable development spawned a number of environmental issues that early modern Londoner's faced, including unregulated suburban sprawl, noxious fumes polluting the air from the burning of sea coal, and an ineffective sewage system leading to the contamination of the Thames.

At the risk of appearing to literalize the pastoral poetry of seventeenth century English by pointing to the very real environmental degradation occurring in that time, I want to suggest a consciousness of a transforming landscape, a reconfiguring of ecologies, and a paradigmatic shift in the way nature was perceived in the inaugural years of the Scientific Revolution (what environmental historian and ecofeminist Carolyn Merchant observes as a shift from "organic" to "mechanistic" conceptions of nature (xxii); the loss of what was once known about one's surrounding environment would have psychological impacts in ways not dissimilar to the psychic traumas induced by other forces like the loss of a loved one or political upheaval (like the execution of Charles I). New psychoanalytic research has been exploring these interconnected psychic and environmental dimensions, most notably Renee Lertzman's research inspired by Freud's work on unresolved mourning. Lertzman critically investigates "how loss and mourning, when unattended to and unresolved contribute to what [she calls] *environmental*

*melancholia* . . . a condition in which even those who care deeply about the well-being of ecosystems and future generations are paralyzed to translate such concern into action" (4). This inaction can be observed as apathy, denial, or ambivalence, all of which divert or repress the psychic trauma caused by environmental loss. These psychic mechanisms are put in effect because, Lertzman asserts, such loss presents both an epistemological and ontological crisis for the subject: "environmental threats involve a potential dissolution of traditionally held certainties, such as the availability of clean fresh water, healthy soil, and biodiversity. In this sense, environmental issues are situated as ontological issues that rupture the ground of being" (7). In other words, what we know and who we are is at stake when facing environmental crises. And those living in seventeenth-century England had their fair share of such crises, which would, for some, produce the nostalgic effects and desires to return to unmediated nature that is so recognizable of the pastoral genre. Robert N. Watson's *Back to Nature* (2006) examines cultural representations of the English Renaissance that express the nostalgia for unmediated contact with the natural world and remarks that "it is a common sentiment focused and magnified by a cultural moment in which urbanization, capitalism, new technologies, and the Protestant Reformation each contributed to anxieties about mediation and the lost sensual past" (5). The explosion of the pastoral in seventeenth century England was in part catalyzed by the rupturing of the individual from the land in the sixteenth century as portions of the feudal peasantry became uprooted proletariats for hire; workers were alienated "from their fields and their own bodies in the course of alienating work from product and ownership from object" (9). Other environmental crises were felt at the higher echelons of English society. Ken Hiltner points out that there were concerns and failed attempts to protect the countryside from that suburban sprawl radically transforming London's surrounding environment: "distressed at what was happening

outside of the city's walls, from 1580 onward Elizabeth, James I, Charles, Cromwell, and Charles II (not to mention various Parliaments and mayors) attempted unsuccessfully to not only curb, but outlaw all building in London's suburbs" (50). Additionally, urban air pollution caused by the burning of sea coal was a serious environmental issue occurring within the city itself: in 1578 Queen Elizabeth refused to go into London because of the taste and smell of sea coal smoke wafting through the air, and Charles I shut down a number of the city's coal-burning kilns in 1631 because he was similarly offended by it (Hiltner 100). Furthermore, the burning of sea coals led John Evelyn to draft his *Fumifugium* in 1661, a letter specifically addressed to Charles II describing the noxious effects of the sea coal smoke filling the air and outlined a mitigation strategy. The alienation of the farmer from the land he tills, the anxiety caused by the disappearing countryside outside of London's city walls, and the health hazards of urban air pollution due to coal burning—all caused by human innovation—are but three examples of the many environmental crises (like deforestation and the Little Ice Age) that would make one nostalgic for the unmediated contact with the natural world associated with the Golden Age. Nevertheless, what I have tried to briefly demonstrate with these few examples is that the widening chasm of first and second nature caused by environmental degradation was witnessed and felt in the countryside, in the peripheries of London, and within London itself. It was experienced by early modern subjects within various strata of society—from rural farmers to crowned royalty and everyone in between. It leads to the expression of nostalgia for the past and a desire to return to unmediated first nature, to a Golden Age or Arcadia of peaceful and harmonious oneness with the world; it wishes for the dissolution of the self and human artifice, "Annihilating all that's made / To a green thought in a green shade." Indeed, this is the wish fulfillment of the speaker of Marvell's "The Garden," as he is enraptured by and enmeshed in

first nature, so that "the mind, from pleasures less, / Withdraws into happiness" (41-42). Not only is the linguistic mediation of the mind withdrawn in this return to first nature, but the sensory mediation of the corporeal vessel as well: "Casting of the Body's Vest aside, / My soil into the boughs does glide" (51-52). The speaker's desire is indicative of an environmental melancholia that would be a response to—among other things—the environmental crises I've discussed, and this is expressed in the English pastoral in the seventeenth century.

As the ground shifts beneath one's feet and the air and water become inimical to one's health, pastoral poetry transports the reader to a bucolic retreat frozen in time. As such, the pastoral image is a reactionary escapist fantasy that, like sustainability discourse, turns away from the realities of the material world in favor of a highly idealized and impossible one.
In their book *The End of Sustainability: Resilience and the Future of Environmental Governance in the Anthropocene* (2017), Melinda Benson and Robin Craig assert that environmental governance in the United States has been plagued by three failing narratives: manifest destiny, which assumed that white settlers had a right and duty to exploit seemingly inexhaustible natural resources; the "tragedy narrative" that dates from the publication of *Silent Spring* (1962) onward, which saw pollution and degradation as tragic and inducing hopelessness and apathy; and, finally, the "sustainability narrative," which "focuses less on problems and fears and more on finding a more balanced way to manage the impacts associated with resource consumption and associated environmental woes" (33). The problem with sustainability discourse, which underpins much current environmental policy-making and corporate practice, is that it does not work. The concept of sustainable development—development which meets the needs of the present without compromising the ability of future generations to meet their own needs—has been around since the 1972 United Nations Conference on the Human Environment and formed

the basis of what is now known as the Earth Summit of 1992, the watershed U.N. Conference on Environment and Development that took place in Rio de Janeiro and produced the agreement on the international environmental treaty known as the United Nations Framework Convention on Climate Change (UNFCCC) which in turn has led to the Kyoto Protocol and the Paris Agreement ("History of SD"). Article 2 of the Treaty lays out the objective of the UNFCCC and does so in the language of sustainable development:

> The ultimate objective of this Convention and any related legal instruments that the Conference of the Parties may adopt is to achieve, in accordance with the relevant provisions of the Convention, stabilization of greenhouse gas concentrations in the atmosphere at a level that would prevent dangerous anthropogenic interference with the climate system. Such a level should be achieved within a timeframe sufficient to allow ecosystems to adapt naturally to climate change, to ensure that food production is not threatened and to enable economic development to proceed in a sustainable manner.

If the stated objective of the UNFCCC is to reduce greenhouse gas emissions in order to mitigate impending climate catastrophe without hindering economic growth by way of sustainable development, then one can see, by almost any conceivable measure, that the signatories of the treaty have failed to achieve this goal. From 1992 to 2019, atmospheric $CO_2$ levels measured from the Mauna Loa Observatory in Hawaii have risen by fifteen percent, from 357 parts per million to 411 parts per million ("Atmospheric CO2 Data"). In 2015, the Paris Agreement saw nations committing to holding the increase in the global average temperature to well below 2$^{o}$C above pre-industrial levels and pursuing efforts to limit the temperature increase to 1.5$^{o}$C. Keep in mind that 1.5 to 2 degree increases will, in fact, significantly impact food production, water security, and sea level rise, yet in 2018 the U.N. reported that we have already overshot that goal

as global temperatures are on course for a 3-5 degrees Celsius rise by the end of the century, which would be catastrophic for all lifeforms on the planet (Miles). Indeed, the paradigm of sustainable development has not reduced human impact on the planet. Subsequently, many argue that we have ushered in the Anthropocene—a geological epoch defined by humanity's profound planet-scale influence on the climate and environment which has, among other things, set in motion a sixth mass extinction event.

In *After Sustainability* (2014), environmental philosopher John Foster condemns sustainability as a form of denial. This form of environmentalism, as both interpretive paradigm and policy tool, has failed to engage the world in a genuine pursuit of serious change within a cycle of shocking wake-up calls and missed deadlines. This denial generated within the sustainability paradigm is not a shunting of the climate crisis but a seeing past it with a false sense of optimism:

> Admitting that destructive climate change is coming is taken to mean despair, which would paralyze us. But refusal of this paralysis, we are overwhelmingly encouraged by contemporary civilization to believe, requires *optimism*. In the climate change context, that means soldiering on from defeat to defeat, believing resolutely that we can still save the world for continuing human betterment. Therefore, if we want to act at all—and how could we just give up?—it *can't* be too late for that. Therefore, it isn't. (Foster 8)

The form of climate denial that sustainably breeds is a refusal to believe that we are, as Foster puts it, "in for a very rough ride indeed from oncoming climate change" (8). In her searing and impassioned speech at the 2019 U.N. Climate Action Summit in New York City, Swedish youth activist Greta Thunberg called out world leaders for perpetuating this form of denial:

> This is all wrong. I shouldn't be here. I should be back in school on the other side of the ocean. Yet you all come to us young people for hope. How dare you! You have stolen my dreams and my childhood with your empty words. And yet I am one of the lucky ones. People are suffering. People are dying. Entire ecosystems are collapsing. We are in the beginning of a mass extinction, and all you can talk about is money and fairy tales of eternal economic growth. How dare you!

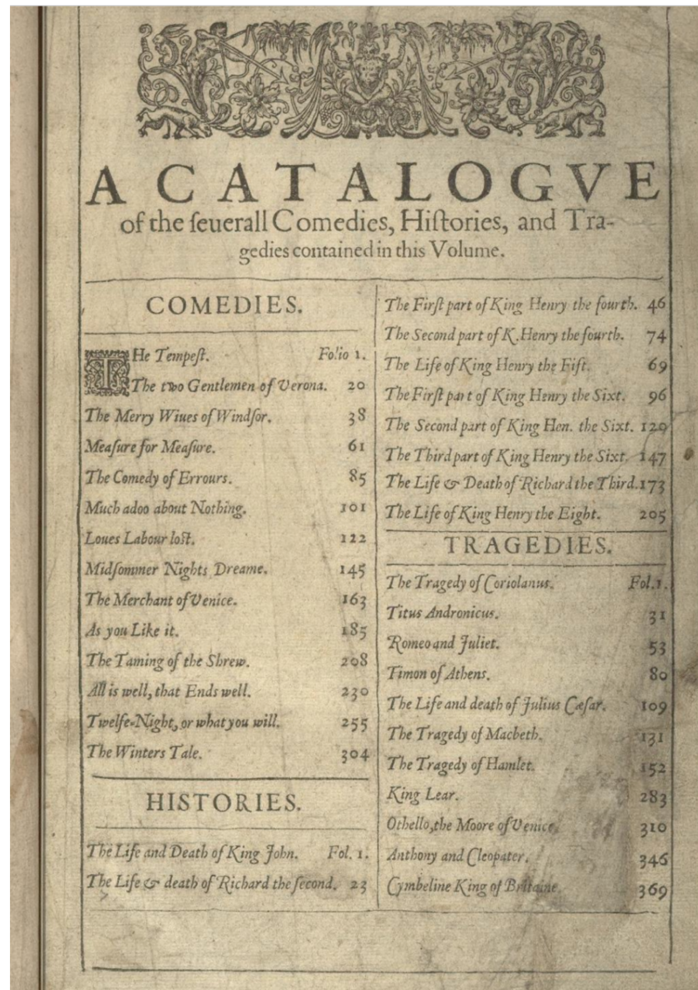
Thunberg admonishes world leaders for their empty rhetoric and refusal to face the climate crisis for what it is: while they continue to push the narrative of sustainable development, ecosystems are already collapsing, and people are already suffering and dying.

Recognizing it as a form of denial, Steve Mentz concludes that the era of sustainability, its association with pastoral narrative of a "happy, stable relation between human beings and the nonhuman environment," has ended (586). So what environmental narrative can we use in a post-sustainability world? What narrative concept can help us accept and grapple with climactic change and catastrophe rather than ignore them? We need a literary ecoculture that eschews the trappings of exploitive manifest destiny, tragic despair and hopelessness, and the pastoral stasis of sustainability. Mentz, as well as Benson and Craig, propose Holling's concept of ecological resilience as a suitable alternative, and I am inclined to agree with them. Ecological resilience offers a dynamic narrative about our relationship with the more-than-human world, one that recognizes the interplay of stability and disruption, of adaptive capacities and transformations, and contingencies and vulnerabilities. Furthermore, by substituting the denialism of sustainability discourse, we create the opportunity to develop what Foster calls "existential resilience," for one must have ability to allow oneself to be fully cognizant of the tragic nature of climate change, without succumbing to despair and apathy, in order to be prepared to withstand

and rebuild out of that coming catastrophe. However, while Mentz offers ocean stories or "swimmer poetics" as models of ecological resilience, I point, instead, to Shakespeare's late romances.

### ***Shakespearean Romance***

Polonius might label the plays *Pericles*, *Cymbeline*, *The Winter's Tale*, and *The Tempest* tragical-comical-historical-pastoral, but most Shakespeare scholars call them the late romances. Many critics include *Henry VIII* and *The Two Noble Kinsmen* on this list. The defining features of Shakespearean romance include redemptive plot lines, magical and supernatural elements, pre-Christian masque-like figures, a mixture of pastoral and courtly scenes, father-daughter relationships, and loss and reunion.



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The Tragedy of Hamlet. 152
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Anthony and Cleopater. 346
Cymbeline King of Britaine. 369

**Figure 5.** Catalogue of the First Folio.

Looking at the catalogue in the First Folio (Fig. 5), we can see that two of these final plays—*Pericles* and *The Two Noble Kinsmen*—are not even included and the others have been scattered into every category: *Henry VIII* is a history, *Cymbeline* is a tragedy, *The Tempest* and *The Winter's Tale* are comedies but are separated as far as possible from one another. These texts have been scattered and, in some cases, lost.

It was not until the nineteenth century that these late plays were reunited by Victorian critics under the term romance. Edward Dowden first noted that "there is a certain romantic element in each" of these plays: "there is a beautiful and romantic background of sea or mountain. The dramas have a grave beauty, a sweet serenity, which seem to render the name

‘comedies’ inappropriate; we may smile tenderly; but we never laugh loudly, as we read them.” So there is something different about these late plays that trouble easy and convenient classification as either comedy or tragedy—despite featuring many of the motifs, characterizations, conventions, and plot elements of these genres—because, as Dowden puts it, these plays avoid the extremes of either genre, oscillating between comedy and tragedy but never reaching their poles. Instead, the nuanced tones and moods of these plays lead to different affective responses and valorize different virtues than their predecessors.

Agreeing with Dowden, William James Rolfe observes Shakespeare in this phase emerging into a “genial sunshine” through these works, each play featuring “charity, forgiveness, reconciliation, [and] benignity almost divine.” But this begs the question: from what darkness did Shakespeare emerge? It is important to pay attention to the time of composition here, for the late romances are in stark contrast to the tragedies that precede them. Indeed, Shakespeare’s dramaturgy takes its most noticeable turn somewhere between the Hobbesian plays *Timon of Athens* and *Coriolanus* and the more sympathetic romances. Viewing *Timon* and *Coriolanus* as “notably negative about society and its institutions,” Raphael Lyne writes that “neither of these plays proposes much faith in human nature” (98). Additionally, Dowden remarks that *Timon* is the most acute expression of Shakespeare’s mood of indignation with the world (380). So the next question, then, is why did Shakespeare move from a dark period of writing containing some of his most cynical, pessimistic, and disparaging indictments of society into one where people are giving and forgiving, where strained relationships are mended and repaired, and whereupon the world is embraced and viewed with wonder rather than recoiled from in contempt? It is unfair to ask *why* Shakespeare made this turn; it’s a question I can’t possibly answer. But I do, as do countless others, have some ideas about *how* he did it.

Let us first remember that the romances are not simply a return to comedy. It would be easy enough to explain the case that Shakespeare merely returned to an earlier more cheerful form, but, as stated earlier, although the romances can look a lot like comedies at times, they *feel* markedly different. For one, a sense of melancholy persists through these plays despite their seemingly happy endings. One way this is achieved is through the representation and even *actions of* the environment. As Dowden remarked, there is a beautiful background of sea or mountain in each play. *Pericles* takes place on the Mediterranean and its shores, *Cymbeline* has the Welsh mountainside, *The Winter's Tale* features the impossible Bohemian seacoast, and we have the island setting of *The Tempest*. In all there is a pastoral element with or without the presence of sheep. Yet just as beautiful and serene as these settings can be, they are also threatening and potentially fatal. Tempests cause shipwrecks. A bear devours a man. An island with the potential to be utopian paradise is a prison cell, a labor camp, and a site of attempted rape. The city of Tarsus is beset by famine and is on the brink of descending into cannibalism while venereal disease spreads throughout Mytilene. Indeed, the environments of the romances hold a sublime presence in their respective plays: awe-inspiring in their beauty and majesty but also, to use Edmund Burke's words, "terrible" as they "excite the ideas of pain and danger." Beautiful environments in the late romances always hold tragic potential and it is often realized.

Characters in Shakespearean romance—and their audiences—internalize the traumas inflicted by nature and bear the scars of these events. Pericles, a survivor carrying the pain of two previous shipwrecks, externalizes this trauma upon hearing the (false) news of his daughter's death:

> GOWER. And Pericles, in sorrow all devoured,
>
> With sighs shot through, and biggest tear o'ershowered,

Leaves Tarsus, and again embarks. He swears

Never to wash his face nor cut his hairs.

He puts on sack-cloth, and to sea. He bears

A tempest which his mortal vessel tears,

And yet he rides it out. (18.25-31)

The devastating storms that Pericles had internalized have been turned inside out: no longer does the external force of the sea need to threaten him, for he is at risk of being drowned in the ocean of his previous emotional trauma frenzied into a storm by Marina's false death. Marina herself, named after the violent environment she was born in, is marked by the sea in more than name: her life, she recognizes, is and always has been a storm: "Ay me, poor maid, / Born in a tempest when my mother died, / This world to me is but a ceaseless storm whirring me from my friends" (15.69-72).

Pericles, Marina, and other characters in Shakespearean romance live with the pain derived from social, political, and environmental disaster. As such, the natural world can no longer be counted on to provide the solace that subjects desperately crave (I already stated that much of the pastoral poetry of the 17th century expresses this as well) and this can result in environmental melancholia, the condition of subjects living with the irreconcilable psychic trauma caused by environmental loss.

Perdita in *The Winter's Tale* signifies this loss in name—translating into "the lost one"—and deed: she is lost for sixteen years. There are social and political dimensions of the loss of Perdita, but there is also an environmental one. Not only do we see it when Perdita is costumed as Flora, the goddess of flowers, for her name also evokes Proserpina, the Roman goddess associated with springtime, agriculture, and cyclical nature. This Sicilian goddess, like Perdita, is

lost and eventually reunited with her mother. Similar to the incestuous relationship in *Pericles* between Antiochus and his unnamed daughter "appareled like the Spring," both Flora and Proserpina are raped by men, which serves as a reminder that our strained relationship with nature is also a product of our own exploitive and destructive practices. Fortunately, Perdita and her spirit sisters Marina, Miranda, and Innogen are never raped, though it hovers over them throughout their respective plays; they retain their innocence, but the near experience of sexual violence is more than enough to have lasting effects.

Nevertheless, the women of Shakespearean romance persist despite their precarious existences. They are survivors. In fact, they come out of the personal disasters that have befallen them stronger and more virtuous than ever. And without their persistence—or rather, their resilience, the plays would be untenable and would probably revert to the tragedies that precede them. Steve Mentz observes that the romances de-center the masculine superhero in favor of, among other things, groups of women (169), and C. L. Barber makes clear that the romances are only sustained by the power of resilient women as he asserts that *Timon of Athens,* a play that many view as unfinished, is an "abortive romance—unfinishable because there are no women who matter" (47). What would have happened to Pericles if the tales of virtuous Marina hadn't led him back to her and eventually his wife? In what states would we find Leontes's and Cymbeline's kingdoms if their daughters had not returned to resolve political crises and mend friendships and familial bonds? Would Prospero, in his exile, have slid into *Timon*-esque misanthropy and exact vengeance upon his usurpers without Miranda to remind him that there is still space for wonder, benignity, and forgiveness in the world?

Indeed, the late romances model post-tragic possibility. These plays, to use the language of Robert Uphaus, go "beyond tragedy" in structure and experience. They do this not by evading

tragedy but by having the capacity to recover from it. The recovery, however, is not a return to an earlier state of pre-tragedy equilibrium, for that would make it a comedy. In his foundational work of ecocriticism, *The Comedy of Survival* (1974), Joseph Meeker argues that comedy is the crucial ecological genre that can steer us away from a path of tragic destruction. But we are already on a path of destruction and there is no turning back. Therefore, the late romances, centuries-old narratives of transformative healing and regeneration born from the ruins of catastrophe, are perhaps best suited for helping us think through the climate crisis of our time. These stories of resilience showcase individuals and communities recovering from a range of often overlapping disasters—individual, social, political, and environmental. Each play features its own unique catastrophes and means of recovery, but in all cases vulnerability, interconnection, and resilience are present; in all cases, audiences bear witness to positive transformational change following disruption and disaster. Mentz states this most succinctly: "[Romance] is a genre that survives disaster but also recognizes the value of catastrophe" ("Shakespeare and Ecology" 178). Finally, these plays, more than any others by Shakespeare, display an ecological thought similar to Holling's non-homeostatic model of ecological resilience—insistent that all environments and their inhabitants are subject to continual human, non-human, and geophysical changes on interconnected levels.

***Organization and Structure***

Rather than beginning with either of the late plays, the first chapter will explore anti-resilience in *Hamlet*. As a tragedy, *Hamlet* does not leave room for recovery after the events of the catastrophic fifth act. Moreover, the tragic conclusion of the play corresponds with descriptions of unnatural events, environmental degradation, and an epidemic happening outside

of the Danish court. I argue that the first act of *Hamlet* provides a valuable heuristic for critical examination of our ecological entanglements within and beyond Earth's atmosphere, as is seen in the interconnected appearances of the ghost and the new star. In accordance with Tillyard's Picture, the ghost and star are corresponding sub- and supralunar environmental disasters that precipitate from the unnatural death of King Hamlet. In examining the reverberations and repercussions caused by this single transgressive event, I explore an ecopolitics that addresses the interrelation between political and ecological issues on multiple scales of existence—from organisms to the natural world to the cosmos. Finally, this chapter examines the "regime shift" that occurs at the end of the play upon Prince Fortinbras' arrival at the Danish court in the contexts of genre and systems ecologist C. S. Holling's theory of ecological resilience. The unsustainable form of governmentality in the play weakens the resilience of the Danish ecosystem, leading to its eventual collapse.

Moving on from a tragedy to the first of the late romances, the focus of the second chapter is to elucidate how through the character of Marina Shakespeare begins the process of building resilience and developing a way to go beyond tragedy in *Pericles*. At the play's tragic midpoint, Thaisa appears to have died while giving birth to her daughter during a storm at sea, leaving her husband Pericles in a catatonic state. He names his daughter Marina after the environment in which she is born and abandons her to the foster care of Cleon and Dionyza in Tarsus. My examination of Marina's resilience building will move in a mostly linear fashion, beginning with an analysis of her sea birth and virtuous upbringing in Tarsus, particularly her training in sewing and weaving. Her birth and education create the conditions for her individual resilience and foreshadow her ability to reweave the materials of tragedy into romance. Then, I examine her encounter with Leonine and his attempt on her life as the traumatic moment that

catalyzes her active resilience. Next, I follow Marina to Mytilene where she not only resists the domination of the bawds and the sexual advances of men in the brothel through adaptability and resourcefulness, but also begins to build new communities of virtue through her labor. I also follow Marina to the leafy shelter on the coast of Lesbos and aboard Pericles's ship with its melancholic black sails; in these environments, the scale of her resilience building is increased through her virtuous instruction and by the regenerative healing of her father's spirit which initiates the complete recovery and revisioning of the play from tragedy to romance.

The third chapter traces the ways in which Shakespeare similarly imbues a daughter, Perdita, with resilience and thus the capacity to heal, redeem, and bring about recovery in *The Winter's Tale*. Additionally, Shakespeare remediates his source material and incorporates other elements into the making of *The Winter's Tale*, thus creating a heterogeneous work built on the principles of what systems ecologist C.S. Holling calls "ecological resilience." I argue that a structural foundation principled on the tenets of ecological resilience subtends the narrative of disaster and recovery that takes shape over the course of the play. Additionally, I explore the ways in which *The Winter's Tale* can be treated as an early modern work of ecodrama—a type of theater that highlights the connections between the human and natural world—that both resonates with and challenges contemporary conceptions of nature and environmental discourses.

The conclusion moves outside of the plays and considers the cultural relevance and cultural influence of Shakespearean romance and resilience through an analysis of Emily St. John Mandel's post-apocalyptic novel *Station Eleven* (2014). Although the play makes explicit references to *King Lear* and *A Midsummer Night's Dream*, creating several parallels between the plays and events within the novel, I argue that *Station Eleven* is more akin to the late romances for its portrayal of resilience-building following a global pandemic. As Shakespeare remediates

Robert Greene's *Pandosto* in writing *The Winter's Tale*, Mandel appears to remediate the pessimism and misanthropy present in popular post-apocalyptic literature through her novel.

Unfortunately, "Shakespearean Resilience" does not include chapters on *Cymbeline* nor *The Tempest*, precluding the possibility of a complete analysis of resilience in the late romances within this dissertation. However, I still contend that resilience-building is a vital component of those plays and will, whenever it is relevant to do so, refer to those omitted plays in the chapters on *Pericles* and *The Winter's Tale*.

When Miranda watches the shipwreck off the coast of her island home, she tells her father, "I have suffered / With those that I saw suffer" (1.2.5-6). As narratives of disaster and recovery, Shakespeare's late romances give readers and audiences the opportunity to see individual and community resilience on display. Although we, like Miranda, become empathetic subjects as we suffer with those who suffer in *Pericles, Cymbeline, The Winter's Tale,* and *The Tempest*, we also recover from disaster and build resilience with them. The late romances do not avoid catastrophe like the comedies, nor do they succumb to them like the tragedies. Instead, the late romances *go through* catastrophe and what emerges from this destruction is both familiar and new. To borrow from Ariel, in the late romances Shakespeare's drama "suffer[s] a sea-change / Into something rich and strange" (1.2.399-400). We, too, suffer a sea-change through our empathetic engagement with the late romances. It is my hope in this dissertation to illuminate how developing resilience is part of the transformative experience of watching and reading these plays.

# CHAPTER ONE

## Stretching the Boundaries of Ecological Thought in *Hamlet*

In *The Elizabethan World Picture* (1942), the literary critic E. M. W. Tillyard outlined a central Elizabethan cosmological model that subscribes to a metaphysical notion of a perfectly ordered universe. In Tillyard's Picture, the Elizabethan universe is comprised of three main forms: "a chain, a series of corresponding planes, and a dance" (25). At the core of this Picture is an organized and regulatory system of correspondences between celestial bodies, social relations, and human biology; in this purview, the principles regulating one cosmic scale are analogous to another: the Sun rules the heavens as the king rules his people as the father rules his family as the head rules the body. Although Tillyard's Picture has been challenged and dismissed by some critics for historical inaccuracies and its reductive generalization of the early modern period, it has recently been recuperated by ecocritical scholars who recognize the uncanny parallels between Tillyard's concepts and the ways we currently conceptualize the complexity of life on Earth. At its core, ecocriticism is a deliberately presentist mode of literary analysis that uses current environmental issues as catalysts for its critical investigations, and the early modern period has proven to be fertile ground for such work; forming transhistorical correspondences, ecocritics in early modern studies consider the ways seemingly archaic concepts about nature and the cosmos from the period can supplement and inform contemporary ecological thought.[12]

Today, we are increasingly aware of interconnected, complex ecologies that encompass previously peripheral forms of the nonhuman, as well as the impact humanity has had on these ecosystems, such as anthropogenic climate change. Subsequently, experts in the sciences have

[12] See for instance these recent ecocritical publications in early modern studies: Gabriel Egan's *Shakespeare and Ecocritical Theory* (Bloomsbury/Arden, 2015), Randall Martin's *Shakespeare & Ecology* (Oxford UP, 2015), Steve Mentz's *Shipwreck Ecology* (U of Minnesota P, 2015), and the edited collection *Ecological Approaches to Early Modern English Texts* (Ashgate, 2015).

declared that we are now living in a new geological epoch defined by humankind's profound and far-reaching influence on global ecosystems: the Anthropocene. However, since the mid-twentieth century, humans have also launched myriad satellites, probes, and manned-spacecraft and have begun to affect environments *beyond* the surface of the earth and its atmosphere, whether it be the moon,[13] Mars, or interplanetary and (more recently) interstellar space.[14] Ostensibly, ecological and environmentalist thought needs to extend to these cosmic spaces in order to recognize the full scope of the Anthropocene, a necessary impetus that will precede any comprehensive ecopolitical action.

This impetus need not be restricted to "contemporary" ecological literature and should foster transhistorical readings with literary texts beyond restrictive historical markers. In some cases, ideas from Shakespeare's time may even be "surprisingly useful," as Gabriel Egan writes in *Shakespeare and Ecocritical Theory* (2015), "for seeing beyond the limitations imposed by the terminology of later schools of science and philosophy" (11). Such is the case with Tillyard's Picture of Elizabethan cosmology, as it illustrates an environmental imagination of cosmic proportions that encourages us to consider our connections beyond the sublunary realm. This chapter revisits the ecological significance of Tillyard's cosmological theory in conjunction with Shakespeare's *Hamlet*, examining how the play's scale of ecocritical inquiry moves beyond the local and even global to the cosmological—the stretching of the boundaries of environmental thinking beyond any geocentric or atmospheric limitations. I argue that the first act of *Hamlet* provides a valuable heuristic for such critical examinations of our ecological entanglements

[13] A very incomplete list of litter left on the moon from NASA's twenty-two page "Catalogue of Manmade Material on the Moon," which sounds a lot like a local garbage dump: armchairs, lunar landing rovers, fecal waste, cameras, golf balls, hammers, tongs, flag and hammock kits, batteries, lunar boots, a javelin, wet wipes, and a rake.
[14] Originally launched in 1977, the Voyager 1 space probe became the first manmade object to leave our solar system and enter interstellar space in 2012.

within and beyond Earth's atmosphere, as is seen in the interconnected appearances of the ghost and the new star. In accordance with Tillyard's Picture, the ghost and star are corresponding sub- and supralunar environmental disasters that precipitate from the unnatural death of King Hamlet. Therefore, a supernatural phenomenon (a ghost) and a supercelestial phenomenon (a new star blazing forth in the night sky) form a dyad of anthropogenic climate change stemming from political strife and signify what Tillyard calls the "correspondence between disorder in the heavens and civil discord in the state" (90). In examining the reverberations and repercussions caused by this single transgressive event, I explore an ecopolitics that addresses the interrelation between political and ecological issues and problems on multiple scales of existence—from organisms to the natural world to the cosmos. Finally, this chapter will examine the "regime shift" that occurs at the end of the play upon Prince Fortinbras' arrival at the Danish court in the contexts of genre and systems ecologist C.S. Holling's theory of ecological resilience.

§

In the opening scene of Shakespeare's *Hamlet,* Bernardo is implored by a skeptical Horatio to recount disturbing astral phenomena that he reports to have seen outside the castle walls of Elsinore: a ghost. As the watchman proceeds to give his eyewitness account of the spirit, he begins not by describing the appearance of the specter, but rather a strange occurrence in the night sky:

> BERNARDO. Last night of all,
>
> When yond star that's westward form the pole
>
> Had made his course t'illume that part of heaven
>
> Where it now burns, Marcellus and myself,
>
> The bell then beating one—

*Enter* GHOST [*in armor*] (1.1.37-41).

As if cued by Bernardo's report on the new star burning in the heavens, the ghost appears in the likeness of the deceased King Hamlet, "harrow[ing]" the once incredulous Horatio with "fear and wonder" at the specter before him. As a result, marveling at the mysterious star Bernardo was speaking of is at once superseded by the more enigmatic—and dramatic—arrival of King Hamlet's ghost. This is often the case for audiences as it is for scholars of the play.

Bernardo's strange star should not be overlooked, however. A new star moving across the night sky and illuminating a new part of the heavens is highly problematic, as it disrupts the fixity of the stars in accordance with the prevailing Aristotelian-Ptolemaic cosmologies of Shakespeare's time. Yet attempts to elucidate this passage and the star in scholarly editions of the play are sparse and either ignore the star or erroneously explicate it. Indeed, many editions of *Hamlet* that attend to the passage will note that by "pole," Bernardo is referring to the Pole Star, otherwise known as the North Star (as is the case in the 2011 Norton edition), but all attempts to explain the star *westward* of the Pole Star have been mistaken. For example, Harold Jenkins' 1997 Arden edition of *Hamlet* suggests that Capella may be the star Bernardo witnesses on that cold Danish night, but his theory was soon after dispelled by someone working outside of Shakespeare studies and even the humanities: the astronomer Donald Olson.

In November of 1998 in an issue of *Sky & Telescope*, a monthly magazine for amateur astronomers, Olson published "The Stars of *Hamlet*." In the article—which shares page space with advertisements for telescopes and their ancillary accessories—Olson methodically works through the play and the astronomical record to pinpoint just what is illuminating the night sky in Act One. He deduces that the event takes place in late fall or winter by the various comments on the cold weather, like Francisco's complaint that it is "bitter cold" (1.1.19) and Hamlet's

statement that "air bites shrewdly; it is very cold" (1.4.1) (68). We also know that the scene does not take place during the season of Advent (the Sunday closest to November 30th through Christmas Day) because, as Marcello assures us, ghosts cannot haunt the living at that time: "Some say that ever 'gainst that season comes / Wherein our Savior's birth is celebrated, / . . . they say no spirit dare stir abroad" (1.1.162-165) (68). Therefore, due to the prohibition of haunting during Advent, the scene must occur in early to mid-November or January. Jenkins subscribes to the latter for his Arden edition (1997), for Capella passed west of the pole at one a.m. in mid-January; Olson, however, contradicts this reading as he refers to Hamlet's and the Ghost's statements about King Hamlet's death:

> Hamlet tells us that the death of his father occurred approximately two months before the beginning of the play, and the ghost reveals that he was murdered while taking an afternoon nap in the open air ("sleeping within my orchard" [1.5.35]). The death of Hamlet's father therefore appears to have taken place near the end of summer, perhaps in September, when the afternoons still could be warm enough for sleeping outside. The opening scene of the play would fall two months later on a cold night in November. (68)

Olson rejects the Capella theory because it would require King Hamlet to nap in his orchard on a bitterly cold November day, and asserts that November should instead be understood as the starting point of the play proper. What, then, crosses the pole at one a.m. in November? Using planetarium software (adjusted to the Julian calendar, of course), Olson locates, for the first time in *Hamlet* scholarship, Bernardo's star within the constellation of Cassiopeia: "our computer calculations for Shakespeare's lifetime show that this constellation did stand 'westward of the pole' at 1 a.m. in the first half of November. Cassiopeia is a perfect fit to the position, time of night, and season specified in *Hamlet*" (69). Developments in astronomical computer software

have been utilized in advancing Shakespeare scholarship by locating Bernardo's star in Cassiopeia, but the matter of *what* newly burning star was illuminating the heavens in the constellation is still perplexing, as none of the stars in the constellation are of a notable enough magnitude to warrant any comment. Turning to the astronomical record of events in Shakespeare's lifetime, Olson reveals a brilliant and extraordinary new star that lit up the sky when Shakespeare was a child:

> A remarkable star once did shine in Cassiopeia—the supernova of 1572. Moreover, this brilliant star suddenly appeared in November, precisely the month during which its position would have matched Bernardo's description. . . . During November the new star was so bright that, when the air was clear, many people with sharp vision were able to see it in the daytime, even at midday. (69-70)

Indeed, the supernova of 1572 was a significant event that was widely witnessed and remarked upon in early modern Europe. It was first seen at Wittenberg and at least five other locations in the continent before the Danish astronomer Tycho Brahe received credit for independently

discovering and publishing his report on it in *Nova Stella* (*On the New Star*), containing the following illustration of the star (Fig. 6):

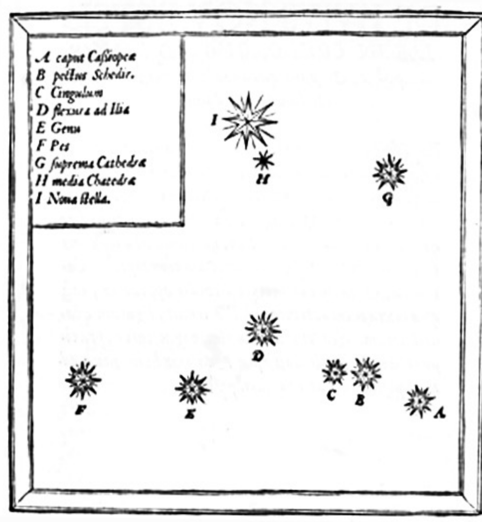


**Figure 6.** The new star illustrated in Tycho Brahe's Nova Stella (1573)

Another illustration of the supernova within the constellation of Cassiopeia appears in Thomas Digges' *Alae seu scalae mathematicae* (1573) (Fig. 7):

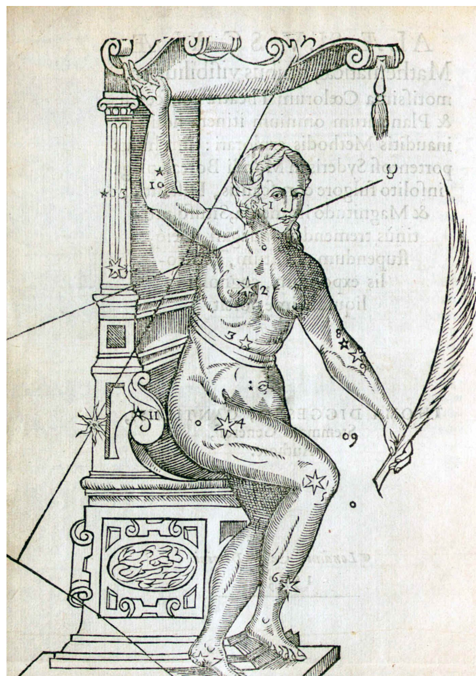

**Figure 7.** Illustration by Thomas Digges depicting the new star in the constellation Cassiopeia

The supernova appears at the back of Cassiopeia's chair and is recognizably larger and more brilliant than the other stars.

The new star of 1572 is also described in one of Shakespeare's most frequently used sources, Holinshed's *Chronicles:*

> The eighteenth of November in the morning was seene a star northward verie bright and cleere, in the constellation of Cassiopeia, at the backe of hir chaire. . . . This starre in bignes and the first appeering seemed bigger than Jupiter, and not much lesse than Venus when she seemeth greatest. Also the said starre never changing his place, was caried about with the dailie motion of the heaven, as all fixed starres commonlie are . . . It was found to have beene in place celestiall far above the moone, otherwise than ever anie comet hath been seene, or naturallie can apeere. Therefore it is supposed that the signification thereof is directed purposelie and speciallie to some matter, not naturall, but celestiall, or rather supercelestiall, so strange, as from the beginning of the world never was the like. (Olson 70; Holinshed 1257)

I quote Holinshed's passage at length not only for its description of the astral phenomenon matching Olson's deduction and Digges' illustration, but also because it further illuminates the cosmological elements of *Hamlet*.[15] Noting that the star was fixed, "never changing his place," in the daily motions of the heavens "far above the moon," the record claims that the supernova is a supralunar event. Early modern astronomers were able to determine whether objects in the night sky were supralunar or sublunar by testing them for parallax, the shifting optical effect whereby the position or direction of an object appears to change when viewed from different

[15] An updated edition of the Arden *Hamlet* edited by Neil Taylor and Ann Thompson (2006) has revised their stance on the timing, deferring to and actually citing Olson's article (Falk 152).

positions;[16] supralunar objects like stars and planets are too far away to display parallax and therefore are considered celestial as opposed to natural. Moreover, as Holinshed notes, the arrival of the new star was a strange and unprecedented "supercelestiall" event—a portent of imminent supernatural events in the natural realm. Dan Falk writes that among early moderns, "few would have doubted a profound connection between social and celestial order, the inherent unity of microcosm [sublunar] and macrocosm [supralunar]" (28). Subsequently, a transgressive act that defies the laws of Aristotelian-Ptolemaic cosmology would be perceived as an ominous macrocosmic phenomenon. Like the Ghost's words to Hamlet that his tale will "Make thy two eyes like stars start from their spheres" (1.5.17), Bernardo's star is supercelestial in its deviation from long held beliefs about the structure and mechanics of a geocentric universe. Falk describes the tenet of spheres holding celestial bodies like stars in their heavenly places in Aristotelian-Ptolemaic cosmology:

> The cosmos was pictured as an intricate system of nested, transparent spheres, carrying the sun, moon, and stars across the sky in their daily and yearly cycles. It was also the way . . . Aristotle imagined the universe in fourth century B.C. By Aristotle's time, it was accepted that the Earth itself was spherical; but it was thought to be immobile, fixed at the center of the universe, surrounded by this intricate array of translucent spheres, carrying the five planets—or seven, if we count the sun and moon . . . (22)

Stars starting from their spheres as they do in *Hamlet* are incongruous with a Ptolemaic-Aristotelian cosmology as it would contradict what the university-educated would have learned from reading Aristotle's *Physics* and the general population's cosmological knowledge. As Mary Thomas Crane writes, "a more common understanding of the structure of the universe in

[16] With one eye closed, give the imaginary friend across from you a thumbs-up. Now switch eyes. Note the shift. That's parallax.

England in this period was based on what historians of science term Aristotelian *naturalism*, the basic account of the four elements, their qualities, and the differing sub- and supralunar realms found in works like the *Meteorology, On Generation and Corruption,* and *On the Heavens*" (10). According to Aritstotelian-Ptolemaic cosmology, the stars are fixed in an outer sphere that revolves, like everything else, around the earth, as this illustration depicts (Fig. 8):

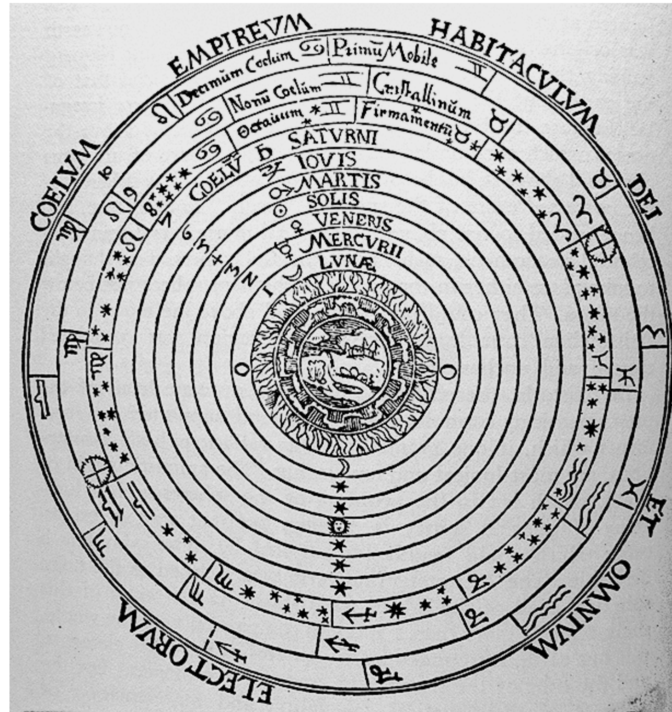


**Figure 8.** Aristotelian-Ptolemaic cosmos, engraving from Peter Apian's *Cosmographia* (1524)

A star deviating from its sphere thus subverts the prevailing Aristotelian-Ptolemaic cosmology. Accordingly, the discovery of and research related to the new star that illuminated the night sky in November of 1572 and referenced in Act One of *Hamlet* did, as Francis R. Johnson notes in *Astronomical Thought* (1937), "more than anything else to bring about the downfall of Aristotelian cosmology" (Crane 75; Johnson 154). Before the new star brought about the downfall of Aristotelian cosmology, however, people reacted to it as apocalyptic sign in the heavens signaling the imminent collapse of the earthly realm.

This correspondence between microcosm and macrocosm is the second of three concepts expressed in E. M. W. Tillyard's *The Elizabethan World Picture*. Following his section on the "Great Chain of Being," Tillyard describes "a number of planes . . . connected by an immense net of correspondences" (83). This concept of correspondences is rooted in medieval theology and cosmology and existed within and beyond the Elizabethan period.[17] Tillyard writes that among the most popular of these correspondences are "that between man and the cosmos" (91) and the "correspondence between disorder in the heavens and civil discord in the state" (90), both of which find dramatic expression in Shakespeare's plays. Tillyard cites Ulysses' famous "degree speech" from *Troilus and Cressida* as an example of this latter correspondence:

> ULYSSES. The heavens themselves, the planets, and this centre
> Observe degree, priority and place,
> Insisture, course, proportion, season, form,
> Office and custom, in all line of order;
> And therefore is the glorious planet Sol
> In noble eminence enthron'd and spher'd
> Amidst the other, whose med'cinable eye
> Corrects the ill aspects of planets evil
> And posts, like the commandment of a king,
> Sans check, to good and bad. But when the planets

[17] For a short example of literary criticism exploring this medieval theology and cosmology, see John J. O'Connor's essay "The Astrological Background of *The Miller's Tale*." O'Conner argues that Chaucer frequently refers to an astrological and theological tradition of the Deluge popular from the thirteenth to the seventeenth century which forwards that "Noah was a skillful astrologer who was aware of the approaching cataclysm through his study of the stars" (120). Although he calls them "conjunctions" as opposed to Tillyard's "correspondences," O'Conner writes that many star-conscious thinkers of the Middle Ages believed that "all great changes occurring on earth . . . were ascribable to the various conjunctions of the superior planets" (121). Chaucer makes use of this in tragic fashion in *Troilus and Criseyde* and comically in *The Miller's Tale,* as he features characters reading the stars for rain or a flood and finding the same astrological sign that Noah was believed to have witnessed: Jupiter and Saturn in Cancer.

In evil mixture to disorder wander,

What plagues and what portents, what mutiny,

What raging of the sea, shaking of the earth,

Commotion in the winds, frights changes horrors,

Divert and crack, rend and deracinate

The unity and married calm of states

Quite from their fixture. (9-10; 1.3.87-94)

Tillyard writes that the passage "is at once cosmic and domestic. . . . [T]he war of the planets is echoed by the war of the elements and by civil war on earth" (10). Indeed, Ulysses' lines are indicative of a correspondence between disorder in the heavens (wandering planets[18]) and environmental disasters (hurricanes, earthquakes, and tornados) precipitated by civil discord in the state (factionalism).

Much of what Tillyard expounds upon in *The Elizabethan World Picture* is contained within Ulysses' "degree speech" from *Troilus and Cressida*, but these correspondences between the sub- and supralunar spheres are featured elsewhere in Shakespearean drama as well. The Prologue to *Romeo and Juliet* famously lays a scene of civil discord in Verona and introduces a pair of "star-crossed" and (thus) "death-marked" lovers, suggesting that their hapless meeting is

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[18] Planets wandering disorderly, otherwise known as retrograde motion, was a real concern that Ptolemy struggled to account for in his cosmology. He came up with epicycles[a] to explain wandering planets, but this tortured model was eventually displaced by Copernicus's heliocentric model that accurately accounted for retrograde motion: the Earth revolves around the sun in a smaller (and closer) circle than a planet like Mars, therefore making its revolution more expedient, and as Earth passes or "laps" the red planet, Mars appears to temporarily reverse its motions or "wander" from its usual trajectory across the backdrop of the night sky. Shakespeare references this phenomenon numerous times, although he only uses the word "retrograde" twice: to pun in an exchange between Helena and Parolles in *All's Well That Ends Well* (1.1.190-200), and when Claudius expresses his desire to keep Hamlet under his watchful eye at Elsinore, stating "For your intent / In going back to school in Wittenberg, / is most retrograde to our desire" (1.2.112-114).

[a] Epicycles are ludicrous, as it forwards that planets are attached not to the concentric spheres, but to circles called Deferents that attached to the spheres. The addition of epicycles did not really work to cohesively explain the retrograde motion of all the planets, and Ptolemy tried to rectify this development by adding *more* epicycles to the epicycles in the hope that two wrongs would make a right.

cosmically fated (6;9). In *Julius Caesar*, the ill-fated Roman statesman observes that the Ides of March—the first full moon of the new year in the Roman calendar—is marked by sub- and supralunar disorder: "Nor heaven nor earth have been at peace tonight" (2.2.1). Yet Caesar sardonically dismisses these portents of civil discord in the state, facetiously conceding his fate to the gods and denying that the sub- and supralunar phenomena have anything to do with him:

> CAESAR.What can be avoided
>
> Whose end is purposed by the mighty gods?
>
> Yet Caesar shall go forth; for these predictions
>
> Are to the world in general as to Caesar. (2.2.26-29)

However, Calpurnia contests her husband's words and insists that these signs do not correspond to the general population but to leaders of state: "When beggars die, there are no comets seen; / The heavens themselves blaze forth the death of princes" (2.2.30-31). As we know, Calpurnia is proven right in fearing that the stars spell disaster for Caesar when he becomes a victim of political collusion. And although he is technically not a prince, Caesar is seen as royal in the eyes of Rome's citizens as he is offered a crown by Mark Antony no less than three times before his untimely death and transfiguration into a ghost. The royal connection to the heavens is similarly expressed in *Hamlet* as the supernatural apparition of King Hamlet's ghost corresponds to the supercelestial apparition blazing forth as the new star illuminating the heavens.[19] This supernatural-supercelestial dyad is reiterated in Horatio's lines that cue the Ghost's second appearance on stage:

> HORATIO. A mote it is to trouble the mind's eye.

[19] We can push this reading into uncanny territory (if we forego our reservations about anachronism) by noting that the new star was in fact a supernova—the ghost of a star that died millions of lightyears prior to being witnessed from Earth. Moreover, the awesome and ghastly sight of the supernova, like the ghost, was a passing rather than permanent anomaly of the night.

In the most high and palmy state of Rome,

A little ere the mightiest Julius fell,

The graves stood tenantless, and the sheeted dead

Did squeak together in the Roman streets

At stars with trains of fire and dews of blood,

Disasters in the sun; and the moist star,

Upon whose influence Neptune's empire stands,

Was sick almost to doomsday with eclipse.

And even the like precurse of feared events,

As harbingers preceding still the Fates

And prologue to the omen coming on,

Have heaven and earth together demonstrated

Unto our climatures and countrymen.

*Enter* GHOST *again.* (1.1.114-127)

Horatio's words refer back to and elaborate on Calpurnia's warning of the supernatural and supercelestial events that surround the untimely death of a sovereign figure. Comets ("stars with trains of fire and dews of blood") streaking across the sky, a lunar eclipse of the moon (the "moist star"), and disasters in the sun are supercelestial events that "precurse" or portend as "omen[s]" and "harbingers" of supernatural events to come.[20] Indeed, "heaven and earth

[20] Some elaboration and etymology on disasters from Timothy Morton: "There's no doubt that cosmic phenomena such as meteors and blood-red moons, tsunamis, tornados, and earthquakes have terrified humans in the past. Meteors and comets were known as *disasters*. Literally, a disaster is a fallen, dysfunctional, or dangerous, or evil star (*dis-astron*). But such disasters take place against a stable background in at least two senses. There is the Ptolemaic-Aristotelian machinery of the spheres, which hold the fixed stars in place. This system was common to Christian, Muslim, and Jewish cosmology in the Middle Ages. To be a disaster, a 'star' such as a meteor must deviate from this harmonious arrangement or celestial machinery. Meanwhile, back on Earth, the shooting star is a portent that makes sense as a trace on the relatively stable horizon of earth and sky. Perhaps the apocalypse will happen. But not just yet." *Hyperobjects* 15-16.

together” indicate a correspondence or interconnection between earthly and celestial spheres; it is no coincidence, then, that both *Hamlet* and *Julius Caesar* feature the appearance of supernatural ghosts on stage relating to the supercelestial phenomena in the heavens, which together are responses to unnatural and untimely regicidal acts.

The correspondence between supernatural and supercelestial phenomena is not limited to the two aforementioned plays, for it is prominent in all of Shakespeare’s plays that feature ghosts. Both *King Richard III* and *Macbeth* present the regicidal supernatural/supercelestial dyad. On the eve of the Battle of Bosworth Field in *King Richard III*, Richard is visited by the ghosts of several of his victims, most of them of royal lineage—King Henry VI, Prince Edward, Clarence, Rivers, Gray, Vaughan, the young princes, Hastings, Lady Anne, and Buckingham. These “shadows . . . / Have struck more terror to the soul of Richard” than the sum of Richmond’s ten thousand soldiers (5.3.217-18), and this terror is compounded on the day of the battle when the sun portentously fails to rise at its prescribed hour according to Richard’s almanac:

> KING RICHARD III.
>
> *The clock striketh*
>
> Tell the clock there! Give me a calendar—
>
> Who saw the sun today?
>
> RATCLIFF. Not I, my lord.
>
> KING RICHARD III.
>
> Then he disdains to shine, for by the book
>
> He should have brav’d the east an hour ago.
>
> A black day it will be to somebody. (5.6.-277-81)

Richard attempts to steel himself from the terror instilled by the sun's absence by rationalizing that it fails to shine for his opponent as well: "Why, what is that to me / More than to Richmond? for the selfsame heaven / That frowns on me looks sadly upon him" (5.6.286-88). However, Richard is unaware that the same ghosts that invaded his dream and promised his demise also visited Richmond and guaranteed his victory. Moreover, according to the concept of corresponding planes, the sun is cosmically aligned with the king, so its failure to rise portends the imminent downfall of Richard's reign. On an unusually dark morning in *Macbeth* following the Thane of Fife's act of regicide against King Duncan, Ross says to an Old Man, "Ah good father, / Thou seest, the heavens, as troubled with man's act, / Threaten this bloody stage" (2.4.4-6). Metatheatrically, the "stage" has been bloodied by the death of Duncan and his grooms in the previous scenes, and "heavens" refers to the underside of the stages' partial covering painted with stars and constellations; diagetically, however, "stage" and "heavens" refers to the earth and the cosmos—the sub- and supralunary realms or microcosm and macrocosm—and Ross's remarks imply a correspondence between the troubled heavens and the unnatural death of King Duncan. The Old Man appropriately responds, "'Tis unnatural, / Even like the deed that's done," binding together the disorder in the heavens and civil discord in the state precipitating from Macbeth's regicidal act (2.4.11-12). The formation of the dyad is then completed in the following act as Macbeth spills more royal blood with the assassination of Banquo, producing the supernatural appearance of his former friend's bloody ghost.

The metatheatrical reference to the stage and heavens in *Macbeth* is transformed into a choreographed correspondence between supernatural and supercelestial phenomena in *Cymbeline*, Shakespeare's last play to feature ghosts. While Posthumus lies asleep in prison, the four ghosts of his family members arrive on stage, circling around his body and pleading to

Jupiter to end the suffering of their kin and of those afflicted by the political turmoil between the Roman Empire and Britain. His father Sicilius implores the god to cease the suffering of the sublunary realm: "No more, thou thunder-master, show / Thy spite on mortal flies" (5.3.133-4). Sicilius' metaphor displays a number of correspondences between entities on different scales, as the influence Jupiter has over human life is analogous to humanity's power over so-called lesser animals like flies.[21] Following more calls for mercy from the other family members, Jupiter finally descends from the heavens (perhaps literally at Blackfriars) amid thunder and lightning sitting upon an eagle, and he berates the ghosts for their impertinence:

> JUPITER. No more you petty spirits of region low
> Offend our hearing: hush! How dare you ghosts
> Accuse the thunderer, whose bolt, you know,
> Sky-planted, batters all rebelling coasts? (5.3.196-99).

In the dream space of Posthumus' mind and the theatrical space of the Blackfriar stage, a Roman god descends from his place on Mount Olympus to correspond with spirits from Elysium, yet this exchange also gleams with astrological knowledge as Jupiter assures the ghosts that he will protect Posthumus because "Our jovial star reigned at his birth" (5.3.208). The planet Jupiter—believed to bring good fortune—was ascendent when Posthumus was born and promises to restore the soldier with "full fortune," laying a prophetic tablet on his breast and ascending once more into the heavens. Scott Maisano has observed that this scene not only displays Shakespeare's knowledge of astrology, but perhaps a familiarity with contemporary astronomy as well. He cites Galileo's *Siderus nuncius*, or *The Starry Messenger* (1610)*,* as a possible source

[21] The *OED* informs us that "influence" derives from sub- and supralunar correspondences as it is defined as "The supposed flowing or streaming from the stars or heavens of an etherial fluid acting upon the character and destiny of men, and affecting sublunary things generally."

for this scene because the stage choreography of four spirits rotating in unison while Jupiter descends from the heavens is reminiscent of the Italian astronomer's controversial discovery of Jupiter's four revolving moons (402). If the new star of 1572 was an invitation to openly question the tenability of geocentric Aristotelian-Ptolemaic cosmologies, then "Galileo's discovery of Jupiter's satellites . . . offered the first empirical evidence in support of the Copernican cosmology and against a geocentric universe" (410). Maisano subsequently deems *Cymbeline* a "scientific romance" to be viewed alongside "Kepler's *Somnium*, Francis Godwin's *Man in the Moon*, Cyrano de Bergerac's *L'autre monde*, and other romances of interstellar space in the seventeenth-century imaginative literature" (429). Indeed, this might be better company for *Cymbeline* to keep than its fellow ghost-plays, for the supernatural-supercelestial correspondence featured here does not strictly adhere to the same conventions that we see in the histories and tragedies; rather, in the true genre-bending fashion of Shakespeare's romances, this seemingly catastrophic correspondence becomes Posthumus' salvation and produces the cryptic tablet bearing Jupiter's will to reunite Cymbeline's family and restore peace and stability to the King's realm. In *Cymbeline*, disaster is threatened but never strikes, which is not the case in *King Richard III, Julius Caesar, Macbeth,* and *Hamlet.* At any rate, these examples of interconnected supernatural and supercelestial phenomena signify an ecology that reaches beyond the sublunary realm and impacts various scales of existence. They epitomize Tillyard's concept of corresponding planes between disorder in the heavens and civil discord in the state, and thus demonstrate a belief that political and ecological issues and problems are more entangled and far-reaching than we recognize today.

§

Up to this point, my analysis of sub- and supralunar correspondences could be considered more akin to "old school" studies of nature than "new school" ecocriticism as described in the Introduction. In making the transition to "new school" Shakespearean ecocriticism, I would like to consider how these supernatural and supercelestial correspondences can expand the field Indeed, the ecopolitical insights gleaned from Shakespearean ecocriticism have been plentiful since this kind of scholarship came into its own in the first decade of the twenty-first century, yet both ecopolitics and ecocriticism have hitherto been limited to addressing local and global environmentalist issues. However, in *Hamlet* and the other plays I've been discussing, we find a cosmic ecological thought that can extend our environmental imagination to recognize how politics affects and is affected by the elements as much as the firmament. So now I will shift from "old school" nature studies to "new school" ecocriticism to explore the possibility for a new ecopolitics by re-examining the cosmic ecology of *Hamlet*. Before doing that, however, it will be worthwhile to provide some context by reviewing localist and globalist ecopolitics that developed in conjunction with advancements in space technology since the mid-twentieth century.

Like the new star of 1572 that altered the way people perceived the heavens, a manned spacecraft in 1972 would change the way people viewed life on Earth and galvanize the environmentalist movement. Ursula K. Heise writes in *Sense of Place and Sense of Planet* (2008) that the beginnings of the modern environmentalist movement in the 1960s attempted to "drive home to scientists, politicians, and the population at large the urgency of developing a holistic understanding of ecological connectedness" (22). Recognizing that scientific research might not captivate the general population, the movement sought popular images and narrative patterns to

**Figure 9.** The "Blue Marble" image captured by the Apollo 17 mission, 1972

compel its audience and instill a “sense of planet.” The most influential of these, Heise writes, was “the image of the ‘Blue Planet’ seen from outer space” (22). The first “Blue Planet” pictures were taken during orbital flights in the early 1960s, but the most famous of these photographs is the “blue marble” picture captured by the Apollo 17 mission on December 7, 1972 (Fig. 9):

Four centuries after a star left its orbit and influenced early modern astronomy, a manned spacecraft left Earth’s orbit and snapped one of the most iconic pictures of the planet from a distance of 28,000 miles: “Set against a black background like a precious jewel in a case of velvet, the planet here appears as single entity, united, limited, and delicately beautiful” (22). The influence of this and other “Blue Planet” images cannot be overstated, and Marshall McLuhan’s concept of a global village or James Lovelock’s Gaia hypothesis are but two examples of the impact the “Blue Planet” image has had on twentieth and twenty-first century thought.

Timothy Morton writes that “seeing the earth from space is the beginning of ecological thinking” (14). This is an accurate statement when one considers how the environmentalist

movement and ecological thought in the 1960s and 1970s revolved around the iconic "Blue Planet" image.[22] More recently, the globalizing approach to ecological issues has given way to localist or place-oriented rhetorics. Thus, the popularity of the "Blue Planet" image has been displaced by "the infinite possibilities of zooming into and out of local, regional, and global views" afforded by such online tools as Google Earth (Heise 11).[23] This reinvestment in the local or "sense of place" is associated with discourses anchored by such concepts as "dwelling," "(re)inhabitation," "land ethic," and "bioregionalism," all of which eschew globalized perspectives in favor of identifying with, being immersed in, and caring for smaller-scale locales.

The two environmentalist models, "sense of place" and "sense of planet," appear to be opposing and disconnected discourses, but they should be treated in Tillyardian fashion as corresponding planes operating on different scales. Indeed, the increasing connectedness of locales to other places is a far-reaching effect of globalization, making the global impossible to ignore; moreover, globalist environmental discourses can benefit from being framed by localist perspectives. As such, Heise reconciles the tension between an "ethics of proximity" and what Anthony Giddens calls "the dissociation of culture from place" stemming from globalization by arguing that neither attachment to place nor a utopian view of the planet are adequate on their own. Subsequently, she forwards "eco-cosmopolitanism" as a viable middle way that signifies "environmental world citizenship" (10). Furthermore, Heise explains that eco-cosmopolitanism "puts environmentalist reflections on the importance of a 'sense of place' in communication with recent theories of globalization and cosmopolitanism in an attempt to explore what new

[22] I would be remiss to not quote Greg Garrard noting the irony of this achievement for environmentalism: "The astronauts' pictures of the planet were won at considerable cost to it, not only in terms of the $25 billion space program, or the 5.6 million pounds of fuel on each Saturn 5 rocket, but also the interrelations between the Apollo program and the Cold war military-industrial complex" (183).
[23] Just as the concern for the new star is superseded by arrival of the more local presence of the ghost in *Hamlet*

possibilities for ecological awareness inhere in cultural forms that are increasingly detached from their anchorings in particular geographies" (13). She recognizes that cosmopolitanism imagines forms of belonging beyond local and national boundaries and prefixes the term with "eco-" to signify a global "imagined community" including both humans and nonhumans within the environment of planet Earth who share the same environmental risks (61). Merging the rhetoric and ideology of localist and globalist environmentalist discourses, Heise initiates a mode of ecocritical praxis that is broad in its consideration of what constitutes "environmental literature" and robust in its analysis of ecological connectedness on multiple scales (or planes) of existence.

Eco-cosmopolitanism can be a useful tool for analyzing connections between shared environmental communities of humans and nonhumans in Shakespearean drama, but Heise's model is also limited by Earth's atmosphere and does not account for the shared risks between sub- and supralunar environmental spaces that I've been discussing in *Hamlet*. Indeed, we need to stretch our environmental imagination to see the connection between the simultaneity of disorder in the heavens and civil discord in the state. And why should our understanding of "environment" be anchored to Earth anyway? Morton himself raises a similar question as he asks, "At what point do we stop, if at all, drawing the line between *environment* and *non-environment*: the atmosphere? Earth's gravitational field? Earth's magnetic field, without which everything would be scorched by solar winds? The sun, without which we wouldn't be alive at all? The Galaxy?" (10). Indeed, our Earthly existence is contingent on materialities and forces beyond the sublunary sphere, and thus I suggest that we expand our understanding of what constitutes "environment" accordingly. Heise's eco-cosmopolitanism should be recalibrated to include the multiple scales of existence we inhabit in worldly *and cosmic*—sublunary *and supralunary*—environments in similar fashion to E. M. W. Tillyard's concept of corresponding

planes. Moreover, an expanded notion of eco-cosmopolitanism allows us to reframe the connection between the new star and the ghost ecocritically and call attention to the shared ecological risks between sub- and supralunary spheres that proceed from political discord in the play. What follows is an eco-cosmopolitan reading of *Hamlet* that traces the impact of anthropogenic climate change, beginning at the level of the organism and proceeding up the scale to the natural and celestial in order to demonstrate how environmental pollution and political corruption are interconnected and far-reaching issues in the play.

§

After Hamlet leaves the stage to pursue the ghost, Marcellus famously observes that "something is rotten in the state of Denmark" (1.4.90). Marcellus's biological metaphor entangles the natural and the political, suggesting that the kingdom is a degenerating organism in relation to the political strife occurring both within and outside of its borders.[24] Marcellus is right in more ways than one that rotting is prevalent in Denmark; Hamlet begins his first soliloquy with a desire to do just that:

> HAMLET. O, that this too too solid flesh would melt,
> Thaw, and resolve itself into a dew,
> Or that the Everlasting had not fixed
> His canon 'gainst self-slaughter. (1.2.129-30)

These early lines set a thematic tone of death and decomposition through Hamlet's wish for his "flesh to melt, thaw, and resolve itself into a dew," though he refrains from acting on this desire because suicide is a sin. Furthermore, the ghost of Hamlet's father relays to the Danish Prince how his body was polluted and rotted after Claudius poured poison into his ears while he was

[24] Specifically, Claudius murdering his brother and usurping the throne of an electoral monarchy and the ongoing feud with Norway.

sleeping in his garden: “a most instant tetter barked about, / Most lazar-like, with vile and loathsome crust, / All my smooth body” (1.5.71-3). King Hamlet is instantly rotted at the moment of death, polluted by a “leperous distilment” that corrupts his physical body, which corresponds with his spiritual corruption as a ghost doomed to walk the night (1.5.65).

Ecologically speaking, death and rotting are not necessarily bad things; in fact, they are essential processes for the sustainability of ecosystems as decomposition is merely the breakdown and redistribution of energy flows throughout the biosphere (the global sum of all ecosystems). Warning against the “organic chauvinism” of human exceptionalism, Manuel De Landa writes that “our organic bodies are, in this sense, nothing but temporary coagulations in these flows: we capture in our bodies a certain portion of the flow at birth, then release it again when we die and microorganisms transform us into a new batch of raw materials” (103-4). Hamlet is aware of this (re)cyclical distribution of energy flows when he describes a dead and rotting Polonius as food for worms:

> CLAUDIUS. Now, Hamlet, where’s Polonius?
>
> HAMLET. Not where he eats, but where ‘a is eaten. A certain convocation of political worms are e’en at him. Your worm is your only emperor for diet. We fat all creatures else to fat us, and we fat ourselves for maggots. Your fat king and your lean beggar is but variable service—two dishes, but to one table. That’s the end. (4.3.17; 20-25)

All that lives must die, and microorganisms decompose organic bodies without prejudice of species or social standing, so it is quite natural that the energy flow from the “temporary coagulation” of Polonius’s body is redistributed throughout the ecosystem. Typically, this redistribution of the energy occurs in the “fattening” of other organisms (both micro and macro) that feed on the cadaver or—most importantly—by enriching the soil in which plants, the

foundation of an ecosystem's food chain, grow. Rotting, then, is a natural and essential part of sustaining an ecosystem, yet plants are not the original source of the energy flow since they "'bite' into the stream of solar radiation, capturing some of its sugars by means of photosynthesis" (De Landa 105). Therefore, the Sun is the primary source of energy for the biosphere, making all the biota within an ecosystem solar powered to some degree. Moreover, these local (ecosystems) and global (biospheric) contingencies occur higher up the scale, as the planets in our solar system maintain their orderly rotation and keep from wandering into space because of the Sun's gravitational pull. As discussed earlier, the Sun corresponds to the king according to Tillyard's Picture of Elizabethan cosmology, and we see evidence of this as Hamlet likens his father to the sun god Hyperion twice in the play (1.2.140; 3.4.57). This sun/king correspondence creates an interesting window through which to reexamine King Hamlet's rotten and polluted body in the garden.

The image of the king in his garden conflates the analogy that man tends his garden as the king tends his kingdom, a metaphor that merges natural and political worlds. As the vital energy source that rules all life in his realm, the king-as-sun is the crucial and primary component for his ecosystem's sustainability. And, as the sun sets and rises, kings naturally die and are replaced by new ones. Gertrude tries to console Hamlet by assuring him that his father's death is a part of this natural process:

> GERTRUDE. Do not for ever with thy vailed lids
>
> Seek for thy noble father in the dust.
>
> Though know'st 'tis common—all that lives must die,
>
> Passing through nature to eternity. (1.2.70-3).

Gertrude is right: all that lives must die, and rotting is a natural process of the post-mortem body. Hamlet does recognize that one must become dust—even his father—that will reintegrate its energy flow into the ecosystem. Alexander the Great and Julius Caesar, noble leaders in their respective times, have undergone this process of becoming dust, and Hamlet imagines how they might have recomposed as stoppers for beer barrels or holes in the wall:

> HAMLET. Alexander died, Alexander was buried, Alexander returneth to dust; the dust is earth; of earth we make loam; and why of that loam whereto he was converted might they not stop a beer-barrel?
>
> Imperial Caesar, dead and turned to clay,
>
> Might stop a hole to keep the wind away. (5.1.187-192)

The rotted bodies of Alexander the Great and Julius Caesar have (in unflattering fashion) decomposed into dust, so it is only natural that King Hamlet's should too. However, due to the circumstances of his death, his decomposition is *not* natural: his corrupted rotting is significantly different because his murder, the ghost states, is "most foul, strange, and unnatural" (1.4.28). Indeed, the King's untimely regicidal and fratricidal death and grotesque rotting are unnatural: he is murdered and usurped by his brother and his polluted body triggers a foul and strange decomposition in his garden. Consequently, this pollution seeps into the soil and alters the ecology of the garden, the toxic waste spawning environmental disasters on multiple scales that affect organismic, natural, and celestial environments.

Marcellus would be just as right if he stated that "something is *polluted* in the state of Denmark," for King Hamlet's poisoned body appears to be contaminating everything in the play. When Hamlet asks the gravedigger about the human decomposition process, he discovers that it is rapidly accelerated by pollution:

HAMLET. How long will a man lie i'the earth ere he rot?

GRAVEDIGGER. Faith, it 'a man be not rotten before a' die—as we have many pocky corpses that will scarce hold the laying in—'a will last you some eight or nine year. A tanner will last you nine year. (5.1.146-150).

According to the gravedigger, the natural rotting process of a human cadaver is eight to nine years. However, if a body begins the rotting process pre-mortem (because it is polluted), then it will decompose immediately upon death and likely fall apart before the burial. This accelerated rotting is similar to the process of King Hamlet's toxic decomposition, and the "many pocky corpses" the gravedigger encounters suggests that the contamination is afflicting a large swath of organisms inhabiting the ecosystem. And although the ghost claims that Hamlet's father's body was contaminated with leprosy ("most lazar-like") while the gravedigger diagnoses his cadavers with syphilis ("pocky"), we must remember that at the time Shakespeare wrote *Hamlet* cases of syphilis were frequently misdiagnosed as leprosy and vice versa.[25] In the last scene of the play, this contamination spreads from the peripheries of the ecosystem to its center at court, culminating in a mass toxic event as the same poison used to kill King Hamlet corrupts Gertrude, Laertes, Claudius (twice for his double transgression), and finally Hamlet. All succumb to this contamination and leave their polluted corpses rotting on stage at the close of the play—that is, until Fortinbras arrives to tend the garden. His last words, the final spoken in the play, reflect his new role:

FORTINBRAS. Take up the bodies. Such a sight as this
Becomes the field, but here shows much amiss
Go bid the soldiers shoot.

[25] *Encyclopædia Britannica*, "syphilis." (http://www.britannica.com/science/syphilis)

*Exeunt* [*marching with the bodies;*

*after which a peal of ordinance is shot off*]. (5.2.375-77)

Fortinbras's lines are usually interpreted as commanding the removal of the bodies as they befit a battlefield and are totally incongruous with the court. But these are also the words of a gardener. Fortinbras, tending to his new plot, orders his soldiers to "take up the bodies" even though a rotting organism is part of a sustainable ecosystem because it decomposes and "becomes the field." He does this because each polluted body "shows much amiss" due to its corrupted decomposition and needs to be expelled in order to prevent further contamination of the garden. The final stage directions instruct for these pollutants to literally be removed from the ecosystem of the stage space.

The repercussions of King Hamlet's unnatural death are not limited to contaminating the garden's organisms, and an eco-cosmopolitan reading encourages us to see how it also precipitates corresponding environmental disasters in the natural and celestial sectors of the ecosystem before Fortinbras's arrival. Indeed, the murdered and polluted body of King Hamlet is a source of multiple forms of anthropogenic climate change in the play. The toxins from his body that seep into the soil of the garden produce the supernatural disaster of the ghost—sprouting from the ground as it emerges from the trapdoor. The toxins also become airborne pollution, triggering the supercelestial disaster of the new star that Bernardo witnesses in the night sky—a disaster in the original sense of the word. By modern standards, both the ghost and the new star are categorized as environmental as opposed to natural disasters—environmental disasters are caused by human activity (oil spills, arson-related forest fires, nuclear meltdowns, global warming, etc.), whereas natural disasters result from naturally occurring processes of the Earth (floods, earthquakes, tornados, tsunamis, etc.)—because they are directly caused by Claudius's

most foul, strange, and unnatural act. Interestingly, the distinctions between environmental and natural disasters are more nebulous in Ulysses's "degree speech" as cited by Tillyard in *The Elizabethan World Picture*; Ulysses categorizes the naturally occurring hurricanes, tornados, and earthquakes as *environmental* disasters because they will be direct results of the factionalism within the Grecian army. And this is not as naively mis-categorized as it would seem because, by present standards, these natural processes are amplified if not triggered more frequently by ecologically destructive human practices in the Anthropocene. Indeed, environmental and natural disasters are conflated according to Tillyard's Picture of the Elizabethan period and increasingly so today, but I retain the categorization of the star and ghost as environmental disasters to underscore to the modern understanding of them as caused by human activity.

The environmental disasters of the ghost and new star evince anthropogenic climate change in Denmark as they are a direct result of King Hamlet's death and thus tie ecological and political crises together; furthermore, an eco-cosmopolitan interpretation of these events will add that that the pollution of the ecosystem of Elsinore correspond on organismic, natural, and celestial scales and reflect a world or rather *cosmological* view that humans are entangled and share risks in social, natural, and cosmic environments. Moreover, the caustic influence of humankind on environments both sub- and supralunar, as demonstrated by the toxic rotting bodies, the ghost, and the new star, leave a mirthless Hamlet looking around and up, and finding the whole lot as rotted and polluted as himself:

> HAMLET. I have of late, but wherefore I know not, lost all
> my mirth, forgone all custom of exercises, and indeed it goes
> so heavily with my disposition that this goodly frame, the
> earth, seems to me a sterile promontory, this most excellent

> canopy, the air, look you, this brave o'erhanging firmament,
>
> this majestical roof fretted with golden fire, why, it appeareth
>
> nothing to me but a foul and pestilent congregation of vapors. (2.2.258-264)

In these lines, the scales of disaster correspond on organismic, earthly, and heavenly locales of the ecosystem and reflect Hamlet's *sense of places* as he inhabits a body, a planet, and a universe—all are in rotting and polluted states as they are affected by the political corruption in Denmark. Hamlet's mind and body are degenerating, the earth is "sterile" because toxic decomposition cannot yield any regenerative materials for the biosphere—only a ghost crops up—and the heavens are "foul" and "pestilent" because a disastrous new star hangs in the firmament in place of a true sun. Regeneration only comes when a new sun, Fortinbras, arrives to restore the field.

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This ecocritical analysis of *Hamlet* has thus far explored the interconnected political and ecological dimensions of the play. Before concluding, I would like to consider the regime shift that occurs at the end of the play within the context of C.S. Holling's theory of ecological resilience. In his 1973 article "Resilience and Stability of Ecological Systems," Holling defines resilience as a "measure of the persistence of systems and their ability to absorb change and disturbance and still maintain the same relationships between populations or state variables" (14). As such, Holling differentiates ecological resilience from engineering resilience, for the latter concentrates on resistance to disturbance and measures the speed of return to a primary equilibrium state. Thus, while engineering resilience focuses on "efficiency, constancy, and predictability," ecological resilience recognizes "persistence, change, and unpredictability" ("Engineering Resilience Versus Ecological Resilience" 53). In other words, engineering

resilience measures how quickly a system's equilibrium is restored whereas ecological resilience measures how long a system can persist, absorbing change and disturbance, until it passes a threshold and undergoes a reconfiguration which he calls a "regime shift."

Holling's subtle recalibration of resilience, from measuring elasticity to persistence, is significant because it emphasizes limitations and thresholds. And measuring a system for the point or level beyond which it is no longer tenable—for its limits—seems like an apt way to read *Hamlet*. The organic metaphor entangling the natural and political in *Hamlet* is that Denmark is a garden. This ecosystem is polluted, rotting, and overgrown with weeds, yet it persists. It persists through the death of the king and the arrival of a ghost, when Hamlet's mother marries her brother-in-law and when we find out Claudius murdered his brother. It persists when Hamlet's friends betray his trust and when he mistakenly believes that Ophelia has done so as well. It persists when Hamlet kills Polonius and drives Ophelia to suicide. And it persists after Claudius' first attempt on Hamlet's life. Thus far, the Danish garden has been able to absorb multiple disturbances, persisting through four tumultuous Acts. The ecosystem has demonstrated impressive resiliency, but it has reached its limit. With the deaths of Gertrude, Claudius, Laertes, and finally Hamlet, the ecosystem passes a threshold and collapses. Moreover, this ecosystem cannot return to an original state of equilibrium. Instead, we witness a reconfiguration or, and Holling's term is delightfully perfect in this context, a regime shift as Fortinbras arrives from Norway and takes his place on the Danish throne. Furthermore, in the final lines of the play, Fortinbras even reconfigures the organic metaphor of the court: the ecosystem is no longer a garden but a field.

*Hamlet* can be viewed as an exercise in measuring the ecological resilience of the Danish court, and this unit of measurement would hold true for the other tragedies as well. In *King Lear*,

for example, there is a similar trajectory of unsustainable management pushing a system beyond a threshold and precipitating a regime shift. After the battle for the British throne and the deaths of Lear, Cordelia, Goneril, and Regan, Edgar will "rule in this realm, and the gored state sustain" (5.3.319). As in *Hamlet*, a royal family is decimated in one catastrophic event and Edgar is given the Fortinbrasian task of restoring this damaged ecosystem and managing it sustainably. Inversely, Shakespeare's comedies can be evaluated for their engineering resilience wherein equilibrium is always restored. Henri Bergson has famously written that the laughable in comedy is "something mechanical encrusted on the living" (14). Displays of mechanical inelasticity rather than adaptability and flexibility elicit laughter. In slapstick, for example, we laugh when one's seat is pulled out from under them because they do not adapt to the change in situation but mechanically continue to sit until falling to the ground. Or consider the "rude mechanicals" of *A Midsummer Night's Dream*—do we not laugh at these unrefined laborers for quite literally trying to act above their station? The display of mechanical inelasticity as they fumble through writing and performing the play-within-a-play *Pyramus and Thisbe* is a great source of laughter for audiences. Structurally, Shakespeare's comedies have mechanical and elastic properties as the plays move from disorder to order. There are shocks and disturbances to the system, but they are ultimately absorbed and equilibrium is restored. Duke Senior, like Old Hamlet, may have been wrongfully usurped by his brother at the outset of *As You Like It*, but by the end of the play he is rightfully restored to the throne and his brother Frederick repents for his transgressions.

While tragedy is predicated on the principals of ecological resilience (measuring how long a system can persist under duress until ultimately collapsing) and comedy is built on the principals of engineering resilience (measuring a system's elasticity and ability to return to equilibrium), Shakespeare's late romances do both and therefore neither. These systems appear

to collapse, yet equilibrium states are restored. *Pericles* and *The Winter's Tale*, for example, appear to be tragedies by each play's respective midpoint, but they persist beyond tragedy and end like comedies with restored order and promises of marriage. It is important to note, however, that these plays do not merely "bounce back" to an original state of equilibrium but "bounce forward" into something both familiar and new. The following chapters will take a closer look at the resilience of the late romances *Pericles* and *The Winter's Tale*.

# CHAPTER TWO

## Building Resilience and the Development of Shakespearean Romance in *Pericles*

A tale of harrowing losses and miraculous recoveries, *Pericles* is widely recognized as the play through which Shakespeare transitions from the late tragedies to the late romances. Co-written with George Wilkins, the play depicts the tragic destruction of a family and its joyous reconstitution in the ancient Mediterranean. As such, *Pericles* marks a shift in tone and style from the plays that precede it. William James Rolfe argues that through *Pericles* Shakespeare's writing emerges from the "gloom and horror" of *Othello*, *Macbeth*, and *King Lear* and enters into the "genial sunshine" of *Cymbeline*, *The Tempest*, and *The Winter's Tale* (13). More than merely averting tragic endings, *Pericles* and the other late romances take a more favorable view of humanity; after the Hobbesian *Coriolanus* and *Timon of Athens*, Raphael Lyne observes a "restoration of faith in people" beginning in *Pericles* and culminating in *The Tempest* (23). Indeed, many have noted that the late romances signal a sea change in Shakespeare's creative output: from loss to reunion, death to rebirth, vengeance to forgiveness, ennui to wonder, *Pericles* and the late romances present a restored sense of the magical and sacred in the human experience not seen in his preceding works. Looking closely at *Pericles* to understand how Shakespeare moves from the dark period of the late tragedies into the benign light of the late romances has been a scholarly enterprise for some time, and among the most compelling are those that examine this shift in terms of gender. This chapter aims to contribute to those critical discussions centered around *Pericles,* Shakespearean romance, and gender through a close analysis of Marina, Pericles' daughter and the catalyst of recovery in the play. Despite tragic losses and constant imperilment, Marina displays high levels of resistance and resourcefulness,

which are indicators of resilience. The development of her individual resilience and the labor that she performs to build resilience in her community, I argue, are essential to producing a space for post-tragic possibility in *Pericles* and create a template for the daughters of the other late romances.

The daughters of Shakespeare's late romances are recognized for their virtues and restorative powers.[26] Marina, Innogen, Perdita, and Miranda overcome adversity to heal, redeem, and reunite families and societies in the wake of disasters. However, not enough has been said about *how* the daughters of the late romances become the vital agents of recovery and forgiveness in their plays. In fact, it is striking that the romance daughters are capable of such magnanimity when one considers their circumstances:

> The image that Cordelia projects—of idealized virtue closed round by sinister forces—is one that persists into the romances: Marina in the brothel; Imogen at the mercy of sundry nefarious plots hatched by a scheming stepmother, a brutal stepbrother, and a deceived husband; Perdita cast out at birth to whatever chance might befall her. Only Miranda, as the consequence of her father's peculiar powers, lives in anything like security, and even she has been the object of an attempted rape by Caliban. (Hoy 78)

Always vulnerable and facing unlikely odds, the daughters of Shakespearean romance persist despite their precarious circumstances. They are survivors. In fact, they emerge from personal disasters that have befallen them stronger and more generative than before. This is a testament to

[26] In *Fathers and Daughters in Shakespeare and Shaw*, Lagretta Tallent Lenker states that "The scholarly community almost universally accepts the redemptive nature of Shakespeare's daughters, especially those of the late romances" (133).

the resilience of Marina, Innogen, Perdita, and Miranda—a key virtue that imbues the daughters with the capacity to withstand conflict and restore order and stability to their respective plays.[27]

Resilience, commonly understood as the ability to "bounce back," has come into prominence in recent years.[28] Since its emergence in systems ecology in the 1970s and following the food, fuel, and financial crises of 2008, the term has entered into many academic and non-academic discourses including engineering, psychology, disaster studies, risk management, climate change policy, business, ethics, military training, philanthropy, and well-being. *Time* even declared resilience to be the "environmental buzzword of 2013" (Walsh). There are many—and often conflicting—ways to define resilience. The *OED* defines it as "the action or an act of rebounding or springing back," but the version of resilience that I favor would be more aptly described as springing *forward*. Springing back, like coping, emphasizes a return to a status quo or some other marginally acceptable level, like surviving. Springing forward, on the other hand, emphasizes the adaptability, growth, and transformational change that I see in *Pericles* and the other late romances. Resilience is a complex and nuanced term that can—as is the case with most boundary objects—be interpreted and used in multiple ways without losing its coherence. Look, for example, at how the Rockefeller Foundation defines resilience:

> We define resilience as the capacity of individuals, communities, and systems to survive, adapt, and grow in the face of stress and shocks, and even transform when conditions

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[27] On resilience as a virtue, see Bonnie Honig's "Resilience" in *Political Concepts: A Critical Lexicon*. Honig observes that when Machiavelli writes about *vertù* in *The Prince*, "he is admiring the capacity to adapt to changing circumstances, and the determination to try again after failure."

[28] On the resurgence of resilience in climate and disaster discourses, see A. V. Bahadur et al, *The Resilience Renaissance? Unpacking of Resilience for Tackling Climate Change and Disasters, Strengthening Climate Resilience Discussion Paper 1* (Institute of Development Studies 2010). For a more quantitative approach to usage of the term since 1973, see Li Xu and Donna Marinova, "Resilience Thinking: A Bibliometric Analysis of Socio-Ecological Research." *Scientometrics* 96.3 (2013): 911-27. On the rise of resilience in psychological studies—from fewer than thirty peer-reviewed studies before 2000 to over six hundred and fifty in 2014—see Gill Windle, "What is Resilience?: A Review and Concept Analysis" in *Reviews in Clinical Gerontology* 21.2 (May 2011): 152-169.

require it. Building resilience is about making people, communities, and systems better prepared to withstand catastrophic events—both natural and manmade—and able to bounce back more quickly and emerge stronger from these shocks and stresses. (Brown 10)

The Rockefeller Foundation promotes a model of resilience that simultaneously bounces forward and backward, anticipates and responds to disaster, and functions at multiple scales. As a term, *resilience* is quite resilient—adaptable to different disciplines, contexts, and needs.

Resilience has gained traction in the academy with the creation of the Stockholm Resilience Centre at Stockholm University and the formation of the Resilience Alliance which publishes articles through its journal *Ecology & Society.* Although resilience discourse is less prominent in the humanities than it is in the sciences and social sciences, ecocritics like Stephanie LeMenager and Stephanie Foote recently co-founded the interdisciplinary journal *Resilience: A Journal of the Environmental Humanities*. In early modern studies, resilience is even more scarce. An early and idiosyncratic outlier is Peter Saccio's 1984 article "Shrewd and Kindly Farce." Saccio argues that resilience is a virtue in farcical characters, describing resilience as a balancing of "stubbornness and adaptability" (36). Once too stubborn, Katherine's transformation from shrewdness to kindness reflects the proper alignment and achievement of her virtuous resilience. More recent uses of resilience theory can be found in the environmental work of Julia Lupton, Randall Martin, and Steve Mentz. The chapters on *Cymbeline* in Lupton's *Shakespeare Dwelling* (2018) and Martin's *Shakespeare & Ecology* (2015) examine the resilience of Innogen and the multiregional biodiversity of the play, respectively, while Mentz

offers the dynamism and adaptability of resilience as an alternative to the untenable stasis of sustainability for developing a literary ecoculture in the context of global climate change.[29]

My dissertation builds on the resilience work of Lupton, Mentz, and Randall while also incorporating newer studies in resilience from an array of disciplines in a focused analysis of Shakespeare's late romances. My central argument is that the late romances articulate resilience in various ways, from the actions of individual characters (especially the daughters) to how Shakespeare adapts his sources. Resilience also belongs to the very nature of the romance genre itself. The focus of this chapter is to elucidate how Marina develops her individual resilience and how she performs resilience labor over the course of *Pericles* in order to initiate the recovery of the play after its tragic midpoint. In doing so, I argue that Marina's resilience creates a pathway for post-tragic possibility and is thus a vital component in the development of Shakespearean late romance. My examination of Marina's resilience building will move in a mostly linear fashion. I begin with an analysis of her sea birth and virtuous upbringing in Tarsus, particularly her training in sewing and weaving. Her birth and education create the conditions for her individual resilience and foreshadow her ability to reweave the materials of tragedy into romance. Then, I examine her encounter with Leonine and his attempt on her life as the traumatic moment that catalyzes her active resilience. Next, I follow Marina to Mytilene where she not only resists the domination of the bawds and the sexual advances of men in the brothel through adaptability and resourcefulness, but also begins to build new communities of virtue through her labor. I also follow Marina to the leafy shelter on the coast of Lesbos and aboard Pericles's ship with its melancholic black sails; in these environments, the scale of her resilience building is increased in

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[29] Lupton, *Shakespeare Dwelling: Designs for the Theater of Life* (Chicago UP 2018): 153-194. Martin, *Shakespeare & Ecology* (Oxford UP 2015): 112-133. Mentz, "After Sustainability." *PMLA* 127.3 (May 2012): 586-592.

through her virtuous instruction and by the regenerative healing of her father's spirit which initiates the complete recovery and revisioning of the play from tragedy to romance.

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Halfway through the text of *Pericles* and somewhere between Pentapolis and Tyre, the surging waves and tempestuous winds of the Mediterranean threaten to capsize a ship and drown its seafaring passengers. Among the raucous noise of thunder and lightning and the promise of a violent watery death, however, are the pangs, cries, and fluids of childbirth—of new life.[30] It appears that Thaisa dies giving birth to her daughter and is buried at sea, so the infant not only takes on the symbolic quality of resistance but also rebirth as Lychordia brings the child to Pericles and states, "take in your arms this piece / Of your dead queen" (11.17-18).[31] Native to no land "nor of any shores" (21.93), Pericles will name his gentle babe Marina "for she was born at sea" (13.13). The fluidity of her elemental namesake `signifies the adaptability that will enable the child to survive in various circumstances throughout her precarious existence. However, water is not the only element to be associated with Marina. As Pericles holds his newborn in his arms for the first time, he sees the elemental amalgamation that is his daughter: "Thou has a chiding nativity / As fire, air, water, earth, and heaven can make / To herald thee from the womb" (11.27-37). Alison Findlay writes that "it is the hotter elements of fire and air, alongside solid earth and malleable water that give Marina her redemptive power in the play" (255). This redemptive power is created by her resilience: the passion of hot fire and air, the resistance of earth, and the adaptability of water. Furthermore, imbued with a divine essence and comprised of

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[30] Childbirth in Shakespeare is unique to *Pericles* and *The Winter's Tale.*

[31] Citations from *Pericles* taken from the Oxford edition, ed. Roger Warren.

the four Empedoclean building blocks of the universe, Marina is worthy of Shakespeare's first use of the adjective "goddess-like" in describing this romance daughter (20.4).[32]

Marina's affinity to nature is solidified in her first appearance on stage as an adolescent. She arrives at Lychorida's grave carrying a basket of flowers, and her first spoken words invoke Tellus, the earth-mother goddess:

*Enter Marina with a basket of flowers*

No, I will rob Tellus of her weed
To strew thy green with flowers. The yellows, blues,
The purple violets and marigolds
Shall as a carpet hang upon thy grave
While summer days doth last. Ay me, poor maid,
Born in a tempest when my mother died,
This world to me is but a ceaseless storm
Whirring me from my friends. (15.65-72)

Marina promises to take Mother Earth's floral garment and reweave this material into a tapestry to strew across her late nurse's grave. She will take the materials of nature (Tellus's weed) and tragedy (recalling the death of her mother and the ceaseless storm that is her life) to create something beautiful, vibrant, and new. Such is Marina's role: to mend the world of *Pericles* by taking the materials of tragedy and reweave them into romance.

This reweaving begins as soon as the focus of the play shifts from Pericles and Thaisa to Marina. After Pericles leaves his infant daughter in Tarsus in the foster care of Cleon and

[32] Shakespeare uses "goddess-like" three times, and it is only applied to the romance daughters Marina, Innogen (3.2.8), and Perdita (4.4.10).

Dionyza before returning to Tyre, and following Thaisa being recovered in Ephesus, Gower appears on stage to advance the play by fourteen years and "bend our minds" to Marina:

> Imagine Pericles arrived at Tyre,
> Welcomed and settles to his own desire.
> His woeful queen we leave at Ephesus,
> Unto Diana there's a votaress.
> Now to Marina bend your mind,
> Whom our fast-growing scene must find
> At Tarsus, and by Cleon trained
> In music's letters; who hath gained
> Of education all the grace,
> Which makes her both the heart and place
> Of general wonder. (13.1-11)

The iambic pentameter of the opening lines relating Pericles's and Thaisa's grievances returns to the octosyllabic verse that Gower had used in his earlier appearances as his attention shifts to Marina and her virtues; his verse, once afflicted by the tragic parents, is recovered by the grace of their daughter. Her ability to heal is a result of Cleon and Dionyza's fulfilled promise to raise her in accordance with her station, wherein she has gained of "education all the grace" that makes her a source of "general wonder" in Tarsus.[33]

Of particular noteworthiness is Marina's training in music and needlework and their relation to the myth of Philomela. Not only is his own verse recovered, but Gower states that Marina's singing would make "the night bird mute / That still records with moan" (15.26-27).

[33] Miranda, another romance daughter, is given her name for being a heart and place of wonder.

The night bird alludes to the princess-turned-nightingale of Ovid's *Metamorphosis*. Philomela "records" or remembers that her brother-in-law raped her, but she can only "moan" because he tore her tongue out in order to conceal his crime (6.424-674).[34] Tereus's rape and mutilation of his sister-in-law becomes all the more discomfiting when seen in the context of father-daughter incest as Pandion, Philomela's father, asked Tereus to protect her as if he was her father. Thus, the allusion to Philomela recalls the incestuous relationship of Antiochus and his mostly mute daughter in Antioch. Incapable of speech, Philomela weaves a tapestry depicting Tereus's transgressions and sends it to her sister Procne. Incensed by Tereus's brutal acts, Procne avenges her sister by killing her only son and serves him as a meal to her unwitting husband. Although rape, incest, physical violence, and (metaphorical) cannibalism loom over Marina for much of the play, she never succumbs to them; unlike Lavinia of *Titus Andronicus* whose rape and disfigurement similarly alludes to the Philomela myth, Marina resists this tragic tale of violence and vengeance, and in so doing silences the nightingale with songs of her own—songs of redemption, reconciliation, and restoration.

Furthermore, Marina does not weave tragic tapestries like Philomela. She takes the threads of tragedy and interlaces them with grace, virtue, and forgiveness to create romance. Gower describes Marina's embroidery as the work of gentle but forceful hands:

> . . . she weaved the sleided silk
> With finders long, small, white as milk;
> Or when she would with sharp nee'le wound
> The cambric which she made more sound
> By hurting it . . . (15.21-25)

[34] Shakespeare similarly alludes to the nightingale in *Cymbeline* as Iachomo spies upon the sleeping Innogen (2.2.44-46)

Marina's delicate hands allow her to become a virtuoso at sewing and weaving; she can handle the individual threads of silk as well as "wound" the fine cambric with her needle without destroying it. This stands in opposition to Hamlet who sets an irreversible course to tragedy as he violently plunges his sword into the arras, at once tearing the rich tapestry and killing Polonius. Moreover, the cambric is "made more sound" in the act of "hurting it." In other words, the cloth is made more resilient through—not despite—the process of being repeatedly pierced. Similarly, Marina becomes more resilient through each hardship she faces.[35]

Marina faces the first threat to her life since her tempestuous birth during her encounter with Leonine. Hired by Dionyza, Leonine instructs the young woman to say her prayers before he fulfills his obligation to his master. Confounded, Marina responds:

> Why would she have me killed?
> Now, as I can remember, by my troth
> I never did her hurt in all my life.
> I never spake bad word, nor did ill turn
> To any living creature. Believe me, la,
> I never killed a mouse nor hurt a fly.
> I trod upon a worm against my will,
> But I wept for it. How have I offended
> Wherein my death might yield her any profit
> Or my life imply her any danger? (15.122-131)

Innocent and naïve, Marina fails to understand why she has earned her foster mother's ill will: She has never hurt nor disparaged Dionyza; her kindness and compassion extend to all creatures,

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[35] This theme of building resilience through overcoming hardship is also present in *Cymbeline*. Innogen states, "Plenty and peace breeds cowards: hardness ever / Of hardiness is mother." (3.6.21-22)

including vermin and pests—she has even wept for a worm she accidentally trampled. Of course, Dionyza is not seeking retribution, but Marina's death will indeed yield profit, for it will increase her biological daughter Philoten's chances of attracting a suitor. Leonine's response to Marina's queries is that he does not know nor need the reason for Dionyza's death sentence; the only justification he needs is that he has been commissioned to kill and so he shall. Realizing that proving her innocence will not save her, Marina changes her defense strategy by appealing to her executioner's better nature:

> You will not do't for all the world, I hope.
> You are well favoured, and your looks foreshow
> You have a gentle heart. I saw you lately
> When you caught hurt in parting two that fought.
> Good sooth, it showed well in you. Do so now.
> Your lady seeks my life. Come you between,
> And save poor me, the weaker. (15.133-139)

Marina reminds Leonine that he has a gentle heart and that he is most virtuous and true when he is a peace-maker, not a death-dealer. She pleads with him to intervene, as he has done in past conflicts, and take mercy on her life. Yet Marina's flattery and appeals to Leonine's better nature do not dissuade him from drawing his sword to fulfill his murderous oath. Marina's naïve claims of innocence and the passivity of placing her life in Leonine's hands do not save her—ironically, her saving grace is the sudden arrival of pirates that scare Leonine away and take her aboard their ship. Although Marina's first attempt at self-preservation can be seen as a failure, it has the benefit of helping her build resilience. Her upbringing in Cleon's court may have provided comfort and a private education that developed and refined her virtuous and graceful nature, but

this sheltered and privileged existence has not prepared her to exist in a world of contingency, risk, and precarity; bouncing back from this failure as she is transported to Mytilene, she will complete her education abroad and learn to build resilience through adaptability, resourcefulness, and resistance.[36]

Marina's abductors sell her to Pander, Bolt, and Bawd, brothel-keepers in the island city of Mytilene. The bawds are eager to procure the young virgin because the city is crawling with venereal diseases, a source of constant worry for both the owners and patrons of the city's brothels. The bawds discuss the need to purchase "fresh" prostitutes due to a spoiling inventory:

> BAWD. We were never so much out of creatures. We have
> but poor three, and they can do no more than they can
> do, and they with continual actions are even as good as
> rotten. (16.6-9)

The rotting can suggest physical decrepitude due to overuse, but the implication here is that the prostitutes are afflicted by venereal diseases; Bawd states that "a strong wind / will blow [them] to pieces, they are so pitifully sodden" (16.17-18), suggesting that the prostitutes' syphilitic bodies are falling apart and are rendered "sodden" by the sweat tub that was used to help those who caught the pox cope with the disease. The pox was bad for business because it had the potential to wipe out a brothel's inventory and the clientele as well, as both commodity and consumer were susceptible to catching the disease. One can be the governor or a prostitute

[36] On resilience as a learned skill rather than a natural ability, see Andrew Shatté et al., "The Positive Effect of Resilience on Stress and Business Outcomes in Difficult Work Environments" in *Journal of Occupational and Environmental Medicine* 59.2 (February 2017): 135-140: "there is evidence attributes of resilience—such as emotion regulation, impulse control, causal analysis, self-efficacy, and realistic optimism—can be learned and developed. In this frame, resilience extends beyond one's inherent predisposition toward life events and includes a set of acquired skills that mitigate the experience of stress and speed productive responses when setbacks occur" (135).

working in the stews, but both are equal in terms of the risk of catching the pox. Pander and Bolt reveal that their brothel is losing its international clientele to venereal disease:

> PANDER. Thou sayst true. They're too unwholesome, o'
> conscience. The poor Transylvanian is dead that lay with
> the little baggage.
> BOLT. Ay, she quickly pooped him, she made him roast meat
> for worms. But I'll go search the market. (16.19-23)

The disease has the potential to spread beyond the six locales that make up the textual universe of *Pericles* as its "roasting" of the Transylvanian suggests. Thus, a virginal and vulnerable Marina is a valuable commodity, for "such a maidenhead is no cheap thing if men were as they have been" (16.56-7). Patrons will be inclined to spend more money to guarantee against the risk of catching a venereal disease; however, Marina's maidenhead at first appears to be attracting men *already* carrying the deadly pathogens. Bolt's report on the reception of Marina's advertised virginity becomes even more unsettling, intimating that the chaste daughter of Pericles might receive a fatal trade for her maidenhood:

> BOLT. Faith, they listened to me as they would have
> hearkened to their father's testament. There was a
> Spaniard's mouth watered, as he went to bed to her
> very description. (16.92-95)

The Spaniard, eager to consume the virgin Marina, is a conflated carrier of syphilis that embodies the affliction in the humoral sense through his beastly and lustful appetite, and in the xenophobic sense as a seafaring transmitter of the "Spanish Pox." The xenophobic reading becomes more tenable in the description of the next potential buyer of Marina's maidenhood—

Monsieur Veroles. The French knight is another foreigner who has "brought his disease hither" (16.104) to Mytilene: his crooked walk "cowers i' the hams," (16.99) and bald head "crowns of the sun" (16.84) are symptomatic of syphilis, which is further evinced by his painful groaning upon attempting to jump in the air "to cut a caper at the proclamation" (16.101) of Marina's virginity. The ambivalence directed at these and all foreigners traversing the oceanic channels and arriving at Mytilene is then perfectly encapsulated in Bolt's comment on the signifying potential of "crowns of the sun": "Well, if we had of every nation a traveller, we should lodge them all with this sign" (16.107-8). The sign doubles as currency and baldness, mercantilism and syphilis.

Thus, Marina's life remains in jeopardy after escaping Tarsus and arriving in Mytilene. While Leonine possesses a sword, the patrons of the brothel also promise fatal penetration. To survive, she will have to be resilient—able to both resist and adapt to her new environment. And to do this, she will have to transition from the vulnerability of her encounter with Leonine and enhance her adaptive capacity in the brothel. In the context of social-ecological systems, vulnerability describes the inherent characteristics of the system that create the potential for harm, whereas adaptive capacity describes the ability of a system to cope with and adapt to changing environments.[37] A precursor to adaptation, "adaptive capacity consists of the pre-conditions necessary to enable adaption to take place . . . [and] is thus a latent characteristic which must be activated in order to effect adaptation" (Brown 146). In her confrontation with Leonine, Marina had higher vulnerability because her comfortable life had not prepared her to respond to the shock of Dionyza's murderous intent. However, this near-fatal encounter has the

[37] For more on the interrelation of resilience, vulnerability, and adaptive capacity, see Gilberto C. Gallopín's "Linkages between Vulnerability, Resilience, and Adaptive Capacity" in *Global Environmental Change* 16.3 (August 2006): 293-303.

benefit of “activating” her adaptive capacity which she will need to survive in the brothel. Recognizing the need to adapt and deploying the resources at hand—her virtuousness and education—she will not merely survive but flourish in Mytilene.

Marina changes her tactic with her new captors. Rather than appease them with compliments or pleas for mercy, she is direct and confrontational. She refuses the role of a “sapling” to be “bowed” (16.80) by the bawds and declares that she will not compromise her chastity: “If fires be hot, knives sharp, or waters deep, / Untied I still my virgin knot will keep” (16.138-139). Believing that Marina is powerless to stave off the “lewdly inclined,” the bawds disregard her proclamations and proceed to advertise their virginal acquisition throughout the city. As noted earlier, the proprietors of the brothel do, in fact, succeed in attracting many eager clients, and they leave as satisfied customers—yet it is not the kind of satisfaction one would expect to derive from such an establishment.

After a few scenes in which Pericles spirals deeper into his melancholy as he learns of his daughter’s supposed death, Gower transports the audience back to Mytilene to see what has become of the young and virtuous Marina. The scene opens with a conversation between two Mytilenean gentlemen leaving a brothel:

> FIRST GENTLEMAN. Did you ever hear the like?
>
> SECOND GENTLEMAN. No, nor shall do in such a place as this, she being once gone.
>
> FIRST GENTLEMAN. But to have divinity preached there—did you ever dream of such a thing?
>
> SECOND GENTLEMAN. No, no. Come, I am for no more bawdy houses. Shall’s go hear the vestals sing?

FIRST GENTLEMAN. I'll do anything now that is virtuous, but I am out of the road of rutting for ever. (19.1-9)

Undoubtedly, the singular woman that the two men are referring to is Marina, whose divine preaching in the brothel has converted the gentlemen from pursuing a life of vice to one of virtue; no longer "rutting" with prostitutes, they will listen to the hymns of priestesses. Here we see Marina's individual resilience beginning to build community resilience in Mytilene. Her passionate resistance to moral decrepitude challenges others to do the same. This, of course, is much to the dismay of the bawds who come to regret their investment, as her divine virtue is powerful enough to "freeze the god Priapus" and "make a puritan of the devil" (18.12; 18.18). Subsequently, Bolt decides he must ravish her in order to mitigate financial ruin, but this plan is forestalled by the arrival of the governor of Mytilene—Lysimachus.

Donning a disguise, Lysimachus enters the brothel—an establishment that he appears quite familiar with—seeking a virgin prostitute of "wholesome iniquity" (19.32-33). The paradoxical phrase creates irony: "iniquity" refers to the immoral or sinful occupation of a prostitute, but "wholesome" can denote either physical or moral well-being. Of course, Marina possesses both forms of wholesomeness, though Lysimachus means to use the term in the former sense, for he wants a prostitute in good health that won't infect him with the pox when they "do the deed of darkness" (19.37); however, what he inadvertently is asking for and will receive is wholesomeness in the latter sense: a dose of Marina's virtuousness that will cure him of his own moral iniquities. Therefore, it should be noted that at the outset of his encounter with Marina, Lysimachus—at least subconsciously—is a man in want of spiritual healing: his disguise,

indirect references to fornication, and request for a maiden of "wholesome iniquity" reveal a man aware of, ashamed by, and desirous to ameliorate his lecherous depravity.[38]

This does not necessarily mean that converting Lysimachus will be easy. According to Roger Warren, he is "a tough, predatory whoremonger who also has the power of a governor to enforce his will" (51). A man of distinction and yielding immense power, Lysimachus will pose a greater challenge than the previous men Marina has encountered. Yet she will rise to the occasion and continue her resistance by adapting to the situation and deploying greater resourcefulness than before. Specifically, she will exploit his vulnerability by unveiling his concealed contrition with direct and unsparing language, ostensibly speaking truth to power.[39] She formulates this strategy during a side conversation with Bawd before she is to be left alone with her would-be abuser:

> BAWD. First, I would have you note this is
> an honourable man.
> MARINA. I desire to find him so, that I may honourably know him.
> BAWD. Next, he's the governor of this country, and a man whom I am bound to.
> MARINA. If he govern the country you are bound to him
> indeed, but how honourable he is in that, I know not.
> BAWD. Pray you, without any more virginal fencing, will
> you use him kindly? He will line your apron with gold.
> MARINA. What he will do graciously I will thankfully receive. (19.54-65)

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[38] This should somewhat quell readers surprise and skepticism in relation to Marina's ability to transform Lysimachus within such a short exchange.
[39] Julia Lupton writes that Marina flusters Lysimachus "by her frank and open handling of language as an instrument of truth" (136).

By telling her that Lysimachus is an honorable man and governor of Mytilene, Bawd unwittingly provides the linguistic threads that Marina will use during her "virginal fencing" as she (as with the process of strengthening the cambric cloth with her dexterous needlework) initially pierces and wounds his ego with her sharp tongue but eventually restores his spirit and increases his moral resilience. Marina begins taking the terms associated with Lysicmachus's power and uses them against him. Because he is supposedly "honourable," Marina tells Bawd that she will only know him "honourably," that is, virtuously as opposed to voluptuously.[40] After cutting through the small talk and embarrassing Lysimachus by forcing him to face the fact that as a customer he is just as depraved as the prostitutes and bawds in the brothel, she states, "I hear say you're of honourable / Parts, and are the governor of this place" (19.85-86). Caught off guard by the revelation of Marina's knowledge of his status, Lysimachus attempts to save face by leaning into it with authoritarian bluster:

> O, you've heard something of my power, and so
> Stand off aloof for a more serious wooing.
> But pretty one, I do protest to thee
> I am the governor, whose authority
> Can wink at blemishes, or on faults look friendly,
> Or my displeasure punish at my pleasure,
> From which displeasure all thy beauty shall
> Not privilege thee, nor my affection
> Which hath drawn me to this place abate,
> If thou with further lingering withstand me.

[40] Bawd's phonetic pun implies the latter when she states, "we will leave his honour and hers together" (19.69), suggesting that he will be "on her" and thus cause her to lose her honor.

Come, bring me to some private place. Come, come. (19.92-102)

Elevating his speech from prose to verse, Lysimachus emphatically confirms what Marina knows, reveals that he is morally flexible, and asserts that he is willing to abuse his power to take whatever may please him and vanquish whatever does not, threatening to punish her if she persists in her perceived coyness. However, his insistence that Marina bring him to a private place reveals that he is ashamed by this act of self-disclosure and wishes desperately to get out of the spotlight. Julia Lupton observes, "Lysimachus may be aroused by Marina's comportment, but he is also, for more profoundly, revolted by the person he has revealed himself to be in her presence: tyrannous, preemptory, and equivocal; empty, needy, sordid, sorry, and sad" (136). Having removed the disguise beneath the disguise, Lysimachus reveals himself to be a depraved and sheepish man who has grossly mismanaged his power. Seizing this moment of vulnerability, Marina calls on him to rectify his deportment, to right his soul and be deserving of the honor bestowed upon him:

> If as you say you are the governor,
>
> Let not authority which teaches you
>
> To govern others be the means
>
> To make you misgovern much yourself.
>
> If you were born to honour show it now;
>
> If put upon you, make the judgement good
>
> That thought you worthy of it. (104-110)

Lysimachus has been imbued with great power to govern others, but this same power has corrupted him. Marina tells him that at this moment he stands at a moral crossroads: abstain from his lecherous desire and commence the recovery of his honor or give in to his carnal lust and

"kill your honor, abuse your justice, / And impoverish me" (19.122-3). Marina herself would choose death before dishonor, and subsequently requests that she be killed rather than deflowered. Moved by her virtuosic and impassioned performance of her virtue, Lysimachus decides to take the first step on the road to redemption. He acknowledges his licentious ways and credits her for purifying his soul with her words. He emphatically declares, "Now surely this is virtue's image, nay, / Virtue herself sent down from heaven a while / To reign on earth and teach us what we should be!" (19.146-148).

Lysimachus is correct. Marina is more than just the embodiment of virtue to be admired like she was in Tarsus. The disasters that she has experienced in her short life—the deaths of her mother and nurse, the abandonment of her father, the betrayal of her foster parents, her failure to dissuade Leonine, being kidnapped and sold into prostitution by pirates—have had the extraordinarily generative effect of helping build her individual resilience. Having developed, tested, and proven this resilience in the harshest of environments and against the most powerful man in Mytilene, she is ready to scale her community resilience project by opening a school to educate other maidens to become virtuosi like herself; she will grant admission to other honest women and teach them to sing, weave, sew, and dance, and other virtues (19.229-230). The only impediment to realizing this vision is Bolt, who has been instructed to ravish Marina and "crack the glass of her virginity, and make the rest malleable" (19.91-92). This is an order to disrupt the balance of resistance (glass-like hardness) and adaptability (like malleability, able to change[41]) that comprise her resilience. However, the other component of her resilience is resourcefulness, which she employs in her confrontation with Bolt by taking the only thing that he and the other

[41] But also distinctly unlike malleability. Adaptability suggests self-directed change while malleability implies being altered by external forces. "Malleable" comes from the late Middle English "malliāble," defined as "able to be hammered," so the sexual connotation attached to the term in this context further separates it from adaptability.

brothel-keepers value—profit—and promising a large return on investment if they finance her school: her proof of concept is the twenty pieces of gold Lysimachus paid her for the inspiring display of her virtues, which is a significantly larger sum than the single piece of gold that he initially paid for her virginity (19.154-156). As it turns out, virtue is more profitable than vice. And while it is not clear if the bawds divest from the latter or merely diversify their portfolio, they agree to fund her school: her leafy shelter by the sea.

Gower explicates the immediate success of Marina's enterprise:

> Marina thus the brothel scapes, and changes
> Into an honest house, our story says.
> She sings like one immortal, and she dances
> As goddess-like to her admired lays.
> Deep clerks she dumbs, and with her nee'le composes
> Nature's own shape of bud, bird, branch, or berry,
> That even her art sisters the natural roses.
> Her inkle, silk, twin with the rubied cherry,
> That pupils lacks she none of noble race,
> Who pour their bounty on her, and her gain
> She gives the cursed Bawd. (21.1-11)

Gower's language repeatedly suggests that Marina's virtues are, as Lysimachus recognized, divine: she sings and dances like a goddess, and her masterful use of the needle and inkle demonstrate that she no longer needs to steal Tellus' garment for she is capable of creating one for herself. Perhaps it is her experiences since being spirited away from Tarsus, her exposure to the real world, that enables her to create these indistinguishable facsimiles of nature. Surely those

experiences—which have contributed to her resilience—allow Marina at the age of fourteen to stupefy the bookish clerks that come to see her. As a result of her powerful and virtuosic displays of her virtues, there is no shortage of enrollees that wish to learn from her at the for-profit school by the sea, much to the satisfaction of the prosperous bawds.

But isn't there something problematic about selling one's virtues and capitalizing on others' resilience? Critics of resilience discourse point out its insidious affinities with the exploitive and destructive tendencies of neoliberalism. In fact, Walker and Cooper suggest that resilience has been able to colonize various discursive practices "due to its intuitive ideological fit with a neoliberal philosophy of complex adaptive systems" (144). Additionally, in *Resilience & Melancholy: Pop Music, Feminism, Neoliberalism* (2015), feminist philosopher Robin James argues that resilience is a new means of production that encourages exploitive and destructive practices in highly developed, globalized economies:

> When you can't expand your market any further because you've already globalized, the only way to increase profits is by means of intensifying your current processes, recycling waste into resources (Naomi Klein calls this disaster capitalism, David Harvey calls this "neoliberalism as creative destruction.") In fact, resilience discourse often treats crisis and injury as the only ways of getting ahead. (4-5)

Rather than reform unsustainable practices to mitigate disaster, James sees neoliberalism's death drive exacerbated by a model of resilience that promotes the intensification of catastrophic practices in order to rebuild in the wake of destruction. Instead of averting disaster, resilience invokes it—crisis and trauma become necessary because, after all, "you can't bounce back without first falling" (4). The logic of resilience discourse, according to James, is as follows:

> First, damage is incited and made manifest; second, damage is spectacularly overcome, and that overcoming is broadcast and/or shared, so that; third, the person who has overcome is rewarded with increased human capital, status, and other forms of recognition and recompense, because: finally, and most importantly, this individual's own resilience boosts society's resilience" (7).

It would be difficult to argue that Marina's narrative of resilience *does not* follow this logic: she is damaged by the abandonment by her father, attempted murder by her foster parents, and being sold into sex trafficking; she unrealistically overcomes this damage by retaining her virtues and resisting the advances of men in the brothel; word spreads throughout Mytilene of Marina, extolments of her virtues and her ability to rectify the souls of men; she is rewarded by being allowed to leave to brothel to open a school; and operating the school and training new virtuosi will boost the resilience of Mytilene and perhaps the entire island of Lesbos. In other words, society benefits from Marina's suffering; the work that she does to overcome her damage and build resilience generates surplus value for the very hegemonic institutions that *inflict* the damage and then *exploit* her resilience.

Because of this association with neoliberalism, some have resisted resilience discourse, especially in the context of grassroots movements and social justice. Tracie Washington of the Louisiana Justice Institute gained attention in 2015 when posters quoting her started appearing in public spaces after the City of New Orleans published its resilience strategy: "Stop calling me RESILIENT. Because every time you say, 'Oh, they're resilient,' that means you can do something else to me. I am not resilient." (Woods). When co-opted by neoliberalism, resilience problematically shifts the burden of recovery to the individuals and communities themselves. However, rather than discard resilience I argue that we must reclaim the term and resist and even

undermine its cynical neoliberal appropriation. Like Bonnie Honig, I see a utility in Marina's resilience as a "democratic civic virtue" that empowers individuals and communities with the ability to not only withstand shocks and stresses, but to have the capacity to change, thrive, and flourish in a rapidly changing and precarious world. Julia Lupton observes that "Marina is caught up in, but also cognizant of, the economies of exploitation from which her actions give her provisional independence" (138). Marina's recognition of and participation in this economy of exploitation creates complexity; she is being used by the bawds to turn a profit, but she is also resourcefully using their acquisitiveness to construct her shelter and build resilience in her community; in other words, each party profits from the reciprocal exploitation of the other. Moreover, Marina's willing participation in this mutually beneficial partnership creates an opening for institutional reform. Honig points to the work of Rebecca Solnit's *A Paradise Built in Hell* (2009) to articulate this potentiality:

> For Solnit, we might say, resilience is not just the power to bounce *back* ('resuming an original shape,' as the OED puts it) but to bounce *forward*. What she outlines is not the generation of surplus value for hegemonic institutions, but rather the exemplification of the possibility that the socio-political order can yet be bent into new shapes.

In this way, Marina's school exemplifies a patriarchal society bent (but not broken) into a new shape as it shifts from a vice to a virtue economy: this place and the women that inhabit it are no longer "receptacle[s] of all men's sins" (19.124-125); instead, men come here to be receptacles of women's virtues. Thus, Marina's resilience and her willingness to be exploited by the bawds affords her the ability to reform a patriarchal society from within.

The last challenge to Marina's resilience and restorative powers is posed by the most melancholy man in the Mediterranean, Pericles of Tyre. He arrives in Mytilene, grief-stricken

and refusing to speak or eat since receiving the false news of his daughter’s passing. Observing him in this catatonic state, Lysimachus calls for Marina to raise his spirits and relieve him of his melancholy. Soon after, Marina arrives with one of her pupils, promising that she will use her “utmost skill in his recure” (21.66). They begin with a song, but it has no noticeable effect on his disposition; he is too enveloped in his depression to hear or even see the young maidens singing before him. Undeterred, Marina resolves to do what she has done so well in previous confrontations: adapt to the situation and utilize the resources at hand. She is no longer trying to protect her life, retain her chastity, or negotiate with her employers; she is attempting to relieve a man of his melancholy. And in the same way that she exploited Lysimachus’ honor and governance, Marina will then utilize Pericles’ grief in her curative act. She empathizes with him as she describes her life of loss and hardship, claiming that she too has suffered greatly:

> I am a maid,
>
> My lord, that ne’er before invited eyes,
>
> But have been gazed on like a comet. She speaks,
>
> My lord, that maybe hath endured a grief
>
> Might equal yours, if both were justly weighed.
>
> Though wayward fortune did malign my state,
>
> My derivation was from ancestors
>
> Who stood equivalent with mighty kings,
>
> But time hath rooted out my parentage,
>
> And to the world and awkward casualties
>
> Bound me in servitude. (21.74-84)

Marina's grief, which she claims is equal to Pericles's, elicits an incredulous response—his first utterance in months and the first step toward his recovery: "My fortunes, parentage, good parentage, / To equal mine? Was it not thus? What say you?" (21.86-87), and this is followed by a succession of questions which show that Pericles's interest is piqued. Is she trying to cajole him, or does she actually have the gall to suggest that in her short life she has suffered as he has? Looking upon her (and noting the uncanny resemblance to his late wife Thaisa), he surmises that "Falseness cannot come from thee" (21.110) and enjoins her to tell her tale:

> Tell thy story.
> If thine considered prove the thousandth part
> Of my endurance, thou art a man, and I
> Have suffered like a girl. Yet thou dost look
> Like patience gazing on king's graves, and smiling
> Extremity out of act. (21.124-129)

If Marina can prove that she has endured as much pain and suffering as Pericles, then it poses the risk of emasculating him.[42] However, it also presents the benefit of meeting a peer who can model resilience—someone who can show Pericles how to not merely survive but flourish in a post-tragic world, to "smile extremity out of act." Of course, the trajectory of this conversation immediately changes from establishing who has the greater claim to melancholy to the unsurprising but no less affecting reunion between father and daughter as Marina's identity is revealed. Subsequently, she will not need to instruct him on how to be resilient because the loss he incurred is erased; there is no disaster to recover from, for Marina has been alive all along.

[42] Pericles already did this to himself a few lines ago when he stated, "I am great with woe and will deliver weeping" (21.96), and Lychorida did as much earlier when she brought the newborn Marina to him: "Patience good sir, do not assist the storm. / Here's all that is left living of your queen, / A little daughter. For the sake of it / Be manly, and take comfort" (11.19-22).

Reunited with his daughter, Pericles's moribund disposition is inverted to an overwhelming joy that is no less inimical to his life, forcing him to ask Helicanus to strike him, "Lest this great sea of joys rushing upon me / O'erbear the shores of my mortality / And drown me in their sweetness!" (21.181-183). Cured of his melancholy, Pericles is reborn by the grace of his daughter and experiences the theophany with Diana that leads to his eventual reunion with Thaisa, signaling the complete recovery of the family at the conclusion of the play.

§

Although Marina will not have to teach Pericles how to cope with tragedy, she does give *Pericles* and the proceeding late romances a pathway to post-tragic possibilities. Gower suggests as much in the epilogue when he states that despite a series of misfortunes, "Virtue preserved from fell destruction's blast, / Led on by heaven, and crowned with joy at last" (22.111-112). Because of her resilience, the persistent development of her virtues despite precarious circumstances, she lives long enough to be reunited with her father and initiate the recovery of the play and reweave the materials of tragedy into romance. This is true of the other daughters of the late romances—Innogen, Perdita, and Miranda—who enact their own forms of resilience and fulfill restorative roles in their respective dramas.

Moreover, I believe that the romance daughters' resilience is part of a larger pattern of reconfigured gender power dynamics in the late plays.[43] After all, Pericles proclaims to Marina that she has "begett'st him that did thee beget" at the moment of his rebirth (21.184). This

[43] In the plays that precede *Pericles*, women are either absent or treated with contempt. There are no significant female characters in *Timon of Athens* as they are brought on stage only to perform a masque as Amazons or spread venereal disease as prostitutes. There is no maternal presence in *King Lear,* and the "pelican daughters" Goneril and Regan wish to consume their father's power and estate. There is the overbearing mother Volumnia and the anemic wife Virgilia in *Coriolanus*. The outspoken female leads of *Macbeth* and *Antony and Cleopatra* impel their male partners to their tragic conclusions. If not enraged by the absence of a maternal presence—as Coppélia Kahn famously argues about *Lear*—then the male protagonists of the late tragedies suffer under the duress of dominating women. The only bright spot, and it is only a glimmer that is eventually engulfed in darkness, is the relationship between Lear and his daughter Cordelia.

paradoxical phrase—a daughter giving birth to her father—is an ameliorative echo of Antiochus' incestuous riddle. No longer a thinly veiled admission of sexist exploitation and denigration of the female other, it is now an ecstatic declaration of a man's reverence and gratitude to the woman who saved him and gave him a second life. Furthermore, "beget" is a procreative term most commonly associated with the father (Warren 57). This suggests, then, that the daughter Marina is both a maternal and paternal figure. Indeed, she is the living embodiment of—and thus a model for—complementary feminine and masculine elements working together. The mellifluous sounds produced by this harmony are akin to the heavenly music of the spheres that Pericles hears at the zenith of his euphoria, and they will continue to be heard in Shakespeare's other late romances by virtue of the grace and strength of their resilient daughters.

Some, however, are of the mind that *Pericles* and the other late romances are more conservative than I am indicating, arguing that the plays uphold patriarchal views more than they challenge them. Alison Findlay argues that although Marina, Innogen, Perdita, and Miranda are "daughters who redeem their fathers and restore families and kingdoms, Shakespeare's texts never allow us to forget that possession of the happiness embodied by the daughters is, at best, transient" (103). In *Power on Display: The Politics of Shakespeare's Genres* (1986), Leonard Tennenhouse contends that family is used in the romances "to dramatize the need for a patriarchal figure who can reform corrupt social practices, supervise the exchange of women and insure the proper distribution of power" (171). And Jeanie Grant Moore argues that Marina poses only a momentary challenge to patriarchal order, "shining for a moment as she suggests the potential for women," until that order is reinstated at the close of the play (43). While Shakespeare did write within the context of a patriarchal society—and feminist scholars have oscillated over the years between positions of contempt or regard for his work—I would argue

that the redemptive daughters of the late romances signal a change in gendered power relations in his drama. Moreover, I disagree with the notion that possession of happiness in the daughters is transitory: Innogen's, Perdita's, and Miranda's impending marriages are founded on mutual love. Although Marina and Lysimachus' relationship did not get off on the right foot, they develop a mutual respect for each other by the time Pericles agrees to their marriage. In response to Tennenhouse's and Moore's claim, I concede that patriarchy is restored in the closing of each late romance, but it is significant that the fathers' reclamation of authority is wholly contingent on the redemption bestowed by their daughters which is a precedent set by Marina; there is no masculine will to power in these plays, for power is only granted by means of the feminine grace of the daughters. Lyne argues that this aspect of the late romances not only sets them apart from Shakespeare's earlier plays, but other narrative romances as well:

> Narrative romances often feature heroic personal quests, but the individual quest is not a hallmark of Shakespearian romance. However, there are tortuous voyages towards self-discovery, and the endings of the plays see marvelous discoveries and recoveries of lost things. The difference is, perhaps, that the agency of the hero and the glorious outcome are not so directly related as in many previous manifestations. (3)

Indeed, the actions of patriarchal figures do not correlate to the happy conclusions of the late romances. It would be more accurate to state that their recklessness sets a course for tragedy, and it is the young heroines like Marina who refashion their destructive energy into something more sustainable:

> The appearance of Marina rejuvenates Pericles, who has lived as a recluse since losing his wife and daughter; Cymbeline and Posthumus are redeemed from the evil influence of others by Imogen, who, disguised as Fidele, remains the one character loyal to her

> family; Leontes receives forgiveness for his insane jealousy through the reappearance of Perdita and ultimately of Hermione; and Prospero, living in mutual care and love with his child, acquires a psychic integration—a core of humankindness previously lacking in his 'bookish' demeanor. (Lenker 134)

Therefore, I find myself in agreement with Steve Mentz's view that "the romances de-center the masculine superhero" and replace him with the more virtuous and charismatic heroines ("Romance"169), and Diane Dreher's assertion that Marina "represents the very virtue [Pericles] lacks" in her ability to overcome adversity rather than wither in despair (149), as well as C. L. Barber's claim that without these heroines, each play would become an "unfinishable" and "abortive romance" like *Timon of Athens* (47). Thus, while the plays do reflect the patriarchal society in which Shakespeare lived and wrote, *Pericles* and the following late romances also emphasize the heroism and agency of the daughters and imagine resilient communities that are rebuilt by women from the ruins of men.

From this perspective, one can see Marina's affective labor, made possible by her resilience, as a form of "biopower from below" as described by Michael Hardt in his feminist revisioning of Foucault's notion of biopower as *patria potestas*, the father wielding sovereignty over his children and servants. Affective labor plays a prominent role in service industries focused on caring and the production and modification of affects—such as domestic work or musical performances—and it is thus a form of immaterial labor because its products are intangible. Affective labor is generally associated with human contact which can be either actual or virtual, and its products can include "a feeling of ease, well-being, satisfaction, excitement, passion—even a sense of connectedness" (96). While Hardt argues that elucidating affective labor is important for understanding the mechanizations of late capitalism, he also recognizes

that feminist analyses of "women's work" have already "grasped affective labor with terms such as *kin work* and *caring labor*" (89). Marina appears to be unwittingly engaged in the affective labor of kin work when she soothes her father (inciting feelings of ease, well-being, satisfaction, excitement, passion, and connectedness) and initiates the reunification of her family, and she enlists herself in the caring labor of healing the souls of men in the brothel and the salary-free instruction in virtues that she provides to maidens in the leafy shelter. Despite not being financially compensated for this work, her affective labor creates new social networks, forms of community, and, subsequently, biopower:

> By biopower, I understand that potential of affective labor. Biopower is the power of the creation of life; it is the production of collective subjectivities, sociality and society itself. The focus on affects and the networks of the production of affects reveals these processes of social constitution. What is created in the networks of affective labor is a form-of-life. (98)

Although Marina is enmeshed in a patriarchal society and is subordinated to various men including her father, she still wields biopower in the sense that her affective labor alters subjectivities, creates new social networks, and reforms communities from the bottom up.

And Marina is not only engaged in affective labor. Or, more accurately, she is performing a particular form of affective labor. In their study of the physically, emotionally, and mentally grueling nature of disaster-relief work, Communication scholars Vinita Agarwal and Patrice M. Buzzanell have coined "resilience labor" to describe the "effort that people make to enable individuals and communities to reintegrate after losses." Like Marina, the volunteers who perform resilience labor start processes of post-disaster recovery for individuals and communities, and their ability to perform such labor without experiencing burnout, depression,

guilt, or emotional exhaustion is sustained by their individual resilience and mutual care of each other. As such, the reparative mode of Marina's affective labor—enabling individuals to reintegrate into society after experiencing physical and/or spiritual losses while also initiating positive transformative changes of those subjectivities and the society itself—is a form of resilience labor. Her ability to successfully carry out this disaster-relief work is a testament to the individual resilience that she builds and sustains over the course of the play and passes on to her sisters of the other late romances. Their resilience labor is the critical work that produces the late romances.

# CHAPTER THREE

## Resilience and Remediation in *The Winter's Tale*

A tale of intergenerational trauma and resilience spanning sixteen years and two countries, *The Winter's Tale*, like the romances *Pericles* and *Cymbeline* that precede it, reflects Shakespeare's interest in exploring a space beyond tragedy late in his dramatic career. The play presents social and political recovery and reconciliation following a series of disruptions and disasters stemming from Leontes' jealous rage—including the attempted assassination of a foreign leader, the false imprisonment and supposed death of Hermione, the incidental death of Mamillius, the attempted infanticide of Perdita, the shipwreck off the coast of Bohemia drowning all of the Sicilian crew on board, and Antigonus infamously being pursued offstage and mauled by a bear—all of which occur within the first three acts. Recovery from these tragic events is made possible through the play's constituent parts; as a work of Shakespearean late romance, *The Winter's Tale* presents a complex ecology of genres, sources, and motifs. Indeed, some have criticized *The Winter's Tale* as an inferior work for its mixed parts or as a "problem play" for the intense tragic nature of the first half of the play giving way to its more conciliatory and comedic second half. I argue, conversely, that the heterogeneous nature of the play is its great strength as it is precisely what enables *The Winter's Tale* to recover from its tragic midpoint and persist into that post-tragic space of Shakespearean romance. Moreover, it is my contention that an environmental play such as *The Winter's Tale*, with its ecological themes, infamous bear scene, and scale of interconnection can help us reimagine our relationship to the more-than-human world and develop the existential resilience needed to face such environmental crises as climate change. Indeed, the play does not avoid tragedy (which is more germane to the

comedies) so much as it goes *through* tragedy, finding the persistence to withstand and recover from whatever disasters may occur.

This chapter will examine the ways in which Shakespeare remediates his source material and incorporates other elements into the making of *The Winter's Tale*, thus creating a heterogeneous work built on the principles of what systems ecologist C.S. Holling calls "ecological resilience." I argue that a structural foundation principled on the tenets of ecological resilience subtends the narrative of disaster and recovery that takes shape over the course of the play. Additionally, I explore the ways in which *The Winter's Tale* can be treated as an early modern work of ecodrama—a type of theater that highlights the connections between the human and natural world—that both resonates with and challenges contemporary conceptions of nature and environmental discourses.

Indeed, the heterogeneous nature of the play is its great strength as it is precisely what enables *The Winter's Tale* to recover from its tragic midpoint and persist into that post-tragic space of Shakespearean romance. Holling and other systems ecologists call this adaptive capacity—the ability of a system to reconfigure without significant changes in crucial functions—which is largely attributed to genetic diversity, biological diversity, and the heterogeneity of landscape mosaics.[44] Alternatively, systems that lack biodiversity are considered vulnerable, possessing less resilience and being more prone to collapse.[45] To put it differently, *The Winter's Tale* is able to reconfigure from tragedy to romance while retaining its crucial function as a coherent dramatic work because of its heterogeneity.

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[44] See "Adaptive Capacity." *Resilience Alliance*, https://www.resalliance.org/adaptive-capacity. Accessed 4 May 2019.

[45] Looking at another romance in his excellent and influential *Shakespeare and Ecology* (2015), Randall Martin observes that in their attempts to thwart cosmopolitanism in *Cymbeline* by "suppressing biological and ecological diversity, Cymbeline and his Queen simultaneously weaken England's resilience and increase its vulnerability to regime change and extinctions" (115).

The diverse properties of this mixed play are numerous, but I want to organize them into adaptation and absorption. Adaptation relates to both the ability of ecological systems to persist through change and what Shakespeare so famously does with his source materials; in the case of *The Winter's Tale*, I refer specifically to Robert Greene's prose romance *Pandosto* and elements of Ovid's *Fasti* and *Metamorphoses*. A particular form of adaptation includes the absorption of disturbances such as an invasive species. Rather than expel or eradicate an invasive species, an ecological system might instead adapt to its inclusion and in turn become more robust and resilient. In the entertainment ecosystem of early modern London, Shakespeare's theater had to compete for audience's attention and patronage. One way that Shakespeare does this in *The Winter's Tale* is by absorbing one of his rival attractions into the stage play: bear baiting. As such, by means of adapting and absorbing various materials, Shakespeare develops *The Winter's Tale* into a heterogeneous work built on the principles of ecological resilience.

§

Robert Greene's prose romance *Pandosto: The Triumph of Time* is Shakespeare's primary source for *The Winter's Tale*. First published in 1588, the popular novel went through five reprints before Shakespeare's stage adaptation. Although the names are changed and locations reversed, Greene's story of "that infectious sore of jealousy" which afflicts Pandosto, the King of Bohemia, similarly contaminates Shakespeare's Leontes, the King of Sicilia. Suspecting his wife Bellaria to be engaging in an adulterous relationship with his childhood friend Egistus, the King of Sicilia, Pandosto's unfounded jealousy drives him to attempt to assassinate Egistus, imprison Bellaria, and send their newborn daughter out to sea to die. Egistus is informed of Pandosto's homicidal plan and flees to Sicilia before it can be executed, but Bellaria receives no respite from her woes, for even after the oracle from Delphos clears her of

all impropriety and Pandosto entreats her forgiveness, the royal couple learns that their son Garinter has died; thus filled with "heavy sorrow," Bellaria's "vital spirits were so stopped that she fell down presently dead, and could be never revived"(247-8).[46] A guilt-ridden Pandosto nearly commits suicide following the death of Bellaria, but he is ultimately convinced to live and carry out his sovereign duties as head of state. Meanwhile, his daughter survives her death sentence at sea, washes up on the shores of Sicilia, and is found and raised by a poor shepherd who names her Fawnia. Dorastus, the son of Egistus, falls in love with the low-status Fawnia and the two flee from Sicilia to elope. They arrive in Bohemia, where Pandosto proceeds to incarcerate Dorastus and make several sexual overtures to Fawnia and decides he will rape her, for "if . . . she would not be won with reason, he would forget all courtesy, and compel her to grant by rigour" (271). Fortunately, before Pandosto is able to act on his unwittingly incestuous desire, it is revealed that Fawnia is, in fact, his long-lost daughter and Dorastus the son of his estranged friend Egistus. The joyful group sail to Sicilia to reunite with the king:

> Egistus . . . hearing this comical event, rejoiced greatly at his son's good hap, and without delay, to the perpetual joy of the two young lovers, celebrated the marriage; which was no sooner ended by, Pandosto calling to mind how first he betrayed his friend Egistus, how his jealousy was the cause of Bellaria's death, that, contrary to the law of nature, he had lusted after his own daughter, moved with desperate thoughts he fell in a melancholy fit and—to close up the comedy with a tragical stratagem—he slew himself… (273-4).

Following Pandosto's suicide, Dorastus and Fawnia return to Bohemia to entomb the late king and quietly rule the kingdom.

[46] Citations from *The Winter's Tale* and *Pandosto* taken the Oxford edition, edited by Stephen Orgel.

While there are several discernible differences between *Pandosto* and *The Winter's Tale*, we see the greatest contrast in the conclusion of their respective plots. Both Greene's novel and Shakespeare's play share the tragic midpoint—Pandosto's/Leontes' blind jealousy causing the deaths of queen Bellaria/Hermione and prince Garinter/Mamillius—but whereas the conclusion to *Pandosto* teases the possibility of a comic ending before informing the reader of Pandosto's "tragical stratagem" of committing suicide due to his insurmountable grief and guilt, Shakespeare provides the comic ending and offers Leontes redemption, reconciliation, and reunion with not only his friend and daughter but his late wife as well. Indeed, Shakespeare provides twofold remediation in *The Winter's Tale*. In *Remediation: Understanding New Media* (1999), Jay Bolter and Richard Grusin define remediation as "the formal logic by which new media refashion prior media forms," and Shakespeare does exactly that when he refashions Greene's prose into a theatrical performance (273). According to the *OED*, "remediation" is also defined as "the action of remedying or correcting something," and one can see that Shakespeare remediates the tragic outcome of *Pandosto* when he revives Hermione instead of having Leontes take his own life at the end of play.[47] The twist on the original source's ending would be sure to surprise audiences who were familiar with the popular novel in a way that is both similar to and different from what Shakespeare does with *The True Chronicle Historie of King Leir* (1590). Stephen J. Lynch points out that all versions of the Leir story prior to Shakespeare's iteration end as a comedy, with Cordella surviving and Leir being restored to his throne, yet through "a consistent pattern of adjustments, elaborations, and shifts of emphasis," Shakespeare "transforms the comic ending into tragedy—a tragedy that was probably all the more powerful for

[47] There is also the field of environmental remediation which refers to the removal of pollution or contaminants from water or soil. See James Hamilton, "Careers in Environmental Remediation." *Bureau of Labor Statistics*, https://www.bls.gov/green/environmental_remediation/remediation.htm. Accessed 7 July 2019.

Shakespeare's original audience familiar with the traditional story and thus expectant of a restorative ending." (127). Both adaptations *King Lear* and *The Winter's Tale* subvert audience's expectations, yet while the former surprises with a tragic conclusion, the latter does so with a comic ending. This move toward remediation—from tragedy to comedy—is a hallmark of Shakespearean romance after *King Lear* and proceeding from *Pericles*.

What other adjustments, elaborations, and shifts of emphasis contribute to the remediating effects of Shakespeare's adaptation of Greene's text? There are many. Aside from the modified ending (as well as introducing the new characters Antigonus, Paulina, and Autolycus[48]), the changing of names and locations sets the play up for rebirth and renewal within a cosmological order. The alteration of names and seemingly arbitrary swapping of locations has confused editors and critics attempting to identify corresponding characters between the texts for some time.[49] But this is merely an unintentional consequence of Shakespeare's strategy of remediating the source material to make it more resilient. Indeed, the very title of the play emphasizes seasonality and thus change, but by renaming Pandosto as Leontes and making him the king of Sicilia rather than Bohemia, Shakespeare sets the play up to be a story of change, renewal, and return on a larger, cosmic scale. According to Michael D. Bristol, the location swaps and new names create cosmic correspondences:

> In this new version the king of Sicilia, who is associated with summer, with the south, and also with fertility, is given the name of *Leo*ntes, that is, Leo, the central zodiacal sign of summer, identified with the sun as its planet. The king of Bohemia is *Poli*xenes, that

[48] Though Greene's pamphlets on cony-catching—the art of swindling—could very well have served as inspiration for the character of Autolycus. See Mentz, "Wearing Greene: Autolycus, Robert Greene, and Structure of Romance in *The Winter's Tale*." *Renaissance Drama* 30 (January 1999): 73-92.

[49] For a brief summary of critics and editors fumbling the corresponding characters between the respective texts, see Watson Nicholson's "*Pandosto* and *The Winter's Tale*." *Modern Language Notes* 21.7 (November 1906): 219-220.

> is, Polus, the North Star. Leontes is certainly Leo-like in his behavior, moving between extremes of heat and cold, proximity and distance, warm affection and paranoid rage, etc. Arguably Polixenes is polar, steady, and unmoving. (156-7)

As a king, Leontes already has an association with the sun in the sense of Tillyard's Elizabethan picture of corresponding planes, but the association is further concretized, and differentiated from Polixenes, by his name. Unlike his steady and true counterpart, Leontes is inconstant and prone to intemperance. His dramatic mood swings are well noted. For example, in his first scene on stage, his jovial and agreeable nature gives way to inflamed anger and paranoia the moment he sees Hermione and Polixenes hold hands:

> LEONTES. Too hot, too hot!
> To mingle friendship far is mingling bloods.
> I have *tremor cordis* on me; my heart dances,
> But not for joy. This entertainment
> May a free face put on, derive a liberty
> From heartiness, from bounty, fertile bosom,
> And well become the agent—'t may, I grant.
> But to be paddling palms and pinching fingers,
> As now they are, and making practiced smiles
> As in a looking-glass, and then to sigh, as 'twere
> The mort o'th' deer—O, that is entertainment
> My bosom likes not, nor my brows. Mamillius,
> Art thou my boy? (1.2.7-19)

Triggered by Hermione and Polixenes "paddling palms and pinching fingers," Leontes feels his blood boiling ("tremor cordis") as he suspects that they are having an affair and making a cuckold of him, leading the king of Sicilia to question the paternity of his only son and sole heir to the throne. This sudden change in Leontes' disposition based on unfounded suspicions serves as the catalyst for the tragic proceedings of the first three acts which take place in winter.[50] It is fitting that the relationship between Leontes and Polixenes becomes distant in winter as it is the season in which the Sun is most distant from the north pole. Winter solstice in the Northern Hemisphere—also known as midwinter or Yule—occurs in late December and marks a time when the north pole has its maximum tilt away from the Sun producing the shortest day of the year. Knowledge of rational tilt was well established in the early modern period; recognition of Earth's axis being tilted 23.5 degrees from the plane of its orbit around the sun is often credited to the sixteenth century Danish astronomer Tycho Brahe, who used various instruments like his 1588 Revolving Steel Quadrant (Fig. 10), constructed the same year Greene published *Pandosto*, to measure the night sky with remarkable accuracy.

[50] We can ascertain that the first acts of the play occur in winter because of Hermione and Mamillius' exchange in 2.1. When Hermione asks her son to tell him a merry tale, he responds that "a sad tale's best for winter" and will instead tell one "of spirits and goblins" (2.1.25-6).

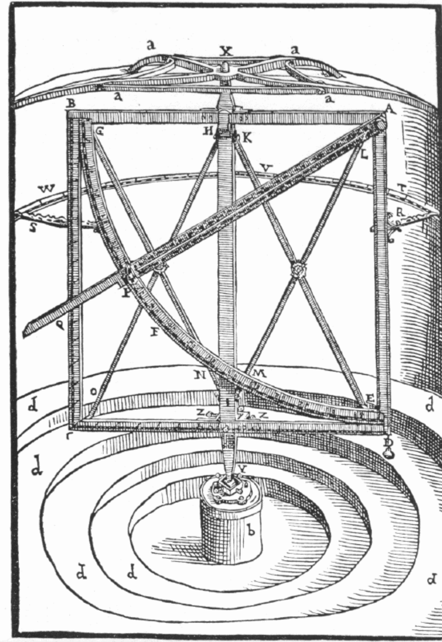


**Figure 60**. Instrument used by Tycho Brahe to measure Earth's rotational tilt.

This midwinter tale of Leontes' and Polixenes' falling out and ultimate reunion is, therefore, a story of cosmic proportions. As winter solstice marks the longest night of the year, it also demarcates the end of one cycle and the beginning of a new one wherein the days gradually become longer as the Sun and pole come closer together. Thus, the winter solstice, like *The Winter's Tale,* simultaneously embodies death and rebirth, dark and light, tragic despair and comic restoration.

It is also important to observe that the source and embodiment of restoration in the play is Perdita, "she who has been lost" but is later found, who takes on a syncretic quality through Shakespeare's refashioning of Greene's text. The midwinter holiday of Yule celebrates the death and rebirth of the sun, while Christmas, which absorbed and superseded the pagan holiday, celebrates the birth of God's son on earth.[51] Perdita is born in this darkest period of strife within

[51] The anonymously written "Yule in Yorke" (1570) is an Elizabethan broadside ballad that puts a Christian gloss on the ancient pagan festivity of the Yule Riding. On midwinter day, a couple in the guises of Yule and Yule's Wife ride through the city holding a leg of lamb and a cake as they throw nuts into a cheering crowd accompanied by loud music. The balladeer explains that Yule comes from the Hebrew Yulath, for "a babe is born," that the nuts serve to

the play, but through her survival and partnership with Florizel she is able to mend the relationship between Leontes, the "penitent king" (4.2.6), and Polixenes whom he asks for forgiveness (5.2.52). As such, Perdita is emblematic of the Yule celebration of the winter solstice and a gender inversion of the nativity of Jesus.[52] Through her—as with the other daughters of Shakespeare's late romances—regeneration, reconciliation, and remediation is made possible.

Perdita also has ties to the nature goddesses Flora and Proserpina from Ovid's and *Fasti* and *Metamorphoses*, respectively, and these mythic allusions are utilized in Shakespeare's remediating efforts. When we first see her as a young woman, Perdita is dressed for the sheep-shearing festival. She is "most goddess-like pranked up" (4.4.10) by Florizel—himself disguised as a common shepherd—who remarks that in her floral garland she no longer looks like a shepherdess "but Flora / Peering in April's front." As the goddess of flowers and other blossoming plants, the comparison to Flora appears to be an apt and complimentary comparison. However, the association with Flora also carries with it a trace of the threat of rape that looms over Fawnia in *Pandosto*. Ovid writes in Book V of *Fasti* that before becoming Flora she was Chloris, "a nymph of the happy fields," who was pursued by Zephyrus, the god of the west wind who overpowered the young nymph and raped her before transforming her into the goddess of flowers to atone for his transgression (5.193-228). This trace of possible sexual violence is made

remind the crowd of "that most noble Nut our savior's blessed body" (an analogy made by St. Augustine), and how the musical accompaniment resembles "the mirth and melody of Angels." Despite the balladeers attempts to save the Yule Riding, the Archbishop Edmund Grindal saw to it that the boisterous ceremony was banned in 1572 although the city's Sheriffs continued to read the "Yoole-girthol," a proclamation that "all manner of whores, thieves, dice-players, and other unthrifty folk" like Autolycus were granted sanctuary in the city during the Twelve Days of Christmas. For more on the Yule Ride, see Alexandra F. Johnston, "Yule in York," *Records of Early English Drama* 1.1 (1976): 3-10.

[52] The Christian undercurrents of the play have been noted by innumerable critics, but for more on correspondences between Perdita and Jesus in particular, see Gloria Olchowy's "The Issue of the Corpus Christi Cycles in *The Winter's Tale*" in *Staging Early Modern Romance: Prose Fiction, Dramatic Romance, and Shakespeare*, eds. Mary Ellen Lamb and Valerie Wayne (Routledge, 2009): 144-162. See also Darryll Grantley's "*The Winter's Tale* and Early Religious Drama" in *Comparative Drama* 20.1 (Spring 1986): 17-37.

more evident a few lines later as Florizel makes reference to three other male gods with records of rape and sexual assault:

> LEONTES. The gods themselves,
>
> Humbling their deities to love, have taken
>
> The shapes of beasts upon them; Jupiter
>
> Became a bull and bellowed; the green Neptune
>
> A ram and bleated; and the fire-robed god,
>
> Golden Apollo, a poor humble swain,
>
> As I seem now. (4.4.25-31).

There appears to be an elision of the more nefarious elements of these myths. As described in Ovid's *Metamorphoses*, Jupiter and Neptune transform themselves into beasts to conceal their identity, abduct women from their homes and transport them to islands, and rape them. Like Apollo, Florizel has disguised himself as the "poor humble swain" Doricles, and like Jupiter and Neptune, he conveys Perdita from Bohemia—without the consent of her adopted father—to an island. Breaking from the myths, however, Florizel does not rape Perdita. His next words explain that he is resolved, in defiance of the Ovidian allusions, to act honorably:

> LEONTES. Their transformations
>
> Were never for a piece of beauty rarer,
>
> Nor in a way so chaste, since my desires
>
> Run not before my honor, nor my lusts
>
> Burn hotter than my faith. (4.4.31-35).

By characterizing Florizel as resolute in his promise to properly wed Perdita before they engage in consensual intercourse, Shakespeare remediates the depictions of sexual violence in Ovid's *Fasti* and *Metamorpheses*.

This includes the myth of Proserpina from Book V of *Metamorphoses* which Perdita explicitly alludes to as she states, "O Proserpina, / For the flowers now that frighted thou letst fall / From Dis's wagon!" (4.4.116-18). Like Flora, Proserpina's is a myth with ecological themes. While she is gathering flowers in Sicilia, the daughter of Ceres—the goddess of grain and of harvests—is taken by Pluto and brought to the underworld. Distraught, Ceres searches for Proserpina, and once she confirms that she was forcibly abducted upon discovering her daughter's girdle on the coast of Sicilia, she punishes the world:

> She still did not know where her daughter was, but she reproached all the lands of the earth, calling them ungrateful, undeserving of her gift of corn. More than all the rest, she blamed Sicily, where she had found traces of her lost one. So, in that island, she broke with cruel hands the ploughs which turned up the earth, and in her anger condemned the farmers and the oxen which worked their fields to perish alike by plague. She ordered the fields to betray their trust, and caused seeds to be diseased. The land whose fertility had been vaunted throughout the whole world lay barren, treacherously disappointing men's hopes. Crops perished as soon as their first shoots appeared. They were destroyed, now by too much sun, not be torrential rain: winds and stormy seasons harmed them, and greedy birds pecked up the seeds as they were sown. Tares and thistles and grass, which could not be kept down, ruined the corn harvest. (5.475-487)

Climate change and ecological destruction which have rendered Sicilia barren and inimical to life as described in the myth resonates in *The Winter's Tale*. Indeed, Leontes' misguided and

tyrannical actions have rendered the Sicilian kingdom barren—his wife and son are deceased, and his exiled daughter is presumed to be dead as well. He languishes on his throne with no heir apparent, and the future of Sicilia is bleak. However, Prosperina is eventually found; she happily reunites with her mother in the mortal world, but only for part of the year as she must return to Dis in the underworld. Her story, like Shakespeare's play, becomes a tale of seasonal change—after the death of winter comes renewed life in the spring. But unlike Proserpina and Flora, Perdita is able to circumvent the sexual violence inflicted upon them and still manages to reunite her family and restore the play from its tragic midpoint. Stephen Orgel writes that the Ovidian allusions invoke "myths in which male sexuality is characteristically disguised, violent, compulsive, often bestial, but also an essential part of nature; and through it—through acts of sexual violence against women—the world is filled with flowers and poetry" (45). Indeed, Shakespeare invokes the myths, but he also subverts them by presenting an alternate narrative to the violent and exploitive Ovidian examples. Florizel does not become bestial or licentious in his wooing of Perdita—he maintains his honor and faith as he courts her—and his reverence and respect for her suggest an ameliorative model for our relationship to nature.

Perhaps the catalogue of flowers the Perdita enumerates in her reference to the Proserpina myth can offer some insight into how she is able to influence Florizel's behavior and the play at large.[53] In Book V of *Metamorphoses*, Ovid writes that Proserpina was picking white lilies and sweet violets when she was taken to the underworld while in Book IV of *Fasti* they are crocuses and white lilies. The flowers Perdita would use to create a garland to strew over Florizel are more varied:

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[53] Much ink has been spilt cataloging the flowers mentioned in Shakespeare's works. A small sample follows: Gerald Ponting's *Shakespeare's Fantastic Garlands* (2008), David Hoeniger's *A Gathering of Flowers from Shakespeare* (2006), Sumie Hasegawa's *Botanical Shakespeare* (2017), and Vivian Thomas and Nicki Faircloth's *Shakespeare's Plants and Gardens: A Dictionary* (2016).

> PERDITA. Daffodils,
>
> That come before the swallow dares, and take
>
> The winds of March with beauty; violets dim,
>
> But sweeter than the lids of Juno's eyes
>
> Or Cytherea's breath; pale primroses,
>
> That die unmarried ere they can behold
>
> Bright Phoebus in his strength—a malady
>
> Most incident to maids; bold oxlips and
>
> The crown imperial; lilies of all kinds,
>
> The flower-de-luce being one—O, these I lack
>
> To make you garlands of, and my sweet friend,
>
> To strew him o'er and o'er. (4.4.118-29).

These flowers reflect different facets of Perdita's identity. A beautiful and seemingly fragile flower, the daffodil is a harbinger of spring and is able to withstand a harsh winter environment—blooming despite snow and wind—and thus comes to symbolize resilience. "Violets dim" refers to the half-concealed regality of Perdita; despite her modest upbringing and appearance, she exudes an air of majesty, as noted by Polixenes:

> This is the prettiest low-born lass that ever
>
> Ran on the greensward. Nothing she does or seems
>
> But smacks of something greater than herself,
>
> Too noble for this place. (4.4.156-9).

The pale primrose, like the daffodil, also begins to bloom in late winter but may not fully blossom if a late spring occurs. Fortunately, she has found her "Phoebus" in Florizel (recall his

earlier comparison to Apollo), and she will, indeed, blossom into a princess and eventually a queen in his accompaniment. The bold oxlips, like the daffodil, reinforce her strength and fortitude, and the crown imperial and flower-de-luce symbolize her royal pedigree. Perdita's garland, then, is a botanical version of herself: noble, virtuous, beautiful, strong, modest, and resilient. And though she may not have the flowers at hand, as bearer of their symbolic qualities she has already figuratively garlanded Florizel and positively influenced him by virtue of her presence.

Redirecting the threat of sexual violence from the source material—coming from Florizel instead of Leontes—and disarming it through the remediation of Ovidian myths, is part of Shakespeare's project of remediating *Pandosto* into a story of resilience. It is fitting that near the end of his career Shakespeare would refashion Greene's novel to this end. After all, Greene is otherwise known for admonishing Shakespeare in the posthumously published *Greenes Groatsworth of Wit* (1592) which contains the first printed allusion to Shakespeare as a playwright: "there is an upstart Crow, beautified with our feathers, that with his *Tygers hart wrapt in a Players hyde*, supposes he is as well able to bombast out a blank verse as the best of you: and being an absolute *Johannes fac totum*, is in his owne conceit the onely Shake-scene in a countrey" (84-5). In this thinly-veiled attack, Greene appears to take issue with Shakespeare as a non-university educated actor now venturing into playwriting, and he appropriates the line "O tiger's heart wrapped in a woman's hide" from *Henry VI, Part 3* (1591) in order to mock its author. Yet as Greene refashions the younger Shakespeare's work in order to be caustic and divisive, Shakespeare attempts to reconcile with his late critic by adapting Greene's *Pandosto*

and, through a process of remediation, transforming it into the redemptive and restorative *The Winter's Tale*.[54]

§

As *The Winter's Tale* becomes a narrative of resilience through remediation of its source materials, it is also able to go beyond tragedy because of what Shakespeare adds to the play. And the most notorious of Shakespeare's additions is the bear that pursues Antigonus offstage at the midpoint of the play. Bears were a familiar sight in Shakespeare's London. Among the various spaces where humans could encounter animals in early modern England, the bear-baiting arena was among the most popular. The spectacle involved a bear being tied to a stake and brutally attacked by either dogs or with a whip while it is blindfolded. It was a bloodsport popular not just with a working-class citizenship, but was even enjoyed by Queen Elizabeth I herself, as it is noted by Robert Chambers in *The Book of Days: A Miscellany of Popular Antiquities* (1883), wherein he describes how the Queen entertained some visiting French ambassadors on May 25th, 1559: "[they] were brought to court with music to dinner, and after a splendid dinner, were entertained with the baiting of bears and bulls with English dogs. The queen's grace herself, and the ambassadors, stood in the gallery looking on the pastime till six at night" (84). Bear-baiting and play-acting appealed to the same audiences and contended for spectatorship, and an attendee's phenomenological engagement with either spectacle would be entangled with cross-signification of the other. In his study of the perceptual topography of rival attractions in early modern London, Andreas Höfele's *Stage, Stake, and Scaffold* (2011) considers Shakespeare's London as a semiospheric space where the theater (stage), the bear-baiting arena (stake), and public execution (scaffold) work within a "powerful matrix of semiotic exchanges" (12). Within

[54] Mentz also makes this point in "Wearing Greene" but adds that Shakespeare goes further than this, suggesting that appearances of the word "green" and all of Autolycus' scenes allude to Greene in one way or another (76-77).

this matrix an attendee of *King Lear* would have some knowledge of the spectacle of bear-baiting, and allusions to the sport like Gloucester's lament, "I am tied to the stake and must stand the course" (3.7.53), as well as his blinding at the cruel hands of Goneril and Regan, would not be as easily missed then as they are likely to be today. Moreover, Höfele argues that in this scene Shakespeare "enlist[s] the intermedial support of the Bear-Garden for this ultimate excess of cruelty," and by "invoking the violence of the Bear-Garden, Shakespeare's stage colludes with and profits from the raw savagery of baiting" (208). A more overt reference to bear-baiting occurs in *Macbeth* as the Scottish King prepares for his final confrontation with Macduff: "They have tied me to a stake. I cannot fly, but bearlike I must fight the course" (5.7.1-4). Indeed, the brutality of Gloucester's blinding and the hopeless desperation of Macbeth are enhanced by their entanglement with the visceral imagery of bear-baiting.

While Shakespeare might graft bear-baiting into his drama to increase the affective response to violence on the stage, he also uses it to take satiric aim at his competition in *Merry Wives of Windsor* as Slender attempts to impress the unwed Anne:

> SLENDER. Why do your dogs bark so? Be there bears i' th' town?
>
> ANNE. I think there are, sir, I heard them talk'd of.
>
> SLENDER. I love the sport well, but I shall soon quarrel at it as any man in England. You are afraid if you see the bear loose, are you not?
>
> ANNE. Ay indeed, sir.
>
> SLENDER. That's meat and drink to me, now. I have seen Sackerson loose twenty times, and have taken him by the chain; but I warrant you--the women have cried and shriek'd at it, that is pass'd. But women, indeed, cannot abide 'em, they are ill-favor'd rough things. (1.2.286-99)

When Slender boasts about attending bear-baiting matches, he mentions subduing the bear Sackerson. Historical records indicate that a bear named Sackerson "performed" in the late 16th or early 17th century—approximating the first staging of *Merry Wives of Windsor* in 1597. Sackerson and other bears such as Monsieur Hunks, George Stone, and Little Bess of Bromley were household names on par with the greatest heroes and actors of Elizabethan and Jacobean tragedy (Cooper et al. 105). On the one hand, this semiotic exchange between pit and stage could be seen as a cross-promotion between different forms of entertainment; more likely, however, this reference mocks the baiting industry as Slender is cast as an inept and nonsensical character—one of the "idiot" suitors who fails to gain Anne's hand in marriage. As such, Slender is a satirized parody of a bear-baiting attendee and his appearance is a jab at a competing form of entertainment. Thus, Shakespeare simultaneously critiques and absorbs a threat to the financial solvency of his theater.

Additionally, the early modern bear-baiting arena and theater are proximate structures in distance and design. One of the most popular places to attend a bear-baiting spectacle was the Bear Garden (also known as the Paris Garden) on London's Bankside in Southwark, the same area where one could watch a play at the Globe or the Rose theaters. Even if it is as much schematic as it is accurately geographical, John Norden's 1593 map of the area from *Speculum Brittanie* (Fig. 11) still gives us some sense of the close proximity between the Bear Garden and the Rose Theater:

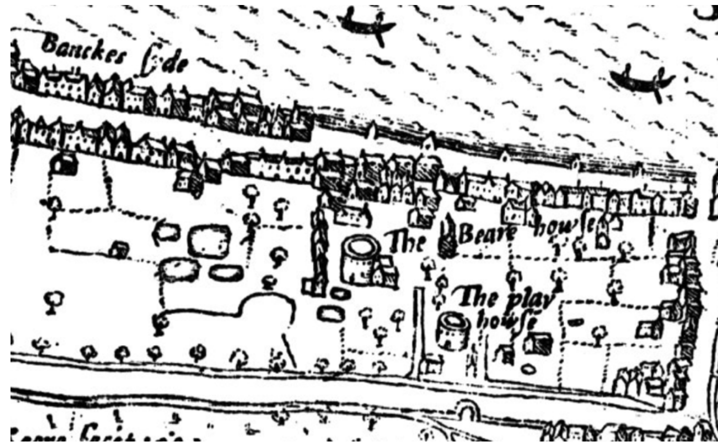


**Figure 11.** Bankside from John Norden's map of London in *Speculum Britanniae* (1593).

Corroborating Nordon's rendering is Thomas Dekkeer's *Satiro-Mastix* (1602) in which Tucca tells Mistris Miniuer that she has "breath as sweet as the Rose, that growes by the Beare-garden" (1247-8). Norden's map also shows that both the arena and the theater exhibit similarities in appearance that distinguish them from the other buildings on the Bankside, and some theater historians suggest that James Burbage's initial design for The Theater was inspired by the baiting arenas. Moreover, the similar designs of the playhouse and bearhouse becomes the folly of Wenceslaus Hollar's Long View of London from Southwark in 1647 (Fig. 12):

**Figure 12**. Mislabeled Globe Theater and Bear Garden in Hollar's Long View of London (1647).

Hollar has blasphemously confused the Bear Garden for the Globe and vice versa, “a case of . . . mistaken identity which visibly seals the pact between the human stage and its animal double for all posterity” (Höfele 8). The near-identical structures of the bear-baiting arena and the theatrical stage, being in proximity of each other and drawing on the same audiences, are indeed involved in a semiotic exchange, transmitted and filtered by those who watched the spectacles as they were performed throughout the week.

The theater itself could be a single space for viewing both humans *and* animals. Within the first year of the Rose Theater’s accidental discovery in 1989, the Associated Press reported that a bear skull was unearthed during an archeological excavation at the site where Shakespeare’s plays were once performed (Fig. 13).

**Figure 13.** Bear skull excavated from the Rose foundations during the 1980s.

The evidence suggests that aside from being a venue for a play, Philip Henslowe’s Rose Theater showcased the cruel sport of bear-baiting. Consider, then, Andrew Gurr’s assertion that the Rose, with its first stage “tacked on asymmetrically” and “its irregular positioning in the otherwise carefully surveyed ground plan suggests that it must have been built as a temporary structure.” (34). This removable stage would allow for the space of the Rose to be reconfigured for baiting,

and Höfele supports Gurr's hypothesis by pointing to Henslowe's later conversion of the Bear Garden into the Hope Theater:

> Just such a temporary, removable stage is the salient feature of the dual-purpose Hope theater which Henslowe, twenty-seven years later, contracted the carpenter Gilbert Katherens to build on the site of the old Bear-Garden: a "Plaiehouse fitt & convenient in all thinges, bothe for players to playe in, and for the game of Beares and Bulles to be bayted in the same." (Höfele 7)

Henslowe built a single space where, depending on the day of the week, attendees could watch play acting or bear baiting, bringing humans and animals into the same space at different times. While there is no evidence to suggest that Shakespeare and the Lord Chamberlain's Men did anything similar with the Globe Theatre, *The Winter's Tale* is unique because it brings actors and animals into the same space *at the same time*.

When the astrologist Simon Forman attended a performance of *The Winter's Tale* on a May evening in 1611, he did not include in his notes anything that illuminates the most perplexing stage directions of Shakespearean drama: *exit pursued by a bear* (3.3.57).[55] These lines, of course, relate to the bear that chases Antigonus offstage after he arrives in Bohemia with the newborn Perdita. Forman only writes that "the child was carried into Bohemia and there laid in a forest and brought up by a shepherd," glossing over the incident altogether.[56] Most evidence

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[55] Though this is not the only instance of a bear (whether real or impersonated) on an Elizabethan or Jacobean stage. Other plays and masques that feature bears include, *Locrine*, *The Old Wive's Tale*, *Muedorus*, *Cox and Collumpton*, *Oberon*, *The Lord's Masque*, *Masque of Augors*.

[56] From Simon Forman's *Booke of Plaies and Notes thereof per formans for Common Pollicie*, Bodleian Ashmole MS 208, fols. 201v-202r. Reprinted in The Oxford Edition of *The Winter's Tale*: 233. Interestingly, Forman did note the appearance of a bear (most likely a man in a bear costume) when he attended a performance of the lost play *Cox of Collumpton* at the Rose Theatre in 1600. For an analysis of Forman's notes of the play and how they might inform how we perceive the bear in *The Winter's Tale*, see John Pitcher's 'Fronted with the Sight of a Bear': *Cox of Collumpton* and *The Winter's Tale*" in *Notes & Queries* 42.1 (March 1994): 47-53.

and reason suggests that what probably chases Antigonus off the stage is a man in a bearskin.[57] In any case, whether the bear is real or merely a man in a costume, the scene profits from Shakespeare's dramatic building punctuated by the raw savagery associated with bear baiting absorbed into the play action. After Leontes orders him to take the newborn "female bastard" out of his kingdom and to leave her survival up to chance, Antigonus reluctantly agrees and hopes that nature will nurture her:

> ANTIGONUS. I swear to do this, though a present death
> Had been more merciful.
>
> [*He picks up the baby*]
>
> Come on, poor babe.
>
> Some powerful spirit instruct the kites and ravens
> To be thy nurses! Wolves and bears, they say,
> Casting their savageness aside, have done
> Like offices of pity. (2.3.183-88)

These lines contain the thirteenth use of the word "bear" in the play, but this is the first time the term is used as a noun rather than a verb. Antigonus is not talking about carrying, supporting, or enduring anything; he is referring to the apex predator that will ironically maim him a few scenes later without pity, and he is expressing hope that one such creature might set aside its savagery to care for Perdita. Later, the Mariner's ominous remark that Bohemia is "famous for the creatures / Of prey that keep upon't" (3.3.13-14) builds anxious anticipation which is then amplified by the

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[57] See, for example, Neville Coghill's compelling and widely accepted rationale in favor of an actor in a bear costume in "Six Points of Stage-Craft in *The Winter's Tale*." He writes, "…brown bears are cross and unreliable; even if they were mild as milk they could not be counted on for a well-timed knock-about routine such as is needed with Antigonus. On the other hand it is easy, even for a modest acrobat, to personate a bear. . . . Real bears are neither so reliable, so funny, nor so alarming as a man disguised as a bear can be; the practical aspects of production make it clear that no Harry Hunks or Sackerson was borrowed for *The Winter's Tale* from the bear-pit next door" (34).

noises of barking dogs and blaring horns—familiar sounds of the bear-baiting pits. Finally, Antigonus notes a “savage clamour” before realizing, too late, that he is being pursued by a bear and attempts to flee, running off stage with the beast at his heels. The audience is left to imagine—using what they know of the bear-baiting pits—what has become of Antigonus. A few moments later, the Clown recounts to his father the Shepherd, who has discovered Perdita, what he has seen:

> CLOWN. And then for the land-service, to see how the bear tore out his shoulder-bone, how he cried to me for help and said his name was Antigonus, a noble-man! . . . and how the poor gentleman roared, and their bear mocked him; both roaring louder than the sea or weather. (3.3.91-98).

When asked how long ago these events transpired, the Clown replies, “Now, now; I have not winked since I seen these sights; the men are not yet cold under water, nor the bear half-dined on the gentleman—he’s at it now” (3.3.100-102).

Beyond absorbing the savage sounds and sights of the nearby baiting pits in order to amplify the violence depicted on stage, the bear has other symbolic functions that are germane to the development of Shakespearean romance and resilience in *The Winter’s Tale*. In fact, the figure of the bear may be seen as a microcosm for the play as a whole. In his study of Shakespeare’s last plays, E. M. W. Tillyard remarks that the bear scene has “important work to do . . . of throwing a bridge across the two halves of the play” (77). Indeed, the bear scene builds a bridge from tragedy to comedy, from “things dying” to “things newborn” (3.3.110). George Walton Williams’ compelling supposition of the audience’s phenomenological experience of the scene highlights how the unspoken stage direction initiates this transition from tragedy to comedy:

> When the actor in a bear costume runs on stage making a savage clamor and reversing the normal order of hunter and hunted, the first reaction from the audience is shock, if not fright, or even terror. … The second reaction, following immediately, is relief and laughter. … It shows us Shakespeare, the dramatic craftsmen, at his surest. (107)

The bear itself is a polysemous creature imbued with multiple, even conflicting meanings. Some see the bear as the proper exactor of vengeance upon Antigonus for his complicity in Leontes' cruel tyranny, while Philip Goldfarb Styrt sees the event as a necessary sacrifice and the culmination of Antigonus' virtues (389). Dennis Biggins associates the bear with the savage tyranny of Leontes through a figurative identification created by his complaint against Paulina as "A callat / Of boundless tongue, who late hath beat her husband / And now baits me!" (2.3.90-2) and the Clown's observation regarding authoritarian figures: "authority be a stubborn bear" (4.4.795-6; Biggins 13). Michael D. Bristol suggests that this cruel tyranny is specifically associated with "the violence of secular society," and points to a passage on bears from Edward Topsell's *The Historie of Foure-Footed Beastes* (1607) for reference:

> Vitoldus King of Lituania, kept certaine Beares of purpose, to whom he cast all persons which spoke against his tirannie, putting them first of all into a Beares skinne; whose crueltie was so great, that if he had commaunded anie of them to hang themselves, they would rather obey him then endure the terror of his indignation. (Topsell 43; qtd. in Bristol 160)

Daryl W. Palmer argues that Leontes-as-authoritarian-bear alludes to a different tyrant: the first Russian Tsar, Ivan IV (1530-1584); known also as Ivan the Terrible, he earned his namesake for such actions as setting bears upon his subjects and killing his son in a bout of rage. However,

Kevin Crawford opines that the allusion to Ivan identifies the bear not with Leontes but with Hermione's father who is invoked during her trial:

> HERMIONE. The Emperor of Russia was my father.
>
> O that he were alive, and here beholding
>
> His daughter's trial! that he did but see
>
> The flatness of my misery, yet with eyes
>
> Of pity, not revenge! (3.2.117-21)

If the bear that mauls Antigonus in the next scene is the reincarnation of Hermione's father, then it appears that he did in fact see the trial but with eyes of revenge rather than pity.

Moving away from the tyrannical and vengeful readings of the bear, Patricia Parker and Jonathan Bate argue that the bear alludes to the myth of Callisto from Book II of *Metamorphoses*. Callista, a nymph devoted to Diana, is raped by Jupiter; when the subsequent pregnancy is discovered, she is banished from the group (Fig. 14). In exile, she gives birth to a son named Arcas and is transformed into a bear by a vengeful Hera. Sixteen years after the transformation, Arcas nearly kills the ursine Callisto when he is hunting in the woods, but Jupiter intervenes and prevents the tragedy by planting the mother and son amongst the stars as Ursa Major and Minor, respectively. Spiteful because her revenge has been foiled, Hera pleads with Tethys to never allow the mother and son to ever touch her waters (2.409-531).

**Figure 14.** Titian, *Diana and Callisto* (1556-1559). Oil on canvas. The National Gallery, London, and The National Gallery of Scotland, Edinburgh.

The similarities between Ovid's rendition of myth of Callisto and *The Winter's Tale*—perceived sexual transgression, pregnancy and childbirth, bears, the passage of sixteen years, the (however slight) redemption of the male figure responsible for setting the tragic events in motion, and the reunion of mother and child—are compelling. In this context, the bear attack may be seen not as an act of vengeance but of a mother protecting her child. Furthermore, this Ovidian allusion offers yet another example of double remediation in *The Winter's Tale*. Again, Shakespeare adapts elements of Ovid's narrative poem for the Jacobean stage and modifies the source material to give it a more pleasant outcome. To begin, Hermione, unlike Callisto, is not raped, so her virtue is not sullied and a possibility for restoration exists. Second, although events are magical in *The Winter's Tale*, and one may argue that fortune plays a big role in the happy conclusion, the resolution is the consequence of human deeds rather than the whims of gods. Finally, in this more grounded setting Hermione and Perdita are able to reunite and live out the

rest of their days on Earth, unlike Callisto and Arcas who are transformed into constellations and set in fixed abeyance in the night sky.

The constellation myth supports the polar theory mentioned earlier. Hera's request that Ursa Major and Ursa Minor never touch the water explains the circumpolar positions of these constellations in ancient Greece and Rome. In other words, these constellations never set below the horizon due to their proximity to the north pole. It makes sense, then, in the already-impossible geography of the play that the bear (Ursa Major) would appear in Bohemia, the Kingdom of Polixenes (the North Pole).[58] Additionally, Topsell writes of the fierce white creatures found in the polar region:

> which are called *Amphibia*, because they live both on the Land and the Sea hunting and catching fish like an Otter or Beaver, and these are white coloured. In the Ocean Islands toward the North, there are Bears of a great stature, fierce and cruel, who with their fore-feet do break up the hardest congealed Ice on the Sea, or other great Waters, and draw out of those holes great abundance of fishes: and so in other frozen Seas are much such like, having black claws, living for the most part upon the Seas, except tempestuous weather drive them to the Land. (29)

Regardless of whether or not a real bear traversed the Jacobean stage, it appears that the kind or species of bear Shakespeare is invoking in *The Winter's Tale* is a polar bear. The largest land predator on earth, *Ursus maritamus* was a familiar sight at the Bear Garden after an expedition to Greenland returned with two polar bear cubs in 1609. Barbara Havelhofer writes that the Muscovite Company presented the cubs to King James, "who entrusted them to Philip Henslowe.

[58] Today, however, the precession of the equinoxes has disrupted the myth and would blow up my theory if these were contemporary sources because the feet of the Great Bear do "sink" below the horizon as observed from Rome and Athens.

Together with another of the King's animals, a young lion, they henceforth lived on Bankside" (287). These bears, coincidentally, are the source of critical debate around other ursine stage directions as they may have appeared in Ben Jonson's 1611 court masque *Oberon* pulling the fairy king's chariot (Ravelhofer 305-7). Topsell's description of polar bears as dwelling at sea except when driven to land by storms helps explain the unusual presence of the bear on the shore of Bohemia; the tempest that capsizes the Sicilian ship and drowns its crew could be the same storm that washes the bear upon the Bohemian strand where it then finds and pursues Antigonus. Additionally, Ravelhofer maintains that the white bear has associations with Arthurian romance and signifies "the unreal, the dreamlike, and the legendary" (302). As such, the polar bear fits within the framework of Shakespeare's name changes and spatial adjustments to Greene's *Pandosto*, amplifies the terror of Antigonus' death, and allows Shakespeare to graft the dream-like and fantastical elements of romance onto the play. Louise B. Clubb writes in her seminal essay on bears in renaissance drama of the "lack of fixed character" and "inherent flexibility" of the creature that make it "emblematically appropriate to the tragicomic genre" (24). The polar bear lives on land and sea, but amphibia, from the Greek *amphi* "of both kinds" and *bios* "life," more broadly means, according to the *OED*, "to live two lives" or "to have a double existence." As such, the polar bear is the ursine emblem par excellence to signify the double nature of tragicomedy. To add further nuance to Clubb's statement, one can say that the *white* bear is emblematically appropriate to a particular species within the tragicomic genus: Shakespearean romance.[59] At any rate, it is clear that the bear—white, brown, or black—is a polysemous

[59] To take this even further, one could say that a particular *subspecies* of polar bear is the emblem of *The Winter's Tale*: the extinct *Ursus maritamus tyrannus*. The tyrant polar bear is known from a single fragmentary ulna excavated in 1964 from the Thames at Kew Bridge, approximately ten miles west of London's Bankside. On the discovery of this subspecies, see Björn Kurtén, "The Evolution of the Polar Bear, *Ursus maritamus* Phipps." *Acta Zoologica Fennica* 108 (1964): 1-26.

creature that reflects the heterogeneous nature of *The Winter's Tale*. The bear contains multitudes—able to absorb and refract various, even conflicting, meanings.

§

It is fitting that the emblem of Shakespearean romance crosses paths with Perdita, the emblem of resilience. In a liminal environment of constant transformation as land and sea meet and are locked in an enduring battle for territory, the bear passes the infant Perdita in pursuit of its Sicilian prey on the Bohemian shore. Lost in this zone of indeterminacy, the vulnerable babe who had already experienced incarceration and deportation is abandoned "to its own protection / And favor of the climate" (2.3.177-8). The newborn's inability to protect itself and the tempestuous weather permit reason to suggest that her fate *is* determinable: she cannot possibly survive in this harsh environment. However, as the bear's abrupt appearance and departure signals generic transition in dramatic fashion—punctuating the tragic proceedings of the first half of the play and leaving a lingering sense of comic and spectacular potential in what will follow—Perdita is found by the Shepherd and does, in fact, survive. Moreover, like her romance sisters Marina and Miranda, she will flourish despite the traumas experienced in infancy and become the prime agent of recovery and restoration in the play. Yet the bear does more than enact the transition from tragedy to comedy, for its presence highlights the extreme vulnerability of Perdita through which she will develop resilience.

As noted earlier, the two states—vulnerability and resilience—are often treated as antithetical terms. Elizabeth Chapman Hoult, however, argues that the source of Perdita's resilience "emanates partly from the foundational experience of vulnerability in her encounter with the bear" (120). The primal vulnerability of coming eye-to-eye with an apex predator and surviving the encounter leaves an indelible impression of human frailty on the subject, which

manifests in the development of resilience though adaptability, resourcefulness, and resistance. When she is born, Emilia remarks that Perdita "is a goodly babe, / Lusty, and like to live" (2.2.25-6). Like Marina, Innogen, and Miranda, Perdita is of noble stock and is predisposed to having high levels of resilience (though her brother is not), but what catalyzes the development of their resilience are moments of extreme vulnerability in liminal environments: Marina's near-assassination and abduction on the coast of Tarsus, Innogen fleeing for her life and entering the cave in the Welsh mountainside, Miranda narrowly avoiding Caliban's rape attempt on the remote island, Perdita encountering the savage bear on the Bohemian coast. These are the foundational experiences from which their resilience grows. Therefore, the "bearing-cloth" (3.3.111) or baptism gown that the infant Perdita is wearing when she is found by the Shepherd reflects two forms of baptism: Christian and ursine. The latter anointment signifies that she has absorbed the dual nature of the amphibious polar bear as she transitions from an extreme state of vulnerability to embodying resilience. And sixteen years later, sartorially transfigured from shepherdess, to earth goddess to a man in order to travel covertly to Sicilia, she claims that "I see the play so lies / That I must bear a part" (4.4.650-1). Adaptive and resourceful, she will play many roles, but in the grand scheme of things, these words are a declaration of her readiness to perform the ursine role of disruptor and agent of change.

§

Today, the polar bear is the emblem of the climate crisis due to its high charisma and extreme vulnerability. Of all known animal species, polar bears rank eighth in terms of charisma, just behind cheetahs and ahead of wolves (Albert et al.). They are beloved for their beauty, strength, and intelligence and have been the face of both conservationist efforts and capitalist enterprises. Polar bears are also a nutritional, economic, and cultural subsistence resource for the

indigenous peoples that live in the circumpolar region. But the increasing loss of sea ice in the Arctic due to global warming has significantly impacted the polar bear's ability to find food, rest, and breed. While the species has adapted to fluctuating levels of sea ice for millennia, the rate of change in this current climactic regime outpaces the polar bear's ability to keep up. As a result, the International Union for the Conservation of Nature (IUCN) which publishes a "Red List"—an overview of the conservation status of threatened animal and plant species—classified polar bears as "vulnerable," facing a high risk of extinction in the wild.[60] Furthermore, although polar bears prefer to prey on seals that live at the ice edge, they have turned to pursuing meals on land, resulting in an unprecedented amount of polar bear attacks on humans in the last decade. [61]

The circumstances around these attacks in the Arctic, of course, are quite different from what occurs on the Bohemian strand in *The Winter's Tale*; ostensibly, Antigonus' death is not caused by a reduction in sea ice. Nevertheless, both events are fundamentally tragic: while one is the culminating effect of Leontes' unabated jealousy and tyranny, the other depicts a tragedy of the commons. In his seminal 1968 essay "The Tragedy of the Commons," ecologist and geneticist Garrett Hardin argued that exploitation and pollution of common resources like air, land, and water is the inevitable effect of individuals acting in their own self-interest even when that means spoiling those resources for others and eventually for themselves. Hardin encapsulates his theory in a pastoral parable in which individual herdsmen, each seeking to maximize their gain, inevitably destroy an open pasture by allowing all of their cattle to graze

[60] For an ecocritical approach to the study of endangered species narratives, see Ursula K. Heise's *Imagining Extinction: The Cultural Meanings of Endangered Species* (University of Chicago Press, 2016).
[61] See Gloria Dickie, "As Polar Bear Attacks Increase in Warming Arctic, a Search for Solutions" *Yale Environment 360*, 19 December 2018, https://e360.yale.edu/features/as-polar-bear-attacks-increase-in-warming-arctic-a-search-for-solutions. Accessed 1 November 2019. Dickie cites the findings of a 2017 study that catalogued 144 years' worth of recorded polar bear attacks in the Arctic: "Between 1960 and 2009, there were a reported 47 attacks by polar bears on people, ranging between 7 and 12 per decade. Between 2010 and 2014, when sea ice extent reached record lows, there were 15 attacks, the greatest number ever recorded in a four-year period. Moreover, since 2000, 88 percent of attacks have occurred between July and December, when sea ice is at its lowest for the year."

beyond the environment's carrying capacity. Thus, Hardin surmises, the "inherent logic of the commons remorselessly generates tragedy" (1244). At the planetary scale, the remorseless emission of greenhouse gases into our common atmosphere generates localized tragedies such as the polar bear attacks in the Artic. These attacks violently tear apart the pastoral fantasy of sustainable management and compel us to develop the existential resilience needed to accept the reality of the climate crisis, recognize our shared vulnerability, and adapt to change. We need to build the resilience necessary to be able to persevere through and go beyond the tragedy of climate catastrophe.

To contemporary audiences, *The Winter's Tale* can function as an ecodrama that stages the reciprocal connection between humans and the more-than-human world, understand climate change as a tragedy of the commons, and develop the existential resilience needed to go beyond tragedy. Hoult views this late romance as a quintessential tale of resilience that, catalyzed by the bear scene, takes on a pedagogical purpose of "coaxing us to confront our own buried vulnerability in order to point us to a more plural and resilient way of being" (114). In Hoult's view, this transformation signals a paradigm shift from a logic of revenge to an economy of forgiveness, but as an ecodrama we can also view it as shift from a logic of the commons to an ecological awareness of interconnection and interdependence—the fostering of an ethical attitude akin to what Timothy Morton terms "coexistentialism" (47) and the ability to, as Lowell Duckert puts it, "expand our ethics of care in the Arctic elsewhere."

A performance like the Royal Shakespeare Company's 1986 Stratford-upon-Avon production of *The Winter's Tale* directed by Terry Hands would resonate in this context. Reid Alexander's all-white costuming and Gerard Howland's minimalist set design combine to create

a wintry setting in Sicilia that instills a chilling sense of desolation and dread in the first acts of the play (Fig. 15).

**Figure 15.** Sicilia with polar bear rug in RSC production of *The Winter's Tale* directed by Terry Hands, 1986.

Two objects create this setting. The first, a large partitioned mirror, functions as a backdrop angled in such a way as to reflect fragments of what transpires on stage. In conjunction with the sheen of the black tile floor, the mirror creates an environment of hard reflective surfaces and sharp angles. At center stage of this icy palace lies a massive polar bear rug. Although the rug is largely behind the action, the audience cannot escape the lifeless gaze emanating from the polar bear's deep black eyes. Like Derrida's cat, the polar bear prompts a feeling that one is not looking at the animal so much as the animal is looking at them (3-4). It is as if the bear is saying to the audience through its dead stare *I am powerless to stop these humans from the path of self-destruction they have set themselves upon. Like you, I can only observe.*

Later, however, the bear rug dramatically rises into the air and "devours" Antigonus by smothering the actor and dragging him offstage (Fig. 16).

**Figure 16.** The rug transforms into the bear that attacks Antigonus.

At first, it appears that the bear is no longer a passive observer of the action, finding the agency to impose its will on its human victim and avenge its death and the suffering of its kin. In reality, however, the bear is not acting by its own volition, for it has been raised by some "quaint device" of human design. Moreover, the terrifying sight of the upright bear with outstretched arms and gaping maw is still less harrowing than the empty black eyes: they are remorseless, but they are not malicious. *I didn't want to do this*. *I am just as much a victim in this tragedy as he is*.

The polar bear in Terry Hands' production, like those currently in the Arctic, is compelled by human actions. The difference, though, lies in intentionality. Hands and Rowland deliberately manufactured the environment in which the bear attack takes place in their production of *The Winter's Tale*. Humankind, on the other hand, unwittingly has been altering the climate since the Industrial Revolution by emitting unprecedented amounts of greenhouse gases into the atmosphere; the droughts, storms, floods, wild fires, and other disasters—including polar bear attacks—that have befallen humanity and will continue for years to come are a direct

result of human activities. And when we did eventually realize the effect we were having, we did nothing about it. In *Losing Earth* (2019), Nathaniel Rich pinpoints the years between 1979 and 1989 as the decade that humanity missed its chance to avert the climate crisis. In the decade that Hands directed the RSC production at Stratford-upon-Avon, scientists were beginning to sound the alarm about the greenhouse gas effect. They discerned that higher concentrations of carbon dioxide in the atmosphere would lead to higher global temperatures, resulting in worldwide catastrophes in the coming decades. While scientists circulated their findings among U.S. government agencies, no significant action was taken. Like Leontes' egregious rejection of Apollo's oracle delivered from Delphos, policymakers in the United States and internationally ignored, downplayed, or rejected the science, giving birth to climate denialism at a time that demanded climate action. In both cases, an opportunity to avoid tragedy was missed.

No longer able to deny the facts, we have taken to using the term Anthropocene to signify our recognition of this era in which humans have developed the means to effect Earth's climate. Four centuries before this coinage, however, Shakespeare displays a prescient and succinct awareness of our climate-changing abilities in *The Winter's Tale*. When Florizel and Perdita finally arrive in Sicilia and meet the kingdom's sullen ruler, an overjoyed Leontes exclaims, "The blessed gods / Purge all infection from our air whilst you / Do climate here!" (5.1.167-9). The use of "climate" as a verb is extremely rare. The *OED* lists this passage as the only example in the English language of climate as an intransitive verb, defined as "to reside in a particular region." Slightly less rare is "climate" as a transitive verb which is a clipping or shortening of "acclimate," to "habituate to a new climate or environment." Since there is an object—the climate—that is effected by Florizel's and Perdita's actions, the former definition provides an insufficient gloss on the passage. And the young lovers are not adapting to their new

environment, so the second definition does not provide a suitable alternative. Therefore, I submit a third definition: "climate, *v.3. transitive*. To alter or change a regional or global climate." This modest definition works with figurative and non-figurative uses of the term. Leontes' statement is clearly an example of the former, suggesting that Florizel and Perdita have performed an act of environmental remediation in Sicilia by clearing the black clouds of melancholy that have polluted the air for the past sixteen years. Non-figurative uses would, like "Anthropocene," draw immediate attention to the ways in which human actions directly affect the climate (and by extension, other humans and non-humans). What sets "climate" apart from "Anthropocene" is its versatility: while Anthropocene is meant to be used pejoratively, climate can denote both negative and positive human effects. Indeed, there is the deleterious *climating* through unbridled greenhouse gas emissions and unsustainable development, but there is also the ameliorative climating that Perdita and Florizel perform in Sicilia and for the narrative more broadly. As such, the play highlights humankind's destructive and restorative powers.

*The Winter's Tale* stages the human capacity to recover from unmitigated disaster. It is a tale of hubris and denial leading to a tragedy which reverberates across regions, generations, and species—underscoring shared vulnerabilities in an interconnected, dynamic, and unpredictable world. The quintessence of this sentiment, of course, is the central scene on the Bohemian coast: a raging tempest capsizes a Sicilian ship and drowns its crew while a man abandons a helpless infant on the shore as he is chased off stage and mauled by a (white) bear. Against all odds, the newborn survives, and this foundational experience of extreme vulnerability becomes the source of her resilience. Perdita develops associations with nature goddesses Flora and Proserpina, yet she is able to resist the tragic fates of these Ovidian figures and effectively remediates the rape-of-nature myths into narratives of resilience—something that is a part of Shakespeare's overall

project of refashioning Robert Greene's tragic *Pandosto*. And once the sustainability fantasy of pastoral stasis is dispelled in Bohemia, she voyages to Sicilia where she and Florizel initiate the recovery of the play, altering the climate of *The Winter's Tale* for the better. *The Winter's Tale*, like the other late romances, demonstrates the resilience needed to accept change rather than avoid it, to persist through disruptions and disasters, and to go beyond tragedy.

# CONCLUSION

## Because Survival is Insufficient

In this dissertation, I have endeavored to show the ways in which resilience-building is an integral component of Shakespearean romance. Indeed, the late plays *Pericles* and *The Winter's Tale*—and by extension *Cymbeline* and *The Tempest*—distinguish themselves from Shakespeare's earlier comedies and tragedies because they do not avert catastrophe nor succumb to it. Rather, the romances show us moments of resourcefulness, resistance, and virtue that arise amid disaster's grief. Indeed, the late romances do not trade in the hope that catastrophe is preventable but rather in the hope that recovery is possible. Political upheaval, extreme weather events, sex trafficking, and the spread of deadly pathogens are among the most pressing concerns of the twenty-first century, and the late romances show us feats of individual and community resilience in response to such crises. There is great suffering in these plays, but after that suffering there still remains a space for joy. As such, these plays remind us that no matter how precarious our circumstances or how imminent catastrophe may be, our incredible capacity for resilience should not be underestimated.

This is not to say that we should invite disaster (far from it), but we can recognize and perhaps appreciate that emergencies and catastrophes have the power to catalyze latent abilities and create the opportunity to improvise another kind of society—to "bounce forward"—as I have shown in *Pericles* and *The Winter's Tale.* In *A Paradise Built in Hell*, Rebecca Solnit reminds us that the potential for positive transformative change is, in fact, already embedded in the very terms *emergency* and *catastrophe*:

> The word *emergency* comes from *emerge*, to rise out of, the opposite of merge, which comes from *megere*, to be within or under a liquid, immersed, submerged. An emergency

> is a separation from the familiar, a sudden emergence into a new atmosphere, one that often demands we ourselves rise to the occasion. *Catastrophe* comes from the Greek *kata*, or down, and *streiphen*, or turning over. It means an upset of what is expected and was originally used to mean a plot twist. To emerge into the unexpected is not always terrible, though these words have evolved to imply ill fortune. (10)

Can we rise up when the unexpected strikes? Is it possible, in the wake of tragedy, to not merely survive but actually flourish? Solnit answers in the affirmative and points to various North American disasters of the last century—from the 1906 earthquake in San Francisco and the 1917 explosion that tore up Halifax, Nova Scotia, to the 1985 Mexico City earthquake, New York's 9/11, and Hurricane Katrina that struck New Orleans in 2005—and the incredible displays of resilience, altruism, and community-building that emerged from the wreckage of these catastrophes. Despite media portrayals of the Hobbesian belief that a "war of all against all" develops in the vacuum of civil order and polity following a disaster, history shows that human nature yearns for service and community—senses of purpose and belonging—more than seizing the opportunity to exploit a tragedy and justifying it with the social Darwinist mantra of "survival of the fittest."

The late romances, therefore, offer an antidote to sensationalized depictions of human depravity and brutality popularized in most post-apocalyptic fiction, film, and television. The genre has grown in popularity since Cormac McCarthy's *The Road* (2006), captivating the cultural imaginary with bleak visions of extreme violence, ruination, and moral decay in the aftermath of disaster. Like the romances, post-apocalyptic narratives explore the space beyond tragedy, but what we find in those spaces is often worse than the disasters that wrought them. Indeed, the popularity of this genre does not reflect a favorable outlook on humanity's ability to

respond to emergencies, disasters, and catastrophes, so we need the romances now more than ever to remind us of our propensity for altruism, resourcefulness, and resilience in moments of crisis. Moreover, is it possible to develop a post-apocalyptic literary culture predicated on the principals of Shakespearean romance? Can the narratives of disaster and recovery in *Pericles*, *Cymbeline*, *The Winter's Tale*, and *The Tempest* translate into contemporary fiction? Emily St. John Mandel's 2014 novel *Station Eleven* shows us that this is, in fact, possible.

*Station Eleven* centers on The Traveling Symphony, a troupe of musicians and actors that travels on foot across North America to entertain audiences twenty years after a global pandemic has wiped out most of the human population. The troupe only performs plays by Shakespeare because "people want what was best about the world" (38), and Mandel references *King Lear* and *A Midsummer Night's Dream* as she creates parallels between these plays and events within the novel. For example, both plays, one a tragedy and the other a comedy, contain apocalyptic language. After Lear is betrayed by his daughters Goneril and Regan and is exiled from his kingdom, in his rage he calls on nature to destroy the world:

> LEAR. Blow winds and crack your cheeks! Rage, blow!
> You cataracts and hurricanoes, spout
> Till you have drenched our steeples, drowned the cocks!
> You sulphurous and thought-executing fires,
> Vaunt-couriers of oak-cleaving thunderbolts,
> Singe my white head! And though, all-shaking thunder,
> Strike flat the thick rotundity o'the world,
> Crack nature's moulds, all germens spill at once
> That make ingrateful man! (3.2.1-9).

Similarly, as Titania and Oberon continue to quarrel, the Fairy King and Queen recognize that their domestic dispute is spilling over into the human realm in the form of natural disasters, famine, and disease:

> TITANIA. But with thy brawls thou hast disturbed our sport.
> Therefore the winds, piping to us in vain,
> As in revenge, have sucked up from the sea
> Contagious fogs which, falling in the land,
> Hath every pelting river made so proud
> That they have overborne their continents.
> The ox hath therefore stretched his yoke in vain,
> The plowman lost his sweat, and the green corn
> Hath rotted ere his youth attained a beard;
> The fold stands empty in the drowned field,
> And crows are fatted with the murrain flock[.] (2.1.87-97)

Mandel taps into the apocalyptic resonances of *King Lear* and *A Midsummer Night's Dream* to amplify the apocalyptic setting of her novel and creates other parallels to these plays as well. For example, Arthur Leander, a famous Hollywood actor starring in the title role of *King Lear* who has alienated himself from his biological family and has developed something of a father-daughter relationship with the child actress playing a very young version of Cordelia, tragically dies alone on stage during a performance of the play just as the pandemic reaches North America. Additionally, the actors playing Titania and Oberon are themselves a quarreling couple, so the barbs the characters exchange sting just as much for the actors reciting them. However, for all the parallels to the tragedy *King Lear* and the comedy *A Midsummer Night's*

*Dream*, Mandel's *Station Eleven* is much closer in genre to the late romances than a tragedy or comedy.

Despite the absence of any performances of *Pericles*, *Cymbeline*, *The Winter's Tale*, and *The Tempest* in the diegesis of the plot, *Station Eleven* is predicated on the conventions of Shakespearean romance. Like the late romances, the multigenerational narrative stretches across time and space: from thirty years before the catastrophe to twenty years after it; from Los Angeles to the Great Lakes region and Malaysia. Tragedy strikes early in the novel in the form of the Georgia Flu that wipes out most of the human population and the electrical grid, but most of *Station Eleven* takes place twenty years after the pandemic as the Traveling Symphony performs throughout North America. At great risk to their lives, the troupe ventures into various communities to perform because "the Traveling Symphony thought that what they were doing was noble. There were moments around campfires when someone would say something invigorating about the importance of art, and everyone would find it easier to sleep that night" (119). And when the altruistic troupe is not turned away at gunpoint and is actually permitted stage a play, they perform a kind of applied theater that is socially engaged and site-specific. Maria Heras and J. David Tàbara define applied theater as "those dramaturgic activities, primarily carried out outside ordinary theater institutions specifically intended to benefit individuals, communities, and societies who perform them" (380). And Katrina Brown et al. describe site-specific theater as "the manner in which a theater piece is devised at and from a specific place. These performances often take place outdoors . . . in villages, woods, or abandoned buildings, so rather than being an indoor theater piece that is staged at a random site outside of the established theater, the piece reveals the 'layers of a site'" (2). Marina's rhetorical displays of her virtue in the brothel, the leafy shelter, and aboard Pericles' ship could be

described as applied and site-specific theater in as much as they are responsive to the environment and intended for the benefit of the individuals and communities involved in the performances. Likewise, when the Traveling Symphony arrives in the desolate town of St. Deborah by the Water and performs in the parking lot of a dilapidated Walmart, they, too, are engaging in applied and site-specific theater. After the troupe arrive prepared to perform *King Lear*, they notice the crestfallen state of the townsfolk and subsequently change the play in response to the gloomy environment and perceived needs of the community:

> "I'd suggest *Lear* for tonight," said Sayid, an actor, "but I don't know that we want to make this place *more* depressing."
>
> "For once, I agree with you," Kirsten said. The other actors were arguing. *King Lear*, because they'd been rehearsing all week—August looked nervous—or *Hamlet*, because they hadn't performed it in a month?
>
> "*A Midsummer Night's Dream*," Gil Said, breaking an impasse. "I believe the evening calls for fairies." (44)

Although the Traveling Symphony had been rehearsing *King Lear* and had a desire to perform *Hamlet*, the actors recognize that a tragedy will adversely affect the community and thus decide to stage a comedy to offer some respite from their woes. The troupe's assessment is correct, as the decision to perform *for* rather than *to* an audience is well received: when they finish *A Midsummer's Night Dream*, the actors receive a standing ovation and it is noted that one audience member is even moved to tears (59).

In addition to helping communities heal as they pass through various North American towns performing Shakespearean drama, the members of the Traveling Symphony are invigorated by a sense of purpose and belonging as they pursue their noble cause; in deepening relationships

while partaking in applied and site-specific theater, the actors begin to heal from their own individual traumas and start to build resilience. In fact, resilience becomes an ethos for the Traveling Symphony, encapsulated in the following line of text painted on the lead caravan: "because survival is insufficient" (58). These words, quoted from an episode of *Star Trek: Voyager*, signify a human desire to do more than merely *get by*; they are a reminder that humanity yearns for community, joy, and transcendence even and especially in moments of crisis. The line evokes *emergency*'s and *catastrophe*'s power to incite positive transformative change—to emerge from unexpected disasters, recover from them, and eventually flourish.

By the end of *Station Eleven*, the Traveling Symphony is able to defeat a doomsday cult that has been pursuing them throughout the novel, and all the members are reunited in an ad hoc community that has formed in an abandoned airport. The troupe's leader, Kirsten—the once sheepish child actress who played the tragic daughter Cordelia before the apocalypse and is now a strong and resilient woman like the romance sisters Marina, Innogen, Perdita, and Miranda—will lead the Traveling Symphony to what is potentially the rebirth of civilization observed through a telescope set up inside an air traffic control tower: "In the distance, pinpricks of light arranged into a grid. There, plainly visible on the side of a hill some miles distant: a town, or a village, whose streets were lit up with electricity" (311). The symbolism here of light emerging from darkness is quite obvious, but it is important to note the source of this light. It is not supernatural nor is it even natural (e.g. a new dawn signified by a sunrise); rather, the light is manufactured, manmade, artificial: it is the result of human ingenuity and persistence. In other words, the light at the end of Mandel's novel comes to signify human resilience, the capacity that people have to recover from disasters and build a brave *renewed* world in the wake of tragedy. Like Shakespeare's late romances, *Station Eleven* explores the space beyond tragedy and what it

finds is individuals, communities, and societies indeed suffering; after that suffering, however, is the sea-change into something rich and strange, recovering and bouncing forward into something both familiar and new.

Thinking forwardly, I see this project following two different tracks. First, there is still much to say about resilience in the late romances. *Cymbeline* and *The Tempest* did not receive the same treatment that was given to *Pericles* and *The Winter's Tale* as they were only referred to tangentially rather than examined in individual chapters. As I continue to research and write in the space of Shakespearean romance and resilience, I will ameliorate this injustice through individualized and sustained analysis of the plays omitted from this dissertation. The second track of analysis is to pursue traces of Shakespearean romance and resilience on contemporary cultural representations. *Station Eleven*, I am certain, is not the only contemporary work that bears the imprint of Shakespearean romance, so I am inclined to believe that exploring the latent influence of the late plays will be a worthwhile and fruitful endeavor. In any case, it is clear that there is still much for us to learn about Shakespeare's late romances, their legacy, and, of course, resilience.

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