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The Image of the Patriot in Three Heroic- historical English Plays

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Jerash for Research and Studies, Volume 5, No.2, 2001.

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22- W. H. Clemen, p.3.

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26- Collins COBUILD English Language Dictionary, edited by John Sinclair and others (LOndon and Glasgow, 1987) p.201.

27- Everyman's Companion to Shakespeare, edited by Gareth and Barbara Lloyd Evans (London 1978, reprinted 1985) p. 304

28- Everyman's Companion to Shakespeare, p. 344.

29- Edward III. in The Shakespeare Apocrypha, edited by C. F. Tucker Brooke (Oxford, 198, reprinted 1967). All Further citations are from this edition, as for the word 'ure', it is glossed as 'use'. See The Works of Thomas Sackille, edited by Reginald W. Sackville- West (London,

Jerash for Research and Studies, Volume 5, No.2, 2001.

Notes

1- Strangely enough, these plays are not mentioned even in histories of English literature. See, for instance, Ifor Evans, A Short History of English Literature (Middlesex, England, 1940, revised and enlarged, 1976), and Harry Blamires, A Short History of English Literature (London, 1974).

2- E.M.W. Tillyard, Shakespeare's History Plays (LOndon, 1944), p.106.

3- Lily B. Campbell, Shakespeare's Histories (U.S.A., 1947, reprinted, London, 1968) p.125.

4- L.C. Knights's lecture 'Shakespeare's Politics', Proceeding of the British Academy 43 (London, 1957) and M.M. Reese, The Cease of Majesty (New York, 1961). See also M. H. Richmond, Shakespeare's Political Plays (New York, 1967) and M.E. Prior, The Drama of Power (Evanston, 1973).

5- G. Holderness, Shakespeare's History (Dublin, 1985), p.14.

6- G.Holderness, pp.37-9.

7- Phyllis Rackin, Stages of history (London, 1991) pp.46-50.

8- See, for instance, J.Dollimore, 'Shakespeare, Cultural Materialism and the New Historicism' (1985) and S.Greenblatt, 'Invisible Bullets: Renaissance Authority and its Subversion, Henry IV and Henry V' (1985), in Mew Historicism & Renaissance Drama edired and introduced by R. Wilson and R. Dutton (London and New York, 1992).

9- R. Ornsrein. A Kingdom for a stage (Cambridge, 1972), p.2.

10- Cambell, p.10.

11- P. Henslow's Diary, edited by R.A Foakes and R.T. Rickert (Cambridge, 1961).

12- Tillyard, p. 121.

13- Woodstock, edited by A. P. Rossitor (London, 1946). All fruther citations are from this edition.

who are suffering under the yoke of a misgoverning king. Similarly, Edward III makes much use of writing imagery and symbolism in its detailed presentation of Prince Edward's training as a patriot. These writing images and symbols culminate when the play presents a substantial dossier on Prince Edward's exploits in his national wars against France. Sir Thomas Wyatt develops its title character's persona by means of a combination of imagery, symbolism and oratory. The writing or chronicling imagery is skilfully aided by the symbolic contrasts between Wyatt and his fellow lords.

The plays 'use of interrelated images which contribute to the presentation of the figures' personae enhances the pertinence of Clemen's earlier argument that images often have refernce to the whole play. Likewise, Beardsley's and Nowttny's conception of symbolism as a highly effective system for communicating motifs and ideas asserts its relevance in our approach to these plays where we have a high incidence of tangible and intangible symbols and emblems.

In conclusin, the plays' dramatization of their characters' careers by means of an abundance of images and symbols questions the major premises of historical scholarship that the history play is no more than a didactic treatment of historical accounts. And it is in the light of this approach that we would clearly realize that these plays are dramas of experience and suffering rather than simplistic tracts. This point finds pertinence in the characters' constant recourse to imagery and symbolism as artistic vehicles of self-revelation that enhances the immediacy of the characters' personal sufferings. It also suggests that the plays ,focus of appeal lies more in their presentation of their characters' crises than in their dramatized historical events.

Jerash for Research and Studies, Volume 5, No.2, 2001.

Of them that wrong'd their country, and their friend. (V.ii.3-5)

Once again, Wyatt has recourse to the artistic device of comparison. He juxtaposes the English court with the Tower. The English court symbolizes the lords whose perjury emerges as an erasure of their expected loyalty to England. The Tower symbolizes its prisoner's nobility because he does not forswear his allegiance to England.

Heere is no perjur'd Counsellors to sweare
A sacred oath, and then forsweare the same,
....
A steadfast silence, doth possesse the place,
In this Tower is noble being base. (V.ii.6-10)

It is in terms of Wyatt's patriotic allegiance to England that we would best appreciate his reception of his execution as a passage towards fame and immortality upon the enduring pages of heroic national historiography.

Heere's the end of Wyats rising up.
I to keep Spaniards from the Land was sworne,
Right willingly lyielde my selfe to death,
But sorry such, should have my place of birth. (V.ii.32-5)

This farewell speech is at bottom an epitaph summing up his career as a patriot, an idea indicated in his relation of his endeavours to 'keepe the Spaniards from the Land, [his] place of birth'. The epitaph imagery is addressed to an imagined spectatorship and posterity within whose reading he will find every solace and survival.

Thus, we note that these patriots are presented by means of imagery and symbolism. As we have seen, Woodstock is depicted as a patriot whose charater is constructed by means of a myriad of images and symbols ranging from the simplistic coat of English frieze to the more sophisticated garden-imagery which crystalizes his fervent allegiance to his fellow countrymen

and 'chronicles', sums up the whole imagery of chronicling or fame-making which shapes Edward III, as we have seen earlier in this paper. This chronicling (or rather the writing of one's name and fame into history) will only consummate if followers 'sticke to this glorious fight'.

Wyatt's desire to engrave his name upon the enduring pages of heroic historiography emphasizes the notion that his is a personal career as well as a career towards recognition by a public spectatorship. This idea could be better seen in his rejoicing over his soldiers' celebration of his name as a patriot who wants to wage a national war against the Spanish enemy.

A Wyat, Wyat, a Wyat.

Wyat. Sweete musicke, gallant fellow-Londiners. (IV.ii.76-7)

Wyatt's conception of Englishness as a collective identity as well as his reference to national war as an arena in which one can write one's name and fame stress the point that he builds up image as a patriot through oratorical skills.

Wyatt's oratorical skills appear at their best after his followers desert him. The desolate Wyatt is soon labelled a 'Traitor' and led to prison. (IV.iii.19). The epithet 'traitor' is gnawing for Wyatt because it is intended as an erasure of the patriotic allegiance to England of his. Therefore, he launches into a long speech, a speech intended as an attempt to brighten his name or rather his endeavour to quell the Spanish threat to England's national sovereignty. Wyatt's self-representation proceesds along the figure of comparision. He first compares the prison's 'sad aspect' to that of his 'heart', (V.ii.1-2) eventually to find comfort in his imprisonment. So, he accepts his captivity and prefers it to the comany of his fellow lords who have deserted him and 'wrong'd their country'.

...This inclosure here, of nought but stone,

Yieldes far more comfort than the stony hearts

Jerash for Research and Studies, Volume 5, No.2, 2001.

This succinct warning of the atrocities of civil war stamps Wyatt as a patriot who zealously concerns himself with his countrymen.

Wyatt's other action in the play takes the form of opposition to Queen Marry's marriage to King Philip of Spain, Again, his opposition is conducted in terms of his loyalty to his country because he strongly fears that this marriage will bring England under Spain's domination. For him, this is unimaginable and unendurable. It is to be stressed that it is in the light of his awareness of the potentialities of oratory that we would best appreciate Wyattls studies recourse to the rhetoric of Englishness, a rhetoric which touches a chord in his countrymen.

Philip is Spaniard, a proud Nation,
Whome naturally our countries men abhorre. (III.i.161-2)

The term 'naturally' means 'instinctively', something which subtly indicates that his countrymen's attitude to the Spaniards, a 'proud Nation', is wholly in character with their Englishness, their collective identity. And it is to his countrymen's sense of their national identity as Englishmen that Wyatt appeals in his following rousing oration:

Who can
Digest a Spaniard, that is a true Englishman. (IV.i.20-1)

'A true Englishman' suggests a loyal patriot who 'naturally' (to use Wyatt's earlier term) comes to his country's defence if theatened.

In addition to his constant appeals to his compatriots' national identity, Wyatt proceeds to invoke writing imagery. This occurs when he urages his followers to emulate him:

Sticke to this glorious quarrell, and your names
Shall stand in chronicles rank'd even with Kings. (IV.i.17-8)

The writing image, which is suggested by such terms as 'names'

The painfull traffike of my tender youth,
Might thereby be inflamed with such resolve,
As not the territorise of France alone,
But likewise Spain, Turkie, and what countries else.
That justly would provoke fair Englands ire,
Might, at their presence, tremble and retire. (V.i.223-35)

Prince Edward's attempt to move hereafter ages to heroic emulation tellingly emphasizes his self-effacement, in spite of which he displays an individuated solace, a solace evident in his relations of 'the dangerous conflicts', 'the fearfull menaces...' which he has resolutely undergone as a patriot. (V.i.225-6)

Like Woodstock and Edward III, Thomas Dekker's and John Webster's Sir Thomas Wyatt dramatizes the title character's career as a patriot. And like these heroic figures, Sir Thomas Wyatt constructs himself in terms of his allegiance to the realm and its monarch. This idea asserts itself when Wyatt opposes the elevation of Lady Jane Grey in favour of Mary Tudor, King Henry VIII's daughter. Wyatt's attitude is couched in terms of his loyalty towards Henry VIII and his 'seede'. He reminds his fellow lords that:

If you seven years since to the effect,
Swore to the father to maintain his seede,
What dispensation hath acquited you
From your first sacred vowes? (I.vi.72-5)(30)

Wyatt's attitude springs from his ardent sense of loyalty towards his compatriots' welfare that figures prominently in his effort at awakening his fellow lords to the dangers of enthroning Lady Jane:

Save our sones
From killing one another. (I.vi.97-8)

Jerash for Research and Studies, Volume 5, No.2, 2001.

(IV.iv.1,132). His awareness of the enormity of this 'perillous time' is dramatized through sombreness that aggravates with the arrival of successive heralds asking him to surrender. Defying the French heralds, the prince turns to Lord Audley for advice and help this way:

... Danger woos me as a blushing maid.
Teach me an answer to this perillous time. (IV.iv.131-2)

But before looking at Audley's advice, I want to assert that his patriotism is highly celebrated and chronicled through the prince's following writing imagery.

Thyself are bruised and bit with many broils
And stratagem forepast with iron pens
Are texted in thine honorable face. (IV.iv.128-30)

Audley's stoic advice greatly uplifts the prince. He tutors himself to be patient. Edward consoles himself that dying, is 'but beginning of new life'. (IV.iv.159) His prospect of a new life is a moment of solace, a solace which he imagines in 'honors booke' or (to use his father's words) 'his Epitaph', [his] lasting prayse'. (III.v.40).

The prince's tacit reference to his future epitaph implies another writing image, an image later externalized in the form of literal history. Also, his tacit reference to his future epitaph indicates his self-effacement which is wholly in character with his allegiance and patriotism.

Thinking of 'the bloudie scars [he] bear[s]', as symbols of his partriotism, Prince Edward moves to align his victories to the pattern of history:

The bloudi scars I bear,
The weare nights that I have watcht in field,
I wish were now redoubled twenty fold,
So that hereafter ages, when they reade

Receive this lance into thy manly hand'
Use it in fashion of a brasen pen,
To drawe for the bloudie stratagems in France,
And print thy valiant deeds in honors booke. (III.iii. 192-6).

Obviously, through his 'valiant deeds' the prince's name will enter into 'honors booke', that is, history and fame.

Again, the notion of Edward's career as personal could be seen in his aspiration for 'a kinghthood', a title of recognition and a symbol of patriotism and allegiance. (III.v.18,88) It is through his office as a kinght and warrior that he feels he can best act out his sense of allegiance to his country, an allegiance is visually symbolized in the following passage:

King What pictures this?
Prince A Pellican, my Lord,
Wounding her bosome with her crooked beak,
That so her nest of young ones may be fed
With drops of blood that issue from her hart;
The motto Sic & vos, 'and so should you'. (III.V.110-4)

The prince's wearing of the pelican-badge is a process of self-presentation that can be seen and read. Accordingly, the pelican-badge and the motto thereon appear as an externalization and liberalization of his sense of allegiance. Thus, he emerges as a pelican-like patriot with utter loyalty to his countrymen whom he images as his young nestling. This tableau of Edward's paternal loyalty towards his countrymen emblematizes Woodstock's repeated wishes for self-sacrifice for his country.

Edward's sense of sacrifical paternity and loyalty emerges as a staying power amid adversity; that is, amid the 'perillous time' at the fields near poitiers where 'the armes of death embrace [him and his men] round'.

Jerash for Research and Studies, Volume 5, No.2, 2001.

of their praxis. It is within this context that we would best appreciate his immediate conception of the war or the battlefied as a 'schoole of honor' where he hopes to 'learne' martial skills:

Within this schoole of honor I shal learne
Either to sacrifice my foes to death,
Or in a rightfull quarrel spend my breath. (I.I.165-7)

Prince Edward's heroic 'either ... or' vow emphasizes both his patriotism and allegiance to the realm. Also, his 'either ... or' conception of himself stresses his awareness of an imagined public spectatorship with their fame -or shame- judgments, an a wareness reiterated in his reception of his armour (hat is, 'a coate of armour, a helmet, a lance and a shield') as 'hallowed giftes' (III.iii.178, S.D., 212)These giftes assert themselves as symbols, which make up his image as a fervent patriot who is all ready to sacrifice himself for his country.

And it is in the light of his heroic zeal that we would properly appreciate his vow that if he 'prophane[s] ... these hallowed giftes' (namely, if he fails to 'use them ...to patronage the fatherles and poore/Or fro the benefite of Englands peace') he hopes to die and 'remayne the map of infamy'. (III.iii. 213-5,218). The visual metaphore ('the map of infamy') is the work of an imagined judgemental spectatorship that would operate if he fails to act up to the expectations of his office as a patriot.

To be sure, Prince Edward's evocation of the system of fame (or 'honor') emphasizes his conception of his career as a personal proces towards recognition and identity.

This idea is presented in writing image. Picturing 'this lance' as a 'brasen pen', Lord Audley offers it to Prince Edward and encourages him to write his history in 'honors book':

To make it captive to the English King ...(V.i. 158-9)

Woodstock's reference here is in accord with the play's presentation of Calais as a sign of the enduring textuality of history and fame:

This town of Calais shall for ever tell,
Within her castle walls Plain Thomas fell. (V.i.54-5)

Woodstock's solace in posthumous memoty materializes. The Second Murdere, who has not taken part in the murder, formulates something of an epitaph on the dead Woodstock, an epitaph completely based on the latter's sense of patriotism and allegiance. 'Thou', he tells his fellow murderer, 'hast killed the truest subject, that ever breathed in England'. (V.i.232-3). Similarly, the anonymous Edward III relies upon imagery and symbolism in presenting of Prince Edward's training as a patriot. And it is the prince's training that gives the play its appeal and power. This is reflected when early in the play king Edward III instructs his princely son as follows:

Ned, thou must begin
Now to forget thy study and thy bookes,
And vre (i,i.use)thy shoulders to an Armors weight. (I.I.157-9) (29)

This directive marks the beginning of Prince Edward's material career as a patriot. The prince greatly welcomes his inauguration as a patriot, an inauguration pictured as a royal coronation:

As cheerful sounding to my youthfull spleene
This tumult is of warres increasing broyles,
As, at the coronation of a king,
The joyfull clamours of the peoples are,
When Ave, Caesar they pronounce aloud. (I,I, 160-4)

The prince's evocation of the ceremony of coronation is suggestive of his conception of the public as a spectatorship that judge people on account

Jerash for Research and Studies, Volume 5, No.2, 2001.

And afore my God, I have no eloquence
To stay this uproar ... I must tell them plain
We all are struck- but must not strike again. (III.ii. 108-13)

As a loyal patroit Woodstock wishes he would die before witnessing his countrymen's rebellion because it will devastate their king and their realm. And in spite of his tragic awareness of his inability to stop the commons' uproar, he insists on urging absolute submission to their monarch.

And it is in terms of his allegiance to the realm that Woodstock refuses to go to the court (whose courtiers are 'attired very fantastically').

My English plainness will not suit that place,
The court's too fine for me ...My service here
Will stand in better stead, to quench the fire
Those blanks have made ...
..... If the king think it ill,
He thinks amiss ...I am Plain Thomas still. (III.ii.125, 22835)

Lucidly, Woodstock, whose 'coat of English frieze' has won him the title 'Plain Thomas', emerges in sharp contrast with the extravagant Richard who is wholly concerned with luxury and imported finery.

Woodstock's sense of allegiance holds in the midst of adversity, that is, amid his abduction at the hands of King Richard and his fellow maskers. 'I am pleased I shall not live to see/ My country's ruin and his misery', Woodstock consoles himself (IV. ii. 196-97). Woodstock's repeated wishes to sacrifice his life for his country assert their pertinence in patriotic terms. And it is in view of this patriotism that we could best appreciate his desire to align himself to the network of durable history. He refers to his martial praxis this way:

This town of Calais where I spent my blood

Like Richard and his riotous minions...
Their wanton heads so oft play with the winds
Throwing their leaves so prodiagally down,
They'll leave me cold at last, and so will they
Make England wretched ... (III.ii.18-43).

This splendid image of a disintegrating England under the misgoverning Richard paves the way for another forceful vignette, which unfolds in the wake of the proclamation of the blank charters (a new tax). This vignette ocurs in his reference to an offstage private talk with his wife.

Where I compared the state (as now it stands,
Meaning King Richard and his harmful flatterers)
Unto a savage herd of ravening wolves,
The commons to a flock of silly sheep
Who, whilst their slothful shepherd careless stood,
Those forest thieves broke in, and sucked their blood. (IV.ii. 29, 31-6)

This vignette abounds witrh images. Richard and his flatterers are likened to a savage herd of ravening wolves who will attack the commons pictured as a flock of silly ('helpless' or 'simple') sheep. (28) And the 'slothful shepherd' is Woodstock, of cource, but he cannot do anything because he has been dismissed from his office as a protector.

Images such as reveal Woodstock's bitterness over England's state of affairs while they ennoble him and stress his allegiance which emerges as a process of self-definition. Alone on the stage, Woodstock defines himself this way:

I would my death might end the misery
My fear presageth to my wretched country.
The commons will reble, without all question,

Jerash for Research and Studies, Volume 5, No.2, 2001.

plays.(27) And it is in view of his anxiety to defend this threatened garden that we would best appreciate Woodstock's 'spleen;, which emerges as a prelude to 'the inly passions boiling in [his] breast', passions which he brings out following his king's exit. (I. iii, 181,214). In an attempt to enact these passions lawfully, Woodstock decides to 'call a parliament. And have their [the sycophants'] deeds examined throughly'. (I.iii.258-9) But if parliament fails to make Richard leave his flatterers, Woodstock says,

We'll thus resolve, for our dear country's good
To right her wrongs, or for it spend our blood. (I.iii. 262-3)

Obviosly, Woodstock's 'either...or' vow is the acme of his self- presentation as a patriot because it stresses his allegiance to the realm, an allegiance which emerges as his sole resource in the aftermath of his dismissal from office.

Woodstock's dismissal from the court is significant because it emerges as a movement from 'office' towards 'person; or rather towards his internalised allegiance to the realm. This movement is emblematized in his return to his Plashey House. Unlike York and Lancaster, Woodstock has not dismissed his sense of patriotism and allegiance. This sense presents itself in the form of interiorized scenes. At Plashey, York, for example, celebrates Woodstock's house whose surrounding trees

In the summer serve for pleasant fans
To cool ye; and in winter strongly break
The stromy winds that else would nip ye too. (I.iii. 12-4)

But Woodstock, whose patriotism and allegiance are deeply embedded his heart, cannot stop thinking of his country's misery. So, he releases his deeply- seated cares in the form of the garden- imagery:

These trees at length will prove to me

Woodstock's dilemma is whether to side with his fellow lords or to conduct himself as a protector. He naturally chooses to act his protectorly role, that is, his allegiance and patriotism. His choice is couched in theatrical terms. Woodstock asks his fellow lords to dissemble their feeling on their king's 'marriage-day':

Discountenance not the day with the least frown,
Be ignorant of what ye know. (I.i. 182-3)

In accordance with his attempts to 'smooth [his] sullen brows with smiles' Woodstock acts out his sense of allegiance to the realm through his 'double praise' of King Richard. (I.i. 195, I. iii. 33) This double praise, however, prompts Richard and then Green, a favourite, to 'mock' woodstock's outer signs: 'his tother hose' and his 'frieze coat'. (I. iii. 100, 101) This mockery is a gnawing moment for Woodstock's because it is an attack on his title, 'Plain Thomas', or his emblematized allegiance in which he has invested everything. This attack on his 'simple clothing' or rather his identity as a patriot prompts Woodstock to thunder:

Scoff ye my plaining. I'II take no riddles. (I. ii. 115)

His decision to stop talking 'riddles' is an attempt to exteriorize his sense of allegiance to the realm. He calls Richard's 'flatterers' 'upstrats' (who 'tax the poor') and cankers that 'eat the fruit/ That planting and good husbandry hath nourished' (I. iii. 118, 140, 122, 155-6).

The term 'canker' entails a vivid image of disease and infection which symbolize corruption and decay. In term of this image Richard's flatterers emerge as a 'canker'; that is, a disease which affects the wod of shrubs and trees, making the outer layer peel away to expose the inside of the stem. (26) The reference to this destructive disease implies the image of England as a garden, a motif which lies at the heart of Shakespeare's English history

Jerash for Research and Studies, Volume 5, No.2, 2001.

force to his definition of himself following that 'golden metamorphosis/ from homespun housewifry':

I am no stoic, my dear sovereign cousin,
To make my plainness seem canonical,
But to allow myself such ornaments
As might be fitting for your nuptial day .... (I. iii. 78-81)

Of cource, Woodstck is not 'stoic'. He is an actor before an audience public who has named him Plain Thomas for his praxis, namely his plain dealing, and his simple clothing. But, Woodstock's acting is mainly an attempt to convince a spectating public that he is a patriot who is living up to 'the title of protectorship' which he 'wear[s]'. (I.i. 143)

Lancaster's use of the notion of 'wearing' in his reference to Woodstock's public office ('You wear the title of protectorship') suggests the play's presentation of woodstock's protectorship as an office and a role; that is, a theatrical role. The theatricality of Woodstock's role is emphasized since his appearance in the play. He first uses the rhetoric of his office, namely the rhetoric of abstractions and moral qualities when commenting on the plot against his fellow lord' lives:

Mischief hath often double practices;
Treachery wants not his second stratagems. (I.i. 116-7)

These abstract terms indicate that Woodstock emerges as a choric character whose action springs from his sense of patriotism and allegiance. This idea is strongly stressed by his deliberate transformation of this plot into a conspiracy against the whole realm, a conspiracy where everybody is threatened. And in terms of his allegiance to the monarch he voices his dilemma:

Afore my God
I know not which way to bestow myself
The time's so busy and so dangerous too. (I.i. 126-8)

This indicates that Woodstock is an emblem of unsophisticated plainness; that is, a figure whose 'mind suits with his habit/Homely and plain' (I.i. 106-7). He is an individual whose emblematized allegiance is a personal strategy, a strategy through which he can distinguish himself by his 'country habit'. This notion finds justification in his reported words:

Let others jet in silk and gold, say he
A coat of English frieze, best pleaseth me. (Ii. 101-2)

' A coat of English frieze' tellingly symbolizes Woodstock's heroism or rather his allegiance to the realm.

Clearly, Woodstock's wearing of a coat of English frieze is mainly a choice, an idea which gradually unfolds when his brothers ask him to wear something which befits him as a courtier at King Richard's wedding. York first says:

Cast this country habit
For which the coarse and vulgar call your grace
By th' title of Plain Thomas. (I.i. 197-9)

But Woodstock refuses:

No, no, good York, this is as fair a sight,
My heart in this plain frieze sits true and right (I.i. 202-3)

But in the midst of further onslaughts, Woodstock yields and bares his heart:

Let's hie to the court: you all your wishes have:
One weary day, Plain Thomas will be brave. (I.i. 215-6)

Woodstock's reference to himself as Plain Thomas is telling. Besides emphasizing his pride and solace in his title, Woodstock's cry unravels his conception of 'the coarse and vulgar' (to quote York's contemptuous phrase) as a public judgemental spectatorship. This conception lends much

Jerash for Research and Studies, Volume 5, No.2, 2001.

With symbolism, he [i.e the poet] presents an object, X, and without his necessarily mentioning a further object, his way of presenting X makes us think that it is not only X, but also is or stands forsomething more than itself: some Y or other, or a number of 'Y's; X acts as a symbol for Y, or for 'Y's. (24)

Then she goes on to generalize:

> It is as though, in doing this, the poet were trying to leap out of the medium of language altogether and to make his meaning speak through objects instead of through words. Even though he does not tell us what the object stands for, or even that it does stand for anything, he makes us believe that it means, to him at least, something beyond itself. (25)

Careful attention reveals that imagery and symbolism greatly contribute to the creation of the title character in Woodstock. But before launching into the dramatic role of these artistic media, I think that it is rewarding to pause and see how Wood stock's image as a patriot up throughout the play.

Woodstock emerges as a patriot who constructs himself in terms of his allegiance to the realm. His allegiance is symbolized through his choice of simple clothing (which represents his Englishness, as we shall see later on). This point occurs in York's following inquiry after the discovery of a plot on his (and the other lords) lives:

> Tell me, kind Cheney
> How does thy master, our good brother Woodstock,
> Plain Thomas, for by th' rood so all men call him
> For his plain dealing, and his simple clothing.
> ...
> How thinks his unsophisticated plainness
> Of these bitter compounds? (I.i. 97-104)

Close inspection reveals that imagery and symbolism play a major role in the representation of stage patriots in the plays to be discussed here. As a general term, 'imagery covers the use of language to represent objects, actions, feelings, thoughts, ideas, states of mind and any sensory of extra- sensory experience. An 'image' does not necessarily mean a mental picture'. (19) As for symbolism, I want to stress the point that 'symbole', as a word, is an object, animate or inanimate, which represents or stands for something else. As Coleridge put it, a symbol 'is characterized by a translucence of the special (i.e. the species) in the individual'.(20)

As an aproach to the use of such imagery in these plays, I want to adopt W. H. Clemen's view as a basis of my investigation: ' An isolated image, an image viewed outside of its context, is only half the emage. Every image, every metaphor gains full life and significance only from its context'.(21)

This argument asserts itself as anapposite approach because:

An image often beyond the scene in which it stands to preceding or following acts, it almost always has reference to the whole of the play. It appears as a cell in the organism of the play, linked with it in many ways. (22) As for the use of symbolism. I am goimg to discuss it in a more practical language so as to highlight its contribution to the ceartion of the image of patriotic figures.

Monroe C. Beardsley writes:

What makes an object symbolic in a literary work is its being fixed as the focus of unusual attention either for the speaker or for another character in the world of the work. What it symbolizes is a set of characteristics that it embodies or causes and that are pointed up by the action or the verbal texture. (23)

While, expatiating upon Beardsley's view, Winifred Nowottny writes:

Jerash for Research and Studies, Volume 5, No.2, 2001.

class of plays.

In the Art of English Poesie (1589), George Puttenham defends 'historical poesie, by which the famous acts of princes and the vertuous and worthy lives of our forefathers were reported'. (15) Thus, for him, historical works are chiefly memorial, that is, commemorations of their forefathers' famous and noble exploits. The same point is forcefully stressed in Thomas Nashes much- quoted apologia for plays.

Using the history play as the foundation of his defence, Nashe first asserts that this dramatic genre is 'but a rare exercise of vertue'. (16) Then he proceeds to argue:

> First, for the subject of them (for the most part) it is borrowed out of our English Chronicles, wherein our forefathers valiant acts (that have lyne long buried in rusite brasse and worme- eaten bookes) are revived, and they themselves raised from the grave of Oblivion, and brought to pleade their aged Honours in open presence: than which, what can be a sharper reproof to these degenerate effeminate days of ours?(17)

The term 'effeminate' is telling because it shows the dramatists' incessant anxiety to shape a patriot keen to defend his country zealously. In attempting to show the playwrights' intention to present historical exemplars of patriotism and herosim, Nashe singles Lord Talbot, who later received the title 'Earl of Shrewsbury' as an acknowledgement of his victories over the french in Shakespeare's Henry VI. Part One.

> How would it have joyed brave Talbot *the terror of the French) to think that after he had lyne two hundred years in his Tombe, hee should triumphe againe on the stage, and have his bones newe embalmed with the tears of ten thousans spectators at least (at severall times)...(18)

the plays' title pages because they were basically interested in the plays themselves rather than their writers. (11) This has obviosly led to continual controversies and speculations about who is likely to have written these plays. These conjectural studies (which are based on textual or biographical evidence) are not germane here because this study principally addresses itself to the texts of the plays no matter who authored them.

In his analysis of Woodstock, E. M. W. Tillyard writes:

> It exists in a single manuscript version and was not printed till the nineteenth century. In 1870 Halliwell printed an edition of eleven copies under the title of A Tragedy of King Richard the Second and 1899 Wolfgang Keller republished it in the current Jahrbuch der deutchen Shakespeare- Gesellschaft. It was republished in 1929 in the Malone Society Reprints. (12)

And in 1946 A. P. Rossitor edited this paly. (13)

In Woodstock there ia a passage where the actual chronicles are quoted:

Richard: How now, what readst thou, Bushy?

Bushy: The monuments of English chronicles, my lord
Containing acts and memorable deeds
Of all your famous predecessor Kings ... (II.i.54-7)

Then Bushy reads an account of the Battle of Poitiers, which for a moment, makes Richard express a desire to emulate his heroic father. (14) Evidently, this extract asserts that Woodstock is basically a history play which chronicles the 'acts and memorable deeds' of heroic figures such as Edward III and the Black Prince. Also, this extract is reflective of the chronicle plays, generic interest in the memorialization of the historical figures' heroic feats. The thesis that history plays are essentially commemorative chronicles is best supported by two well- known contemporary defenses of this

Jerash for Research and Studies, Volume 5, No.2, 2001.

Machiavellian power is directly projected into the dramatic conflict between Richard and Biolingbroke'. (7) But these historicist studies tend to undermine the idea of the plays as dramas. A rearder or spectator of Richard II for instance, would be much more involved in the title- character's personal fall than that of feudalism or providentialism.

From this survey we would note that the historical approaches from Tillyard to Rackin have viewed the plays in the context of Renaissance historiography. (8) And in terms of these approaches these plays seem to be no more than dramas of ideology; that is political tracts or polemics. Hence, this study seeks to liberate these plays from the historical scholarship which, in R. Ornstein's words, 'threatens to turn living works of theater into dramatic fossils or repositories of quant and dusty ideas'. (9)

This study sees the plays as dramas of individual experience where the title- figures attempt to construct themselves as heroes. Unlike the above-mentioned studies, this study is mainly literary because it looks at the artistic and dramatic machinery and imagery through which the playwrights depict the title- character's personalities and careers. Since this analysis is primarily literary and dramatic, references to the character's historical counterparts fall outside the scope of this study. These refernces (Which are highly pertinent in source and comparative studies) are not relevant here because this study aims at showing how these plays fare as dramas of their figures' idiosyncratic experiences.

Another issue should be mentioned here. It is the issue of the anonymity of Woodstock and Edward III. But before broaching the thorny question of the authorship of these plays, I would like to assert that a plethora of history plays appeared during the tide of patriotism which swept England at the time of the Spanish Armada (defeated in 1588) (10) And generally speaking, Elizabethan printers sometimes did nor mention the authors' names on

The Image of the Patriot in Three Heroic- History English Plays

This is a study on three history plays which have not received adequate critical attention within English literary scholarship. (1) Literary criticism has always tended to see the history play against the background of Elizabethan philosophical, political and historical thought. E.M.W. Tillyard sees historical plays (Shakespearean and non- shakespearean) as didactic allegories on the main orthodoxy set forth in the church homilies of the day; that is, the absolute submission to the monarch. (2) LikeTillyard, L. B. Campbell argues that shakespeare's English histories are propagandist and didactic works:

Each of the Shakespeare's histories serves a special purpose in elucidating a political problem of Elizabeth's day and in bringing to bear upon this problem the accepted politcal philosophy of the Tudors. (3)

L. C. Kinghts and M. M. Reese follow a similar pattern because they deal with the same plays as Tillyard and Cambell from the assumption that Shakespeare had something vital to say to contemporary England. (4) Other historicist studies have appeared of late. But they are mainly devoted to Shakespeare's history plays. These studies work from the assumption that Shakespeare is a conscious historian; that is, his palys, to borrow G. Holderness' words, are 'Conscious and deliberate acts of historiography'. (5) In Shakespeare's History, G. Holderness states that Shakespeare's plays of English history represent the decline of feudalism in the fourteenth and fifteenth centuries. (6) In Stages of History, Phyllis Rackin reads Shakespeare's histories in the context of Renaissance historiography. In 'Richard II', she argues, 'the ideological conflict between providential legitimacy and

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The Image of the Patriot in Three Heroic- History English Plays

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Abstract

This study explores the artistic devices which contribute to the construction of the image of the patriot in three herioc- chronicle English plays, which generally represent the main patriotic concerns of the English Renaissance history plays. The anonymous Woodstock (1592) dramatizes the title character's fervid allegiance to England under the misgovernment of King Richard II, while, on the other hand, EdwardIII(1592-95) celebrates and memorializes Prince Edward's exploits in his wars against France. Similarly Thomas Dekker's and John Webster's Sir Thomas Wyatt (1603-05) chronicles the title character's opposition to the Spanish rule over England.

ملخص

يهدف هذا البحث إلى دراسة التقنيات الفنية التي تسهم في تكوين صورة البطل الوطني في ثلاث مسرحيات تمثل عموماً القضايا الوطنية الأساسية التي اهتم بها المسرح التاريخي في عصر النهضة الإنكليزية؛ فمسرحية "وود ستوك" لكاتب إنكليزي مجهول ترسم ولاء بطل المسرحية لإنكلترا التي تئن بسبب فساد حكم الملك ريتشارد الثاني، وكذلك تخلد مسرحية "إدوارد الثالث"، على نحو فني، بطولات الأمير إدوارد في حروبه ضد فرنسا، بينما تقوم مسرحية "السيرتوماس وايت" للكاتبين الإنكليزيين توماس ديكر وجون وبستر بتصوير معارضة السير وايت للحكم الإسباني في إنكلترا.

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