



### FORTUNE AND HER WHEEL

From Lydgate's *The Siege of Troy*, MS Royal 18 D ii, ca. 1450.

JOHN DRYDEN'S ALL FOR LOVE

A STUDY OF THE THEMES

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A THESIS

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BY

LINDA KAY HASKOVEC PICKARD

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# Texas Woman's University

Denton, Texas

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We hereby recommend that the thesis prepared under  
our supervision by Linda Kay Haskovec Pickard  
entitled John Dryden's All for Love: A Study of the  
Themes

be accepted as fulfilling this part of the requirements for the Degree of  
Master of Arts

## Committee:

Antony Nell Wiley  
Chairman

Gladys Maddocks

Constance L. Beach

## Accepted:

James Newcomer  
Dean of Graduate Studies

## PREFACE

When I decided to write my thesis on some aspect of tragedy, I asked Dr. Autrey Nell Wiley, my supervisor, if she had any topic which she would like me to pursue. She suggested a study of those themes which are introduced in the first speech of John Dryden's All for Love and which provide the structural foundation of the play. Her suggestion proved to be the genesis of my thesis. Through my own research I grouped into four independent but interlocking leitmotifs those themes which are introduced in the initial speech of the play: the fertility theme, the water theme, the fortune-and-fate theme, and the portents-and-prodigies theme. I then proceeded to show how the expansion of these ideas through the five acts provides structural unity of the play. Because symbolism and imagery are introduced in the first speech, I then selected patterns of imagery and symbolism to show how these patterns further provide structural foundation of the play. These two chapters are companion studies which are the core of my thesis. In the first chapter I presented Dryden's theory of tragedy and his critical opinions which are pertinent to a study of All for Love. In the last chapter I summarized

the scholarly research which is concerned with the playwright's intention and achievement as stated in the preface to the play.

I want to thank Dr. Constance Beach for serving on my examination committee and for reading my thesis. For the same services and for helping me during Dr. Wiley's absence, I extend my sincere appreciation to Dr. Gladys Maddocks. Finally, I want to thank Dr. Wiley for supervising my graduate program and for providing me with the topic of this thesis.

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## CHAPTER I

### DRYDEN'S LITERARY THEORIES RELEVANT TO ALL FOR LOVE

From the release of Aureng-Zebe in 1676 to the publication of All for Love in 1678, Dryden's literary theories were in transition. The exhausted resources of his rhymed heroic couplet gave way to his less rigid drama of blank verse. As a result, those seventeenth-century writers who had not already made this change followed the literary dictator's example. An examination of Dryden's works will reveal his dissatisfaction with rhyme and his shift of literary convictions.

The Conquest of Granada (1669-1670) was the last of Dryden's rigid heroic tragedies. This play marked the gradual decline of his conservative tendencies until he abandoned the use of rhyme completely in his blank verse tragedy, All for Love. His final rhymed heroic play Aureng-Zebe is a modification of the extreme tragedies of its type.<sup>1</sup> In 1672, in "Of Heroic Plays, an Essay" prefixed to The Conquest of Granada, we find him faithful to his orthodox

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<sup>1</sup>Bruce King, "Dryden's Intent in All for Love," College English, XXIV (January 1963), 268.

theories of tragedy: "Whether Heroic Verse ought to be admitted into serious plays, is not now to be disputed: 'tis already in possession of the stage; and I dare confidently affirm, that very few tragedies, in this age, shall be received without it."<sup>2</sup> Four years later, however, we find him publicly announcing in the Prologue of Aureng-Zebe his abandonment of the strict heroic conventions<sup>3</sup> and confessing his displeasure with the play, because

. . . he has now another taste of Wit;  
And to confess a truth, (though out of time)  
Grows weary of his long-lov'd Mistris, Rhyme.  
Passion's too fierce to be in Fetters bound,  
And Nature flies him like Enchanted Ground.  
What Verse can do, he has perform'd in this,  
Which he presumes the most correct of his.<sup>4</sup>

In the Preface to Troilus and Cressida (1679), "Containing the Grounds of Criticism in Tragedy," Dryden fully discusses his Aristotelian interpretation of tragedy. This document, therefore, directly concerns the student of All for Love. Although Dryden openly recognizes Aristotle, Horace, and Longinus as his references, as John C. Sherwood shows, he was more directly influenced by Rapin, Le Bossu, and Boileau. According to Sherwood, the Preface to Troilus and Cressida is of importance from two points of view: "On

<sup>2</sup>Essays of John Dryden, ed. W. P. Ker (2 vols.; New York: Russell & Russell, 1961), I, 148. Thenceforth, I shall refer to this edition as "Ker."

<sup>3</sup>p. lxi.

<sup>4</sup>"Prologue," Aureng-Zebe, The Dramatic Works, ed. Montague Summers (6 vols.; London: The Nonesuch Press, 1932), IV, 87.

the one hand, it demonstrates to a remarkable degree Dryden's close dependence on the French critics, but, on the other, it also shows his ability to apply their rules sanely and sympathetically in situations where many would consider such application senseless or irrelevant."<sup>5</sup> Because Dryden's purpose was "to inquire how far we ought to imitate our own poets, Shakespeare and Fletcher, in their tragedies,"<sup>6</sup> we are particularly interested that Dryden reconciled the rules and Shakespeare nowhere better than in this preface.<sup>7</sup> Although Dryden is chiefly concerned with estimating Shakespeare's "qualifications as a model for the dramatic poet," he interprets tragedy as being "almost inevitably seen through the eyes of the French 'interpreters.'"<sup>8</sup> Yet even in this essay, his championship of English literary genius triumphs in his praise of Shakespeare, using as his criteria the rigid neoclassical rules which the French observed. From this observation we see that Dryden's belief in the superiority of English writers existed even during the period in which he was most strongly influenced by French criticism.

In his discussion of tragedy as defined by Aristotle, Dryden classifies tragedy as "an imitation of one entire,

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<sup>5</sup>"Dryden and the Rules: The Preface to *Troilus and Cressida*," Comparative Literature, II, No. 1 (Winter 1950), 73-74.

<sup>6</sup>Ker, p. 207.

<sup>7</sup>Sherwood, p. 73.

<sup>8</sup>Pp. 74-75.

great, and probable action; not told, but represented; which, by moving in us fear and pity, is conducive to the purging of those two passions in our minds."<sup>9</sup> Because this definition calls for a single action in one man's life, a tragedy, strictly speaking, is neither a chronicle nor a double-action play. Dryden's criticism of the tragedies with double plots is founded on the premise that

two different independent actions distract the attention and concernment of the audience, and consequently destroy the intention of the poet. . . . Therefore, as in perspective, so in Tragedy, there must be a point of sight in which all lines terminate; otherwise the eye wanders, and the work is false.<sup>10</sup>

The tragedy should have a natural sequence of events, that is, a beginning, a middle, and an end. Dryden paraphrases Aristotle in defining the natural beginning as "that which could not necessarily have been placed after another thing."<sup>11</sup> The necessary accompanying properties of action are twofold: first, the tragedy should be concerned with the great action of a great person; second, the action should be admirable and probable.

'Tis not necessary that there should be historical truth in it; but always necessary that there should be a likeness of truth, something that is more than barely possible; probable being that which succeeds, or happens, oftener than it misses. To invent therefore a probability, and to make it wonderful, is the most difficult undertaking in the art of Poetry; for that which is not

<sup>9</sup>Ker, p. 207.

<sup>10</sup>P. 208.

<sup>11</sup>Ibid.

wonderful is not great; and that which is not probable will not delight a reasonable audience.<sup>12</sup>

Sherwood has pointed out the influence of Rapin on Dryden at this point.

The Fable . . . must be admirable, and it must be probable. By the first of these qualities it becomes worthy of belief. . . . Probability alone is too faint and dull for Poetry, and what is only admirable, is too dazzling. 'Tis true, whatever appears incredible, is strongly relish'd by the curiosity of the people . . . but the Wise cannot endure what is incredible. . . ."<sup>13</sup>

While philosophy instructs through precepts, the general end of all poetry is to instruct delightfully. "To purge the passions by example is, therefore, the particular instruction which belongs to Tragedy."<sup>14</sup> The primary function of tragedy is to cleanse the viewer through fear and pity, thereby eliminating the most common vices of man: pride and lack of "commiseration." Because the tragic incident must have its application in the life of the viewer to achieve the cathartic effect, the tragedy must create a feeling of terror which cleanses the spectator of these two vices. The misfortune must happen to persons of highest quality, "for such an action demonstrates to us that no condition is privileged from the turns of fortune; this must of necessity cause terror in us, and consequently abate our pride."<sup>15</sup>

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<sup>12</sup>p. 209.

<sup>13</sup>Sherwood, p. 76.

<sup>14</sup>Ker, pp. 209-210.

<sup>15</sup>p. 210.

In his discussion of catharsis, Dryden recognizes Rapin as his source, yet "his theory differs from Aristotle's, from any of the French theories, and even from Rapin."<sup>16</sup> Although, as Katherine Wheatley suggests, Dryden's deviation from Rapin may indicate his return to the original text of Aristotle,<sup>17</sup> the alteration of his position may also reflect contemporary English theory which was developing independently from French theory. Reflecting the influence of Rapin, Dryden says fear is aroused when the spectator witnesses the fall of a great person, and although vicarious fear does not abate fear in real life, it cleanses the viewer of pride. By feeling pity for the tragic hero, the spectator learns to show pity in real life, pity being the noblest and the most divine moral virtue. To this point, Dryden follows Rapin, but he departs from the French critic when he designates the sources of pity. Fear is produced as the spectator witnesses the fall of the great because the fall shows that no person is exempt from suffering. Pity is aroused by the spectator's realization that even the most virtuous are subjected to suffering. Dryden's theory differs even further from Rapin's in that Dryden does not include Rapin's paragraph which "recommends the purging of any excess of those two weaknesses, pity and fear."<sup>18</sup> Katherine Wheatley adds:

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<sup>16</sup>Racine and English Classicism (Austin: University of Texas Press, 1956), p. 242.

<sup>17</sup>Sherwood, p. 77.

<sup>18</sup>Wheatley.



Dryden agrees with La Mesnardière, who considers pity "*une passion plus douce et plus humaine que la terreur*," but departs from him and, I believe, from all other French critics when he recommends the vicarious experience of pity in order to increase capacity for pity in real life because this emotion (in real life) is the "noblest and most god-like of moral virtues."<sup>19</sup>

Thus we see that although Dryden uses the French as his sources in his critical discussion, he infuses into his theory ideas foreign to those of the French theorists.

Dryden says villainous characters should be admitted into tragedy; but because villains do not deserve or command pity, he says the tragic figure should not be an evil person. While he need not be unreasonably virtuous, the protagonist must be more virtuous than evil if pity is to be aroused and if the victim's punishment is to be considered just. "As for a perfect character of virtue, it never was in Nature, and therefore there can be no imitation of it."<sup>20</sup>

Having discussed the plot of tragedy as "the foundation of the play," Dryden next concerns himself with manners: "The groundwork, indeed, is that which is most necessary, as that upon which depends the firmness of the whole fabric; yet it strikes not the eye so much, as the beauties or imperfections of the manners, the thoughts, and the expressions."<sup>21</sup> Only when the moral which directs the action or the fable has been confirmed can persons "be introduced, with their manners,

<sup>19</sup>Pp. 242-243.

<sup>20</sup>Ker.

<sup>21</sup>P. 213.

characters, and passions."<sup>22</sup> Dryden's definition of this terminology follows: "The manners, in a poem, are understood to be those inclinations, whether natural or acquired, which move and carry us to actions, good, bad, or indifferent, in a play; or which incline the persons to such or such actions."<sup>23</sup> Dryden's definition this time follows Le Bossu.<sup>24</sup> The manners of the best persons are to be neither perfect nor more wicked than is necessary. Because the poetic value of a villain for his own sake is negative, the creation of such a character without reason is "to produce an effect without a cause." Under this same principle, Dryden advances the corollary that "to make him more a villain than he has just reason to be, is to make an effect which is stronger than the cause."<sup>25</sup>

Manners are formed in many ways and are

either distinguished by complexion, as choleric and phlegmatic, or by the differences of age or sex, of climates, or quality of the persons, or their present condition. They are likewise to be gathered from the several virtues, vices, or passions, and many other commonplaces, which a poet must be supposed to have learned from natural Philosophy, Ethics, and History; of all which, whosoever is ignorant, does not deserve the name of poet.<sup>26</sup>

<sup>22</sup>Ibid.

<sup>23</sup>Ibid.

<sup>24</sup>Sherwood, p. 78.

<sup>25</sup>Ker, p. 214.

<sup>26</sup>Ibid. Dryden's ideas concerning man's actions and manners were popular beliefs during the Middle Ages and in

Manners may be classified in several main divisions. In the first place, "through the dialogue and actions of each person in the tragedy," "some inclinations of the person must appear." Dryden follows Le Bossu's interpretation that manners must be "apparent" since to have all manners "good" in the moral sense would exclude all but virtuous characters from the stage.<sup>27</sup> Secondly, the poet must keep his actors in character by reinforcing their traits, their characteristics, and their temperaments in all actions and speeches. Age, sex, and dignity must be distributed in proportion to the quality of the person portrayed. In the third place, the poet is required to represent his characters "as we have them delivered to us by relation or history. . . . Thus, it is not the poet's choice to make Ulysses choleric, or Achilles patient, because Homer has described 'em quite otherwise."<sup>28</sup> The final property in regard to manners is

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the Renaissance. The four "humors" and climate as factors in determining a person's temperament are beliefs passed on to the Renaissance and then to the seventeenth century from the Middle Ages. Hardin Craig, Shakespeare (Rev. ed.; Chicago: Scott, Foresman and Company, 1958), p. 17. Curiously, the three subjects Dryden mentions relate to the ancients. History as the study of previous ages was a major preoccupation of Dryden's as a translator and as a poet steeped in the classics. For a short article concerning Dryden's familiarity with historians, see Wallace Maurer, "Dryden's Knowledge of Historians, Ancient and Modern," N & Q, VI (July-August 1959), 264-266. Philosophy and ethics originated with Aristotle and the Greeks before being passed on to the Age of Dryden by way of the Middle Ages.

<sup>27</sup>Sherwood, p. 79.

<sup>28</sup>Ker, pp. 214-215.

that characters "be constant and equal, that is, maintained the same through the whole design."<sup>29</sup> Whatever traits are given the characters must be observed throughout the play. The manners reveal the characters of the tragedy: "for, indeed, the characters are no other than the inclinations, as they appear in the several persons of the poem; a character being thus defined,—that which distinguishes one man from another." This definition shows further influence of Le Bossu: "Le Caractère d'une Personne est ce qu'elle a de propre & de singulier, & qui la distingue d'avec les autres."<sup>30</sup> Even though a person is a "composition" of many qualities which do not conflict with each other, tragedy should project a single predominantly distinguishing virtue, vice, or passion.<sup>31</sup>

Because the catharsis of pity and terror must be effected by the tragic hero, this character must be more virtuous than evil in order to gain the sympathy of the audience. Since the effect is weakened when pity and fear are distributed among several characters, terror and compassion must be "principally, if not wholly, founded" on the tragic hero. The characters appearing in a tragedy must have manners which make evident whether they be good or bad, for "no pity or horror can be moved, but by vice or virtue;

<sup>29</sup>p. 215.

<sup>30</sup>Sherwood, p. 80.

<sup>31</sup>Ker, p. 216.

therefore, without them, no person can have any business in the play."<sup>32</sup> According to Dryden, "'Tis one of the excellencies of Shakespeare, that the manners of his persons are generally apparent, and you see their bent and inclinations."<sup>33</sup>

"By considering the second quality of manners, which is, that they are suitable to the age, quality, country, dignity, etc., of the character, we may likewise judge whether a poet has followed Nature."<sup>34</sup> Dryden refers to Le Bossu to answer the critical question which Fletcher presents in his Valentinia, whether a character such as the emperor should be assigned traits which are unfitting to the general impression that character represents. According to Le Bossu, the Greek emperor Mauritius is "no fit person to be represented in a tragedy, unless his good qualities were only to be shown, and his covetousness (which sullied them all) were slurred over by the artifice of the poet."<sup>35</sup> As for a poet following Nature in the portrayal of character and manners, Dryden uses as an example Shakespeare's Caliban in the Tempest. Shakespeare's monster is the product of an incubus and a witch. Since the general public believed this creation possible, Dryden rules the creation within the bounds of credibility. To add to the realism, the traits of Caliban were those of

<sup>32</sup>pp. 216-217.

<sup>33</sup>p. 217.

<sup>34</sup>Ibid.

<sup>35</sup>pp. 218-219.

his mother and father: gluttony, sloth, lust, "the dejectedness of a slave," the ignorance of an isolated creature. In all things, even in his language, he is not associated with other mortals.<sup>36</sup>

The plot is the instrument for moving characters to pity and terror; whereas, the passions such as anger, hatred, love, ambition, jealousy, and revenge are to be shown as characteristics of persons in the play. One of the greatest tasks is to describe these passions naturally and, at the same time, to move them artfully. Although Dryden believes that the poet is born with this capacity, he also believes that the poet must polish his natural abilities with "acquired knowledge of the passions, what they are in their own nature, and by what springs they are to be moved."<sup>37</sup> Otherwise, this genius may be wasted by improper emphasis. Longinus phrases the idea in the following way: "If the passions be artfully employed, the discourse becomes vehement and lofty; if otherwise, there is nothing more ridiculous than a great passion out of season."<sup>38</sup>

A tragedy should have degrees of passion. Moreover, the poet is responsible for preparing the spectators for changes in the degrees of passion. In this way, he is assured that his audience will follow the action in the

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<sup>36</sup>Pp. 219-220.

<sup>37</sup>P. 220.

<sup>38</sup>P. 221.

tragedy. "They who would justify the madness of Poetry from the authority of Aristotle, have mistaken the text and consequently the interpretation." Dryden proposes that the original text stated that poetry belongs to a witty man, rather than a madman.<sup>39</sup> Application of this interpretation overrules the necessity for and the logic of sustained high-pitched passions throughout the play. An even worse effect of extreme passions without relief is that "no man can be distinguished from another by his discourse, when every man is ranting, swaggering, and exclaiming with the same excess." Consequently, the characters are individuals in name only; whereas, in reality they would be distinct men and women.<sup>40</sup>

The poet's first concern in "describing of a passion" is to prepare his audience for the passion. The second rule is "to put nothing into the discourse which may hinder" the movement of the passion. While many accidents encumber the poet, the treatment of a variety of passions produces a negative effect. For example, the joint treatment of joy and grief often results in the cancellation of both effects. Because "pointed wit and sentences affected out of season" present further obstacles to the passions of tragedy, they should be avoided: "no man is at leisure to make sentences and similes, when his soul is in an agony."<sup>41</sup> Furthermore,

<sup>39</sup>Pp. 221-222.

<sup>40</sup>P. 222.

<sup>41</sup>P. 223.

danger is not near when a character has "the leisure to invent a simile."<sup>42</sup>

Dryden's analysis of Shakespeare leads him to the following conclusion: "If Shakespeare be allowed, as I think he must, to have made his characters distinct, it will easily be inferred that he understood the nature of the passions." While observing that Shakespeare's failings are often in his coinage of new words and phrases or in his "racking words which were in use, into a violence of a catachresis," Dryden concedes that metaphors have their place in the expression of tragedy. "But to use 'em at every word, to say nothing without a metaphor, a simile, an image, or description" is to reduce to trite convention otherwise meaningful figures of speech.<sup>43</sup> After Dryden labels the final property of manners as constancy, he announces his decision not to discuss "the thoughts and expressions suitable to a tragedy."<sup>44</sup>

Although Sherwood describes most of Dryden's Preface to Troilus and Cressida as "French neoclassical doctrine of the most orthodox kind,"<sup>45</sup> he shows that Dryden is able to use the rules of Rapin and Le Bossu to reconcile the tragedy of Shakespeare and Fletcher to French theory without employing a double standard for judgment. As a result, Shakespeare

<sup>42</sup>p. 224.

<sup>43</sup>Ibid.

<sup>44</sup>p. 225.

<sup>45</sup>Sherwood, p. 82.



especially escapes with an abundant share of neoclassical virtues: "his manners are 'apparent' and appropriate, his thoughts are natural, his characters distinguished, he can move terror, and he can 'prepare' a passion," despite the fact that his plots are defective and his style obsolete and too figurative.<sup>46</sup> The most important fact as far as this study is concerned is that during the period in which Dryden was most completely influenced by French literary criticism, he was, at the same time, an advocate of the superiority of English literature as compared with French literature. Even in his adoption of some ideas which were also expressed by French theorists, he was able to show English genius through Shakespeare. Now that we have seen the direction in which Dryden's theory was developing, let us turn to the Preface of All for Love.

Because the groundwork for the blank-verse tragedy, All for Love, was very possibly planned as early as 1675, whereas, the preface was published in 1678, we might expect to find some discrepancies between what Dryden's intentions are as stated in the preface and what he actually produced.<sup>47</sup> Yet we can see through the Preface to All for Love that Dryden is still predominantly influenced by English rather than French neoclassicism.

<sup>46</sup>Ibid.

<sup>47</sup>King.

Dryden attributes his selection of the Antony-Cleopatra subject matter to "the excellency of the moral, for the chief persons represented were famous patterns of unlawful love; and their end accordingly was unfortunate."<sup>48</sup> In his opinion that the most important part of a drama is the moral, Dryden agrees with Le Bossu.<sup>49</sup> Dryden proceeds to restate a necessary quality of the tragic hero, that is, that the hero should be neither too good, thereby defeating the justice of his punishment, nor too wicked, thereby drawing no pity. Because "the crimes of love, which they (Antony and Cleopatra) both committed, were not occasioned by any necessity, or fatal ignorance, but were wholly voluntary; since our passions are, or ought to be, within our power,"<sup>50</sup> Dryden has given a moral application to All for Love. Because Dryden wrote the tragedy during a period in which he was influenced by French criticism.

Dryden observes the unities of time, place, and action. "Particularly, the action is so much one, that it is the only one of its kind without episode or underplot; every scene in the tragedy conducing to the main design, and every act concluding with a turn of it."<sup>51</sup> This strict conformity to the unities is reminiscent of the French tragedies in which are

<sup>48</sup>Ker, p. 191.

<sup>49</sup>King, p. 271.

<sup>50</sup>Ker, pp. 191-192.

<sup>51</sup>p. 192.

found the most rigid application of the classical unities. Although a few of Dryden's practices in All for Love show French influence, even more points can be cited to substantiate his refusal to accept French theories. Because of his distaste for strict observation of the rules and because in using the French as his references in the Preface to Troilus and Cressida, he deviated from an orthodox interpretation of these rules, Dryden may have formed his ideas more independently of French influence than has been conjectured. Furthermore, his contention that the French are literary masters over the English is nowhere to be found. His dissatisfaction with French literature is evident in the Preface to All for Love.

Dryden launches his attack against the inhibition of French poetry by stating how the French would view the scene in which Octavia and Cleopatra meet in All for Love:

The French poets, I confess, are strict observers of these punctilios; they would not, for example, have suffered Cleopatra and Octavia to have met; or, if they had met, there must have only passed betwixt them some cold civilities, but no eagerness of repartee, for fear of offending against the greatness of their characters, and the modesty of their sex. . . .

Yet in this nicety of manners does the excellency of French poetry consist; their heroes are the most civil people breathing; but their good breeding seldom extends to a word of sense; all their wit is in their ceremony; they want the genius which animates our stage; and therefore 'tis but necessary, when they cannot please, that they should take care not to offend. . . . But while they affect to shine in trifles, they are often careless in essentials.<sup>52</sup>

Dryden takes a particularly English view when he charges that "'tis but necessary, when they cannot please, that they should take care not to offend" because, if the French did not please themselves, they would surely change their manner of writing.

At this point Dryden makes some specific charges concerning Racine's treatment of Hippolytus in Phaedra. Professor Wheatley summarizes these charges as follows: "he has changed the traditional character of Hippolytus; he has Gallicized the Greek hero; his Hippolytus shows as absurd concern for decency and good manners characteristic of the French."<sup>53</sup> Dryden admits that his reason for discussing French practices is this: "I desire to be tried by the laws of my own country; for it seems unjust to me, that the French should prescribe here, till they have conquered."<sup>54</sup> Whether Dryden means that the entrance of French influence into England had occurred or whether he means that until such time as the French produced greater tragedies than the English is not clear, yet the possibility that he means both is not unreasonable.

Dryden assumes the same position in the Preface of All for Love that he held in the Essay of Dramatic Poesy (1668): he still maintains the superiority of the English over the French even though the possibility exists that a

<sup>53</sup>Wheatley, p. 263.

<sup>54</sup>Ker, p. 195.

man so capable of presenting opposing arguments effectively might adopt ideas from the opposite point of view. Yet a consistent train of thought exists in Dryden's literary criticism. In the Essay of Dramatic Poesy Dryden attempts to show the superiority of Shakespeare even at the expense of having to set up double criteria; one standard for judging the French, one for the English. In the Preface to All for Love, he gives his intention to produce a tragedy which follows "the practice of the Ancients, who, as Mr. Rymer has judiciously observed, are and ought to be our masters."<sup>55</sup> Dryden's preference for English drama is not concealed for long periods at a time. After expressing his intention to follow the example of the ancients, Dryden adds that his decision in writing the play was to follow the more magnificent scale of Shakespeare's tragedies.

Yet, though their models are regular, they are too little for English tragedy; which requires to be built in a larger compass. . . . In my style, I have professed to imitate the divine Shakespeare; which that I might perform more freely, I have disencumbered myself from rhyme. Not that I condemn my former way, but that this is more proper to my present purpose.<sup>56</sup>

In short, Dryden once again acknowledges the superiority of Shakespeare above all writers, French, classical, or modern. I believe that Dryden's literary theories were developing in one direction and that this single direction was to show the superiority of English literature over literature of any

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<sup>55</sup>p. 200.

<sup>56</sup>Ibid.

other nation. Strangely enough, Dryden first reconciled Shakespeare to rules which have been termed the most orthodox of French neoclassicism.

A year after All for Love was released, Dryden said of Shakespeare in the Preface to Troilus and Cressida:

If Shakespeare were stripped of all the bombasts in his passions, and dressed in the most vulgar words, we should find the beauties of his thoughts remaining; if his embroideries were burnt down, there would still be silver at the bottom of the melting-pot; but I fear (at least let me fear it for myself) that we, who ape his sounding words, have nothing of his thought, but are all outside; there is not so much as a dwarf within our giant's clothes. Therefore, let not Shakespeare suffer for our sakes; 'tis our fault, who succeed him in an age which is more refined, if we imitate him so ill, that we copy his failings only, and make a virtue of that in our writings which in his was an imperfection.<sup>57</sup>

Because he steeped himself in the works of Shakespeare in order to discover the reasons for Shakespeare's success and to be able to defend this English genius above any other writer, I find no reason why Dryden would not want to imitate the person he considered the greatest literary figure of all time.

In recapitulation, we find that Dryden's critical principles were in a period of transition when he wrote All for Love and afterward when he wrote the preface to the play. During this period Dryden showed the strong influence of French theorists, especially of Rapin. In the essay prefixed to The State of Innocence and Fall of Man (1677), he recognized the two leading contemporary French critics,

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<sup>57</sup>P. 227.

Boileau and Rapin, "the latter of which is alone sufficient, were all other critics lost, to teach anew the rules of writing."<sup>57</sup> Dryden's borrowings from the French have been designated as great, yet upon occasion Dryden differed not only from Aristotle but also from the French critics. Above all, he attempted to show the compatibility of Shakespeare and a systematic criterion for literary evaluation. In the Preface to Troilus and Cressida, he succeeded in his attempt to show the harmonious relationship of the writer and the rules and in so doing fully justified his choice of Shakespeare as a model for his All for Love.

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<sup>57</sup>p. 181. Also, King, p. 269.

## CHAPTER II

### THEMATIC BOUNDARIES

The first fifteen lines of All for Love are a manifestation in miniature of the dominant themes, the subtle leitmotifs of recurring ideas, and vital information contributing to a comprehensive analysis of Dryden's tragedy. Within the initial speech are the essentials of theme, atmosphere, and symbolism on which Dryden elaborates in all five acts.

Act I opens within the temple of Isis, a setting of twofold importance: first, for atmosphere; second, for theme. Because solemnity of atmosphere is requisite for a tragic theme, no setting could be more appropriate than that of a temple, in this case, the temple of Isis. The fertility theme of All for Love is initially introduced in the mythological figures of Isis and Osiris. The Isis of Egyptian mythology was the deified mother earth who symbolized not only the fertile earth but also the maternal reproductive power. Her male counterpart was Osiris, the deified Nile, which overflowed the Delta annually to make the soil fertile.<sup>1</sup>

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<sup>1</sup>Will Durant, The Story of Civilization, Vol. I: Our Oriental Heritage (New York: Simon and Schuster, 1935), p. 200.



An augmented concept of these two figures portrays Osiris in connection with the grain and the Nile and labels Isis as the goddess of love and motherhood.<sup>2</sup> The fertility theme and the preparatory atmosphere are expanded without delay.

The first spoken words, "portents and prodigies," create an atmosphere of the eerie, the mysterious, in which omens and forewarnings are a weighty factor. These impressionistic words are a further indication of a mood which, in view of its further application to the play, becomes associated with gloom, fatality, lurking evil. From these three words, which open the play, through Serapion's second speech, which closes with

. . . My blood ran back,  
My shaking knees against each other knocked;  
On the cold pavement down I fell entranced,  
And so unfinished left the horrid scene,<sup>3</sup>

Dryden creates an atmosphere similar to that of the omens, prodigies, and mysterious settings of Shakespeare's Julius Caesar and Hamlet.<sup>4</sup> These last lines are built on the rich foundation of Serapion's first speech, the first speech of the play, which deserves a more complete explanation.

<sup>2</sup>Homer W. Smith, Man and His Gods (New York: Grosset & Dunlap, 1957), p. 20.

<sup>3</sup>John Dryden, All for Love (San Francisco: Chandler Publishing Company, 1962), I, 28-31. All subsequent quotations will be taken from this edition.

<sup>4</sup>For parallels see Julius Caesar, I, iii, 5-10; 15-27; 63-65; 73-75; and II, ii, 15-24; and Hamlet, I, i, 112-120. D. T. Starnes, "More about Dryden as an Adapter of Shakespeare," Studies in English, No. 8, University of Texas Bulletin, June 8, 1928, pp. 100-106.

One of the dominant themes, that there is a tide in the life of man, becomes richer when added to the motif of "portents and prodigies." The flood which reaches the "utmost margin of the water mark"<sup>5</sup> finds application in the life of man. Like the torrential waters which have caused destruction, the events in the lives of Antony and Cleopatra have reached their climax when All for Love opens. Only the recapitulation is left; only the events after Actium remain of interest. Yet within the drama occur parallels in which the lives of Antony and Cleopatra are, or can be, compared with the flood.

Even this addition to the theme must be regarded as incomplete, for the recurring theme of fate reinforces the concept that man is not the sole, nor necessarily the most powerful, ruler of his destiny. Thus "the wild deluge" which "overtook the haste even of the hinds that watched it"<sup>6</sup> enriches the theme of fate's dominance over the affairs of earth's inhabitants when coupled with the leitmotif that there is a tide in the affairs of man. In these few words we find a degree of pessimism, man's inability to govern his life without the interference of fate, and finally a water-mark indicating the low ebb or high degree to which man can plunge or rise. Like the water level, man's life is not

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<sup>5</sup>I, 8.

<sup>6</sup>I, 5-6.

constant, and, unable to explain the unknown, man attributes his inability to reason with life to the whims of fate.

The fertility theme inherent in Isis and Osiris is significant apart from these divinities, for without the overflow of the Nile the fertile valleys would rapidly become wasteland desert. This theme has its applications in the lives of Antony and Cleopatra, but it is through symbolism that this motif is most frequently brought to the surface. The river, in general, is symbolic of fertility and irrigation of land and is, therefore, considered as the creativity "of nature and of time."<sup>7</sup> The Nile, the longest river in Africa and the second longest river in the world,<sup>8</sup> is a projection of the magnitude and regality of Antony and Cleopatra. Yet it is even more than this. It reflects the undisputed rule of Cleopatra in Africa before Actium, the battle which graded Egypt second in rank to the more powerful Rome of Octavius.<sup>9</sup>

The first fifteen lines reveal further use of symbolism which is developed throughout the play. R. J. Kaufmann

<sup>7</sup>J. E. Cirlot, A Dictionary of Symbols, trans. Jack Sage (New York: Philosophical Library, 1962), p. 262.

<sup>8</sup>John H. Dean, "Nile," Encyclopedia International (1964), XIII, 181-182.

<sup>9</sup>In 44 B.C. when Julius Caesar adopted as his son his sister's grandson, Caius Octavius (63 B.C.-A.D. 14), he was renamed Caius Julius Caesar Octavianus (Octavian); in 27 B.C. the senate awarded him the honorary title of Augustus. "Augustus," The Columbia Encyclopedia (1963), p. 132. Since

has noted that the "'monstrous phocae' are doomed survivals thrown up by the 'fruitful Nile's' torrent" and that they are "fine imaginistic equivalents for Antony and Cleopatra whose o'erswelling passions and great natures are equally outmoded and equally doomed."<sup>10</sup> This image is extended when Cleopatra attempts to have Antony stay in Egypt by demanding the opposite action from him: "Push me, all pale and panting, from your bosom."<sup>11</sup> When the charming sight of Cleopatra sailing down the Cydnos is viewed by spectators, Cleopatra leaves the gazing bystanders "panting on the shore."<sup>12</sup> If Antony and Cleopatra can be compared to the phocae, the hinds may represent those who were overtaken in the tragic sweep of events which crushed Antony and Cleopatra. They can symbolize not only the Egyptians but also those Romans who fought for the freedom Antony represented before he was paralyzed by his love for Cleopatra. The "forsaken dolphins" mirror Antony's state of despair and his defeat. The dolphins and sea-horses are reminiscent of the Egyptian people defeated from within and from without, a people subjected to a certain slavery, a people conquered by Octavius. Just as the tide "slipped from underneath the scaly herd," Egypt

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Dryden refers to both Octavius and to Julius Caesar, I shall use the name Octavius to distinguish between the two rulers.

<sup>10</sup>R. J. Kaufmann, "Introduction," All for Love, p. xvii.

<sup>11</sup>II, 414.

<sup>12</sup>II, 180-181.

became a Roman province while Antony and Cleopatra were relieved as suddenly and as quietly of their power. When the influx of the tide destroyed those in its way, it receded leaving exposed and vulnerable two peoples.

The theme consequently becomes an amalgamation of motifs interlocking into a central theme which links water with fertility, and, therefore, water, fertility, fate, and symbols. The first speech, intricately compact though it may be, sets the thematic boundaries for the first act. The first act, in turn, is the foundation for the remaining acts upon which variations of established themes are produced.

Serapion's speech reveals that the priests had warned the Egyptians so frequently of dire future events that the people had grown numb and inattentive to the repetition. The Nile flooded before the usual autumn season and caught the onlookers, man and beast, in a watery grave, hurling its victims over the treetops that grew above the highest water-mark, above which they normally would have been safe from contact with the waters. The water drew back so swiftly that it left the crocodiles on the muddy soil, the seals on the shore, the dolphins fighting the receding waves, and the hippopotami slushing about in the silt which was brought by the river from the Ethiopian highlands.<sup>13</sup> Within this synopsis of the flood and its destruction, I find the themes recurrent in the tragedy.

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<sup>13</sup>"Nile," The Columbia Encyclopedia, pp. 1505-06.

The first fifteen lines to which the foregoing discussion refers are as follows:

SERAPION Portents and prodigies are grown so frequent  
That they have lost their name. Our fruitful Nile  
Flowed ere the wonted season<sup>14</sup> with a torrent  
So unexpected and so wondrous fierce  
That the wild deluge overtook the haste  
Even of the hinds<sup>15</sup> that watched it. Men and beasts  
Were borne above the tops of trees that grew  
On th' utmost margin of the water-mark.  
Then, with so swift an ebb the flood drove backward,  
It slipt from underneath the scaly herd<sup>16</sup>:  
Here monstrous phocae<sup>17</sup> panted on the shore;  
Forsaken dolphins there with their broad tails  
Lay lashing the departing waves; hard by 'em,  
Sea-horses<sup>18</sup>, floundering in the slimy mud.  
Tossed up their heads, and dashed the ooze<sup>19</sup> about  
them.

My juxtaposition of the first speech within the entire first act, placing it beside allusion after allusion, establishes the principles for Act I which, in turn, is the guide for the amplification of the remaining four acts. The first speech is, in fact, a concise report of the themes of the

<sup>14</sup> "wonted season". The waters of the Nile begin to rise at Memphis at the summer solstice, about June 21 or 22 and continue the flood for about a hundred days, thus receding toward the end of September. Durant, p. 138; Smith, p. 10.

<sup>15</sup> "hinds". Female red deer.

<sup>16</sup> "scaly herd". Crocodiles.

<sup>17</sup> "phocae". Seals. Montague Summers, "Explanatory Notes for All for Love," Dryden, The Dramatic Works, ed. Montague Summers (6 vols.; London: The Nonesuch Press, 1932), IV, p. 516.

<sup>18</sup> "Sea-horses". Hippopotami. Ibid.

<sup>19</sup> "ooze". Silt. "Nile," The Columbia Encyclopedia.

play; the first act shows the development of these ideas while the remaining acts present variations on the established motifs.

The theme of evil omens reaches its height of development as Serapion describes the results of the whirlwind which arose suddenly during the hour of midnight.

A whirlwind rose that with a violent blast  
Shook all the dome; the doors around me clapped;  
The iron wicket that defends the vault  
Where the long race of Ptolemies is laid  
Burst open and disclosed the mighty dead.<sup>20</sup>

The ghost of the "boy-king"<sup>21</sup>

Reared his inglorious head. A peal of groans  
Then followed, and a lamentable voice  
Cried, "Egypt is no more!"<sup>22</sup>

This prophecy of evil to the kingdom of Egypt had already been fulfilled, in part, by the battle of Actium, but the implications of the disaster had yet to be witnessed. The defeat of Antony and Cleopatra marked the defeat of the mighty Egyptian empire, the only dangerously challenging rival of the Roman empire.

<sup>20</sup>I, 19-23.

<sup>21</sup>The "boy-king" referred to is the elder of Cleopatra's two younger brothers, Ptolemy XII (ca. 61 B.C.-47 B.C.), who was also her husband. As executor of their father's will, Julius Caesar forced Ptolemy to rule jointly with his sister. The eunuch Pothinus initiated a rebellion in order to guarantee his influential position over the young Ptolemy, who was not yet of age to rule Egypt. He feared Cleopatra even though her younger brother supported him. In this war of factions in 47 B.C., Ptolemy was accidentally drowned in the Nile in a futile attempt to escape from Caesar's forces. "Ptolemy XIII," The Encyclopedia Americana (1963), XXII, 752.

<sup>22</sup>I, 26-28.



Upon showing himself Alexas voices his skepticism by condemning Serapion's story as mere fabrication.

And dreamed you this? or did invent the story  
To frighten our Egyptian boys withal,  
And train them up betimes in fear of priesthood?<sup>23</sup>

Dryden was surely conscious of the nature of this attack, for he acknowledged a skeptical philosophy which made him distrustful of the hypocrisy of the priesthood of all religions.<sup>24</sup> The use of the word "dream" instead of the word "vision" augments the interpretation of Alexas' speech, for the Egyptians considered the dream "the mysterious messenger of Isis."<sup>25</sup> Because the dream was the instrument through which Isis revealed herself to her people, the designated interpreters of dreams were the priesthood. Alexas mocks Serapion by asking him if he invented the story to frighten the Egyptian boys. In keeping with the Egyptian concept of dreams, the interpretation of dreams was left to

<sup>23</sup>I, 32-34.

<sup>24</sup>Bredvold has shown that Dryden's skepticism toward "priests of all persuasions" was an extension of his skeptical philosophy; in fact, he goes so far as to say that Dryden "hated" priests not only before but also after he became a Catholic. Louis I. Bredvold, The Intellectual Milieu of John Dryden: Studies in Some Aspects of Seventeenth Century Thought (Ann Arbor: University of Michigan Press, 1934), p. 182. Dryden despised hypocrisy in any man, but especially in those whose lives are supposed to reflect virtue and spiritual quality. His play which attacks the vices and hypocrisy of the Roman Catholic priesthood, The Spanish Friar (1681), is, more broadly speaking, an attack upon the evils of catholic priesthood.

<sup>25</sup>Gertrude Jobes, Dictionary of Mythology, Folklore, and Symbols, Part I (New York: The Scarecrow Press, Inc., 1961), p. 4.



the discretion of the priests who could warn the people of threatening evil, thereby creating within their followers a fear of the gods and assuring themselves of riches and of elevated positions. With this divine power came the liberty to create stories in order to guarantee for themselves undisputed authority.

This same idea is reflected in the first two lines of the play as Serapion laments that "portents and prodigies are grown so frequent that they have lost their name." Here again is evidence of the priests' power to predict the future. Yet it is believed that the first priests were, more likely than not, astronomers since the overflow of the Nile could be predicted each season by the stars. The knowledge that "Sothis (Sirius), the Dog Star, rose above the horizon just before dawn"<sup>26</sup> on the day of the flood enabled the priests to foretell the exact day of an unexpected deluge such as the one Serapion talks about in the opening speech. In view of this information, this interpretation becomes an extension of Dryden's skeptical nature as voiced by Alexas.

Following this speech, the emphasis of the portents-and-prodigies theme is shifted. Whereas the concentration was on omens of a supernatural and mysterious sort, the emphasis is now on the gravity and anticipation of mood, the gloom and disaster of atmosphere. The use of the word "black" to indicate fatality and danger serves to subordinate

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<sup>26</sup>Smith, p. 23.

mood to plot once the action begins. Alexas informs the priests that

. . . the Roman camp  
Hangs o'er us black and threatening like a storm  
Just breaking on our heads.<sup>27</sup>

Serapion observes that Antony's retirement "makes his heart a prey to black despair."<sup>28</sup> Alexas requests Serapion to refrain from his "ill omens and black prognostics."<sup>29</sup> Later Octavia speaks of Cleopatra's "black endearments that make sin pleasing"<sup>30</sup> and which have brought about the fall of Antony. Upon hearing Alexas' report of Cleopatra's death, Antony grieves that "the world stands before me like a black desert at th' approach of night."<sup>31</sup> After this departure from omens and supernatural events, Antony makes one allusion to the "hag that rides my dreams,"<sup>32</sup> but this reference is subordinate to the plot. Moody Prior has pointed out in his discussion of All for Love that the supernatural element is merely a tragic convention which is of no importance

<sup>27</sup>I, 42-44.

<sup>28</sup>I, 61.

<sup>29</sup>I, 86-87.

<sup>30</sup>III, 448-449.

<sup>31</sup>v, 289-290. Summers quotes the following passage from Grose in his Provincial Glossary, 1787: "A stone with a hole in it (a natural perforation), hung at the bed's head will prevent the nightmare; it is, therefore called a hagstone, from that disorder which is occasioned by a hag or witch sitting on the stomach of the party afflicted." Summers, p. 518.

after Serapion's first two speeches.<sup>33</sup> Except for these few references to the word "black", this opinion seems to hold true.

The fertility theme which is introduced in the initial speech of the play is further developed in the figure of Antony. The fruits of Antony's success are the harvest of Egyptian victory. So long as Antony stands firm against the Romans, hope is left. When Antony falls, so too will Egypt. In this stream of thought appears Serapion's observation.

. . . If he be vanquished  
Or make his peace, Egypt is doomed to be  
A Roman province, and our plenteous harvests  
Must then redeem the scarceness of their soil.  
While Antony stood firm, our Alexandria  
Rivaled proud Rome (dominion's other seat),  
And Fortune, striding like a vast Colossus,  
Could fix an equal foot of empire here.<sup>34</sup>

As the tides bring with them the proper nourishment to make the Delta fertile, so the tide in Antony's life brought fertile and victorious years. With the sole exception of Julius Caesar's military record, Antony was recognized as the greatest commander of land forces in his time.<sup>35</sup> Antony himself, in retrospect, observes that "purple

<sup>33</sup>The Language of Tragedy (New York: Columbia University Press, 1947), p. 207.

<sup>34</sup>I, 63-70. Lines 67-70 of All for Love have been compared to lines in Julius Caesar, I, ii, 135-138. See Starnes, p. 103.

<sup>35</sup>A. H. Clough (ed.), "Antony," Plutarch's Lives: The Translation Called Dryden's, Corrected from the Greek and Revised (5 vols.; New York: National Library Company, n.d.), V, p. 61.

greatness met my ripened years."<sup>36</sup> When Antony was achieving his renown as a general, he met Cleopatra while she was still in her youth. He left her to grow into womanhood, but meanwhile Caesar took her as his mistress. In language which reflects the fertility theme, Antony angrily reproves Cleopatra for her part in the relationship:

When I beheld you first, it was in Egypt,  
 Ere Caesar saw your eyes, you gave me love,  
 And were too young to know it; that I settled  
 Your father in his throne was for your sake;  
 I left th' acknowledgment for time to ripen.  
 Caesar stepped in and with a greedy hand  
 Plucked the green fruit ere the first blush of red,  
 Yet cleaving to the bough. He was my lord,  
 And was, beside, too great for me to rival.  
 But I deserved you first, though he enjoyed you.<sup>37</sup>

With renewed spirit to engage wholeheartedly in the war against Octavius, Antony describes his love for Cleopatra, comparing her to a perpetually fertile being.

Enjoyed, thou still art new; perpetual spring  
 Is in thy arms; the ripened fruit but falls,  
 And blossoms rise to fill its empty place,  
 And I grow rich by giving.<sup>38</sup>

In keeping with the events which have reduced Egypt's fortune, Dryden uses an antithetical device to bring about the opposite effect of fertility. The twelve legions which await Antony's leadership are "patient both of heat and hunger."<sup>39</sup> Cleopatra defends herself against Ventidius'

<sup>36</sup>I, 298.

<sup>37</sup>II, 261-272.

<sup>38</sup>III, 25-28.

<sup>39</sup>I, 340.

charge that she is the ruin of Antony by claiming that Antony left Octavia, that he "quitted such desert,"<sup>40</sup> for her. Antony's search for friends and for foreign aid is futile.

Why dost thou drive me from myself, to search  
For foreign aids?—to hunt my memory,  
And range all o'er a waste and barren place  
To find a friend? The wretched have no friends.<sup>41</sup>

As Octavia tries to reconcile Antony with Octavius, she offers to intercede with her brother and, in return, "only keep the barren name of wife."<sup>42</sup> Cleopatra's speech to Dolabella echoes this same principle. Hearing Dolabella bid Antony's farewell, Cleopatra seeks one hour with her lover before he leaves. She likens herself to a traveller.

Like one who wanders through long barren wilds,  
And yet foreknows no hospitable inn  
Is near to succor hunger, eats his fill  
Before his painful march,  
So would I feed a while my famished eyes  
Before we part, for I have far to go,  
If death be far, and never must return.<sup>43</sup>

In view of these examples, the fertility theme reverses its emphasis from the positive to the negative, from the abundance of good fortune as reflected in Antony's military career, for example, to his deserted fortune, in which state he believes himself to have no friends to support his lost cause.

<sup>40</sup>II, 369.

<sup>41</sup>III, 81-83.

<sup>42</sup>III, 304.

<sup>43</sup>IV, 214-220.

Leaving the fertility theme, let us now consider the water motif. In the first fifteen lines are indications that there is a tide in the life of man, that fortune can take man from his lowest depths to incredible heights. A reversal of this fickle fortune can plunge him to even lower depths than those from which he started his rise. Desertion by Fortune is universal when Fortune's victim has achieved true leadership and greatness, for only then does her victim's fall affect not only the particular man or woman but also mankind. Among leaders, Antony was such a man; Cleopatra, such a woman. With them came the fall of an empire and a people. Let us now look at their lives in relation to this tide in the life of man.

Alexas expresses his loathing for tyrants who rule over mankind, because the fall of the leader symbolizes the fall of his followers. He achieves the effect of water rising and falling like unstable fortune yet inserts into his futile lament his inability to do anything more than to follow Antony.

Had I my wish, these tyrants of all nature  
 Who lord it o'er mankind, should perish--perish  
 Each by the other's sword; but, since our will  
 Is lamely followed by our power, we must  
 Depend on one, with him to rise or fall.<sup>44</sup>

Ventidius' description of Antony shows marks of a comparison to water. A wide river which flows into dangerous rapids and then plunges down waterfalls comes to life. The Nile

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<sup>44</sup>I, 71-75.

has all of these characteristics; it is wide in places; it has rapids; and it has waterfalls; so its waters are carried far from their first course, just as Antony is carried from his. Eugene Waith has pointed out the similarities between the wild deluge and the idea that Antony "starts out wide." He has also shown that Ventidius desires "to stem this disastrous flow" in order to save Antony.<sup>45</sup>

. . . Just, just his nature.  
 Virtue's his path; but sometimes 'tis too narrow  
 For his vast soul; and then he starts out wide,  
 And bounds into a vice that bears him far  
 From his first course and plunges him in ills.<sup>46</sup>

Antony recognizes his good fortune which has deserted him. He has been the hope which nations sought to bring future peace.

When first I came to empire, I was borne  
 On tides of people crowding to my triumphs—  
 The wish of nations! and the willing world  
 Received me as its pledge of future peace.<sup>47</sup>

As Alexas tries to reason with Cleopatra that she has not lost Antony, that Antony "still drags a chain along that needs<sup>48</sup> must clog<sup>49</sup> his flight,"<sup>50</sup> he tries to show her that

<sup>45</sup>The Herculean Hero (New York: Columbia University Press, 1962), p. 191.

<sup>46</sup>I, 123-127.

<sup>47</sup>I, 299-302.

<sup>48</sup>"needs". Necessarily.

<sup>49</sup>"clog". Load so as to entangle or impede the motion of; encumber, hamper.

<sup>50</sup>II, 91-92.

love has caused her to fear losing Antony when there is no reason to anticipate such danger. Antony does not wish to see Cleopatra because he is not sure that he can resist her charms. This Alexas knows, for despite Antony's inner conflict between love and honor, Alexas believes that Cleopatra can persuade him to stay if she sees him.

. . . You misjudge;  
 You see through love, and that deludes your sight,  
 As what is straight seems crooked through the water.  
 But I, who bear my reason undisturbed,  
 Can see this Antony, this dreaded man,  
 A fearful slave who fain would run away,  
 And shuns his master's eyes.<sup>51</sup>

In Alexas' plea that Antony see Cleopatra, he modestly confesses that she does not ask that he stay since that wish would be "too presuming for her low fortune and your ebbing love."<sup>52</sup> Ventidius denounces Cleopatra's fickle nature, warning Antony of her in terms reminiscent of the first fifteen lines which describe the haste of man and beast to reach the safety of higher land.

But could she 'scape without you, oh, how soon  
 Would she let go her hold and haste to shore  
 And never look behind!<sup>53</sup>

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<sup>51</sup>II, 84-90. Dr. Wiley has called to my attention that Plato introduced the concept that "the same object appears straight when looked at out of the water, and crooked when in the water." See "Plato: The Poet in the Republic," Criticism: The Foundations of Modern Literary Judgment, ed. Mark Shorer, Josephine Miles, and Gordon McKenzie (Rev. ed.; New York: Harcourt, Brace and Company, 1958), p. 5.

<sup>52</sup>II, 164-165.

<sup>53</sup>II, 387-389.



When Antony learns that Cleopatra has refused the kingdom which Octavius offered her if she would betray Antony, he reveals the tenderness of a lover who, in immediate defense of Cleopatra, uses the same charge which Ventidius made against her to show how false Ventidius' attacks are.<sup>54</sup> With this reversal, the tide flows with Cleopatra. Reunited with her, Antony is doubly determined to fight Octavius in order to defend his empire and Cleopatra's dignity.

Antony tells Ventidius of his friendship with Dolabella in terms of the water theme. Just as waters which meet become indistinguishable, so too did the two Romans through friendship become as one:

. . . we were so mixed  
As meeting streams, both to ourselves were lost;  
We were one mass; we could not give or take  
But from the same, for he was I, I he.<sup>55</sup>

Dolabella comes at the time in their lives when Antony is most depressed and is without the aid of fortune. Unlike the highest water-mark which was hidden by the wild deluge, Antony is in the reverse situation. He is at his lowest water-mark. Only his love for Cleopatra allows him to scorn his fate and lift his spirit.

. . . Thou hast what's left of me;  
For I am now so sunk from what I was,  
Thou find'st me at my lowest water-mark.  
The rivers that ran in and raised my fortunes

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<sup>54</sup>II, 435-437. Prior has made a similar comparison. See p. 200.

<sup>55</sup>III, 94-97.

Are all dried up, or take another course;  
 What I have left is from my native spring.  
 I've still a heart that swells in scorn of fate  
 And lifts me to my banks.<sup>56</sup>

The similarities between Antony and Cleopatra can be seen in the juxtaposition of Cleopatra's self-observation, of Dolabella's speech in regard to Cleopatra's constancy, and of Antony's view of himself. Both lovers find it impossible to be hypocritical about their love. Cleopatra had rather lose Antony than resort to deceit to make Antony jealous. Antony reproaches himself for being too open and for not concealing his love for Cleopatra. Instead he prefers to lose Octavia completely. Hearing Alexas' advice that she make Antony jealous, Cleopatra asks herself,

Can I do this? Ah, no. My love's so true  
 That I can neither hide it where it is,  
 Nor show it where it is not.<sup>57</sup>

Following Cleopatra's unsuccessful attempt to pretend love for him, Dolabella praises her in this passage:

I find your breast fenced round from human reach,  
 Transparent as a rock of solid crystal,  
 Seen through, but never pierced.<sup>58</sup>

Antony makes similar observations of his own transparent nature:

But I am made a shallow-forded stream,  
 Seen to the bottom; all my clearness scorned,  
 And all my faults exposed.<sup>59</sup>

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<sup>56</sup>III, 127-134.

<sup>57</sup>IV, 93-95.

<sup>58</sup>IV, 444-446.

<sup>59</sup>IV, 524-526.

When Antony accuses Cleopatra and Dolabella of betraying him, Cleopatra confesses that she was advised to make Antony jealous so that he would remain in Alexandria. Yet she admits that she

. . . could not counterfeit;  
In spite of all the dams, my love broke o'er,  
And drowned my heart again.<sup>60</sup>

Just as the flood came before it was expected and overtook "even the hinds that watched it," so too does Antony drive Dolabella and Cleopatra from him. Act IV ends with a low water-mark for everyone except Octavian; Octavia has returned unsuccessful to Rome; Alexas is in danger of losing his life; Dolabella is once again on bad terms with his friend Antony; Cleopatra and Antony are separated; Ventidius, though better off than the rest, is well aware that the situation is far from being settled.

Cleopatra speaks of her ill fortune which was prompted by Alexas' attempt to provoke the jealousy of Antony. She once again echoes the water-mark theme. "Thou, and my griefs, have sunk me down so low that I want voice to curse thee."<sup>61</sup> Few moments pass before the Egyptian fleet deserts to Octavius and sails into port. Serapion reports the news and grieves the fate of Egypt, recognizing that now all is lost.

. . . O horror, horror!  
Egypt has been; our latest hour is come;

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<sup>60</sup>IV, 524-526.

<sup>61</sup>V, 37-38.

The queen of nations from her ancient seat  
 Is sunk forever in the dark abyss;  
 Time has unrolled her glories to the last,  
 And now closed up the volume.<sup>62</sup>

Fortune now seems her cruelest to Egypt and to Antony and Cleopatra. Like Cleopatra, who upon losing Antony considered herself "sunk, never more to rise,"<sup>63</sup> Antony "recognizes his vessel sinking"<sup>64</sup> into the hands of Octavius. At this point, when fortune once again betrays Antony, let us turn back to see what role fortune and fate have played in Antony's life. But first we must distinguish between the two concepts.

The cult of the goddess Fortuna was one of the most significant in Antony's day. Since Fortuna was probably not an abstract deity originally, she more than likely symbolized the aspirations and fears of men, but particularly of women, during different stages in their lives and experiences.<sup>65</sup>

<sup>62</sup>v, 71-76.

<sup>63</sup>v, 46.

<sup>64</sup>v, 209.

<sup>65</sup>William Warde Fowler, "Fortuna," The Encyclopaedia Britannica: A Dictionary of Arts, Sciences, Literature and General Information, 11th ed. (1910), X, 726. Fowler goes on to say that according to tradition, the king Servius Tullius introduced this foreign Italian goddess as Fors Fortuna to Rome. Shrines in her honor were erected, and a temple was built outside the city on the Etruscan side of the Tiber. The women who frequented Praeneste possibly sought knowledge of the fortunes of their children or wanted to know their own welfare in child-birth; others frequented her place of worship at Antium. Fortuna has been represented as the giver of prosperity, symbolized by the cornucopia with which she is often pictured. Her fickleness is represented by the wheel which she turns and by the ball on which she stands. In keeping with the Isis material in All for Love,

She has been associated with her ever-revolving, four-positioned wheel--rising, ruling, falling, and cast off. Some writers have asserted that the ambitious voluntarily "expose themselves to the vicissitudes of Fortune" and that those who do not wish to get on the wheel are not forced.<sup>66</sup>

The belief in fate, on the other hand, is derived from the myth of the three sister goddesses, the Greek Fates, who are the daughters of Zeus and Thetis and who determine the course of human life; a Roman counterpart developed from this Greek version.<sup>67</sup> Fate is the belief that the course of

Fowler points out that Fortuna was identified with the Egyptian goddess Isis.

Fortuna was probably worshipped as a fertility goddess originally but was eventually identified with the Greek goddess of chance Tyche. "Fortuna," The Columbia Encyclopedia, p. 748.

<sup>66</sup>Raymond Chapman, "The Wheel of Fortune in Shakespeare's Historical Plays," RES, I (January 1950), 2. Chapman adds that the theme of fortune which was prevalent in medieval literature was incorporated into Renaissance literature and finally into Catholic theology. Since theologians were unable to discard her by reason, they solved this problem by fusing fortune into their orthodox philosophy by attributing to her the role of punisher of human sin by bringing man low. Popular literature designated her "supreme arbitress of human destiny." Her wheel could plunge men, especially the prosperous, to their destruction without warning. Her envy of the successful made the wealthiest and the most noble her most vulnerable victims. The Latin formula which is found in medieval literature and which names the four positions on the wheel is this: "regnabo, regno, regnavi, sum sine rege." Pp. 1-2.

<sup>67</sup>"Fates," The Encyclopedia Americana, XI, 54. The article further states that Hesoid pluralized the Fates in the 8th century B.C. and designated them as follows: Clotho spins the thread of life; Lachesis measures it or apportions the lot of life; Atropos severs the thread. The Roman counterparts are Nona, Decuma, and Morta. Later poets assigned these sisters various parents and often allowed

events is decreed without regard to the wills and acts of individual men. Yet fate determines the significant rather than the trivial affairs in man's life over which he has no control. Such determined matters include social revolution, war, peace, and death. "Fatalism may be negative, a mere conviction of importance, or an affirmation that some metaphysical power has decided the issue; fate, destiny, necessity, or even chance; God or the gods; or the historical dialectic."<sup>68</sup>

Fortune then may fluctuate because the turning wheel feels resistance which might prove strong enough to stop further revolutions, or at least to delay them. The significance of fortune, however, is important to the theme of All for Love for two additional reasons: first, Fortuna has been identified with the Egyptian goddess Isis; and second, Fortuna further links the fertility and fortune themes because she herself was worshipped as a fertility goddess.<sup>69</sup>

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them an independence from the other gods.

Before Hesoid, Homer personified Fate as "spinning the web of destiny for men at their birth." Walter W. S. Marsh, "Fate," Chambers's Encyclopaedia (1963), V, 599-600.

One tradition maintains that the power of the Fates was superior to that of Zeus. "Fates," The Columbia Encyclopedia, p. 699.

<sup>68</sup>Donald C. Williams, "Fatalism," The Encyclopedia Americana, XI, 54.

<sup>69</sup>See n. 65, p. 19.

Fate, however, is omnipotent and is unaffected by human strength. Man must yield to the dictates of fate because the course of his life has been predetermined. With this distinction between fate and fortune in mind, let us see how Dryden used the two elements in the play.

Knowing that fortune once brought him glory and fame, Antony upbraids himself for squandering in his youth the good which was showered on him.

. . . Count thy gains.  
Now, Antony, wouldst thou be born for this?  
Glutton of fortune, thy devouring youth  
Has starved thy wanting age.<sup>70</sup>

Realizing also that fortune considered him one of her favorites by bestowing abundant greatness on him, Antony blames only himself for being ungrateful and for jeopardizing his future in debauchery and entertainment unfitting a great general. He places the cause of his ill fortunes within himself.

I was so great, so happy, so beloved,  
Fate could not ruin me, till I took pains,  
And worked against my fortune, chide her from me.  
And turned her loose; yet she came again.  
My careless days and my luxurious nights  
At length have wearied her, and now she's gone,  
Gone, gone, divorced for ever.<sup>71</sup>

When Ventidius recognizes Antony's sincere repentance, he tries to restore Antony's peace of mind and give him new hope: "I would bring balm and pour it in your wounds, cure

<sup>70</sup>I, 210-213.

<sup>71</sup>I, 303-309.

your distempered mind and heal your fortunes."<sup>72</sup> After Ventidius optimistically urges Antony to try his fortune, he encourages Antony with the news that twelve legions await him to lead them against Octavius. Fortune has not deserted him when there is such hope; all is not yet lost unless Antony refuses this last chance to defend himself and those he represents. Once Ventidius pledges his loyal support to Antony, his faithfulness is witnessed until the very end of the play when he kills himself rather than harm his general.

I can die with you, too, when time shall serve,  
But fortune calls upon us now to live,  
To fight, to conquer.<sup>73</sup>

When Antony accuses Ventidius of being a traitor to him, Ventidius asks if his general calls him a traitor

. . . for showing you yourself,  
Which none else durst have done? But had I been  
That name which I disdain to speak again,  
I needed not have sought your abject fortunes,  
Come to partake your fate, to die with you.  
What hindered me t' have led my conquering eagles  
To fill Octavius' bands?<sup>74</sup>

Assured that Ventidius is truly his friend, Antony is rejuvenated with hope and once again talks of victory. He is the reverse of the defeated general that Ventidius heard say, "Fate could not ruin me, till I took pains." Now Antony speaks of a victory over Octavius' troops in which

<sup>72</sup>I, 316-317.

<sup>73</sup>I, 333-335.

<sup>74</sup>I, 388-394.



fortune will reverse itself, much as the wild deluge of the first speech provides nourishment for the harvest:

. . . Come on, my soldier!  
Our hearts and arms are still the same. I long  
Once more to meet our foes, that thou and I,  
Like time and death, marching before our troops,  
May taste fate to them, mow them out a passage,  
And, entering where the foremost squadrons yield,  
Begin the noble harvest of the field.<sup>75</sup>

Cleopatra's distress at the thought of Antony's departure shows the marks of her unhappy fortune: "Antony has taught my mind the fortune of a slave."<sup>76</sup> As Charmion reports Antony's reaction to Cleopatra's request for a last farewell, Cleopatra indicates the effects of a cheerful or an unwelcomed word on her temperament.

. . . Now what news, my Charmion?  
Will he be kind? And will he not forsake me?  
Am I to live, or die?—nay, do I live?  
Or am I dead? For when he gave his answer,  
Fate took the word, and then I lived or died.<sup>77</sup>

Alexas knows that Antony's fear of seeing Cleopatra to bid her farewell is an indication of his weakness. Ventidius also knows that if Antony sees her, he may be persuaded to stay. Aware of her powers, Alexas urges Cleopatra to see Antony.

He shows his weakness who declines the combat,  
And you must urge your fortune. Could he speak  
More plainly? To my ears the message sounds—  
"Come to my rescue, Cleopatra, come:

<sup>75</sup>I, 460-466.

<sup>76</sup>II, 14-15.

<sup>77</sup>II, 35-39.

Come, free me from Ventidius--from my tyrant;  
See me and give me a pretense to leave him!"<sup>78</sup>

After Cleopatra leaves, admitting that she believes all to be in vain, Alexas confesses his skepticism which he had suppressed in order to encourage his queen:

. . . I fear so, too,  
Though I concealed my thoughts, to make her bold,  
But 'tis our utmost means, and fate befriend it!"<sup>79</sup>

When Antony and Cleopatra meet, Antony confesses that "our own hard fates" part them; Cleopatra counteracts this with, "We make those fates ourselves."<sup>80</sup> Once again we find the concept that a person has some power over his own fate; in fact, this echoes Antony's statement that "Fate could not ruin me, till I took pains." Antony contrasts the ill fortune which Cleopatra has caused him with the good which Ventidius has brought. Inspired by hopes of defending himself against Octavius with the twelve legions which Ventidius promised him, Antony accuses Cleopatra of trying to destroy his final chance to defend his honor and his empire.

This honest man, my best, my only friend,  
Has gathered up the shipwreck of my fortunes;  
Twelve legions I have left, my last recruits,  
And you have watched the news, and bring your eyes  
To seize them, too."<sup>81</sup>

<sup>78</sup>II, 98-103.

<sup>79</sup>II, 107-109.

<sup>80</sup>II, 243.

<sup>81</sup>II, 316-320.

Antony expresses his sorrow that they must part but attributes such fate to the dictates of fortune.

. . . We're both unhappy.  
If nothing else, yet our ill fortune parts us.  
Speak; would you have me perish by my stay?<sup>82</sup>

Only when Cleopatra shows Antony Octavius' written bribe for Cleopatra to forsake his fortunes does Antony join with Cleopatra in his determination to defend Cleopatra's honor and his rights in the East.

See, see, Ventidius! here he offers Egypt,  
And joins all Syria to it as a present,  
So, in requital, she forsake my fortunes  
And join her arms with his.<sup>83</sup>

Although many of Antony's allies forsake him, they generally do so because of their distaste for Cleopatra and because of their fear that one day she may rule the Roman Empire.<sup>84</sup> Octavius uses every conceivable device to persuade the Roman people of Antony's misconduct and treachery. He even reads publicly Antony's will in which Antony requests an Egyptian burial even if he dies in Rome.<sup>85</sup> The propaganda which Octavius arouses against Antony serves its purpose well, for it deceives the Roman populace and encourages them to use every method to

<sup>82</sup>II, 379-381.

<sup>83</sup>II, 397-400.

<sup>84</sup>H. Stadelmann, Cleopatra, Egypt's Last Queen, trans. Margaret M. Green (London: George Routledge & Sons, LTD., 1931), p. 234.

<sup>85</sup>Clough, pp. 106-107.

eliminate the Egyptian threat. As a result, the people who desire peace from the disrupting civil wars place their hopes in the figure of Octavius.<sup>86</sup> With Antony defeated, the fear of further extending civil wars is eliminated, but the Romans find themselves subjects under an apparent dictatorship.

Because Antony recognizes Octavius' dual nature, he knows that Octavius is concerned with personal interests. However, he learns too late that Brutus and Cassius are Rome's true exponents of personal liberty. In mental agony Antony protests his fate and the fate of his people: "Why did I not join with Brutus, the champion of freedom, long ago at Phillipi; why did I become Octavius' servant?"<sup>87</sup> Antony attacks all that Octavius represents. According to Antony, he

Is full of deep dissembling; knows no honor  
Divided from his interest. Fate mistook him,  
For nature meant him for an usurer;  
He's fit indeed to buy, not conquer, kingdoms.<sup>88</sup>

Octavia, the self-appointed arbitress between husband and brother, subjects herself to the will of fortune by going to Alexandria. Since she knows that the Romans have extended their sympathies to her as Antony's ill-treated wife, she seeks to eliminate herself as the cause of any

<sup>86</sup>Stadlemann, p. 233.

<sup>87</sup>P. 235.

<sup>88</sup>III, 212-215.

friction between Antony and Octavius. Octavius has not let Antony's unfaithfulness pass unnoticed since the results would be to his advantage. As a matter of fact, Octavius wisely declared war against Cleopatra, not against Antony.<sup>89</sup> Octavia promises Antony his freedom if he will leave Egypt. At the same time, she realizes that she can never ask anything from him but "the barren name of wife" which will appease the Romans. She will stoop neither to beg any favors from him nor to take his love as gratitude or charity. He has only to agree to leave and to rule his empire in the East in order to have Octavius retreat.

. . . My hard fortune  
 Subjects me still to your unkind mistakes.  
 But the conditions I have brought are such  
 You need not blush to take; I love your honor,  
 Because 'tis mine. It never shall be said  
 Octavia's husband was her brother's slave.  
 Sir, you are free—free, even from her you loathe;  
 For, though my brother bargains for your love,  
 Makes me the price and cement of your peace,  
 I have a soul like yours; I cannot take  
 Your love as alms, nor beg what I deserve.  
 I'll tell my brother we are reconciled;  
 He shall draw back his troops, and you shall march  
 To rule the East.<sup>90</sup>

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<sup>89</sup>Arthur Weigall, The Life and Times of Marc Antony (New York: Garden City Publishing Company, Inc., 1931), pp. 421-422. According to Dion Cassius, Octavius "had made no declaration of war against Antony himself knowing that he would be made an enemy in any case, since he was certainly not going to betray Cleopatra and take up Octavian's cause; and, indeed, it was desired that this additional reproach should be placed upon him, that he had of his own free will gone to war against his country in behalf of this Egyptian woman, although no provocation had been offered him, personally, by his countrymen."

<sup>90</sup>III, 289-302.

Octavia, together with Ventidius, Dolabella, and her children by Antony, successfully persuades Antony to attend them in leaving Egypt.

Although Cleopatra's distresses are renewed, the effects of Octavia's presence produce in Cleopatra a melancholy spirit which causes her to long for the right to be called Antony's wife.

. . . Nature meant me  
A wife—a silly, harmless, household dove,  
Fond without art, and kind without deceit;  
But Fortune, that has made a mistress of me,  
Has thrust me out to the wide world, unfurnished  
Of falsehood to be happy.<sup>91</sup>

Antony sends Dolabella to bid his farewell to Cleopatra; however, Cleopatra shows no reaction to the message. In so acting, she carries out Alexas' advice to feign love for Dolabella to provoke the jealousy of Antony. Dolabella expresses concern that grief has made her insensible. Cleopatra replies,

No, no, I'm not run mad; I can bear fortune,  
And love may be expelled by other love,  
As poisons are by poisons.<sup>92</sup>

Alexas' scheme reverses itself and once again Cleopatra finds herself in trouble with Antony. Ventidius and Octavia inform Antony of the love they saw pass between Cleopatra and Dolabella. Antony accuses them of lying until Alexas confirms the story. When Antony finally accuses Dolabella

<sup>91</sup>IV, 95-100.

<sup>92</sup>IV, 526-528.

and Cleopatra, they protest their innocence. Cleopatra laments that

. . . fate took the occasion,  
And thus one minute's feigning has destroyed  
My whole life's truth.<sup>93</sup>

Once more Dolabella is turned away from his friend while Cleopatra departs with no further hope of persuading Antony to remain with her. Antony realizes that their tears indicate their innocence, but he fears to call them back and risk possible temptation to remain in Egypt. Antony closes Act IV with a submission to fate which carries the three of them three different directions.

Now, all take several ways;  
And each your own sad fate, with mine, deplore;  
That you were false, and I could trust no more.<sup>94</sup>

Serapion's account of Egypt's lost glories meets with Cleopatra's rebuke: "Be more plain. Say whence thou comest, though fate is in thy face."<sup>95</sup> Serapion explains that the Egyptian fleet deserted to Octavius after shouting back to Antony and giving him hopes for victory. Fickle fortune cruelly deserts Antony once more.

With Antony, your well-appointed fleet  
Row out; and thrice he waved his hand on high,  
And thrice with cheerful cries they shouted back.  
'Twas then false Fortune like a fawning strumpet  
About to leave the bankrupt prodigal,  
With a dissembled smile would kiss at parting,  
And flatter to the last; the well-timed oars

<sup>93</sup>IV, 526-528.

<sup>94</sup>IV, 601-603.

<sup>95</sup>V, 76-77.

Now dipt from every bank; now smoothly run  
 To meet the foe; and soon indeed they met,  
 But not as foes. In few, we saw their caps  
 On either side thrown up. The Egyptian galleys,  
 Received like friends, passed through and fell behind  
 The Roman rear. And now they all come forward,  
 And ride within the port.<sup>96</sup>

Antony realizes his fate but believes that if there is yet  
 "one god unsworn to my destruction"<sup>97</sup> "methinks I cannot fall  
 beneath the fate of such a boy as Caesar."<sup>98</sup>

Upon hearing Ventidius and Antony accuse Cleopatra of  
 betraying them to Caesar, Alexas defends his queen by pointing  
 out that she would have deserted to Octavius if she had been  
 guilty.

Her fortunes have in all things mixed with yours.  
 Had she betrayed her naval force to Rome,  
 How easily might she have gone to Caesar,  
 Secure by such a bribe.<sup>99</sup>

After Alexas disarms Antony of his anger against Cleopatra  
 by telling him that she killed herself in order to escape a  
 possible accusation of treachery, Alexas hesitates long  
 enough to discover that Antony still loves her. Thinking  
 he has saved himself and Cleopatra, he despairs to remember  
 that they must now deal with the Romans: "Fate comes too fast  
 upon my wit, hunts me too hard, and meets me at each double."<sup>100</sup>

<sup>96</sup>V, 83-96.

<sup>97</sup>V, 163.

<sup>98</sup>V, 165-166.

<sup>99</sup>V, 216-219.

<sup>100</sup>V, 257-258.



When Antony asks Ventidius to give him his death blow, the loyalty of soldier for general prevails, and Ventidius instead kills himself. Antony follows the example but wounds himself imperfectly. Wretched as he is, he recognizes the ill fortune which has accompanied him to his last act.

I've missed my heart. O unperforming hand!  
 Thou never couldst have erred in a worse time.  
 My fortune jades me to the last; and death,  
 Like a great man, takes state, and makes me wait  
 For my admittance.<sup>101</sup>

Having reached the final stage in Antony and Cleopatra's fate, we must go back to see whether their deaths signify defeat or triumph and whether the wheel of fortune makes its final revolution. In Act I Antony is hopelessly defeated; he is resigned to his tragic fate. As Ventidius observes Antony unnoticed, Antony throws himself down. Dr. Wiley has brought to my attention that this is the fourth position of fortune's wheel, the position in which the person is crushed.<sup>102</sup> As Antony despairingly prostrates himself, he says to himself,

Lie there, thou shadow of an emperor;  
 The place thou pressest on thy mother earth  
 Is all thy empire now; now it contains thee;  
 Some few days hence, and then 'twill be too large,  
 When thou'rt contracted in thy narrow urn,  
 Shrunk to a few cold ashes. Then Octavia  
 (For Cleopatra will not live to see it),  
 Octavia then will have thee all her own,

<sup>101</sup>v, 350-354.

<sup>102</sup>See the picture of "The Wheel of Fortune" from Lydgate's The Seige of Troy, MS Royal 18 D ii, ca. 1450.

And bear thee in her widowed hand to Caesar;  
 Caesar will weep, the crocodile will weep,  
 To see his rival of the universe  
 Lie still and peaceful there.<sup>103</sup>

Because he admits his defeat, Antony appears to be cast off at this point. When Ventidius appears, Antony gains new hope, and the final turn of the wheel is yet premature. When Act I closes, Antony defies the bitter dictates of fortune by announcing his alliance with Ventidius; let us "begin the noble harvest of the field."<sup>104</sup> By the end of Act II, Antony is reunited with Cleopatra, but he is even more determined to resist Octavius. In Act III Antony joins Octavia, Dolabella, and Ventidius by resigning himself to Octavia: "Tomorrow Caesar and we are one."<sup>105</sup> In Act IV Octavia delivers her "last farewell, for I despair to have you whole and scorn to take you half."<sup>106</sup> Again free from Octavia, Antony once more resumes his stand against Octavius. Act V witnesses the treachery of the Egyptian fleet, but because Antony still resists his enemies, the wheel has not made its final revolution. Antony defiantly claims:

The world's one half is yet in Antony,  
 And from each limb of it that's hewed away,  
 The soul comes back to me.<sup>107</sup>

<sup>103</sup>I, 216-227.

<sup>104</sup>I, 466.

<sup>105</sup>III, 377-378.

<sup>106</sup>IV, 433-434.

<sup>107</sup>V, 167-169.

Ventidius informs Antony that

. . . There yet remain  
Three legions in the town. The last assault  
Lept off the rest. If death be your design--  
As I must wish it now--these are sufficient  
To make a heap about us of dead foes,  
An honest pile for burial.<sup>108</sup>

Antony answers, "They're enough,"<sup>109</sup> and without the least indication of compromising with probable defeat, he voices his faith in these troops:

Who knows but we may pierce through all their troops,  
And reach my veterans yet? 'tis worth the 'tempting  
And leave our wondering destinies behind.<sup>110</sup>

At this point Alexas enters the scene and tells Antony that Cleopatra has committed suicide. After Alexas leaves, Antony says, "I will not fight; there's no more work for war. The business of my angry hours is done."<sup>111</sup> For the first time since Antony drove Dolabella away from him, Antony regards Cleopatra's fate as his own. To Antony, the world and the empire meant Cleopatra; without her there is nothing to fight for. Unwilling to resist Octavius further, Antony follows Ventidius' lead and falls on his sword. When Cleopatra enters and finds him dying, Antony tells her:

But one dear jewel that his haste forgot;  
And he, for that, returns upon the spur;  
So I come back for thee.<sup>112</sup>

<sup>108</sup>V, 169-174.

<sup>109</sup>V, 174.

<sup>110</sup>V, 187-190.

<sup>111</sup>V, 263-264.

<sup>112</sup>V, 370-372.

The two lovers confirm their mutual love and promise to meet as soon as possible in another world. Here Dryden inserts the concept that true love is transcendent in death. Since the Elizabethan Christian actually believed in a heaven for lovers,<sup>113</sup> Cleopatra's words gain special significance:

. . . My nobler fate  
Shall knit our spousals with a tie too strong  
For Roman laws to break.<sup>114</sup>

Not only will posterity link their names and lives because they were lovers and because they are to die together, but the two will also share a life in the heaven for lovers where she will be his wife as she wished to be on earth but was not. She puts on her crown and royal garments

. . . to meet my love  
As when I saw him first on Cydnos' bank,  
All sparkling, like a goddess; so adorned,  
I'll find him once again.<sup>115</sup>

She assumes her position on her throne, for in dying she conquers Octavius and escapes the triumph in Rome.<sup>116</sup>

<sup>113</sup>Paul N. Siegel, "Christianity and Religion of Love in *Romeo and Juliet*," Shakespeare Quarterly, XII (Autumn 1961), 372.

<sup>114</sup>v, 418-420.

<sup>115</sup>v, 461-464.

<sup>116</sup>W. N. Tarn has suggested that it was Octavian's clever maneuvers which led to Cleopatra's suicide because he left no guards to watch her and because he did not place her in chains. Possessing the Ptolemaic treasure and having Alexander and Cleopatra, her two children, to walk behind the cart in the Roman triumph, he could easily have regarded her with enough respect to allow her to escape the humiliation of Rome. Donald Pearce, "Horace and Cleopatra: Thoughts on

Already Antony is her immortal love in Cupid's heaven.

Now seat me by my lord. I claim this place,  
For I must conquer Caesar, too, like him,  
And win my share o' th' world.—Hail, you dear relics  
Of my immortal love!<sup>117</sup>

In her final speech she feels death; "I go with such a will  
to find my lord that we shall quickly meet."<sup>118</sup> With her  
last breath she knows that Antony and she have truly been  
victorious over Octavius; in exultation she exclaims, "Now  
part us, if thou canst."<sup>119</sup>

Antony is not cast off the wheel of fortune in one  
sense; rather he willingly surrenders his empire in exchange  
for his love for Cleopatra. As we have seen, Antony was not  
defeated, even by the desertion of the Egyptian fleet.  
Instead he resisted until he heard of Cleopatra's death.  
His suicide is another indication that Antony's world is  
Cleopatra. When he finally believes himself to have lost  
her, she appears; and when they confirm their love for each  
other, they renounce this transitory world for the eternal  
dominion of the heaven for lovers. The revolution of the  
wheel exists then on two planes: it exists for Antony and  
Cleopatra as lovers; and it exists for Egypt, as represented  
by Cleopatra, and for Rome, as represented by Octavius. Only

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the Entanglements of Art and History," Yale Review, LI  
(December 1961), 252-253.

117V, 467-470.

118V, 496-497.

119V, 503.

in the love of Antony and Cleopatra are these antithetical elements reconciled. Because Antony is reunited with Cleopatra when the wheel turns, the revolution is non-existent to Antony; for the same reason it is insignificant to Cleopatra. For Antony the world was well lost, not because Octavius was defeating Antony's forces, but because Antony and Cleopatra almost lost an infinity of reward as Cupid's martyrs.

Even in the actual defeat of Antony, Dryden eliminates the degradation of Antony by never allowing Octavius on stage. To further indicate the greatness of Antony, he refers to the "boy" Octavius, the "cold" Octavius, and uses such other terms as subordinate the importance of Octavius to that of Antony. The final turn of the wheel exists, but its weight is felt by Egypt and Rome: Egypt lost her empire while the Egyptians became subjects of the Roman empire; the Romans won their peace, but sacrificed the freedom for which Antony fought.

In his eulogy, Serapion recognizes the peace and happiness of Antony and Cleopatra as they sit on their thrones. Ironically they seem to govern the world dominion in death. Their personal disaster, though one to which they contributed, was a reflection of the animosities of two peoples. The belief that romantic love joins "together the fragmented portions of what should be a unified social

organism"<sup>120</sup> applies in the history of Antony and Cleopatra, for only through Cleopatra's suicide, an admired practice for defeated Romans, did Rome begin to understand Cleopatra and Egypt. Ironically, through her last act, Cleopatra was more Roman than ever before.<sup>121</sup> Only when the Egyptian danger was eliminated could better relations be formed.

In our discussion of the recurring leitmotifs of All for Love, we have assimilated seemingly diverse themes and have shown that, in essence, they are parts of a single, unified theme; the theme of a tide in the life of man, a tide which subjects man to the whims of fortune, which brings fruitful and barren years and to the dictates of fate. Further augmentation of this theme is provided by the use of symbolism while the portents-and-prodigies theme provides the atmosphere of the play. In retrospect, we have found that the first speech provides a brief disclosure of all the themes of the tragedy. Just what role symbolism plays in expanding and unifying these themes is the subject of the next chapter.

<sup>120</sup>Siegel, p. 386.

<sup>121</sup>Pearce, p. 243.

### CHAPTER III

#### SYMBOLISM AND IMAGERY

In the preceding chapter, I stated that symbolism is one of the elements which expand the thematic boundaries of All for Love. The development of this premise reveals the direct relationship, in many cases, of symbolism and image patterns. Furthermore, certain of the images and symbols attain the broad interpretation necessary to be termed archetypes in literature. The creative principle which we term archetype is "the use of appropriate, and therefore recurrently employed, images and symbols. . . . In such cases there is not a source at all, no one place that the passage 'comes from,' or, as we say with such stupefying presumption, that the poet 'had in mind.'"<sup>1</sup> In the play is the variation of "the sunset, autumn and death phase," characteristic of the literary art form of tragedy. Archetypal myths of tragedy applicable to this discussion include those "of fall . . . of violent death . . . and of the isolation of the hero."<sup>2</sup> On another plane, the

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<sup>1</sup>Northrop Frye, Fables of Identity: Studies in Poetic Mythology ("A Harbinger Book"; New York: Harcourt, Brace & World, Inc., 1963), pp. 123, 124.

<sup>2</sup>p. 16.



cyclical evolution of hours and days, in general, the passage of time, gives evidence of the influence of Mutability. Even in the images of hot and cold, aspects of the seasons are used, although the terms apply to humors rather than to times of the year. We also find in the play the archetypal reference to the purple or red flower which is conventionally used in poetry concerned with the death of a god or a young man.<sup>3</sup> In this case, Ventidius refers to the purple-flowered poisonous herb, the aconite.<sup>4</sup> In short, I find archetypal patterns in the play to which Northrop Frye's observation is pertinent:

In its use of images and symbols, as in its use of ideas, poetry seeks the typical and recurring. That is one reason why throughout the history of poetry the basis for organizing the imagery of the physical world has been the natural cycle. The sequence of seasons, times of day, periods of life and death, have helped to provide for literature the combination of movement and order, or change and regularity, that is needed in all the arts.<sup>5</sup>

Dryden produces within the structural framework of All for Love the life cycle of Antony, the central character around whom all action revolves. Because the dramatist observes the unities and because the climax of the tragedy, as we have already noted, occurs before the opening of Act I, most of this cycle is retrospective in nature. The time element is of immediate importance in that the years, days,

<sup>3</sup>Pp. 59, 120.

<sup>4</sup>II, 206.

<sup>5</sup>Frye, p. 58.

and hours record the last moments in the life of a man and woman, joint rulers of an independent nation which, also, is witnessing its last hours. Mutability, as a necessary companion to inconstant fortune, plays an important role in its relation to the already discussed leitmotif of fate and fortune. Numerous passages support the attention accorded time, a case in point being the oak-tree passage in which we find archetypal significance which links time and the river.

As the archetypal images and symbols bring to the foreground the depth of symbolism in the play, these two literary devices, symbols and images, reinforce the already multilateral theme introduced in the preceding chapter. In fact, since Dryden gives unity to the drama through his manipulation of theme, the symbolic implications of the imagery expand the thematic structure of the tragedy, thereby providing new richness for the network of leitmotifs and giving added strength to the structural foundation of the play.

Patterns of symbolism and imagery recur in various forms throughout the tragedy. In many instances the imagery, while complete within a certain passage, can be expanded into patterns which become a part of the entire thematic structure of the play. At the same time, the symbols involved may assume archetypal dimensions. Since Prior has devoted his analysis of All for Love to the play's imagery, I shall point out the image patterns only to emphasize the

symbols significant to the structure of the play. But before studying the strains of symbolism which, in their own way, give coherence to the five acts, let us select a specific passage to determine to what extent the symbolism and imagery apply to the general structure of the play. Because it has been critically ignored, let us examine the oak-tree passage in Act I for our detailed discussion.

No passage in All for Love more completely captures the neoclassical picturesque than does the scene in which Antony retreats to the consolations of nature.<sup>6</sup> Antony's escape from the torments of reality to the pacifying qualities of nature gains psychological significance. In fact, this seemingly isolated speech reinforces the complex thematic structure of the play by means of symbolism. The first indication that the scene stands apart from the play is given when Ventidius observes that "the tempest tears him

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<sup>6</sup>Jean H. Hagstrum has submitted parallels between Dryden's All for Love and the neoclassical picturesque; he has shown that the author's knowledge of art was that of a "reasonably well-informed student of painting"; he has also pointed out the subject of Annibale Carracci's "Choice of Hercules," a painting with which the author was familiar, as it might have affected Dryden's theme of love and honor. Jean H. Hagstrum, The Sister Arts: The Tradition of Literary Pictorialism and English Poetry from Pope to Gray (Chicago: The University of Chicago Press, 1958), pp. 173-209. But he does not discuss the nature scene which I consider so important, probably because the scene is a typical nature scene. Yet the description is certainly one of artistic quality, one which vividly describes a scene, and one which a student of painting and a playwright would knowingly execute for visual effects. I believe that Dryden's purpose in inserting this passage was of psychological and symbolic significance to the play.

up by the roots and on the ground extends the noble ruin."<sup>7</sup>  
 Moreover, Antony throws himself down with the lamentation,

Lie there, thou shadow of an emperor;  
 The place thou pressest on thy mother earth  
 Is all thy empire now.<sup>8</sup>

The scene is the temple of Isis, yet Ventidius finds Antony on the ground, and Antony presses himself on "mother earth."<sup>9</sup> The most commanding interpretation resorts to a common device in literature: man's escape to the therapeutic qualities of nature.<sup>10</sup> Antony's psychological escape to nature reinforces man's instinctive retreat, in time of extreme distress, to the solitude of a pleasing environment.

As Antony fancies himself leaning against the mossy bark of an oak, he compares his uncombed hair to matted mistletoe. The oak is a symbol of strength, glory, and

<sup>7</sup>I, 214-215.

<sup>8</sup>I, 216-218.

<sup>9</sup>Although I cannot show that Dryden knew that the Egyptians painted the constellations on the blue ceilings of temples while the floors of green were reminiscent of the constantly fertile area around the Delta, the fact may be of interest to the reader. Martin Lang [Faber Birren] Character Analysis Through Color (Westport, Connecticut: The Crimson Press, 1940), p. 71. Thus when Antony fancies himself "a commoner of nature" who lives in a shady forest, the mental transposition becomes less awkward and quite possible since Antony's surroundings are indicative of such a scene.

<sup>10</sup>This device is used effectively in 1677 in Racine's Phaedra in Phaedra's third and fourth speeches in Act I, lines 177-180 and 180-187. Dryden was familiar with this French tragedy since he discusses it in his preface to All for Love.

honor,<sup>11</sup> the very attributes of Antony as the beloved Roman general. In antiquity the mistletoe represented life and protection.<sup>12</sup> After Caesar's death Antony was regarded as the only remaining hope for freedom. Because of their mistrust of Octavius, the Romans regarded Antony in terms of the symbolic qualities associated with the oak and the mistletoe. He was Rome's surviving hope for life and protection, the only opposition to Octavius' assumption of a dictatorship. Since the decisive battle at Actium had eliminated Antony, these symbols serve to contrast Antony with what he once was.

Dryden may have had several reasons for choosing the oak rather than any other tree. First, the oak is generally considered the king of the forest, just as the lion is regarded as the king of beasts.<sup>13</sup> In effect, Antony had reached the apex of hierarchy at separate times in Rome and in Egypt. Second, the oak is symbolic of age<sup>14</sup> and,

<sup>11</sup>Arnold Whittick, Symbols, Signs, and Their Meaning (London: Leonard Hill [Books] Limited, 1960), p. 226.

<sup>12</sup>p. 216.

<sup>13</sup>Paul E. McLane, "Spenser's Oak and Briar," Studies in Philology, LII (July 1956), 468.

<sup>14</sup>pp. 463-465. Comparing All for Love with Spenser's fable, which is found in the February eclogue of the Shepheardes Calender of 1579, we note some interesting parallels. Since Dryden was familiar with the tale (See Osborn, p. 227), some of his ideas might have evolved from this source. In short, the fable of the Oak and Briar is the story of a bragging and spiteful Briar that complains about the aged Oak. The angry husbandman cuts down the Oak and exposes the Briar to winter storms. Without

therefore, serves to contrast the youth of Octavius with the maturity of Antony. Third, according to one legend, the club of Hercules was made of oak.<sup>15</sup> An ancient tradition held that the Antony's were descendants of Hercules through the hero's son Anton. Antony reportedly sought to imitate Hercules in dress and appearance and is said to have succeeded in his attempt.<sup>16</sup> Hence references are made to Hercules in All for Love. When Ventidius praises Antony's greatness as that of a demigod, the association recalls Antony's relation with Hercules, who was not a god himself, but a demigod.

He censures eagerly his own misdeeds,  
Judging himself with malice to himself,

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protection the Briar is killed in turn. The oak has been compared to the "tree of state." Its destruction brings misfortune to lesser figures whose existence is dependent on the trees of state. This fable of the oak also epitomizes the conflict between youth and age.

Although this fable concerns Queen Elizabeth, it might just as easily apply to Antony and Octavius. The conflict of age and youth is certainly seen in the youthful Octavius and the mature Antony, who is old enough to be the boy's father. Octavius is also the aggressive youth. In fact, Octavius owes his very existence to the maneuvers of Antony because Antony defeated Cassius and Brutus after Octavius was defeated by Brutus. After Octavius' forces had been defeated in battle by Brutus, Octavius became too sick physically to enter into the civil war and was forced to rely on the military abilities of Antony. Only when Octavius gained in military strength did he dare fight the general who lifted him to power. Weigall, Marc Antony, pp. 304-311.

<sup>15</sup>Padraic Colum, Orpheus: Myths of the World (The Universal Library; New York: Grosset & Dunlap, 1930), p. 89. After completing the first of his twelve labors by killing the lion of Nemea, Hercules uprooted a young oak tree from which he made himself a club.

<sup>16</sup>Clough, p. 57.

And not forgiving what as man he did,  
Because his other parts are more than man.  
He must not thus be lost.<sup>17</sup>

As Ventidius praises Antony's determination to fight Octavius, he recognizes a parallel not alien to the Antony-Hercules parallel.

. . . Methinks you breathe  
Another soul. Your looks are more divine;  
You speak a hero, and you move a god.<sup>18</sup>

The most direct observation of Antony's regard for Hercules is made by Antony himself when he commands Ventidius: "Let go my robe; or, by my father Hercules . . . ." <sup>19</sup>

Yet in the passage in which Antony retreats to nature, only the subtlest hint of Hercules is present, and that hint is dormant in the oak tree on which Antony rests his head, the oak being the species from which Hercules made his club. Before dismissing the significance of the oak, we should observe one further extension of symbolism directly associated with the tree. Legend advances the belief that the oak is struck by lightning more than any other tree.<sup>20</sup> As such, the detail is of little weight to our discussion. As part of a theme elaborated upon by Plutarch, however, the references to lightning in All for Love gain in significance. Antony dreamed that his right hand was struck by lightning

<sup>17</sup>I, 130-134.

<sup>18</sup>I, 438-440.

<sup>19</sup>III, 40-41.

<sup>20</sup>Cirlot, p. 227.

the night after Octavius demanded the enactment of Caesar's legacy. A few days later he was told that Octavius was scheming to kill him.<sup>21</sup> Further omens which recall the portents-and-prodigies theme of Serapion's first two speeches are recorded in Plutarch. The temple of Hercules in Patrae, which was struck by lightning, foretold the fate of Antony's forces at Actium. The statue of Bacchus, which was upset by a violent whirlwind, forewarned of the same fate since Antony imitated Bacchus' way of living and was called the young Bacchus.<sup>22</sup> Furthermore, Dionysus was called "The Thunderer."<sup>23</sup> We have now expanded the symbolic implications of the oak to include Bacchus, Hercules, and thunder.

Because Plutarch placed such emphasis on thunder with its destructive connotations, we should consider references to thunder in All for Love in relation to this information which prophesied Antony's ruin. Lightning symbolically implies a "dreadful occurrence or something very threatening."<sup>24</sup> Despite Cleopatra's influence over Antony, which has aided the general's destruction, Dolabella recognizes that her "melancholy smile breaks loose like lightning in a winter's

<sup>21</sup>Clough, p. 68.

<sup>22</sup>p. 108.

<sup>23</sup>W. K. C. Guthrie, The Greeks and Their Gods (Boston: Beacon Press, 1951), p. 150.

<sup>24</sup>Whittick, p. 274.



night, and shows a moment's day."<sup>25</sup> These allusions to lightning are part of the more meaningful observations by Plutarch, observations which possibly inspired the portents-and-prodigies theme, the theme of evil omens, which is inherent in the first thirty lines of the play.

The murmuring brook which flows at Antony's foot is diametrically opposed to the wild deluge which carried man to destruction. Instead, this stream pacifies Antony's turbulent thoughts and leads him to soothing contemplation. As the flood in Antony's life brought with it an exchange of power which eliminated Antony as Octavius' rival,<sup>26</sup> so does the quiet brook allow Antony a transition from the torment of reality to the seclusion and peace of nature. In this retreat is evidence of mutability as symbolized by the ever-flowing water. The water captures timelessness and the eternal. Despite the loss Antony suffered at Octavius' command, despite the fact that all his statues were destroyed,

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<sup>25</sup>IV, 68-70.

<sup>26</sup>On August 28, twenty thousand legionaries and two thousand archers were embarked upon the ships of war in preparation for the next day's battle. Since the following day proved stormy and the attack could not be executed until four days later, the battle was fought on the first calm day, September 2. In August of the following year, Octavius claimed Egypt for his own, and Antony and Cleopatra committed suicide. During both events the Nile was raging onto the Delta. Arthur Weigall, The Life and Times of Cleopatra, Queen of Egypt: A Study in the Origin of the Roman Empire (Rev. ed.; New York: G. P. Putnam's Sons, 1924), pp. 348-374, 396-414.

that the name Marcus was never bestowed upon any descendant of Antony's, and that histories speak ill of him, Antony retains a dignity and an excellence which cannot be entirely destroyed by accounts of him.<sup>27</sup> The brook that runs along murmurs Antony's fatal outcome, yet the water which gently flows suggests the peace which Antony finds in his last moments when he is to be reunited with Cleopatra. Antony's moment of tranquility, as seen in the following passage, is accompanied by soft music:

'Tis somewhat to my humor. Stay, I fancy  
 I'm now turned wild, a commoner of nature;  
 Of all forsaken and forsaking all,  
 Live in a shady forest's sylvan scene,  
 Stretched at my length beneath some blasted oak,  
 I lean my head upon the mossy bark  
 And look just of a piece as I grew from it;  
 My uncombed locks, matted like mistletoe,  
 Hang o'er my hoary face; a murm'ring brook  
 Runs at my foot.  
 . . . . .  
 . . . The herd come jumping by me,  
 And, fearless, quench their thirst while I look on,  
 And take me for their fellow-citizen.  
 More of this image, more it lulls my thoughts.<sup>28</sup>

The light symbolism in All for Love reinforces the mood of the play and constantly reminds us of the tragedy at hand. Nowhere in the drama does Dryden let the light of day be seen. Instead we are aware of shades, some brighter, some dimmer, which cast more or less light in relation to the despair or the hope of Antony. Dryden's characters refer to days, but the warmth is not felt and the sun is not seen.

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<sup>27</sup>Weigall, Marc Antony, p. 468.

<sup>28</sup>I, 231-244.

The brightest allusions complement Antony's hopes for the future and his glory of days past, but the present is shadowed. Looking into the past, Antony recognizes the day gone by when he was raised "the meteor of the world." His determination to alter his future is received with Ventidius' exclamation, "Gods, let me see that day."<sup>30</sup> Not only can "day" mean time, but it can also symbolize the light which has gone out, thereby providing Antony with no escape. Ironically, only during the day is man threatened by darkness; that is, only through his prosperity and success is he exposed to ruin by inconstant fortune. Conversely, man awakens to this true self during the dark crises which enter his life. In All for Love this is true of Antony. Not until he is in danger of losing his kingdom, his power, and his life does he appreciate the riches which have been in his possession.

According to Ventidius and to Octavia, Cleopatra has caused Antony's night and his fatal destiny. Alexas offsets their contention by believing Antony to have brought night and disaster to Cleopatra and finally to Egypt and to himself as his queen's servant. Antony associates Cleopatra with pleasures and night; paradoxically, Cleopatra is his day. At the same time, his nights and his excessive indulgences in pleasures have been his downfall. When Antony is determined to leave Egypt, he accepts the bracelet she sent

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<sup>30</sup>I, 433.

him because "it will pass the wakeful hours of winter nights."<sup>31</sup>  
 At the end of Act II, when Antony is reunited with Cleopatra,  
 he remembers the pleasures he has known:

. . . How I long for night!  
 That both the sweets of our mutual love may try,  
 And once triumph o'er Caesar ere we die.<sup>32</sup>

Contemptuously speaking of Cleopatra's alluring voice,  
 Ventidius notes that "while she speaks, night steals upon  
 the day, unmarked of those that hear."<sup>33</sup>

The single instance in which heat and the sun are  
 felt is when Ventidius describes the twelve legions which  
 await Antony's leadership.

. . . By painful journeys  
 I led them, patient both of heat and hunger,  
 Down from the Parthian marches to the Nile.  
 'Twill do you good to see their sunburnt faces.  
 Their scarred cheeks, and chopped hands.  
 There's virtue in 'em.<sup>34</sup>

The strongest resemblance to the light and the heat of the  
 day is created by Ventidius, who alone brings Antony hope  
 for a new tomorrow. At the same time, Ventidius is faithful  
 to his general,

. . . but as a friend, not slave.  
 He ne'er was of his pleasures; but presides  
 O'er all his cooler hours and morning counsels;  
 In short, the plainness, fierceness, rugged virtue  
 Of an old true-stamped Roman lives in him.<sup>35</sup>

Prior has shown that Alexas, as Ventidius' counterpart, is

<sup>32</sup>II, 461-463.

<sup>33</sup>IV, 241-242.

<sup>34</sup>I, 339-344.

<sup>35</sup>I, 101-103.

Cleopatra's "darling mischief, her chief engine, Antony's other fate."<sup>36</sup> However, Ventidius is more than that. Because Octavius is never seen, Ventidius embodies the qualities which represent Rome and Romans while Cleopatra represents the East and Egypt.

Ventidius, who is at once the distributor of the light of hope, the devout follower of Antony, and the symbol of Rome, shows other parallels between himself and Cleopatra. The Elizabethan belief that climate affected man's temperament is reinforced in Ventidius, the military, non-romantic product of a colder climate, and in Cleopatra, the passionate product of a warm climate. Yet Dryden improves on this broad precept by allowing Cleopatra the gift of intelligence so that both she and Ventidius present intellectual arguments. Cleopatra's appeals that Antony remain in Egypt are as intelligent as Ventidius' that he leave. She prefers to lose Antony rather than resort to the deceit of Alexas' plan to arouse Antony's jealousy. When she hopelessly agrees to the plan and it fails, she calms her rage in order to "reason more calmly"<sup>37</sup> with her servant. While Cleopatra and Ventidius present the opposing forces of love and honor, each delivers with force an appeal to Antony's intellect, thereby presenting the contesting elements of Antony's conscience. In the strictest sense, neither is completely

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<sup>36</sup>I, 191-192. See Prior, pp. 198-199.

<sup>37</sup>V, 27-28.

right nor completely wrong; consequently, whichever side Antony chooses, the other side will be wrongly injured. In Dryden's characterization of Antony as the central figure about which the incidents of the play revolve, Cleopatra represents love while Ventidius symbolizes duty.

Jewels and radiant colors symbolize the splendor of Egypt, reinforce the royal subject matter, and serve to contrast the depth to which the kingdom was to fall. Perhaps the most important example of the wealth and luxury of Antony and Cleopatra revolves around their midnight feasts at which Antony might give Cleopatra presents of countries which his men fought so hard to win. After receiving them,

. . . she new-names her jewels  
And calls this diamond such or such a tax;  
Each pendant in her ear shall be a province.<sup>38</sup>

Yet the scene richest in color is the scene in which Cleopatra sailed down the Cydnos to meet Antony. According to Prior, "this is the most elaborate presentation of those images which color the impression of Cleopatra's claims in the contending forces which divide the allegiance of Antony."<sup>39</sup>

Her galley down the silver Cydnos rowed,  
The tackling silk, the streamers waved with gold;

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<sup>38</sup>I, 366-368. Plutarch records one example of the extravagant presents Antony gave to Cleopatra; after Antony left Octavia and his children in Octavia's care, he met Cleopatra in Syria, where he presented to her Phoenicia, Coele-Syria, Cyprus, a great part of Cilicia, "that side of Judea which produces balm, that part of Arabia where the Nabathaeans extend to the outer sea." Clough, pp. 85-86.

<sup>39</sup>p. 201.

The gentle winds were lodged in purple sails;  
 Her nymphs, like Nereids, round her couch were  
     placed,  
 Where she, another sea-born Venus, lay.

. . . . .  
     . . . Boys like cupids  
 Stood fanning with their painted wings the winds  
 That played about her face; but if she smiled,  
 A darting glory seemed to blaze abroad,  
 That men's desiring eyes were never wearied,  
 But hung upon the object. To soft flutes  
 The silver oars kept time; and while they played,  
 The hearing gave new pleasure to the sight,  
 And both, to thought.<sup>40</sup>

A significant but ironic reference to the products of fertility is made when Isis indicates to Cleopatra that "underneath the fruit the aspic lies."<sup>41</sup> Death becomes her only means for life. Only by taking her own life does she deceive Octavius and escape the Roman triumph.<sup>42</sup> But more

<sup>40</sup>III, 162-182. The references throughout the play to colors such as red, purple, blue, silver, and green are duplicated by the flood waters which sweep on to the Delta, thereby expanding the theme of mutability and the theme of a tide in the life of man. As the water of the Nile passes the Sudan, it carries the stagnant growths which become so thick in the waters that it is called the Green Nile by the time it floods the Delta. When these growths settle after a few days, the water becomes grey or blue, and by the time the flood reaches its height, it erodes the sandstone banks of Upper Egypt. The sandstone changes the water to a deep red, after which the river becomes known as the Red Nile. Upon occasion the color becomes so vibrant that it resembles freshly shed blood. Smith, p. 35. Again I cannot establish that Dryden was aware of this information, but I think this knowledge can help the reader broaden his interpretation of the play. Because the battle of Actium was waged during the usual flood season, the bloody appearance of the Nile reflects Antony's defeat. During August, a year later, the flood was once again rushing on to the Delta when Antony and Cleopatra committed suicide. See note 26.

<sup>41</sup>v, 474-475.

<sup>42</sup>Pearce, pp. 252-253. Because Octavius left no guards to watch Cleopatra, Tarn has suggested that Cleopatra's

important, she will gain the products of this harvest in another world, the world where she will meet Antony. On another similar level, Donald Pearce has observed that the asp "deified whom it struck, for it was the divine minister of the sun god, which raised its head on the crown of Egypt to guard the line of the Re from harm." By having Cleopatra die in this way, "the Sun God had saved his daughter from being shamed by her enemies and had taken her to himself."<sup>43</sup>

The title All for Love, or the World Well Lost not only alludes to an ancient historical event which changed the course of Eastern and Western civilization but also reflects Dryden's critical stand for monarchy, his support of Charles II and James II. As a royalist, Dryden believed the monarchy to be the only effective method for governmental rule.<sup>44</sup> He opposed the violent cessation of rulers and thought that government without monarchy was disastrous to the people. His treatment of Antony and Cleopatra is sympathetic. He does not ridicule these lovers, and he is not overtly didactic. Instead, he shows that extreme

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suicide was allowed by Octavius. He possessed the Ptolemaic treasure and had Alexander and Cleopatra, her two children, to walk behind the cart in the Roman triumph. He could very easily have held her with respect enough to allow her to escape from the humiliation of taking her to Rome to display her in the parade of captives.

<sup>43</sup>p. 252.

<sup>44</sup>For a detailed discussion of Dryden's political philosophy, see Bredvold, pp. 130-154.



absorption in love paralyzes and weakens a ruler. Antony was the incomparable general who let his excessive indulgences defeat him much as Charles II defeated himself. As a general, Antony was unequaled after Caesar's death. His military blunders were not the result of inability; rather, they were the result of apathy. When Antony tells Octavia that he "can ne'er be conquered but by love," the irony provides Dryden's motive for the title, All for Love, or the World Well Lost. To Dryden the loss of monarchy was a world well lost.

Prior's and Waith's discussions of the imagery in All for Love are the most detailed accounts with which I am familiar. Because both scholars have examined in varying degrees the major images and image clusters around which the play operates, I find references to these works necessary. Essentially, my treatment of the imagery differs from theirs. Rather than examine the imagery per se as Prior has done, I intend to show the relationship between image patterns and theme. Waith has pursued this investigation to some extent, but he is not so thorough as the confirmation of my thesis demands. To show how the recurring patterns give structural unity to the tragedy, I must rearrange many of the examples of both Prior and Waith and place them beside further quotations to substantiate my premise. The resulting focal point should reveal the interconnection of image patterns and theme which gives structural unity to the play.

At various points in the play, Antony and Octavius are likened to children who fight to gain sole possession of a toy, the world. Both antagonist and protagonist sacrifice their adult images and become, instead, quarreling children who fight over their plaything, the world. Octavius' image particularly suffers from this comparison, as Prior has noted, because he is never present to refute accusations.<sup>45</sup> The most striking passage which conveys this image has been cited by Prior. His life being Cleopatra and love, Antony can stand outside himself to view the world, empire, and power as insignificant. For him, Octavius' desires are those of a child:

. . . Give, you gods,  
Give to your boy, your Caesar,  
This rattle of a globe to play withal  
This gew-gaw world, and put him cheaply off.  
I'll not be pleased with less than Cleopatra.<sup>46</sup>

The use of this imagery has two effects. First it magnifies Antony's stature, as Arthur Sale has pointed out,<sup>47</sup> and second, it shows the irony of the fact that the course of the world is determined by the success of two leaders who are, in some respects, both boys. On the three other occasions when references are made to that "boy Caesar", Octavius' image suffers degradation. The first passage is

<sup>45</sup>For Prior's discussion of the implications of this image, see pages 202-204, and 208-209.

<sup>46</sup>II, 444-448.

<sup>47</sup>Arthur Sale, "Introduction and Notes" for John Dryden's All for Love, ed. Arthur Sale (London: University Tutorial Press, 1965), p. xvi.

an observation made by Antony's gentleman, who says of him:

Sometimes he gnaws his lip and curses loud  
The boy Octavius; then he draws his mouth  
Into a scornful smile and cries, "Take all,  
The world's not worth my care."<sup>48</sup>

As Antony discusses Octavius with Ventidius, he recognizes that

The boy pursues my ruin, he'll no peace;  
His malice is considerate in advantage.<sup>49</sup>

Finally, in the last act Antony is determined to resist the "boy":

Methinks I cannot fall beneath the fate  
Of such a boy as Caesar.<sup>50</sup>

On the other hand, neither does Antony escape criticism for his "boyish" nature. Ventidius reprimands Antony for his weakness for Cleopatra:

You do not know  
How weak you are to her, how much an infant;  
You are not proof against a smile or glance;  
A sigh will quite disarm you.<sup>51</sup>

Whereas Ventidius sees Cleopatra as Antony's ruin, Dolabella expresses his favorable opinion of her when he encounters her to deliver Antony's farewell. Dolabella considers Antony a fool for the same action which Ventidius finds wise and adult.

. . . My friend, my friend!  
What endless treasure hast thou thrown away,

<sup>48</sup>III, 62-63.

<sup>49</sup>V, 165-167.

<sup>50</sup>V, 165-166.

<sup>51</sup>II, 234-237.

And scattered, like an infant, in the ocean,  
Vast sums of wealth, which none can gather thence!<sup>52</sup>

Nor does Dolabella escape criticism for his "infant fondness"<sup>53</sup> for Cleopatra. And when events turn Antony against her, she grieves because of his unkindness "as harmless infants moan themselves asleep."<sup>54</sup> Perhaps Dolabella summarizes the use of this image when he says that "men are but children of a larger growth."<sup>55</sup>

The images of cold and hot which are interrelated with the child image emphasize character and temperament. Octavia and Octavius are characterized by the word "cold"; Antony and Cleopatra, by the word "hot". As Waith has noted, Antony is at first "cold and torpid," but "he is by nature fiery, and is brought to himself by the force of friendship."<sup>56</sup> Yet this friendship is with Ventidius who "presides o'er all his cooler hours and morning counsels."<sup>57</sup> Although Antony sees himself "shrunk to a few cold ashes,"<sup>58</sup> Ventidius inspires him to resist Octavius by describing the twelve legions which await his leadership despite their suffering

<sup>52</sup>IV, 208-211.

<sup>53</sup>IV, 495.

<sup>54</sup>III, 490.

<sup>55</sup>IV, 46.

<sup>56</sup>P. 192. For Waith's discussion of All for Love, see pages 188-201.

<sup>57</sup>I, 102-103.

<sup>58</sup>I, 221.

of heat and hunger, despite "sunburned faces."<sup>59</sup> By the end of Act I, Antony is confident that he can resist Octavius.

To Ventidius he says:

Oh, thou hast fired me! My soul's up in arms,  
And mans each part about me. Once again  
That noble eagerness of fight has seized me,  
That eagerness with which I darted upward  
To Cassius' camp.<sup>60</sup>

When Cleopatra hears of Antony's resolution to leave to fight for empire, she shows fiery retaliation at his use of the word "respect" for her. At the same time, her speech shows Octavia and Cleopatra to be opposite types.

He should have kept that word for cold Octavia.  
Respect is for a wife. Am I that thing,  
That dull, insipid lump, without desires,  
And without power to give them?<sup>61</sup>

Very few speeches later, as Waith has observed,<sup>62</sup> Antony makes a similar comparison between Octavius and himself:

Oh, 'tis the coldest youth upon a charge,  
The most deliberate fighter! If he ventures  
(As in Illyria once, they say, he did,  
To storm a town), 'tis when he cannot choose;  
When all the world have fixed their eyes upon him,  
And then he lives on that for seven years after;  
But at a close revenge he never fails.<sup>63</sup>

When Cleopatra persuades Antony to remain with her, Alexas observes: "He melts; we conquer."<sup>64</sup> Reconciled with

<sup>59</sup>I, 338-342.

<sup>60</sup>I, 441-445.

<sup>61</sup>V, 81-84.

<sup>62</sup>P. 195.

<sup>63</sup>II, 113-119.

<sup>64</sup>II, 408.

Cleopatra, but planning his strategy with Ventidius against Octavius, Antony says of "the boy":

Oh, he's the coolest murderer! so staunch,  
He kills, and keeps his temper.<sup>65</sup>

Because Antony can compare himself so closely to Dolabella that they become, in Antony's words, "the same, for he was I, I he,"<sup>66</sup> we can expect much which is common to both. They are friends. Both are described in terms of warmth; both love Cleopatra. Antony becomes even more jealous when he considers Dolabella's love for Cleopatra. These images of warmth are reinforced by the repeated use of the word "blush." When Alexas encourages Cleopatra to feign love for Dolabella in order to arouse Antony's jealousy, the image of fire is used:

. . . The least kind word or glance  
You give this youth will kindle him with love;  
Then, like a burning vessel set adrift,  
You'll send him down amain before the wind  
To fire the heart of jealous Antony.<sup>67</sup>

In this passage we find Dryden referring to Dolabella in the term "youth." But when Dolabella is led to believe Cleopatra no longer loves Antony, Dolabella develops further the image of fire by misrepresenting Antony's message:

. . . He chose the harshest words;  
With fiery eyes and with contracted brows  
He coined his face in the severest stamp;

<sup>65</sup>III, 65-66.

<sup>66</sup>III, 97.

<sup>67</sup>IV, 87-91.

And fury shook his fabric like an earthquake;  
 He heaved for vent, and burst like bellowing  
 Aetna.<sup>68</sup>

In this thesis I have shown the interrelation between recurring leitmotifs which are introduced in the first fifteen lines of this play. I have attempted to show that these themes are drawn closer together through the use of symbolism and image patterns. In conclusion, I have tried to show that these factors—themes, symbolism, and imagery—interconnect to form the solid structural foundation of All for Love, that these factors are elements of the structure of the play, and finally that Dryden holds the play together through his use of these patterns.

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<sup>68</sup>IV, 162-166.

## CHAPTER IV

### INTENTION AND ACHIEVEMENT IN ALL FOR LOVE

Critical analyses of intention and achievement in All for Love have taken the form of short scholarly articles as well as longer discussions in which this topic is a single facet of a more involved work about the play. These studies are of three distinct types. To the first group belong articles in which the subject is strictly a criticism of intention and achievement. These discussions may, in turn, be subdivided into antithetical arguments which are developed through separate and distinct methods. Each side attacks the problem directly, openly stating whether Dryden succeeded or failed in what he intended to do. To the second category belong the work of those critics who treat the subject as an integral part of a more comprehensive study. These scholars do not necessarily discuss the question as such, but they at least touch the subject in one way or another. To this category belong longer works such as Bonamy Dobrée's Restoration Tragedy. In this particular example, Dobrée's study of intention and achievement occurs in the comparative examination of the



Cleopatra tragedies by Shakespeare, Daniel, and Dryden. To the third group belong those students who investigate the relationship between Dryden's and Shakespeare's tragedies and point out the similarities in passages. I shall give a summary of these findings.

Those scholars who concern themselves with intention and achievement in All for Love present two contrasting views. The first group, in effect, interprets at face value the preface to the play and contends that the preface is a statement of what Dryden proposed to effect in the tragedy. On the other hand, the second group does not expect absolute consistency between what Dryden's stated intentions are in the preface and what he actually produced in the tragedy. Rather, they study Dryden's essays in order to determine from them what the playwright's theories were at the time that he wrote the play. This group regards Dryden as a growing mind, a poet who was always changing, always perfecting his writing. Because of the time that passed between the writing of the play and the writing of its preface, which was written after the play was completed, the second group considers the playwright's inconsistencies to be the result of his changing views.

Representing the first group are Everett H. Emerson, Harold E. Davis, and Ira Johnson. These scholars maintain that the preface reveals a confusion between intention and achievement. They list three reasons to support their view.

First, the "play endorses passionate love"<sup>1</sup> and does not condemn it; therefore, Dryden's choice of subject matter for the "excellency of the moral" is negated. Second, the play is weak because the minor character Alexas, through his attempt to save himself from harm, becomes the pivotal character who causes the deaths of Antony and Cleopatra. Alexas' designs set off the chain of events which result in the catastrophe. As a result, the tragedy is weakened since Antony's and Cleopatra's deaths should result from their own actions. The third discrepancy is the ambiguous use of theme. According to this view, "the theme of All for Love is the conflict of reason and honor with passion in the form of illicit love."<sup>2</sup> The element which presents the problem, in this view, is reason. Antony does not have control of his reason while Ventidius, the character that represents reason, sometimes abandons his, an example being Ventidius' first offer to commit suicide with Antony. On the other hand, Cleopatra's "transcendent love—comparable to Ventidius' love for Antony—is not the negation of reason, but an emotion which rises above it."<sup>3</sup> Finally, because "the play does not provide a true tragic catharsis", Dryden deviates from his intention to "follow the practice of the ancients"

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<sup>1</sup>Everett H. Emerson, Harold E. Davis, and Ira Johnson, "Intention and Achievement in All for Love," College English, XVII (1955), 87.

<sup>2</sup>p. 84.

<sup>3</sup>p. 85.

in observing the neoclassical rules of tragedy.<sup>4</sup> This article, in short, presents Dryden's failure to reconcile intention to achievement.

In his explanation of the differences between intention and achievement, Bruce King asks why the split occurs rather than how. His thesis is that Dryden's dramatic theories were undergoing changes between the planning and writing of All for Love and the publication of the preface at least a year later in 1678. Although this theory involves greater speculation and assumption, I consider it a preferable interpretation for two reasons. First, I believe that Dryden as dramatist and critic had the genius necessary to resolve, if not completely, at least to some degree, the discrepancies between his stated purpose and his actual production of the play. Second, Dryden was always ready to perfect old ideas and test new ones. Edmund Gosse summarizes this view when speaking of the prefaces to the playwright's tragedies:

We must not expect absolute consistency in these essays. They mark the growth of a mind, not the conditions of a mind settled in a fixed opinion. As fresh lights came up on his horizon, as he read Ben Jonson less and Shakespeare more, as Boileau and Bossu affected his taste, as Racine rose into his ken, and as he became more closely acquainted with the poets of antiquity, Dryden's views seem to vacillate, to be lacking in authority. But we err if this remains our final opinion; we mistake the movement of growth for the instability of weakness. To the last, Dryden was a living force in letters, spreading, progressing, stimulating others by the ceaseless stimulus which he himself received from literature.<sup>5</sup>

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<sup>4</sup>p. 86.

<sup>5</sup>Edmund Gosse, English Literature: An Illustrated Record, From Milton to the Age of Tennyson (4 vols. in 2 vols.; New York: The Macmillan Company, 1935), III-IV, 103.

This passage is applicable to the man of letters whose transitional theories Professor King describes. King traces through the poet's essays Dryden's critical thought in order to show why the time between the writing of All for Love and its preface is a critical one even though "the time involved, perhaps only a year,"<sup>6</sup> is so critically important. King's investigation traces Dryden's literary criticism before and immediately following the publication of the play, thereby showing the direction in which Dryden's theories were to take form. Because I have discussed it in Chapter I, I shall not discuss this view further.

Professor Dobrée's study of All for Love is a comparative study of Shakespeare's Antony and Cleopatra in which Dryden's professed intentions for his tragedy are an integral part. Dobrée proposes that the dramatist's choice of subject matter for the "excellency of the moral" is "perhaps deliberately [added] to exclude Jodelle and the Italians."<sup>7</sup> If this stated possibility represents his belief, then Dobrée would probably agree that Dryden's attachment of a moral purpose is an afterthought. But he says more about the moral: "Assuming for the moment that Dryden meant what we do by 'moral', we may neglect its place" in All for Love because "morals there are in abundance." He adds that the morals take the form of ethical and philosophical precepts or

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<sup>6</sup>King, p. 268.

<sup>7</sup>Bonamy Dobrée, Restoration Tragedy, 1660-1720 (Oxford: The Clarendon Press, 1929), p. 68.

expressions without which no play could survive."<sup>8</sup> Finally, he draws this conclusion: "The directing principle of the plot we may here, to avoid confusion, call the theme, which is what Dryden meant by the moral, as is clear from the preface to Troilus and Cressida."<sup>9</sup> I believe that this statement has its value. For example, if we take Professor Emerson's thesis, that the theme consists of the conflict of reason and honor against illicit love, we find that Dobrée's suggestion shifts the emphasis of theme so that the discrepancies can be explained away. Instead of requiring the role of reason to be consistent, we find that these so-called conflicting passages can be resolved into interpretations which allow the moral to be viewed negatively or positively, depending on the passage. Frye's statement that "any symbol may be used ambivalently"<sup>10</sup> may be used in this case. If the directing principle is the plot from which the moral is to evolve, the theme—which we can label a synonym for plot—is not required to have a rigid, inflexible, and consistent pattern. Instead, the plot will determine the interpretation of the theme. The theme at any point can be interpreted from a positive or a negative point of view. So the plot goes; so the theme follows. As the theme follows, so too does the moral. Thus, if Emerson and his colleagues choose to interpret

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<sup>8</sup>Pp. 68-69.

<sup>9</sup>P. 69.

<sup>10</sup>P. 74.

Ventidius' first offer to commit suicide with Antony as illogical and as destroying the theme of reason, Dobrée's theory makes possible the interpretation of this incident as an ethical and a moral question simply by reversing its lesson or by pointing out Ventidius' decision as unwise. Yet this rule discards an interpretation from the Roman point of view since suicide was considered an admirable death for defeated Roman generals.

Dobrée discusses Dryden's imitation of the "divine Shakespeare" from three angles: the panoramic method, diction, and final effects. The results of this discussion show the differences between the two tragedies. He points out that Shakespeare's play is concerned chiefly with facts and with events which do not contribute to the action.<sup>11</sup> In fact, this tragedy is compressed into the remaining two acts; thus the author disregards Aristotle's precept that "a tragedy . . . should contain only what is necessary to it, and nothing else."<sup>12</sup> The analysis reveals the two tragedies to have little in common. As for diction, Dobrée finds that Dryden "avoided taking anything of importance from Shakespeare."<sup>13</sup> Although Dryden's tragedy is a blank-verse tragedy "in imitation of the divine Shakespeare' . . . it is a verse very much less flexible than his original's, for in truth

<sup>11</sup>Pp. 72-73.

<sup>12</sup>p. 71.

<sup>13</sup>Pp. 78-79.

Dryden was incapable of that great and subtle variety of rhythm, of all those undertones and modulations which are the gift of Shakespeare alone."<sup>14</sup> In his discussion of the final effects of the tragedies, Dobrée recognizes the universality and genius in Shakespeare's play, the "sustained beauty" in Dryden's.

In his study of intention and achievement, Dobrée gives a discussion of both the application of the moral and the imitation of Shakespeare in Dryden's play. In his treatment of the moral, Dobrée's suggestions do not resolve the fact that Dryden makes "unlawful love" attractive rather than repulsive. On the other hand, his views concerning Dryden's professed imitation of Shakespeare reveal the differences between the two authors rather than the similarities.

Professor Prior's discussion of purpose and achievement in All for Love is greatly abbreviated. All he says about the moral is that Dryden's choice of Antony and Cleopatra for its moral is a "lucky one" artistically since the plot serves Restoration purposes without the necessity of drastic revision. "Conflicts of love and honor, decisions that held empire and joy in balance, great personages, undying loyalties—all these were present in a story certified by history and glorified by Shakespeare."<sup>15</sup> At this point,

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<sup>14</sup>p. 78.

<sup>15</sup>pp. 192-193.

Prior develops Dobrée's thesis that the differences in Dryden's and Shakespeare's plays are greater than the similarities. Like Dobrée, he avoids discussing resemblances in the two works. According to Prior, Dryden's important revision of subject matter is his adaptation of the heroic tragedy of the Restoration—not his "general tidying up" or "the imposition of the unities of time and place onto the expansive scheme of Shakespeare's play."<sup>16</sup> At this point, Prior gives a detailed outline of the play, proving Dryden's statement that "the action is so much one," that "every scene in the tragedy [is] conducing to the main design, and every act concluding with a turn of it."<sup>17</sup> Antony forms allegiances with the opposing sides which represent love and honor. As a result, "each fluctuation makes more permanent his separation from Cleopatra or more difficult his saving of empire."<sup>18</sup> Although he avoids the problem that Alexas set off the chain of events in the catastrophe, Prior, nevertheless, recognizes the important role which Alexas plays: "the strategy on one side is managed by Ventidius, on the other by Alexas. The latter is doubly necessary since, to maintain the equal balance between love and honor, Cleopatra is made unswerving in her devotion, with nothing of the coquette about her, and nothing equivocal about her motives;

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<sup>16</sup>P. 193.

<sup>17</sup>Ker, p. 192.

<sup>18</sup>P. 194.



hence the stratagems by which Antony is enticed cannot originate with her."<sup>19</sup>

Although Prior further develops the construction of All for Love and provides criticism both favorable and unfavorable to the play, his further development does not concern to any great extent the intention-and-achievement question with which we are concerned. Prior, like Dobrée, shows the differences between Shakespeare's and Dryden's play. Finally, he points out that Dryden's debts to Shakespeare are not concerned with structure.

Professor Verrall, unlike Dobrée and Prior, views All for Love as a "direct imitation of Shakespeare's Antony and Cleopatra" but considers Dryden's work, in some ways, an improvement on Shakespeare's. According to Verrall, All for Love "is a combination of English tradition and 'classic' rules, written in blank verse, unlike the heroic plays, and with characters forcible rather than stately."<sup>20</sup> From this statement we find that, like Dobrée, he hesitates labeling the tragedy a heroic play. He shows the comparison between Shakespeare's character Eros and Dryden's Ventidius. He makes one further comparison to Antony and Cleopatra: "the final tableau is much as in Shakespeare's play, but without the presence of Caesar."<sup>21</sup> Although he compares speeches

<sup>19</sup>pp. 194-195.

<sup>20</sup>A. W. Verrall, Lectures on Dryden, ed. Margaret De G. Verrall (New York: Russell and Russell Inc., 1963), p. 238.

<sup>21</sup>p. 257.

from the two plays, he says nothing more about Dryden's success in or intention of imitating Shakespeare. In summarizing the effect, Verrall interprets Dryden's play as "ordinary"; "it is dignified but not gigantic"<sup>22</sup> as is Shakespeare's. As for the moral, he has only one point to make; the moral purpose of All for Love is not to create pity for Antony and Cleopatra, rather "to show how a long-rooted affection may over-power every consideration on the other side, so as to extinguish even regret for the sacrifice-- 'the world well lost.'"<sup>23</sup> Of the critics which we have studied so far, Verrall has contributed the least to the resolution of the split between intention and achievement.

In his introduction to All for Love, Arthur Sale implies that the morality of the play is contrived for the sake of appearance and can be termed "the morality of convenience."<sup>24</sup> He supplements this statement by stating that no strong moral can be found in the play. Instead, he maintains that Dryden's reference to the moral dates back to the Renaissance when the popular habit was "to read a moral into all the great works of antiquity. What Dryden seems really to mean here [in the preface] is that it is an excellent subject for tragedy."<sup>25</sup> In his notes to All for

<sup>22</sup>p. 259.

<sup>23</sup>p. 261.

<sup>24</sup>Sale, p. xvii.

<sup>25</sup>p. 110.

Love, Sale goes to some length to discuss the similarities between Shakespeare's and Dryden's tragedies. Specific examples in which Dryden borrows from Shakespeare include such images as "the shrunken globe to make his hero look larger"<sup>26</sup> and the Colossus,<sup>27</sup> the similar creation of atmosphere in the opening speeches,<sup>28</sup> and the coinage of expressions from Shakespeare such as the "erected look" and "dominion's other seat."<sup>29</sup> These examples through which Sale shows Dryden's imitation of Shakespeare are too numerous to list. Although Sale avoids a direct discussion of intention and achievement in All for Love, his research is the most exhaustive single treatment of the tragedy in print and a necessary source for any study of the play.

Eugene Waith's discussion of All for Love is a study of the Herculean hero in the figure of Antony. In his treatise Waith analyzes Dryden's intentions even though his purpose is not to emphasize the conflict between intention and achievement. Nevertheless, his short treatment of Dryden's choice of subject matter for its moral is penetrating and is deserving of consideration. Waith attributes some of the conflict between the condemnation of passionate love and the execution of the moral to Dryden's desire to portray

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<sup>26</sup>p. xvi.

<sup>27</sup>p. 121.

<sup>28</sup>p. 119.

<sup>29</sup>pp. 121-122.

both Antony and Cleopatra "as favorably as his sources would permit him." He adds that Dryden's "emphasis on the greatness and nobility of their love is obviously part of the process."<sup>30</sup> Because the result evokes sympathy for these figures, Dryden may have misjudged in expecting moral instruction to be an outgrowth of the play. Since I consider Waith's insight into this problem unique and free from the usual comments, I shall quote him directly. Speaking of Antony and Cleopatra's love, he says, "the love itself is an extravagant, fiery force, knowing no obligations, and yet ennobling in spite of its extra-legality. It is a pattern of loyal commitment. One might say that the moral is not (as Dryden implies) the punishment of lovers who fail to control their passions, but the tragic limitations imposed by existence on the infinite aspirations of heroic passion."<sup>31</sup>

As for Dryden's imitation of Shakespeare, Waith clarifies other points. Explaining the contrast in the two Cleopatras, he recognizes the basic difference between the heroines. Shakespeare's heroine is a universally drawn character whose moods range the gamut. Dryden's is conservative, constant—even flat—in comparison. But the difference lies in the fact that the Restoration Cleopatra is a product of that age, complete with "court dress" and train. "Passion never quite robs her of dignity. There is

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<sup>30</sup>Waith, p. 200.

<sup>31</sup>Ibid.

no haling of messengers by the hair, no riggishness. To understand this Cleopatra is an essential preliminary to understanding the play."<sup>32</sup> Waith's purpose in his study of All for Love is to show its resemblances to Dryden's preceding heroic plays. Although he leaves the comparison of the tragedy and Shakespeare's to other students, he does point out like and unlike elements in the two Cleopatra plays. His study is one of the most valuable analyses concerning All for Love not only because the writer substantiates his thesis through numerous quotations from the play but also because he gives a fresh insight into the structure of the tragedy.

The third group consists of those students and scholars who concern themselves only with the parallels between Shakespeare's plays and Dryden's All for Love. Not only have parallel passages been shown in the two playwrights' Cleopatra plays, but they have been found in other Shakespearean plays as well. Plays which may have contributed to the writing of All for Love include Julius Caesar, Hamlet, Othello, A Midsummer Night's Dream, Measure for Measure, As You Like It, Henry V, Love's Labor Lost, Titus Andronicus, and Much Ado About Nothing.

The research is so thorough that little originality is left to Dryden's creative genius. I am personally skeptical when similar phrasing in more than one Shakespeare

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<sup>32</sup>p. 193.

play is paralleled in a single passage in All for Love. Although I do recognize certain passages which definitely show Shakespeare's influence, I can in even more cases see stock phraseology or archetypal patterns which Dryden may have borrowed elsewhere from his reading. As Frye says, "In such cases there is not a source at all, no one place that the passage 'comes from,' or, as we say with such stupefying presumption, that the poet 'had in mind.'"<sup>33</sup>

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<sup>33</sup>p. 124.

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