

"Veritas Filia Temporis". The Iconography of time and truth and Shakespeare

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When Caroline Spurgeon explored Shakespeare's imagery she found that time appeared in the texture of the dramas as a "destroyer", "bloody tyrant", "fruit being ripened", "life-giving nourishing power", and as the "revealer and disentangler of truth" [29: 158]. In a previous paper of mine I concentrated on the organic or the *cyclic view of time* and history, I studied the predominant images of "ripening" and "rottening" and I have understood that the imagery of the "wheel of time"—as analogous both to the seasonal cycles and the medieval wheel of fortune—the idea of eternal recurrences seemed to be more evident than the *linear view of time* based on the Christian or Biblical tradition [9].

The purpose of the present essay is to re-consider the problem beyond verbal imagery and apply the methods of iconography (I); to survey the most important representations of time and truth, i.e. "*Veritas filia temporis*" on different levels of Renaissance imagination (II); to show how the connotation of time and truth makes the linear view dominant even if not in the surface-imagery but in the hidden homogeneous structure of Shakespeare's last plays (III).

I. Two Aspects of the Renaissance Iconography of Time

Iconography seems to be a proper hermeneutic tool for us for "it concerns itself with the subject-matter of meaning of works of art... its domain is the identification of images, stories and allegories" [25: 51]. When we go a step further and consider the basic underlying principles of the symbolical values we enter the domain of iconology [25: 58]. The former is an analytical process and the latter is a synthetic mental activity that tries to elucidate the unconscious sphere or the "deep-structure" of a work of art. We shall both describe and identify configurations of time and truth and try to explain their internal functions in the dramas. Imagery is also an essential component in poetry as a major clue to poetic meaning and contemporary iconographic representations—particularly emblem books—are the gold-mines of imagery.

Erwin Panofsky discusses various visual representations of time and suggests that during the Renaissance time (Kronos) had two main attributes. He was both (1) Devourer and (2) Revealer. When we have the devouring or destroying aspect of time in mind we may think of the ever-recurring images of "devouring time" in Shakespeare's sonnets (55, 60, 63, 64, 65, 73, 74, 76, 77) or of the poems "thou nursest all and murderest all that are" (RL, 929); and of the dramas "cormorant, devouring Time" (LLL 1,1, 14), "Time is the king of men / He's both their parent and their grave" (P 2, 3, 45) etc. The sensuous dead-metaphor "the tooth of time" alludes to the mythological figure of Saturn or Kronos eating up his own children (Figs 1-3).

When I had the vision of the endless, purposeless and cruel rotation of the wheel of time I imagined something similar to the pagan fatalistic, inevitably destroying aspect of the child-eating Saturn.



Fig. 1. Time the Destroyer (engraving) from Fr. Perrier, *Segments Nobilium signorum et statuarum...* Rome, 1638



Fig. 2. Otho Venius: Time cutting the wings of Cupid (1567)



Fig. 3. Brueghel: The Triumph of Time

There is, however, a less cruel and more personal and domesticated image the notion of "Father Time". He is not a devourer but a revealer. Time was very often depicted as a Father-like man, whose constant attributes were the wing, the hour-glass, the scythe and sometimes the sickle and the whip. The illustration from Giovanni Gilio's *Topica Poetica* reminds us of Hamlet's monologue "the whips and scorns of time" (Ham. 3, 1, 69) (Fig. 4). If Time is a Father, he must be benevolent and his main task is to elucidate the hidden or concealed meaning of things. His task is to reveal and redeem his daughter



Fig. 4. A Gilio: Time with a whip (1580)

Truth as in the Latin proverb: *Veritas Filia Temporis* (henceforth: VFT). The revelation or redemption can only be attained after a long series of adventures. The unfolding of truth at the end of time reminds us of the structure of the biblical revelation and redemption.

In the following part when we survey the iconography of time and truth we emphasize that the Horatian *ut pictura poesis* (as is painting so is poetry) was a self-evident practice not only in the Middle Ages but in the Renaissance too—as Ben Jonson put it: "Whosoever loves not picture is injurious to truth" [Quoted in: 10: 3].

II. The Iconography of Veritas Filia Temporis

Biblical origins

Before giving a detailed survey of the most important representations of time and truth let us elucidate why their mutual presence in iconography bears witness to the biblical or linear view of time. The basic difference between the pagan or classical and the Christian view of time is that the latter believes in the *meaning* of the time—or historical process. Time has a definite beginning and an end. Salvation or providential history (*Heilgeschichte*) covers a panorama of history from Creation up to the Last Judgement. Biblical history is a linear sequence of events in the course of which God's promises are continually being fulfilled. Prophecy foreshadows future: what is concealed in the Old Testament is revealed in the New; and what is hidden in the New Testament will be disclosed on Judgement Day. Emblem writers often quote Matthew 10, 26: "There is nothing concealed that will not be disclosed, or hidden that will not be known." A certain amount of time is needed until Truth is unveiled. Apocalypse means, as N. Frye writes: "uncovering, taking the lid off, and similarly the word for truth *aletheia*, begins with a negative particle which suggests that truth was originally thought of as also a kind of unveiling, a removal of the curtains of forgetfulness in the mind" [14: 135]. Time has a definite meaning whose function is to bring hidden Truth to light. As we can read on the title-page of Robert Greene's *Pandosto* (the source of Shakespeare's *The Winter's Tale*) "The Triumph of time. Wherein is discovered by a pleasant History that although by means of sinister Fortune Truth may be concealed, yet by Time in spite of fortune it is most manifestly revealed" [Quoted in: 18: 29].

So the meaning or substance of VFT accurately expressed Christian doctrine, though the form and iconographic representation was taken from classical mythology.

Renaissance and early reformation

It was Fritz Saxl who wrote an epoch-making study on the subject of VFT. He tried to trace the source of the Latin motto back to classical antiquity but his main concern was to explore the widespread use of the emblem in the 16th and 17th centuries. He emphasized, however, the political rather than the biblical associations of the emblem. VFT expressed the political convictions and prophecies of the Italian writer Pietro Aretino (1492–1556) and it became the conventional woodcut of his Venetian friend, Marcolino (Fig. 5). Truth was a watchword in the life of Aretino and his political enemies are represented by the figure of the dragon-tailed naked figure: Calumny. But VFT means: "Time conquers Calumny; Time is the deliverer of Truth from



Fig. 5. Aretino: VFT (1586)

persecution and oppression and in the end it brings honour and reputation" [27: 202].

G. Bing gives evidence that Francesco Doni, a former friend of Aretino used the same emblem in his *Moral Filosofia* [1: 304] (Fig. 6).

In early Protestantism the biblical origins of the emblem were reemphasized: the mark of the Strasbourg-printer John Knoblauch alluded to Psalm 85, 11: "Veritas de terra orta est". The picture shows a woman rising from the tomb [27: 202] (Fig. 7). The motto appears in England in 1535 on the title-page of William Marshall's *Goodly Prymer in Englishe* (Fig. 8). It depicts how Protestants have delivered Christian Truth from the captivity of Roman Hypocrisy. This picture and especially the motto, taken from Matthew 10, 26 expresses the apocalyptic sense of VFT: "Nothing is covered that shall not be discovered and nothing is hid that shall not be revealed." The third figure in this case is not Calumny but Hypocrisy. In biblical iconography apocalypse or the eventual revelation of Truth (Christ's Second Coming) is pre-



Fig. 6. Doni: VFT (1552)



Fig. 7. Knoblauch: Veritas (1521)



Fig. 8. Marshall: Goodly Prymer (1535)

ceeded by the fierce combat of Christ and Satan. Satan is both Calumny and Hypocrisy. This eschatological event is given an emblematic illustration in Lancelot Andrewes' *The Wonderful Combate betweene Christ and Satan* (Fig. 9) [Quoted in: 7: 76].

Saxl suggests that the early Venetian VFT of Aretino was understood only in the secular or philosophical sense while the Protestant representation is established in Christian iconography and sometimes VFT bears resemblance to Christ's descent into Limbo [26: 206]. This aspect is affirmed by Clifford Davidson: "Conventional illustration of *Temporis Filia Veritas* shows Time bringing his daughter Truth out of a cave in a manner reminiscent of the Harrowing of Hell when Christ on Saturday of the Holy week grasps the forearm of Adam as he steps forth from darkness following the soteriological work on the cross which has made triumph over time bondage possible" [7: 76].

Political pageantry

Following the history of iconographical representations of VFT we can understand how the originally biblical notion was more and more translated into political terms. It began to mean and signify the triumph of the new King or Queen who succeeded to the throne. It became the personal emblem of both the Catholic Mary Tudor and the Protestant Queen Elizabeth.

We are informed that there was an anonymous broadside entitled *The Welspoken Nobody* during Edward VI's reign which accused the Catholics of having locked Lady Truth in a cage but it also affirmed that Time, the "Father of Verite" "will not suffer her to be hidden by any coloured fraud or deceit" [4: 19].

When the Catholic Mary Tudor succeeded to the throne in 1553 she was hailed by Cardinal Pole as a naked, helpless virgin, as defenceless as Truth who had been oppressed during Protestant dominion. This explains why Mary Tudor chose for her personal device the Latin motto VFT which was printed even on her state-seal and coins [27: 207].

An interlude *Respublica* was written in honour of Queen Mary which introduces Truth as the daughter of Time ("veritee the daughter of sage old Father Tyme, shewith all as yt ys, bee it vertue or cryme"). In this case Time is understood as Nemesis while Truth is not delivered from captivity but she starts up out of the earth in keeping with the Psalm "Veritas de terra orta est" [16: 228].

Five years had passed when Queen Elizabeth succeeded to the throne in 1558. During the coronation process there was an allegorical side-show demonstrating VFT [27: 207]. "The Catholic Queen dies, a Protestant succeeds, but the image . . . remains constant. When Elizabeth enters London, a street theatre offers for her instruction a tableau of two kingdoms, figured by hills, one prosperous, one failing. From the cave which divides them emerges Truth who carries in her hand and presents to the Queen the Verbum Dei, the Bible in English. The darkness of false faith is irradiated in time, by the light of the true." [15: 42].

During the reign of Queen Elizabeth Robert Greene wrote his *Pandosto, the Triumph of Time* (1588) which contained the motto on the title page.

Iwasaki maintains that a religious tract was written by an anonymous author in 1589: *Temporis Filia Veritas. A mery devise called The Troublesome travell of Temy, and the dangerous delivery of here Daughter Truth*. This tract was a dialogue reporting a debate between a Catholic, a Protestant, a Puritan and a plain Plowman. Contrary to the sophisticated arguments of the Catholics and the Protestants the plowman represents "plain truth" and he is connected with love, unity, peace and concord. As early as 1589 the debate-tract propagated the ideas of tolerance: "Unfortunately, however, *Temporis Filia*



Fig. 9. L. Andrewes: The Wonderful combate (1592)

Veritas, perhaps because of its tolerant neutrality amid the strifes of the keenly factional parties, seems to have been buried in oblivion . . ." [20: 253].

A long allegorical poem in royal stanza was written by a Peter Pett in 1599 entitled *Time's Journey to seeke his daughter Truth; and Truth's Letter to Fame of England's Excellencie*. The poem describes that Truth had lived in England during Henry's and Edward's reigns but when England was mislead by Envy, Truth had to flee. The Catholic interregnum is explained how Superstition's son living in Rome and his sister, the Whore of Babylon attacked England. But when these enemies were dead and the glorious Virgin ascended to the throne of England—Truth returned to that happy land and has been living ever since [3: 75–76].

Most of the details are known to us from Chew's two important monographs on iconography. He also informs us about Thomas Dekker's *The Whore of Babylon* (1594) which contains a dumb-show in the prologue. Here the audience is asked to revert in memory to the first days of Elizabeth's reign. Time and Truth appear dressed all in black signifying Mary's reign. When Elizabeth's reign begins they alter the customs and put on light-coloured dress. Time and Truth expel cardinals and friars, and some other great men, who had been banished during the former reign, are restored [3: 70–71].

The iconography of Time and Truth was also applied to the reign of King James, the successor of Queen Elizabeth in an anonymous account of a murder which many years earlier had shaken London society. The title of the account is *Truth Brought to Light and Discovered by Time*. Though it was published as late as 1651 we are told in the sub-title that it is the "Historicall narration

of the first XIII yeares of King James Reign". The engraver of the title page, John Droeshout depicts King James behind a curtain (Fig. 10). We find naked Truth on his right surmounting error with his crutch and Time on his left treading on a skeleton, the image of death. The meaning of the engraving is obvious: the murderer will be found, only a certain amount of time is needed to unfold truth. In the bottom of the picture history is treading upon sloth and memory upon oblivion [4: 20-21 and 10: 43].

The Jacobean playwright Thomas Middleton wrote a play entitled *The Triumph of Truth* which was performed as a Lord Mayor's show in 1613. Middleton identified Truth with the Protestant religion and it was associated with the expansion of the English trade. Truth rides on a chariot upon whose frame sits Time [3: 71-72]. This may remind us of Brueghel's engraving where the globe is carried on a cart signifying that everything is subject to devouring Time [6: 170].

An interesting iambic poem is attributed to Thomas Peyton *The Glass of Time in the first two ages* (1620). The woodcut of the title page shows Father



Fig. 10. J. Droeshout: Truth brought to light (1651)

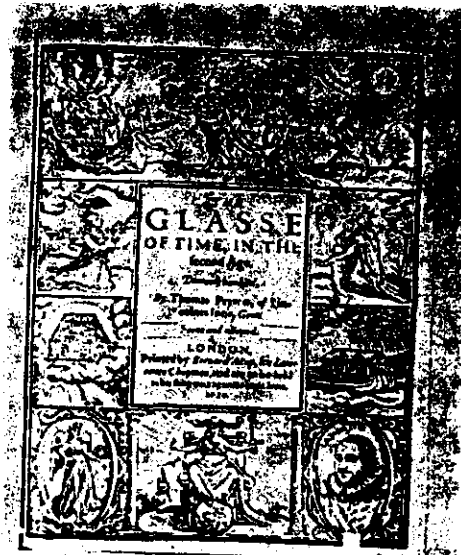


Fig. 11. T. Peyton: The Glass of Time (1620)



Fig. 12. T. Peyton: *ibid.* (Time in the Garden of Eden)

Time with the usual attributes (scythe winged hour-glass etc.). But he has the foot of a hind (or satyr-legs) and his tail is carried by his daughter Truth (Fig. 11). He is also present in the Garden of Eden when the first couple commit the mortal sin in consequence of which they must enter the world of Time, Fortune and Death [4: 10-11] (Fig. 12).

We meet different representations of Truth among the engravings of the Dutchman Jacob Cats (1635). In the first case Truth is rising from the tomb,



Fig. 13. J. Cats: Truth rising from the tomb



Fig. 14. J. Cats: Time holding a mirror to Truth (both in: Spiegel van den Ouden ende Nieuwen Tijd. Amsterdam, 1635)

reminiscent of Christ's resurrection (Fig. 13); and in the second case Time is holding a mirror to Truth. Here Time is bifrons with the attributes of the wing and the hour-glass while Truth is naked (Fig. 14) [4: 19].

The German Daniel Meisner presents a unique image of Truth in his *Sciographia Cosmica* (1637) where Truth appears with the attributes of Time (Fig. 15) [3: 88].

There are several other poems which describe the relation between Lady Truth and Father Time. John Davies of Hereford's poem *Humour's Heaven*



Fig. 15. D. Meisner: Truth with the attributes of Time. In: *Sciographia Cosmica* (1637)

on *Earth* is worth mentioning. Here Truth Lady Aletheia is said to be living in the mansion old of father Chronos [3: 78].

To close our short survey of VFT as a political emblem or coronation pageantry let us mention a poem written for a Lord Mayor's Show at the restauration of Charles II in 1660. The author is John Tatham, and the title is *London's Glory Represented by Time, Truth and Fame*. Here Time drives a chariot again declaring that he has brought secrets to light and restored Peace and Truth [4: 20].

Fine Arts

The iconography of VFT was not only a subject-matter of political broadsides, demonstrative pageantry or second-rate literature, but the motif was used by masters of fine arts both in painting and statues.

We have already alluded to Brueghel's *The Triumph of Time*. Panofsky discusses Bronzino's *Innocence* where Justice rescues Innocence who had been captured by the wicked powers. Winged Father Time is also present unveiling his daughter Truth (Fig. 16). "The composition is therefore a fusion of three interrelated versions of one theme: Truth rescued by Time, Truth unveiled by Time, and Innocence justified after persecution" [24: 157-9].

Saxl juxtaposes the Protestant representations of VFT with the counter-reformational baroque paintings by Rubens and Poussin. The first painting by Rubens is of political significance, he uses the traditional image for promoting the reconciliation of Maria Medici with her son Louis XIII (Fig. 17). His other painting, *The Triumph of the Eucharist* represents Time as the final triumph of the Catholic religion over Protestant heresy. Truth treads upon



Fig. 16. Giovanni Rost after Angellus Bronzino. The Vindication of Innocence (Tapestry)



Fig. 17. Rubens: The Triumph of Truth

Luther and Calvin (!). Rubens uses the pagan mythology of Demeter's daughter to illustrate church doctrine.

Poussin's painted ceiling-decoration for Richelieu illustrates Father Time ascending with saved Truth towards the sun (Fig. 18). Saxl suggests that the composition reminds us of Aretino because the negative figures are Envy, Calumny and Flattery. Bernini's statue is again associated with the quoted Psalm: *Veritas de terra orta est* [27: 211-218].

Wittkower has demonstrated that the compositional structure of Saturn and the naked woman appears in France too, but conveys a different meaning: in Le Marchand's ivory the naked woman is identified with Chance or missed Opportunity who kills herself for not having been used (Fig. 19). The same composition is represented in the statue of Th. Regnaudin (1678) but the title is mythological: the abduction of Cybele by Saturn (Fig. 20). Cybele in classical mythology was Saturn's wife. Wittkower says that the actual meaning of the group was forgotten within twenty years and when the model was shown in a salon in 1699 its title was again: "*Le Temps qui decouvre la Verité*" [33: 316].



Fig. 18. Poussin: The Triumph of Truth



Fig. 19. Le Marchand: Missed Opportunity



Fig. 20. Regnaudin: The abduction of Cybele by Saturn (1678)

Emblem-books

The iconographic representation of Time and Truth was a recurring motif in 16th-17th century emblem-books. The first emblem-book, published by Alciati in 1531 was a great Renaissance innovation and it soon became a popular "mannerist and baroque omnium gatherum" [15: 17]. The first English emblem book appeared as early as 1587 by G. Whitney and there is evidence that his *A Choice of Emblems* must have been known to Shakespeare [17]. Whitney's emblems, eclectic as they were must have served as a kind of source-material for Shakespeare; anyhow "Shakespeare's mind has vitalized the pedestrian treatment of Whitney" [15: 18].

The great popularity of emblem-books can be attributed to their capacity of uniting the intellectual and imaginative spheres of the mind. Sir Francis Bacon wrote: "Emblems reduce intellectual conceptions to sensible images, and that, which is sensible more forcibly strikes the memory and more easily imprinted in it than that which is intellectual" [Quoted in: 7: 73].

One of the earliest emblem-books is the French La Perriere's *Theatre des bons engins* 1539. This contains an interesting emblem of Father Time who is in search of his daughter Veritas. He is told by the philosopher Democritus that Veritas is to be found in a well. The emblem depicts Truth rising from a well and Time is a witness of this resurrection [19: 1816].

Hadrianus Junius' *Emblemata* was published in Antwerp in 1565, and this also contains a VFT emblem. Gordon maintains that Hadrianus Junius had strong contacts with England, he visited England several times and even wrote a Latin poem on the occasion of the marriage of Mary Tudor with Philip of Spain in 1554 and the dedication explicitly contained the notion of VFT which explains, perhaps, why the Queen chose it as a personal device [16: 236].

The motto of Hadrianus Junius is "Veritas tempore revelatur, dessidio obtruitur". The emblem represents Saturn or winged Time who descends into the cave to rescue her daughter Truth (Fig. 21). There are three malevolent ladies at the entrance. The short poem attached to the picture begins with two questions: why is Saturn lifting the naked virgin into the air and why have these three ladies covered up the entrance of the cave? The answer is given: Time's daughter, now being liberated from the dark cave has been



Fig. 21. Hadrianus Junius: Veritas tempora revelatur. In: *Emblemata*, 1565

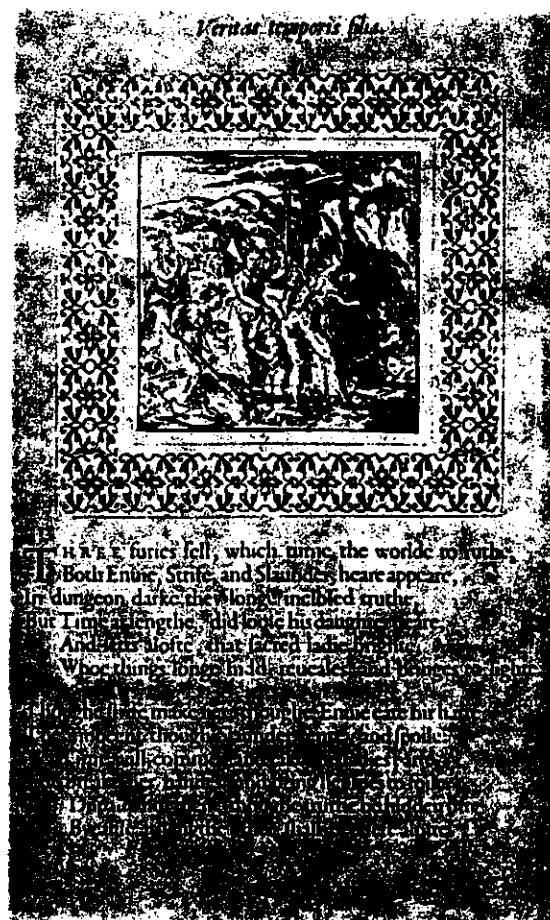


Fig. 22. G. Whitney: VFT In: *A Choice of Emblems*, 1586

oppressed by threefold pestilence: Discord (Lis), Envy (Invidia) and Calumny (Calumnia). These three forces still try to conceal the naked virgin. Gordon finds that it is a definitely pessimistic emblem. There is nothing apocalyptic here, there is no assertion that time reveals Truth [16: 238].

How different is the poem of Whitney attached to the same picture which he took from Hadrianus! (Figs 22-23). Whitney writes that Envy, Strife and Slander had enclosed Truth in a dark dungeon. "But Time . . . setts aloft his daughter dear" . . . "Who things long hidd reveals and brings to light." The encouragement in the last two lines reinforces the original meaning:

Dispaire not then, thoughe truthe be hidden ofte
Bycause at lengthe, shee shall bee sett aloft.



Fig. 23. G. Whitney: VFT (ibid.)

In Whitney's poem we have a more optimistic end with an apocalyptic tone. There is a prophetic element involved that foretells the final triumph of truth. In comparing the two emblems Gordon writes as follows: "In 1553 Hadrian had accepted the conventional use of the motto in applying it in compliment to the Queen who had taken it to herself. In 1565 he had reshaped it pessimistically, refusing to give it an absolute meaning. In 1586 after Hadrian's death, Whitney took his device, but interpreted it conventionally and made it assert that 'Time will prevail' — so unknowingly repeating the assertion that Hadrianus Junius already made in England, but had afterwards rejected" [16: 238].

Considering other emblems of Whitney related to our subject-matter we find that many deal with time: e.g. *Cum tempore mutamur* (we are changed with time — 167); *Quae sequimur fugimus* (what we follow we flee — 199); *Tempore cuncta mitiora* (with time all things become more mellow — 206); *Tempus omnia terminat* (Time determines all things — 230).

However, the one which bears most resemblance with the VFT emblem is devoted to divine Truth: *Veritas invicta* — Truth unconquered — 166) (Fig. 24). The emblem depicts divine revelation, i.e. the Bible with the inscription: "Et usque ad nubes veritas tua" (Your Truth reaches even the clouds). The biblical Truth is emanated and illuminated from above. The drawing and the poem attached to it are analogous to the structure of VFT.

Thoughe Sathan strive, with all his maine, and mighte,
To hide the truthe, and dimme the law devine:
Yet to his worde, the Lord doth give such lighte,

That to the East, and West, the same doth shine:
And those, that are so happie for to looke,
Salvation find, within that blessed booke.

Now it is Satan who tries to hide truth similarly to Calumny, Envy and Discord who concealed the naked lady. Father Time is identified with the Lord himself (There is even a wing in the picture protecting "law divine" and the traditional emblematic element of "Truth brought to light" is expressed by saying "to his worde the Lorde give suche lighte". There is a strong Christian significance here and thus the ultimately biblical origins of all VFT are revitalized.

A 17th century emblematic representation of Truth reminds us of the *Psalms*. George Wither in his *Collection of emblems* (1635) depicts Truth in the image of a palm-tree which "Depressed with a stone, doth shew to us / The power of Truth: For as this Tree doth spread . . . when weights presse down the head; / So God's eternal Truth / which all the pow'r / And spight of Hell did labour to devour / Sprung high . . . (Fig. 25). The allusion is to Psalm 92: 12: "The righteous shall flourish like the plam-tree."

Clements maintains that Truth was familiar to earlier iconographers. Ripa's *Veritas*, for example, bears also a palm-branch signifying the force of Truth [2: 108].

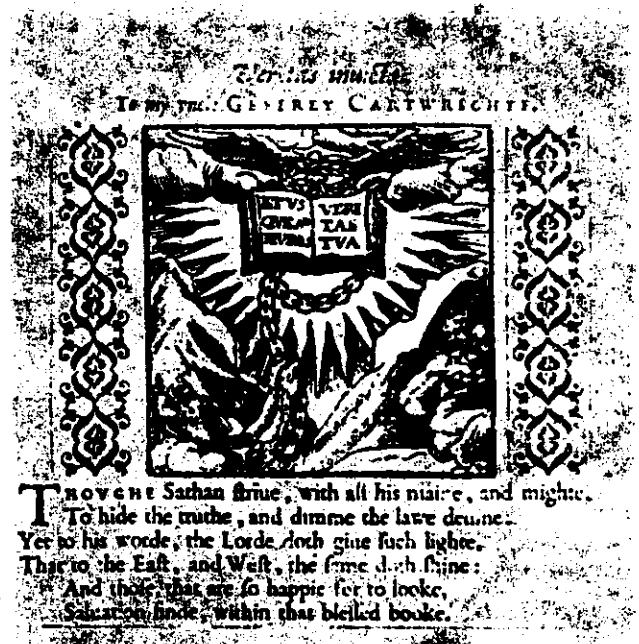


Fig. 24. G. Whitney: Veritas invicta (ibid.)

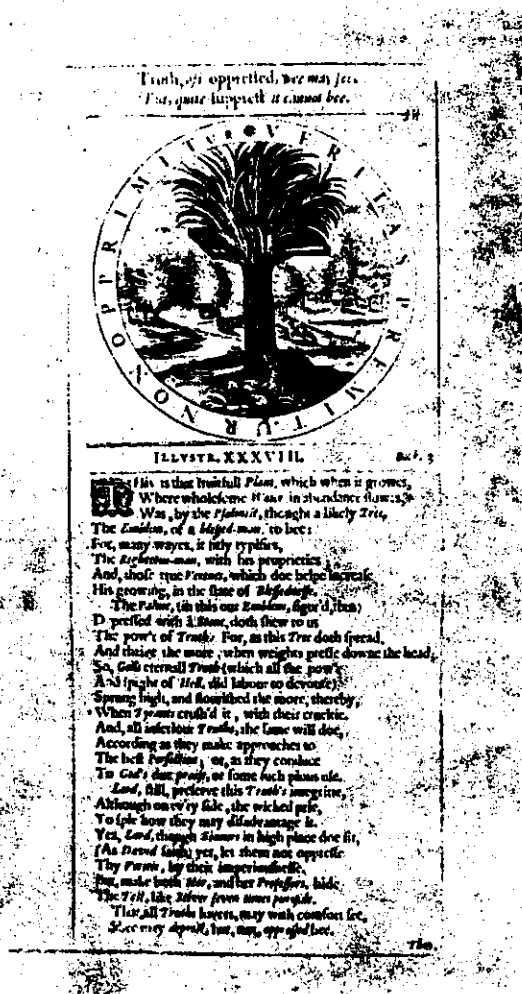


Fig. 25. G. Wither: Veritas premitur non opprimitur. In: *Collection of Emblems*, 1635

III. Shakespeare and "Veritas Filia Temporis"

How are we to apply iconographic studies in discussing literary works of art? What is, after all, the relation between the visual and the verbal arts? To what extent can we utilize the Horatian formula *ut pictura poesis*? Roland Mushat Frye maintains that "the relating of the visual and the verbal arts is one of the exciting and productive efforts in contemporary scholarship" [15: 11]. In discussing Shakespeare and visual iconography he suggests two ways in which we can use the iconographical lore in interpreting Shakespeare:

The first is broadly literary which means "identifying different and relevant vocabulary of visual themes and subjects in ways comparable to the definition of words and phrases" [15: 16]. The other way is "strictly theatrical". "Shakespeare could also create physical images by the enactment of his plays on stage, by the moving tableaux of his theatrical action" [15: 16].

As for the first use Daly speaks about the *word-emblem* which he defines as a "verbal image that has qualities associated with emblems" [5: 55]. It has been accepted ever since Mario Praz published his work on 17th century imagery that emblem-books can be considered as sources of poetic imagery [26]. But Daly is right when he warns against "naive instances of positivistic source-hunting" [5: 55-56] and finds that "critics have been more successful when they interpret literature against the general background of emblem-books, using them not as sources but as parallels, or keys, to the understanding of literature. In this perspective the emblem-books are viewed as repositories of visual motifs and their attendant meanings" [5: 61].

When Daly discusses literature in the light of the emblem he distinguishes between emblematic poetry and emblematic drama. He suggests that "during the sixteenth and seventeenth centuries drama in its various forms was the most emblematic of all the literary arts" [5: 134]. Such an approach to drama should take into consideration within the texture of the plays the "emblematic image" and, to use Schöne's phrase: the "*argumentum emblematicum*" [Quoted in: 5: 140] and the so-called *sententiae* and *stichomythia*.

Under the heading of "emblematic character" he speaks about personifications in masques and pageants, the emblematic function of more complex characters. He also studies the emblematic stage such as the "dumb-show" or "pageantry", which according to Wickham, "is itself the quiescence of emblematic art" [Quoted in: 5: 155]. Drama can be considered as an "extended emblem", particularly in the case of the Jacobean innovation, the masque, which is, "the most emblematic of all the forms of drama" [5: 163].

These recent theoretical observations are the groundworks for our discussions of VFT and Shakespeare. We shall explore it as a word-emblem; as an implicit structural device in individual dramas; and as an archetypal principle in Shakespeare's last plays. The last plays, Shakespeare's romances were written during the Jacobean period when the emblematic taste seems to have revived especially in the appearance of the masque.

VFT as a word-emblem

Shakespeare's *Rape of Lucrece* abounds in emblematic imagery, there is a strong emblematic focus depicted on the tapestry representing the Trojan war. Elsewhere long meditative stanzas are devoted to Opportunity, Fortune,

and, of course, Time. Time's glory and Time's office is enumerated in three stanzas (936–95) where we can recognize the traditional VFT emblem:

Time's office is to fine the hate of foes;
To eat up errors by opinion bred,
Not to spend the dowry of a lawful bed,
Time's glory is to calm contending kings,
To unmask falsehood and bring truth to light,
To stamp the seal of time in aged things,
To wake the morn and sentinel the night
to wrong the wronger till he render right. (936–43)

The word-emblem of Time as a revealer or disentangler of Truth appears in *Twelfth Night*.

O time, thou must untangle it not I (2, 2, 41)

The iconography of Truth being naked is echoed in the verbal art of Shakespeare: "against her maiden truth" (ADO, 4, 1, 164); "the naked truth of it is, I have no shirt" (LLL, 5, 2, 710); "the truth appears so naked on my side" (IH6, 2, 4, 20).

The firm belief in the revelation of Truth is a motif or word-emblem in *The Merchant of Venice*:

truth will come to light; murder cannot be hid long;
a man's son may, but in the end
truth will out (2, 2, 79–81)

VFT as a word-image is, of course, as old as human wisdom. Thales said: "The wisest thing is time, for it brings everything to light", or Horace: "Time will bring to light whatever is hidden." VFT was used by Erasmus and re-affirmed by Bacon: "The inseparable propriety of time, which is ever more and more to disclose truth." The idea of "Time trieth truth" was a well known proverb and was used by, among others, John Heywood the great playwright. [All quoted in: 29: 2005.] Shakespeare's predecessor, Thomas Kyd wrote: "Time . . . the author both of truth and right . . . will bring . . . (all) sins, all treachery to light" (*Spanish Tragedy* 2, 4, 174).

VFT as a structural principle in individual dramas

It is a danger of image-hunting that when we recognize images or clusters of images endowed with a certain meaning we may be misled in forgetting "dramatic propriety", i.e. the place of the text within the context of the whole poem or play. If, say, we neglect the ironic tone of the sentence we shall misinterpret the work of art.

VFT as an emblematic structure seems to be present in the denouncement of *Measure for Measure*. Izabella is one of the most charming female characters

in Shakespeare's gallery of Chastity, Innocence or Truth. When the Duke (reminding us of Father Time) returns her cry is an echo of Veritas being locked up in a cave:

Let your reason serve
To make the truth appear where it seems hid,
And hide false seems true. (5, 1, 65-7)

The Duke feigns disbelief but Izabella firmly holds that Truth will be disentangled with ripened time.

Keep me in patience, and, with ripened time
Unfold the evil which is here
wrapt up. (5, 1, 116-8)

The Duke is revealed and he turns out to be the benevolent Father who was permanently present under the disguise of Friar Lodowick. Izabella is saved and justice is given in the corrupt society. A strong Christian element on the drama is that, however just the Duke is, for all "measure for measure" Mercy is greater than judgement. The Duke marries Izabella, the recognition is, after all, optimistic: forgiveness triumphs over retribution.

The problem is more striking and more controversial in *King Lear*. Cordelia says at the beginning of the play:

Time shall unfold what plaited cunning hides (1, 1, 289).

If we understood this sentence as a mere word-emblem we would neglect that Cordelia can be identified with truth. She describes herself as "young" and "true" (1, 1, 109). The raging Lear disinherits her saying:

thy truth then be thy dower (1, 1, 109)

Cordelia's obstinate resistance has sometimes been understood as a touch or puritanical morality. For us the Father-Daughter relationship seems to be interesting because it anticipates the emblematic predominance of VFT Shakespeare's last plays.

Why can we regard Cordelia as the most concentrated emblematic representative of Truth, Purity and Innocence? We understand that she loves her father, as she says:

according to my bond; no more, no less (1, 1, 95)

This bond is in tune, with man's nature, which the Elizabethan's called: *kind*. Sin, whether it is flattery (sisters) *hubris* (Edmund) or *hamartia* (Lear) is working against man's kind. Fraser writes: "If man violates that nature, if he trespasses against kind, he is destroyed, not directly by the deity in the old melodramatic way, but rather by the deity acting through

the man himself . . . Sin debilitates the sinner . . . The evil a man does is inimical to what he is" [10: 31-2].

Whoever loves according to her or his bond is obedient to her or his kind and is in harmony with the organic unity of nature where the whole world is kin. On the other hand human selfishness or vanity corrupts the mind, infects the heart, destroys the will. The agents of destruction are active when evil is at work. When the events culminate in an orgy of evil (tempest-scene and the plucking out of Gloucester's eyes), evil's power begins to decline. Evil is a "universal wolf" that eats up himself (TC 1, 3, 124).

Cordelia as the naked Truth is accompanied by the disguised Kent and Edgar. Goodness is always present even if it is hidden in an evil-hunted world. Says Edgar: "while I may 'scape I will preserve myself" (2, 2, 5-6). Thus they become the agents of redemption "when time shall serve" (5, 1, 58). But they have to wait—as Kent says—"Till time and I think meet" (4, 7, 11).

The recognition-scene at the end of Act IV between True Cordelia and Father Lear who has almost finished his *inferno*-pilgrimage and quest for self-knowledge, is definitely optimistic. Lear is the passive figure and it is Cordelia who breathes life into her agonizing father.

The cruel wheel of time is, however, working against them. In the parallel Father-Daughter emblematic scene the howling Lear carries the dead Cordelia in her arms. Father Time is active again, but he is too late. "I killed the slave that was hanging thee" (5, 3, 276). Instead of the promised end we must face the "image of that terror" (5, 3, 265-6).

It has been an age-old question whether *King Lear* in its final outcome, is a Christian drama of redemption (involving a morality structure in the pilgrimage of Lear and Gloucester) or the darkest of human tragedies. Shocking or perhaps unmotivated as the final scene is, there is, nevertheless a secret, underlying, continuously unfolding motif or Music of the drama, and this is: endurance. The evils do not endure—Goneril (1, 3, 6 and 1, 4, 226) and Regan (5, 1, 5). They lack the constituting power of bond i.e. love and they are "fit for treasons, stratagems and spoils (MV 5, 1, 85). They are vulnerable when evil begins to operate and eventually they become the agents of evil. Lear on the other hand, "will endure" (3, 3, 18) and Kent says of him: "the wonder is he hath endur'd so long" (5, 3, 318).

At the very end of the drama Albany summons even the audience to endure:

The weight of this sad time we must obey;
Speak what we feel, not what we ought to say.
The older hath borne most: we that are young
Shall never see so much, nor live so long (5, 3, 325-8)

So the secret "Truth" of the drama which is "rescued" at the end, is that redemption is not to be confined to the limits of human life, reality,

and existence are beyond the walking shadow and the poor player. All we can do is endure.

Men must endure
Their going hence, even as their coming hither:
Ripeness is all (5, 2, 9-12).

says Edgar. And Gloucester replies:

That's *true* too.

Gloucester and Lear have ripened to die.

VFT as an archetypal principle: the last plays

Having seen VFT as a word-emblem we discussed it as an implicit structural principle in individual dramas; now we shall concentrate upon a group of dramas: Shakespeare's last plays, the romances. In this part we understand VFT as an archetypal principle, by archetype meaning such a symbol, as N. Frye describes: "which connects one poem with another and thereby helps to unify and integrate our literary experience" [11: 99]. We shall see that VFT will be an inter-dramatic structural device, a recurring emblem which connects the four romances.

Our concern will be the *end* in at least three senses of the word: the end of Shakespeare's dramatic career; we shall compare the end or the denouncements of the plays; and eventually we shall re-emphasize the apocalyptic or end-quality of VFT emblem and thus illuminate the presence of the linear view of time in Shakespeare's drama.

Shakespeare's last period covers the years between the opening of the Blackfriars Theatre (1608) to the burning of the Globe (1613). It is his most homogeneous period: he wrote four romances: *Pericles* (1607), *Cymbeline* (1609), *The Winter's Tale* (1610), *The Tempest* (1611) and a chronicle-play, *Henry VIII* (1613). These dramas constitute the last chords of the Shakespearean *oeuvre*: there is a radical departure from what he had previously written. His tone is melancholic and a touch of resignation can be felt. The tragic elements are inherent but they are dissolved in the end. For all the complication and conflicts there is a happy ending, a recognition or reconciliation. Kermode emphasizes the positive resemblances in the dramas: "All the Romances treat of the recovery of lost royal children, usually princesses of great, indeed semi-divine, virtue and beauty; they all bring important characters near to death, and sometimes feature almost miraculous resurrections; they all end with the healing, after many years of repentance and suffering, of some disastrous breach in the lives and happiness of princes and this final reconciliation is usually brought about by the agency of beautiful

young people; they all contain material of pastoral character or otherwise celebrate natural beauty and its renewal" [21: 8].

Time in these plays is not a devourer or destroyer but a redeemer [21: 11]. Sea, just like time, is not the type of chaos but of Providence, it turns out to be a benevolent preserver:

Ferdinand says in *The Tempest*:

Though the seas threaten, they are merciful,
I have curs'd them without cause (5, 2, 79-80)

N. Frye studies the Shakespearean romances from a "frozen" or "spatial" way by retreating from individual work into the middle distance considering these plays as a single group unified by recurring images or structural devices. His "standing back" position clarifies the mythical origins of the genre. He finds that in the tragedies there is a strong reality-principle while the romance moves back towards myth. "In comedy and romance the story seeks its own end instead of holding the mirror up to nature" [12: 8]. He argues that Shakespeare's final period is not an exhaustion of vitality but a genuine culmination and there is a logical evolution towards romance "consequently no anti-climax whether technical or spiritual in passing from *King Lear* through *Pericles* to *The Tempest*" [12: 7].

Elsewhere he writes that the romances are the nearest to dream, their world is analogous to the apocalyptic world of innocence and chastity. "In every age the ruling social or intellectual class tends to project its ideals in some forms of romance" [110: 186].

Critics have observed the organic relationship between breakdown and reconstruction, the pattern of loss and reconciliation. A division is created in the intimate human bonds (family) by unmotivated passion. At the end of the dramas there is a final healing of the divisions [32: 257].

From our point of view it seems to be advisable to observe the emblematic aspect of the characters particularly of the young females corresponding to the iconography of Truth (A); to discuss the common prophetic elements (B); and to compare the recognition scenes, i.e. apocalypse or — to use Davidson's term: "deconcealment" [7: 74], while pointing out the common emblematic pattern of these dramas (C).

(A) *Truth*

Shakespeare's *The Winter's Tale* seems to reflect most energetically the traditional VFT emblem; we have already quoted the title-page of Shakespeare's source: Greene's *Pandosto or the Triumph of Time*.

Ewbank when discussing the play argues that the strong predominant verbal imagery of time seems to have disappeared in the last plays. But "it is all the more intensely present as a controlling and shaping figure behind the

dramatic structure and technique . . . The most obvious indication of Shakespeare's concern with time is the overall structure of the play" [8: 84].

Hermione is again one of Shakespeare's most wonderful characters and, like Izabella or Cordelia, she seems to be an emblematic representative of Truth and Innocence. The unmotivatedly jealous Leontes accuses her of adultery with Polixenes and she is to be arrested. Her innocence and chastity is obvious to her faithful servants Emilia and Paulina. Even the apparently loyal servants hesitate, Antigonus says: "If the good truth were known" (2, 1, 198).

The jealousy of Leontes reflects the iconography of Calumny who locks Innocence or Truth in prison. Hermione gives birth to a daughter in the prison and the young babe is a replica of her mother's integrity:

"My poor prisoner,
I am as innocent as you." (2, 2, 28-9)

The plain-speaking Paulina courageously vindicates her Queen before the King and Hermione's self-defence is also heroic:

... if powers divine
Behold our human actions, as they do,
I doubt not then but innocence shall make
False accusation blush, and tyranny
Tremble at patience, You, my lord, best know
Who least will seem to do so, — my past life
Has been as continent, as chaste, as true,
As I am now unhappy (3, 2, 29-36)

Apollo's oracle declares Hermione to be chaste, Polixenes blameless, Leontes a jealous tyrant. The King commits the blasphemous crime of charging the oracle with untruth: "there is no truth in the oracle" (3, 2, 141). In consequence of rejecting divine revelation Leontes will be deprived of his son. Apollo's retribution is a warning to him to acknowledge divine order.

Perdita is the emblematic vision of the renewal and regeneration of Truth, reminding us of Wither's emblem of the palm-tree which had been oppressed by a stone "And spight of hell, did Labour to devour / Sprung high, and flourished the more." Davidson associates her with Flora who is like Truth emerging from the earth and he links her with the classical goddess of Venus, eventually associating the spring-renewal festivity with Botticelli's *Primavera*. "Perdita illustrates the re-birth of the green world within the context of the season of spring" [7: 82].

We can discern a similar structure in the tragic loss and the miraculous rebirth of the "true" characters in *Pericles*. The protagonist is on a constant sea-voyage. Meanwhile his wife Thaisa dies in childbirth and some years later his sea-born daughter is reported to have died. At the end of the story the wife supposed dead turns out to have been revived by a magician-physician and Marina is also discovered.

Marina is also the type representing the iconography of Truth and Chastity. In the course of her adventures she is abducted by pirates and sold to a brothelkeeper. In the brothel she is so pure in her virtue that she not only refuses to yield to the means of the brothel's clients but even persuades them to renounce their sinful habits.

she would make a puritan of the devil
if she could cheapen a kiss of her. (4, 6, 10)

Similarly to locked-up truth she was displaced by malevolent fortune "ungentle fortune hath plac'd me in this sty" (4, 6, 10) or "wayward Fortune did malign my state" (5, 1, 90) and "time hath rooted out my parentage" (5, 1, 93).

Her purity, however, is discerned by Lysimachos:

Thou art a piece of virtue (4, 6, 122)

In the reuniting scene with Pericles, though their identity is not yet revealed, the King recognizes her as Truth.

Thou look'st
Modest as justice, and thou seem'st a palace
For the crown'd truth to dwell in (5, 1, 123-5)

In Shakespeare's *Cymbeline* Imogen, the daughter of King Cymbeline marries a poor but worthy Roman, young Posthumus whom Cymbeline sends into exile. The play is the story of how the lovers try to keep contact despite a series of wicked efforts and misunderstandings until the final reconciliation.

Imogen is also the embodiment of virtue and Chastity. Posthumus boasts of her saying:

Your Italy contains
none so accomplished a courtier to convince
the honour of my mistress (1, 4, 108-9).

At the end when Iachomo acknowledges his fraud that he had deceived the naive boasting Posthumus; they speak about her chastity and Posthumus; re-affirms it: "A temple of virtue was she" (5, 5, 222).

In the complicated process of unknottting the concealed identities Truth seems to come to light with hard labour. Says Cymbeline:

bitter torture shall
winnow the truth from falsehood (5, 5, 134).

But when Pisano's wish is fulfilled "All other doubts by time let them be cleared" (4, 3, 45) the true identity of the characters is recognized: lovers,

daughters and sons are re-united. Imogen thanks Belarius, the once illegitimately banished Lord for relieving her in a similar tone to Truth who is grateful to Father Time:

You are my father too, and did relieve me,
to see this gracious season. (5, 5, 401)

The charming young female character in *The Tempest* is, of course, Miranda. As the representative of Innocence, Truth and Chastity she will be similarly an agent of reconciliation by marrying the young hero Ferdinand, just as Perdita marries Florizel, Imogen Posthumus, or Marina Lysimachos. But unlike the other three Miranda had not personally or consciously experienced the destructive power of evil. Brought up on the enchanted island by her father she is initiated into the knowledge of past events right at the beginning of the play a few hours before the culmination. She has managed to preserve her innocence at the cost of remaining ignorant. When she is amazed at "beauteous mankind" and the "brave new world" Prospero ironically remarks: "Tis new to thee" (5, 1, 184).

(B) *Prophecy*

If there is a discrepancy or gap between Time and Truth, if Truth is "locked up" in prison, concealed or hidden it is the vision of prophecy which foreshadows the deliverance of Truth. (Most of the Old Testament prophecies were written when Israel was in captivity.) Prophecy appears in the time of crisis and whoever shares the illumination of the inspired prophet participates in the "fullness of time" (Eph. 1, 10). The Greek word "kairos" denotes qualitative time, a decisive moment of apprehension illumination; while chronos is the horizontal flux-time, basically quantitative. Concerning literature Kermode speaks about "end-determined fictions" "where stories are placed at what Dante calls the point where all times are present . . . or within the shadow of it. It gives each moment its fullness" [22: 6].

Naturally, in the context of Shakespeare's romances prophecy appears in terms of mythology; oracles are uttered by gods or goddesses.

In *The Winter's Tale* two men were sent to Delphos and return with the sealed oracle by Apollo. When the seals are broken up it is read that "Hermione is chaste; Polixenes blameless; Camillo a true subject; Leontes a jealous tyrant; his innocent babe truly begotten; and the king shall live without an heir if that which is lost be not found" (3, 2, 133-7). The oracle refers to the future and after sixteen years Father Time proves to be benevolent. In the double recognition scene lost Perdita is found and in addition Hermione also comes to life. Prophecy has foreshadowed the future, what has been concealed so far is now revealed.

There is a double recognition in *Pericles* too. Prophecy is uttered between the two recognitions. Having found Marina, Pericles had a vision of the goddess Diana who summoned him to Ephesus "to do upon my altar sacrifice" (5, 1, 242). The gods are just: in the temple Thaisa turns out to be the priestess of Diana, supernatural powers restore that which was lost.

The language of prophecy is usually an enigmatic one, it often abounds in animal-imagery. (Daniel's prophecy in the Bible envisions four beasts coming up from the sea: a lion, a bear, a leopard, and the beast with the ten horns, each of them representing a world-empire successively: Babylon, Media-Persia, Greece and Rome). Sometimes the enigmatic vision of the prophecy is deciphered at the end. Prophecy of this kind is also to be found in *Cymbeline*. Posthumus is in prison awaiting death when he has a strange dream in which the ghosts of his parents and brothers appear to beg for justice from Jupiter. Jupiter "descends in thunder and lightning sitting upon an eagle" and promises deliverance. Posthumus awakes to find a book at his bed which contains an enigmatic oracle coming from Delphi:

Whereas a lion's whelp shall, to himself
unknown, without seeking find, and be
embraced by a piece of tender air; and
when from a statley cedar shall be
lopped branches which, being dead
many years, shall after revive, be
jointed to the old stock and freshly grow, then shall
Posthumus end his miseries, Britain be fortunate,
and flourish in peace and plenty. (5, 4, 137-95)

Daly suggests that the image of the cedar and its several branches that are grafted back into the original tree is strongly emblematic and is used as an *argumentum emblematicum*. Daly does not find any corresponding emblem to it in Henkel and Schöne's *Emblemata* [5: 138]. We may associate, however, Wither's emblem of the palm-tree and the resemblances are obvious. The cedar of Lebanon that has grown too high and therefore is cut off, is a familiar biblical image (Ez. 31).

In the final scene of the recognition it is the soothsayer who deciphers Jupiter's oracle: the lion's whelp is Posthumus himself (Leonatus's son = leonatus); the tender air is in Latin *mollis aer* = mulier = wife = Imogen; and the lofty cedar is *Cymbeline* whose branches were lost (two sons) but now they are restored. The prophecy is fulfilled, the vision is accomplished. In the fullness of time enigmatic utterances are disclosed "which have been kept secret from the foundation of the world" (Mt. 13, 25).

Prophecy is not a governing element in *The Tempest* because its time-scale is shrunk and the events are concentrated on the last three hours. The past is only narrated and Prospero knows that "the hour's come" (1, 2, 36).

His deep knowledge and magic had foreseen, however, the turning of Fortune's wheel which he must grasp:

by my prescience
I find my zenith doth depend upon
A most auspicious star, whose influence
If now I court not but omit, my fortunes
Will ever after droop. (1, 2, 180-4)

(C) *Recognition (or the music of Apocalypse)*

"Apocalypse means revelation, and when art becomes apocalyptic it reveals" [11: 126]. Identification is a crucial aspect of apocalypse and art. Metaphor is a statement of identity and apocalypse is the most condensed metaphoric structure. Poetry, in Coleridge's words, is the identity of knowledge. [Quoted in: 11: 125].

Identities are revealed in the recognition-scenes of Shakespeare's romances. We can speak about the "deconcealment" of Hermione, Perdita, Thaisa, Marina or Imogen. What seemed to have been lost is found, who seemed to have died is re-born or resurrected.

In *The Winter's Tale* we have a double recognition scene: the recognition of Perdita's parentage and the awakening of Hermione. Destruction, tragedy and chaos is a winter's tale but regeneration is brought about by the young characters in the atmosphere of spring-festivity or summer-harvest. Harvest is again an apocalyptic picture: "the time is come for thee so reap; for the harvest of the earth is ripe" (Rev. 14, 15). Art is also a regenerating power: Hermione's statue is a piece of art and music is played while she is awakened.

A double recognition is attained in the denouncements of *Pericles*. When Marina is recognized "heavenly music" is played which is the "music of the spheres" (5, 1, 230). When the magician-physician breathed life into Thaisa, music was played (3, 2, 88-92). In the second recognition-scene Thaisa is re-united with her husband and daughter. Marina will marry Lysimachos and they become the regenerative potentials for Shakespeare's "new heaven and new earth" (Rev. 21, 1).

The recognition scene and the unfolding of Truth is perhaps the longest in *Cymbeline*. Solemn music is heard when Posthumus receives the dream prophesying a good future. When all the misunderstandings are cleared up and the restoration is made perfect the soothsayer depicts it in musical imagery:

The fingers of the powers above do tune
The harmony of this peace (5, 5, 467-8)

The disclosure of Truth in these dramas reintegrates lost man into his original position. Nature therefore plays an important role, for it is endowed with a regenerative power. Destruction is always artificial and man-made

and restoration is always organic it is a re-unification with man's "kind", his originally divine nature.

In the case of *The Tempest* not only the magically produced recognition scene abounds in music but the whole drama is a great piece of music. The music of the island, produced by Ariel is the art of Truth and Redemption. G. Wilson Knight writes: "So the progress of man is the progress of creation: from chaos and tempest to light and music. And this sequence is everywhere welded into Shakespeare's imagination . . . creation is the mastery of darkness and chaos by light and music" [23: 284].

When Father Time releases captive Truth joy is expressed in terms of music and the apocalyptic unknotting and disclosure is understood as the inner experience of freedom. Shakespeare's *The Tempest* is a drama showing the *process of freedom being born*. Ariel yearns for freedom until he is set free and dissolves into the air. The captive Ferdinand sighs for freedom and the revolutionary Caliban cries: "Thought is free!" (3, 3, 133). Prospero binds everybody by his charm in order to release them. And in the epilogue it is Prospero himself who begs for freedom and mercy from the audience:

But release me from my bands
With the help of your good hands

...
As you from crimes would pardon'd be,
Let your indulgence set me free (Ep. 9-10; 19-20)

Frye says that the narrative structure of Shakespeare's comedies and romances are characterized by a dialectical or upward movement from the worldly order into the apocalyptic world above, from threatening complications to a happy ending. The discovery or *anagnorisis* is followed by marriage-festivity and banquet [11: 165]. The wedding and the banquet are eschatological imagery in the Bible. It is foreshadowed in Jesus' parables of the "great supper" (Mt. 22, 1-14 and Luke 14, 16-24). The classic metaphor in the Bible is of the bride (Church) who has prepared to meet the bridegroom (Christ) at the great banquet.

This is the essence of the Shakespearean romances: Truth prevails over falsehood and error, Father Time has brought about the victory of freedom over slavery, daylight over darkness, order over chaos, love over hate, music over tempest. Mercy, forgiveness and restoration prevails over violation, crime and breakdown.

The romances are regarded as the synthesis of Shakespeare's life's work. It is important to emphasize that they are not romantic or idyllic end-games because Shakespeare knows that reconciliation can truly be born from the bitterness of tragic experience.

To summarize our train of thought we shall provide a diagram to elucidate the structural similarities of the dramas.

	TRUTH (Life)	PROPHECY (Death)	RECOGNITION (Re-birth)
WINTER'S TALE	Hermione Perdita	Apollo's oracle	Deconcealment of Hermione P. found, marriage (Florizel), music
PERICLES	Thaisa Marina	Diana's oracle	Brought back to life (music) Found, marriage to Lysimachos
CYMBELINE	Imogen	Jupiter's oracle	Sons, daughter, husband restored (Posthumus)
THE TEMPEST	Miranda	Prospero's prescience	Music, marriage to Ferdinand, freedom

Let us end with the beginning. We have raised the question: to what extent can we discover the pattern of the linear view of time in Shakespeare. We have suggested that if there is a presupposed meaning or truth to be discovered or revealed, if there is something beyond the meaningless rotation of the wheel of time, it is usually foreshadowed by prophecy and will be delivered at the end of time. Up to that moment there is a long, very often complicated, one-way process. In terms of literature this seems to be involved in the narrative structure of the story. At the end Truth is unfolded, VFT is an intrinsically apocalyptic emblem.

In the End Truth is eventually released and Time is consummated. In the end-determined dramas Time is dissolved in timelessness. In the *Book of Revelation* the angel who stood upon the sea and upon the earth swore: "That there should be time no longer" (Rev. 10, 6) and in the new heaven and new earth "there was no more sea" (Rev. 21, 1).

When Shakespeare's revels are ended his great globe and spirits will dissolve into the air (Temp. 4, 1, 148-58) but the heroes of his dream and dramatic vision become "heirs of eternity" (LLL 1, 1, 7) [discussed in: 18: 210-4].

The problem of the End has always been one of the vexed questions of human beings. When Arnold Toynbee discusses the one-way view of time he is also faced with the problem of apocalypse. "The approach of climax foreseen intuitively by the prophets is being felt, and feared, as a coming event. Its imminence, today, is not an article of faith; it is a datum of obser-

vation and expression" [31: 413]. Frank Kermode is not so pessimistic: "And although for us the End has perhaps lost its naive *imminence*, its shadow still lies on the crisis of our fictions; we may speak of it as *immanent*" [21: 6].

The fear of the consummation of Time, the devouring Chronos can perhaps be quenched by Father Time and her daughter Veritas: "And ye shall know the truth, and truth shall make you free" (John 8, 32).

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