TIME IMAGERY IN SHAKESPEARE'S
PLAYS AND POEMS

by

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Director of Thesis

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Purpose of the thesis</td>
<td>1</td>
</tr>
<tr>
<td>Definition of terms</td>
<td>1</td>
</tr>
<tr>
<td>Advantages of the study</td>
<td>1</td>
</tr>
<tr>
<td>Organization</td>
<td>2</td>
</tr>
<tr>
<td>II. A REVIEW OF MAIN TRENDS IN IMAGERY STUDY</td>
<td>3</td>
</tr>
<tr>
<td>Early studies</td>
<td>3</td>
</tr>
<tr>
<td>The introspective approach</td>
<td>5</td>
</tr>
<tr>
<td>The organic approach</td>
<td>9</td>
</tr>
<tr>
<td>The substantiation method</td>
<td>9</td>
</tr>
<tr>
<td>Summary</td>
<td>11</td>
</tr>
<tr>
<td>III. AIMS AND METHODS</td>
<td>12</td>
</tr>
<tr>
<td>Nature of the investigation</td>
<td>12</td>
</tr>
<tr>
<td>Advantages of the investigation</td>
<td>12</td>
</tr>
<tr>
<td>Disadvantages of the investigation</td>
<td>14</td>
</tr>
<tr>
<td>Definition of an image</td>
<td>14</td>
</tr>
<tr>
<td>Method of gathering images</td>
<td>15</td>
</tr>
<tr>
<td>Inclusion of non-images</td>
<td>16</td>
</tr>
<tr>
<td>Necessity of employing imagery</td>
<td>16</td>
</tr>
<tr>
<td>Limitations on the meaning of time</td>
<td>17</td>
</tr>
<tr>
<td>The final test of the gathering method</td>
<td>19</td>
</tr>
<tr>
<td>The text</td>
<td>19</td>
</tr>
<tr>
<td>Experimental nature of the thesis</td>
<td>19</td>
</tr>
<tr>
<td>CHAPTER</td>
<td>PAGE</td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>IV. THE DEVELOPMENT OF ELIZABETHAN TIME CONCEPTS</td>
<td>20</td>
</tr>
<tr>
<td>Manifold possibilities inherent in time concepts</td>
<td>20</td>
</tr>
<tr>
<td>The nature of classical time deities</td>
<td>21</td>
</tr>
<tr>
<td>The fusing of vegetation with classical deities</td>
<td>23</td>
</tr>
<tr>
<td>The merging of medieval characterizations of time with classical and ancient</td>
<td>25</td>
</tr>
<tr>
<td>The reinterpretation of classical mythology in the Renaissance</td>
<td>29</td>
</tr>
<tr>
<td>Summary</td>
<td>31</td>
</tr>
<tr>
<td>V. THE DUAL NATURE OF SHAKESPEARE'S TIME CONCEPTS</td>
<td>32</td>
</tr>
<tr>
<td>Destructive roles of Time</td>
<td>33</td>
</tr>
<tr>
<td>Tyrant</td>
<td>33</td>
</tr>
<tr>
<td>Oppressor</td>
<td>36</td>
</tr>
<tr>
<td>Decayer</td>
<td>38</td>
</tr>
<tr>
<td>Deceiver</td>
<td>39</td>
</tr>
<tr>
<td>Thief</td>
<td>41</td>
</tr>
<tr>
<td>Pilgrim</td>
<td>42</td>
</tr>
<tr>
<td>Sexton</td>
<td>43</td>
</tr>
<tr>
<td>Minor roles</td>
<td>43</td>
</tr>
<tr>
<td>Things destroyed by time</td>
<td>44</td>
</tr>
<tr>
<td>Beauty</td>
<td>44</td>
</tr>
<tr>
<td>Love</td>
<td>46</td>
</tr>
<tr>
<td>Honor and fame</td>
<td>46</td>
</tr>
<tr>
<td>Truth</td>
<td>47</td>
</tr>
<tr>
<td>The written word</td>
<td>48</td>
</tr>
<tr>
<td>Beneficial Roles of Time</td>
<td>49</td>
</tr>
<tr>
<td>Revealer</td>
<td>49</td>
</tr>
<tr>
<td>CHAPTER</td>
<td>PAGE</td>
</tr>
<tr>
<td>---------</td>
<td>------</td>
</tr>
<tr>
<td>VI. (continued)</td>
<td></td>
</tr>
<tr>
<td>Images associated with time imagery</td>
<td>80</td>
</tr>
<tr>
<td>Mirror imagery</td>
<td>80</td>
</tr>
<tr>
<td>Clock imagery</td>
<td>81</td>
</tr>
<tr>
<td>Time and order</td>
<td>82</td>
</tr>
<tr>
<td>VII. CONCLUSION</td>
<td>85</td>
</tr>
<tr>
<td>APPENDIX</td>
<td>88</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>105</td>
</tr>
</tbody>
</table>
LIST OF ABBREVIATIONS

The following abbreviations of Shakespeare's plays and poems are those recommended by the Modern Language Association in *The MLA Style Sheet*.

<table>
<thead>
<tr>
<th>Full Title</th>
<th>Abbreviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>All's Well That Ends Well</td>
<td>All's W.</td>
</tr>
<tr>
<td>Antony and Cleopatra</td>
<td>Antony</td>
</tr>
<tr>
<td>As You Like It</td>
<td>A.Y.L.</td>
</tr>
<tr>
<td>The Comedy of Errors</td>
<td>Errors</td>
</tr>
<tr>
<td>Coriolanus</td>
<td>Cor.</td>
</tr>
<tr>
<td>Cymbeline</td>
<td>Cymb.</td>
</tr>
<tr>
<td>Hamlet, Prince of Denmark</td>
<td>Ham.</td>
</tr>
<tr>
<td>I Henry IV</td>
<td>I H. IV</td>
</tr>
<tr>
<td>II Henry IV</td>
<td>II H. IV</td>
</tr>
<tr>
<td>Henry V</td>
<td>H. V</td>
</tr>
<tr>
<td>I Henry VI</td>
<td>I H. VI</td>
</tr>
<tr>
<td>II Henry VI</td>
<td>II H. VI</td>
</tr>
<tr>
<td>III Henry VI</td>
<td>III H. VI</td>
</tr>
<tr>
<td>Julius Caesar</td>
<td>Caesar</td>
</tr>
<tr>
<td>King Henry VIII</td>
<td>H. VIII</td>
</tr>
<tr>
<td>King John</td>
<td>John</td>
</tr>
<tr>
<td>King Lear</td>
<td>Lear</td>
</tr>
<tr>
<td>Love's Labour's Lost</td>
<td>L.L.L.</td>
</tr>
<tr>
<td>Macbeth</td>
<td>Macb.</td>
</tr>
<tr>
<td>Measure for Measure</td>
<td>Meas.</td>
</tr>
</tbody>
</table>
The Merry Wives of Windsor
A Midsummer Night's Dream
Much Ado About Nothing
Othello, the Moor of Venice
Pericles
Richard II
Richard III
Romeo and Juliet
The Taming of the Shrew
Timon of Athens
Titus Andronicus
Troilus and Cressida
Twelfth Night; or, What You Will
The Two Gentlemen of Verona
The Winter's Tale
The Rape of Lucrece
Sonnets
Venus and Adonis
CHAPTER I

INTRODUCTION

Even a cursory reading of Shakespeare's plays and poems reveals that a great deal of imagery is devoted to describing the characteristics and functions of time. It is further evident that these functions and characteristics are so diverse and manifold that a consistent picture of time is difficult to obtain. The purpose of this thesis is to investigate thoroughly the imagery dealing with the concept of time and attempt to trace a consistent treatment of it in the plays and poems.

By Shakespeare's plays and poems are meant all the plays and poems considered by the majority of scholars to make up the corpus of his work. A complete list of the included works will be found in the table of abbreviations.

The term imagery will be employed throughout this paper in a very broad sense, denoting the picture arising from the author's words rather than the particular figure of speech employed. A more complete discussion of this term will be included in chapter three.

While many investigations of Shakespeare's imagery have been made, none undertakes to examine thoroughly those images dealing with one concept. It is felt that such an investigation will not only reveal vital information about Shakespeare's imagery but will also be effective in the interpretation of certain passages in the plays.

Because the usefulness of the present approach will be more apparent after a review of major trends in imagery study has been presented,
a more detailed account will be offered in chapter three.

This thesis is organized according to what is believed to be the clearest method of presenting the information collected on the imagery of Shakespeare's concepts of time. Whenever possible a chronological investigation of the image or concept will be followed. That is, if a source for the image is known, it will be given prior to a discussion of Shakespeare's use. In this way it is felt that Shakespeare's contributions and changes will be more clearly discernible.

The second chapter reviews previous imagery studies; their values and shortcomings are outlined. Chapter three presents the aims and methods of this thesis. Chapter four is a history of the evolution of Elizabethan time concepts; it is felt that an understanding of these clarifies, in many respects, Shakespeare's handling of time. Chapter five introduces a detailed study of Shakespeare's images of time, dealing particularly with those images showing destructive and beneficial capacities. In chapter six miscellaneous imagery related to time will be assembled, and chapter seven will present the conclusions of the study. A table of abbreviations and a table of illustrations have been included for convenience of discussion.
CHAPTER II

A REVIEW OF MAIN TRENDS IN IMAGERY STUDY

Normally a review of the trends in the study of imagery would not be of benefit to a thesis such as this—a thesis concerned mainly with the classification and explication of a particular set of images in Shakespeare's plays and poems. The work thus far done in imagery, however, does have a bearing upon this study; and, therefore, it seems advisable to present a short account of it, emphasizing only those developments which bear directly upon this investigation. It will be demonstrated in this short review that there are three major approaches to the study of imagery: the psychoanalytical, the organic, and, for want a better term, the substantiation approach. Since this thesis follows none of these approaches completely but uses elements of several, a review of the major work in each field will more sharply define the aims and methods of this inquiry and, hence, make them more fully comprehensible.

Early studies. Because the study of imagery is a rather young offspring of Shakespearean criticism and because only the major trends will be included here, its history may be briefly written. The beginnings of this type of criticism are modest and restricted in scope. The first to attempt an analysis of Shakespeare's imagery was Walter Whiter, who, in 1794, wrote A Specimen of a Commentary on Shakespeare containing two essays: "Notes on As You Like It," and "An Attempt to Explain and Illustrate Various Passages, in a New Principle of Criticism,
In prefatory remarks to the second of these essays, Whiter reveals he is interested in discovering, through the medium of imagery, Shakespeare's unintentionally revealed attitudes to customs of his age and vices, follies, passions, and prejudices which are the objects of his satire or praise. Since Whiter states that he is interested in those things "which are the object of his satire or his praise," it is clear that he is interested in Shakespeare's handling of certain themes and ideas expressed in the plays and the probable way in which Shakespeare reacted to them. It is interesting to note that Whiter speaks of unintentionally revealed attitudes and allusions, thus paving the way for a later unique development in image interpretation.

In the body of his essay, Whiter presents four hypotheses, which are important in the light of later developments. They are as follows:

1. A pattern of images may progress changing somewhat under subconscious linkage with other associations of meaning and sound; the pattern of images touched off originally by an expression or metaphorical phrase may continue for some time after the igniting phrase or word has been forgotten; recall of a metaphor, a circumstance, or an expression not apparent in the text may produce imagery in a different context from the preceding imagery; environment and conditions of the time may produce images not causally connected (this is identical to the hypothesis immediately preceding, with the exception that the stimuli shunting the

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image to a new track is more external than the other).  

The psychoanalytical approach.  Despite Whiter's interest in unintentionally revealed attitudes and allusions, his aims, predating the advent of psychiatry by almost a century, could hardly have been psychoanalytic. Such is not the case with later studies. After a quiescence of almost a century and a half, images again received close treatment in the study of Shakespeare. This renewal of interest, announced by Caroline Spurgeon's book, Shakespeare's Imagery, published in 1939, coincides with the rising interest in Sigmund Freud's theories. The pressure of Freudian thought on Miss Spurgeon's work is not immediately apparent. Its presence as the basis of psychoanalytical approaches is, however, evident. A leading article of The London Times Literary Supplement predicts,

When the history of intellectual ideas of the early Twentieth Century comes to be written, the name of Freud will be inevitably connected with it, and nowhere more prominently than in the history of literary criticism. Not that the literary criticism as practiced by the psycho-analysts will assume any more importance than it possesses at present; but through all contemporary criticism there runs a vein of thought which has its origins in a heightened awareness of the mental processes that lie behind the act of creative writing.

This particular approach has as its goal the opening of the poet's mind for inspection. Such an intention is evident in the following passage from Miss Spurgeon's book: "I believe it to be profoundly true that the real revelation of the writer's personality, temperament, and quality of mind

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3 Loc. cit.

4 The adjective psychoanalytic, or psychoanalytical, whenever used in this thesis, will imply application of close analysis of the poet's mind rather than therapeutic processes.

5 "Imagery of Shakespeare," LTIS, p. 701.
is to be found in his works, whether he be dramatist or novelist, describing other people's thoughts or putting down his own directly.  "6 This passage attests Miss Spurgeon's intention to know Shakespeare's "innermost likes and dislikes, observations and attitudes of mind and beliefs, in and through the images." 7 Such an attempt to resurrect the man from his works is, at best, difficult and speculative. It is, however, the reasoning behind this method that needs special consideration.

Unless we assume mere prurience to be an object, we must conclude that knowing the writer's personality, temperament, and quality of mind is but one step in a rather roundabout approach to a better understanding of Shakespeare's writings. The reasoning seems to be that we must know the man in order to understand his works. The procedure is to assemble the imagery, reconstruct the poet's mind from this assembly, and then interpret the plays on the basis of the new information. The first step in this process Miss Spurgeon takes firmly; on the second she falters; and the last she does not make.

The statistics compiled in her book remain statistics; they are not applied successfully to the plays and, therefore, contribute little to our knowledge of Shakespeare's works. Despite the tremendous amount of energy expended in gathering all the imagery in the plays and poems, Caroline Spurgeon's conclusions amount to little more than speculation on the poet's likes and dislikes and postulations of probable incidents causing image clusters to recur throughout the poems and plays.

6 Caroline F. E. Spurgeon, Shakespeare's Imagery, p. 4.

7 Loc. cit.
Although Miss Spurgeon's indebtedness to Whiter has not been established, the first three of his hypotheses are treated in her study; the fourth is neglected. Neglecting this fourth hypothesis (environment and conditions of the time may produce images not causally connected) leaves a considerable gap in her argument. This gap weakens the structure of her study, for it is obvious that conventional images and themes influence all poets whether through acceptance or rejection. For example, Miss Spurgeon's explanation of the frequent occurrence of the dog-and-sugar imagery in the plays and poems is that Shakespeare probably disliked the messy habit of feeding sweetmeats to dogs at the table. It has since been pointed out that fawning-spaniel imagery, used to indicate false friendship, was a commonplace in Elizabethan literature and that Shakespeare undoubtedly inherited it as a part of the literary convention of his time.

If an author takes over an image or statement that has been frequently exploited by his predecessors or contemporaries without materially changing or adding to that image or statement, it would hardly seem wise to draw from it conclusions about the poet's personal attitudes. It might well be that the conventional image or statement sincerely summed up the poet's own feelings, but it might also be the case that he took a poetic shortcut by employing a device already fashioned. The problem of sincerity haunts any imagery study that seeks to reconstruct the poet's attitudes; nor can the stake be completely driven home and the ghost thus

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8 Ibid., p. 187.

laid by establishing when the poet was using convention and when he was on his own, but certainly when the poet is employing his own devices, it is more valid to draw inferences about his opinions than when he is using someone else's. It becomes obvious, therefore, that a study of imagery without reference to convention or tradition is misleading and may well produce invalid results.

Whereas Freudian influence, evidenced by close inspection of the mind, is a substratal pressure in Miss Spurgeon's work, it molds the entire matter of E. A. Armstrong's. Armstrong completely neglects the plays and poems as such and treats them merely as source material for images; these images are in turn regarded as symptoms of Shakespeare's mental processes. But Mr. Armstrong is out for bigger game than one poet's mind; he is interested in the creative faculties of all poetic minds. He states, "...our task is not to analyse the significance of sets of selected images but to discover the principles on which Shakespeare's imagery was organized, the psychological processes involved and to explore the nature of imagination itself."\(^\text{10}\) Where Miss Spurgeon neglected to take the third of three steps in her study, failing to use the material she had uncovered to interpret the plays and poems, Armstrong walks in the opposite direction. The signposts guiding him point to lands remote from the study of English literature.

Other than this avowed disinterest in the plays and poems as such, and the fact that he does not use a statistical method to isolate his imagery, Armstrong's approach is very similar to Miss Spurgeon's. Both examined the image in a vacuum, separating it from the context it appeared

\(^{10}\text{E. A. Armstrong, }\textit{Shakespeare's Imagination}, \text{ p. 9 (italics mine).}\)
in, plot, and characterization, and handled it primarily as psychological phenomenon. Neither investigated the conventional use of the images they were examining. This approach represents one of the approaches to the study of imagery. The other two may be seen in the work of W. H. Clemen and G. Wilson Knight.

The organic approach. Critics have labeled Clemen's method organic because of his practice of examining the image in close relation to the play, not in a vacuum divorced from theme and context, but with regard to plot, characterization, mood, and theme. The psychoanalytic approach was concerned with the poet's mind; Clemen is interested in the poet's dramatic and poetic genius. He traces Shakespeare's imagery from the early plays through to its mature development in the later ones. It is with this development that he is primarily concerned. But again the historical life of the image is neglected. This, at times, puts Clemen on rather shaky terrain. Unless Shakespeare's modifications of conventional imagery patterns are shown, a criticism that does justice to the poet's genius can hardly be arrived at. It is, for example, demonstrable that much of Sidney's poetic excellence derives from his clever use of Petrarchian convention. In his sonnet sequence, Astrophel and Stella, Sidney readapts and makes subtle use of the overused, trite phrases that were the downfall of many Elizabethan sonneteers. It seems, then, necessary to establish the conventional form of the image before making judgments about the poet's work.

The substantiation method. The third and most popular method of using imagery is to employ it in support of a particular interpretation of a play. This method is used by G. Wilson Knight in his series of Shakespeare interpretations. Knight searches the plays for dominant themes maintained or
emphasized in the imagery. In The Imperial Theme he states, "The following essays are concerned primarily with what I have termed 'life' themes. By this I intend themes which are positive and optimistic and consistently related throughout Shakespeare to images suggestive of brightness and joy."¹¹ The success of this method depends almost completely upon the individual doing the interpreting and, consequently, calls for a great deal of care and discrimination in the selection of images supporting particular themes.

Clemen, in his book on the development of Shakespeare's imagery, says the following about Knight's method:

Wilson Knight's emphasis on the imagery as an integral part of the spatial content of the play has led to a clearer recognition of the subtle correspondence existing between the different strains and motifs of imagery and has yielded illuminating insight into the relationship of the imagery to the mood, the theme, and the specific experience underlying the play. It has also led to regard the imagery as expressive of a certain symbolism which, in Mr. Knight's view, can disclose to us the meaning of the play better than anything else. This symbolic interpretation of Shakespeare gained more and more ground in Mr. Knight's later books and was followed up by other critics who, in compliance with an important new trend in poetic criticism, applied this method more exclusively than Mr. Knight had done. It is obvious, however, that in an interpretation of Shakespeare based solely on this approach one is apt to lose sight of the "dramatic reality" of the plays and to neglect such important aspects as dramatic technique, plot, stage conditions, etc.¹²

It is apparent that the main difference between Mr. Clemen's method and Mr. Knight's is that the former regards the plays primarily as dramatic

¹¹G. Wilson Knight, The Imperial Theme, p. 2.
¹²Clemen, p. 16.
productions and the latter as poetry. This distinction is responsible for splitting much Shakespearean criticism.

**Summary.** None of these methods have attempted to analyse one particular image pattern running through the plays and poems. Nor have they taken into consideration the earlier and contemporary uses of the images so that Shakespeare's innovations and changes may be studied. Miss Spurgeon's method, statistical in manner, aimed at a better understanding of Shakespeare's mind; Armstrong sought to understand the poetic process through imagery. Clemen was concerned with the dramatic development of the image, keeping it in close relation to mood, theme, and characterization. Knight used imagery to support his interpretations. The following chapter will outline the aims and methods of this study of the images associated with time.
CHAPTER III

AIMS AND METHODS

In Chapter II several divergent methods of approaching and utilizing image studies were reviewed and evaluated. In this chapter the aims and methods of the present study will be presented.

**Nature of the investigation.** Only those images directly or indirectly involving the concept of time will be examined here. Previous investigations of Shakespeare's imagery have been very broad. Caroline Spurgeon, for example, classified, counted, and measured all the imagery of the plays and poems. It is known from the charts and tables in her book that certain types of images predominate. It is also known that certain images are apt to be found in conjunction with others. But there is little detailed information on how a specific image is handled. Armstrong examined ten major image links which included many different classes of imagery. Clemen and Knight chose at random from the body of images in the poems and plays. This is the first analysis of imagery to undertake an investigation of the images developing a particular concept and will demonstrate, it is hoped, the advantage of such a procedure.

**Advantages of the investigation.** A consideration of one specific image group has certain advantages over a more generalized study. By limiting the scope of investigation a much more thorough inquiry can be effected: every single example of the group being investigated, no matter how recondite the allusion, can be considered and evaluated.

An excellent example of this advantage may be seen in Miss Spurgeon's
remarks about Shakespeare's time imagery:

But whether his pace be swift or slow time has one constant characteristic, one constant function: he destroys. Injurious, shifting, wasteful, a devourer, a spoiler and a thief, he swallows up cities and defaces proud buildings, is an eater of youth, feeds on the rarities of nature's truth and devours good deeds past as fast as they are made, he steals minutes and hours, wrecks and despoils beauty, "and nothing stands but for his scythe to mow."

All of these things are at some place or other in the works true; it is very misleading, however, to claim that "one constant characteristic, one constant function" is to destroy. It is rather only one of a multiple of time's functions. Time also heals, teaches, ripens, reveals, corrects, and rewards—all very much apart from the function of destruction. To generalize as Miss Spurgeon does information must be either overlooked or neglected. The scope of Miss Spurgeon's endeavor perhaps forces such generalizations upon her.

Perhaps the most important advantage of all is that a detailed study of one particular image permits a thorough investigation of the treatment of the image in contemporary literature: its importance and function as a literary convention and something of its probable history. Unless these matters are taken into consideration conclusions about the poetic merit, the probable meaning intended, and the originality of the image cannot be decided. Unless, for example, the history of Petrarchian love conventions were known

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13 In this passage (Troil. III, iii, 11. 145-52) it is Oblivion, not Time, who devours.
14 Spurgeon, p. 176.
15 See page 56.
16 See page 53.
17 See page 51.
18 See page 49.
19 See page 50.
20 See page 51.
Shakespeare's Sonnet 130 would lose much of its significance; it could not be readily determined that Shakespeare here used convention as anti-convention. Miss Spurgeon's conclusions about the dog-and-sugar image would have been more comprehensive had she considered the frequent appearance of that image in contemporary literature.

Special symbolic or idiomatic uses of the image may be uncovered and used advantageously in interpreting passages in the plays and poems. It is further possible that aid may be given to textual studies by establishing how Shakespeare treats time imagery.

It is, therefore, evident that several decided advantages are offered by a thorough investigation of one particular image; at the same time there are certain disadvantages.

Disadvantages. The most evident disadvantage is the extremely narrow area being investigated: a study of one type of image could hardly provide a key for the interpretation of all the author's work. To avoid generalizations, however, it was felt that such a specialization was necessary. The virtue of any such study as this would become more evident if several investigations of other images were made. Accuracy could thus be joined with comprehensiveness.

Definition of an image. After a specialized study had been decided upon and before the actual investigation of time images began, difficulty was experienced in deciding what exactly an image was. Various figures of speech were known to involve imagery: metonymy, synecdoche, metaphor, simile, and personification. But because emphasis would not be on figures of speech, a definition using these terms was not thought advisable. It was felt that Caroline Spurgeon's definition would be much more satisfactory and that the very looseness of her definition would, in fact, be better
suited to the present task. The following definition was taken over, therefore, and used throughout this study as the criterion for an image: 
"...any and every imaginative picture or other experience, drawn in every kind of way, which may have come to the poet, not only through any of his senses, but through his mind and emotion as well, and which he uses in the form of simile and metaphor in their widest sense, for purposes of analogy."21

Method of gathering images. After the criterion for images was decided upon it was necessary to employ some method to gather them together for examination. It was felt that reading through the entire body of Shakespeare's work, although a thorough and systematic method, would involve far too much labor—labor which might better be spent investigating exhaustively the images gathered. Therefore, a system was devised to facilitate collection.

This system employed key words to indicate time imagery. Six key words were tentatively selected: Hour, minute, glass, sand, scythe, and time. These key words in a concordance would, it was felt, sublist all the major time images. To make an initial check of this method, before effort could be expended by a faulty system, a test was devised to determine its efficiency. One play was selected which was known to contain a large number of references to time. This play, Antony and Cleopatra, was carefully examined and all the time images in it were listed; a total of twenty-one were recorded. The references to Antony and Cleopatra in the concordance, under the six key words, were then noted: Twelve occurrences of the word hour appeared, three of minute, none of glass or sand, one of

21 Spurgeon, p. 5.
scythe, and thirty-seven of time. This made a total of fifty-three list-
ings under the key words. In conformance with certain limitations on the
meaning of time, presented later in this chapter, only twenty-three of
these were found to be pertinent, and of these twenty-three only twenty-
one were definite images. The other two, although not images, were re-
tained because it was felt they were important to a study of the concept
of time. Similarity between the two groups was checked; they were found
to be identical. The method was, therefore, felt to be adequate for the
purposes of this study.

It was found, as images detected by this system accumulated, that
other key words became apparent, enabling the method to correct itself.
Such words as age, thief, night, and ripen were found to persist in time
images and, hence, were used to detect more passages.

Inclusion of non-images. It will become evident that all the quota-
tions cited in this chapter and those following are not images. Some of
the passages cannot be called images even in the very broad sense of the
definition used in this study. It was felt, however, that whenever pas-
sages occurred that were not images but dealt markedly with the concept
of time, within the boundaries of those limitations of meaning already
mentioned, they should be used to append and support the investigation.

The necessity of employing imagery. This use of non-imagistic mater-
ial provoked the question as to whether it would not be best to study the
concept of time alone, disconnected from the harness of imagery. Such a
step was considered and rejected. There are three reasons for studying
the concept of time as it is reflected by imagery. Each of these reasons
alone would be enough to warrant this kind of study. If the concept of
time were examined as an idea only, were not in some way tied to a definite, recordable element of the play such as an image, an investigation of time would become far too involved and much too abstract for the present purpose. For example, such a study would involve consideration of the unity of time in the plays, the length of time of acts and scenes, the probable writing and playing time of the plays, the treatment of times of day, of seasons—all these would be part of such a generalized study of Shakespeare's concept of time.

Furthermore it was thought probable that the imagery employed in the treatment of the time concept would reveal information that would be important. It was thought that the pictorial element of the image would have a bearing on the idea projected. During the preliminary investigations it was discovered that the strongest references to time occurred in figurative language, particularly in those images involving personification. These passages contained the clearest references to the subject of time, enabling a base to be set down which the subtler references could use as a support.

Because imagery held the study within definable bounds and supplied needed information, and because its presence generally denoted the strongest references to time, imagery was not divorced from the idea it expressed.

Limitations on the meaning of time. As the images accumulated by the key word method, it became evident that certain limitations would have to be imposed on the investigation. It was discovered, for example, that a great many different meanings and uses of the concept of time existed in the plays and poems. Time often meant the beat or measure
in music.

Music do I hear?
Ha, ha'. keep time! How sour sweet music is,
When time is broke and no proportion kept!
(R. III; V, v, 41-43)

Sometimes it was used in an adverbial phrase to mean presently: "In good
time here comes the noble duke." (R. III; II, i, 45). Again it was found
to refer to the political, economic, or social conditions at a given per-
iod: "The time is out of joint" (Ham.; I, v, 189); or in the sense of
multiplication: "Bardolf and Nym had ten times more valour..." (H. V;
IV, iv, 75). Such was the varied use of the word time that it was felt
necessary to restrict the present study to just those images reflecting
the following meanings: a specific meaning, "a period through which an
action, condition, or state continues,"^22 for example, "a little time, my
lord, will kill that grief" (T.G.Y.; III, ii, 15); a less specific meaning,
"a space of time treated without reference to duration"^23 as in "For now
a time has come to mock at form" (II H. IV; IV, v, 119); and, finally, a
very general meaning, "an indefinite continuous duration regarded as that
in which the sequence of events takes place"^24 as in "We are Time's sub-
jects and Time bids be gone" (II H. IV; I, iii, 110).

The final test of the gathering method. After all the images of time
had been assembled, one last check of the method used to gather the imagery
was felt desirable. Therefore the play having the greatest number of time
images was checked by carefully reading through it to see if any important

[^22]: NEP, p. 37.
[^23]: Ibid., p. 39.
[^24]: Ibid., p. 39.
imagery had been missed. Since Macbeth and Antony and Cleopatra both had the same number of images, and the latter play had been previously used in a test of this sort, Macbeth was chosen. The correlation was again found to be perfect; so, the system was felt to be adequate.

The text. The text used in gathering the images and from which all quotations in the thesis are made is the Neilson and Hill edition of The Complete Plays and Poems of William Shakespeare.

Experimental nature of the thesis. Since this is the first investigation to undertake a detailed examination of one particular image, it may be regarded as something of an experiment--an experiment that may, perhaps, be used to judge the value of extending such investigations to other images; for, certainly, there are numerous other important images in the plays and poems worthy of such investigation. If this examination proves at all illuminating it may serve as a pattern for other such work; and, thus, specialization could be united with comprehensiveness.
CHAPTER IV
THE DEVELOPMENT OF ELIZABETHAN TIME CONCEPTS

It is the aim of this chapter to show the major developments of the complex time concepts which faced the Elizabethans and to isolate the complexities of these concepts in preparation for a study of Shakespeare's time imagery.

The complex nature of Elizabethan time concepts and, consequently, of the imagery relating to time is caused by five main factors. Briefly stated, they are:

1. The manifold possibilities inherent in human conceptions of time.
2. The nature of classical time deities.
3. The fusing of vegetation and classical deities.
4. The merging of medieval characterizations of time and classical.
5. The reinterpretation of classical mythology in the Renaissance.

**Manifold possibilities inherent in time concepts.** In man's view of the world immediately surrounding him much could have been found to condemn or praise in time's effects. He could have seen on the one hand a maturation process in the ripening of crops and the growth of children; on the other a process of decay evidenced by old age and dying vegetation. Both, he could have reasoned, were caused by time's passage. He could have seen in the turn of Fortune's wheel the quick ascent of the favored and their equally fast descent. In his own life there would have been good periods and bad. He could view the ancient ruins of fallen cities and
monuments and draw morals from them as Spenser did in *The Ruines of Time*. He could feel with his contemporaries that time had decayed the human race, that in the Golden Age men had been physically and mentally superior to the present specimens. He would have believed that men were giants then as compared to dwarfs in the Middle Ages. He would have argued that the discovery of immense weapons and armor proved this to be a fact. He could have seen his neighbor's follies and indulgences repaid by sickness and disgrace with the passing time.

It was, therefore, possible for him to conclude from common events that time was both beneficial and destructive, and, while holding these two concepts, feel no conflict between them.

**The nature of classical time deities.** Such a combination of beneficial and destructive powers can be found in classical deities of time. Both Cronos and Saturn, the Greek and Roman gods of time, are savage devourers of their own children (signifying that time destroys what it also creates) and, at the same time, rulers of the Golden Age in which there was love and harmony among men. They were also benevolent harvest gods with feasts in their honor--feasts at which master waited upon slave, feasts attended by merriment and license. Bullfinch, commenting on the character of Saturn, remarks, "The representations given of Saturn are not very consistent; for on the one hand his reign is said to have been the Golden Age of innocence and purity, and on the other he is described as a monster who devoured his own children."26

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25 See the listings "Eronia" and "Saturnalia" in Harper's Dictionary of Classical Literature and Antiquities.

The same dual function applies to Cronos; while also a savage devourer of his children and a murderer of his parents, according to Hesiod, in his reign,

Men lived like gods, with minds devoid of care
Away from toils and misery; then was not
Timid old-age, but eye in feet and hands
Equally strong the banquet they enjoyed,
From every ill remote. They died as if
O're come with sleep, and all good things were theirs.
The bountious earth did of herself bring forth
Fruit much and plenteous, and in quietness
Their work midst numerous blessings they pursued.27

Besides these two main conceptions of time as a deity several lesser ones exist in art and literature. The first of these, Kairos, stood for the moment marking the turning point in the affairs of man or the universe. His attributes were swift flight and precarious balance. He reappeared in the Middle Ages under a new name and will be examined more fully in this role when medieval characterizations of time are discussed.

The principle of eternal and inexhaustible creativeness is represented in the concept of Aion. There are two personifications of this idea; one of Mithric and one of Orphic origin. The Mithric conception of Aion shows a grim figure with the head and claws of a lion. The body is encircled by a serpent, and in either hand a key is carried. The Orphic personification is Phanes, a winged youth, also surrounded by the folds of a serpent, but who is connected with the conventional representation of the zodiac.28 This second figure, Phanes, appears again

27Quoted from Keightley, The Mythology of Ancient Greece and Italy, p. 7.
in medieval art where the zodiac receives special attention.

It is evident, therefore, that four concepts of time existed in ancient and classical art: time as a destroyer in the figures of Saturn and Cronos; time as a ripener and bringer of good in the same two figures; time as the moment marking a sudden turning point in the figure of Kairos; and time as Aion, inexhaustible and external creativeness, personified by a Mithric deity and an Orphic deity, Phanes.

The fusing of vegetation with classical deities. Although the combination of harvest god with Titan partially accounts for Cronos's dual personality (and consequently Saturn's since he is the Roman equivalent of Cronos) it does not account for all his peculiarities. Several authorities consider Cronos, in his role of harvest god, to be a vegetation god of much earlier origin than the Cronos depicted in Greek mythology.²⁹ Suggestions of this connection are apparent in the myth of Cronos.

In Greek mythology Cronos is the youngest son of Uranos and Gaea, often described as heaven and earth. As his children were born to his sister-spouse, Gaea, Uranos thrust them back into her womb. In great pain Gaea called upon her children to avenge her. Only Cronos, the youngest, responded. With a sickle his mother had given him he attacked his father and castrated him, throwing the severed members into the sea, from which Aphrodite, goddess of love, was born. Uranos thus deposed, Cronos, with the assistance of the other Titans, became ruler of the world. He mated with his sister, Rhea, an earth goddess like her mother; and Hestia, Demeter, Hera, Hades, Poseidon, and Zeus were

born from the union.

It is sometimes held that Gaea prophesied her son, Cronos, would be deposed as his father was; other accounts say that Cronos, remembering the fate of his father, became fearful of being attacked by his own children. Whatever the reason, Cronos swallowed each of his children soon after its birth. Rhea, their mother, conspired to save her youngest, Zeus, from this fate and hid him in a cave on the island of Crete. She then took a stone, wrapped it in a cloth, and carried it at her breast to deceive her husband. When Cronos appeared he tore the stone from Rhea and, thinking it was his youngest child, swallowed it as he had the other children.

Zeus reached full growth in one year under the watchful eyes of nymphs, who fed him on the milk of the goat Amalthea. When he had thus grown he confronted his father and mutilated him as Uranos had been. He then became king and took his sister Hera as a mate.

This myth, in presenting a series of depositions through castration suggests very strongly the dying vegetation god who at each harvest or end of a fixed cycle was emasculated and deposed when his virility was thought to have ended or his tenure had run out.

Now as a dying vegetation god Cronos would be associated with death and mourning; he would also be enfeebled and aged. He would be connected with harvest rites and display some symbols of that linkage. An early view of him (Figure 1) displays many of these characteristics: he is aged, wears a mournful look, appears in a hooded robe of mourning, and

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30W. S. Fox, Mythology of All Races, I, p. 6; and Harper’s Dictionary of Classical Literature and Antiquities, p. 431
carries a sickle. The sickle doubles for an instrument of castration, and the mourning clothes and dejected mein result from his impotence and ineffectuality as a harvest god. He is not, in this early role, a savage devourer, but rather a symbol of infertility and mourning.

It seems reasonable, then, to assume that the savage devouring attributes of Cronos were added by Greek myth-makers, and the more somber, mournful characteristics, as well as the sickle and other harvest implements, result from his earlier role as a harvest god.

The merging of medieval characterizations of time with classical and ancient. Medieval interest in astrology led to further additions to the already complex conceptions of time deities. Saturn, like Jupiter and Venus, had been identified with a planet and, therefore, gained astrological


32 An extremely interesting example of a late association of castration and the harvest is given by Frazer in chapter 7, vol. VII, of The Golden Bough, pp. 229-230: "A stranger passing a field that is being harvested is often seized and bound. For instance, in Mecklenburg on the first day of reaping, if the master or mistress or a stranger enters the field...all the mowers face toward him and sharpen their scythes... . The reapers form a circle around him, and sharpen their scythes, while their leader says:

The men are ready
The scythes are bent
The corn is great and small,
The gentlemen must be mowed.

...at Ramin, in the district of Stettin, the stranger, standing encircled by the reapers, is thus addressed:

We'll stroke the gentlemen
With our naked sword
Wherewith we shear meadows and fields.
We shear princes and lords.
Labourers are often athirst;
If the gentlemen will stand beer and brandy
The joke will soon be over,
But if our prayer he does not like,
The sword has a right to strike!"
logical significance. Saturn's already fierce nature was accentuated, and he became a very sinister influence.

We still use the word "saturnine" to denote a sluggish, gloomy temperament. This word derives from the astrological influence of the planet Saturn. Those under its influence could be powerful and wealthy but not kindly and generous; they could be wise but not happy. For men under the influence of Saturn were by nature melancholy. The planet, itself, was considered cold, dry, and slow and was associated with old age, poverty, and death. It is interesting to note that these later attributes are very much like those already acquired as a dying king and may, perhaps, be attributed to this earlier characterization.

This astrological imagery—partly derived from Arabic sources—depicted Saturn as a morose, ailing old man, often in rustic garb. The sickle is often replaced in art by a spade or mattock (signifying the grim role of grave digger); at times these are transformed into a staff or crutch indicating extreme age and enfeeblement. As a final result time is shown as a cripple with a wooden leg (Figure 2).

Panofsky gives an excellent resume of the metamorphosis of Saturn in the Middle Ages:

In the mythological illustrations which were evolved exclusively out of textual sources the appearance of Saturn develops from the fantastic into the terrifying and repulsive. In the earliest known specimen, ...a drawing of around 1100,

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33 Oxford English Dictionary.

34 Panofsky, p. 77.
he wears a big fluttering veil...and carries a sickle, as well as a scythe and, in addition, the dragon biting its tail. The standard type was developed in the fourteenth century when the Moralized Ovid and its derivatives began to be illustrated. These pictures usually included supplementary figures connected with the myth of Saturn which serves to dramatize his sinister character and emphasize his cruelty and destructiveness even more sharply than had been the case in the astrological illustrations. The illuminators did not scruple to depict the hideous process of castration as well as the act of devouring a living child, a scene never shown in classical representations. This cannibalistic type was to become the accepted type in late medieval art and finally merged with the astrological representations so that at times we find a combination of the castration with the ingestion of the child, or a combination of the ingestion with the wooden leg motive. In a more or less classicised form both the devouring scene and the castration continue into high Renaissance and Baroque art...35

Kairos also underwent a metamorphosis in the hands of medieval artists. This concept of a sudden turning point in the affairs of man and the universe was represented by a youth in fast motion. He had wings at both shoulders and heels and carried a thin-edged knife on which he balanced a pair of scales. The proverbial forelock by which opportunity could be seized is prominent (Figure 4). An interesting retention of the concept of Kairos is present in the modern Greek word for time, kairos, which in certain idioms also means chance. The very allegorical nature of Káiros appealed to the medieval mind; he was adopted by the artists of this period and renamed Opportunity. The figure of Opportunity persisted until the eleventh century and then began to merge with the goddess Fortuna, who also symbolized opportunity and

35See Figure 3 in table of illustrations.
36Panofsky, p. 78.
chance. This blending was so complete that Fortuna was equipped with all the attributes of Opportunity: the prominent forelock, the knife and balanced scales, and the two sets of wings. Fortuna was often conceived standing on a wheel, which sometimes floated in the sea. This concept almost superseded Kairos in late medieval and Renaissance art.

The principle of Aion, inexhaustible and external creativeness, because of its close connection with the zodiac and its cosmic significance, was sometimes represented in the Middle Ages; but, for the most part, the zodiac began to transfer to Cronos and Saturn.

One representation of time appears to have been a product of innovation in the Middle Ages. This is the figure of Temps, usually represented as having three heads (the past, present, and future); four wings, each symbolizing a season; and each wing containing a feather for the months in the season (Figure 5). It is evident that Temps is primarily an emblem. He displays none of the ferocity or complexity of Saturn or Cronos, nor none of the subtle significance or cosmic magnificence of Kairos and Aion. He was, in fact, inadequate for the representations of time conceived by Renaissance artists, and only portions of him were retained in their depictions.

Other than Temps, medieval time figures are continuations of classical and ancient time deities. These continuations, however, underwent considerable metamorphosis. The already fierce nature of Saturn and Cronos was accentuated, and because of Saturn's connection with astrology many old characteristics were intensified and new appeared.

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37 Panofsky, p. 72n.
Melancholia and old age were heightened, and Saturn was linked with poverty and death; a staff and crutch appeared, and he was sometimes shown as a one-legged cripple. Kairos became Opportunity and merged with Fortuna, while the cosmological implications of Aion were, in part, transferred to Saturn and Cronos.

The reinterpretation of classical mythology in the Renaissance. When artists discovered Petrarch's *Triumphi* and began to illustrate "The Triumph of Time" the academic figure of Temps was not adequate to represent Petrarch's conception. Although Petrarch did not fully describe Time in his poem he imagined him as a relentless destroyer:

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He seemed to lash along his steeds of fire;  
And shot along the air with glancing ray;  
Swift as a falcon darting on its prey;  
No planet's swift career could match his speed;  
That seemed the power of fancy to exceed.  
The courier of the sky I marked with dread...  
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(Petrarch, *The Triumph of Time*, 11. 46-51)

It was necessary, therefore, for artists illustrating "The Triumph of Time" to seek a representation of time more in keeping with the figure Petrarch had created. This they found in the medieval Saturn, and to his grim, aged, and crippled body they added the four wings of Temps. The crutch was retained despite the acquisition of wings; the sickle was present, and sometimes the act of devouring. An amusing extension of this act of devouring occurs in the frontispiece of a seventeenth-century publication, *One Hundred Roman Statues Spared by the Envious Tooth of Time*, in which we see Father Time gnawing at the Torso Belvedere in much the same manner as Saturn and Cronos had gnawed their children.

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38 Quoted from Petrarch's *Sonnets and Poems*, Bohn's Illustrated Library, p. 395-96.
The hour glass seems to have made its first appearance in the drawings illustrating Petrarch's poem; sometimes the zodiac decorates the background, too.\textsuperscript{39}

The representation of Father Time in Renaissance and Baroque art and in the poetry of this period is a rich mixture of classical and medieval, western and oriental; he has the abstract magnificence of a philosophical principle and the savage voracity of a devouring monster. In this period he displays many of the earlier concepts of time and several innovations. He is usually considered either as a destroyer or as a revealer.\textsuperscript{40}

As a destroyer, Time, already infused with the nature of the scythe-flourishing Saturn, became more and more closely connected with the figure of Death. Saturn had, as an astrological influence, been previously related to death, but in the \textit{Danse Macabre} cycle of the Renaissance this fusion became complete. Death borrowed the characteristic hour glass and scythe. The association of time and death became so close that every time-piece was likely to carry an apt inscription on death. Beside the hour glass and scythe the morbid but popular Dance of Death often showed a mirror, which, during the Middle Ages, had been used as a sign of luxury.\textsuperscript{41} In the sixteenth and seventeenth centuries it became an attribute of Time, for it was considered an instrument to reveal the encroachment of old age. Time was also shown as a procurer for Death, whom he provided with victims.

\textsuperscript{39}Panofsky, p. 80
\textsuperscript{40}\textit{Ibid.}, p. 81-82.
\textsuperscript{41}\textit{Op. cit.}
Time as a revealer is celebrated not only in proverbs and poetry but is shown in many pictorial representations, too. Truth is revealed, and Virtue and Innocence are justified by time. In these representations Time is frequently seen to draw aside a curtain behind which Truth stands.¹⁴²

**Summary.** This, then, is the evolution of the time concepts which faced the Elizabethans. Time was likely to display any number of moods, characteristics, or attributes. He could be a savage or benign force; a destroyer, revealer, or cosmic principle. He could evince age, greed, physical defects, senility. A scythe, sickle, hour glass, mirror, staff, crutch, mourning robe, or wings might accompany him. He was likely to be merged with Fortuna, Opportunity, or Death. It will be shown in the following chapters that all these moods, symbols, and mergers are present in Shakespeare's time imagery, along with other equally complex characteristics which seem to be the product of Shakespeare's ingenious mind.

¹⁴²Ibid., p. 83.
CHAPTER V

THE DUAL NATURE OF SHAKESPEARE'S

TIME CONCEPTS

Perhaps it is oversimplification to speak of a duality in Shake­
speare's complex conceptions of time; but, for the purpose of easier
discussion, his imagery may be roughly divided into two sets: those
showing a destructive and those showing a beneficial nature. These
images are by no means clearly divided; often the two concepts are
expressed side by side:

Thou nursest all and murderest all who are,
(Lucr., l. 929)

O Time, thou tutor both to good and bad,
(Lucr., l. 995)

And so, from hour to hour, we ripe and ripe,
And then, from hour to hour, we rot and rot,
(A.Y.L.; II, vii, ll. 24-5)

Time, speaking of himself, says

I, that please some, try all, both terror
Of good and bad, that makes and unfolds error.
(WT; IV, i, ll. 1-2)

Sometimes a passage containing a summary of the beneficial powers of
time will alternate with passages depicting Time's destructive powers
as in The Rape of Lucrece, ll. 936-959. But even though these con­
flicting powers are spoken of in the same breath, it is possible to
isolate the two roles and present them separately.

In this chapter, time's destructive roles and those things destroyed
by time will be discussed first. An examination of Time's beneficial
attributes and things benefited by Time will follow. Since this main
duality by no means exhausts all the imagery of Time, a separate chapter
will be devoted to characteristics of Time which do not clearly fall
within the duality.

Destructive Roles of Time

Perhaps the reason many critics feel Shakespeare emphasised
Time's destructive over his beneficial powers is that the imagery ex­
pressing the destructive side of Time's nature is much more forceful,
is presented in more striking language, than that showing his benefi­
cial powers. This lack of balance in the imagery will become more
evident after the section on Time's beneficial powers has been pre­

sentated.

Time as a destructive force plays many parts; he appears as a tyrant,
an oppressor, a decayer, a deceiver, a thief, and in several minor roles.
The most striking of these characterizations is his appearance as a ty­

rant.

Tyrant. Shakespeare, in speaking of "this bloody tyrant, Time," often imagines him as a king and assigns him many of the attributes
of the astrological Saturn described in the preceding chapter. In this

\footnotesize{\textsuperscript{43}}Cf. Spurgeon, pp. 175-6; and Traversi's comment in the Variorum
\footnotesize{\textsuperscript{44}}Son. 16, 1. 2.
\footnotesize{\textsuperscript{45}}Per.; II, iii, 1.45; II H. IV; I, iii, 1.110.
role, as a Saturn-like tyrant, the devouring motif is very dominant. Time is called "an eater of youth"; this suggests immediately Saturn's mythological feast upon his children. In Sonnet 19 he is called "devouring Time." The "tooth of time" is spoken of, and as one of his diversions, Time "feeds on the rarities of nature's truth." A slightly different twist is given to the devouring theme in the image "Cormorant, devouring Time," in which the greedy, voracious nature of the flesh-eating cormorant is assigned to Time. An image of Time as Saturn might also be implicit in the lines

Time's the king of men:
He's both their parent, and he is their grave.
(Per.; II, iii, ll. 45-6)

Saturn, too, was both parent and grave to his children.

The implements mentioned in classic myth and shown in medieval and Renaissance illustrations of Cronos and Saturn also appear. Time's "bending sickle's compass" is mentioned in Sonnet 116; and again in Sonnet 126, the sickle is spoken of. In Sonnet 100 both the sickle and scythe are present: "So thou prevent'st his scythe and crooked knife." The scythe replaces the sickle in several places: in Sonnets 12, 60, and 123; and also in Love's Labour's Lost.

\[46\textit{Lucr.}, l. 2.\]
\[47\textit{Meas.}; V, i, l. 12.\]
\[48\textit{Son.} 60, l. 11.\]
\[49\textit{L.L.L.}; I, i, l. 4.\]
\[50\textit{Ibid.}, l. 6.\]
The hour glass is part of the equipment Shakespeare gives Time. Reference to his "fickle glass" is made in Sonnet 126; and when Time appears as a chorus in The Winter's Tale, he declares,

Your patience thus allowing,
I turn my glass and give my scene such growing
As you have slept between.

(IV, 1, ll. 15-17)

Time appears as a cripple in The Rape of Lucrece where he is spoken of as "mis-shapen." In Much Ado About Nothing, Claudio declares that "Time goes on crutches till love have all his rites." (II, i, ll. 272-3). Hamlet's remark, "the time is out of joint," (I, v, l. 189), more than likely refers to Time as a cripple. The limping, uneven gait caused by a disjointed leg would refer to the halting, uneven progress of events. The gait and speed of Time are subjects that provoke a great deal of imagery in the plays and poems and will be dealt with separately in the next chapter under the heading "The Gait of Time."

One further reference to time that may be construed to indicate the tyrant-Saturn appears in the following passage,

... and Time

Goes upright with his carriage.

(Temp.; V, i, ll. 2-3)

Warburton, commenting on this passage in the Variorum edition of The Tempest, remarks, "Time is usually represented as an old man bending under his load." He is here painted as in great vigor, and walking

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51 Lucr., l. 925.

52 If Time is usually represented this way it is not in Shakespeare's work. No image of this kind was discovered in the plays and poems.
upright to denote that things went prosperously on."\textsuperscript{53}

Illustrators of Petrarch's \textit{Trionfi} usually put Time on a cart drawn by two reindeer, to indicate speed; on this cart Time is sometimes shown sitting with bowed head; at other times he stands erect. It is to this act of standing erect on his carriage that the passage probably refers.

In the role of tyrant, Time exhibits most of the conventional characteristics of Saturn as he appeared in medieval and Renaissance art. He is fierce and bloody; the devouring motif is present, as well as the sickle, scythe, hour glass, crutches, crippled gait, and carriage. But despite his ferocity he is nowhere in Shakespeare's imagery as cruel and murderous a figure as he was in medieval literature and art.

**Oppressor.** A more general role as an oppressor is also evident. In this characterization, Time retains his destructive capabilities but does not evince the attributes and equipment of the tyrant-Saturn. He is, in this role, "injurious\textsuperscript{54} and "shifting\textsuperscript{55} "envious and calumniating."\textsuperscript{56} His effects are widespread; he "tries all"\textsuperscript{57} and "overcomes all."\textsuperscript{58} For crimes committed against Time he revenges himself.\textsuperscript{59} His "whips and scorns" are felt by mankind.\textsuperscript{60} He lies heavily upon the oppressed.\textsuperscript{61} The idea of weight and force is present in several images:

\begin{itemize}
\item \textsuperscript{53} Furness, ed., The \textit{Tempest}, Variorum edition, p. 232.
\item \textsuperscript{54} Lucr., l. 930.
\item \textsuperscript{55} Loc. cit.
\item \textsuperscript{56} Troil.: III, iii, l. 174.
\item \textsuperscript{57} WT; IV, i, l. 1.
\item \textsuperscript{58} Son. 60, l. 12.
\item \textsuperscript{59} Twel.; V, i, l. 385.
\item \textsuperscript{60} Ham.; III, i, l. 170.
\item \textsuperscript{61} Tim.; III, v, l. 10.
\end{itemize}
The Time misordered doth, in common sense,
Crowd us and crush us to this monstrous form.

(II H. IV; IV, ii, ll. 33-4)

... the scambling and unquiet time
Did push it out of further question.

(H.V; I, i, ll. 40-5)

Time "blunts the sharpest intent" and wears men into slovenliness. In this respect, as a wearing power, time is represented diverse ways in some rather arresting imagery. "Aged contusions" and "brush of time" suggest an abrasive, cutting capacity that may have developed out of possession of a sickle and scythe; but a more dominant idea permeates the imagery depicting a wearing power. Time washes off the gilt of opportunity, "lays waste huge stones with little water drops," and wears away the stones of Troy. The eroding action of water is present in all of these images; this theme is further carried out in imagery where time appears as the sea: minutes hasten to their end "like as the waves make towards the pebbled shore" (Sonnet 60, l.1). Macbeth, when speaking of "this bank and shoal of time," imagines a vast sea with the present life a shallow in which man can temporarily stand until, perhaps, the tide floods in. The period of time between the parting and meeting of lovers is spoken of as a sea in Sonnet 56; and in II H. IV Shakespeare refers to the "stream of time." The connection of time with sea and

62Son. 115, 1.7.
63H.V; IV, iii, 1.114
64II H. VI;V, iii, 1.3.
65Loc. cit.
66Twel.; III, ii,1.193.
67Lucr., 1.959
68Troi.; III, ii, 1.193
69Macb.; I, viii, 1.6.
70II H. IV; IV, i, 1.70 (Miss Spurgeon states that Bacon's time imagery suggests a stream down which all flows; whereas, Shakespeare does not use this image. Therefore, she argues, Bacon could hardly have been Shakespeare.)
water imagery may result from a confusion of Time with Fortune. The goddess Fortuna was frequently shown on a wheel or ball which floated in the water, and images of a rudderless boat often attend a description of her.

**Decayer.** Another characterization of Time in the plays and poems appears in imagery of decay and waste. In this guise both animate and inanimate objects fall under his power. Jaques, quoting the motley fool, reported, "... from hour to hour we rot and rot" (AYL; II, vii, 1.25). A decay of animate things is also evident in the following passage: The Queen in Cymbeline states

> And every day that comes comes to decay  
> A day's work in him.  
> (I, v, ii.56-7)

Monuments and other inanimate matter, thought to be of a fairly permanent nature, are soon decayed and wasted by time. Gates of steel and rocks are decayed; lofty towers and the "proud cost of out-worn buried age" are defeated by time. In Sonnet 12, the wastes of time are alluded to. The extent of this decay and waste is emphasised by very graphic imagery in which worm-holes and dust predominate:

> Picked from the wormholes of long vanished days,  
> Nor from the dust of old oblivion raked.  
> (HV: II, iv. 11. 85-6)

Lucrece, in her tirade against Time, claims his glory is "to fill with wormholes stately monuments" (Lucr., 1.946); and "to spoil antiquities of hammered steel" (Lucr., 1.951).

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71See "Time as Fortune," in Chapter VI.  
73Son. 65, 1.8.  
74Son. 64, 1.2-3.
One critic, commenting on this decay and waste imagery, remarks "of all phases of Architecture in Shakespeare, ruins carry the strongest emotional quality." Dust and injury are the products of age, and great states are reduced to a "dusty nothing." Perhaps because Time is thought of as besmearing and covering things with dust he is called "sluttish" Time.

Deceiver. Time as a destructive power appears in several forms other than those of tyrant, oppressor, and decayer. The most curious of these is Time as a deceiver, a characterization unique among personifications of time which results from a blending of two normally separate figures: Time and Fraud.

The most striking attribute of Time as a deceiver is a deformed hand; this deformed hand is usually the source of misfortune:

And careful hours with time's deformed hand
Have written strange defeatures in my face.
(Error; V, 1, l. 218)

The "cruel hand" of Time is referred to in Sonnet 69; his "fell hand" defaces beauty in Sonnet 64. The "injurious hand" of Time "crushes" and wears. The statement,

The extreme parts of time extremely forms
All causes to the purpose of his speed,
(L.L.L.; V, ii, ll. 750-1)

75 Fairchild, Shakespeare and the Arts, p. 32
76 Cor., II, iii, 1. 126: Son. 108, 1.10: Lucr.; 1.944-5
78 Son. 55, 1.4.
79 Son., 63, 11.1-2
may mean the hands of Time when speaking of his "extreme parts."

Time's other hand is called "his fairer hand" whose function is "offering fortunes." The presence of one deformed hand and one fair one implies that Time has the ability to give either evil or good depending upon which hand is offered. In Pericles, Time gives men only those gifts he wishes, evil or good, not the gifts requested; this strengthens the notion of Time as a dissembling gift-giver.

A suggestion for the possible source of these odd characteristics is given in an interpretation of a Bronzino painting (c. 1549) which hangs in the London National Gallery. Panofsky, who makes the interpretation, describes a "little girl in a green dress," who appears in the painting:

His Bronzino's little 'Fraude,' obviously the owner of the two contrasting masks, really looks at first like a charming little 'girl in a green dress.' But the dress cannot fully conceal a scaled fish-like body, lion's or panther's claws, and the tail of a dragon or serpent. She offers a honeycomb with one hand while she hides a poisonous little animal in the other, and moreover the hand attached to her right arm, that is the hand with the honeycomb, is in reality a left hand, while the hand attached to her left arm is in reality a right one, so that the figure offers sweetness with what seems to be her 'good' hand but is really her 'evil' one and hides poison in what seems to be her 'evil' hand but is really her 'good' one. We are presented here with the most sophisticated symbol of perverted duplicity ever devised by an artist...

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81 Tim.; V, i, 11. 126-7.
82 Ibid., l. 127.
83 Per.; II, iii, l. 47.
84 Panofsky, pp. 89-90.
It is not meant to suggest that Shakespeare copied the traits of Fraud from this painting, but rather to establish that such a figure did exist from which the traits could have been taken. It is evident from the above passage that the idea of a deformed hand offering evil gifts is manifested by Bronzino's 'Fraude.' A statement which may couple Shakespeare's notion of deceitful time even closer to the Fraude of the painting is present in Lady Macbeth's advice to her husband.

To beguile the time,
Look like the time; bear welcome in your eye,
Your hand, your tongue; look like the innocent flower
But be a serpent under it. 85

(Macb.; I, v, 11.64-5)

If Shakespeare was unaware of the figure of Fraud, with her serpents body beneath an innocent exterior, he duplicated the idea in his imagery, assigning Time the same characteristics that Fraud had. 86

Thief. A conception of Time as a thief is also present in the imagery. Such a portrayal could have come about quite naturally since it is a normal occurrence to find that the time has crept upon one with barely perceptible steps. It might be noted here that the bulk of the imagery showing Time as a thief occurs in the middle plays and might indicate the author's growing personal concern with Time's "thievish progress." 87 The following images illustrate the concept of Time as a thief:

Injurious Time now with a robber's haste
Crams his rich thievery up, he knows not how;

(Troj.; IV, iv, 11.44-5)

85 Italics mine.
86 Other than exhibiting deformed hands Spenser's Duessa manifests the characteristics of Fraud.
87 Son. 77, 1.8.
Thou by the dial’s shady stealth mayst know
Time’s thievish progress to eternity.
(Son. 77.II. 7-8)

The "inaudible and noiseless foot of Time" is also suggestive of the
thief motif; age’s "stealing steps" and the stealing pace of old age
are, alike, references of this sort. Silent hours are said to "steal on."^0

Beside these major roles there are several minor ones involving de-
structive ideas: pilgrim, sexton, tutor, pack horse, carrier, host,
and pregnant woman.

Pilgrim. It is quite possible to consider the movement of Time as
a journey toward some fixed point, or toward eternity; Shakespeare did
this when he cast Time in the role of a pilgrim. It might also be the
case that Saturn’s staff and heavy robes prompted the image, for these
two pieces of equipment are very similar to the costume by which the
medieval pilgrim was known. Normally a pilgrim is thought as being on
a journey of good will, either to receive benefits or to requite pro-
mises earlier made to him who "hem hath holpen whan that they were
seke."^1 But Shakespeare’s Time, in his pilgrimage, still retains his
destructive propensities. The poet seems to recognize this paradox in
the following passage:

Why work’st thou mischief in thy pilgrimage?
(Lucr. I. 960)

Time is usually thought of as the pilgrim:

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^88[All’s W, V, iii, I. 41.]

^89[Ham.; V, I. 79.]

^90[R. III; V, iii, I. 85.]

^91[Geoffery Chaucer, "The General Prologue," The Canterbury Tales
Robinson, ed., I. 18.]
Most miserable hour that e'er Time saw
In lasting labour of his pilgrimage.

(Romeo: IV, v, ll. 44-5)

Thou canst help Time to furrow me with age,
But stop no wrinkle in his pilgrimage.

(R. II; I, iii, ll. 229-30)

At other times, the route traveled is Time and the pilgrim is human:

The happiest youth, viewing his progress through
What perils past, what crosses to ensue,
Would shut the book, and sit him down and die.

(II H. IV; III, i, ll. 54-6)

The picture of Time with a wallet at his back collecting alms
(Troj.; III, iii, ll. 145-52) is very close to the pilgrim imagery. Time
may here be a beggar or begging friar.

Sexton. The functions of a sexton are to ring bells, set clocks,
and dig graves. These are all tasks which could readily be assigned to
time. It is, therefore, not surprising to find Shakespeare referring
to "Old Time the clock-setter,"92 and "that bald sexton, Time."93 The
spade and mattock earlier associated with the tyrant-Saturn may well
have enforced the idea of a sexton, whose macabre tools were also a
spade and mattock.

Minor roles. In several minor destructive roles, Time is called
a tutor of bad,94 a pack horse for sin,95 a carrier of care,96 a

92 John; III, i, ll. 324.
93 Loc. cit.
94 Lucr., 1.995
95 Ibid., 1.928 (Panofsky, in Studies in Iconology, observes that
illustrations of Stephen Hawes' Past-time of Pleasure fused the image of
of time with illustrations of the Apocalypse; it may be that Shakespeare's
conception of time as a pack horse derives from this earlier illustration)
welcoming host who greets the newcomer with enthusiasm and takes leave of the parting guest with coolness, and a pregnant woman.

These, then, are the various roles assumed by time operating as a destructive force: tyrant, oppressor, eroder and waster, decayer, deceiver, thief, pilgrim, pack horse, carrier of care, host, and pregnant woman. Primarily as tyrant, oppressor, and deceiver, Time exhibits strong conventional patterns; the remainder of the personifications seem to be largely products of Shakespeare's poetic inventiveness.

**Things Destroyed by Time**

Although Time, in his role as oppressor, is said to change all and overcome all, there are specific things against which his action is particularly stressed. This section will cover the destructive effects of Time upon beauty, love, honor, fame, truth, and the written word.

**Beauty.** The destructive action of Time upon beauty is a matter which seems to concern Shakespeare deeply in the plays and poems. Much of this concern arises out of the eternizing theme running through large sections of *The Sonnets*, in which W. H. is exhorted to produce offspring and thereby gain immortality; part of it also arises in connection with old age imagery. Both of these themes are quite conventional, and most

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97 Tros.; III, iii, 11.165-8.
98 Antony; III, vii, 11.81-2
99 Son 15, 1.1-2.
100 Son 60, 1.12.
of the imagery presenting these themes is, also. But regardless of the
conventionality of many of these images, the destruction of beauty re­
ceives serious treatment in Shakespeare's work and can hardly be ac­
counted for in terms of convenient poetic expression. It will be noted
as the imagery is presented that it is not an abstract beauty pictured
but beauty in terms of physical perfection.

To a certain degree, the theme of *contemptus mundi* is expressed
in these images of beauty's ruin; certainly the transciency of earthly
beauty is emphasized, but the theme stops there. To be completely
expressed, *contemptus mundi* should also unfavorably compare physical
beauty with a celestial beauty whose permanence and greater degree far
outshine those of ordinary beauty. It would almost seem that medieval
stress on beauty's impermanence as part of the *contemptus mundi* theme
has been reinterpreted by Shakespeare in terms of Renaissance thought;
for, rather than a disparagement of beauty for its ephemeral state, the
images suggest a lament over its loss through the action of time.

Of all the ravages which time effects on beauty, Shakespeare is most
obsessed with the appearance of wrinkles—wrinkles which give memory of
"mouthed graves."101 In a passage addressed to Time, the poet begs,

0, carve not with thy hours love's fair brow
Nor draw no lines there with thy antique pen.
(Son. 19, 11. 9-10)

101 Son. 77, 1. 6.
Time makes "furrows" in beauty and "delves the parallels in beauty's brow." Cleopatra claims she is "winkled deep in time."

The face is not only wrinkled by Time but also defaced and ruined. Perhaps Time takes such "spoil of beauty" because beauty's "action is no stronger than a flower." Time also "tans" beauty and "rosy lips and cheeks" come within the range of his "bending sickle's compass." Youth and, hence, the beauty inherent in youth also receive ill treatment from Time, but this will be handled in the next chapter under the heading of "Old Age."

Love. Love also suffers from Time's effects but not to the extent that beauty does. In Troilus and Cressida, love is subject to "envious and calumniating Time." And, again, in the same play he mistreats love sorely: "forcibly prevents...lock'd embrasures," "strangles... dear vows." In Measure for Measure, Time easily destroys what is in the heart. The poet laments, in Sonnet 64,

That Time will come and take my love away.

(Sonnet 64, l. 12)

Honor and fame. Honor and fame also fare rather poorly against the destructive powers of Time. At least honor and fame acquired by deeds of glory do not last much longer than the deeds live in the mind. In

102Son. 22, l. 3.
103Son. 60, l. 10.
104Antony; I, v, l. 299.
105Errors; V, i, l. 299.
106Son. 63, l. 2.
107Son. 65, l. 12; H.V.; V, ii, l. 248
108Son. 65, l. 4.
109Son. 115, l. 7.
110Son. 116, l. 9.
111Ibid., l. 10.
112Troi.; III, iii, l. 173-4.
113Ibid.; IV, iv, ll. 38-9.
114Loc. cit.
115Meas.; V, ii, l. 248
Shakespeare's opinion this is evidently not very long, for he says,

The painful warrior famoused for fight,  
After a thousand victories once foil'd  
Is from the book of honor razed quite  
And all the rest forgot for which he toiled.  

(Sh. 25, 11.9-12)

Substantially the same idea is expressed 'by Ulysses in a powerful speech to Ajax:

Time hath, my lord, a wallet at his back  
Wherein he puts alms for Oblivion,  
A great-siz'd monster of ingratiitudes,  
Those scraps are good deeds past, which are devour'd  
As fast as they are made, forgot as soon  
As done. Perseverence, dear my lord,  
Keeps honour bright; to have done is to hand  
Quite out of fashion, like a rusty mail  
In monumental mockery.  

(Troj.; III, iii, ll. 145-52)

In these two passages, it seems to be clear that honor and fame may be maintained only while deeds of glory continue; once the deeds cease, honor and fame cease. Now, since time brings on old age and thus "wears men out of act," and also brings on death, after which no acts can be accomplished, it is evident that time prevents deeds of honor and fame and, in this way overcomes them. Honor and fame achieved through poetic eulogies and lineal descent present quite another story and will be treated separately when the eternizing theme is discussed in Chapter VI.

Truth. Time "feeds on the rarities of nature's truth," and, unless custom is adhered to,

The dust on antique Time would lie unswept  
And mountainous error be too highly heap't

\[116\text{W. I, ii, ll. 29-30}\]

\[117\text{Sh. 60, 1.11.}\]
For Truth to overpeer.

(\textit{Cor}; II, iii, ll. 126-8)

Functioning as a decayer and waster of antiquities time may also be thought to obliterate truth, inasmuch as he disconnects the past from the present through the destruction of historical remains.

It will be observed, when the section on Time's beneficial powers is presented, that beauty, love, honor, fame, and truth are not consistently overcome: but, on the contrary, sometimes are instrumental in overcoming time. This would appear at first sight to be an irresolvable conflict; but it will be demonstrated in the summary to this chapter that a solution is possible, and that a fairly consistent treatment of the good and evil effects of time is evident in the plays and poems.

The written word. There are other objects which, although they do not receive a great deal of attention, are also affected by time. Shakespeare states in \textit{The Rape of Lucrece} that one of Time's functions is "to blot old books and alter their contents." (\textit{Lucr.}, 1.948); a very prophetic statement, in light of the changes and corrections Shakespeare's work has undergone; but also a statement running counter to the eternizing theme. Despite claims that his poetry will bring immunity to time, it is evident that Shakespeare is here aware that the written word is not invulnerable and may be changed and destroyed as it ages. This consciousness of the frailty of the written word is further stated in \textit{Sonnet 32} where the poet says that in time his work will be bettered by other poets and, hence, forgotten. The probable seriousness of this statement may be better judged after the eternizing theme has been examined.
Beneficial Roles of Time

It has already been stated that the imagery dealing with Time's destructive powers overbalances that showing his beneficial capabilities. Regardless of this, the imagery depicting these milder powers is manifest throughout the plays and poems in such abundance that it can not be underestimated without doing injustice to the total picture. A close examination of this imagery reveals seven major beneficial roles and numerous minor ones. Major roles are revealer, corrector, rewarder, ripener, teacher, perfector, and healer. They will be examined in that order.

Revealer. In chapter four it was pointed out that Father Time was frequently represented pulling aside a curtain to disclose the figure of Truth hidden behind it. Shakespeare's conception of Time as a revealer adheres closely to this picture. Time "unfolds," "brings to light," "unmasks," "brings things out," "thrusts forth," and "shows"; all of these are actions of revelation and, as such, are similar to the act of curtain drawing. In King Lear, Cordelia claims "Time shall unfold what plaited cunning hides" (I, i, l. 283), which, of course, it does in the play. Lucrece says,

Time's glory is...
To unmask falsehood and bring truth to light.

(Lucr., ll. 939-40)

Unmasking of falsehood is apparent in Buckingham's statement in the second part of Henry the Sixth:

...these are petty faults to faults unknown
Which time will bring to light in smooth Duke Humphrey.

(III, i, ll. 64-5)
This characterization of Time is present in many other images which give substantially the same picture as those already quoted. Two other passages seem to allude to this role. One occurs in Hamlet:

\[
\text{This was sometime a paradox but now the time gives it proof. (III, i, ll. 114-15)}
\]

The other in Macbeth, when Lady Macbeth exclaims,

\[
\text{Thy letters have transported me beyond This ignorant present, and I feel now The future in the instant. (I, v, ll. 57-9)}
\]

For, if the present is ignorant and the future reveals, Time, in unfolding the future, must act as a revealer.

**Corrector.** As a corrector, Time effects some of his changes for the better through force and mockery. In this respect he might be said to be a benign expression of the tyrannical role reviewed at the beginning of the preceding section, for he uses some of the ruthless methods of the tyrant-Saturn in accomplishing good. But most of the imagery dealing with Time as a corrective force shows him in a much more passive mood wherein the mere presence of Time, symbolizing a chronological progression, is enough to bring changes for the better. A third manner by which Time corrects shows him neither ruthless nor passive but righting matters through arbitration. This latter action is often executed by Time as a justice or judge.

Force is applied for correction in the following images: Time's function as a corrector is "to wrong the wronger till he renders right" (Lucr., 1. 943). Proteus remarks, in Two Gentlemen of Verona, "a little

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118 Lear; V, iii, ll. 163: Oth; III, iii, ll. 245: Meas.; V, i, ll. 116-17: Cor.; IV, i, ll. 40-1.
time, my lord, will kill that grief" (III, ii, l.15). Correcting Time shows strong signs of the devouring Saturn when his task is "to eat up error by opinion bred" (Lucr., l.937). Time also serves "to mock the subtle in themselves beguiled" (Lucr., l.957). Imagery expressing a passive role shows doubt, behavior, foolishness, fear, perplexity, and indifference, corrected by the passing time.

As a judge, Time

...decides
That which long process could not arbitrate;

(LLL; V,ii,11.752-3)

and is called

...the old justice that examines
All such offenders [break-promises].

(A.Y.L.; IV,i,11.203-4)

Hector says of the Trojan war

the end crowns all,
And that old common arbitrator, Time,
Will one day end it.

(Troil.; IV,v,11.224-6)

Rewarder. Time is also a rewarder, but since this role is very closely connected with the role of fortune, it will be examined in chapter six, under the heading of "Time as Fortune."

Ripener. The earliest way in which man reckoned long spans of time

119 Shrew; III,i,1.51: Cymb; IV,i,ii,1.45-6.
120 H. IV; IV,iv,11.74-5: Lucr.; l.939: Antony; I,ii,11.95-6
121 Cymb; I,v,11.46-8.
122 Antony; I,iii,1.12.
123 Twel.; II,ii,11.41-2.
124 G.V.; III,ii,1.9.
was probably by taking note of seasonal differences. Within the most important season—the growing season—sowing, sprouting, growing, ripening, and harvesting marked off shorter periods, the most important of which were observed with festivals, some of which persist today. The vegetation god or king more than likely became a time deity because, as a symbol of the growing crop, he represented also the changes that the crop went through and, hence became associated with chronological progression. Since he was also responsible for imparting his fertility to the soil through sympathetic magic, he was thought of as a cause as well as an effect and thus became a symbol of the length of time required for a crop to mature: the more virile he was the sooner the harvest. Then, too, for the most part, he reigned only during the growing season, being either killed or deposed at harvest time; therefore, his presence or absence could also denote longer seasonal spans.

Evidence to support the close connection of seasonal change with vegetation rites can be seen in some of the festivals of modern culture groups. Fertility symbols, for example, still permeate the annual rite of Easter even though their meanings have long been forgotten. In much the same manner, Shakespeare probably thought of time as a ripening agent and connected it with the growing and ripening of crops without realizing the earlier significance of this connection. Suggestion for the connection arose, no doubt, out of the harvest implements associated with Saturn and Cronos.

One of Time's tasks as a ripener is "to cheer the ploughman with increaseful crops" (Lucr., 1.958). The image is sometimes reversed, and time is thought to grow and ripen:125 "were growing time once ripened

125 Meas., v.1.116.
to my will" (I.H.VI.;II, iv,1.99); but the majority of these images present time as the ripening agent:126

Upon this land a thousand, thousand blessings
Which Time shall bring to ripeness.

(H.VIII; V, iii, 1.21)

Grain is also present in the images of Time as a ripener:

If you can look into the seeds of time
And say which grain will grow and which will not

(Macb; I, iii,11.58-9)

and,

Now he weighs time

(Even to the utmost grain. 127

(H.V; II, iv, 11.137-8)

Innovations are spoken of as being "planted newly with the time:"128

Teacher. In the first section of this chapter, it was demonstrated that time decays, covers with dust, and erodes antiquities; it was also pointed out that old books are blotted and changed. This would indicate that time tends to cut the past off from the present. Lady Macbeth's reference to the "ignorant present,"129 and Prospero's remark in The Tempest about the,

... dark backward and abysm of time,

(Temp.; I, ii, 1.50.)
support the contention that the present and past are disconnected by time.

But despite the ignorant present and the dark past,

126 A.Y.L.; II,vii,1.26: Macb.; V,viii,1.65

127 This could also refer to the grains of sand in an hour glass; there is not enough of the image to ascertain in which sense it was intended and, therefore, the Macbeth usage was followed.

128 Macb.; V,viii,1.65.

129 Ibid.; I,v,1.58.
There is a history in all men's lives
Figuring the nature of the times deceas'd
The which observed, a man may prophesy
With a near miss, of the main chance of things
As yet not come to life, which in their seeds
And weak beginnings lie intreasured.
Such things become the hatch and brood of Time.

(II H. IV; III, i, ll. 80-6)

Thus time teaches through experience. Events which have passed
leave an impression upon men which may be used to interpret the future.

Ulysses says of Nestor

Here's Nestor; instructed by the antiquary times,
He must, he is, he cannot be but wise.

(Troil.; II, iii, ll. 261-3)

This mode of teaching is not, however, automatic with the passage
of time, for

Experience is by industry achieved
And only perfected by the swift course of time.

(T.G.V.; I, iii, ll. 22)

Time is said to shape thoughts in Troilus and Cressida:

I have a young conception in my brain.
Be you my time to bring it to some shape,

(I, iii, ll. 312-13)

and perhaps does so by enabling the thinker to store up experience which
can be used to form judgements. G. Wilson Knight sees in the Troilus
passage seeds of the Bergsonian theory of intellect and intuition.
Knight feels that the brake imposed upon intuition by intellectual
analysis is overcome in Shakespeare's philosophy. He uses this pas-
sage to support his contentions. Knight says "intellect which can only
analyse the static, necessarily imposes a brake on the swift reality
of duration; thus losing touch with the reality. Discontinuous time
becomes the intellectual counterpart to 'duration.' So, too, in Shakespeare the 'unbodied' essences of spirit have to be born into 'shapes' by 'time.' It seems more probable, however, because of the emphasis Shakespeare puts upon experience gained through the passage of time, that the poet is, in the Troilus passage referring to that process rather than propounding Bergsonian theory.

Time as a teacher is also called "... tutor both to good and bad" (Lucrece: I.995) and the "pupil age" is mentioned in the first part of Henry the Fourth by Falstaff, whose great disappointment arose out of the fact that he figured "the main chance of things as yet not come to life" by the nature of "times deceased."

**Perfector.** If Time teaches through experience, it is obvious that as maturity and age are reached, granting that the individual makes use of experience in his judging processes, his wisdom will increase in proportion to the number of situations he has passed through. It is in this manner that Time operates as a perfector, mellowing and ripening the individual as he becomes more and more familiar with the process of living. Two excellent examples of this are evident in the plays. Prince Hal profited by his madcap escapades and turned past evils to advantages. Late in the second part of Henry the Fourth Warwick says of the Prince,

> The Prince will, in the perfectness of time, 
> Cast off his followers; and their memory
> Shall as a pattern or a measure live
> By which his Grace must mete the lives of others,
> Turning past evils to advantages.

(II H. IV; IV, iv, ll.74-8)

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On the other hand, Lear, advanced in age and, therefore, supposedly ex-
posed to the benefit of experience displays faulty judgment and brings
about his tragic end. It is possible to conclude from this that if the
individual takes advantage of the knowledge brought to him by time,
time can act as a perfector. In The Two Gentlemen of Verona, the
following image depicting Time as a perfector appears,

And though myself have been an idle truant
Ommitting the sweet benefit of time
To clothe mine age with angle-like perfection....

(T.G.V.; II, iv, ll. 64-6)

Healer. Time functions as a healer much as he did when a corrector.
In this remedial role, however, he heals and cures things rather than
changing them for the better. At first glance it would seem that Time's
healing powers are at variance with his decaying powers reviewed earlier.
It will be noted, however, that the healing and curing is applied mainly
to psychological matters; whereas, decay affected material things. So
the apparent conflict is really no conflict, but time operating differ-
ently in different spheres. The following images represent Time as a
healer and illustrates his action upon psychological matters:

Therefore, my lords, it highly us concerns
By day and night to attend him carefully,
And feed his humour kindly as we may,
Till Time beget some careful remedy.

(Tit.; IV,iii,ll.27-30)

Since the exile of Posthumus, most retir'd
Hath her life been; the cure whereof, my lord,
Tis time must do.132

(Cym.; III,v,ll.36-8)

132 Although this refers to retirement, the cure is intended to work
upon the melancholia caused by the absence of Posthumus.
In his healing capacity, Time is called a nurse of good.  

**Minor roles.** In minor roles, Time is a "breeder of good" a suppressor of wrong (in this role, since Time is said to anticipate ill, he can, perhaps, suppress it before it occurs), a tamer and slayer of wild beasts, a waker of the morning and a sentinel of the night (these last two images suggest Petrarch's Time, who drives the sun before him across the sky).

**Things Benefited by Time**

It has already been shown that time benefits the individual by bringing him experience, helps truth by revealing it, heals psychological matters, and corrects wrongs. Beside benefiting these, time also aids love.

Love. "Love is begun by time"; and time lends lovers means. These are active aids given to love by time. There is also a great deal of imagery in which love defies the actions of time or is said to transcend time.

Cleopatra says, "eternity was in our lips and eyes." (Antony; I, iii, l.35). The eternal nature of love is stated in several of The
Sonnets:

Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks
But bears it out even to the edge of doom.

(Son. 116, 1. 9-12)

...eternal love in love's fresh case
Weighs not the dust and injury of age,
Nor gives to necessary wrinkles place,
But makes antiquity for aye his page.

(Son. 108, 1. 9-12)

In these passages, love seems to transcend its physical trappings and thus escape the harmful effects of time. The following passage states this idea very clearly,

Time, force, and death
Do to this body what extremes you can.
But the strong base and building of my love
Is as the very center of the earth
Drawing all things to it.

(Troil.; IV, ii, ll. 107-10)

In Sonnet 126 the lover is said to hold Time's glass, sickle, and hour in his power. Lovers are said to "run before the clock," and may in this way outwit Time.

Beauty. Time does not seem to be of much aid to beauty. A few images reflect beauty's defiance of time. It is said of Cleopatra that

Age cannot wither her nor custom stale
Her infinite variety, other women cloy
The appetite they feed, but she makes hungry
Where she most satisfies.

(Antony; II, ii, ll. 240-3)

This, however, seems to speak not so much of her physical beauty as of her inner beauty and fire.

Beauty can revivify old age and temporarily overcome Time's effects

142 Merch.; II, v, l. 4.
by rejuvenating the spirit:

A withered hermit fivescore winters worn,
Might shake off fifty looking in her eye.
Beauty doth varnish age, as if new born,
And gives the crutch the cradle's infancy.

(L.L.L.; IV, iii, ll. 242-5)

Shakespeare does feel, however, that natural beauty, even though
dimmed by time, is much more desirable than beauty falsely propped with

Thus is his cheek, the map of days, outworn,
When beauty liv'd and died as flowers do now,
Before these bastard signs of fair were born;
Before the golden tresses of the dead,
The right of sepulchres, were shorn away
To live a second life on second head;
Ere beauty's dead fleece made another gay.
In him those holy antique hours are seen,
Without all ornament, itself and true,
Making no summer of another's green,
Robbing no old to dress his beauty new;
And him as for a map doth nature store,
To show false art what beauty was of yore.

(Son. 68)

Fame and honor. In Love’s Labour’s Lost, the statement appears that

honor may bring immortality:

Let fame, that all hunt after in their lives,
Live regist'red upon our brazen tombs
And then grace us in the disgrace of death;
When, spite of cormorant, devouring Time,
Th' endeavor this present breath may buy
That honour which shall bate his scythe's keen edge
And make us heirs of all eternity.

(I, i, ll. 1-7)

This is not at all in keeping with Shakespeare's usual remarks on fame

and honor, for he repeatedly says that good deeds do not bring permanent

fame. It may be the case that the speech needed a strong persuasive tone

and called for such a claim.

Fame and honor achieve some degree of permanence through poetry
and procreation. They will be discussed in the next chapter when the eternizing theme is reviewed.

**Truth.** The images showing Time as a revealer demonstrate Time's beneficial action upon an abstract truth.

**Summary**

It is evident from the preceding discussions that time assumes many roles in effecting evil and good. It is further evident, although Time, unleashing his destructive powers is a very potent force, that in his beneficial roles he is equally important; the complete picture of Shakespeare's conception of time would be grossly distorted unless both aspects of time and their attendant roles were taken into consideration.

It would seem, after the imagery of Time, the destroyer, and Time, the benefactor, has been examined, that these two conceptions of time are in strong conflict. This is not the case. Despite blanket assertions that Time overcomes all in his destroying capacities, the majority of images dealing with this side of Time's nature reveals that Time acting destructively operates principally upon material things. For example, as an oppressor time crowded, crushed, blunted, eroded, wasted, wore, and effected contusions against material entities; as a decayer he attacked both animate and inanimate things (man's body and ancient architecture); as a deceiver he gave evil gifts, used his deformed hand to destroy and crush facial features; as a pilgrim he caused wrinkles; as a sexton he set clocks and rang bells; when time ruined beauty it was by wrinkling and defeaturing; when he interfered with love, he prevented embraces and
strangled promises; honor and fame were affected because deeds of glory could not continue; and truth suffered because the past was cut off from the future through the destruction of monuments and books. All of these deeds are worked upon material things.

The imagery portraying Time's beneficial side indicates that mainly time aids non-material things. The truth revealed by time is not a truth derived from the material remains of the past but an abstract truth. Doubt, foolishness, fear, perplexity, and indifference—all psychological entities—are corrected by time. Time teaches by supplying judgment with abstractions from experience. Love escapes the effects of time by transcending the physical, and beauty is not aided by time because Shakespeare sees beauty mainly in terms of facial features. The spirit of Cleopatra was undimmed by time, and honor and fame which are not the product of good deeds can achieve some degree of permanence.

This distinction between the realms in which time operates becomes more pronounced as Shakespeare moves away from conventional representations and employs original imagery (not based upon previous characterizations). That is, within the destructive roles the strongest attacks on material things come with the most conventional imagery, and the imagery aiding non-material things is almost wholly non-conventional.

It therefore may be concluded that in general time operates destructively upon physical matter and beneficially upon psychological and spiritual matters. There are of course exceptions to this general rule, but they do not seriously affect this consistency that may be traced through the time imagery of the plays and poems.
CHAPTER VI

MISCELLANEOUS IMAGERY OF TIME

The remaining imagery concerning time can be divided into four groups: imagery showing special roles of Time, that showing special characteristics of Time, imagery concerning matters which are the result of time's functions, and images which appear in close association with time imagery. This imagery has been separated from the duality examined in the last chapter because it either displays neutral characteristics or it contains both strains of the duality.

Special Roles

Time is shown in two roles which combine his malevolent and benevolent natures and, therefore, do not readily fit into one or the other of the divisions appearing in Chapter V. These two special roles are Time as Opportunity and Time as Fortune.

Time as Opportunity. A peculiar conflict occurs in some of the imagery dealing with time that can be explained only by creating the special role of Time as Opportunity. This conflict appears in images picturing Time with a bald head and those giving him a forelock by which he can be grasped.

In The Comedy of Errors a lengthy discussion occurs about Father Time's baldness. In it Dromio of Syracuse says, in answer to a question,

Marry, sir, by a rule as plain as the plain bald pate of father Time himself,

(II, ii, 11.70-1)
and, again, later in the discussion,

... Time himself is bald and therefore
to the world's end will have bald followers.

(II,ii,11.107-8)

Time as a sexton, in King John, is called "... that bald sexton Time"

(III,i,1.324). In light of these statements it is surprising to learn
that Time is sometimes thought to have a forelock. Antonio, in Much
Ado About Nothing, says

... he meant to take the / present time
by the top and instantly break with you of it.

(I,ii,11.14-15)

and the king, in All's Well That Ends Well, cautions:

Not one word more of the consumed time.
Let's take the instant by the forward top;
For we are old and on our quickest decrees
Th' inaudible and noiseless foot of Time
Steals ere we can effect them.

(v,iii,11.38-42)

Unless irony is assumed to be present in these passages, and a reading
of the two plays indicates it is not, it must be concluded that either
Shakespeare's idea of Time was not consistent or that he imagined Time
in a special characterization in which a forelock was present. The
latter possibility seems to be the case.

In chapter four it was pointed out that the characteristics of Kairos
were frequently found in medieval depictions of Time. His characteristics
were swift movement and delicate balance, and he displayed a prominent
forelock by which he could be momentarily grasped. In the Renaissance
he was renamed Opportunity. It is to this figure that Shakespeare al-
ludes when he speaks of the "forward top" of Time.
This confusion is by no means confined to Shakespeare's work. Patch clearly demonstrates that the figures of Time, Fortune, and Opportunity (Patch uses "Occasion" as another name for Opportunity) exchanged characteristics among themselves very readily in the Middle Ages and Renaissance. So great was the interchange that the resulting symbolization was apt to be a composite of all three figures. This free borrowing can be seen in the medieval illustrations of Fortune which show her with Time's glass or scythe and Opportunity's forelock or scales. In a passage from Perceval la Lallois, quoted by Patch, Fortune displays Time's bald pate as well as Opportunity's forelock.

The figure of Opportunity is sometimes merged with Time as in the two passages quoted and sometimes appears separately as a servant or companion of Time.

In The Rape of Lucrece the following question is put to Time,

Why hast thy servant, Opportunity,
Betrayed the hours thou gavst me to repose
Cancelled my fortunes, and enchained me
To endless date of never-ending woes?

(11.932-5)

And, again, in the same poem, Opportunity is thus addressed:

We have no good that we can say is ours,
But ill-annexed Opportunity
Or kills his life or else his quality.

O Opportunity, thy guilt is great!
Tis thou that execut' st the traitor's treason.
Thou sets the wolf where he the lamb may get;
Whoever plots the sin, thou 'point' st the season;
'Tis thou that spurn' st at right, at law, at reason;
And in thy shady cell, where none may spy him,
Sits Sin, to seize the souls that wander by him.

Thou mak' st the vestal violate her oath;
Thou blow' st the fire when temperance is thaw'd;

\(^{143}\) Patch, pp.115-17.  \(^{144}\) Ibid., p.116.
Them smother'st honesty, thou murder'st troth;
Thou foul abettor! thou notorious bawd!
Thou plantest scandal and displaceth laud.
Thou ravisher, thou traitor, thou false thief;
Thy honey turns to gall, thy joy to grief!

Thy secret pleasure turns to open shame,
Thy private feasting to a public fast,
Thy smoothing titles to a ragged name,
Thy sug'red tongue to bitter wormwood taste!
Thy violent vanities can never last.

How comes it then, vile Opportunity,
Being so bad, such numbers seek for thee?

When wilt thou be the humble supplicant's friend
And bring him where his suit may be obtained?
When wilt thou sort an hour great strifes to end?
Or free that soul which wretchedness hath chained?
Give physic to the sick, ease to the pained?
The poor, lame, blind, halt, creep, cry out for thee;
But they ne'er meet with Opportunity.

The patient dies while the physician sleeps;
The orphan pines while the oppressor feeds;
Justice is feasting while the widow weeps;
Advice is sporting while infection breeds.
Thou grant'st no time for charitable deeds:
Wrath, envy, treason, rape, and murder's rages,
Thy heinous hours wait on them as their pages.

When Truth and Virtue have to do with thee,
A thousand crosses keep them from thy aid:
They buy thy help; but sin ne'er gives a fee,
He gratis comes; and thou art well appaid
As well to hear a grant what he hath said.

Guilty thou art of murder and of theft,
Guilty of perjury and subordination,
Guilty of treason, forgery, and shift,
Guilty of incest, that abomination;
An accessory by thine inclination
To all sins past, and all that are to come,
From the creation to the general doom.

(Lucr., 11. 873-924)

Although this passage is devoted to naming the many crimes committed
by Opportunity, several lines do indicate the specific manner in which
Opportunity operates. There is an indication that both time and place
must be right for Opportunity to carry an event off successfully:
Thou sets the wolf where he the lamb may get;  
Whoever plots the sin, thou 'point'st the season;

In line 899 it is evident that Opportunity must also appoint the place for good to occur:

When wilt thou be the humble suppliant's friend  
And bring him where his suit may be obtained?

And also fix the time for good: "thou grant'st no time for charitable deeds."

The coherence of time and place, to bring off an event either good or bad, is an idea often repeated in the plays; and, although the figure of Opportunity is not always present to supervise the event, the conjunction of time and place to bring a turning point in the affairs of men is closely connected with the concept of Opportunity.

Lady Macbeth rallies her husband by saying

Nor time nor place
Did then adhere, and yet you would make both.  
They have made themselves, and that their fitness now
Does unmake you.  
(I, vii, ll. 51-5)

Brutus, in Julius Caesar, declares

There is a tide in the affairs of men  
Which, taken at the flood, leads on to fortune;  
Omitted, all the voyage of their life  
Is bound in shallows and in miseries.  
(IV, iii, ll. 218-21)

In Twelfth Night, the following statement appears:

The double gilt / of this opportunity you let time wash off  
(II, ii, l. 26-7)

This same idea is expressed in many other passages.¹⁴⁵

Time as Fortune. Like most Elizabethan poets, Shakespeare showed the affairs of man governed by the goddess Fortuna. Like his contem-
poraries he presented her complete with all her medieval trappings: the wheel, the almost inaccessible mountain, the hands presenting gifts. Shakespeare had two possible choices when he used the capricious goddess; he could have taken the Christian interpretation of Fortuna, showing her as an instrument of heaven, dispensing her gifts according to the judgments of divine justice, or he could have chosen to show her as a symbol of disorder and accident governed by nothing except her own capricious will. This latter is the representation of Fortune which Patch calls the last pagan symbol to remain intact in Christian thought. It is the pagan Fortune that Shakespeare used in his plays and poems.

In most of the imagery concerning her, Fortuna enjoys a personality of her own patterned after the conventional type described by Patch in The Goddess Fortuna in Medieval Literature. She operates a wheel upon which men move between high and low positions. She bestows gifts of good and evil upon the favored and fallen. She reigns at the top of a steep hill which must be scaled before her patronage can be obtained. But in other passages, particularly in the plays, she is associated with and sometimes confused with the personification of time. The following passage demonstrates such a confusion:

...by time let them be cleared;
Fortune brings in some boats that are not steer'd.
(Cym.; IV, iii, 11. 45-6)

Normally Fortuna turns her wheel personally and thus controls the destinies of men, but in The Rape of Lucrece one of Time's tasks is to "...turn the giddy round of Fortune's wheel" (1. 952). This delegates to time the all important function of regulating the rate and amount of

146 It is evident, however, that time as the tyrant-Saturn is also a pagan symbol and enjoys a popularity in modern times that is stronger than Fortuna's.
turn involved in a move of the wheel whenever Fortuna changes her fickle mind. Perhaps as the operator of this wheel "the whirligig of Time brings in his revenges" (Twel.; V, i, l. 384-5).

Besides being closely associated with Time, Fortune also assumes some of his attributes. The devouring capacities displayed by Time the tyrant are transferred to Fortune in Troilus and Cressida and Fortune seems to be affected with some of Time's lameness and malformation in the following image:

Some sixteen months, and longer might have stay'd / if crooked fortune had not thwarted me.
(T.G.V.; IV, i, l. 22)

By the same token, some of Fortune's attributes brush off on Time, particularly when he acts in a rewarding capacity. In Henry VIII, Gardiner claims that Cromwell

Stands in the gap and trade of more preferments With which the time will load him.
(V, i, ll. 36-7)

In Pericles, Escanes is said to be "advanced in time to great and high estate" (IV, iv, l. 16). Sicinius asks, in Coriolanus,

Isn't possible that so short a time can alter / the condition of a man?
(V, iv, ll. 9-10)

And thereby suggests that Time works much like Lady Fortune in being able to reverse man's estate quickly. It is notable that throughout the imagery showing the operation of Fortune, or of Time as Fortune, no system of justice seems to regulate the dispensing of good and evil, thus identifying Shakespeare's representation as the pagan rather than the Christian

¹⁴⁷IV, v, l. 293.
concept.

Just as Time in his role as deceiver has the power of distributing gifts with his hands so Fortune, too, has this ability. She, however, does not show symptoms of a deformed hand nor does she make a conscious attempt to deceive her patrons. Despite the fact that her good and evil hands are mentioned, Fortune's gifts are mainly good gifts in Shakespeare's works; absence of her favor is usually demonstrated by a lack of gifts rather than an offer of evil ones (in this respect she differs from Time, who is shown giving evil gifts frequently). Fortune's golden hand and ivory hand are the source of good fortune. In this respect she is often called "bountiful Fortune."151

Special Characteristics

Like Time's special roles, his special characteristics are not easily divisible but suggest either both elements of the duality or display neutral characteristics. These special characteristics are his gait, his wings, and his chests.

Time's gait. No one attribute of Time so reflects his changeable nature as his gait. Some of the imagery concerned with this characteristic was discussed in the section on Time the tyrant. There it was demonstrated that Time often showed symptoms of lameness to signify both the slow progress of time and the halting uncertainty of events.

148 Patch, p. 52-3.
149 John; III, i, l. 57.
150 Tim.; I, i, l. 70.
151 Temp.; I, ii, l. 178.
But "Time travels in divers paces with divers person" (AYL; III, ii, ll.326-7). He lags and creeps; is called dilatory and lazy footed. He is fast as thought; he fleets and is called swift footed. He ambles, trots, and gallops. Such a difference of speed indicates that time's pace is extremely relative. When examined, this relativity reveals that the speed of time's movement depends both upon situations and persons.

In hours of sorrow and grief, time goes slowly; time lags for parted lovers and for those out of favor. On the other hand, for lovers together time goes too fast. And in hours of sport and folly time moves swiftly.

Juliet, waiting for Romeo in the orchard, cries

So tedious is this day
As is the night before some festival
To an impatient child that hath new robes
And may not wear them.

(Troilus, in reply to Cressida's "Nacht hath been too brief," says

Beshrew the witch! With venomous wights she stays
As tediously as hell, but flies the grasp of love
With wings more momentary swift than thought.

152 Lucr., ll.990-1 and 1573, and Romeo; I, i, l.177.
153 Macb; V, v, ll.19-21: and R. II; I, iii, l.261.
154 Oth.; III, iv, ll.172-6: Romeo; III, v, ll.45-7: Son., ll.12-14.
155 Romeo; I, i, ll.169-74.
156 Troi.; IV, ii, ll.11-14.
157 Lucr., ll.991-2.
158 Troi.; IV, ii, l.11.
A good example of Time's ability to change pace with different persons in different situations is given in *As You Like It*:

Ros. Time travels in divers paces with divers persons. I'll tell you who Time ambles withal, who Time trots withal, who Time gallops withal, and who he stands still withal.

Orl. I prithee, who doth he trot withal?
Ros. Marry, he trots hard with a young maid between the contract of her marriage and the day it is solemniz'd. If the interim be but a se'ennight, Time's pace is so hard that it seems the length of seven year.

Orl. Who ambles Time withal?
Ros. With a priest that lacks Latin, and a rich man that hath not the gout; for the one sleeps easily because he cannot study, and the other lives merrily because he feels no pain; the one lacking the burden of lean and wasteful learning, the other knowing no burden of heavy tedious penury. These Time ambles withal.

Orl. Who doth he gallop withal?
Ros. With a thief to the gallows; for though he goes softly as foot can fall, he thinks himself too soon there.

Orl. Who stays it still withal?
Ros. With lawyers in the vacation; for they sleep between term and term, and then they perceive not how time moves.

(III, ii, 326-51)

But whether Time's pace be fast or slow, his movement forward is relentless and cannot be stopped. In *Sonnet 65* the poet asks "... what strong hand can hold his swift foot back?" (I,11).

Old Gaunt tells King Richard

But not a minute, King, that thou can'st give. Shorten my days thou canst with sullen sorrow, And pluck nights from me, but not lend a morrow. Thou canst help Time to furrow me with age, But stop no wrinkle in his pilgrimage.

(R. II;III, 226-30)

Macbeth claims "Time and the hour runs through the roughest day" (I,iii,1.147).
This relativistic notion of time seems also to extend to evaluations of time, for

...every present time doth boast itself
   Above a better gone...
   (W.T.; V, i, ll. 96-7)

Time's wings. Time was equipped with wings by many Elizabethan poets and illustrators after the fashion set by the illustrators of Petrarch's "Triumph of Time"; these illustrations usually combined the figure of Temps and Saturn. Samuel Daniel (1562-1619) in his sonnet sequence, Delia, seems to pattern his figure of Time after Temps: "Swift, speedy Time, feathered with flying hours" (Son. 39, l. 11). A woodcut from Stephen Hawes' The Pastime of Pleasure (1509) shows the astrological Saturn equipped with an enormous pair of wings. It is, therefore, not the lack of such a concept of time that led Shakespeare to depict Time without wings in all but the following passage:

   Time. I, that please some, try all, both joy and terror
   Of good and bad, that makes and unfolds error,
   Now take upon me, in the name of Time,
   To use my wings.
   (W.T.; IV, i, ll. 1-4)

This entire prologue is, however, disputed by most scholars on the grounds of language differences and poor grammatical constructions in line two. The fact that this is also the only mention of wings on Time helps support claims contesting its authenticity.

Wings are secondarily suggested by bird imagery used to symbolize time. "Cormorant, devouring Time" used to emphasize the devouring nature of Time and reference to "the hatch and brood of time" are two

159L.I.L.; I, i, l. 4.
160II H. IV; III, i, l. 86.
such cases. Night displays wings, and Time is said to fly, but generally it may be said that the medieval Temps of Italian and French artists and authors, despite his four wings, did not quite reach the Globe theater.

**Time's chests.** Jupiter possessed two chests from which he distributed good and evil; Fortuna was sometimes shown with chests which contained the treasures she bestowed upon men. Shakespeare gives Time a chest also, but for different purposes. In Sonnet 65 the following allusion to Time's chest is made:

```
O how shall summer's honey breath hold out
Against the wreckful siege of battering days,
When rocks impregnable are not so stout,
Nor gates of steel so strong, but Time decays?
O fearful meditation! where alack,
Shall Time's best jewel from Time's chest lie hid?
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(11. 5-10)

In this passage the chest appears to be a prison within which Time stores treasures, keeping them hid from the eye of man. The chest is here something to avoid, since, once in the chest, the lover becomes the possession of Time. In Sonnet 52 the same idea recurs with the exception that the chest retains the lover only for a while, giving him back brighter for the keeping:

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Therefore are feasts so seldom and so rare,
Since, seldom coming, in the long year set,
Like stones of worth they thinly placed are,
Or captain jewels in the carcanet.
So is the time that keeps you as my chest
Or as the wardrobe which the robe doth hide
To make some special instant special blest
By new unfolding his imprisoned pride.
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(11. 5-12)

**Imagery Concerning Matters which are the Results of Time's Functions**

The imagery appearing in this section occurs as a result of the functions and roles of time reviewed in the previous chapter. Both the
eternizing and old age themes are products of time's destructive powers. The eternizing theme is a poetic attempt to outwit time's adverse action, and the bulk of the old age imagery occurs as a direct result of time's destructiveness.

The eternizing theme. In The Sonnets, Shakespeare claims that the mortal actions of time may be overcome in two ways: through reproduction and through poetry. The imagery representing these two methods is the most conventional yet examined in this thesis.

The claim that immortality may be gained through one's offspring appears in a total of fifteen sonnets, all of which are addressed to W. H. Two passages are sufficient to demonstrate the idea:

... nothing 'gainst Time's scythe can make defense
Save breed, to brave him when he takes thee hence.
(Son.12.11.13-14)

As fast as thou shalt wane, so fast thou grow'st,
In one of thine, from that which thou departest;
And that fresh blood which youngly thou bestow
Thou may call thine when thou from youth convertest.
Herein lies wisdom, beauty, and increase;
Without this, folly, age, and cold decay.
(Son.11.11.1-6)

According to Sir Sidney Lee "nothing was commoner in Renaissance literature than for a literary client to urge on a patron the duty of transmitting to future ages his charms and attainments."161 He gives examples of the practice in Guarini's Il Pastor Fido (1585), Sidney's Arcadia (1590), and Chapman's prefatory verses to the Duke of Lennox in the Iliad (1609).162

161 Sir Sidney Lee, The French Renaissance, p.19 n
162 Loc. cit.
In Samuel Daniel's Delia there is a similar group of poems, in this instance directed toward a young lady, urging her to abandon herself to love while yet young and thereby acquire immortality. One suspects, however, that Daniel's abjurations are less a plea for eternal life than an expression of carpe diem.

In the second method of achieving immortality poetry acts as the continuative element:

Not marble, nor the gilded monuments
Of princes shall outlive this pow'rful rhyme;
But you shall shine more bright in these contents
Than unswept stone besmear'd with sluttish time.

(Son. 55, ll. 1-4)

In Sonnet 107 both the poet and the person addressed are eternized by poetry:

...Death to me subscribes,
Since spite of him, I'll live in this poor rhyme
While he insults o'er dull and speechless tribes:
And thou in this shall find thy monument,
When tyrant's crests and tombs of brass are spent.

(ll. 10-14)

This idea, like continuation through children, is also quite common in Renaissance literature. It can be found in the poetry of Ronsard and Du Bellay; and, among the English poets, Sidney, Nashe, Spenser, Drayton, and Daniel used it. The convention has been traced as far back as Ovid.163

These two ideas are important to a study of Shakespeare's time imagery, for they raise a question about time's ability to destroy fame and beauty successfully.

It was demonstrated in the fifth chapter that fame which was the product of deeds in battle did not endure in time; it was further pointed

163Lee, p.19.
out that beauty manifest in physical perfection did not last long either, but received the same treatment that all material things get from time the decayer and waster. Unless it can be shown that the beauty and fame of the eternizing theme differ from these, the former conclusions must be termed invalid.

Petrarch had claimed in the *Trionfi* that fame could conquer time; earlier Plato had offered children, good deeds, and writings as ways of making one's name remain after death (*Symposium*, 209). Shakespeare gives evidence that he, too, felt that fame could defeat time. In *Sonnet 100* he writes:

Rise, resty Muse, my love's sweet face survey
If Time have any wrinkles graven there;
If any, be a satire to decay,
And make Time's spoils despised everywhere.
Give my love fame faster than Time wastes life;
So thou prevent' st his scythe and crooked knife.

(ll. 9-14)

Poetic eulogies seem to bring the fame necessary to defeat time:

Your name from hence immortal life shall have,
Though I, once gone, to all the world must die.
The earth can yield me but a common grave
When you entombed in men's eyes shall lie.
Your monument shall be my gentle verse,
Which eyes yet not created shall o'er read;
And tongues to be your being shall rehearse
When all the breathers of this world are dead.
You still shall live (such virtue hath my pen)
Where breath most breathes, even in the mouths of men.

(Son. 81, ll. 5-14)

And yet to time's in hope my verse shall stand,
Praising thy worth, despite his cruel hand.

(Son. 60, ll. 13-14)

Writings do, then supply the necessary fame to stand off that "bloody tyrant, Time."

A close examination of those sonnets urging W. H. to reproduce dis-
closes that fame is not given by lineal descent, but, rather, that a copy of the father's beauty is preserved in his children:

From fairest creatures we desire increase,
That thereby beauty's rose might never die.

(Son. 1, ll. 1-2)

It is beauty's continuance rather than fame that procreation brings.

Now a beauty that can be passed from generation to generation is an abstract beauty. It is not the particular beauty of W. H.'s individual features, for they become "wrinkled deep in time"; it is instead a universal beauty that manifests itself in the particular features of W. H.'s children.

The claims for literary immortality through poetry and for the preservation of beauty through procreation support the conclusions reached in Chapter V, for the fame which offsets time issues from poetry, a decidedly non-material source, and the beauty preserved for future times through lineal descent is an abstract beauty.

Old age. From what has so far been determined about the action of time upon material and non-material things it should follow that in old age the body suffers more than the mind. This is true up to a certain point. It is observable in some of the old age imagery that time does seriously affect the mind, as in the case of Lear. But whenever this occurs the individual has progressed beyond that age when the mind begins to deteriorate from physical decay. Up to this point, the mind does profit from experience gained in time. The remark, "when the age is in the wit is out" (Much; III, v, l. 37), merely reports a frequently observed fact and does not contradict the general rule that may be applied to time's effects.164

164 Dogberry, speaking this line, is in reality mouthing a common saw.
Like his descriptions of disease, Shakespeare's descriptions of old age involve some rather morbid imagery. Coughing and spitting, decay and failing, "palsy fumbling," doting, trembling, dim eyes, and enfeeblement attend advanced age. The body loses its beauty. Edmund Mortimer, speaking of his advanced years, says:

These eyes like lamps whose wasting oil is spent,
Wax dim as drawing to their exigent;
Weak shoulders, overborne with burdening grief,
And pitless arms, like a withered vine
That droops his sapless branches to the ground.
Yet are these feet (whose strengthless stay is numb,
Unable to support this lump of clay)
Swift winged with desire to get a grave
(I H. VI; II, v, ll. 8-15)

Old people are "time's doting chronicles" and subject to folly.

In old age the blood is dried up, wit is gone, good judgment lost, and inventiveness eaten up.

On the other hand, old age is said to have "some relish of the saltiness of time." Old Nestor is instructed by the antiquary times

Instructed by the antiquary times
He must, he is, he cannot be but wise.
(Troil.; II, iii, ll. 262-3)

The "silvery lining of advised age" is spoken of, and Sir Proteus, in Two Gentlemen of Verona, is described as follows:

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165Troil.; I, iii, l. 173.
166Tim.; IV, iii, l. 465.
167Troil.; I, iii, l. 174.
168II H. IV; IV, iv, l. 126.
169Tit.; I, i, l. 188.
170II H. IV; II v, l. 1.
171R. II; II, ii, l. 83.
172Son. 65, l. 12.
173II H. IV; IV, iv, l. 126.
174Antony; I, iii, l. 57.
175Much; IV, i, l. 195.
176Ibid.; III, v, l. 37.
177Lear; I, i, l. 294.
178Much; IV, i, l. 196.
180II H. VI, V, ii, l. 47.
His years are young, but his experience old;
His head unmellow'd but his judgment ripe;
   (II, iv, 11. 69-70)
a description that implies Proteus has, though young, the attributes that an older man acquires in time. Honor, love, obedience, and troops of friends are said to accompany old age.

The picture of old age seems to soften somewhat in the later plays; Lear, it must be admitted, is an exception to this, but perhaps here dramatic necessity dictated the picture. Old age in The Sonnets follows the conventional descriptions closely. E. H. Cox, in the Shakespeare Quarterly, examining the convention of old age in Shakespeare's work, reports "when Shakespeare describes old age his most frequent adjectives are wrinkled and withered, and the characteristic details when they appear singly are likely those of gray hair, congealed blood, debility or weakening of mortality." He concludes that Shakespeare's descriptions of old age were highly conventional but that convention is often "revivified."

Like the destruction of beauty, emphasis on the destruction of the body in old age stems from medieval stress on the transiency of earthly life. To appreciate fully Shakespeare's revivification of the convention one must also realize the intensity of the writings describing this decay. Take, for example, John Webster's treatment of it:

Thou art a box of worm seed, at best but a salvatory of green mummy. What's this flesh? A little crudded milk, fantastical puff-paste. Our bodies are weaker than those paper prisons boys make to keep flies in; more contemptible since ours is to preserve earth

\[181\] Macb.; V, iii, 11. 24-5.

worms. Did'st thou ever see a lark in a cage?
Such is the soul in the body: this world is like
her little turf of grass, and the heaven o'er our
heads, like her looking glass, only gives us a
miserable knowledge of the compass of our prison. 183

This attack on human frailty is much more vicious than any appearing in
Shakespeare's writings. 184 Further, this attack is a full expression
of the contemptus mundi theme; earthly life is unfavorably compared with
heavenly. Shakespeare avoids this comparison as he did when depicting
beauty's decay. His treatment thereby becomes more of a lament than a
disparagement.

Images Associated with Time Images

This section contains images which are found in close connection
with time imagery. The mirror imagery and clock imagery are natural
by-products of a discussion of time. The imagery showing time as an
orderly principle comes from passages primarily concerned with order
and degree.

Mirror imagery. The mirror as a symbol of time and luxury was a
popular medieval device. As a symbol of time it signifies the encroach-
ment of old age.

Lucrece, viewing herself in a mirror, says

Poor broken glass, I often did behold
In thy sweet semblance my old age new born;
But now thy fair fresh mirror, dim and old,
Shows me a bare-bon'd death by time outworn.
(11. 1758-61)

183 John Webster, The Duchess of Malfi, Lucas, ed.; IV, ii.

184 The Duke's speech in Measure for Measure is more of an exercise
in paradox than a condemnation of life; clever reasons for accepting death
seem to be the aim here rather than a real disparagement of earthly life.
The symbol is frequently found in The Sonnets where it informs the poet of his advancing age and physical decay:

My glass shall not persuade me I am old
So long as youth and thou are of one date,

(Son. 22, ll. 1-2)

and, in Sonnet 3,

Look in thy glass and tell the face thou viewest
Now is the time that face should form another.

(ll. 1-3)

Sonnet 77 gives the same symbolic use of the mirror: "thy glass will show thee how thy beauties wear" (l. 1).

In Richard II, the mirror is used to show the effects of time and adverse fortune on Richard's face:

Good king, great king, and yet not greatly good,
An if my word be sterling yet in England,
Let it command a mirror hither straight,
That it may show me what a face I have
Since it is bankrupt of his majesty.

... Give me the glass and therein will I read.
No deeper wrinkles yet? Hath sorrow struck
So many blows upon this face of mine
And made no deeper wounds? O flattering glass,
Like to my followers in prosperity,
Thou dost beguile me.

(IV, i, ll. 263-7 and 276-80)

Since the mirror is also a symbol of luxury it is very fitting and perhaps symbolic that Richard employs it at the moment his luxurious reign comes to an end.

Clock imagery. Richard the Second also contains the most impressive of the clock images. The clock is used in Shakespeare's writings to symbolize wasted hours or the swift passage of time. When Richard II likens himself to a clock, he becomes a living symbol of wasted hours.

I wasted time, and now doth Time waste me;
For now hath Time made me his num'ring clock.
My thoughts are minutes; and with sighs they jar
Their watches on unto mine eyes, the outward watch,
Where to my finger like a dial's point,
Is pointing still, in cleansing them from tears.
Now sir, the sound that tells what hour it is
Are clamorous groans, which strike upon my heart,
Which is the bell. So sighs and tears and groans
Show minutes, times, and hours.

(V, v, ll. 48-58)

The clock appears in many other images as either a symbol of wasted
time or fleeting time. In Sonnet 77 the poet says "thy dial shows how
thy precious minutes waste" (l. 2). The clock upbraids for wasted time
in Twelfth Night (III, i, l. 141).

As a symbol of fleeting time the clock appears in II. IV;

The time of life is short!
To spend that shortness basely were too long
If life did ride upon a dial's point,
Still ending at the arrival of an hour.

(V, ii, ll. 63-5)

The forest of Arden is without a clock,\textsuperscript{185} signifying that, perhaps, there,
where they "fleat the time carelessly as they did in the golden world,\textsuperscript{186}
there is no consciousness of time's swiftness, nor wasted moments.

Time and order. In his destructive roles Time seems more of a prin­
ciple of chaos and disorder, than he does a regular formal principle. But
in his destructive roles he is more closely connected with the classical
concepts of time, and to the pre-Periclean thinkers the universe was at
best chaotic. There is no attempt at a connection with order in the bene­
ficial roles but certainly disorder is not there apparent. It is evident
that a pre-Christian concept of discord and chaos is more apparent in the

\textsuperscript{185}A.Y.L.; III, ii, ll. 18-19.

\textsuperscript{186}Ibid.; I, i, ll. 124-5.
figure of Time than is a Christian system of order and harmony. In The Tempest he is able to overwhelm both law and custom since he existed before the most ancient order. Further, the fact that Time follows no coherent pattern of justice in his role of destroyer also allies him closer to a discordant, disordered universe. This does not necessarily mean that Shakespeare is un-Christian in his ideas. Few men think in terms of perfect consistency, ruling out all concepts which do not conform with the particular philosophy they endorse. Superstition, for example, has always existed in Christian cultures. If walking under a ladder or finding a four-leaf clover are thought to affect the destinies of man in modern cultures, it seems no more incongruous to find the non-Christian figures of Time and Fortune existing in medieval and Renaissance thought.

It might be the case that Shakespeare deliberately fitted Time into a system of order to give him religious respectability; it seems more probable, however, that he felt no serious conflict between Time and Christianity and included him in an orderly system without close analysis of his pagan nature.

In a description of order and degree, in Troilus and Cressida, Shakespeare includes time in his description of an orderly universe:

The heavens themselves, the planets, and this centre
Observe degree, priority, and place,
Insisture, course, proportion, season, form,
Office and custom, in all line of order.
(I, iii, ll. 85-88)

The terms insisture (a steady pace forward) and season indicate that the concept of time is here orderly. This use is very close to the conception of time as Aion, the universal principle of time in the universe.

Time has charters and rights which further link him with order and degree:
Take Hereford's rights away, and take from Time
His charters and his customary rights.

(R.II;II,i,II.195-6)

It is true that these are very insignificant passages when held
against the overwhelming number of places that time appears as a prin­
ciple of disorder, but the picture of time would not be complete with­
out the exceptions, too.
CHAPTER VII

CONCLUSION

It is possible to reach some general conclusions concerning Shakespeare's handling of time imagery. These conclusions will, of course, be based upon the detailed study of chapters five and six. It is further possible to make a few extensions and by way of a detailed study of time images arrive at judgments pertaining to the body of Shakespeare's poetry and the methods he employed in creating that poetry.

First, it is evident that a detailed study reveals considerably more about particular images than a broader, more general study could. It has been shown, for example, that three of the early time deities (the Greek and Roman time gods, represented by the tyrant-Saturn; Kairos, represented by Opportunity; and Aion, represented by the inclusion of time in a system of order) are all present in Shakespeare's time imagery. It has further been demonstrated that some of the time imagery examined results from a fusion of time with such figures as Fraud, Fortune, and Opportunity. Such a rich use of classical and medieval material indicates that small Latin and less Greek did not bar Shakespeare from knowledge of these early time concepts. Negatively it can also be concluded that Shakespeare did not use the medieval Temps, nor the Mythric and Orphic deities except as they appeared merged with the astrological depictions of Saturn.

A review of these early time concepts made several other things apparent. It became clear that Shakespeare had modified in many respects
the vicious characterizations of time that preceded him. It was also evident that as Shakespeare moved away from conventional forms some of time's evilness dissolved, and more beneficial characteristics began to appear. It might be concluded from this that Shakespeare's personal attitude toward time was broader and more advanced than the conventional, which showed no great variety in the treatment of time.

It can also be concluded from a separation of adverse effects and favorable effects of time that a rather consistent pattern may be traced through the corpus of Shakespeare's work since it has been demonstrated that material things suffer and non-material things prosper through the passage of time. Further, since the bulk of time's adverse behavior is conventional and his beneficial not so, it might be inferred that Shakespeare did not think of time primarily as a destroyer, but, rather, the converse. This conclusion is diametrically opposed to the one reached by Miss Spurgeon in her study.

A comparison between those images that are severely conventional and those that appear to flow from Shakespeare's own pen discloses that the poet is at his best when not strictly conventional but, rather, re-adapting or creating.

An examination of the roles of time as Opportunity and time as a deceiver has clarified passages that were previously ambiguous or not fully appreciated.

A classification of the roles and characteristics of time has provided a standard for Shakespeare's time imagery that may be used to support textual studies based upon imagery. When, for example, time appeared with wings in but one passage already grammatically and poetically suspect, the
case against the authenticity of that passage was considerably strengthened.

A close examination of time imagery revealed also a decided lack of Christian doctrine in Shakespeare's characterizations of time. This lack poses a problem that can be only speculatively answered. Three alternatives present themselves: Shakespeare omitted Christian doctrine because he did not endorse it; he did not consider a Christian interpretation of time particularly effective for poetry or drama; or he did not closely analyze the concepts of time he employed for philosophical flaws. It is the opinion of the writer that the last possibility is the most valid.

An examination of Shakespeare's time imagery has also disclosed that convention is used most in the poems and non-convention primarily in the plays. From this fact it is possible to conclude, if it is granted that the poet speaks most sincerely when he rises above conventional treatments, that Shakespeare's heart and mind are more deeply embedded in the plays than the poems.
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APPENDIX
FIGURE 1
SATURN
POMPEIAN MURAL FROM THE CASA dei DIOSCURI,
NAPLES, MUSEO NAZIONALE
FIGURE 2

SATURN

ROME, VATICAN LIBRARY,

Col.Pal.lat 1368, fol.I,v., 16th century
FIGURE 3

SATURN

SILVERPOINT DRAWING,

DRESDEN KUPFERSTICHKABINETT,

FIRST THIRD OF 15th CENTURY
FIGURE 4

KAIROS

CLASSICAL RELIEF, TURIN, MUSEUM
FIGURE 5
TIME
DETAIL FROM A FRENCH MINIATURE,
cia.A.D. 1400
FIGURE 6

TIME THE DESTROYER

FRONTISPIECE (ENGRAVING)

FROM FR. PERRIER,

SEGMENTA NOBILIMUM SIGNORUM ET STATUARUM . . .

ROME, 1638
ILL. D. D. ROGERIO DUVLEDEL
DNO. DE LIANCOVR MARCHI
ONI DE MONTFORT, COMITI DE
LA ROCHEGVION & VRLSQVE
ORDINIS CHRISTIANISSIMÆ
MAIESTATIS EQUITI REGIS A
CVBICVLIS PRIMARIO.

Heroi Virtutum et magnarum arti,
un eximio cultori,

Auorum pace bellorum praestantum
Es sui meliora decorar referentis,
SEGMENTA nobilium signa rum e statuaris
Quot tempora demum ineditum transire
Veil ati in quinis erupt
Typis ame 1 abie commissa
Perpetua uene rationi monumentum.
Franciscus Perrier.
D.D.D.
M.D.C. XXXVIII.