

The London Consortium  
**Static.** Issue 05 – Metamorphosis

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### ‘Monumental Alabaster’: Sculpture in The Winter’s Tale and When We Dead Awaken

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[T]he notion of statues coming to life ... forms the crucial narrative element in a cluster of ideas about love, about art, about sculpture, about the relations between art and life, about the relations between one art and another.<sup>i</sup>

In the Ovidian story, Pygmalion is rewarded for his hatred of women with a perfect wife of his own design; his sculpture, which softens and comes to life under his loving touch, is Woman, pure and untainted, in a world in which, as he perceives it, women are without exception licentious and base. In this essay, I will examine two highly self-reflexive plays which are deeply concerned with the nature and role of art (Shakespeare's *The Winter's Tale* and Ibsen's *When We Dead Awaken*) in light of the gender politics of Galatean metamorphosis. The metamorphosis which transforms woman's representation into her ontology provides a powerful image of birth through which the plays' thinking about sculpture can be brought into focus. Female fecundity plays an interesting role in both texts, which seem to ask, in different ways, 'what is the relation of the creation of art to the creation of life?'

Essaka Joshua's *Pygmalion and Galatea: The History of a Narrative in English Literature*<sup>ii</sup> provides a detailed reading of the Pygmalion myth in its various incarnations over the course of English literary history. Joshua concentrates her analysis on feminist rewritings of the myth that began in the late nineteenth century, many of which gave voice to the living statue who has become known as Galatea.

In the past, male writers have had better access to classical education and have found it easier to connect with a story which describes the male artist's definition of the ideal female body and the role of that body as a perfect wife. Women writers show an interest in the story from the late nineteenth century onwards, often giving it a feminist gloss.<sup>iii</sup>

The plays I have selected are both by male artists, and yet they are deeply self-conscious and uneasy about 'the male artist's definition of the ideal female body', and the implications of this. The problematic nature of this relationship is explored through the juxtaposition of two art forms, sculpture and theatre, in such a way as to put pressure on the gender politics of representation. Neither play explicitly alludes to Pygmalion, and yet the story exists in the background of their respective explorations of the dynamic relationship of sculpture to living woman. Women are living yet bound to die, statues are both immortal and dead; both plays think about the transitional space, the space of metamorphosis between the two states. In a famous scene from Jean Luc Godard's *Breathless*, the writer Parvelusco tells Jean Seburg's Patricia that his greatest ambition is 'to become immortal, and then die'.<sup>iv</sup> A similar paradox animates much of the thinking about sculpture and statues in Shakespeare's oeuvre: becoming a work of art is to die and to become immortal at the same time. In *Romeo and Juliet*, upon the discovery of the lovers' bodies, Montague promises Juliet's bereaved father 'I will raise her statue in pure gold'.<sup>v</sup> Capulet promptly offers to return the favour for Romeo; they are to be immortalised in gold and stand as the constant reminders of the sins of their fathers, 'Poor sacrifices of our enmity'.<sup>vi</sup> In *Othello* and *The Winter's Tale*, this process of

image-making is gendered and brought into relation with the theme of destructive male desire which drives the tragedy.

Drama is an ideal medium for the exploration of this dynamic, as it creates immortal images of women who are also palpably alive, before us on the stage. Desdemona is a symbolic figure who survives the ages as a reminder of the cost of jealousy, and yet despite her immortality she dies in every performance of *Othello*. Hermione in *The Winter's Tale* – like Desdemona, killed by her husband's unfounded jealousy – is unveiled in the final scene as a statue, and is then miraculously resurrected as her graven image comes to life at the end of the play. Desdemona is also often characterised, figuratively, as being somewhat statuesque, at least in her husband's eyes. At the beginning of Act V Scene ii, when Othello steals into Desdemona's chamber with the intention of murdering her, he is struck by a moment of doubt:

It is the cause, it is the cause, my soul.  
Let me not name it to you, chaste stars.  
It is the cause. Yet I'll not shed her blood,  
Nor scar that whiter skin of hers than snow,  
And smooth as monumental alabaster.  
Yet she must die, else she'll betray more men.<sup>vii</sup>

On the one hand, Desdemona is Othello's idol, the 'ideal female body', a perfectly white paragon of chastity, ultimately as sexless as a stone carving. On the other hand, and incommensurably, she is a real woman with a subjectivity and indeed a sexuality; 'the cause' which he cannot here bring himself to name stems from the fact that she is potentially capable, by dint of her invisible thoughts and desires, of infidelity. Othello famously characterises himself as 'one that loved not wisely but too well',<sup>viii</sup> suggesting paradoxically that it is the idolatrous excess of his love for Desdemona that leads him to his crazed jealousy and ultimately to the murder of that which he most loves.

*The Winter's Tale* is in a sense a reworking of *Othello*, with the tragedy taking place in the first three acts and the final two acts dedicated to Leontes's penitence and – the final event in the play – Hermione's Galatean metamorphosis from statue to living woman. Hence, it is through a literalization of Desdemona's symbolic association with the statue, and therefore a more overt engagement with the Pygmalion story, that *The Winter's Tale* explores the possibilities for redemption after tragedy. The use of the metamorphosis from statue to woman is also one of the ways in which the play articulates one of its major concerns, namely, the relationship of art to nature. Readings of the play have often gendered this dichotomy. And undoubtedly, Perdita's encomia on 'great creating nature'<sup>ix</sup> fits into a familiar Shakespearian celebration of female fecundity – which stretches back to *A Midsummer Night's Dream* and beyond – that seems to reinforce woman's association with 'mother nature', perhaps at the expense of women's participation in a male dominated artistic tradition. Frances E Dolan, for example, argues that 'Perdita's ... celebrations of natural abundance associate women with mother nature and thereby grant them generative force and vitality, but not agency'.<sup>x</sup> That 'generative force' is a central theme of the play, and Dolan is right to read it in relation to male creativity. As Katherine Eisammen Maus notes,<sup>xi</sup> male poets of this period often used metaphors of childbirth and pregnancy to characterise their own creative practices. One example of this is in the first sonnet of

Astrophil and Stella, where Sidney portrays his need to create an art object from his amatory woes as being 'great with child to speak, and helpless in my throes'.<sup>xii</sup> 'Womb envy' is in some respects an implausible hypothesis, but Maus offers a cogent analysis of the subject, arguing that it manifests itself in certain male poets of the Renaissance, though – importantly – not 'as a consciousness of lack and a search for substitutes'.<sup>xiii</sup> The male poet, rather, appropriates the imagery of childbirth in his depictions of his own artistic process in order to show that he is involved in a fundamentally higher pursuit, and one that is not reliant on sexual intercourse. The crucial thing about Astrophil is, after all, that he is not having sex: his metaphorical pregnancy is purely intellectual, the sublimation of a potentially generative – but ultimately frustrated – sexual desire. The conversion of such frustration into a productive sexual union – and not merely a sublime work of art – is the major subject of Spenser's *Amoretti*, unusual among Renaissance sonnet sequences in that it ends in consummation and marriage, celebrated in the *Epithalamion*.<sup>xiv</sup> In my view, Spenser's poem is, *Paradise Lost* excepted, the most sublime articulation of the Protestant conception of marriage, and both poems offer a resolution to the problems of frustrated desire explored in sonnet sequences of the Renaissance period.

While the intellectual resources of the Reformation were not available to Ovid, his account of the Pygmalion story is deeply concerned with the issues that I have been discussing. Here, frustrated desire is linked to artistic creation, and aesthetic pleasure to sexual satisfaction. Pygmalion's artistic creation becomes a living being and a love object, his skill as a sculptor (aided by divine intervention) allows him to transgress upon the normally female prerogative of producing offspring. Worse still, his sexual relationship with a being of his own creation obviously has an incestuous dimension. The punishment allotted him for this divinely sanctioned but nevertheless perverse act is enacted upon his grandson Cinyras and his daughter Myrrha. Myrrha falls desperately in love with her father and, despite the self-loathing it brings her, contrives to enlist her nurse to arrange a bed trick whereby she might seduce him. Making no bones about the depravity of this behaviour, but relishing it all the same, Ovid describes Myrrha leaving Cinyras's chamber after he discovers her identity, 'bearing in her disgusting womb a sinful burden, the child she had criminally conceived'.<sup>xv</sup> This recasting of Pygmalion's story wherein artistic creation is replaced by natural birth emphasises that fact that Pygmalion, as an archetype of 'the artist', was in some senses attempting to annex natural powers of creativity felt to belong to an exclusively female domain.

Hermione's pregnancy in *The Winter's Tale* is a key element of the play's engagement with this discourse, and it also links it to the central theme of jealousy. Hermione's pregnancy is a visible and legible sign of her sexuality; it constitutes irrefutable evidence that she has had sex, without disclosing with whom. The two other most notable appearances of pregnant women on the Jacobean stage – the Duchess in *The Duchess of Malfi* and Annabella in 'Tis Pity She's a Whore – evidence similar worries in the male characters about what is concealed by the female exterior. In Webster's play, Bosola gives the Duchess unripe 'apricocks'<sup>xvi</sup> – which were believed to induce labour – in order to prove to her jealous brother that she is having an illicit affair. After the Duchess is rushed off to give birth, Bosola gloats: 'So, so: there's no question but her tetchiness and most vulturous eating of the apricocks, are apparent signs of breeding, now?'<sup>xvii</sup>

This intrusive method of finding 'apparent signs of breeding' shows a deeply felt male paranoia about the fundamentally unapparent nature of female sexuality. As Katharine Eisamman Maus puts it, '[t]he female interior encloses experiences unappropriable by an observer: adultery, orgasm and so forth are both unseeable and possible'.<sup>xviii</sup>

This trope is made particularly explicit in John Ford's 'Tis Pity She's a Whore. After Giovanni first seduces his sister Annabella, he muses:

I marvel why the chaster of your sex  
Should think this pretty toy called maidenhead  
So strange a loss, when being lost, 'tis nothing,  
And you are still the same.<sup>xix</sup>

Giovanni is evidently disturbed to find that, having deflowered his sister, there is no legible sign of sexual contact on her body. In the gory conclusion of the play, the male attempt to see inside the female body – arising from a fear of a hidden or secret subjectivity and sexuality – is made literal through violence. In Act V Scene ii, Giovanni comes onstage 'trimmed in reeking blood / That triumphs over death',<sup>xx</sup> having slain his sister, pregnant with the child of their incestuous union, in the preceding scene. He holds in his hand a dagger upon which is skewered the heart of his unfortunate sister, the bloody mess seeming to represent the brutally aborted foetus retrieved from Annabella's womb.

In *The Winter's Tale*, there is a similar dynamic at work, and Leontes is particularly aware of the potential contrast between Hermione's apparent honesty and an 'unseeable and possible' sexual rebellion. When his lords sagely advise him that his jealousy is misplaced, he agrees that she looks like a 'goodly lady',<sup>xxi</sup> but adds 'Praise her but for this her without-door form'.<sup>xxii</sup> The 'without-door' metaphor recalls Leontes's vile rant in Act I Scene ii:

Nay, there's comfort in't,  
Whiles other men have gates, and those gates  
opened  
As mine, against their will.<sup>xxiii</sup>

He imagines his wife here as his house, and her genitalia as gates, imputing that he has been the victim of a burglary. This metaphor of the interior of a building brings home the distinction between the visible outside and the inside obscured from sight and knowledge. Leontes's jealousy is exacerbated by Hermione's pregnancy and the concomitant fear that she might bear a bastard, as made clear when he accuses her: "'tis Polixines / Has made thee swell thus'.<sup>xxiv</sup> Patrilineal ascension made men the absolute rulers of Renaissance Europe, but it also made them absolutely dependant on women for the production of legitimate heirs, a fact which is central to Leontes's paranoia. The statue of Hermione – which makes its appearance in Act V – forms a useful counterpoint to Leontes's difficulties in coming to terms with his wife's interior. For a statue is in a literal sense a 'body without organs', and this Deleuzian category provides an insight into what is going on in *The Winter's Tale*.

Where Deleuze and Guattari's *Anti-Oedipus* is at its most ambitious is in its attempts to create a common ground between psychoanalysis and a Marxist critique of political economy. This often manifests itself as a critique of Freud, against whom Deleuze and Guattari

bring a charge of apolitically ascribing and therefore reducing psychic phenomena to the Oedipus complex. One crucial point at which the book really works in this respect is in its representation of the 'body without organs', which brings Marxist notions of reification (or objectification) into a dialogue with psychoanalytic 'cathexis', and what has become known as sexual objectification in the feminist canon. They use this figure to 'establish a parallel between desiring-production and social production'.<sup>xxv</sup> They write that '[c]apital is indeed the body without organs of the capitalist, or rather of the capitalist being'<sup>xxvi</sup>, but it a vast metaphor which also includes the objectification and fixing of the psychoanalytic subject by the psychiatrist and can also be applied, I am arguing, as a means of creating an analogy between man's sexual objectification of woman and the creation of sculpture. For Deleuze and Guattari, all of these phenomena are characterised by the freezing up of 'flows', converting a shifting dynamism into a purely static objectification. This concept of 'flows', never fully defined (presumably that would be pure tyranny), is itself arguably the object of a major fetish in *Anti-Oedipus*. The book is flawed. But in this context, the contrast it makes between the body without organs – the statue – on the one hand, and 'desiring-machines'<sup>xxvii</sup> – man considered as an assemblage of multiple connected organs or machines – is a useful one. Hermione's transition from living, breathing desiring-machine to cold and lifeless body without organs, or statue, is a result of Leontes's distorted desire for her, which is both a sexual objectification and an aggressive fascination fuelled by his wife's inscrutable desires. At the conclusion of the play, where Shakespeare imagines the transition in reverse, Leontes's comments on the realism of the statue are telling:

The fixture of her eye has motion in't  
As we are mocked with art.<sup>xxviii</sup>

This notion of Leontes being 'mocked by art' seems to emphasise the fact that only in fantasy and in art can such a magical transformation occur. By contrast, in the tragic conclusion of *Othello* – where there is no doubt that Desdemona is irredeemably dead – demonstrates that without this fantasy ending there is no absolution for the protagonist, for whom there is no option but suicide.<sup>xxix</sup> But Leontes, here, is teetering on the brink of salvation, as this static representation of his late wife begins to Leontes's suggestion that the 'fixture of her eye has motion in't' points up a tension between the 'fixture' of the immortal artwork and the 'motion' of the living being, a tension which the theatre is particularly well adapted to exploring.

In Ibsen's *When We Dead Awaken*, there is no literal metamorphosis where a statue comes to life. Yet the play is highly suggestive in this respect. The titles both of the play itself and of its sculptor-protagonist's masterpiece – 'The Day of Resurrection' – bring to mind the metamorphosis from the Pygmalion myth, as well as Hermione's resurrection in *The Winter's Tale*. Rubek's description of his first conception of his greatest sculpture runs thus:

I envisaged Resurrection as something perfect and beautiful – a pure young girl, unstained by life, awakening to light and glory without having to free herself from anything ugly or unclean.<sup>xxx</sup>

Rubek's idea of sculpture, and by extension of art itself, is from the start bound up in a rather fraught relationship with sexual desire. The sculpture is a repository of sexual energy, but (obviously) lacks a sexuality of its own. In Ibsen's play, Rubek's neglect of his sexuality amounts to a kind of self-mortification, and what is worse, a profound moral offence against his model, Irene. She tells him that he 'lightly and casually took a warm living body, a young human life, and tore the soul from it, because you needed it to create a work of art'.<sup>xxxii</sup> Irene envisages the creation of Rubek's masterpiece as a metamorphic process; she is mortified and metaphorically turned to stone (Maja describes her 'pacing along like a marble statue'<sup>xxxiii</sup>) in order to imbue the statue with life. As with Othello, Rubek's destructive actions seem to stem from an idolatrous relation to womankind, and some degree of disgust with female sexuality:

[Rubek:] To me, you were something sacred and untouchable, fit only to be worshiped. I was still young then, Irene. And I was convinced that if I desired you sensually, my vision would be profaned so that I would never be able to achieve what I was striving after. And I still think there is some truth in that.

Irene: The child of the mind first; the child of the body second.<sup>xxxiii</sup>

Irene's response brings in the concern with childbearing and its relationship to artistic creation which I have highlighted in *The Winter's Tale*, and which is a major concern of Ibsen's late plays. In *The Master Builder*, for example, Solness feels guilty because he believes that he has monopolised on the death of his children to kick-start his career. The empty nurseries in the house he builds his wife serve only to remind her of her childlessness.

In *When We Dead Awaken*, this theme of the work of art as 'child of the mind' is emphasised by Rubek's and Irene's tendency to refer to the sculpture as 'our child'.<sup>xxxiv</sup> Irene's insistence that she and Rubek both experienced a spiritual death as a result of failing to act upon their desire for each other is accompanied by continuous references to the statue as a living entity that might be killed or harmed. This is in a sense a reprise of Eilert Loeborg's book in *Hedda Gabler*, which Hedda burns, muttering 'I'm burning your child!'<sup>xxxv</sup> In both cases, the artist creates art instead of creating life, perhaps to compensate for his inability or unwillingness to do so, perhaps because he believes it to be a higher calling. Although Irene at one point claims to have had children, she feels that her role in producing Rubek's stone offspring has maimed her ability to be a real mother and to create:

I should have borne children into the world. Many children. Real children, not the sort that are hidden away in tombs.<sup>xxxvi</sup>

The statue represents the sublimation and ossification of both Rubek's and Irene's sexual desires and the possibility of natural generation that they offer. The aesthetic and the ascetic are closely linked, and Ibsen paints self-denial, which Rubek feels to be integral to his work, as an object of self-negation.

Interestingly, aside from their common interest in sculpture and childbearing, *When We Dead Awaken* and *The Winter's Tale* share a conspicuous concern with bears. Andrew Gurr argues convincingly that '[t]he bear and the statue are precisely matching counterparts in *The Winter's Tale*'.<sup>xxxvii</sup> Gurr's contention that the bear which pursues and devours Antigonus in Act III should be placed alongside the statue of Hermione – the two moments in the play which seem deliberately contrived to stretch the mimetic claims of Shakespeare's dramaturgy – is an extremely fruitful way of looking at the play's depictions of the relations between art and nature. In *When We Dead Awaken*, the rough-around-the-edges Squire Ulfhejm explicitly draws attention to the parallel – and thereby the evident differences – between hunting for bears and sculpting marble:

Ulfhejm: We both like tough material to work on, ma'am, your husband and I. He struggles with his blocks of – marble, I suppose it'd be – and I with the bear. And both of us conquer our material in the end; make ourselves masters over it. We don't give up until we've brought it to heel, however strongly it resists us.

Rubek (thoughtfully): There's truth in that.<sup>xxxviii</sup>

In both plays, therefore, we are asked to consider the relationship between the pure instinct of the bear and the absolute refinement of the statue. In terms of Leontes's phrase (discussed above) the statue epitomises 'fixtured', while the bear is the embodiment of a principle of 'motion'. Humankind, one might argue, has to occupy the space in between, and indeed, the characters in these two plays can be understood as existing on this plane. Squire Ulfhejm's qualities are the opposite of Rubek's repressed refinement; he is a bearlike man with a voracious sexual appetite which he allows free reign even if it means seducing Rubek's wife. Understandably, perhaps, Maja finds his robust vigour an exciting antidote to her stale marriage, but the audience can barely avoid judging him to be an oaf and an ass. This makes Rubek's position more complex: if he had pursued his desires to the exclusion of what he felt was necessary to make his art, would he merely be a bear like Ulfhejm, instead of the sexually inert statue he has become? Is there space between these unhappy alternatives for something more fully human? In Ibsen's play, civilisation is a force that strives to distinguish us from animals in the hope of attaining something higher, symbolised by art, but as such it is a process of moving away from our animal sexual nature, away from sexual fulfilment and fundamentally from happiness. The troubling conclusion that civilisation is both desirable and alienating, that it gives us access to the transcendent and the sublime at the same time as it negates and alienates us from the body, is one that Ibsen yields to and resists by turns in his late drama. Ultimately, as shown at the end of *When We Dead Awaken* when Rubek and Irene ascend to 'the promised mountain top'<sup>xxxix</sup> and to their deaths, the aspiration to raise life to the condition of art is fatal.

In *The Winter's Tale*, this dialogue between the bear and the statue goes right to the heart of the play, as Andrew Gurr has shown.<sup>xl</sup> This opposition also serves to problematize the normative associations of woman with nature and man with culture by simply refusing to graft onto this opposition in any simple way. The bear shows that there is another, darker side to the 'great creating nature' praised by Perdita: Antigonus's death is

at the hands of a random and destructive force. Leontes's destruction of Hermione could be equated with the wild violence of the bear, permitting a reading in which the bear is symbol of uncultured masculinity, and yet closely related to nature. And the statue would, on this reading, be feminine, an image of woman as an object of sexual and aesthetic contemplation. But it is not that simple. The nature of theatrical illusion does not allow for a very convincingly 'natural' bear, just as the audience cannot but be aware that the 'statue' of Hermione – a work of art – is a living breathing actor from the moment it is unveiled. On stage, the bear has an artificial air about it, and the sculpture of Hermione is rather too alive to be convincing as a statue. Moreover, far from being simply a vile reversion to nature, Leontes's destructive jealousy is presented in the play as a profoundly unnatural stoniness, particularly by Paulina. Hoping to steer him from the path of evil, she suggests presenting to him Hermione's recently delivered baby:

We do not know  
How he may soften at the sight of the child.<sup>xii</sup>

To Paulina's mind, Leontes has deviated from humanity on the side of the sculpture, moving away from the softness of the human form to the hardness of a statue. Upon seeing the sculpture, Leontes says '[d]oes not the stone rebuke me / For being more stone than it?'<sup>xiii</sup> The play refuses to reduce 'art' to a male activity concerned with the objectification and disempowerment of women, also warning us of the dangers of this, just as its concept of 'Nature' will not accommodate a simplistic reading which sentimentally idealises female fecundity. Humanity is in a perpetual state of metamorphosis somewhere between the statue – a body without organs, an image of absolute stasis – and the bear – an image of pure animation or flow, and neither of these terms is gendered in any rigid way.

Both Shakespeare and Ibsen – especially in their late work – are particularly sensitive to depictions and constructions of gender identity, and these plays provide fertile ground for a progressive reading of gender relations, and the workings of representation in art. The limitation of Deleuze and Guattari's analysis is perhaps that it everywhere values 'motion' over 'fixture': structure is utterly abandoned in favour of a return to an anarchic primitivism, an uncritical worship of 'flow'. The plays I have discussed here are rather more interestingly poised. They use ideas of sculpture to probe the relation of art to life and of sexuality to aesthetic pleasure, but in doing so they keep in view the dangerous violence of the bear, as well as the self-mortification suggested by the cool austerity of the statue.

#### Endnotes

<sup>i</sup> Leonard Barkin, "'Living Sculptures": Ovid, Michelangelo and *The Winter's Tale*' in *ELH* vol. 48, No. 4 (1981) pp.639-667

<sup>ii</sup> Essaka Joshua, *Pygmalion and Galatea: The History of a Narrative in English Literature* (Aldershot: Ashgate, 2001) pp.xi-xii

<sup>iii</sup> Joshua, *Pygmalion and Galatea*, pp. xi-xii

- iv Jean Luc Godard, *Breathless* (1960)
- v *Romeo and Juliet*, 5.3.298. All references to Shakespeare are to Stephen Greenblatt et al. (eds.) *The Norton Shakespeare* (New York, London: Norton, 1997)
- vi Shakespeare, *Romeo and Juliet*, 5.3.303
- vii Shakespeare, *Othello*, 5.2.1-6
- viii Shakespeare, *Othello*, 5.2.353
- ix Shakespeare, *The Winter's Tale*, 4.4.88
- x Frances E Dolan, 'Taking the Pencil out of God's Hand: Art, Nature, and the Face-Painting Debate in Early Modern England', p.228 *PMLA* Vol 108, No. 2, 1993 pp.224-239
- xi Katherine Eisamman Maus, 'Male Renaissance Poets in the Female Body' in James Grantham Turner (ed.) *Sexuality and Gender in Early Modern Europe*, (Cambridge University Press, 1993) pp.266-288
- xii Sir Philip Sidney, *Astrophil and Stella* (1) in Margaret Ferguson et al. (eds.) *The Norton Anthology of Poetry* (New York, London: Norton, 1970) p.192
- xiii Maus, 'Male Renaissance Poets in the Female Body' p.268
- xiv Edmund Spenser (ed. Richard A. McCabe), *The Shorter Poems* (London: Penguin, 1999)
- xv Ovid (trans. Mary Innes), *Metamorphosis* (London: Penguin, 1955) Book X, p.237
- xvi John Webster, *The Duchess of Malfi*, (London: A & C Black, 1993) 2.1.133-161
- xvii Webster, *The Duchess of Malfi*, (2.2.1-3)
- xviii Maus, 'Male Renaissance Poets in the Female Body', p.274
- xix John Ford, 'Tis Pity She's a Whore (2.1.9-12) in 'Tis Pity She's a Whore and Other Plays (Oxford: Oxford University Press, 1995)
- xx Ford, 'Tis Pity She's a Whore (5.6.10-11)
- xxi Shakespeare, *The Winter's Tale* (2.1.68)
- xxii Shakespeare, *The Winter's Tale* (2.1.71)
- xxiii Shakespeare, *The Winter's Tale* (1.2.197-199)
- xxiv Shakespeare, *The Winter's Tale* (2.1.63-64)
- xxv Gilles Deleuze and Felix Guattari (trans. Robert Hurley et al.) *Anti-Oedipus* (Minneapolis: University of Minnesota Press, 1987) p.10
- xxvi Deleuze & Guattari, *Anti-Oedipus*, p.10
- xxvii Deleuze & Guattari, *Anti-Oedipus*, pp.1-8
- xxviii Shakespeare, *The Winter's Tale* (5.3.67-68)
- xxix Shakespeare, *Othello* (5.2.358-359)
- xxx Henrik Ibsen (trans. Michael Meyer) *When We Dead Awaken*, in *Plays: Four* (Metheun, 2000) Act II p.250
- xxxi Ibsen, *When We Dead Awaken*, Act II p.248
- xxxii Ibsen, *When We Dead Awaken*, Act II p.245
- xxxiii Ibsen, *When We Dead Awaken*, Act I p.233
- xxxiv e.g. Ibsen, *When We Dead Awaken*, Act I p.228
- xxxv Henrik Ibsen (trans. Michael Meyer) *Hedda Gabler* (London: Rupert Hart-Davis, 1962) Act III p.90
- xxxvi Ibsen, *When We Dead Awaken*, Act II p.152
- xxxvii Andrew Gurr, 'The Bear, the Statue, and Hysteria in *The Winter's Tale*' p.420 *Shakespeare Quarterly*, vol. 34, no. 4 (Winter, 1983) pp.420-425
- xxxviii Ibsen, *When We Dead Awaken*, Act I p.226
- xxxix Ibsen, *When We Dead Awaken*, Act III p.266
- xl Gurr, 'The Bear, the Statue, and Hysteria in *The Winter's Tale*'

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- <sup>xli</sup> Shakespeare, *The Winter's Tale* (2.2.42-43)  
<sup>xlii</sup> Shakespeare, *The Winter's Tale* (5.3.37-38)