WWW.PINTERSOCIETY.COM
VOL.6 / NO.1-2/SPRING, AUTUMN 2016

"Want teaches me to think on": Presentism and the Spectacle of Irony in Shakespeare's *Pericles, Prince of Tyre*

Anthony Faber*

Abstract: Written during the last stages of his career, Shakespeare's romance *Pericles* is his most consciously contrived play. This is because Shakespeare frames the play with an anachronistic chorus figure, Gower, who reminds the playgoers that they are watching a play through metatheatrical devises of prologues and dumb shows. The metatheatrical nature of the play has been variously explored. One of the reasons for the play's enduring popularity, up to the Restoration, was because of its stylistic convention as medieval romance. The episodic nature of the drama, with its tempests, shipwrecks, deaths and resurrections and code of chivalry, not to mention dumb-shows and narrated by a medieval chorus figure, in tetrameter couplets, recalls for a Jacobean playgoer a sense of nostalgia for an earlier time. This paper will argue a further, relatively unexplored dimension of metatheatre: the idea of the spectacle as a form of theatrical display, which, as a trope, has been insufficiently historicized with respect to this play.

Keywords: Presentism, Pericles, spectacle, Bakhtin, carnivalesque, consciousness, Romance, Brecht, metatheatre, renaissance.

* Ph.D Scholar, Université de Montréal

Written during the last stages of his career, Shakespeare's romance *Pericles* is his most consciously contrived play. This is because Shakespeare frames the play with an anachronistic chorus figure, Gower, who reminds the playgoers that they are watching a play through metatheatrical devises of prologues and dumb shows. These devices have the effect of alienating the playgoers from the action by generating a tenor of fictionality and antiquity in the diegesis,[1] making the notion of spectacle, one of the main concerns of the play, both structurally and thematically. The metatheatrical nature of the play has been variously explored: Annette C. Flower suggests that the play's metatheatre works as self-conscious manipulation of the numerous fairy tale motifs, Phyllis Gorfain traces the riddle in the play metatheatrically as a metaphor of a metaphor as a means of figuring the transformations of art and life, and Michael Baird Saenger links the metatheatrical nature of romance with irony and the burlesque. I will argue a further dimension of metatheatre: the idea of the spectacle as a form of theatrical display, which, as a trope, has been insufficiently historicized with respect to this play. Before proceeding, however, I will differentiate between metatheatre and the spectacle.

Whereas, in the narrow sense, metatheatre entails when theatre refers to itself, [2] spectacle, as a broader concept and as one of the categories of Aristotle's Poetics (1450b 16) encompasses all theatrical conventions associated with the theatre, including metatheatre. Both tropes suggest theatre as a metaphor for the world.[3] In *Pericles,* Shakespeare creates liminal spectacle spaces of convivial ambivalence that resists plain apprehension, which according to a presentist reading, can be juxtaposed to a contemporary Jacobean society as well as our own worldview. After briefly examining presentism, and situating the social conditions, including the prominent tropes rhetoric and Renaissance scepticism as the frame of reference with which I construe the play, I define spectacle, making use of Bakhtin and Brecht as my theoretical model, as ambivalent moments of interstices that resists in some measure, as uncertainty and irony, dominant ideologies; wherein I suggest that meaning is underscored dialogically by the playgoers reflection and reification of the spectacle.

The methodological approach of presentism involves interrogating concerns in texts which are relevant to our experience now. Hugh Grady and Terence Hawkes in *Presentist Shakespeares* (2007) have set out the essential objectives of presentism, stipulating that criticism must account for and will inevitably depend upon our own queries and concerns when interrogating any literary text (5).[4] Shakespeare expresses this presentist view in the opening prologue of *Pericles* with Gower:

> To sing a song that old was sung,
>
> From ashes ancient Gower is come,
>
> …………………………..
>
> If you, born in these latter times
>
> When wit's more ripe, accept my rhymes

(11.1-2,12-13).[5]

Shakespeare has transposed the historical poet Gower to the Jacobean playgoers in the present who are currently attending the play; at the same time, the lines can signify any modern audience, at the present time, also attending the play. The historicized setting of the play, spanning fourteen years and many cities in the ancient near east, juxtaposing an ancient tale to contemporary Jacobean playgoers is suggestive of the unnaturalness or unrealistic conditions of the theatre; and yet, the playworld portrays an uneasy and uncertain reflection (Hamlet's "form and pressure" [3.2. 22]) of the ideological state of the playgoers' real world.

This is because it is my contention that in these late plays, Shakespeare is responding to the tenor of uncertainty of the period.[6] The period's intellectual and religious crises of the Reformations, its economic uncertainties, as well as owing to the precarious and lowly status of

the theatres was conducive in generating an undercurrent of scepticism.[7] By uncertainty I mean that due to the hegemonic authority in England with regard to religion and politics, it was perilous for anyone to explicitly question the status quo; as a result, uncertainty suggests epistemological sensitivity to queries regarding belief and authority (Hamlin 124). Further, the idea of uncertainty played a role in the pedagogical development. Louis Montrose observes that the rhetorical basis of the humanist academic curriculum fostered the intellectual interplay of debating as a form of dialectic (91): that is, early modern rhetoric taught people to argue both sides of a query (*disputio in utramque parte*), thereby instilling sceptical paradigms with which to view contemporary society as well as apprehending early modern drama.[8]

The rhetorical method and philosophy that left an indelible impression on Shakespeare's late style is Renaissance scepticism as found in the essays of Michel de Montaigne. Whereas ancient scepticism entails the suspension of judgement with regard to any truth claims, Renaissance or Montaignian scepticism concerns itself with "thoughtful uncertainty" (Hamlin 124), which often manifests in the romances as irony.[9] Thomas Rist claims that due to the reliance on Providence in the romances, Shakespeare's use of Montaignian scepticism is evidence of a Counter Reformation ideology (1-2); I argue, however, that the underlying theme of the romances is about making art through spectacles of uncertainty and irony that queries the ideologies in early modern hegemonic social institutions.

Pericles, Prince of Tyre, is one of seven plays published during Shakespeare's lifetime. Printed in 1609 in quarto with numerous textual difficulties, the play was excluded from the first Folio 1623 but was included in the second issue of the third Folio (1664). Pericles' exclusion from the first Folio gave rise to many questions surrounding the authorship of the play. The Quarto edition, where all subsequent editions have their origin, shows the first two acts to be so stylistically different from the rest of the play, that many have speculated that the first two acts was written by someone else.[10] Regardless of this, the play was immensely popular in its own day. The title page of the 1609 Quarto, refers to it as the "Much admired play called *Pericles,*

Prince of Tyre…As it hath been diverse and sundry times performed by his Majesties Servants at the Globe".[11] Moreover, *Pericles* has the merit of being among the first of Shakespeare's plays performed during the Restoration.[12] The play was so popular, in fact, that Ben Jonson, writing in 1629, famously complained about the base public preferring, "some mouldy tale, / Like Pericles"(34). Despite this, the play plummeted from this position of prestige into a state of near total disregard. For the remainder of the seventeenth century—and well into the eighteenth— there is, effectively no recorded mention of the play.

One of the reasons for the play's enduring popularity, up to the Restoration, was because of its stylistic convention as medieval romance. The episodic nature of the drama, with its tempests, shipwrecks, deaths and resurrections and code of chivalry, not to mention dumb-shows and narrated by a medieval chorus figure, in tetrameter couplets, recalls for a Jacobean playgoer a sense of nostalgia for an earlier time. Howard Felperin suggests, "*Pericles* reveals Shakespeare reassessing the premises on which his art had always been based"(130); namely, a return to a traditional medieval stagecraft design, with its distinct division between the broad acting area of the *platea* and the localized acting section of the *locus*.[13] Such a division underscores the convention of spectacle as an end in itself as a form of theatrical display.

The Tudor-Stuart period is the age of spectacle with ostentation on display as one of the main tropes of the age. Elizabeth I said as much when she wrote: "we princes … are set on stages, in the sight and view of the world dulie observed" (qtd. in Montrose 76) Even so, there was no critical justification to support the idea of spectacle as a theatrical poetics: simply the inverse. In the *Poetics*, Aristotle writes dismissively of spectacle as "the least artistic of the [6 parts of tragedy]"(1450b 16), which Sir Philip Sidney echoes regarding the early modern stage. Such theatrical spectacles, Sidney argues, break with Aristotle's precepts of unity in drama.[14] This idea of an anti-spectacle bias is further demonstrated in twentieth century criticism. Northrop Frye, for example, in "Romance as Masque" states that "[t]he greater the extent to

which spectacle is visually provided, the greater the violation of decorum in having obtrusively magnificent poetry in the text accompanying such spectacle" (31). Likewise, in *The Shakespearean Stage*, Andrew Gurr writes, "that as a general rule the better the playwright the less spectacle was likely to be used in his plays" (234). Both writers express derision toward spectacle, that somehow the use of spectacle is a measure of substandard craftsmanship. In *The Aesthetics of Spectacle,* Jenny Sager observes that, "if we dismiss spectacle, we dismiss the theatre in its entirety because, ultimately, theatre is spectacle" (1). I will argue that the use of spectacle in *Pericles* is far from a vacuous diversion; spectacle, rather, can be viewed as an analogy for instruction.[15]

To clarify this point, I rely on the theoretical methods of Mikhail Bakhtin. Bakhtin's theory of the carnivalesque inversion of reality, as a blending of opposites, resulting in the symbolic questioning or destruction of authority, parallels my understanding of spectacle with its accent on ambivalence and uncertainty. This is because, according to Bakhtin, one ought to interrogate "the life and behaviour of discourse in a contradictory and multi-languaged world" (1981, 275). Similar to the status of early modern theatre in general and to Shakespearean theatre in particular, the idea of carnival for Bakhtin, suggests a liminal space of carnivalesque ambivalence, where the stress lay with "crownings and uncrownings" (Bakhtin 1965, 275) that mock and reassert reality.[16] In *Pericles*, and in the romances in general, Shakespeare creates liminal spectacle spaces, "alternative, upside-down worlds" [17], which can be juxtaposed to the larger scenes in the play and to contemporary Jacobean society and putatively beyond.

In addition to Bakhtin, I employ the theoretical work of Bertolt Brecht in his apprehension of spectacle. Brecht's theory of 'epic theatre' is similar to the early modern stage. Like the early modern stage, Brecht's theatre is rudimentary in its stage design with the actors themselves bringing and removing stage properties. Thus, epic theatre calls attention to spectacle, underscoring its open stagecraft by stripping the theatre experience of its naturalistic qualities: to this end, Brecht wanted to create a sense of rational astonishment in the spectator. To achieve this notion of exposing the spectacle, Brecht developed his concept of the alienation

effect, whereby stage properties look rudimentary and function emblematically.[18] Another way to characterize this idea is to accentuate the spectacle's metatheatrical properties and avoid complete theatrical illusion.[19] By exposing the artifice of a spectacle Brecht believed that sentiment, which is uncritical and therefore to be circumvented, would be disregarded and the spectacle could then be objectively interpreted (Sager 43). This notion of the suspension of disbelief is a salient feature of Brecht's understanding of spectacle, and I would argue for Shakespeare's understanding as well, because the idea draws attention to spectacle as an end in itself. [20]

Thus, there is a characteristic of the usage of spectacle for Brecht, that is not only metatheatrical in terms of denying the theatrical illusion, the idea of spectacle is also pedagogic: Brecht utilises spectacle as a way of transforming society. Hence, for the purpose of this study, I define spectacle as a form of theatrical display that resists in some measure dominant ideologies: spectacle, according to this usage provokes uncertainty and therefore uses irony. This definition includes all aspects of theatrical display, such as theatrical properties, acting conventions, and gestures. In addition, spectacle comprises narrative declarations. Often the discourse in the latter example, functions in the scene as emblems or Brechtian gestures, where the playgoers are asked to visualize some form of spectacle in the theatrical playworld of the 'Wooden O'.

For an example of spectacle as an ambivalent moment of interstices in *Pericles*, I concentrate on Gower at the start of the fifth scene. In this scene Gower enters as a stage manager; he narrates one of the many moral aphorisms of the play, which functions as the principle trope of Providence. In this manner he sets up the scene for the playgoers by telling them what to expect in the spectacle. Gower begins by firstly appealing to the playgoers for silence, which suggests a suspension of disbelief because he reminds them that they are indeed watching a play: "Be quiet then, as men should be" (Sc.5. 5). Gower then proceeds to set up the spectacle: "I'll show you those in trouble reign, / Losing a mite, a mountain gain" (7-8). If tragedy is about the great who fall or the decline of fortune's wheel, Romance is the inverse; or,

as C.L. Barber in *Shakespeare's Festive Comedy* understands it: "through release to clarification" (6). After a Dumb-show, Gower narrates, in a declarative manner, Pericles on board a ship in a storm at sea: the result of this narrative spectacle is that all are lost except Pericles. Thus Pericles appears in Scene 5 as in a tragedy, at the nadir of fortune's wheel, he seems to have lost everything including his name and title: "What I have been I have forgot to know; But what I am, want teaches me to think on" (Sc.5.111-12). In this state as a displaced person or refugee, the inversion of his former princely self, he craves death. Unbeknownst to anyone, he overhears a group of fishermen discussing the preceding storm as well as their trade. This discussion leads one of the fishermen to ruminate and he asks: "Master, I marvel how the fishes live in the sea." The Master fisherman responds shrewdly:

> Why, as men do a-land: the great ones eat up the little ones. I can compare our rich misers to nothing so fitly as to a whale. …. driving the poor fry before him, and at last devours them all at a mouthful. Such whales have I heard on'th' land, who never leave gaping till they swallowed the whole parish: church, steeple, bells, and all
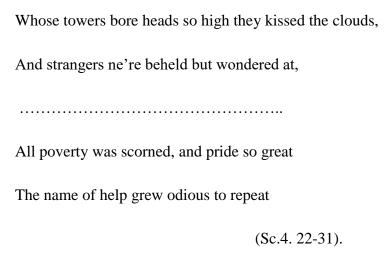
> (Sc.5.67-75).

As one of the moments of interstices set up by Gower, and witnessed by Pericles as a model playgoer, this scene, as spectacle, performs on multiple angles.

The spectacle is an example of perceiving the playworld as a carnivalesque inversion of reality: Pericles has been reduced to a beggar while the fishermen, the ostensible clowns of the scene, assume the authoritative power to appraise the playworld's social hierarchy. Like this, Shakespeare creates an emblem of social justice that challenges contemporary ideology: the Master fisherman instructs the other fishermen about the defenselessness of the plebeian class from the ruling elite. This idea parallels a moral adage about equality among the classes in an essay by Montaigne: "The soules of Emperours and Coblers are all cast in one same mould" [21]. On a presentist level, the understanding of social inequality alludes to the dire social conditions of the impoverished in early modern England as a consequence of the practice of enclosures of the commons by the gentry, where large areas of land were fenced off for sheep grazing,

resulting in the forced evictions and impoverishment of peasants from once common land. Due to the expulsions of the peasants, a growing class of "masterless" people became vagrants.[22] In 1597, Parliament decreed a repressive law against vagrancy: "The Act for the Punishment of Rogues, Vagabonds, and Sturdy Beggars." Under this statute, any vagrant could be "whipped until his or her body be bloody" (qtd. in Jones 34). This law, "insured", as stated by Robert Weimann, "that the majority of those expropriated adapted to the new economy, …[t]hose who could not adapt were persecuted and punished as outlaws, vagabonds, or jugglers" (162).

As a spectacle, the Master fisherman's lesson is meant for Pericles, a representative of the ruling class, with the view of Pericles learning about correct governance through the example metaphor concerning the abuses of power. The real intended recipients of the lesson, however, are the playgoers themselves, which accounts for a presentist reading, as outlined above. In fact, the tenor of the lesson was summarised in an earlier scene by Cleon, the governor of Tarsus, whose city was starving because of rampant hubris. In his misery Cleon fashions a declarative spectacle of the past glories of Tarsus:

> Whose towers bore heads so high they kissed the clouds,
>
> And strangers ne're beheld but wondered at,
>
> …………………………………..
>
> All poverty was scorned, and pride so great
>
> The name of help grew odious to repeat
>
> (Sc.4. 22-31).

Cleon warns other cities that may be too presumptuous in their wealth, avariciousness, and pompousness:

> O let those cities that of plenty's cup

And her prosperities so largely taste

With their superfluous riots, heed these tears!

The misery of Tarsus may be theirs

(Sc.4.52-55).

Certainly the image of high towers that "kissed the clouds" compels us to consider the plight of modern cities of the world, with their massive skyscrapers and immense social and economic infrastructures that ostensibly keep chaos at bay: "The misery of Tarsus may be theirs," which is the point of a presentist reading. Luxury and opulence are the overarching indications of success in twenty-first century society according to Diana Cariboni of the I.P.S. News Agency (*ipsnews.net*).[23] But the problem all around the world, observed by Cariboni, is that the affluent classes are becoming wealthier while the poor are pulling out of poverty at a disturbingly slow rate. Ten percent of the world's population holds eighty-six percent of the wealth, according to the Credit Suisse bank, while seventy percent (over 3 billion people) holds just three percent (*ibid.*) Income disparity remains one of the principal emerging risks in the globalized marketplace in the twenty-first century, as noted by The World Economic Forum's Global risks report, with new issues surfacing due to the contexts of globalized capitalism (*ibid.*). Perhaps the moral of the Master fisherman's tale of great fish eating up little ones is meant for us as well.

The brief scene with the fishermen suggests one short moment of interstices where the spectacle on display queries the hegemonic ideologies in a carnivalesque inversion: as rustics, clowns as well as actors, the fishermen in the context of the play are powerless, which is the central theme of the moral. Nevertheless, the actual discourse of the fishermen signals an uncertainty and ironic pose or gesture to the prevailing status quo of the playworld. This pose or gesture is illustrated in the play as an ambivalent code, wherein the playgoers contemplate and reify meaning according to their particular worldviews: a prostitute standing among the groundlings in the pit will possess a different interpretation of the spectacle than a member of the gentry sitting amongst his peers in the gallery. Both experience, according to Brecht, a reconfiguration of consciousness and social awareness. A presentist reading enables us to

consider the consequences of such a study by grounding the text in the historical 'present' social context as it was written and performed and forwarding that context to our 'present' time: presentism, in this degree, sheds light on our engagement with contemporary culture.

Endnotes

1. On the fictionality and antiquity in *Pericles*, see Boika Sokolova, 76.

2. See Martin Puchner, Introduction, *Tragedy and Metatheatre*, 1-27.

3. See Lionel Abel for metatheatre as a metaphor for the world, 134, 160; in addition, see Louis Montrose, 104.

4. On further discussions of presentism, see Jenny Sager, 4-5.

5. All citations of *Pericles* are taken from *The Oxford Shakespeare,* edited by Roger Warren, 2008.

6. On the idea of uncertainty in the early modern period, see Richard Popkin, XV; in addition, see William M. Hamlin, 11-12.

7. On the crises of the Reformations, see Christopher Haigh, 12; on the period's economic crises, see Benjamin Bertram, 20; on the lowly status of the theatres in early modern England, see Richard Dutton, 279; Tanya Pollard, XV; and Janet Clare, 1.

8. On early modern pedagogy in relation to drama, see Joel Altman, 1-11; Hamlin, 3; Victoria Kahn, 15-16.

9. For an understanding of the use of irony in the romances, see Raphael Lyne, 7-10; in addition, see Russ McDonald, 5.

10. See Roger Warren's Introduction of *Pericles* for a discussion of the various textual controversies associated with this play, 71-81.

11. See Appendix A of the *Oxford* edition of *Pericles,* edited by Roger Warren, for a full reproduction of the 1609 Quarto.

12. David Skeele traces the reception of *Pericles* from the early modern period to the nineteenth century, 2-33.

13. See Robert Weimann on the structural similarities between the medieval and early modern stage, 208-15.

14. See Philip Sidney, 197.

15. The idea of art as having a pedagogical component is a commonplace in early modern poetics; see, for example, Aristotle, 1448b 5-10; Horace, 340-50; Sidney, 200. In addition, see Montrose for a discussion of Shakespeare underscoring theatre as an end, 208-09.

16. In addition, see Michael D. Bristol, 648-50.

17. See Jonathan Gil Harris, 24.

18. On a discussion of Brecht with regard to epic theatre and the alienation effect, see Tom Stern, 181-84; in addition, see Pericles Lewis, 193-95.

19. See Martin Puchner for a discussion of metatheatre's role in avoiding the theatrical illusion in modern theatre, including Brecht, 18-19.

20. See note 15, particularly Montrose's discussion of Shakespearean theatre as an end.

21. Montaigne, Book 2, 239.

22. For a discussion regarding enclosures in early modern England, see Peter J. Smith, 514; in addition, see Bertram, 51.

23. In my discussion of present day economics, I rely on Diana Cariboni's article in this section.

Works Cited

Abel, Lionel. *Tragedy and Metatheatre: Essays in Dramatic Form*. New York and London:
        Holmes & Meier, 2003. Print.

Altman, Joel. *The Tudor Play of Mind*. Berkeley: U of California P, 1978. Print.

Aristotle. *Poetics*. Trans. R. Kassel. In *The Complete Works of Aristotle*. 2 Vols. 4th ed. Ed.
        Jonathan Barnes. Princeton: Princeton UP, 1991. 2316-2340. Print.

Bakhtin, Mikhail. *Rabelais and His World*. Trans. Helene Iswolsky. Bloomington and
        Indianapolis: Indiana UP, 1984. Print.

---. *The Dialogic Imagination*. Ed. Michael Holquist. Trans. Caryl Emerson and
        Michael Holquist. Austen: U of Texas, 1981. Print.

Barber, C.L. *Shakespeare's Festive Comedy: A Study of Dramatic Form and its Relation
        to Social Custom.* Cleveland and New York: Meridian Books, 1959, Repr. 1968.
        Print.

Bertram, Benjamin. *The Time is Out of Joint: Scepticism in Shakespeare's England*. Newark:
        U of Delaware P, 2004. Print.

Bristol, Michael D. "Carnival and the Institutions of Theater in Elizabethan England."

    ELH, 50.4 (Winter 1983), 637-654. Web. Dec. 2013.

Cariboni, Diana. "Rich Getting Richer as the Poor Crawl Slowly Out of Poverty." *IPS*

    Inter Press Service. Web. Mar. 2016.

Clare, Janet. 'Art made tongue-tied by authority': Elizabethan and Jacobean Dramatic Censorship.

    Manchester and New York: Manchester UP, 1990. Print.

Dutton, Richard. "Licensing and Censorship." In *A Companion to Shakespeare*. Ed. David Scott

    Kaston. Malden, MA: Blackwell, 1999, 377-394. Print.

Felperin, Howard. "This Great Miracle: *Pericles"*. In *Pericles: Critical Essays.* Ed. David Skeele.

    New York and London: Garland Pub, 2000, 114-138. Print.

Flower, Annette C. "Disguise and Identity in *Pericles, Prince of Tyre*." *Shakespeare Quarterly,*

    26.1 (Winter 1975), 30-41. Web. April. 2016.

Frye, Northrop. "Romance as Masque." In *Shakespeare's Romances Reconsidered.* Ed. Carol

    McGinnis Kay and Henry E. Jacobs. Lincoln and London: The U of Nebraska P, 1978,

    11-39. Print.

Gorfain, Phyllis. "Puzzle and Artifice: The Riddle as Metapoetry in *Pericles*." *Shakespeare*

    Survey, 29 (1976), 11-20. Web. April. 2016.

Grady, Hugh and Terence Hawkes. *Presentist Shakespeares*. London & New York, 2007, Print.

Gurr, Andrew. *The Shakespearean Stage: 1574-1642*. 4th ed. Cambridge: Cambridge UP, 2009.

    Print.

Haigh, Christopher. *English Reformations: Religion, Politics, and Society under the Tudors*.

    Oxford: Clarendon P, 1993. Print.

Hamlin, William M. *Tragedy and Scepticism in Shakespeare's England*. New York: Palgrave

    Macmillan, 2005. Print.

Harris, Jonathan Gil. *Shakespeare and Literary Theory*. Oxford: Oxford UP, 2010. Print.

Horace. "The Art of Poetry." Trans. Penelope Murray and T.S. Dorsch. In *Classical*

    Literary Criticism. London: Penguin. 1965, Repr. 2004. 98-112. Print.

Jones, Norman. "Shakespeare's England." In *A Companion to Shakespeare.* Ed. David

    Scott Kastan. Main Street, Malden, Ma: Blackwell Pub, 1999. 25-42. Print.

Jonson, Ben. Excerpt from "Ode to Himself." In *Pericles: Critical Essays.* Ed. David Skeele.

New York and London: Garland Pub, 2000, 34-35. Print.

Kahn, Victoria. *Rhetoric, Prudence, and Skepticism in the Renaissance*. Ithaca and
       London: Cornell UP, 1985. Print.

Lewis, Pericles. *The Cambridge Introduction to Modernism.* Cambridge: Cambridge UP,
       2007, Print.

Lyne, Raphael. *Shakespeare's Late Work.* Oxford: Oxford UP, 2007. Print.

McDonald, Ross. *Shakespeare's Late Style.* Cambridge: Cambridge UP, 2006. Print.

Montrose, Louis. *The Purpose of Playing: Shakespeare and the Cultural Politics of the
       Elizabethan Theatre.* Chicago & London: U of Chicago P, 1999.

Montaigne, Michel de. *The Essayes of Montaigne*. Trans. John Florio. London: George
       Routledge and Sons, 1893. E-Book.

Pollard, Tanya. *Shakespeare's Theatre Sourcebook*. Malden, MA.:Blackwell Pub,
       2004. E-Book.

Popkin, Richard. *The History of Scepticism: From Savonarola to Boyle*. New York:
       Oxford UP, 2003. Print.

Puchner, Martin. Introduction. *Tragedy and Metatheatre: Essays in Dramatic Form*. New York and
       London: Holmes & Meier, 2003.1-26. Print.

Rist, Thomas. *Shakespeare's Romances and the Politics of Counter-Reformation.*
       Lampeter: The Edwin Mellan P. 1999. Print.

Saenger, Michael Barid. "*Pericles* and the Burlesque of Romance." In *Pericles: Critical Essays.* Ed.
       David Skeele. New York and London: Garland Pub, 2000, 191-204. Print.

Sager, Jenny. *The Aesthetics of Spectacle in Early Modern Drama and Cinema: Robert
       Greene's Theatre of Attractions.* London: Palgrave MacMillan, 2013. Print.

Shakespeare, William. *Hamlet, Prince of Denmark.* In *The Complete Works of William
       Shakespeare*. Ed. David Bevington, New York: Pearson Longman, 6th ed., 2009, 1091-
       1149. Print.

---, and George Wilkins. *Pericles, Prince of Tyre.* Ed. Roger Warren. Oxford: Oxford UP,
       2003, Repr. 2008. Print.

Sidney, Sir Philip. "An Apologie for Poetrie." In *Elizabethan Critical Essays*.Vol.1. 5th
       ed. Ed. G. Gregory Smith. London: Oxford UP, 1967. 148-203. Print.

Skeele, Davd. "*Pericles* in Criticism and Production: A Brief History." In *Pericles: Critical Essays.*

Ed. David Skeele. New York and London: Garland Pub, 2000, 1-33. Print.

Smith, Peter J. "Tales of the City: Jonson and Middleton." In *A Cpmpanion to English Renaissance Literature and Culture.* Ed Michael Hattaway. Main Street, Malden, Ma: Blackwell Pub, 2000, Repr. 2003. 513-524. Print.

Sokolova, Boika. *Shakespeare's Romances as Interrogative Texts: Their Alienation Strategies and ideology.* Lampeter: The Edwin Mellan P, 1992. Print.

Stern, Tom. *Philosophy and Theatre: An Introduction.* London & New York: Routledge, 2014, E-Book.

Warren, Roger. Ed. Introduction. *Pericles, Prince of Tyre.* William Shakespeare and George Wilkins. Oxford: Oxford UP, 2003, Repr. 2008. 1-87. Print.

Weimann, Robert. *Shakespeare and the Popular Tradition in the Theatre: Studies in the Social Dimension of Dramatic Form and Function.* Baltimore and London: The Johns Hopkins UP, 1978. Print.