

Cymbeline as a Tragicomedy of Britain

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Abstract In this paper, William Shakespeare's *Cymbeline* is investigated as a romantic tragicomedy and a historical play. This play is compared with other historical plays written by other playwrights around 1610. As a romantic tragicomedy, *Cymbeline* has several interesting points, which are mainly discussed in this paper: the background of the age of Roman Britain, the appearance and direct influence of divine power, and the reference to contemporary affairs. It seems that Shakespeare, courting King James I, intends to present his viewpoint concerning the history of Britain, and the viewpoint is that Britain conquered all difficulties with the aid of divine power, and that her prosperity is ensured by the power.

1

Generally, William Shakespeare's *Cymbeline* (1609-1610) is recognized as one of his romances. And this play, because it has both comic and tragic actions, is compared with other playwrights' tragicomedies. *Cymbeline* is, however, very different from his other romances in that its setting is real Britain, and in that its story is based on British history. So it seems important to investigate this play not only as a romance or as a tragicomedy but also as a history play. At the beginning of the seventeenth century, several history plays were written by other playwrights. For example, Thomas Dekker and John Webster's *The Famous History of Sir Thomas Wyatt* (1602), Thomas Heywood's *If You Know Not Me, You Know Nobody* (1604), Samuel Rowley's *When You See Me You Know Me; or, The Troubles of Queen Elizabeth* (1606), and Dekker's *The Whore of Babylon* (1606).¹ At the same time, *Cymbeline* is based on the age of Roman Britain. Some plays on the same background were written around 1610, when *Cymbeline* was written, for example, William Rowley's *A Shoemaker, Gentleman* (1608), Francis Beaumont and John Fletcher's *Bonduca* (1610-11), and *The Valiant Welshman* (anon.) (1612).² In this essay, some characteristics of *Cymbeline* are made clear by comparing *Cymbeline* with these historical plays.

2

The most important problem of religion under the reign of King James I is, of course, whether Britain worships Catholicism or Protestantism. Especially, after the failure of the Gunpowder Plot in 1605, James I and the Protestants began to guard against actions of the Catholics. This cautious attitude of Jacobean people toward Catholics can be seen in the group A plays. Basically, there is a religious controversy between the two parties in each play. In *When You See Me*, the two sisters send their letters to their brother Edward. The contents of the letters speak for each party, and Cardinal Thomas Wolsey comes to be banished from the court of King Henry VIII, which means the defeat of the Catholic party. Whereas the two parties have a kind of debate in *When You See Me*, there is severe censure to Catholics in *The Whore of Babylon*. In *The Whore of Babylon*, an attack is done toward the Mass,

which implies a sever criticism on the Catholics. Time and Truth and Plain-Dealing watch carefully the action of the Babylon, and denounce it. Winchester in *If You Know Not Me* accuses Princess Elizabeth because she is not Catholic. When she comes to be forgiven by the Queen, he predicts that their religion will decline soon. It is obvious that all the three plays are for Protestant party. And just after the coronation of Queen Mary in *Thomas Wyatt*, she is first of all requested to relieve the Catholic bishops. All these plays include obvious religious matters or clear opposition between Catholic and Protestant.

In *Cymbeline*, however, it is hard to find a clear argument over religion. Although there was no clear distinction between Catholicism and Protestantism at the age of King Cymbalin of England, no one in this play mentions which party is better. Donna B. Hamilton insists that the fact that the wicked Queen likes the experiment of drugs implies her profession of Catholicism, but this attack to Catholic party is less severe than in other plays mentioned above.³ In *When You See Me*, the matter of the Oath of Allegiance is discussed between Queen and Gardner.

Quee. Tis true, but pray answer this:
Suppose, the King by Proclamation,
Commaunded you, and every of his Subjects,
On paine of death, and forfeit of his goods,
To spurne against the Popes authoritie:
Ye know the Scripture binds ye to obey him,
But this I think, if that his Grace did so,
Your slight obedience all the world would know.

(*When You See Me, You Know Me*. p. 61)⁴

Queen argues that all subjects should practice their loyalty only to the king because the king has been given the right to rule the nation and the people. Gardner and Bonner, who are both Catholic, cannot argue cogently against her contention. *Cymbeline* has no such a clear argument about the Oath of Allegiance, though *Cymbeline* himself wavers between standing on his own feet as a king and obeying the authority of Rome. The attack of Protestant is not only directed to the very name of Catholic. *Thomas Wyatt* includes a sharp rebuke to Spaniard, and the seven-headed beast of Empress represents the temporal power of the Roman papacy in *The Whore of Babylon*. Even if we identify Rome with

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Catholicism, *Cymbeline* finally reconciles with Rome, which is far from antagonism. In addition, it can be said that Shakespeare's sympathy for Rome is also displayed in the religious matter. In Rowley's *When You See Me*, King Henry VIII vacillates between the Catholic and Protestant parties. Unlike in this play, in *Cymbeline* it is Posthumus, not a king, who wavers. He goes to Rome and returns to Britain, and during the war, he wears British and Roman clothes by turns and finally he also comes to terms with Iachimo of Rome. It is often said that he is symbolic of Britain in this play. It is as if the ancient (and contemporary) Britain herself were balancing between the two parties. Although here, and in other scenes, Shakespeare may intend to imply the supremacy of Protestantism, he, unlike other playwrights (especially Dekker), never makes a crude attack on Catholicism. Shakespeare's moderate attitude toward religion accords with that of King James I. The king intended to keep on good terms with both parties, and the queen was a devout Catholic. So some attempts to improve the tense situation of religious matter were made. For instance, James and the queen sought to marry Prince Henry to the Spanish Princess, though their plan was not realized. In this sense, *Cymbeline* reflects the political and religious state of the Jacobean period around 1610. Like *Cymbeline*, the group B plays have little about the conflict of religion. It seems that the situation of religion in England had somewhat changed around 1610; in short, from antagonism to peace.

3

Although *Cymbeline* has little attack to Catholicism, there are two persons who deliver a stinging attack against Rome: the wicked Queen and Cloten. Judged from the contents of the attack alone, their strong refuge to pay a tribute to Rome sounds to be highly valiant and patriotic. So their attitude has puzzled many critics. Recent criticism, however, has made clear that the problem of the uncertainty of Act 3 scene 1 is to be solved when we think of the idea of disdain for women, which was widely spread at the age of Roman Britain.⁵ All the three plays of group B, whose background is set around the age of Roman Britain, include scenes which show the thought of female disdain. The Shoemaker blames his wife in *A Shoemaker*, Caratach Bonduca in *Bonduca*, and Caradoc Cartamenda in *A Valiant* respectively. For example, after Bonduca, the queen of the Iceni, made a wrong decision in strategy in the war with Rome, Caratach condemns her for her mistake;

Car. The woman fool. Why did you give the word
Unto the carts to charge down, and our people
In gross before the Enemy? we pay for't,
Our own swords cut our throats: why? --- on't;
Why do you offer to command? The divell,
The divell, and his dam too, who bid you
Meddle in mens affairs?

(*Bonduca*. III.v. 133-139)

Posthumus in *Cymbeline* also has this idea, but he never curses Imogen in the presence of her, his malediction is heaped indirectly on Imogen as a soliloquy. Whereas the three men, the shoemaker, Caratach, and Caradoc, blame the women for their meddling with men's works or for doing evil deeds, Posthumus' curse is rather irrelevant. First he blames Imogen for her suspected adultery with Iachimo, then, the target for his scorn is set to all

womankind. Moreover, he enumerates faults with which she has nothing to do: for example, revenges, ambitions, or disdain.

POSTHUMUS

..... Could I find out
The woman's part in me! For there's no motion
That tends to vice in man, but I affirm
It is the woman's part: be it lying, note it,
The woman's; flattering, hers; deceiving, hers:
Lust and rank thoughts, hers, hers; revenges, hers:
Ambitions, covetings, change of prides, disdain,
Nice longing, slanders, mutability;
All faults that may be named, nay, that hell knows, why, hers
In part or all: but rather, all. For even to vice
They are not constant but are changing still;
One vice, but of a minute old, for one
Not half so old as that.....

(*Cymbeline*. II. vi. 171-183)

Is Imogen ambitious in this play? Here, his attack to all womankind seems to be directed to some others. Just after Posthumus' critical statement, Queen appears on the stage. When Posthumus leaves the stage after his soliloquy, *Cymbeline*, Queen, Cloten and Roman ambassador Caius Lucius hold a discussion as to the tribute to Rome which Britain has ignored. Queen and Cloten here intend to dissuade *Cymbeline* from paying the tribute, and they succeed. Although *Cymbeline* follows their words, he discloses a new fact at the end of the play; he stopped paying the tribute because he was tempted to do so by the wicked Queen alone. The Queen is ambitious, and this fact agrees with Posthumus' curses in the soliloquy. His attack is, in fact, is directed not to Imogen, but to Queen herself. Moreover, it is obvious that his censure is much longer and severer than that of Caratach, and the same is true to those of the Shoemaker and Caradoc. Without Queen, Britain would not conduct the war against Rome. Shakespeare here, like other playwrights, succeeds in displaying the strong union between Britain and Rome which is established without woman. At the same time, in creating a historical romance, he avoids hurting the image of Imogen as Posthumus' wife and the famous wife of an ancient Britain King. This play is recognized as a tragicomedy because of the rise and fall of Posthumus and Imogen's future. Also, it is a tragicomedy of *Cymbeline*; he reluctantly goes to war with Rome following his wicked queen's advice, but after her death he makes a truce with Rome. In other words, *Cymbeline* is a tragicomedy of Britain, where only a strong bond without women can bring happiness to a nation. Posthumus' disdainful statement toward all womankind serves to heighten the tragic element of the tragicomic action in this play as well as to eliminate womanliness from British history. Imogen herself avoids being the object of Posthumus' censure by concealing her womanliness through disguising as a man in the later half of the action.

4

The praise of Roman Britain with men's union is a common tendency to group B plays and *Cymbeline*. And all these plays have scenes of war, and after the war, the two sides come to be reconciled. What makes the reconciliation possible and firm is mainly the activity of soldiers in the war. And some of the valiant fighters, just like Posthumus, disguise themselves in mean attire,

and rescue their lords in captivity. Tristan Marshall points out the possibility that the battle scene of *A Shoemaker* had an influence on Act 5 scene 2 of *Cymbeline*.⁶ Just like Posthumus and other Britons, British Elred, who is fighting with Goths in alliance with Roman army, saves the life of Emperor Dioclesian with a narrow escape. Here is the stage direction of the battle scene:

Alarm. RODERICH hath DIOCLESIAN down. [Enter ELRED as] CRISPIANUS; [he] fights with RODERICK and rescues [DIOCLESIAN] and beats off RODERICK. [Exit RODERICK] (*A Shoemaker; A Gentleman.* III. Iv. S.D.)

In *The Valiant Welshman*, Caradoc fights alone with Emperor Claudius Caesar and almost defeats him in the battlefield.

What is interesting these actions of rescue is that the attire of rescuer arrests the audience's attention. In all the battle scenes of *Cymbeline*, *A Shoemaker*, and *The Valiant Welshman*, the attire is referred to, and especially, its meanness is emphasized. When Posthumus disguises himself, he intends to 'begin, / The fashion less without, and more within.' (V.i. 32-33) In *The Valiant Welshman*, it is impossible for Caesar to distinguish the heroic inner side of Caradoc from his mean appearance. Thinking that Caesar himself is too noble to be a captive of such a mean soldier, Caesar requests Caradoc to release him. Different from Caesar, Gald, a brother of British King, ignores Caradoc's poor clothes and admires him greatly for his heroic activity in the war. In *A Shoemaker*, Dioclesian wonders at the difference between Elred's noble inner spirit and his poor appearance, saying 'Immortal gods! How crept a kingly spirit / Into a breast so low! (III. iv. 27-28) In addition, we should take notice of another point of these scenes. The scene of Caradoc and Caesar in *The Valiant Welshman* reveals another aspect of Caradoc's nobleness. Just after Caradoc captured Caesar in the war, he decidedly rejects Caesar's proposal of paying ransom, and releases him without reserve. *A Shoemaker* includes a similar scene where inner value and anti-mammonism are highly respected. After Elred rescued Dioclesian, he saves the emperor again just in the same scene. When Dioclesian refers to the reward which Elred will be given after the war, he shortly refuses it. 'Talk not of debts or pay, let's hence and fight.' (57) Then the emperor expresses his gratitude to Elred and speaks highly of his dignified spirit. The same is true to *Cymbeline*, where Guiderius and Arviragus deny value of money in Act 3 scene 6. Imogen offers to pay money for her meal in the three hermits. But the two brothers reject it so decidedly that Imogen comes to be in error in assuming that they are 'angery.' (54) And later the two brothers, though unconsciously, hide their real status and fight bravely in the war with Rome. It is impossible to hide their true status. What is important for the playwrights here is to lay particular stress on the heroes' inner nobility and outer valour. Probably the Jacobean audience liked very much these scenes where noble men fought bravely and saved their country and lord wearing mean clothes. It seems that this is one of the reasons *Cymbeline*, in spite that it is a romance, includes such a lively depicted scene of war.

These battle scenes have two noticeable points; one is the fact that the heroes have both inner and outer value, and the other is the way to describe their activity. Caradoc's brilliant accomplishment during the war is narrated by others like a heroic tale.

Gald. The Roman Eagle hangs her haggard wings,
And all the Army's fled; all by the strength
And opposition of one common man,
In shew, not far superiour to a Souldier
That's hired with pay, or prest unto the field:
But in his manly carriage, like the son
Of some unconquered valiant Mermedon,
Sure 'tis some god-like spirit that obscures
His splendor in these base and borrowed clouds
Of common Souldiers habit....
(*The Valiant Welshman.* II. iv. 44-53)

Cymbeline has a similar scene. The accomplishment of the brave Britons is narrated by Posthumus as if it were a historical story.

POSTHUMUS
Close by the battle, ditched, and walled with turf,
Which gave advantage to an ancient soldier,
An honest one, I warrant, who deserved
So long a breeding as his white beard came to
In doing this for's country. Athwart the lane
He with two striplings-lads more like to run
The country base than to commit such slaughter;
With faces fit for masks, or rather fairer
Than those for preservation cased, or shame-
Made good the passage, cried to those that fled
'Our Britain's harts die flying, not our men.
To darkness fleet souls that fly backwards. Stand,
Or we are Romans, and will give you that
Like beasts which you shun beastly, and may save
But to look back in frown. Stand, stand.'
(*Cymbeline.* V. iii. 14-28)

And in *A Shoemaker*, the king of Vandals, amazed by witnessing the plucky fight of Elred and Britons in the war, describes them as follows:

Roderick These Britons are all devils,
And amongst them there's one master devil
That bears the face of a base common soldier,
Yet on his horns the tosseth up Vandals.
(*A Shoemaker; A Gentleman.* III. v. 1-4)

In all these three plays, the heroic battle is actually acted on the stage, and the scene becomes the more impressive because later dramatic characters vividly relate how the heroes fought. Another point that is common to these three plays is that the heroes are recounted as something supernatural. Caradoc is identified with Myrmidon, Guiderius and Arviragus are 'angels' in Act 5 scene 3 (85), and Elred is a 'master devil.'

5

As Brian Gibbons and some other critics have indicated, *Cymbeline*'s two sons are equated with King James I's two princes.⁷ And it seems that especially Prince Henry, the elder son of King James I, is identified with the heroic figures mentioned above. Just like these heroes, the prince is said to have hated money and too gorgeous attire of the court at that time. And of course it is also important that both Prince Henry and Caradoc in *The Valiant Welshmen* are Princes of Wales. Henry complained,

like Caradoc and Guiderius and Arviragus, that he didn't have enough war achievement, however, the prince could record his name in real British history, as it were, through the historical figures' brave achievement. And the prince himself is, compared to something supernatural such as angels, somewhat divinized in these plays. It is probable that the playwrights of these plays court Prince Henry's favour with these scenes, and Jacobean audience were impressed with scenes of the brevity and the holiness of their hope.⁸ What is important in *Cymbeline* is not only to court the contemporary prince. In this play, the audience's attention is always turned to past, in other words, to British history. In some scenes, Posthumus' ancestors are mentioned and in the Jupiter scene, the very ancestors are actually on the stage. Shakespeare and other playwrights intend to dramatize a kind of myth where divine beings have a strong and beneficial influence on the history of Britain, and they are aiming here to show that the heroic and mythical history actually is going on even at the Jacobean period. But the situation changes after *Cymbeline*. In *Bonduca*, although Caratach behaves on the stage as a heroic figure, there is no scene where his accomplishment is admired and narrated by others. Instead, Caratach's lovely nephew dies sadly and collects the audience's sympathy as the death of Prince Henry in 1612.

6

Shakespeare, in *Cymbeline*, describes implicitly not only Prince Henry, but also King James I. The clearest example is the prophecy-reading scene in Act 5 scene 5. As is often indicated, here the word 'cedar' is identified with James I. In addition, I would like to note the word 'issue.' This 'issue' basically means James I's sons, and their offspring, which means that here Shakespeare is making an allusion to the future of Britain. The other group B plays have no scenes where the future of Britain is mentioned. Meanwhile, in the last scene of *If You Know Not Me*, Elizabeth prays the future happiness of 'issue.'

Lay hand upon this Anchor every soule,
Your names shall be in an eternall scroll;
Who builds on this, dwell in a happy state;
This is the fountaine, cleare, immaculate,
That happt issue that shall us succeed,
And in out populous kingdome this book reade,
For them, as for our selves, we humbly pray,
They may live long, and blest. So lead the way.

(*If you Know Not Me, You Know Nobody*. pp.246-247)⁹

By this 'issue' Jacobean audience must have imagined that Elizabeth was praying for themselves. Here, the dramatic world and the real Jacobean world come to be assimilated. Moreover, the city London which is mentioned in the last scene becomes the London of the age of King James I.

Both Elizabeth in *If you Know Not Me* and Cymbeline march through London in the final scenes. Of course here Cymbeline is identified with James I, and in this sense, the same is true to the scene of ghost procession in *Macbeth*. The march scene in *Cymbeline* is, however, the more realistic because the scene is set in London where the audience are now seeing the performance of the play. Interestingly, Cymbeline here terms London 'Lud's town.' (482) Needless to say, Lludd is a god of Brythons, and is said to have built the wall of London. Elizabeth also marches to London, 'Praising that King that all kings else obey.' (p. 246)

Cymbeline and Elizabeth both imply the existence of divine beings, and by the name of ancient god, the audience's notice is directed to something supernatural. Just after Elizabeth starts to march, the mayor of London appears on the stage, and presents a purse and an English Bible to Elizabeth. With the Bible, Elizabeth prays that her 'issue' 'may live long, and blest.' It is not her first time to have the Bible in this play. In a dumb show, some friars intend to kill her while she is sleeping.(p. 228) Elizabeth, however, is secured by two angels. And then one angel 'opens the Bible, and puts it in / her hand as she sleeps.' It is certain that Elizabeth herself as well as Britain is protected by some kind of divine power. As Judith Doolin Spikes argues, the thought of the elect nation is perceived here.¹⁰ At the same time, in *The Whore of Babylon*, Truth also gives an English Bible to the Fairy Queen Titania, who represents Queen Elizabeth I, in the opening scene, and the dramatic world of this play, which is identified with Elizabethan England, is also defended by some divine power.¹¹

We should return to *Cymbeline*. It is obvious that divine Jupiter protects the world of *Cymbeline*, and the audience are made to feel that the history of Britain itself has been protected since the age of King Cimbalin, in which the world is *Cymbeline* is set. Just like Elizabeth in *If You Know Not Me*, Posthumus receives a book from Jupiter directly while he is sleeping, which intensifies the reality of Jupiter.¹² Moreover, when we think this divine protection of British history, the praise of James I, and the word 'issue' altogether, it seems that Shakespeare in *Cymbeline* dramatizes the prosperity of past, present, and future of Britain with the aid of divine power.¹³

What is the feature of *Cymbeline* on the point of divine protection? In the group B plays, there is no mention of divine power that overspreads the whole nation of Britain. And there is no scene where the prosperity of Britain's future is promised. What is treated as important in these three plays is the glorious past of Britain, especially the fact that Britain was civilized by way of Roman invasion. On the other hand, *Cymbeline*, in addition to praise of the age of Roman Britain, includes the praise of the present and the future of Britain. Shakespeare, attempting to recover English national origins as other playwrights do, at the same time, aims to defend the present and future reign by showing the mythical and divinely-protected Britain.¹⁴ And what Shakespeare is supporting most by describing the reconciliation between Cymbeline and Lucius is King James I's policy of making peace with other continental nations. Peter Saccio observes that among the historical aspects of *Cymbeline*, what is most notable is that there is no rupture between Britain and Rome.¹⁵ On the contrary to the kings of other group B plays, Cymbeline comes to be reconciled with former enemy Rome. His act of peace is the stranger when we note the fact that Britain beats Rome in the war, and Cymbeline decides to pay the tribute to Rome willingly. Here it is clear that Shakespeare here identifies Cymbeline with James I as a peacemaker. And another notable point is that the reconciliation is caused by divine power. Constance Jordan argues that here 'the work of providence in human history' is dramatized.¹⁶ *Cymbeline* is dealing with the age of Christ's birth. Britain has been under protection of heavenly power since the genesis of the world, and Jacobean audience might have had the same feeling, and might have accepted James I's theory of the divine right of kings.

We should not ignore Shakespeare's another play which is very similar to his romances: *King Henry VIII* (1613), which was collaborated with John Fletcher. First, this play also has a tragicomic action, a supernatural vision of Katherine, and a prophetic speech of Cranmer like *Cymbeline*. Cranmer's speech in the last scene is full of divine images, and he prophesies that the divine powers will protect Britain. Moreover he mentions future, in other words, contemporary Britain: for instance, 'another heir' (V.iv. 41). As is often noticed, it is worth noting that he refers to 'cedar' in the same speech (53).¹⁷ Shakespeare here also intends to assimilate the dramatic world into the real one, and in so doing to court King James I. In Rowley's *When You See Me*, written about ten years before *King Henry VIII*, the divine power has no influence on the action. King Henry VIII irons out his difficulties without the aid of divine power. When this queen Jane dies suddenly in childbirth, he endures his sorrow and asks no help to others. He, as if he were saying a soliloquy, just says "One Phoenix dying, giues another life, / Thus must wee flatter out extreamest griefe." (p. 14) And he solves by himself the problem caused by Thomas Wolsey's exceeding his authority at the end of the play, and comes to reconcile with Charles V. There is no intervention of divinity to improve the bad situation. The same is true to the king's reconciliation with the queen, who has been suspected of treachery. The king attributes to his son Prince Edward the peace between the couple. Like King Henry VIII, in *When You See Me*, the life of human beings is depicted lively and humankind is the central part of the play, not the supernatural. Rowley seems to court Prince Henry's favour in this play by describing Prince Edward as a sober and religious person. On the title page, it is clearly written that Rowley is a servant to the Prince. On the other hand, Shakespeare seeks favour of King James I by showing that Britain has been protected by divine power in *King Henry VIII*, and in *Cymbeline*.

Ingratiating himself with King James I, Shakespeare in *Cymbeline* presents his viewpoint concerning the history of Britain. His viewpoint is that the age of Roman Britain is highly essential for British people to shape their heroic and noble character, and King James I and his sons have derived the spirit from their ancestors. *Cymbeline* is, so to speak, Shakespeare's historical romance. And at the same time, it is classified into a tragicomedy. This play is, however, not a tragicomedy of one person, but a tragicomedy of a nation; in this play, although Britain had to endure great hardship in her history, Britain could conquer the difficulties with the aid of godly power. This providential tragicomic view can be seen in *King Henry VIII*, and in addition to this view, the two plays have several things in common. Perhaps *Cymbeline* is much closer to *King Henry VIII* than to Shakespeare's other romances.

- 1 In this paper, these four plays are termed group A plays.
- 2 In this paper, these three plays are termed group B plays.
- 3 D.B. Hamilton, *Shakespeare and the Politics of Protestant England* (1992), p. 141.
- 4 *When You See Me, You Know Me* has no act division, so only the page numbers are shown. The quotations of this play are from the edition of Kessinger Publishing's Rare Reprints.
- 5 Jodi Mikalachki discusses *Cymbeline* from the viewpoint of savageness of woman. J. Mikalachki, "The Masculine Romance of Roman Britain: *Cymbeline* and Early Modern English Nationalism", *Shakespeare Quarterly* 46 (1995), pp. 301-322. And Mary Floyd-Wilson also links the queen to barbarism. M. Floyd-Wilson, "Delving to the root: *Cymbeline*, Scotland and the English race", in D.J. Baker and W. Maley (eds.), *British identities and English renaissance literature* (2002), pp. 101-15.
- 6 T. Marshall, *Theatre and Empire* (2000), p. 83, n54.
- 7 B. Gibbons, *Shakespeare and Multiplicity* (1993), p. 25.
- 8 Marshall discusses the relationship between the prince's interests in the chivalric nobility with *The Valiant Welshman*. Marshall, p. 15.
- 9 *If you Know Not Me* has no act division, so only the page numbers are shown. The quotations of this play are from J. Pearson (ed.), *The Dramatic Works of Thomas Heywood*, vi vols. (1874).
- 10 J.D. Spikes, "The Jacobean History Play and the Myth of the Elect Nation", *Renaissance Drama* 8 (1977), p. 135.
- 11 Gibbons asserts that to show Britain's success through miracle is the influence of Spenser. Gibbons; p. 30.
- 12 A. Leggatt, "The Island of Miracles: An Approach to *Cymbeline*", *Shakespeare Studies* 10 (1977), pp. 202-3. And if this book identifies with the Bible, it is impossible for him to have a full understanding of the contents of the Bible. It is not until some of the 'Latin' words are translated into 'English' that he comprehends it. But it is impossible to conclude the book to be the Bible in this paper.
- 13 E. Sheen, "The Agent for his Master: Political Service and Professional Liberty in *Cymbeline*", in G. McMullan and J. Hope (eds.), *The Politics of Tragicomedy: Shakespeare and After* (1992), p. 70
- 14 Mikalachki, p. 302.
- 15 P. Saccio, *Shakespeare's English Kings: History, Chronicle, and Drama* (1977), p. 223.
- 16 C. Jordan, *Shakespeare's monarchies: ruler and subject in the romances* (1997), p. 103.
- 17 We should notice, however, that, unlike in *Cymbeline*, the divine vision is given not to the king or his other supporters, but to Katherine.

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