Bastards and Broadsides
in The Winter’s Tale

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I
ACT 2 of The Winter’s Tale, Paulina boldly appears before King Leontes and his court with the newborn Perdita in her arms. Her self-appointed mission is to convince them that the infant she carries is legitimate. Imploring the assembled to observe the babe’s physical features and be assured of its true paternity, she employs the language of print:

Behold, my lords,
Although the print be little, the whole matter
And copy [10] of the father—eye, nose, lip,
The trick o’ th’ frozen, his forehead, say the valley,
The pretty dimples of his chin and check, his smiles,
The very mould and frame of head, neck, finger.
(2.3.97–102)

Although the word “print” had multiple meanings in early modern England, including handwriting, stamping an image, and imprinting a seal, its combination in this passage with “matter” and “copy”—and especially with the technical terms “mould” and “frame”—alludes to the printing press specifically: Paulina bas the infant’s body press individually as an iconic proof of the legitimacy of the royal offspring, though it requires both Apollo’s oracle and the deaths of Mamillius and (supposedly) Hermione in act 5 to convince Leontes that Hermione is faithful and the “innocent babe truly begotten” (3.2.132). Leontes rejects Paulina’s argument, at least initially.
but also stages the defeat of both models by exposing the flaw of print as an authorizing institution: the structure of authority imbedded within print is an ideal of irony unraveled through the circulation of identical copies whose appearance seems to transmit their truth value while their iterability actually transforms the authoritative structure they enact. The promise of uniformity and centralization of textual production inherent in the press succumbs to the play, through its alliance with paternity as a category, to the inability to control multiple copies and to anxieties of hybridity and illegitimate form that pervade discourses of early modern printing.

Traditional accounts of paternity from Aristotle to St. Thomas Aquinas identify the masculine seed as more perfect than the female ovum, a seed that the poet Statius in Bacchus extols as the "perfect blood"... that's never drunk /.../ [but] acquires, within the heart, formative powers / to build the members of the human shape.48 By this model, paternity imposes spiritual form on maternal matter in reproducing the child. James famously defined his absolute monarchy in terms of being a father to England, and paternalism as the direct justification of social and political obligations also pervaded seventeenth-century institutions. In the Anglican Church, catechetical instruction drew on the Fifth Commandment to vest in fathers, magistrates, masters, and teachers the authority of the original father, while in political discourse Robert Filmer offered the fullest example of patriarchalism as a defense of divine-right monarchy (based on God's original bequest to Adam) in his Patriarcha, a book and an argument against which Locke notoriously positioned his contractual theory of government. Yet the paternal bond as a biological function is inherently unstable, dependent for its legitimization on an external material or narrative source traditionally associated with the mother.49 When Leontes seizes on Paulina's metaphor of the printing press as a potential method of authentication, he supplants the wood of the mother as the traditional guarantor for paternal legitimacy with a mechanical process of "labor," replacing the woman's reproductive organs with a machine that was in Shakespeare's day overseen primarily by men.50

This intervention in the biological process of reproduction occurs in the context of one of Shakespeare's most sustained and complex explorations of paternal relations. Beyond the frequency of references to fathers and sons in the play and the importance of paternal bonds to the plot, there are moments like Antigonus's offer to spay his daughters and "gild... (rhanculate) himself if the charges against Hermione prove true that register the play's obsession with models of paternity and legitimate "issue" (2.1.144-49). In the opening dialogue we learn from Archidamus and Camillo that the young prince Mamilius, a "gentleman to the greatest promise," "physics the subject, makes old farmers fresh," and boasts that he "went on crusts ere he was born" (1.1.34, 36-37). Much like the kingdom of James, the political stability of Sicilia rests on the shoulders of a healthy male heir.51 But the positive sentiment voiced here is undermined by the unequal relation between the two countries, who speak of the "great difference" between themselves and a corresponding inability of Bohemia to live up to the "magnificence" which Sicilia has bestowed (1.1.5, 11). The promise of the son exposes cracks in the diplomatic relations between Sicilia and Bohemia reflected eventually in the split between Leontes and Polonius. When Hermione in 2.2 attempts to convince Polixenes to extend his stay in Sicilia, she suggests that the only excuse that would justify Polixenes's return to Bohemia is his desire to see his son; "To tell him long to see his son were strong; / But let him say so then, and let him go; / But let him swear so and he shall not stay— / We'll throw him hence with distaffs" (1.2.34-37). Hermione here suggests that the paternal bond should be allowed to trump the codes of hospitality and international diplomacy that might otherwise keep Polixenes in Sicilia. But using the paternal bond as a way to justify the separation of the two kings anticipates how Leontes and Polixenes will find in paternity a sign of their deteriorating relationship. After feeling the first pangs of jealous suspicion against his wife, Leontes asks his "brother" Polixenes if he is "as fond" of his son as Leontes is of Mamilius, to which Polixenes replies:

If at home, sir,
He's all my exercise, my mind, my easing.
Now my sweet's friend and then mine enemy;
My present, my soldier, statesman, all.
He makes a July's day short as December,
And with his varying children's cares in me
Thoughts that would shock my blood.

(2.1.163-66)

Post-Freudian readers may recognize in this confession an element of excessive libidinal investment in the filial object. Floret fulfills many roles at once for his father—parasite, soldier, statesman, friend, enemy—in ways
that seem to preclude the healthy functioning of the state and of the king himself by concentrating all necessary actors into one person, and a person of varying children' at that. This element of excess in Polonius's reply to what is on the surface a straightforward question indeed mirrors the psychological state of Leontes himself at this moment in the play, since he asks the question as a way of disguising his own 'tremor cordis' that has overridden him after witnessing his queen and Polonius are arm in arm (1.2.109). The fraternal bond implied by Leontes's many references to Polonius as a 'brother' and reciprocated in Polonius's 'twined lambs' speech (1.2.60) begins to 'branch' (1.1.25) not just around the issue of the fall into sexual activity that Hermione identifies (1.2.79-85), but also around the question of paternity—that vertical relation of biological heredity within a family that puts strain on the horizontal bonds of identification between them.

Polonius himself contributes, however subconsciously, to the onset of Leontes's jealous flame by lacing his language in the early part of the scene with words of conception and procreation. This language also introduces the conjunction of sexual reproduction and print to the play:

Nine changes of the watery star hath been
The shepherd's note since we have left our throne
Without a burden. Time as long again
Would be tied up, my brother, with our thanks,
And yet we should for perpetuity
Go hence in debt. And therefore, like a cipher,
Yet standing in rich place, I multiply
With one 'we thank you' many thousands more
That go before it.

(1.2.1-9)

When Polonius describes himself as 'standing in a rich place,' he invokes the words, as in Titania's reference in A Midsummer Night's Dream to her pregnant serving woman, 'rich with my young spine' (2.1.135). His procreative imagery continues in his use of words like 'breed' ('1.2.1.13') and provides a sexual subtext in his language that proves damaging to the fragile mental state of Leontes. Polonius describes himself as a 'cipher' in the sense of a character or number of no value in itself that multiplies other characters by virtue of its relative position, deriving from the Arabic word for 'zero' (gift). This is how the passage is typically glossed. But another definition of the word common to early modern

England was a 'secret or disguised manner of writing' that required a code for interpretation (OFD 5.9). This second level of meaning, with specific reference to writing, aligns procreation in the words with making 'many thousands' of copies, a process most readily associated with the printing press by Jacobean viewers. This 'rich' womb has a copiousness that eclipses the capacity of biological reproduction in humans and imagines a fecundity of reproduction found only in the mechanical world of print.

Leontes's initial test of his suspicions against Hermione is to inspect Mamillius for signs of resemblance to himself. How, hast smenched thy nose? They say it is a copy out of mine . . . yet they say we are / Almost like as eggs—women say so. / That will say anything' (1.2.120-21, 126-30). Paternity must be secured through examination of a textual 'copy' that will reveal the supposed evidence of the mother's truthfulness (or her sins), a text whose physical similarity to its originating father is a guarantee of paternal legitimacy. Though this 'copy' is not explicitly printed as in the context of the speech, its relation to Polonius's earlier 'cipher' speech and forshadowing of Paulina's explicit reference to print in act 2 makes its association with print consistent with the logic of the play. Leontes elevates the supposed copy of the printed copy over the untrustworthy word of women, who will 'say anything' and are as 'false / As o'er-dyed blacks, as wind, as waters' (1.2.150-51). a metaphor taken from the early modern practice of mixing two or more dyes together to make colored cloth. Where print ideally fixes words on paper through punches and standardized letters that control the flow of ink, the 'o'er-dyed blacks' represent uncontrolled and unstructured dissemination of vitriolic dye that makes the resulting fabric weak. Paulina appropriates the metaphor when she says with regard to Hermione's imprisonment, 'Here's such ado to make no stain a stain / As poses coloring' (2.2.18-19), suggesting that it is Leontes himself who is guilty of making something out of nothing, of groundless excess in his baseless accusations. But her appropriation nevertheless subscribes to the logic of the structure of paternity as a textual mark whose uncertainties demand something like the machine of the press for standardization.

Leontes carries the figure further when responding to Camillo's doubts about his accusations against Hermione:

Does think I am so readily so unsettled. 
To appoint myself to this resolution 'saly
The purity and whiteness of my sheets—
threat of bastardy as a threat to the legitimacy of language systems in such a way that opens up the space for a model of paternity based on print. When Leontes sees his wife holding hands with Polixenes and says "Fool hot, too hot! / To mingle friendship and in mingling bloods," his fear of mixing categories of relationship shades easily into a fear of hybridized or bastardized bloodlines (1.2.107-8). The stability and well-being of the state, not to mention Leontes's own psychological condition, depends on the purity of language and its use within a social system. In accusing Hermione of allowing Polixenes to impregnate her, Leontes draws on his wife's supposed transgression to construct a theory of linguistic policy:

O thou thing, Which I'll not call a creature of thy place
Let barbarism, making thee the precedent,
Shouldest a language use to all degrees,
And mannerly distinction leave out.
Here sits the prince and beggar I have said
She's an adulteress, I have said with whom.

1.2.82-88

Leontes imagines social order as founded on language, where words both constitute and enforce social status; he fears that his use of a vulgar word might tear down the system of social difference, leaving the distinction between "prince and beggar" no longer valid. Language for Leontes both defines the speaker's class identity and, in certain cases, undermines the structure of oppositions between classes itself. Because it lies at the very foundation of society, language must be constantly surveyed and policed in its connection to social difference. Leontes, who sees himself at the center of this order, is driven to relate sexual reproduction with this linguistic order, which includes, as we have seen, both the oral register of women's talk and the textual register of Mamillius as a "copy" of the father. This relationship anticipates the need for a machine that might regulate and fix textual production as a way to secure proper sexual reproduction and thus retain fertility and order within the linguistic policy.

But the press that might contain this disorder by extending the pen/paper or signet/wax model of paternal reproduction also alters the model of paternity it adopts. The Winter's Tale demonstrates how the printing press complicates the "imprint" model of paternity in which the father shapes the child as a signet imposes wax. That is, both the press and
paternity are legitimating structures (of texts and children, respectively) whose weak link is in the reproducibility of that structure through the production of multiple copies. Shakespeare shows the double-edged capacity of printed texts to authorize the written word in the same way that a true father authorizes his child, but also to make that authentically dependent on reproducible signs that are easily appropriated and redirected in ways that challenge the entire structure of authority itself.

The dissemination of printed materials in the late sixteenth century to a broader and more diverse reading public than ever before produced new social arrangements that brought with them new anxieties about forms of representation and circulation. The act of printing was often figured by printers and authors in early modern England in biological terms, whether in the naming of the parts of the press or in the representation of authors as fathers to their texts and printers as stepfathers to abandoned textual children. Early modern authors themselves were often conscious of the alteration to existing structures of cultural authority that print introduced. Henry Chettle, for instance, describes in his Kind Hartes Dreame how print produces visible signs that create a false sense of authority. Through the persons of the balladieri Anthony Now Now, Chettle complains about ballad sellers who "sware" that their wares are published by Authorite: and people farre off thinke nothing is printed but what is lawfully tölerte: (66). The act of printing overcomes the distance between the central site of authorization and the periphery, but in bridging this gap, it also usurps the original proximity or immediate presence on which authority depends; its authoritative structure is weakened by the reproducibility of the signs of that authority. The broadside ballad in particular exemplifies this dual nature of the press in relation to cultural authority. On the one hand, its servantlike and centralized mode of production create an aura of fixity and legitimacy, making possible the differentiation between good and bad forms of textuality, but on the other, it is part of an explosion of printed texts in which classifications and hierarchies of authority were becoming dependent on their forms of expression, rather than resting in existing extratextual sources. 19

In The Winter's Tale, Autolycus is associated with printed ballads and bastardy alike: 20 Alluding to Ovid's account of Chione's double rape by Apollo and Mercury, resulting in the birth of the twins Autolycus and Philodictus (Ovid 11.545—502), Autolycus claims to be "littered under Mercury" (4.3.25) and thus aligns himself with a pagan mythology titling for Bohemia and the play's other mythical sources in the Prospero and Pyramus stories. But in his connection to the printed broadside and the London print industry, he also signifies his contemporaneity with the audience. Vagabond, petty thief, con artist, impersonator, peddler, and court esquire, Autolycus traffics in stolen "sheets" that echo Leontes's references to the stained purity of his marriage sheets. He also sells livers, ribbons, gloves, and other trinkets ("inles, caldoses, cuniboses, havens") (4.4.299). As "bastard" reminders of the textile industry that were sewn into other garments to complement an outfit, emphasizing his connection with a mobile marketplace and with fragments rather than wholes, his versatility and status as a "snappscrap of unconsidered trifles" (4.3.25—26) connect him with new market economies and the expansion of capitalism rather than traditional rural agricultural economies such as Bohemia. 21 His own impersonations, first as a beggar who has been robbed, then as a courtier in the borrowed garb of Florizel when the latter elopes with Perdita, align him with forces of malleability. He decenteres the play, yet the play cannot do without him, in the sense that he clears the simple peasants out of their money by financializing himself but is at the center of the sleepwalking in Bohemia because his fictional ballads are a prime source of the festive energy of the country ritual.

Autolycus sells a specific form of printed broadside that was new to the sixteenth century, a type of ballad that appropriated traditional oral ballads for commercial printers. For a penny, consumers could purchase these broadsides depicting religious heroes, verse libels, political "lyrics," epitaphs, and bawdy songs. 22 Autolycus sells ballads like the one about a "fish that appeared upon the coast on Wednesday the fourscore of April forty thousand fathoms above water, and sung . . . against the hard hearts of maidens" (4.1.273—76), and another, "how a wiser's wife was brought to bed of twenty money-bags at a burden" (4.4.260—62). The latter ballad refers to an actual genre of broadsides that first achieved popularity in the 1560s and feature an explicit conjuction of print and paternity in early modern culture. An examination of this genre of monstrous-birth ballads reveals how it provided a format within a nascent print marketplace for producers of print to navigate the murky waters of their own cultural authority (see figures 1 and 2).

It is no coincidence that Anthony Now Now invokes the ballad specifically as a problem of the authority of print. The mobility and cheapness of the ballad as a printed sheet, part of its function as one of the earliest
that signify God's omnipotence and warnings of his forthcoming judgment against sinners. Such a gesture places the genre within the tradition of Protestant " providence" tales that documented God's presence on earth through unnatural events unexplained by natural laws and in such a way that would prove the superiority of reformed religion to Catholicism.  

The genre can also be understood as a problem of knowledge in the early modern period, deeming scholars like Jean Céard, Lorraine Daston, and Katherine Park a shift in thinking about prenatural phenomena as religious signification ("portents") to scientific fact ("evidence"). Prodigies like monstrous births provide ways to transcend established systems of thought, whether classical accounts by Aristotle, Cicero, and Pliny, or Christian interpretations by Augustine and Aquinas, in favor of new disciplines of fact-based inquiry into the natural world. The English monstrous-birth ballad was overtly concerned with theological meaning and thus justified its own representation of highly sensational and potentially transgressive content, including explicit pictures, by reinscribing this disorder within the Christian salvation myth. What seems like a breach in nature thus becomes part of God's will, the pain and suffering of the innocent child forms a necessary prelude to the reader's deliverance from the evil it represents. As one writer suggests, "Wherein the goodnesse great of God / we way and set so light / by such examples calling us / from sin both day and night." As miraculous and unnatural signs, the ballads fulfill Christian providence, as described by an author calling himself John D.: "The heathen could force and saye / That when suche wonders were / It did foreswear to them alway / That some yll hap drew here. / The scripture sayth, before the crosse / Of all things shall appear / God will wounders strange things sende / As some is sene this yere. / The specific act of printing broadsides, which could be construed as commercial exploitation of suffering on the part of printers and balladellers, becomes an act justified and even demanded by God. Indeed, printing can uniquely perform God's work, as John D. argues.

No carver can, nor painter maye,  
The same so oulely make.  
As doeth myselfe dwelvther at this day, 
A sight to make the heart quake!  
But here thou hast, by printing art,  
A signe thereof to se.
The printing press offers a station to printing, and a station of the dirt and sweat of the common man. Shakespeare's plays are a window into the world of the common man, and his use of the printing press as a metaphor is significant. The printing press is a tool of power, and Shakespeare uses it to explore the power dynamics of society. His plays often feature struggles between the common man and the aristocracy, and the printing press is a symbol of the common man's ability to voice his opinions and challenge the status quo.

The printing press is also a tool of education and enlightenment. Shakespeare's plays are accessible to a wide audience, and they teach important lessons about life and society. The printing press makes it possible for these plays to reach a large number of people, and it is through this medium that Shakespeare's ideas are spread and his influence is felt.

In conclusion, the printing press is a powerful tool that has had a profound impact on society. Shakespeare's use of the printing press as a metaphor is a testament to its importance and influence. It is through this medium that ideas are spread, and the common man is able to voice his opinions and challenge the status quo. The printing press is a symbol of progress and enlightenment, and its influence on society cannot be overstated.

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volumes. The volume of print that was once so expensive and difficult to obtain is now a commonplace. The availability of printed materials has changed the way knowledge is acquired and disseminated. The role of machinery has shifted from that of a physical laborer to a technological tool. The role of knowledge has also changed, as the availability of printed materials has made it easier for people to gain knowledge and understanding. The volume of print has increased, and the role of the individual has changed as well. The role of the individual has become more important, as people are able to access and share knowledge more easily.
is enough to make it no comedy. 29 In staging two real deaths, The Winter's Tale perhaps favors Sidney's definition of Fletcher's, by emphasizing a "mangled" form of construction as a tragic comedy through the appearance of figures like Time and the bear that cuts Antigonus, as well as in the relative autonomy of its constituent parts. 30 The multiple genres of the play appear as a series of separate and relatively distinct modes, so that the tragic echoes of Sicilia, for instance, contains only one brief exchange that could be considered tangential comic relief (2.1.1–32), and the spectacle of Hermione's exhumation achieves the status of an autonomous theatrical set-piece, a status emphasized by nineteenth-century directors who staged it separately as an interlude.

The final two scenes exemplify this fragmentation in modes of representation, contrasting the highly mediated narrative mode of 5.2 with the direct revelation of the play's final, visual-oriented interlude. Shakespeare in 5.2 stages the recognition scene between Leontes and Perdita indirectly as a mediated narrative by Autolycus and a series of courtiers who rush in and out with breathless excitement about the scene they have been privileged enough to witness. Their language is peppered with words like "amazement" and "wonder" and they deliberately construct their news of the paternal reunion between Perdita and Leontes in relation to the generic mode of the broadside ballad, explaining the otherwise inexplicable presence of Autolycus in the scene: "such a deal of wonder is broken out within this hour that ballad-makers cannot be able to express it" (5.2.23–25). "This news, which is called true, is so like an old tale that the verity of it is in strong suspicion," another courtier adds (5.2.27–29). Shakespeare acknowledges the affinities of his own "tale" in The Winter's Tale with the "old tales" of yore and as more "wondrous" than the very ballads that Autolycus has just offered for several scenes earlier. 30 But the mode of narration departs, as the Third Gentleman says, something that "cannot be spoken of" (5.2.43)—that is, a scene beyond the powers of language to describe even though description remains the only means of expression available. With the intrusions into the commercialized anachronism of the printed ballads, which Shakespeare simultaneously acknowledges and distances himself from in the play, the most emotionally charged scene of human interaction must be staged as inaccessible. The numerous references by the narrator to the world of "wonder" and the ballad also remind the audience that what they are witnessing is a highly mediated form of representation.

Scene 5.2 achieves the most important reunions of the play: Leontes discovers that the strange but beautiful girl who has arrived in Sicilia is actually his daughter; Polixenes and Leontes heal their sixteen-year rift; Florizel is reconciled to his father as well as to Leontes; Camillo is welcomed back to Sicilia; and missing details of events, such as the story of Antigonus and the storm, are discovered. Even more than the final scene of the play, which actually leaves certain threads unravelled (Hermione and Leontes, for instance, never actually speak to each other), 5.2 provides the comic reunion and recuperation from the potential tragic loss introduced in the first three acts. Most importantly for our purposes, it is the moment of the recuperation and reunion of father with child. Because Shakespeare stages the scene in such a highly mediated fashion, however, he tonizes the paternal fantasy of authenticity based on print by using a print-related frame to represent the return to paternal fullness. While Mamillius in act 2 provides a means of direct examination of the "copy" under the lens of paternal authentication and legitimation, here the father and child relation can be realized only through mediated stage narration by hitherto unknown characters and one (Autolycus) whose authority and legitimacy are tainted by print. The genre of the broadside challenges the dramatic representational mode at the moment that the play successfully reunites father and daughter and brings unity to its central plotline.

The final scene, in which the statue of Hermione is awakened through the exhumation of Leontes's faith (and a touch of music), moves in exactly the opposite direction of 5.2, as if to reexamine the potential of immediat dramatic representation in the wake of the disturbance to the play by the printed broadside at the level of genre. Shakespeare returns to a directly visual theater, though the scene also announces itself as a source of "marvel" and "wonder" (5.3.68). Here, however, it is "silence" as opposed to forms of print that expresses such wonder (5.3.21). Paulina, as if in direct response to the previous scene, explains why she chooses to stage the statue scene in the way she does: "That she is living. / Were it but told you, should be hoisted at / Like an old tale" (5.3.115–17). The fictional spectacle of the statue coming to life again, staged through the visual mode of sculpture, allows for apprehension as truth in a way that narratives—specifically those of Autolycus—cannot. But, of course, the play is an old tale, and Paulina's comments draw attention to the need for a specific mode of visual dramatic representation in order to ring true and to achieve authority.
Notes


The play's critical reception has been mixed, with some scholars praising its humor and wit, while others have criticized its treatment of race and gender. Despite these debates, Much Ado About Nothing remains one of Shakespeare's most beloved comedies, offering a timeless exploration of the human condition through comedy.
see de Grazia 87-98. For accounts of women's participation in the print trade before the Renaissance, see Ong 72-73 and Bell 10.

8. J. Sokol has found, for instance, that the word ‘father’ appears 57 times and is the most common substantive in the play, excluding pronouns and proper names, followed

10. By ‘same’ (v. 497), ‘sneer (v. 446), ‘brother’ (v. 480), and ‘mother’ (v. 536), Sokol 42.

11. From Ericsson, devises its essay to ‘paratextual structures’ in The Winter’s Tale, arguing that the play reflections a ‘breath, crude, cynical’, concept of patriarchy into a more ‘benign’, one modeled on feminine nature and natural beauty (1878). Ericsson’s reading is accurate, up to a point, but it depends on a model of patriarchy as a coercive force that is disrupted and then revived by an essentially feminine nature (based on ideals of nature, harmony, and nurturing motherhood), rather than one that espouses specific strategies in order to define potential relations from the start. See Ericsson.

11. Interestingly, both Jameson, England, and Yoko enacts the death of the Erskinian Shakespeare moves his play before: Prince Henry dies of typhoid fever in 1612, but his

12. See Shakespeare, Winter’s Tale, ed. Engel, 99; Shakespeare, Winter’s Tale, ed. Green-


15. For other accounts of the copy's metaphor in the play, see Barthes’s analysis of the play’s investment in the rivalry between the art and the winter’s absolute to a "copy" as a means of aligning the "labor of childhood" with that of writing.

16. See, for instance, Fehden.

17. Hubert, "ESPionage", "Imaginary friends" entry.

18. The "empty" epithet is clearly criticism even in the twenty-century for its "extremely satisfying" appearance (Isaac 20). See also Isaac 10, 19, 29, 31, and 57. N. Isaac, 15, 22, 24, 29, 30, and 50.

19. Shakespeare’s thesis is that Achilles’ story was supposed to the reader that he was not in his son’s history.


21. One account of these changes in the material conditions of authorship (including prints) with relations to the legibility of the theater itself as an institution is Murray, chap. 16, 55-57, 57-63, and 147-53.

22. For a discussion of the gender connotations of the naming of the parts of the press by Milton, see de Grazia 82-84. An example of representing painted sexes as abandoned children is given by the prince William Harlows, who describes the tone of Shakespeare and Fletcher’s The

23. The evolution of authority as a function of representation itself, rather than of classical tradition, is traced in Weimann. Miller argues that numerous institutions were required with the advent of print for the selection and maintenance of texts to ensure their endurance and the cultural effect (1982). 52-61.

24. Subsequent collections of ballads, such as, associate the name Antonio with the printed ballad and with the specific kind of topic with which he is associated.

25. See Aiginger.

26. See Liberman for a catalog of exact sixteenth-century printed ballads.

27. Repro and copies of the 1557, 1559, and 1566 documents can be found in After 1588-

28. For a discussion of the ballads partners and the failure of the regulation of trade in ballads, see Jekich 16-17.

29. Popular examples of these provide the title role in Anthony Munday’s A View of Somnity examples (1580) and Philip Stubbes’s Anatomy of Abuses (1585), as well as parts of John Foxe’s Acts and Monuments (1563). For a historical account of the providence tale genre, see Harries 13, 18-25, 29-65.

30. Castell, Daston, and Porter, and others. See also D. Wilson. For a discussion of the anonymous birth given to a problem of truth, see Grosz.

31. Milby, The same sentiment can be found in other examples, including Folwell, Blessem, and three anonymous accounts: "True Description," "True Description," and "Long and Shape.

32. Adaptations discusses the exclusions of the ballads in the Fitzhugh and Jacobean process of collecting license and discusses the name of heuristics and the pleasure as a "streamlining of ideas about authors of unexploitable liniments" (314).

33. For more on the removal of the second voice and script, see Fehden.

34. H. Wilson. Brick Lane discusses the hierarchical structure of poetry and with, with respect to The Winter’s Tale, his introduction to the Eden Project (1984).

35. Sidney 171-75 for an analysis of the play as a response to Sidney, see Frey 56-57.

36. J. C. Salingers in his Proseatiiberliteratur (1993) describes pastoral as the "most useful" in formal aspects, compared with the most recent forms in "comedy and its offspring", tragedy (emphasis added). See also Hortik 125.

37. For consideration of The Winter’s Tale as the only authentic tragedy of Shakes-

38. Frewer, preevo. On Frewer’s influence, see Ierck 1-19.

39. For accounts of the association of the bear with generic classification, see Chubb, Berlin.

40. For examinations of Robert Burton’s and because provides a popular printed work book of the sort of mass production of print as a form of abstraction of human labor to make the printed commodity a "social thing" and of The Winter’s Tale as a reflection of its origin in popular fiction; "with an insistence that tends to emphasize its own alienation", see Newcomb 75-91, quotation at 772.

41. Oral 256 (10-78-79) according to Leiter, Robert [person] states the role scenario as a triumph of Renaissance

42. Banners and Old烜sides in The Winter’s Tale 67

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The victory of Nature over Art in its power of versimilitude. Nevertheless, he concludes by observing how the scene represents the "ability to crystallize a true essence" (see Banks 60).

The feminine source of positive transformation and recuperation in the play is stated in Barker and Erckmann. Carol Thomas Netley argues that the play concludes with "an extended acknowledgment of [women's] power and community" (182). Janet Adamson suggests that the play demonstrates the "reversal of a masculine authority grounded in a brittlely genitive maternal presence" (191).

Works Cited


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