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Melancholy in Romeo and Juliet and 'Tis pity she's a whore

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Melancholy in "Romeo and Juliet" and "Tis Pity She's a Whore"

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San Jose State University, 1992

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MELANCHOLY IN ROMEO AND JULIET AND 'TIS PITY SHE'S A WHORE

A Thesis

Presented to

The Faculty of the Department of English

San Jose State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

Brendan James Lewis

December, 1992

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ABSTRACT
MELANCHOLY IN ROMEO AND JULIET AND
'TIS PITY SHE'S A WHORE

by Brendan Lewis

This thesis examines the element of melancholy in two plays: Shakespeare's Romeo and Juliet and John Ford's 'Tis Pity She's a Whore. R.L. Smallwood points out that Ford used RJ as the source for TP, but in keeping with his artistic focus on the individual, on despair, and the human response to hopelessness, Ford twists elements of Shakespeare's play in a darker vision of tragic young love.

Ford's use of melancholy follows a very similar orientation. Both authors use characterizations and language that reflect the understanding of melancholy most popularly set down in Robert Burton's Anatomy of Melancholy. Ford borrows the melancholy element from the Shakespearean source, including the afflictions of both main characters with both religious melancholy and heroical love, and in the pattern described by Smallwood for several other aspects of the drama, Ford twists and darkens the melancholy aspect and heightens the role of the individual.

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Introduction

The practice of appropriating popular settings, plots, and other elements has always been a part of literature. On the English Renaissance stage, it was particularly so. Shakespeare and his contemporaries did not have time to make plays up "of whole cloth" very often. Instead, they borrowed from a patchwork of classical, legendary, and foreign sources--and each other. Shakespeare borrowed most of the basics for Romeo and Juliet unabashedly from Arthur Brooke's Romeus and Iuliet, a narrative poem based on an Italian folktale. John Ford's 'Tis Pity She's a Whore has many similarities to Romeo and Juliet, as has been noted by C. Van der Spek (212), Donald Anderson (93) and others. Both plays concern young lovers, forbidden love, troubled societies, nurses, and dubiously helpful friars.

Ford's debt to Shakespeare's Othello for his Love's Sacrifice is unquestioned, and shows him to have been well versed enough in Shakespeare's plays to adapt him successfully, but the relationship between TP and RJ is less obvious. R.L. Smallwood has argued convincingly that based on many aspects of TP's "general conception . . . plot, characterization, thematic concerns, and conclusion," it is "Ford's reinterpretation of his Shakespearean original [RJ] through a series of deliberate echoes and adaptations which darken the tone, cloud the moral issues, and deepen the sense of inescapable doom" (49).

One keeps finding parallels between the plays. Besides the similarities already noted, both Capulet and Florio plan hasty marriages for their daughters (Smallwood 54-5). "Each play opens with a virginal heroine who enters into a secret passionate sexual relationship of her own volition and in violation of the well-meaning plans of a basically affectionate father" (Smallwood 53-4). This secret passionate relationship is the focus of attention in both plays, and the source of the tragedy.

On the most basic level, both plays are tragedies of sexual passion in which the lovers are isolated from those around them, their love necessarily kept hidden, its near-terrifying intensity pursued in secret while other scenes of the two plays show daily life bustling along with all its apparent normality. (Smallwood 51)

The elements of "normality" in these two towns show the marked contrast in tone that Ford has introduced as a foil to the Shakespearean source. For example, the benevolent rulership of Prince Escalus is in marked contrast to the corruption of the Cardinal, who serves as the higher authority in TP (Smallwood 50-1).

Ford in TP does seem consistently to take elements from RJ and twist them, remove potential goodness and innocence, and reflect them back, more complex and contorted. Smallwood has shown many examples of this: the bringing to the foreground the imagery of death in love which he says is latent in Shakespeare's play (66), the exaggeration of the notion of "star-crossed lovers" (63) in the creation of TP's truly hopeless love, and many more. However, Smallwood neglects a key element of both Romeo and Juliet and Tis Pity in the playwrights' use of melancholy. Ford's use of this theme follows the pattern Smallwood has established for many other common elements: a twisting, a tightening of the noose around the protagonists. There is also a movement from an ordered Elizabethan world where community is emphasized to a world where society is deranged and the individual stands in opposition to or collusion with it.

Ford uses RJ as a base from which to work, modifying elements considerably, but coming back to borrow again and again for characters like Friar Bonaventura and Putana to themes like melancholia and alienation. These themes are not found in the preachy, conventional narrative of Brooke, although Ford takes up characters from Shakespeare that Shakespeare does from Brooke. Ford is not borrowing from the older Brooke, but from Shakespeare's vision of the story. Despite initial appearances that belie comparison: the sensationalism of Ford's treatment of incest, the villainous subplots not appearing in

Shakespeare, and the overall intensity that focuses more on the chaos in society through violence than on balancing that vision with the beauty of love as Shakespeare did, RJ is the base from which TP departs time after time for Ford's own purposes.

Where the Verona of RJ is a city beset by a feud, but one whose origins are long forgotten and one showing signs of reconciliation (despite the opening brawl that follows the chorus' dire pronouncements), TP's Parma is rife with intrigue, subterfuge, hidden quarrels and villainous machinations. Where Juliet is nursed by a goodhearted, if sensual and fickle, nurse, Annabella's maidservant, Putana, whose very name means whore, is a lustful wench with no redeeming qualities. Romeo and Juliet are forbidden in their love (or presumably would be) by their parents but are otherwise suited by temperament, station, and beauty, for each other and (except for the ambiguous issue of age) for marriage. Giovanni and Annabella's love is forbidden by God and man, incest, an abomination in nearly all societies of the world and especially so in Christian Europe. Friar Lawrence and Friar Bonaventura are both men of learning whose counsel is dependable, but regrettably ineffective; however, in TP, the addition of a corrupt Cardinal taints the pure presence of the churchman as a mediator and mentor, in contrast to Shakespeare's Escalus who intervenes for the state and for order at the conclusion of RJ.

Ford's dramatic purposes are his own, and he alters the basic circumstances to fit his needs, just as Shakespeare altered Brooke's poem. The similarities of character, theme, and other elements, however, show that despite apparent differences in these two plays, Ford consistently starts from RJ and alters elements for his version of the tragic lovers, 'Tis Pity She's a Whore. Smallwood's article gives us a firm basis for the supposition that Ford is depending on RJ as a primary source, but he neglects to examine an important element of both plays: melancholy. His only mention of this subject is the brief sentence about 'Tis Pity, "The melancholy note of fateful inevitability is struck again and again

throughout the play" (63). In this passing remark it is even unclear whether the "melancholy" he refers to is merely the sadness of the play or the psycho-physical afflictions of the characters that Burton described. Though occasionally brushing near to melancholy in his discussions of related topics (for example, Giovanni's "sickness" in Act 1), Smallwood never takes it up as a topic of its own. Upon examination, however, Ford's use of melancholy confirms a pattern of darkening and twisting elements in Romeo and Juliet to create a more tense and desperate play.

Burton and Melancholy

Any discussion of melancholy must begin with Robert Burton, whose enduring treatise on the subject was both popular (as evidenced by its many reprintings) and extensive. This work contains excerpts and summaries of Burton's extensive list of predecessors on the subject, as well as his own contributions (chiefly in the area of religious melancholy). While published well after the date of Shakespeare's Romeo and Juliet, it would certainly have been available to Ford, and its nature as a compilation of work on the subject makes it useful in the understanding of melancholy for the whole Elizabethan period, reaching back to Shakespeare, whose use of melancholy characters in many plays from Hamlet to As You Like It, reveals his familiarity with the malady.

As the six author-supervised editions (from 1621 to 1651) indicate, Robert Burton's Anatomy of Melancholy is the most popular primary source which preserves the Renaissance attitude towards the mysterious malady "melancholy." At times it seems that, according to Burton, nearly every conceivable symptom could be evidence of melancholy and that nearly everyone was susceptible to it, including scholars, religious men, lovers, young men and idlers (Burton 103, 246, 253, 259, 367). In fact, Burton remarks: "And whether it be a cause or an effect, a disease or a symptom, let Donatos Altomarus and Salvianus decide; I will not contend about it" (78). Anatomy is a compendium of lore from a variety of ancient and medieval authorities, including philosophers, theologians, early physicians and the Bible. In it, whatever the nature of melancholy, symptom or syndrome, Burton provides descriptions in remarkable detail that fit the states of Romeo and of Giovanni, and later Juliet and Annabella.

G.F. Sensabaugh goes so far as to say that, "with most Stuart and Caroline citizens, Ford doubtless considered the Anatomy of Melancholy a repository of scientific

truth and turned to its pages for enlightenment about the condition of man" (18). Ford, writing after Anatomy's publication ('Tis Pity c. 1625) would have had the benefit of reading this voluminous tome, while Shakespeare (Romeo and Juliet c. 1595) was responding to the ideas present, but not yet so thoroughly catalogued. This is especially important as Burton claims to be a pioneer in the research of religious melancholy: "I have no pattern to follow as in some of the rest, no man to imitate. No physician hath as yet distinctly written of it as of the other; all acknowledge it a most notable symptom, some a cause, but few a species or kind" (Burton 341). We would expect Ford, if indeed Anatomy was in part a source for his character studies, to be better informed and more specific about religious melancholy than Shakespeare. This may account for his darker, more hopeless, treatment of this subject in TP; it certainly fits with the changes Ford makes in his Shakespearean source.

Strictly speaking, Burton says that the balance of humors, bodily "essences" or fluids, determines a man's state of mind. Melancholy was the result of an imbalance of these four humors, specifically an excess of black choler (78). The primary evidence of melancholy was, according to Halyabbas "a commotion of the mind," according to Aretaeus "a perpetual anguish of the soul," and commonly "a kind of dotage without a fever, having for his ordinary companions fear and sadness without any apparent occasion" (Burton 78). According to the OED, "dotage" meant a state of impaired intellect; therefore, a state where reason is deficient, it being replaced by fear and sadness without cause.

Melancholy can manifest itself in numerous ways, as Burton says, "As the causes are divers, so must the signs be almost infinite" (132). Several of the most common to appear in drama are: "little or no sleep and that interrupt, terrible and fearful dreams" (132), "dull, heavy, lazy, restless" spirits (133), but also "happy wits and excellent apprehensions" (133). Symptoms of melancholy in the mind (as opposed to symptoms of

the body) are: fear "heaven will fall on their heads, some they are damned or shall be" (135), "distrusting God's mercies" (135), irrational phobias (135), and fear and sadness in general (134).

Two difficulties arise in the diagnosis and remedy of melancholy. First, although witches, bad spirits, the Devil, and the Muses are all possible antagonists, the psycho-physical malady was not solely caused by external influences (Burton 79, 99, 103). Eventually, succumbing to melancholy, like giving in to temptation to sin, required at some point the concession of the will, a common link between all of fallen man that may account for the pervasiveness of the affliction. As Castiglione notes in The Courtier (published in 1518), "Being by nature rational and placed as in the middle between these two extremes, man can choose (by descending to sense or rising to intellect) to turn his desires now in one direction and now in another" (336). The starting point from which a man begins is not determined by him, but he is responsible for his actions. An example of this is the bastard in Shakespeare's King Lear.

Edmund is a bastard son to Gloucester, but loved by him. Edmund is not responsible for his low state, but when he declares, "Thou, Nature, are my goddess; to thy law / My services are bound" (1.2.1-2) and "Legitimate Edgar, I must have your land" (1.2.16), he is revealed for a villain, not because of his birth, but because of how he acts and reacts to it. In like manner, the melancholic, wandering off into ill-considered love, allows his sensual appetite to rule his rational mind.

Also, according to Castiglione's Bembo,

Both in the beginning and midst of this love [the love whose cause is principally sense] . . . they never feel anything save anguish, torments, sorrows, sufferings, toils: so that to be pale, dejected, to be in continual tears and sighs, to be always silent or lamenting, to long for death, in short, to be most unhappy, such are the conditions that are said to befit lovers. (338)

The second difficulty is that this nefarious disorder often manifests itself differently than the standard "fear and sorrow."

Besides the extensive list of potential causes, Burton's accounts of melancholy are often qualified so profusely that although not so wide as a church door, the definitions will nearly always serve as grounds for a melancholy diagnosis. For example, he says that "Fear and Sorrow are the true characters and inseparable companions of most melancholy, not all . . . for to some it is most pleasant, as to such as laugh most part; some are bold again and free from all manner of fear and grief" (29). An example of a melancholic who delights in his disease is Shakespeare's Jaques, who requests, "more, I prithee more" of a sad song despite the fact that it will make him melancholy (As You Like It 2.5.8-9).

Melancholy most often manifests itself as love melancholy, either as heroical love, or as religious melancholy. Not surprisingly, these manifestations often are found together, and Romeo and Giovanni, Juliet and Annabella, are in some ways afflicted with both kinds, though in differing degrees. While "Love is nothing but a certain desire to enjoy beauty" (Castiglione 336), Burton, a compiler of source material from diverse sources, quotes Benedetto Varchi as saying there is "no love without a mixture of jealousy" (330); since jealousy indicates heroical love, one can again sense the omnipresence of the malady.

Heroical Love

In young men, heroical love seems almost inevitable, proceeding as it does from "this comeliness and beauty which proceeds from women that causeth heroical, or love melancholy, [which] is more eminent above the rest and properly called love" (Burton 236), or rather "that heroical love which is proper to men and women, is a frequent cause of melancholy, and deserves much rather to be called burning lust than by such an honorable title" (Burton 246). Despite Burton's assertion that "This beauty is of the body

alone; and what is that but Gregory Nazianzen telleth us as, 'a mock of time and sickness'" (Burton 320), he acknowledges the power of beauty: "It is true that those fair sparkling eyes, white neck, coral lips, turgent paps, rose-colored cheeks, etc. of themselves are potent enticers" (267).

However, in commenting on the options open to young lovers, Burton's advice to lovers is this:

If he love an honest maid, 'tis to abuse or marry her. If to abuse, 'tis fornication, a foul fact (though some make light of it) and almost equal to adultery itself. If to marry, let him seriously consider what he takes in hand, look before he leap, as the proverb is, or settle his affections, and examine first the party and condition of his estate and hers, whether it be fit match for fortunes, years, parentage, and such other circumstances . . . whether it be likely to proceed. (Burton 319)

The first frighteningly parallels Romeo and Giovanni's actions towards their honest maids.

A young man must beware because "Sight of all other is the first step of this unruly love, though sometime it be prevented by relation, or hearing, or rather incensed" (Burton 257) and "Love and Bacchus are so violent gods, so furiously rage in our minds, that they make us forget all honesty, shame, and common civility" (Burton 355).

The cures of melancholy are also as ambiguously manifold as its sources and symptoms--and notoriously ineffective. "As Calmannus saith upon the like occasion, 'how unavailable and vain men's counsels are to comfort an afflicted conscience except God's Word concur and be annexed, from which comes life, ease, repentance'" (Burton 369), and "As Galen holds, 'confidence and hope do more good than physic'--he cures who is most confident" (Burton 157). If cure is sought, however, "Guianerius therefore prescribes his patient 'to go with haircloth next his skin, to go barefooted and barelegged in cold weather, to whip himself now and then as monks do, but above all to fast'" (Burton 311). Heroical love basically is an excess of natural sensuality, and therefore these kinds

of deprivations and scourges help the patient to achieve balance again in his humors.

Burton cites others with similar treatment:

Fasting is an all-sufficient remedy in itself; for as Jason Pratensis holds, the bodies of such persons that feed liberally and live at ease "are full of bad spirits and devils, devilish thoughts; no better physic for such parties than to fast." Hildesheim, *Spicil.*, 2, to this of hunger adds "often baths, much exercise and sweat," but hunger and fasting he prescribes before the rest. And 'tis indeed our Saviour's oracle, 'This kind of devil is not cast out but by fasting and prayer,' which makes the Fathers so immoderate in commendation of fasting. "As hunger," saith Ambrose, "is a friend of virginity, so is it an enemy to lasciviousness, but fullness overthrows chastity and fostereth all manner of provocations." (Burton 310-1)

Besides confidence, "Counsel, good comfort is to be applied as they shall see the parties inclined,--or to the causes, whether it be loss, fear, grief, discontent, or some such feral accident, a guilty conscience, or otherwise by frequent meditation, too grievous an apprehension, and consideration of his former life" (Burton 368). Furthermore, "When none of these precedent remedies will avail, it will not be amiss, which Savonarola and Aelian Mantallus so much command [to drive out a nail with a nail], 'to drive out one passion with another'" (Burton 211). Therefore, in the case of a melancholic love, drive it out with another love and hope it is healthier, a remedy we will see advised to Romeo and Juliet, Giovanni and Annabella.

Religious Melancholy

Religious melancholy presents us with a new range of difficulties, in that cures like fasting, contemplation and meditation only exacerbate the problem (Burton 350). There are seven rules to be followed when seeking healing from religious melancholy, much like the Twelve-Step programs of today's psycho-physical self-help remedies. These are:

1. Acknowledge that all help comes from God
2. Acknowledge that the cause of your present misery is sin
3. Repent and be heartily sorry for the sin

4. Pray earnestly to God that you may be eased
5. Expect and implore the prayers of the church and good men's advice
6. Physic, including diet, air and exercise
7. Commend yourself to God and rely upon his mercy. (Burton 369)

This difficult path, Burton claims (always on authority when available), can successfully cure a patient, although many "die obstinate and wilful in this malady" (367).

Religious melancholy may manifest itself in two ways. The first is in melancholy of excess, "Not that there is any excess of divine worship or love of God," but "zealous without knowledge and too solicitous about that which is not necessary, busying ourselves about impertinent, needless, idle, and vain ceremonies" (Burton 343). However, religious melancholy, as it manifests itself among Christians, is more typically melancholy of defect (Catholics, heretics, Jews, and Mohammedans are melancholics of excess according to Burton, led away from God by their perverse and unnecessary ritual [Burton 344-5]). "Amongst the rest, fasting, contemplation, solitariness are, as it were, certain rams by which the Devil doth batter and work upon the strongest constitutions" (Burton 348).

By immoderate use of good devices intended to curb intemperance, religious melancholics weaken their minds and wills and allow the Devil to show them false visions and erroneous prophesies, instill doubts of the power and mercy of God, and turn them into raving madmen; these are symptoms of melancholy of defect. "Most part, these kind of persons make away themselves. Some are mad, blaspheme, curse, deny God, but most offer violence to their own persons (and sometimes others)" (Burton 367).

Melancholy of both main types, heroical and religious, is found in RJ and TP, and is one of the main thematic links between them. This affliction, especially religious melancholy, specifically contributes to the tragic murders and suicides that end the plays, conventional morality having been abandoned (albeit in two different degrees) by the pairs of lovers. Especially in the treatment of religious melancholy and Giovanni, Tis Pity shows Ford taking the Shakespearean source and intensifying the problems to create a new

tragedy of love in isolation. Annabella and Juliet also suffer to a lesser degree from both heroic love and religious melancholy, and an examination of these four characters (Romeo included) as melancholics reveals the distinctive pattern of eliminating chance and positive potential and concentrating on the irresolvable.

Melancholy in Romeo and Juliet

The good city of Verona has been unsettled in Romeo and Juliet by fighting erupting in the street over a quarrel whose origins have been lost. "Three civil brawls, bred of an airy word" (RJ 1.1.90) have recently flared up the "ancient" antagonisms between the "Two households, both alike in dignity" (Prologue), the Montagues and the Capulets. Bert Cardullo thinks the cause of the tragedy that takes the lives of five of the town's young people is a general impulsiveness or rashness that pervades the town (407-8); however, there is ample evidence that melancholy is to blame for much of the tragic action. The rashness that Cardullo calls the "real villain in this play that has no villains" (412) is prominent, but in most cases can be linked to potential or actual melancholics and does not sufficiently explain the aspect of "fate" prominent in RJ. By understanding the melancholy motivations of Romeo and Juliet, we can see more clearly how their rashness, visions, and deaths fit together.

The origin of this melancholic plague in the city may be the friends Benvolio and Romeo, one an ally, the other the son, of Old Montague. They are certainly the earliest afflicted of the city's youths. In fact, Romeo escaped the opening tumult because he "stole into the covert of the wood" (1.1.126) to avoid Benvolio, who relates that "An hour before the worshipped sun / Peered forth the golden window of the East, / A troubled mind drove me to walk abroad" (1.1.119) and that "Being one too many by my weary self" (1.1.129) he did not pursue Romeo when he slipped into the wood. Montague further relates of Romeo that:

Many a morning hath he there been seen,
With tears augmenting the fresh morning's dew,
Adding to clouds more clouds with his deep sighs;
But all so soon as the all-cheering sun
Should in the farthest East begin to draw

The shady curtains from Aurora's bed,
 Away from light steals home my heavy son
 And private in his chamber pens himself,
 Shuts up his windows, locks fair daylight out,
 And makes himself an artificial night.
 Black and portentous must this humour prove
 Unless good counsel may the cause remove. (1.1.132-43)

Both of these young men exhibit symptoms of the melancholy malady. In fact, in this first description of Romeo, the aspects of melancholy are clearly revealed: the black and portentous humor reflects both the physiological and deterministic aspects of the disease, and the good counsel is part of Burton's remedy for it. These elements of RJ, affliction and attempted cure, are picked up by Ford in his version of the tale and profoundly influence the characters and outcomes of both plays.

Mercutio--A Problem with Burton's Definition

Mercutio is a complicated character that reveals the problem in rashly applying Burton's descriptions to drama. Mercutio exhibits several symptoms common to melancholy, the "happy wits and excellent apprehensions" that he displays. For example, he says to Tybalt, "Consort? What, dost thou make us minstrels? An thou make minstrels of us, look to hear nothing but discords. Here's my fiddlestick; here's that shall make you dance. Zounds, consort!" (3.1.44-7). As we see, Mercutio's wit and irritability approach the "commotion of the mind" Burton associates with melancholy. Certainly there is some commotion in his mind when he lapses into his reverie about "Queen Mab" on his way to Capulet's party.

Upon hearing of Romeo's strange dreams, Mercutio says, "O, then I see Queen Mab hath been with you. / She's the fairies' midwife, and she comes / In a shape no bigger than an agate stone" (1.4.57-8), and proceeds to relate in exacting detail, as a man well acquainted with the vagaries he describes, the livery and activity of the Queen of the Fairies. He is only halted by the anxious interruption of Romeo, and ends with "True, I

talk of dreams; / Which are the children of an idle brain, / Begot of nothing but vain fantasy" (1.4.102-4). Dreams such as Mercutio's could certainly contribute to "little or no sleep and that interrupt" and also be a sign of despair relating to melancholy (Burton 363); however, the elements do not sum up properly in Mercutio--he is lacking key melancholic elements, such as despondent love or religious doubt.

Here we see how inaccurate a weapon Burton has fashioned for us to hunt for melancholy. Mercutio, by his name and temperament, is not a true melancholic, although he bears some similar marks upon him. As we have seen before, a diagnosis of melancholy can be claimed on seemingly endless, and even occasionally contradictory, premises. Despite melancholy potential, Mercutio's malady is different.

Mercutio's frenetic speech above, for example, with its neglect of time, place, and company, fits better into Burton's description of "madness," which he differentiates from melancholy--while acknowledging that some scholars do not--and describes as "a raving without a fever," caused by "blood incensed" (72)--and what if not a Mercuric temperament could be produced by incensed blood. Mercutio's ability to see the dreams of the parson, the soldier, and others afflicted by the fairies would make his madness "ecstasy," according to Burton, a condition similar to the prescient trances attributed to "Indian priests" and "witches in Lapland" (72).

In the detailing of Mercutio's condition, what part melancholic, madman, and choleric, Burton would no doubt be lost among his ancient wisdom, quibbling and equivocating about the answer. Madman or melancholic, Mercutio's incensed blood gets him into a fatal fight with Tybalt before he can be diagnosed, or his condition noted by someone with skill or authority to treat him. In any event, though not as specific as we might wish, Burton's treatise is able to account for many of the problems the main protagonists have in RJ.

Romeo and Heroical Love

W.H. Auden draws the conclusion from Mercutio's reverie that "What is harmless in sleep is dangerous in waking life" (22). Romeo and Juliet, whose idyllic love belongs more to the dreaming than the waking world, are dangerously ignoring the world as it is, full of quarrelsome friends and relatives, immature lovers, and feuding families. Romeo is correct when he trembles on Juliet's balcony: "O blessed, blessed night! I am afeard, / Being in night, all this is but a dream, / Too flattering sweet to be substantial" (2.2.147-8); a good deal of his "reality" is a dream. Romeo is "Not mad, but bound more than a madman is" (1.2.56); he suffers from melancholy, and his case worsens.

"The world," or more precisely, some "fate," intrudes often into the daydreams of Romeo and Juliet, desperately unignorable except to the two tragically afflicted, melancholy lovers. Indeed, Seward says that the fact that the two lovers seem prone to premonitions is not, as some have said, an indication of a hostile fate, but could originate in their uneasy consciences over the deception involved in their marriage and thus could be a warning from a beneficent fate; man's destiny depends on his reaction to the events of his life, not on the events themselves (217-8). Burton's Anatomy considers this "worm of conscience" a sign of possible religious melancholy (357), a subject discussed later.

Romeo does not have the problem of isolation that Mercutio does. Although he "avoids the society of men" (James Seward 66), Benvolio, Friar Lawrence, and his father have all remarked upon his condition, described it in commonly understood melancholic terms, and consulted with him and with each other about it. When Romeo wanders on stage after the opening brawl and speaks with Benvolio, he is clearly revealed as a melancholic. He sighs away: "Ay me! sad hours seem long" (1.1.164) and tells Benvolio that it is because of love. He also displays the characteristic wit of a melancholic as well as

a distracted "commotion of the mind," besting Benvolio in response after response, the metaphor and irony that draw the audience to him compounding never-the-less in near-schizophrenic monologue:

Alas that love, whose view is muffled still,
Should without eyes see pathways to his will!
Where shall we dine?--O me! What fray was here?--
Yet tell me not, for I have heard it all.
Here's much to do with hate, but more with love.
Why then, O brawling love! O loving hate!
O anything, of nothing first create!" (1.1.174-80)

Romeo's words betray "happy wits and excellent apprehensions" that Burton says characterize many melancholics (133), and although wit alone may not serve for a complete diagnosis, as we have seen in Mercutio, when combined with other observations, Romeo's wit reveals his state.

Burton says that terrible and fearful dreams are another sign of melancholy (132). According to Seward, because the passionate lover is governed by his appetite instead of his reason, even in waking he dreams in the sense that he is deceived by the appearance of things--that is, he responds to a temporal good (the possession of a particular woman) as if it were a permanent good (80), for example: salvation, or truth. Romeo's disturbed dreams, therefore, further indicate melancholy, and warn of further delusion to follow, especially since his "dreams waking" wend towards women, and sleeping, lean ominously towards self-destruction:

... my mind misgives
Some consequence, yet hanging in the stars,
Shall bitterly begin his fearful date
With this night's revels and expire the term
Of despised life, closed in my breast,
By some vile forfeit of untimely death. (1.4.112-7)

Assuming this misgiving is generated by the dream he mentioned before being interrupted by Mercutio's outburst, he fits this criterion of Burton very well. This is the first of several

premonitions that Romeo receives. We know already that Romeo and Juliet will "with their death bury their parents' strife" (Prologue). These premonitions of death, as we shall see, carry the possible connotations, according to Cardullo, that Romeo's self-generated, self-destructive impulses may be the result of internalized rashness and that the impulsive "despised life" is in danger of being destroyed by itself, the "consequence yet hanging in the stars" (412). The premonitions also indicate that Romeo's subconscious is struggling against these impulses, and that possibly with the right help, the prophesied doom may not fall. The help comes too little, too late. By the time the friar sees Romeo, Tybalt's blood is stirred up against him, and the violence of the streets envelops Romeo ever deeper, culminating in his suicide in Juliet's tomb. Romeo is revealed to be in danger; even when he is "happy," his dreams are ominously self-destructive.

"According to the conventional thought of the day, the gravest danger in passionate love, as indeed in all forms of passion, is that it may eventually lead to a still-more destructive passion, that of death-embracing despair" (Seward 160). According to Seward,

Both Romeo and Tybalt exhibit excessive passion, and it is quite possible that the more ominous tones of Tybalt's hatred, besides their obvious threat, are meant to foreshadow the danger that the audience is beginning to suspect awaits the lovers' own involvement in passion. Although this sort of reasoning may seem far-fetched to us, we should remember that in the Elizabethan view hatred and passionate love have their roots in the same source, both were looked upon as unbridled expressions of egotism. (89)

Tybalt's death, therefore, can be seen to foreshadow Romeo's, hate the cause of the one, love of the other.

In 2.3, when Friar Lawrence encounters Romeo on the morning after his wooing of Juliet at the dance, Lawrence thinks that some trouble rouses him (confirming Old Montague's earlier estimation):

Young son, it argues a distempered head
So soon to bid good morrow to thy bed.

Care keeps his watch in every old man's eye,
And where care lodges sleep will never lie;
But where unbruised youth with unstuffed brain
Doth couch his limbs, there golden sleep doth reign.
Therefore thy earliness doth me assure
Thou art uproused with some distemp'rature;
Or if not so, then here I hit it right--
Our Romeo hath not been in bed tonight. (2.3.35-44)

"Distemperature," according to the OED, indicates a deranged condition caused by unwholesome balance of elements. Lawrence's use of this term reveals many things, including Lawrence's familiarity with Romeo and his condition, and the humourous nature of it. When Romeo confirms Lawrence's second assessment with an ambiguous remark about "sweeter rest," Lawrence worries that he has been with Rosaline all night. This reveals both the friar's assessment of Romeo's situation and the closeness of their relationship. Romeo, admittedly in common with many, is clearly afflicted with melancholy by the definitions of both Castiglione and Burton.

The youth of the city are a clever lot, indeed, and just as Mercutio's witty triumph over Benvolio points to Mercutio's greater affliction, so does Romeo's over Mercutio point to Romeo's. Mercutio, seeking Romeo, who has slipped over the Capulet's wall, cries out for him: "Romeo! humors! madman! passion! lover! / Appear thou in the likeness of a sigh; / Speak but one rhyme, and I am satisfied! / Cry but 'Ay me!' pronounce but 'love' and 'dove' . . ." (2.1.9-12), taunting the absent lover (again, another character describing Romeo in explicitly melancholic terms, however amusing [not to say humor-ous] his intent). The next morning, Romeo gives him better:

Mercutio: Well said! Follow me this jest now till thou hast
worn out thy pump, that, when the single sole of it is
worn, the jest may remain, after the wearing, solely singular.
Romeo: O single-soled jest, solely singular for the single-ness!
Mercutio: Come between us good Benvolio! My wits faint.
Romeo: Switch and spurs, switch and spurs! Or I'll cry a match.
(2.5.61-9)

For dreams, temperament, and by multiple observations, Romeo's predilection to

melancholy shows the perilousness of the situation. Even without discussion of the generally more serious religious melancholy Romeo suffers from, the self-destructive impulses evident in his visions ("despised life, enclosed in my breast" and "vile forfeit of untimely death") show him to be near despair.

Romeo's condition is also revealed to worsen as the play progresses; it is not an acute incident, but a chronic, declining condition (and indeed Romeo infects Juliet with melancholy as well). Romeo has several ominous premonitions like the "despised life" speech above as well as verbal slips full of dramatic irony like "My life were better ended by their hate / Than death prolonged, wanting of thy love" (2.2.82-3). The most revealing speech is when Romeo speaking of Rosaline, says:

When the devout religion of mine eye
Maintains such falsehood, then turn tears to fires;
And these, who, often drowned, could never die,
Transparent heretics, be burnt for liars" (1.2.93-6)

These lines are dire portents if "premonition speeches typically reveal the mind of the speaker" (Seward 218-9). Seward notes that "the 'devout religion of mine eye' speech is the cry par excellence of passionate love, for 'religion' suggests its inordinate nature and 'eye' its sensual basis"; however, he also notes that Benvolio's carefree attitude would probably typify the Elizabethan reaction to this sort of foolishness, expected in the young (71). The unhealthy spiritual dimensions of Romeo's loves will become apparent in our later discussion of his symptoms of religious melancholy.

Romeo's switch from Rosaline to Juliet at first implies that he was not so far gone to start with. However, if seen in the light that Romeo is really in love with love, and not Rosaline, it becomes clearer that his love is tainted with melancholy.

The proof Romeo offers [to the friar, his only confidant] for the genuineness of his love this time, namely, that it is returned, is proximately valid--Rosaline could not return an imaginary and literary passion--but

ultimately it is no proof: The true lover hopes, of course, that his love will be returned, but he cannot make his absolute commitment conditional upon this. (Auden 38-9)

On Romeo's behalf, Seward states that "The test which Renaissance moralists applied was a very simple one. Virtuous love must be virtuous. That is to say, a man who loves virtuously will express his love through matrimony, the procreation of children, and a concern for the comfort and spiritual welfare of his spouse" (27). Romeo does express his love through matrimony, the most important element (previously noted above in Burton's remarks). He falls short in the other areas, however. It seems that the comfort and spiritual welfare of his new spouse should have had some bearing on his decision to marry in secret, slay an in-law, and run off without her into exile.

Unfortunately, Lawrence does not fully comprehend the depths of Romeo's despair at his enforced separation, or at least he takes no concrete action to monitor Romeo's state. After the deaths of Tybalt and Mercutio lead to Romeo's banishment, Lawrence thinks Romeo has been convinced by Lawrence's admonitions in 3.3 to be ruled by him:

I'll give thee armor to keep off that word;
Adversity's sweet milk, philosophy,
To comfort thee, though thou art banished. . . .
Let me dispute with thee of thy estate. . . .
A pack of blessings light upon thy back;
Happiness courts thee in her best array;
But, like a misbehaved and sullen wench,
Thou poutst upon thy fortune and thy love.
Take heed, take heed, for such die miserable.
(3.3.56-58, 66, 151-5)

Romeo is uninterested in Lawrence's counsel, despite referring to him as "a divine, a ghostly confessor / A sin-absolver, and my friend professed" (3.3.51-3). Their conference is regrettably interrupted by the nurse at Lawrence's door, and any remaining discussion takes place unmentioned and offstage.

Lawrence's philosophical polemic has been criticized sharply by Seward, who says that

... there is something decidedly peculiar about the friar's advice. A "packe of blessings" may have alighted upon Romeo's back, but it hardly seems proper for a man of God to call attention to them. Even Battenhouse, who interprets the play from a Christian point of view, considers this attempt to "correct" Romeo's love-sickness with "disputation" a sign of the friar's spiritual ineptitude. Instead of thus resorting to "nature's resources," to moral philosophy, he should console Romeo with the traditional spiritual values of grace and charity. (142)

Seward does not grasp the special nature of the problem, however. One wonders how many critics would have accused Lawrence of mindless religious chatter, as we shall see they do Bonaventura in 'Tis Pity, if he had done what Seward suggests.

Lawrence is correct in his actions here. Melancholy must be combatted through physical and philosophical as well as theological means, because of its physical, philosophical and theological components. Lawrence does not, in fact, neglect the spiritual, but addresses it thus:

Hast thou slain Tybalt? Wilt thou slay thyself?
And slay thy lady too that lives in thee,
By doing damned hate upon thyself? (3.3.125-7)

Damnation is a concept foreign to strictly moral philosophy. Suicide may be "wrong" in moral philosophy, but never damnable; therefore Lawrence's "damned hate" reveals his concern with the spiritual. Also, from whence this "pack of blessings"? Moral philosophy, again, may have consequences, speak of fortuitous circumstance, gratitude, and such, but blessings are from God. It would presume much to think that either Shakespeare, or a priestly character of his, would misuse these words without significant evidence of either deception or stupidity of the strictly cerebral sort on the part of one of the two of them.

Just the opposite seems true in the case of Shakespeare himself, as indicated by Peter Milward:

In [the plays,] beliefs and customs of Catholics are mentioned with astonishing frequency, and with a familiarity and reverence quite

exceptional among Elizabethan dramatists. There are no signs of awkwardness or misunderstanding, still less of hostility or prejudice. (24)

A.L. Rowse also notes:

Of all Shakespeare's 'sources' the Bible and the Prayer Book come first and are the most constant. Altogether there were definite allusions to forty-two books of the Bible, including the Apocrypha [and many parts of the Prayer Book]. (Edwards 109)

While the main purpose of Shakespeare's work is not moral teaching, we have already seen several Biblical allusions that came up in the course of this narrow discussion.

Shakespeare's apparent familiarity with the religious literature of his day, in addition to its probable Catholic bent (both the Apocrypha and the Prayer Book to which Rowse refers are Catholic documents not part of England's "official," contemporary, state-sponsored Protestant beliefs, although an Anglican Prayer Book was commissioned) in an age where such was officially unpopular, make it unlikely that he unwittingly confused the issues involved.

Lawrence himself may not be as perceptive or selfless as we would wish, but is certainly not stupid or unversed in his discipline; rather, he seems to know more in the way of philosophy and medicine than would be common or expected. Lawrence has addressed the sinful potential of Romeo's melancholy. The Friar has enough mistakes to account for without assailing him for his better work.

The philosophical part of Lawrence's speech has also raised hackles. Thomas Moisan notes Romeo's comments about the friar's insufficiency as a judge, not being a man experienced in the pains of love. He says,

The force of [this] appeal to reason is evident in the responses [it does] not receive. . . . To Romeo's attack Friar Lawrence has no answer and is spared the necessity of devising one by a timely knock at the door. . . . Friar Lawrence appeases the desperate Romeo by persuading him that the immediate self-denial of exile were but a prelude to eventual gratification and reunion, consolation for the senses made even more consoling when the

Friar suggests that Romeo convey it in person to Juliet before he leaves Verona. (42-3)

It seems unreasonable for Moisan to have it both ways, however; the immediate gratification of Romeo's wedding bed conspired at by the friar does not seem part of a treatise on denial. Indeed, Friar Lawrence seems once more to be doing what Seward claims he does not--injecting the theology of thankfulness due to God, who has provided what is, despite Romeo's further desires for what is not, or is not yet, when Lawrence refers to a "pack of blessings." It does not seem inappropriate for a man of God to remind a troubled soul of God's blessings upon him, even in the same speech where he chides against sin, be it despair, violence, or lust.

Also, to say Lawrence has no answer to Romeo's last remark is begging the question, since it goes unanswered due to the nurse's knocking, as Moisan notes (42). One could as easily say that Lawrence had answer aplenty, and that Romeo fled to Juliet's bed rashly and needlessly impenitent. Romeo, the obsessed melancholic, has ears only for news of Juliet after the nurse's knocking: "Spakest thou of Juliet" (3.3.101), "bid my sweet prepare to chide" (3.3.172), "How well my comfort is revived by this [Juliet's ring-gift or perhaps his fast-approaching consummation of his marriage vows]" (3.3.175), "But that a joy past joy calls out on me, / It were a grief so brief to part with thee" (3.3.185). Either possibility, answer or lack thereof, would be impossible to disprove, and thus neither can really be the substance of argument. Lawrence is unsuccessful in consoling Romeo at any rate; although Romeo's exit line (185 above) implies Romeo is aware that he is leaving something important behind when he flies to Juliet's window once again, he still leaves. Romeo, as he does when he confronts Paris at Juliet's tomb, has not totally succumbed to melancholy, but is unable to resist the pull of his afflicted desires.

Lawrence, then, seems to estimate correctly Romeo's problem but fails to account for the severity of it. He also fails, according to Burton's criteria at least, to treat Romeo

effectively, his best attempt occurring in 3.3, when he shows that, after the fashion of Aquinas (one of Burton's many sources), reason and theology both agree that Romeo's condition is better than could be hoped; Romeo, however, seems little consoled. Lawrence, at this point, has failed to tie the present circumstances to his previous diagnosis and ignores Romeo's primary infection with melancholy, treating only the symptoms; festering, the melancholy reappears when the friar's absence and misguided reports throw Romeo back into a despair from which he never returns.

We have already seen the ominous dreams Romeo ignores that indicate a potential for self-inflicted violence. Impulsiveness and a lack of the consideration commensurate with reason become hallmarks of Romeo's attitude. True, it is Benvolio that suggests that Capulet's party was an option, but for Romeo presumably the danger is the greatest, being the only son of Capulet's great enemy. Romeo agrees to go, however, with the hope of observing his Rosaline, a distant relative of Capulet who has apparently spurned his previous advances.

He then is smitten at first sight, and flirts with (an albeit willing) Juliet without even knowing her name, this in the house of his enemy. Reason would caution prudence even in the choosing of dance partners in such a place. Finally, at the suggestion of Juliet, he agrees to marry the next day! It is therefore no surprise that Romeo's first thought is of poison and self-destruction when he hears of Juliet's "death;" haste is a way of life for Romeo. Cardullo finds this last point the most obvious, and it is certainly the direst, example of Romeo's impulsiveness: acting without verifying Balthasar's tale by contact with the friar or a messenger from him--Romeo does ask, but receives no answer from Balthasar as to whether or not he comes from Lawrence (406-8). Speed is the friend of passion, temperance of reason.

In confronting Juliet's "death" Romeo finally succumbs completely and kills himself. Evidence of melancholy's fatal grip of despair is the pale complexion that Balthasar remarks on, a physiological sign of a passionate state to an Elizabethan (Seward 181). The immediate thought of poison has been prefigured for us in Romeo's tantrum in Lawrence's cell. When he is merely banished and Juliet still alive, Romeo threatens suicide (Auden 39):

. . . O, tell me, friar, tell me,
In what vile part of this anatomy
Doth my name lodge? Tell me, that I may sack
The hateful mansion. [Draws his dagger.] (3.3.114-7)

His thoughts of death are therefore no surprise, and he does not heed Balthasar's cries for patience. He is driven to slay Paris out of desperate need to see Juliet once more, and finally poisons himself over the prostrate Juliet moments before the friar's arrival.

Kirby Farrell remarks that "Fully internalized in a vulnerable character, patriarchal conflicts may produce self-murder" (92). Romeo's "My name, dear saint, is hateful to myself" (2.2.59) reveals Romeo already struggling with self-hate, the precursor to self-murder, in Act 2. But Romeo is his father's only son, and a Montague, indeed would be The Montague someday. This torment of familial repudiation vs. forbidden love is the struggle that makes Romeo give up trying to understand the workings of a good God and believing the advice of the friar.

Farrell notes: "Death and omnipotence are two faces of the same fantasy. Their dissociation contributes to the irrational violence of the feud as well as to the lovers' 'mad scenes'--Romeo's tantrum on the floor of the friar's cell and Juliet's near-hallucinatory collapse as she despatches herself with the sleeping potion" (95). Both these faces are faces set away from the Elizabethan view of a benevolent and ordering God. The fantasies that Romeo and Juliet briefly live and end (archetypal fantasies, as indicated by the

prevalence of "young lovers separated by society" stories in literature), reveal the secondary infection of religious melancholy that afflicts them.

Juliet and Heroical Love

While Juliet's first contact with melancholy is with Romeo, and indeed her first contact with men, the first words the nurse utters in the play are "By my maidenhead at twelve year old" (1.3.3), implying, of course, that the nurse's maidenhead did not last much longer than that. Her conversations are all "nipple" and "dug," and bawdy puns like "No less? Nay, bigger! Women grow by men" (1.3.99).

Juliet grew up under the influence of this very physical, sense-dominated woman, who though not showing signs of melancholy per se, is so immersed in the flesh that her young pupil could hardly escape being influenced toward heroical love based on sense and passion. The nurse is not particular about which man Juliet loves, as long as she loves one soon, preferring Paris, "a man of wax" (1.3.80), then Romeo:

Though his face be better than any man's, yet his leg
excels all men's; and for a hand and foot, and a body,
though they be not to be talked on, yet they are past
compare. He is not the flower of courtesy, but I'll warrant
him, as gentle as a lamb. (2.5.41-5)

And when fortune frowns on Romeo, she smiles on Paris once again:

I think it best you married with the County.
O, he's a lovely gentleman!
Romeo's a dishclout to him. An eagle, madam,
Hath not so green, so quick, so fair an eye
As Paris hath (3.5.230-4)

The nurse's fickleness is not cruel, just un-reasonable, sensual. "Juliet has, for her most intimate companion, a gross worldly creature who talks much of love and never means

anything beyond sensuality" (Cardullo 43). It is no wonder, then, that her first experience of love burns instantly with passion.

Juliet shows no sign of the influence of her nurse until her first exposure to Cupid's barrage at her father's party in 1.5. When marriage was discussed earlier on in Act 1, Juliet's reaction was "It is an honor I dream not of" (1.3.70). This naivete has led to much discussion in the criticism of Juliet's age and its implications for her marriage. Juliet is not quite fourteen, according to the nurse: "I'll lay fourteen of my teeth-- / And yet, to my teen be it spoken, I have but four-- / She's not fourteen . . . Come Lammastide Eve at night shall she be fourteen" (1.3.15-17, 21) and her father: "She has not seen the change of fourteen years" (1.2.9); Capulet tells Paris she is yet too young for marriage: "My child is yet a stranger to the world . . . Let two more summers wither in their pride / Ere we may think her ripe to be a bride (1.2.10-11, 13). Shakespeare seems to be calling Juliet's age to our attention by continual mention. Juliet's mother apparently married young, as she herself relates:

. . . Younger than you,
Here in Verona, ladies of esteem,
Are made already mothers. By my count,
I was your mother much upon these years
That you are now a maid . . . (1.3.73-7)

and Capulet's ominous "And too soon marred are those so early made" (1.2.13) seems to imply that if he had it to do over again, he might not have chosen so young a wife, nor made her so young a mother.

Shakespeare's lowering of Juliet's age, and the consequent assumption of an Italian society fixed on sexual matters has been noted by Ann Jennalie Cook, who believes that Shakespeare lowered Juliet's age from Brooke's sixteen to fourteen to play on the Elizabethans' association of Italy with the erotic (D'Orsay Pearson 24), and Pearson adds the "decadently" erotic (24). In Elizabethan England, according to Pearson, the average

age of marriage was almost twenty-one, and only twenty-five percent of the peers' daughters aged nineteen and under were married (17). This is a far cry from Juliet's fourteen, or even according to Brooke, sixteen. To exaggerate the point, these child-brides of the drama are sold into sexual slavery.

This young marriage system (especially as made still younger by Shakespeare), the nurse's sensuality, and the predatory sexual habits of the men (Capulet the "mouse-hunter" [4.4.14], and the one who greets his guests with "Welcome, gentlemen! Ladies that have their toes unplagued with corns will have a bout with you" [1.5.14-5]) paint for us a Reubenesque picture of Verona, languishing in sensual excess and at too early an age. This may account for what Pearson describes as "unnatural mother daughter relationships [they would be closer to sisters in age and maturity] and the coldness between husband and wife" (24). Juliet's innocence is apparently at risk even before she meets Romeo, conspired against by decadent Veronese custom championed by her mother. "What Shakespeare's audience saw was two youngsters caught up tragically in a decadent society; their early marriage and its consummation epitomize a world characterized by the triumph of passion over reason" (Pearson 24).

Juliet is the only Shakespearean heroine with a mother. Desdemona, Cordelia, Rosaline, Portia, Jessica, Ophelia, comic and tragic characters, none has a mother to guide her, and many lack a father too. Juliet has a mother, and what a mother. Besides leaving Juliet to the obviously dubious supervision of the nurse (from birth apparently, as indicated by the nurse's typically graphic description of herself weaning Juliet in 1.3), and pushing her toward early marriage, Juliet's mother not only neglects to protect Juliet from her father's wrath when she states she will not marry Paris, but joins him with vigor: "Ay, sir, but she will none, she gives you thanks. / I would the fool were married to her grave" (3.5.144-5) in a vicious statement dripping with venomous dramatic irony.

Lady Capulet's maturity and grasp of reality are called into question when she claims of Tybalt, in an admittedly emotional moment upon discovering Tybalt's death: "Some twenty of them fought in this black strife, / And all those twenty could but kill one life" (3.1.181-2). She has no emotional moment to blame, however, when she calmly, almost smilingly, and in practically the same breath that she discusses Juliet's upcoming marriage, plots the poisoning of Romeo by hired assassin:

We will have vengeance for it, fear thou not.
Then weep no more. I'll send to one in Mantua,
Where that same banished runagate doth live,
Shall give him such an unaccustomed dram
That he shall soon keep Tybalt company. (3.5.92-6)

This is no conversation to have with a young girl at all, much less one apparently grieving, and about to be married. The nurturing mother has already given up most of her function to the worldly nurse, and instead of the milk of human kindness, gives bile, like most of the few mothers in Shakespeare. For example, Coriolanus' mother Volumnia's view of motherhood leans to:

. . . The breasts of Hecuba,
When she did suckle Hector, looked not lovelier
Than Hector's forehead when it spit forth blood
At Grecian sword, contemning . . . (Coriolanus 1.3.38-40)

And Lady Macbeth says of her child:

. . . I have given suck, and know
How tender 'tis to love the babe that milks me.
I would, while it was smiling in my face,
Have plucked my nipple from his boneless gums
And dashed the brains out, had I so sworn as you
Have done to this. (Macbeth 1.5.60-5)

Juliet's mother is distant, cold, and immature, and gives her daughter no meaningful guidance in the especially crucial area of relationships with men. It is no wonder then,

really, that Juliet is tempted to the desperate measures that Friar Lawrence suggests shortly thereafter;

Like Romeo's, Juliet's love is completely unintelligible to the people in her familiar circle. To her nurse, love is an annual lust. To her father, who has been a "mouse-hunter" in his time, and to her mother, it is merely a social institution, a worldly arrangement in a very worldly world. (Charlton 43)

Already caught up in her first passion, raised under the wing of the sense-driven nurse, and now alone but for her husband, the child-bride is pushed by her society farther from reason, into passion, heroical love, religious melancholy and their ultimately fatal consequences.

The first indication we have of melancholy symptoms in Juliet is the immediate response she gives in the same vein as Romeo's "blushing pilgrims":

Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this;
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss. (1.5.102-5)

She not only instantly picks up on Romeo's conceit, but expands it, and hints at further touching and kissing in a way that even the shiest lover could not miss. Whatever innocence, real or apparent, kept her modest in the presence of her mother and her nurse (in 1.5) has quickly fallen away. Her ambiguous comment, "You kiss by the book" (1.5.116) is also intriguing. If Juliet is unpracticed at the art, apparently she has read the book! This wit displays Juliet's melancholic tendencies as it does Romeo's, according to Burton (133), and includes the religious melancholic overtones as well. Both proclivities are confirmed later in the balcony sequence; it is not wit alone that determines a melancholic, but that sign, if confirmed by other symptoms, leads to fruitful diagnoses. By understanding their afflictions, we can better understand the desperate and passionate acts that both Romeo and Juliet commit.

After this incident, Juliet's hastiness is at least as pronounced as Romeo's. It may be a gender convention, but if so it is one that has persisted from Elizabethan times to the present; one expects Romeo to do most of the pursuing and Juliet to do at least a little resisting or hesitating. Though staging would make an enormous amount of difference in how this scene comes across, Juliet appears to grasp firmly her first hands-on experience with sensuality, preserving but the shreds of convention and modesty by returning Romeo's conceit of "sin" in her banter with him: "Then have my lips the sin that they have took" (1.5.113). Burton notes of melancholics: "They are still fretting; chafing, sighing, grieving, complaining, finding faults, repining, grudging, weeping . . ." (138). On her balcony in soliloquy later that night, Juliet's disquieted "Ay me!" sigh (2.2.26) confirms the diagnosis: heroic love.

Juliet not only plunges into Romeo's arms, but speeds him to the altar, compounding the duplicity of the relationship unapproved by their parents. She rejects the customary role of the woman, to delay and be coy:

If thou dost love, pronounce it faithfully.
Or if thou thinkst I am too quickly won,
I'll frown, and be perverse, and say thee nay,
So thou wilt woo; but else, not for the world. (2.2.99-103)

Although we enjoy this innocent frankness on her part, we cannot forget that she is circumventing not just childish games, but a convention meant to protect her and ensure a successful marriage.

Paris does not come to Juliet first, but goes to see her father: "But now, my lord, what say you to my suit" (1.2.6). Only after her father has given permission does Paris have access to Juliet: "Capulet: But woo her, gentle Paris, get her heart" (2.2.16), and only later still, after Capulet recants his "My will to her consent is but a part" (2.2.17) and arranges Juliet's marriage to Paris without consulting her, does Paris ever speak to Juliet.

He meets her accidentally at Lawrence's cell: "Happily met, my lady and my wife! . . . Juliet, on Thursday early will I rouse ye. / Till then, adieu, and keep this holy kiss" (4.1.19,43-5). This "holy kiss" is another Biblical instruction: "Greet one another with a holy kiss" (Romans 16.16, and repeated several other times in the New Testament). This sets up Paris's contrast to Romeo, who though admirable in many aspects, is drawn by his deepening melancholy into passion, haste, and un-reasonableness. His kisses are not "holy." His "palm to palm is holy palmer's kiss" is part jest, part seduction, a prelude to no-so-holy kissing.

Romeo does not go through channels. By defying convention, Juliet not only allows passion to conquer reason, but additionally removes the protection that tradition has armed her with, and is therefore responsible for her own fate. She even senses it, in what is again a melancholy-sounding premonition like Romeo's on his way to the party:

Well, do not swear. Although I joy in thee
I have no joy of this contract tonight.
It is too rash, too unadvised, too sudden;
Too like the lightning, which doth cease to be
Ere one can say "It lightens." Sweet, good night! (2.2.123-7)

Even Juliet starts at Romeo's words on the balcony, the double entendre of his "O, wilt thou leave me so unsatisfied?" (2.2.132), wondering if she has lead him too far, too fast; but upon hearing that he seeks "the exchange of thy love's faithful vows for mine" (2.2.134), she gives it, and, after calling him back after his first apparent exit, promises to send him a messenger the next day.

The messenger comes with her proposition of marriage. Pearson notes that Elizabethan court cases from Chester bear out that several years older was the socially accepted actual age of consent and that vows made earlier than that were often subject to review (19). Romeo and Juliet's marriage suffers, therefore, from an imputed lack of authority, whatever the friar's involvement. This complication appears unique to Romeo

and Juliet in Shakespeare; his other young lovers' ages never seem to be at issue, and are seldom mentioned.

This first midnight exchange of love is not a formal or recognizable betrothal; although the pledge Romeo asks for and receives would be a recognizable step in courtship, it would not have served well as a formal troth plight. Yet when the nurse returns from her errand to Romeo, the news she finally brings is that Juliet will marry that very afternoon. Even in the compressed time of drama, this is hasty beyond reason. As Seward says:

Time and again Shakespeare has emphasized the rapidity with which the action is unfolding. "I stand in sudden hast," Romeo cried, and now to prove it the marriage is taking place in the afternoon of the day which follows his first meeting with Juliet. It is true, we can turn to human nature, even as we understand it, to find a verification for the impatience of young love, but it is also true that to an Elizabethan audience the haste would suggest a mind governed by passion, not reason. (110)

Romeo and Juliet's sudden rush towards marriage is hazardous, therefore, evidence of sensual leanings straying from the bounds of reason.

Legitimate or illegitimate, this sudden consummation of marriage is a problem. Sexual pleasure was considered a legitimate part of the scheme of marriage, so long as sensuality did not become the principle reason for the relationship (Seward 29). Romeo and Juliet plunge forward in pursuit of the physical intimacy of marriage without the, to the Elizabethans, more important social aspects unattainable until or unless their families reconcile. Their marriage, in fact, isolates them from both their families, the opposite intention of a Renaissance marriage, which was a primary way of uniting families.

Juliet, for her part, and no doubt feeling some justifiable and innocent anticipation of her wedding night, seems to sink deeper into sensual longing as she awaits Romeo's visit, becoming agitated at the need for patience:

Gallop apace, you fiery-footed steeds,
 Towards Phoebus' lodging! Such a wagoner
 As Phaeton would whip you to the West
 And bring in cloudy night immediately.
 Spread thy close curtain, love-performing night,
 That runaways' eyes may wink, and Romeo
 Leap to these arms untalked of and unseen.
 Lovers can see to do their amorous rites
 By their own beauties; or, if love be blind,
 It best agrees with night. Come, civil night,
 Thou sober-suited matron, all in black,
 And learn me how to lose a winning match,
 Played for a pair of stainless maidenhoods.
 Hood my unmanned blood, bating in my cheeks,
 With thy black mantle; till strange love, grown bold,
 Think true love acted simple modesty. (3.2.1-16)

We can see the two sides of Juliet in conflict here. The girl side, the side that believes marriage is "an honor that I dream not of," is still present in "true love acted in simple modesty" and "stainless maidenhoods." However, the girl-Juliet is nearly smothered by the passionate woman with the "unmanned blood," who speaks of "amorous rites" and whose fiery imagery of Phoebus, Phaeton, whips, and fiery steeds and welcoming of the secrecy of "love performing night" reveals the grip of passion upon her soul.

According to Burton "heroical love . . . deserves much rather to be called burning lust" (236); this obvious passionate imagery, therefore, reveals Juliet's melancholy state, and she exhibits other symptoms as well. While waiting for the nurse to return from her errand, Juliet, in soliloquy, lapses into the same distracted state that Romeo had been in, in his 1.1 conversation with Benvolio:

The clock struck nine when I did send the nurse;
 In half an hour she promised to return.
 Perchance she cannot meet him. That's not so.
 O, she is lame! Love's heralds should be thoughts,
 Which ten times faster glide than the sun's beams
 Driving back shadows over lowering hills.
 Therefore do nimble-pinioned doves draw Love,
 And therefore hath the wind swift-Cupid's wings. (2.5.1-8)

Her thoughts wander from time to the nurse's invalidity, to angels, to the sun, to Cupid,

almost in the manner of someone deranged. Here is Burton's "commotion of the mind" at work in the ever-more melancholy Juliet. The nurse's "Are you so hot?" (2.5.64) is correct; Juliet is burning with passion.

As Seward has noted,

Enraptured though they may have been by Juliet's behavior,
[Elizabethans] would also have seen cause for alarm. We gaze in unclouded
enjoyment only because nothing in our set of values instructs us to
condemn. But the Renaissance, as we have seen, tended to view even mild
forms of passion with suspicion. An Elizabethan audience would have been
keenly aware that the love with which Juliet sports so innocently, her
passion for Romeo, though still only shallow enough to cause her to ripple
with impatience, is nevertheless capable of engulfing her. (109)

More than a ripple of impatience engulfs Juliet after the nurse recommends Paris's enchantments despite the fact that she knows Juliet is already married. Putting on a deceptively meek demeanor before the faces of her mother and nurse, Juliet curses the nurse when they leave, both the vitriol and the deception revealing how Juliet has changed in the short days since the opening of the play:

Ancient damnation! O most wicked fiend!
Is it more sin to wish me thus foresworn,
Or to dispraise my lord with that same tongue
Which she hath praised him with above compare
So many thousand times? Go, counselor!
Thou and my bosom henceforth shall be twain.
I'll to the friar to know his remedy.
If all else fail, myself have the power to die. (3.5.248-55)

In some lingering naivete, Juliet's anger may be puffed up by this gross betrayal by the nurse, her intimate; however, in a confused way her anger is justified, based on James 3:10: "Out of the same mouth proceedeth blessing and cursing. My bretheren, these things ought not so to be." It is further complicated by Juliet's awareness of her perpetuation of the same sin with her "Ancient damnation" to the nurse's back, and her only partial grasp

of the moral dimensions of her predicament--the potential for sin in being foresworn, but not in taking upon herself the power to die.

These problems reveal Juliet's melancholy as not merely stemming from heroical love, with its sighs and poetry, but religious melancholy, with serious consequences. In fact, at this point, we can barely hope for a "happy ending" for Romeo and Juliet, and only if they are able to overcome their own afflicted natures. Once they descend further into religious melancholy, defiance of God's rightful place and his order, they are doomed.

Romeo's Religious Melancholy

Romeo suffers from heroical love, but he dies of religious melancholy, manifesting symptoms of both melancholy of excess and melancholy of defect as described by Burton, putting the wrong things ahead of reasonable love and despairing of life when ill-conceived plans go awry. The state of his soul is imperilled by this religious melancholy and the path of despair it leads to. The theme of damnation is not as apparent here as in, for example, Hamlet, where Hamlet decides not to kill the praying Claudius so that later Hamlet could ensure the damnation of his uncle's soul. However, the tragedy of Romeo and Juliet goes beyond a beautiful love unrealized; it is also a tragedy of two souls lost, the reality of Romeo and Juliet's damning suicides undeniable despite Shakespeare's apparently deliberate downplaying of this element.

Idolatry is one sign of melancholy of excess, according to Burton (343). While it may at first seem like mere Renaissance courtliness, Romeo's words to Juliet at their first meeting are dangerously melancholic:

If I profane with my unworhiest hand
This holy shrine, the gentle fine is this:
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss. (1.5.98-101)

and: "O, then, dear saint, let lips do what hands do! They pray; grant thou, lest faith turn to despair" (1.5.108-9). But in fact, even granted, this love leads to despair because of the intensity of the melancholy enmeshed in it. Seward comments,

When Romeo speaks of Juliet as his "Saint," refers to his lips as "Pilgrims," and calls his desires "prayers" he is admittedly aping that sort of polite nonsense which was fashionable in the Renaissance. A young man was supposed to demonstrate both his wit and his love by his ability to manipulate such conceits. But the fact remains that such language, if used seriously and not as a deliberately exaggerated compliment, was believed to reflect the thinking of a man whose sense of values is overturned. One should not make a goddess out of a woman. (87)

Any neo-Platonic justification of Giovanni's stand founders on Giovanni's physical pursuit of his love, as opposed, for example, to Petrarch and his distant Laura. As we shall see, Giovanni goes still further in his deification of his lover and his love. While Romeo's conceit is a charming bit of wordplay, it is also evidence of melancholically inclined wit, and we shall see that it is furthermore the moment the contagion seizes Juliet, and once infected, she follows the same doomed course as Romeo; her aside is "If he be married, / My grave is like to be my wedding bed" (1.5.143-4), and of course it is both.

Burton also says that the Devil uses dreams and visions to assault religious melancholics (347). The troubling nature of Romeo's dreams, therefore, is another possible sign of religious melancholy. These premonitions are linked to the idea of a hostile fate, most obviously in "some consequence yet hanging in the stars." H.B. Charlton notes that "Instead of letting his persons declaim formally, as Brooke's do [Brooke's Romeus and Iuliet is generally accepted to be Shakespeare's major source for the play], against the inconstancy of Fortune, he endows them with dramatic premonitions" (31-2). The prevailing Elizabethan understanding of fate and the stars indicates that the audience's reaction to lines like "I defy you stars" (5.1.24) would be horror at the character's defiance of providence Elizabethans would definitely associate with a passion

-driven man (Seward 180). While Fortune's wheel may turn and change men's immediate positions, fate is ultimately in the hands of God, the star-mover. In Christian tradition, the individual has the capability to exercise free will in response to circumstances whether the circumstances themselves are ordained by God, by the actions of others, or by the Christian's own sin.

Romeo's "I defy you stars," in that it carries the connotation of denying the rightful place of Providence, is the statement of a man tragically seized by fully manifested despair linked inextricably to religious melancholy of defect. This is essentially a doubt of God's provision and saving power leading to hopelessness. According to Tillyard, the Elizabethans believed that though the stars held some sway over earthly things, and Fortune was this manifestation that applied to man, "over the immortal part of man the stars have no necessary sway [emphasis mine]" (62-4). "The stars" was just a shorthand for circumstances beyond the control of the individual. The proper response is not to defy Fortune, through the stars, but to implore God for the means to last out the turning of Fortune's wheel. To forget God's place is to surrender to the stars and leads to hopelessness. This hopelessness often leads to violence, notably self-inflicted violence, according to Burton (363). Also according to Burton, religious melancholics in advanced stages of despair "have no sense or feeling of mercy or grace, hope of salvation . . . no hope, no faith . . . continually tempted to make away themselves" (366). Despite Romeo's verbal defiance, he surrenders by deifying his love instead of sanctifying it, setting up an idol he turns to instead of God who could truly help him.

Melancholy and despair are not always concurrent (Burton 358), but the eternal consequences of the lovers' suicides would have been prominently in the thoughts of the play's audience, despite obvious sympathy with the lovers. As indicated by literature on the tragedy of damnation: Nashe's Unfortunate Traveller, Webster's Duchess of Malfi,

and many others, dying well (penitent) was an important issue in Elizabethan literature.

Burton comments on the issue:

It is controverted by some whether a man so offering violence to himself, dying desperate, may be saved, ay or no. If they die so obstinately and suddenly that they cannot so much as wish for mercy, the worst is to be suspected because they die impenitent. If their death had been a little more lingering, wherein they might have some leisure in their hearts to cry for mercy, charity may judge the best. (367)

Elizabethan Christians were apparently divided on the issue and clung to the hope of a merciful God. Unfortunately, neither Romeo, who has time for only thirteen lines, including praise for the apothecary and his fast-acting poison, nor Juliet, who has time for not a word, gives any sign of contrition or remorse at the self-inflicted death.

Romeo's confrontation with Paris in Juliet's tomb gives ample evidence to suspect religious melancholic despair:

Good gentle youth, tempt not a desp'rate man.
Fly hence and leave me. Think upon these gone;
Let them affright thee. I beseech thee, youth,
Put not another sin upon my head
By urging me to fury. O, be gone!
By heaven, I love thee better than myself,
For I come hither armed against myself.
Stay not, be gone. Live, and hereafter say
A madman's mercy bid thee run away. (5.3.58-67)

This speech shows Romeo obsessed with sin, preparing his self-slaughter. According to Tillyard, English literature as a whole is permeated with Christian religious imagery, and the Elizabethans were no different from their Medieval predecessors or Reformation progeny in this (27). However, Romeo is not merely speaking conventionally or metaphorically here; he knows the desperate state of his mind in his grief.

He has the presence of mind to warn off Paris, clinging to sanity as long as possible before Paris's hindrance of Romeo's dire mission is too much to bear. Burton notes of religious melancholics: "in their distracted fits and desperate humors to offer

violence to others, their familiar and dear friends sometimes, or to mere strangers, upon very small or no occasion, for he that cares not for his own is master of another man's life" (366). Romeo's religious melancholy worsens like his heroic love, in that it changes from misdirecting, in a fairly innocent albeit serious manner, to abandoning the God of love altogether and disobeying one of his most serious commandments, taking upon himself the role of God and choosing the hour of his own death, and further compounding his sin with the unjustified murder of Paris. Stained with murder, Romeo dies proudly executing his own will as opposed to God's. While touching in his love speech, this damning element is an irrefutable part of Romeo's demise, and is a direct result of his religious melancholy.

It is interesting to note that while Romeo and Juliet both die in their sin, and are surely damned therefore, Shakespeare downplays this element. In fact, the civic order that is quickly restored after the incident glorifies the youths almost as much as their beautiful language does. Individual salvation is not Shakespeare's focus (in this play at least), and he seems more interested in using the tragic as a vehicle for poetry than anything else, despite the carefulness of his construction of these melancholy characters. Ford is much more concerned with the individual and the eternal than Shakespeare, and despite numerous hazards, manages to save Annabella's soul, though it costs Giovanni his; Giovanni is truly beyond help by the end of the play, whether or not he could be saved at its opening. Ford's characteristic twisting of RJ comes in bringing this issue to the fore, and contrasting the lovers' deaths. Ironically, Annabella's soul is saved, despite the mutilation of her body.

Juliet's Religious Melancholy

Romeo spent some time languishing in an agitated state of love before his affliction worsened. Juliet's melancholy manifests itself first as religious melancholy, as she responds to Romeo's love-play by introducing "saints" and echoing his "pilgrims" (1.5.102,4). Juliet is struck at first with a love melancholy tending to supplant God's natural place with a man, Romeo, indicating that she has deified Romeo as much as he has exalted her when she says, "Or if thou wilt, swear by thy gracious self, / Which is the god of my idolatry" (2.2.119-20).

This idolatry is characteristic of religious melancholy and would be profoundly upsetting to an Elizabethan audience, for whom every part of life was connected to a notion of divinely maintained order. "They were terrified lest [that order] be upset, and appalled by the visible tokens of disorder that suggested its upsetting" (E.M.W. Tillyard 23-4). The elevation of a man to the status of God is of the same magnitude of disorder as Macbeth's regicide, an act which provoked cataclysmic disturbances in the natural order: hawks killed by their prey, stallions warring on mankind and eating each other, and unnatural darkness (Macbeth 2.4.7-21). While not as serious in intent or immediately chaos-inducing as regicide, Romeo and Juliet's elevation of their sensual love to divine status cannot be dismissed as excusable, over-ardent youthful love. To the Elizabethans it was a serious matter.

Juliet's melancholy progresses rapidly (as indeed does everything in this four day play). From the almost innocent wordplay that subtly deified Romeo and their love, Juliet succumbs to further infection when she begins to act as if that deification were indeed so, recursively losing touch with reality and retreating to her love for Romeo for solace. Her scene upon the drinking of the sleeping potion is fraught with passion and disturbing tension. Juliet addresses directly both the vial of potion and the dagger she has taken to

carrying with her: "Come, vial" (4.3.21), and "No, no! This shall forbid it. Lie thou there [Lays down a dagger.]" (4.3.24).

She momentarily doubts the friar, thinking he might try to poison her: "What if it be a poison which the friar / Subtly hath ministered to have me dead, / Lest in this marriage he should be dishonored / Because he married me to Romeo?" (4.3.25-8). The friar, as we shall see, does bear some responsibility for the ensuing debacle; however, it is passion-madness to think him a murderer. There are no indications that the friar is anything but well-intentioned, even if later we discover he is not as wise or courageous as we would like.

Juliet then goes deeper into a nightmarish reverie of death and decay, pondering the terrors of the tomb: Tybalt decaying in the vault, suffocating stench, animated bones; and repeats her vows of self-destruction (4.3.25-60). As with Romeo, these dreams and visions, especially as they lead to the despair of self-destruction, are clear signs of religious melancholy.

This is the most visible, but not the only time Juliet has spoken so. In the friar's cell she pleads and threatens:

Give me some present counsel; or, behold,
'Twixt my extremes and me this bloody knife
Shall play the umpire, arbitrating that
Which the commission of thy years and art
Could to no issue of true honor bring. (4.1.64-8)

This is the threat she eventually makes good on, burying Romeo's knife in her bosom over his fresh corpse.

She has also had other dreamlike premonitions of death, like those in Romeo's speech beginning "I defy thee stars":

O God, I have an ill-divining soul!
Methinks I see thee, now thou art below,

As one dead in the bottom of a tomb.
Either my eyesight fails, or thou lookst pale. (3.5.55-8)

This is another time her sight is correct, the dream revealing the future, Romeo pale in the Capulet's tomb.

So, Juliet, like Romeo, is infected with melancholy of both varieties: heroical love and religious melancholy. Her condition declines, progressively loosening all her ties but those to Romeo, and therefore when confronted with his death, she too longs to die, and despatches herself. It remains to see how Ford transforms the elements of RJ when he creates his own vision of this tragic tale of melancholy and love.

Melancholy in 'Tis Pity She's a Whore

We have seen Shakespeare drawing on a Burtonian view of melancholy to shape Romeo and Juliet's characters, and thereby the events of their play. Ford deliberately mines RJ for his treatment of Giovanni and Annabella in 'Tis Pity, characteristically twisting some of the Shakespearean source to form a darker, more hopeless play.

The city of Parma at the beginning of TP is in even worse shape than Verona at the beginning of RJ. Where Shakespeare begins with the city-scaped brawl that sets out the public nature of the feud's violent backdrop to his story, Ford's drama is played out scene by scene, a few characters at a time, but combines to give an image of near-complete moral decay. As in RJ, violent and tragic actions in TP are played out as a result of misunderstandings, old quarrels, and love; however, Parma is completely engulfed by these actions. The primary relationship of the play, that of Giovanni and his sister Annabella, appears periodically, but at times merely punctuates the murders and intrigues being played out by the other characters in largely unconnected subplots. Nearly every scene in RJ advances the plot, contributes to the main action of the young lovers' tragedy. Parma is beset with villains and intriguers of every sort, from adulterers to corrupt clergymen, vengeful mistresses to duplicitous henchmen, most of whose actions have little to do with Giovanni's tragic affection for his sister.

Despite some apparent differences, the same insidious grip of melancholy that dragged Romeo and Juliet to their doom clutches at Giovanni and Annabella too. Because of the villainous behaviour of Parma's citizens, Johannes Bastiaenen accuses Ford of looking on these "criminal aberrations" with a "lenient, sympathetic eye" (103). However, the fate of so many of the sinners, if not all of them, leads one to discount such a theory; even if TP is not so clearly steeped in Biblical injunctions as RJ, often times it is as good an

example as any morality play that the wages of sin is death. We cannot know Ford's intention, but the evidence does not support Bastiaenen's thesis. There is another problem, however. The contrast between Giovanni and Annabella and the surrounding city's denizens is so great that to some, the love they share is a natural and reasonable reaction to goodness and against villainy.

Florio's family name means "flower," and Ford has used the name well, since Florio and his children are the flower of Parma, the only persons we see who are both intelligent and uncorrupted†. They are in fact the only persons in town morally and psychologically healthy enough initially for us to notice an affliction with melancholy; the symptoms of the affliction would not be evident in individuals who are less basically healthy. Giovanni and Annabella both show symptoms of melancholy that progressively worsen, similar to the affliction's progression in *Romeo and Juliet*, similar enough, in fact, to show Ford clearly appropriating this undercurrent from *RJ* and characteristically twisting it:

Given the nature of the world in which they find themselves, the narrow, claustrophobic, corrupt world of Parma, there is a kind of inevitability about Giovanni and Annabella's turning inward to each other, a turning which can only end in death. (Smallwood 64)

"Inevitable" is stating the case stronger than it merits, however. To do so is to deny the many elements that point toward alternatives. The attraction may have been inevitable, but Giovanni initiates the consummation of it and descends into depravity, the slope made slipperier by his melancholy.

As in *RJ*, the progression of melancholy through heroical love to religious melancholy and despair in *TP* follows the pattern of *RJ*, but accelerated. It can be argued,

† Philotis is another untainted character. Her name is very similar to "Phyllis" which interestingly means "a green branch" (Linwood Sleight), possibly playing on the botanical theme.

in fact, that by the time Ford opens the play, Giovanni is beyond hope. This interpretation depends upon several ambiguous statements by Giovanni, as we shall see. However, our interest in the characters in part depends on Giovanni's fate not being sealed, and Annabella's path twists sharply several times in the play, lending credence to the idea that although inevitable in the dramatic sense, the lovers' paths depend upon choices made during the course of the play. In any case, the influence of melancholy, and its progression, is clear, whether Giovanni is inextricably bound by it in 1.1 or not.

Giovanni and Heroical Love

Giovanni's appearance in the midst of a continuing argument with Friar Bonaventura defending his incestuous attraction to his own sister bodes ill. To get to this point, Giovanni must have been afflicted for some time. It has been specifically noted by G.F. Sensabaugh that Giovanni "seems, particularly, to have contracted both religious melancholy and heroical love" (68).

As with Romeo, other characters describe Giovanni in language appropriate to his melancholy condition; also like Romeo, Giovanni turns to a Friar for aid, and he never successfully completes the cure this mentor suggests. Instead, Giovanni's condition worsens, complicated by the religious melancholy that drives him to re-define morality on his own terms.

The God-defying character of the love which is religious melancholy will be discussed later. However, in his appearance to the rest of the players, Giovanni gives all indications of heroical love as well. His sister sees him in the distance and remarks: "What man is he, that with such sad aspect / Walks careless of himself?" (1.2.128-9). When Putana points out it is her brother, she continues:

Sure 'tis not he; this is some woeful thing
 Wrapped up in grief, some shadow of a man.
 Alas, he beats his breast, and wipes his eyes
 Drowned all in tears: methinks I hear him sigh. (1.2.131-4)

These sighs, this weeping and solitude, are all signs of melancholy we have seen in Burton. Just as Montague is concerned for Romeo, Florio says of Giovanni, "... he is so devoted to his book, / As I must tell you true, I doubt his health" (1.3.5-6); this puts Giovanni squarely into Burton's sights as a scholar and thereby susceptible to heroical love (103). And as his father's concern for his health shows, in notable parallel to Old Montague's concern for Romeo, Giovanni is indeed a sufferer from melancholy.

The women in the play also note his sadness; in 1.3, Putana asks Giovanni, "Bless us, why are you so sad sir?" (164). Annabella, once she speaks with him, notes an unsettled mind and happy wit very similar to that Mercutio welcomes in Romeo the morning after Capulet's party. She says in an aside, "I trust he be not frantic" (1.2.178) and to Giovanni, "I see you have a merry sickness" (1.2.185). "The love sickness from which [Giovanni] suffers, which makes his sister regard him at their first meeting as 'some woeful thing' [1.2.136] is never cured. One of his first remarks to his sister, 'I am sick . . .' [1.2.185], has a stark, foreboding truth" (Smallwood 53). The cause of Giovanni's weeping is his love for his sister, and in the first scene he shares his forbidden desires with Bonaventura: "To you I have unclasped my burdened soul, / Emptied the storehouse of my thoughts and heart" (1.1.13-14).

Cyrus Hoy thinks that "Ford's Giovanni is a young Faustus, dabbling in forbidden love as Marlowe's hero has dabbled in forbidden knowledge. Both are persuaded to their several presumptions by fatal intellectual pride" (146). Bruce Boehrer quotes Una Ellis-Fermor, "In this sense, then, 'Tis Pity is very much like Faustus, a document of 'a mind in transition between two perceptions of the Universe'" (366). It seems, rather, that they both are interested in less lofty pursuits than revolutionary philosophy, as C.S. Lewis says

of Faustus, "... you will hear in some critics that Faustus has a thirst for knowledge. In reality, he hardly mentions it. It is not truth he wants from his devils, but gold and guns and girls" (88). Giovanni is less interested in the honesty and truthfulness of his "nice philosophy" than in his sister's embraces. Because of his melancholy affliction, he puts the primacy of his love above all else; he is miserable without it, but it will not bring him joy, only separate him further from the one source of purity in Parma, his family, including the Friar who "chose / Rather to leave my books than part with thee" (1.1.53-4). The Friar in fact calls Giovanni's love "lust" (1.1.58), and it is so, not only because of the perversion associated with incest, but also because the nature of that taboo prevents a fully realized, healthy love from forming because of the secrecy necessary to maintain the love.

S. Blaine Ewing claims that Giovanni's melancholy "is gradually and unobtrusively introduced. Few will notice that in the first scene of the play the Friar has called Giovanni, half-seriously, 'foolish madman'" (71). Ewing's diagnosis is sound, but the melancholy appears more prominent than his "unobtrusive" indicates. Bonaventura is entirely serious in his accusation. Friar Bonaventura regards Giovanni's problem as melancholy, and just as the malady is straight out of Burton (and RJ), so is the cure. Not only does he refer to Giovanni by such terms as "foolish," and "fond," both terms associated with debilitation, but he recommends two remedies straight out of Burton to cure Giovanni. The first is:

... Look through the world,
And thou shalt see a thousand faces shine
More glorious than this idol thou ador'st:
Leave her, and take thy choice, 'tis much less sin,
Though in such games as those they lose that win. (1.1.59-63)

Bonaventura proposes a complement to prayers, in verse much like that which Friar Lawrence uses: Giovanni should find another outlet for his affections. This advice is reminiscent of that given to Romeo, but by Benvolio, not Friar Lawrence: "Examine other beauties" (RJ 1.1.234). In Parma, the problem is obviously complicated by what one sees

when one looks around. This does not negate the validity of the advice, however. For example, if Giovanni had stayed at Bononia, the present situation may have been avoided in part, or even in whole (Annabella, as a woman, has no such easy mobility, it is true).

Bonaventura, as a celibate man, may have no practical knowledge of youthful love, but such transformations of affection as he suggests rarely take place overnight (or in the space of a week of prayer and seclusion, even an earnest week), and even more rarely as the result of exterior motivations. True, Romeo changes in an instant, but we do not know that he has ever even spoken with Rosaline before he sees Juliet, and Friar Lawrence was not pushing him to abandon his ambitions towards Rosaline, merely cautioning him against straying too far with them. And, finally, Romeo turned towards Juliet of his own accord; he was not wrenched away from Rosaline at another's behest, but dies at his own hand rather than live without the woman who shares love with him, Juliet.

Besides the practicality of Bonaventura's words as advice to the lovelorn, they address an important concern. Were the unthinkable to occur (and it does), and Giovanni's paramour become pregnant, if she is just another girl, a hasty ceremony legitimizes the whole affair, a safety valve ineffective in the case of incest. Unfortunately, Bonaventura tries this device anyway, marrying the girl to a man not the father, with disastrous results. While the Friar no doubt hopes for a marriageable match for Giovanni, he would seem to be content if at this stage, Giovanni just left his sister alone, whoever takes her place.

The bigger issue regarding this suggestion, besides its potential effectiveness, is its morality. Jesus said "Go, and sin no more" (John 8.11), and not "Go, and sin with somebody else." What kind of position is this for a friar, then? If the chief moral voice of the play is thus tainted, despair is truly the only response and the lovers have no hope for a cure. Bonaventura's position is extrapolated thus: "Heaven admits no jest" (1.1.4), and Giovanni's lightness of tone confirms that Giovanni lacks a serious view of the

circumstances in his speech about "gods and beauty" (1.1.20-3) and the questionable equivocation in his comments "else I'll swear my fate's my god" (1.1.84) and "O, do not speak of that" (46) in response to Bonaventura's accusation "blasphemy"--all this is a result of Giovanni's intellectual manipulations in justifying his incestuous affections. Were Giovanni to find other pastures, these machinations would cease, mere youthful exuberance and common concupiscence not requiring the soul-imperiling blasphemy that Bonaventura is hearing to justify it. Simply put, Giovanni's sinful love of Annabella has greater practical and moral prohibitions attached to it, and a state of lesser, redeemable sin is preferable to the irredeemable state of atheism that Giovanni is headed for when he says, "else I'll swear my fate's my god" (1.1.84). Bonaventura acknowledges the dangers of this course ("they lose that win" [1.1.63]), and does not deny its sinfulness, but the teaching of the Christian church has always been that the only unforgivable sin is the denial of God's sovereignty, because God cannot forgive the sin of one who does not acknowledge His ability to do so, and at all costs (for to Bonaventura, Giovanni has nothing left to lose) the friar seeks to prevent Giovanni's lapse into the state of utter separation from God.

Robert Ornstein has addressed this apparent clash between the friar's vocation and his recommendations:

The Friar's worldly 'realism' does not clash with his other-worldly piety; it is instead a direct consequence of it. His literalistic mind views morality wholly in terms of crime and punishment; he regards sin with the mentality of a criminal lawyer. Deeply attached to Giovanni and Annabella, he would have them, if possible, avoid sin altogether. But if prayers, fasting, and self-mortification are unavailing, then he would have them commit the smallest possible crime and incur the lightest punishment. (209)

Bonaventura's recommendation seems at first to be problematic. When viewed from his point of view, that of a counselor to a melancholic afflicted with heroic love and leaning towards religious melancholy as well, the Friar's remedy is sound. To prevent the slide

away from health, Bonaventura recommends a re-direction, a side path. This less treacherous slope, though still in the wrong direction, would be an improvement.

Bonaventura's second attempt to give relief to Giovanni contains the same Burtonian allusions. We see Ford's twisting of RJ clearly here. "Confidence and hope do more good than physic" Burton attributes to Galen (157). Hope is just what is missing from Parma. Where in RJ, Old Capulet's remark "'tis not hard, I think / For men so old as we to keep the peace" (RJ 1.2.2-3) gives us a glimmer of hope for Romeo's situation, Parma offers no hope; it is beset by private intrigues, poisonings, violences, and corruptions that defy any hope.

At this point, Giovanni is not yet lost, however, and Bonaventura attempts to cure him with recommendations straight out of Burton :

Hie to thy father's house, there lock thee fast
 Alone within thy chamber, then fall down
 On both thy knees, and grovel on the ground:
 Cry to thy heart, wash every word thou utter'st
 In tears (and if't be possible) of blood:
 Beg heaven to cleanse the leprosy of lust
 That rots thy soul, acknowledge what thou art,
 A wretch, a worm, a nothing: weep, sigh, pray
 Three times a day, and three times every night.
 For seven days' space do this, then if thou finds't
 No change in thy desires, return to me:
 I'll think on remedy. Pray for thyself
 At home, whilst I pray for thee here.-- Away,
 My blessing with thee, we have need to pray. (1.1.69-82)

Ewing notes that this recommendation squares with the church as well as Burton (73), which was certainly Burton's intention, and fits with "frequent meditation . . . and consideration of his former life" (Burton 368) and the variety of physical denials (311) Burton recommends for treatment of heroical love. In fact, it is problematic that the physical denial recommended by Burton for heroical love, as he points out, can further

traumatize a religious melancholic, weakening him to outside assault by demonic forces (350).

Critics who have attacked Bonaventura (Eugene Waith 52, Kenneth Requa 23, Ornstein *passim*, and others) as narrow-minded and banally orthodox generally have missed the point that the Friar is prescribing the best medicine available for the disease, at least according to authoritative sources on the subject of melancholy. Requa at least notes that "the Friar is at his best in the opening speech. He draws a line between theory, of which much disputation is acceptable, and practice, in which harm may be done if one acts according to ill-formulated 'school-points'" (17). Requa sees the friar in a pastoral, not an intellectual role, despite the friar's scholarly inclinations, and thus excuses Bonaventura's traditional rhetoric as secondary to his aim of leading to repentance through counsel, not argument (23-24). However, Requa also seizes on Bonaventura's "I was proud of my tutelage" (1.1.53) to accuse him of a pride parallel to Giovanni's that leads him to rash, ill-considered acts that exacerbate the tragedy of the play (23). His criticism is too harsh here.

Bonaventura's pride in Giovanni may have contributed to Giovanni's overblown estimation of his own moral power (Bonaventura does say of Giovanni, "that miracle of wit . . . A wonder of thine age" [1.1.47-8]), and the hasty steps taken by Bonaventura at the end of the drama (important echoes of Lawrence's even more hasty machinations)--his recommended marriage of Annabella to Soranzo and his retreat to Bononia--could indicate an unhealthy interest in appearance as opposed to truth; however, the friar's pride, if pride it is, is not very culpable. It appears rather to be the cajoling of a father-figure to encourage behavior worthy of honor and respect in the young man, and in fact to turn him away from the soul-imperilling path he is considering, but has not yet trod. The Friar's "pride" certainly does not approach the order of magnitude of Giovanni's murderous egocentrism.

Requa suggests that Giovanni may not have even attempted the friar's penitent course, although he notes that "Most probably the vagueness of the time here and elsewhere in the play suggests that time is not important, in the sense that no matter how long a period one conjectures as lapsing between the scenes--a matter of minutes or the friar's recommended week of penance--Giovanni would act the same" (17-18). The question of time is irrelevant, however. Our indication that Giovanni's dedication to pursuing the friar's cure for melancholy is lax comes from his own mouth, whether a day or a week transpires between 1.1 and 1.2. He says, "All this I'll do, to free me from the rod / Of vengeance" (1.1.83-84), so far so good, but adds: "else I'll swear my fate's my god" (1.1.84). Even as the breath leaves his mouth, Giovanni equivocates about his repentance. Sincere repentance is not characterized by planning how to deal with the consequences of its failure. Giovanni is all too willing to look at the possibility of the cure's failure and accept without hesitation the self-centered result. "To free me" becomes "my fate" and "my god [emphasis mine]," moderated by the tiny but crucial "else." The "rod of vengeance" Giovanni imagines reveals his view of God in his instance, a view reminiscent of Burton's description of religious melancholy, many of whose sufferers "die obstinate and wilful in this malady" (367) because they doubt the power and mercy of God (Burton 367).

However, Giovanni's name, an Italian variant of "John," means "God is gracious (or merciful)" (Alfred Kolatch). Ford has used names very precisely in this play, as we have seen in "Bonaventura," whose name means "good venture." Giovanni denies his own name and trusts only in the God of justice, without taking into account the God of mercy.

Much critical debate has centered on Giovanni's intentions. Hoy notes that 1.1 is the only time that Giovanni does give any sign of following Bonaventura's advice--after

this attempted cure fails, Bonaventura has other recommendations--but Hoy is alarmed by the "ominous equivocation" of line 84 (148). Bastiaenen thinks that "at the urgent request of the friar, Giovanni tries to eradicate his morbid propensity [emphasis mine] by having recourse to a weeks's seclusion and prayer, but we know beforehand that the result will be negative. As usual, fate is again denounced as the real culprit" (102). Giovanni's attempts are half-hearted at best, and hypocritical at worst, as indicated by his levity and equivocation in 1.1 ("O do not speak of that" [46] and "else I'll swear my fate's my god" [84]), 1.2 ("I have asked the counsel of the holy church, / Who tells me I may love you" [237-8]), 2.5 ("Your age o'errules you" [35]), and elsewhere. As Mark Stavig says, Giovanni's characterization of the friar's religious system as "the rod / Of vengeance" reveals the "near hopelessness of the situation" (225). Giovanni does not in his heart seek relief through Bonaventura's instructions because at heart, as we have seen by his verbal slips, he does not see a solution or salvation there, only punishment and denial. Robert Ornstein notes, "... like earlier Jacobean heroes, Giovanni finds that prayers and counsel are futile, that supposed remedies against passion are 'but dreames and old mens tales / To frighten unsteady youth' (1.2.151-152)" (204).

Giovanni says that he has tried the Friar's cure, and in Act 1 his word might still be believed; his worst lies still ahead of him. He speaks of practicing the kind of cure the Friar (and Burton) recommends:

I have even wearied Heaven with prayers, dried up
The spring of my continual tears, even starved
My veins with daily fasts: what wit or art
Could counsel, I have practised . . . (1.2.147-50)

This overlaps (as, admittedly do Burton's on occasion) the recommended cures for both religious melancholy and heroical love, showing the Friar is fully aware of the complete

situation and has recommended the proper remedies. Because of his other lies and equivocations, however, it is difficult to believe Giovanni, even in soliloquy.

Those who will say Giovanni is in a hopeless situation can seize upon the double bind of heroical love and religious melancholy as evidence, because the cures for the first --like "above all to fast" (Burton 311)--are often contributors to the second--"fasting, contemplation, [and] solitariness are, as it were, certain rams by which the Devil doth batter and work upon the strongest constitutions" (Burton 348). However, the Friar's other advice--"Look through the world" (1.1.59), though it could be more Biblically stated as "flee temptation," or "but God is faithful, who will not suffer you to be tempted above that ye are able; but will with the temptation also make a way to escape, that ye may be able to bear it" (1 Cor.10.13). Escape, quite literally is what Giovanni needs, and since there is no solace in the form of desirable matches in Parma, flight would be a reasonable approach. Giovanni does not do so, however; he stays to persist in sin, and indeed to corrupt his sister. These are choices he makes, not eventualities he cannot help but succumb to.

Later, "When [Giovanni] maintains that 'what wit or art / Could counsel, I have practic'd' (1.2.149-150), he reveals his characteristic over-reliance on the 'wit' and 'foolish grounds of art' (1.1.5-6) that the Friar insists will lead to hell" (Stavig 227). This wit over substance we have seen in his jesting with the friar and even the clever use of the friar's own words, but not their meaning, to woo Annabella. The chief interest of Act 1 is this beginning of Giovanni's slide from pseudo-intellectual sophomorphism to deceit, despair, and death. Like Romeo and Juliet, innocent (aside from the consanguinity issue) love talk and foolishness begins a slide that leads through religious melancholy to despair and self-inflicted violence.

Larry Champion notes the positive potential in Giovanni shown by the fact that he, like Romeo, consults his spiritual counselor for advice and that Giovanni "readily accepts

Bonaventura's suggestion that he acknowledge his need of God and for seven days pray earnestly that the temptation be removed . . ." (81). This, however, neglects the serious implication, noted above, of Giovanni's equivocation "else I'll swear my fate's my god." If Giovanni were not attractive to the audience at all, we could expect no tragedy. We do not mourn Hippolyta's demise, no matter how ugly, because we do not feel any sympathy for her; any that was generated owing to her scorned stature is cancelled out by her adulterous and possibly murderous betrayal of her husband and her subsequent plotting against Soranzo through his servant. It is Giovanni's fall, caused by melancholy, that is tragic; however, melancholy requires at some level the consent of the will of the victim. Giovanni does not say, "else my doom is sure;" he says, "else my fate's my god." Instead of saying, "I will do what must be done to release myself," he says, "If this doesn't work, I'll make a god of my fate," a god (and a morality) more to his liking. Here we have Giovanni's consent to remain sick, and his condition worsens from here.

More ominous than the "else" slipped in on his way out Bonaventura's door is another verbal equivocation by Giovanni, one that shows indeed his condition worsening between 1.1 and 1.2. The trouble comes when, to complete the seduction of the all too willing Annabella, Giovanni says:

I have asked the counsel of the holy church,
Who tells me I may love you, and 'tis just [emphasis mine]
That since I may, I should; and will, yes will. (1.2.237-9)

Ornstein notes that

Up to this point [1.2] the moral pattern of 'Tis Pity seems almost predictable . . . the deliberate equivocation about the "Counsell of the holy Church" signals a new emphasis in characterization, however--a turning away from ideology to psychology. Intimating the shallowness of Giovanni's atheistic convictions, it prepares us for the casuistry with which he later rationalizes his seduction of Annabella. (205)

From the beginning, Giovanni's love is tainted, even laying aside its incestuousness; it is

seduction (albeit of a willing victim) through deceit, as if he approached any young woman and lied about her father's permission for his approach. This is not to deny the tragic nature of Giovanni's passion or his struggle, but we see that the first scene of our play is really the last scene of his resistance to the unnatural passion. In Act 1 he half-heartedly seeks the Friar out for a final time, but is really thinking beyond this last effort to the new morality where Giovanni's fate is his god and he need struggle no longer against temptation. Giovanni does not give in with a bang, but with a whimpered "else."

Besides the equivocation, Giovanni's wooing is tainted by other language he uses as well. It is surely faint praise at best to tell Annabella that her beauty "would make an anchorite lascivious" (1.2.197), that is, that her beauty is corrupting even to the holy. Giovanni "lies to win Annabella, and his love is increasingly warped by the fear and jealousy that shadows its first ecstatic consummation. . . Giovanni's love changes from breathless adoration to insane possessiveness" (Ornstein 211).

H.J. Oliver blames Bonaventura for this point, excusing Giovanni's blatant deceit because:

. . . the Friar's failure to prove a case against him is to Giovanni equivalent to condonation. It is not, as some would imply, that the dramatist believes Giovanni to be right, but that the Friar cannot set him right. This, then, is the beginning of the tragedy of Giovanni: that the one he turns to for advice is in the circumstances inadequate, the moral order has an unworthy representative, and the potential sinner proceeds with his sin. (89)

The Friar, we know, is not unworthy; although maybe imperfect in his insight, he is on the right track. His "failure to prove a case" is because he has stopped arguing with Giovanni long before 1.1 opens with all indications of being the end of a long quarrel; Bonaventura's injunction is "Dispute no more . . . No more" (1.1.1, 12). The Friar, in accordance with good Burtonian methodology, has ceased rational argument; he is no longer trying to "prove" any case, the mind of the melancholic being unavailable to such

treatment since the disease is inherently irrational. Instead of treating the symptom (which is not responding to treatment anyway, as this scene gives evidence), Bonaventura prescribes the remedy for the disease, before the complications of incestuous consummation set in. His advice is timely and correct, and the responsibility for Giovanni's further decline rests solely with the man himself. We have already heard the discussion to which Giovanni is referring when he tells Annabella that "I may love you," and know that the "holy church" has not in fact lent its authority to this union, but instead Friar Bonaventura has responded with horror (Boehrer 355). The Friar bears no responsibility for Giovanni's failure; the friar's advice has been both good and true.

Boehrer goes on to say that on one hand, Giovanni's remark "can be (and has been) seen as a cynical and calculated lie; on the other, it can be extenuated by the intensity of Giovanni's passion" and that both perspectives contain truth, Giovanni apparently clinging to the precise words of the friar: "Yes, you may love, fair son" and ignoring the clear spirit of the friar's intention to condemn his sexual desire for Annabella (355). This opening was exactly what Giovanni was looking for, because he seeks the legitimacy of religion as much as possible, but is willing to bend the system to its breaking-point to accommodate his aims (Boehrer 355). Boehrer faults the friar for allowing this slip by stressing text, not context, himself (356). However, this "passion" that Boehrer claims extenuates Giovanni's methods does no such thing. It is in fact part and parcel of an acute melancholy affliction, the thing the Friar is trying to cure. To the Elizabethans, it was not that "passion" and "reason" were two elements that must be balanced against each other. "Reason" is the balance of passions; "passion" is the unbalanced state, and unbalanced passion was dangerous.

Boehrer admits his critical structure rests on the assumption that Giovanni cannot resist his love and that his fate is sealed; he claims that what dignifies Giovanni's claims,

giving him equal status with the Friar in his search for Truth, is his willingness to die for it (370). Boehrer is admitting that his critical structure neglects to include melancholy, which, as we have seen, is an important part of the conflicts in the play. Melancholy requires the consent of the victim, an indulgence in it, like the melancholy Jaques' "more, I prithee, more" (As You Like It 2.5.8), or else "hope" and "confidence" could be of no use in its cure; it is the un-reasonable result, what happens when a man chooses to "descend into sense" (Castiglione 336). A willingness to die indicates the severity of the affliction, one progressing as Giovanni's does (and as Romeo's did, although much more slowly) into religious melancholy as well as heroical love. Giovanni's insists, ". . . since I may, I should; and will, yes, will" (1.2.238) and thereby condemns himself to suffer the consequences for his informed indulgence in the forbidden.

After Giovanni's first failed cure, Bonaventura is forced to contend with two melancholics, not one, dividing his time and his energy. In Act 2, the lovers have consummated their affair and the situation is much more urgent, owing to the possibility of discovery; indeed, Annabella's pregnancy eventually complicates matters since discovery is thereby imminent. Further urgency is warranted because Giovanni's declining condition, his worsening melancholy, necessitates his continual self-removal farther and farther from Bonaventura and his only hope of recovery. Once enmeshed in sin, the lies and self-preserving justifications necessary to maintain "integrity" take a tighter and tighter hold. This is the case with Giovanni, who forsakes the semi-serious path of Act 1, and tortuously wraps his incestuous love in a new morality to protect it.

The extent to which Giovanni's sincerity has deteriorated between the conversations he has with the friar in 1.1 and 2.5 is immediately apparent. He has moved from sighs and sorrows to a state of near-paranoia, a severe "commotion of the mind" and "perpetual anguish of the soul" (Burton 78). If Giovanni's seriousness was in doubt in 1.1, now he

leaves no question: "Father, in this you are uncharitable" (2.5.12), "Your age o'errules you" (35) and finally, describing his sister's charms:

For colour, lips; for sweet perfumes, her breath;
For jewels, eyes; for thread of purest gold,
Hair; for delicious choice of flowers, cheeks;
Wonder in every portion of that throne.
Hear but her speak, and you will swear the spheres
Make music to the citizens in Heaven.
But, father, what is else for pleasure framed,
Lest I offend your ears, shall go unnamed. (51-58)

He mock-modestly declines to undress his sister and describe in detail the remaining pleasurable parts of her body to the friar, and is content with a conventional description of her face only, in stale Petrarchan terms--Ornstein, however, insists that in 2.5.49-56 "the worn Petrarchan conceits take on fresh beauty and meaning" (210), neglecting to cite the disgusting implications of 57-58 above.

Giovanni has ceased to see Bonaventura as having any meaningful comment to make on the situation, as Ornstein notes:

There is no more intellectual seriousness in Giovanni's unlikely argument in 2.5 than in his equivocated plea to Annabella 1.2, only now his improvisation is mocking and exultant. This is high-spirited casuistry for casuistry's sake, an egoistic display of shallow wit. The brilliant young scholar does not really attempt to persuade his tutor; he demonstrates again and again the jesting arrogance which the Friar earlier condemned . . . The horrified Friar does not respond in kind. (205)

That "admirable friar, who, if to some extent a slave to convention, is an excellent spiritual counselor" (Bastiaenen 103), is now being dismissed by his upstart pupil.

Annabella and Heroical Love

Annabella is afflicted with the same heroical love as her brother, despite showing some of the shyness that Juliet first exhibits when marriage was discussed with her. She hushes Putana's lewd commentary about her suitors: "Fie, how thou prat'st" (1.2.84), and

"Would you would leave me" (1.2.69). But when Giovanni rejects or fails the Friar's course and approaches her, after a brief show of modesty: "Nay, then, I see you have a mery sickness" (1.2.185), "Troth, this is pretty" (1.2.190), and "D'ee mock me, or flatter me?" (1.2.198); she reveals to him that

. . . what thou hast urged
My captive heart had long ago resolved . . .
For every sigh that thou hast spent for me
I have sighed ten; for every tear shed twenty:
And not so much for that I loved, as that
I durst not say I loved, nor scarcely think it. (1.2.240-1, 244-7)

She has revealed her sensual propensity (extenuated, as it is in Juliet, Romeo, and Giovanni) while describing her brother, too far off to identify, but close enough for his physical appearance to be admired: "But see, Putana, see: what blessed shape / Of some celestial creature now appears? / What man is he" (1.2.126-8). She also describes herself upon seeing her brother as having a soul "full of heaviness and fear" (1.2.138), another melancholy characteristic.

Annabella may have been influenced towards perverse sensuality the way Juliet was, by her nurse/companion. Putana, Annabella's companion, serves a similar function for Ford as the nurse does for Shakespeare, characteristically twisted and darkened. Just as Juliet's nurse was full of sensual talk and of praise for various men, Putana comments on Annabella's suitors. The difference is between a social drinker and an alcoholic, however, or as Smallwood puts it, the difference between a cheerful, inoffensive bawd and a vulgar woman of "shallow immorality" (58). Putana's comments dwell almost exclusively on sex, not mere appearance alone, but rapacious lust at times, and she has a fascination with violence:

. . . Here's threatening, challenging,
quarrelling, and fighting, on every side, and all is for your

sake; you had need look to yourself, charge, you'll be stolen
away sleeping else shortly. (1.2.63-6)

Grimaldi is "a very well-timbered fellow" but "I do not like him, an't be for nothing but for being a soldier; not one amongst twenty of your skirmishing captains but have some privy main or other that mars their standing upright" (1.2.75, 78-81); whereas Soranzo meets with her approval, coming pre-tested as it were:

a man sure, else he could never ha' purchased
such a good name with Hippolyta, the lusty widow, in her
husband's lifetime . . .
. . . he is a plain-sufficient, naked man:
such a one is for your bed . . . (1.2.92-4, 96-7)

Under such influence, it is no wonder Annabella's fascination would grow, and by all accounts, Giovanni is a better man than most of her official suitors. Putana says, as she leaves them to their fateful conversation, "If this were any other company for her, I should think my absence an office of some credit," acknowledging her desire to see her mistress bedded, and willingness to shirk the duty Florio has no doubt laid upon her to prevent just that.

Annabella is indeed in a quandary with the suitors available to her. Juliet has the noble Paris offer her his love, although, as Smallwood notes, his part is downplayed, but he is "honourable, youthful, blameless" (55). Annabella is beset by suitors of a different sort entirely: "the adulterer Soranzo; the fool Bergetto; [and] the brawling murderer Grimaldi" (Smallwood 64). Giovanni, on the other hand, according to the denizens of Parma, is handsome, educated and intelligent, young, in fact, in all ways other than that he is her brother and that he is afflicted with the melancholy noted by his family, a suitable match. Those two faults are not small, however.

Putana approves even of Annabella's affair with Giovanni (the only one in the play besides the lovers who does):

. . . what a paradise of joy have you passed under! Why,
now I commend thee, charge; fear nothing, sweetheart;

what though he be your brother? Your brother's a man,
 I hope, and I say still, if a young wench feel the fit upon her,
 let her take anybody, father or brother, all is one. (2.1.41-5)

Annabella may have been predisposed then by company towards this melancholy affliction, but she chooses to respond to her brother's advances, having been silent until then.

Annabella's name means "lovable" (Sleigh), a somewhat ironic choice on Ford's part, containing both the positive connotations of Annabella's goodness and beauty that make her the center of a web of male attention, with the problematic "lovability" that also attracts her brother.

Annabella's sensuality is not as pronounced as Juliet's. Where Juliet initiates many of her encounters with Romeo, Annabella is nearly always passive. Her language does show some of the same sensual leanings as Juliet's, however. Besides her description of the unknown (to her) man's physique in angelic terms above, she tells Putana "O guardian, what a paradise of joy / Have I passed over!" (2.1.39-40), the line that prompts Putana's jest above. When tortured by Florio, she refuses to name Giovanni to him, but describes him:

This noble creature was in every part
 So angel-like, so glorious, that a woman
 Who had not been but human, as was I,
 Would have kneeled to him, and have begged for love. (4.3.36-9)

Though not as pronounced as Juliet's "fiery Phaeton" speech (and remember, Annabella, alone of these four lovers, dies "well" by Elizabethan standards), Annabella's language shows an inclination towards an idolatrous view of Giovanni and their love.

Annabella has not attracted as much critical response as have Giovanni and the friar, but some critics have been very harsh. Bastiaenen remarks that the

young lady also, at the outset, is represented as an amiable, well-conducted woman, but we soon realize that she is no whit better than her brother. There is about her an atmosphere of impurity, which manifests itself in the sickly, extravagant praise of her brother's good outward parts, and she goes

on with this nauseous commendation, even when she stands face to face with her husband after detection. (103)

She is not "no whit better" than Giovanni, however. She is weaker, or stronger, depending on one's point of view, content to control herself until Giovanni approaches her with his incestuous attentions, but she never, to the friar or to Giovanni, attempts speciously to rationalize their sin, blasphemy that only Giovanni indulges in, and therefore she is less susceptible to religious melancholy, as we shall see later. She also is contrite in the end, seeks genuine reconciliation with her husband even under vile physical abuse by him, and dies penitent and in prayer for herself and her brother. In contrast, we have seen that Giovanni becomes more and more insular, rejecting any and all not toeing his line, including, in the end, Annabella.

Thelma Greenfield also finds Annabella of a kind with Giovanni, saying that like Juliet, Annabella initiates a good deal of the action of the play; " . . . all that her brother does reflects on and in Annabella. At the start it is she who holds the knife to her brother's bosom; later, she who uses and defies Soranzo" (19). Greenfield has distorted Annabella's character somewhat, however. Despite Annabella's affliction with heroical love for Giovanni (seen above in her defiance of her new husband), unlike Juliet, Annabella does take a more passive role. Giovanni hands her the dagger that Greenfield mentions. Annabella is silent until Giovanni initiates their arrangement. Annabella, unlike Juliet, does not run to the friar demanding counsel with a dagger in hand. Instead, the Friar finds her out after seeking Giovanni's permission, and Annabella submits to the Friar, although she wavers in the powerful presence of her brother in Act 5 and elsewhere, making her repentance seem inconclusive. It seems more foreshadowing than commanding when she charges Giovanni: "Love me or kill me, brother" (1.3.252), although admittedly he does both in the course of the play; however, Giovanni kills her for his own jealous reasons, not out of pity as she suggests here. Annabella gives Giovanni the ring her dead mother

wished her to bestow upon her husband, but in her own words: "My brother in the morning took it from me, / Said he would wear it today" (2.6.41-2)--Giovanni took the ring; Annabella was passive. Annabella does not show Juliet's dynamism and initiative, but is mostly a passive receptacle for the stronger men: Giovanni, Bonaventura, and even Soranzo, whom she defies, but reconciles with soon afterwards.

Finally, Annabella herself describes her melancholy: "My soul is full of heaviness and fear" (1.2.138). She is shown by inclination, company, and action to be afflicted with heroical love as deeply as is Giovanni.

Bonaventura's efforts to redeem Giovanni from his dark path are a failure; Giovanni dies a violent death after murdering several others. The friar's efforts to save Annabella end much more ambiguously. To the distraught Annabella, in 3.6, Bonaventura describes the misery of eternal damnation: "infected darkness," "burning oil," and "flaming horror" (7-23). He correctly calculates that Annabella has a more serious view of eternity than her brother, and encourages her in her repentance: "But soft, methinks I see repentance work / New motions in your heart; say, how is't with you?" (31-32).

Ornstein says, "The suggestions of superstitious, 'magical,' exorcism [in 1.1. and 3.6] are not inappropriate, for the Friar's idea of morality does not rise far above primitive fear of punishment. His later sermon to Annabella is an exercise in terror" (208). Ornstein has too closely identified with Giovanni and chosen to view Bonaventura as a "religion -masked sorcerer," despite the obviously dubious source of that opinion in the play --Giovanni--and that opinion's contradiction of the other characters' views of Bonaventura. If Ornstein wishes to call the sermon an exercise in terror, so be it, but it is effective in bringing the eternal consequences of her actions home to Annabella and leads directly to her redemption later in the play, and her dying prayers for herself and her doomed brother.

Stavig has noted both similarities and differences between Bonaventura and Lawrence:

The Friar's speech [to Annabella] needs to be seen in various perspectives. Like Friar Lawrence, [Bonaventura] is driven to ever more desperate responses by the changing situation. Friar Lawrence's plans are remarkably successful until the disaster at the tomb, but his logic and language become increasingly dogmatic as he manipulates others to achieve his goals; and his frightened escape from the tomb reflects a breakdown as he becomes aware of his failure. Ford's play is different in that Bonaventura opposes the lovers from the start and goes through a period of helplessness when the lovers go ahead with their affair. [Bonaventura] has been sent by Florio to persuade Annabella to marry and is himself preoccupied with ending the incest and saving their souls.(231)

Bonaventura, appropriately sensing the desperate state Annabella was in, seeks to save her soul first, her honour second, and if possible, her brother/lover.

Once Annabella agrees that she must turn aside from the sin of incest with Giovanni, Bonaventura helps her clarify means to effect this: marry Soranzo and cling to him as a proper wife: "'Tis thus agreed, / First, for your honour's safety, that you marry / The Lord Soranzo; next, to save your soul, / Leave off this life, and henceforth live to him" (37-38). Annabella has already said that :

... if mine eyes
Could have picked out a man (amongst all those
That sued to me) to make a husband of,
You should have been that man. Let this suffice. (3.3.51-54)

Florio, Annabella's father, agrees that Soranzo is "A noble and virtuous gentleman" (3.5.16) and says, "Soranzo is the man I only like" (3.1.124). To the world at large then, it seems a blessed match.

Whether Ford was too hasty or purposefully vague, it is unclear from the text if the Friar knows before he proposes the marriage that Annabella is pregnant: Giovanni returns from Annabella's room with the friar after fetching him when she swooned in 3.4. Putana has told Giovanni the case in 3.3, but we do not see anyone tell the friar, and he would not

necessarily have Putana's womanly knowledge to diagnose Annabella's condition by himself. The sole line that indicates the friar's potential knowledge is "First, for your honor's safety" quoted above, Annabella's honor in jeopardy if she bears a child out of wedlock. The friar never mentions anything about a child; Annabella only speaks of it onstage to Soranzo and Vasques, and Putana only speaks of it to Giovanni. Nevertheless, the "honor" quote alone, in the absence of any other input, necessitates the tentative view that Bonaventura knew or suspected Annabella's condition, but it cannot be assumed outright, as is typically the case among the critics. As with Bonaventura's recommendation to Giovanni to seek other partners in sin, the way is treacherous, and we must pick our way carefully.

Several critics have noted the parallel between Lawrence and Bonaventura in that they both initiate unorthodox marriages as part of their solutions to their charges' problems. Stavig says:

There is a kind of twisted parallel between Friar Lawrence's ingenious solution--the proposed marriage to Paris and "death" of Juliet--and Friar Bonaventura's belief that a penitent Annabella and Soranzo might make a successful marriage. (227).

Both do play somewhat loosely with the "proper" form of marriage, and Soranzo's would certainly be annulled by ecclesiastical court as invalid (Theodore Mackin 24). Ford borrows from Shakespeare's Lawrence the same overall righteousness and the same undercurrent of hastily arranged actions. We see the characteristic twisting when Soranzo and Annabella actually marry, where Lawrence merely goes through all the motions leading up to a marriage between Paris and Juliet.

Assuming, then, that the friar likely knew of Annabella's condition, or at least he knew she was not a virgin, how can he justify marrying her to Soranzo? The answer is the same that led to Bonaventura's suggestion to Giovanni, the possibility of another lover: the

friar hopes to help Annabella make the transition from a state of immediate sin to a state from which she can complete her repentance, something she would never be able to do under the direct amorous influence of Giovanni. Annabella is in a state of deplorable sin, by the friar's standards. She has not yet, at this point in the play, done anything about that except to assent to this possible remedy. As we have seen before, she does not completely repent until 5.1. A marriage tainted by deception is not ideal, but with the second half of Bonaventura's prescription: "Leave off this life, and henceforth live to him (3.6.38), he hopes to save Annabella permanently by putting her out of Giovanni's reach. Soranzo is a noble suitor, and in every other way the marriage is suitable, including to Soranzo himself, who has wooed vigorously throughout the play despite rebuffing by Annabella; Soranzo is admired by the father of the bride. Only the audience knows for sure of Soranzo's villainous behavior towards Hippolita (although apparently rumors abound--at least Hippolita thinks so when she appears at the wedding feast in 4.1 and Putana mentions them in 1.1). There are no indications that Bonaventura knew of Soranzo's calumny, or that he would marry Annabella to a known villain.

Requa says:

Bonaventura is well-meaning, but his scheme [to marry Annabella to Soranzo] is foolish and ill-advised. First, he recommends injustice be done to Soranzo, and second, he can have little hope for a solution arrived at through marriage. If the marriage is intended to separate the incestuous lovers, it fails; moreover, it does not save Annabella's honor. Finally, this disastrous marriage, for which Bonaventura is responsible, leads to the outcome of the tragedy. (24)

However, the marriage does eventually serve to separate the incestuous lovers, though admittedly not immediately. Giovanni chooses the outcome of the tragedy in violent response to this. His decline into despair and madness, and his possessiveness, were bound to erupt in violence eventually, since he forsakes even the pretense of seeking a cure after Act 2. Bonaventura, unlike Friar Lawrence, partially succeeds, however, saving the

soul of one of his charges at least. We cannot forget that this was at least as important to the audience as her life.

As for mistreatment of Soranzo, what little sympathy Ford generates for Soranzo is dashed by his vicious behavior towards Annabella in 4.3, and his hypocrisy (bearing in mind his relations with Hippolita) when he says:

--Hadst thou been virtuous,
Fair, wicked woman, not the matchless joys
Of life itself had made me wish to live
With any saint but thee; deceitful creature,
How hast thou mocked my hopes, and in the shame
Of thy lewd womb even buried me alive. (4.3.108-113)

Bonaventura does not know of Soranzo's behavior, and thus is not excused for inflicting him with an already pregnant wife, but these lines indicate that perhaps Ford does not want the friar's actions condemned out of hand, though Ornstein would seize on opportunities such as this to say that in "'Tis Pity [Ford] exceeds his grasp; his techniques were not refined enough for the moral and aesthetic complexity of his subject" (203).

Champion says:

Annabella's [repentant] position is undercut by the fact that the friar's counsel has involved concealing her pregnancy through marriage of convenience and by the generally disreputable nature of the Cardinal's actions in the name of the church. (79)

And he has a good point. Ford is certainly not an unabashed cheerleader for the church. If he were, Bonaventura's efforts would be more successful. The Cardinal does indeed undercut Bonaventura's good will by sheltering the murderer Grimaldi (3.9), appropriating the goods of Florio's unfortunate house " . . . all the gold and jewels, or whatsoever, / Confiscate by the canons of the church, / We seize upon to the Pope's proper use" (5.6.149-51), and condemning Annabella with his ironic, play-ending line "Who could not say, 'tis pity she's a whore?" The overall impression of the church is thereby

tainted. Bonaventura himself remains realistically beyond reproach. His methods take into account the severity of the present situation and he counsels a gradual re-affirmation of traditional Elizabethan mores from his charges to heal the alienation that eventually puts Giovanni beyond help.

For Annabella's part in the duplicitous marriage (she surely knows she is pregnant), Anderson says:

Because Annabella has penitently confessed her sins to Friar Bonaventura and, upon his advice, agreed to marry Soranzo, we might expect her to display some contrition towards her husband. She does just the opposite, taunting him, praising her secret lover, and daring Soranzo to kill her. In view of Annabella's previous and later (5.1) penitence to the friar, as well as her somber attitude towards Giovanni in the last act (5.5), some commentators have felt that Ford has sacrificed consistency of character for good theater. (101)

Whether a slip by Ford is involved or not, it is clear that throughout the play Annabella wavers, but never is as fully immersed in melancholy as is Giovanni, and is in fact never closer to him than in their first scene. By Act 5, we can foresee her eventual healing, though her shocking death at Giovanni's hand comes as a surprise.

The natural result of religious melancholy is despair and death (367). Similar to the question of Giovanni's sincerity in attempting the friar's penitent path, therefore, is the question of Annabella's ultimate repentance, and when it occurs. Annabella begins her journey in 3.6 above. Soranzo's attacks set her back, however, and she defends her lover to her husband in amorous and unrepentant terms, retaining the vocabulary of religious melancholy that we will discuss later:

This noble creature was in every part
So angel-like, so glorious, that a woman
Who had not been but human, as was I,
Would have kneeled to him, and have begged for love.
You! Why, you are not worthy once to name
His name without true worship, or, indeed,
Unless you kneeled, to hear another name him. (4.3.36-42)

Annabella has fulfilled the first part of the friar's behest: "First, for your honour's safety, that you marry / The Lord Soranzo" (3.6.36-37); however, in the speech above she is clearly struggling with the second part: "next, to save your soul, / Leave off this life, and henceforth live to him" (3.6.37-38). She is trying, but she has not succeeded yet in internalizing fully the repentant path required by Bonaventura: "Would you be patient yet, and hide your shame / I'd see whether I could love you," she tells Soranzo (4.3.23-24).

According to Giovanni, who is an admittedly unstable source of reputable information since at this stage of the play he has begun raving about "glorious death" and "they shall all perish" (76,79), Annabella has not given up her brother's embraces entirely, despite her marriage vows and promise to the friar. Giovanni says:

. . . 'ere my precious sister
Was married, thought all taste of love would die
In such a contract; but I find no change
Of pleasure in this formal law of sports.
She is still one to me, and every kiss
As sweet and delicious as the first. (5.3.4-9)

At the end of 4.3, however, thinking her husband reconciled to her after his brutal abuse of her has ceased, she comes to him on her knees and allows him to raise her up again. Honor has been preserved: she is married, the only honorable state for a pregnant woman; also, she has not revealed the name of her lover, not betrayed a trust to spare herself physical abuse. To her mind, despite what the audience knows about Soranzo's unsurprising duplicity, she is now reconciled to her husband without having betrayed Giovanni to certain vengeance. Boehrer says that this is Giovanni's motivation for not killing Annabella and Soranzo previous to Act 5, because until her complete repentance takes place, Giovanni is sure of her love of him and sees no threat from Soranzo (369). This reconciliation sets the stage for Annabella's complete repentance, in soliloquy and in

writing, in 5.1, despite ambiguities introduced by Ford, such as Giovanni's words, that lead Stavig to assert that Annabella's repentance is "hypocritical, or at least shallow" (231).

In 5.1, Annabella acts for the audience her contrition and is discovered in this process by the overjoyed Bonaventura: "Here's music to the soul" (5.1.30). She gives the friar a note for Giovanni, written in her still fresh blood and says to

. . . bid him read that and repent.
Tell him that I (imprisoned in my chamber,
Barred of all company, even of my guardian,
Who gives me cause of much suspect) have time
To blush at what hath passed; bid him be wise,
And not believe the friendship of my Lord. (5.1.47-52)

Annabella realizes the untrustworthiness of Soranzo's apparent acquiescence to the situation and bids her brother, no longer her lover, beware, but is unshaken in her new convictions. Bonaventura has succeeded, and rushes off to re-claim Giovanni's soul also, but fails.

Ford includes a bit of final ambiguity before letting Annabella leave the play, chastened and repentant if not chaste. In her final conversation, she appears with Giovanni: "Enter Giovanni and Annabella lying on a bed." Giovanni's lines make it appear that he is expecting more of their love-play, but that she has refused:

What, changed so soon? Hath your new sprightly lord
Found out a trick in night-games more than we
Could know in our simplicity? Ha! Is't so?
Or does the fit come on you, to prove treacherous
To your past vows and oaths? (5.5.1-5)

Her appearance on a bed bodes ill, and the audience could not help but be disturbed by this apparent backsliding. Fortunately for her soul, Annabella does refuse Giovanni's advances this time, although it costs her her life.

The Friar's idea of precedence is disturbing and his conception of heavenly grace is ironic, for the deceitful marriage which he advises is neither

effective nor a moral solution. Nevertheless his legalistic mind is working here at full pressure. He does not consider that Annabella's marriage to Soranzo will be unjust to Soranzo and a travesty of the sacrament of wedlock. All that matters to him is that it will construct another legal and moral barrier between the sinning lovers. It succeeds, however, only in dragging Giovanni and Annabella into deeper spiritual and moral degradation. (Ornstein 209)

Giovanni's Religious Melancholy

Giovanni's religious melancholy is harder to separate from his heroical love than Romeo's because by its very nature, the pursuit of Giovanni's incestuous love demands defiance of God and the traditional moral order of Elizabethan Christianity. While Romeo's melancholy deteriorates from lonely pining for Rosaline to idolatry of Juliet and finally despair and suicide, Giovanni's condition is immersed in religious melancholy from the beginning.

In 1.1, Giovanni attempts to justify his incestuous affections, deliberately jesting with the friar on matters of religion: "beauty which, if framed anew, the gods, / Would make a god of, if they had it there, / And kneel to it" (21-23). Bonaventura says that matters of "nice philosophy / May tolerate unlikely arguments" (3), but he does not allow Giovanni to trick either of them with disputations; he knows that the incest that Giovanni has confessed to him is wrong, and never hesitates to say so: "No more" (12) and "thou art lost" (35). He never underestimates the moral seriousness of the situation despite Giovanni's arguments.

This deifying of a particular love, elevating human concerns unnaturally to divinity, is precisely the melancholy that Romeo and Juliet succumb to, and what Burton calls religious melancholy of "excess," that is, idolatry (344-5). It is curiously mixed with symptoms of what Burton calls religious melancholy of defect when this love, this new moral vision, replaces God altogether and Giovanni blasphemously denies God's order

when he mutters, "else I'll swear my fate's my god" and fleers at the Friar's counsel against blasphemy.

The mixing of love and death that results from these precepts afflicts Giovanni and Annabella from their first meeting. Where Romeo and Juliet are afflicted soon enough with brief chills and visions, Giovanni and Annabella make this death-love a part of their love "ceremony," their tryst, from the very beginning. "Love me or kill me, brother," "Love me or kill me sister," (1.2.252, 255) they intone, and charge each other in the name of their dead mother to be true.

It may be quibbling, but it is interesting to note that for Giovanni it is "by my mother's dust [emphasis mine]" (1.2.253), whereas for Annabella it is "our mother" (1.2.250). This remark, although in passing, contains the kernel of what differentiates Annabella from Giovanni. In light of the fact that Annabella, though not without difficulty, dies penitent, whereas Giovanni dies with murderous weapons still in his hands, it seems significant, however. Whether by gender or temperament, Giovanni is the one who initiates everything in the play. Annabella is afflicted too, as we will see, but Giovanni's words and actions betray bit by bit a profound egocentrism that makes his melancholy impervious to the Friar's counsel, causes him to doubt his sister's love, and eventually allows him to kill her rather than lose her incestuous affections. As Smallwood notes, Giovanni degenerates into "arrogance and self-satisfaction," concluding with "Fustian defiance" that "hell . . . is nought else / But slavish and fond superstitious fear" (5.3.18-9), and offering to prove it to the Friar (64). Smallwood compares Romeo's "I defy you stars" (5.1.24) with Giovanni's defiance of "heaven, hell, and the whole force of Christian religion" (65).

Smallwood also notes that Giovanni's murder of Annabella forces into the open the link between love and death that we have seen subtly influencing Shakespeare's play (66).

For example, Juliet's "My grave will be my wedding bed" (1.5.134) (something true but downplayed in RJ) relates directly to the "love me or kill me" ceremony that Giovanni and Annabella arrange, and to the fact that Annabella dies on her bed, lying next to her brother (although they apparently have not slept with each other this time), with his dagger, in a hideous image, ploughing up her womb.

Some will say that egocentrism is a reasonable reaction by Giovanni and Annabella to the very mire of morality that we have seen Parma to be. Indeed, no goodness can flourish here. The only untainted characters are Florio, who dies of shame, and Richardetto's niece, Philotis, whose innocent but foolish suitor is mistakenly killed, and who retreats offstage and out of town to a nunnery in 4.2. However, Giovanni's choice is not the only one (although it may be the only one that would make an interesting play). Bonaventura leaves, for example. Giovanni could have fled the temptation of his sister's embraces; Annabella could have chosen the convent as easily as Philotis. These may not seem satisfying possibilities, but they are Biblically sound and culturally relevant. Ewing says that Giovanni's self-praise establishes early what we see later as Giovanni's self-created superior morality. It is this that he is acting out when: 1) he kills Annabella, and says of it, ". . . this act. Which I must glory in" (5.5.90-1); 2) he kills Soranzo, and says, "For in my fists I bear the twists of life" (5.6.72); and 3) he kills himself, declaring "I have found it in this justice" (5.6.103) (76).

The remedies attempted by Bonaventura to cure Giovanni's melancholy are ineffective, as we have seen, whether partially through the friar's fault, or solely the responsibility of Giovanni. Several critics lay the blame on Bonaventura, some on Giovanni, but by Burton's analysis of melancholy, the failure is Giovanni's for failing to persevere in a cure. C. Van der Spek has noted, "the friar in Ford's terrible play 't Is a Pity She's a Whore [sic]. . . tries to persuade a young man, Giovanni, to renounce his

unnatural love for his own sister, but his exhortations fail to produce that effect" (112). Burton has informed us that religious melancholics should heed the counsel of good men, and Bonaventura "who still bring[s] blessing to the place you come to" (3.4.25) is at the least a good man whose counsel is available.

Central to the effectiveness of Bonaventura's counsel, according to several critics, is the response, or lack thereof, by the friar, to Giovanni's "nice philosophy" on an intellectual level, since their common heritage at the University at Bononia (1.1.47-58) would indicate a familiarity with that kind of discourse. Ornstein finds it strange that "the friar does not attack Giovanni's specious syllogisms" (206). With Requa (23-4) I would assert that intellect is not the issue here, however. Giovanni is not trying to prove to the friar that incest is morally acceptable; he is merely trying to confuse the issue with these "specious syllogisms," and justify the course of action he has already chosen, seeking solace in the notion that since the friar does not respond in kind, Giovanni has succeeded in his proof, or at least that some doubt exists. Oliver also notes the friar's inability to move Giovanni, but blames it on Giovanni's willfulness and dogged tenacity to "reasons" he has generated to support his actions (88-89). Hoy notes the friar's fumbling: "But, since after 1.1 Giovanni never makes even the slightest pretense of heeding the Friar's words, the Friar comes to seem accordingly ineffectual" (153). Giovanni's lack of action on Bonaventura's words does not mean that these words are wrong, or that the friar should necessarily use different ones, however. Giovanni, Petruchio-like, cannot change the sun to moon and back again; he gives no compelling argument to change the ethical dimensions of the problem, in fact gives signs that he does indeed accept the underlying traditional order, despite his showy denial of it. For example, the play opens with a situation analogous to Romeo's tantrum in the friar's cell.

Each friar counsels, philosophizes, mostly in the proper ways to treat melancholy according to Burton. However, both young men abandon the friars as mentors for all practical purposes after these scenes (RJ 3.3, TP 1.1). In Giovanni's case, one could argue that his attraction to his sister is only "natural," since she is the only woman, and he the only man, of virtue we see in Parma. They belong together, therefore. This is indeed true, and the partial truth Giovanni wickedly distorts when he seduces Annabella. He may love her; she is good, and lovable. It goes without saying, however, that he may not take her virtue. Since he may not marry her, however, that is what his approach to her can only be. Their invented ceremony is not a marriage, and cannot be. It is a sham through which they legitimize, briefly and in their own eyes only, their sexual relations. The civil, legal, and public aspects of marriage, even (or especially) the family aspect, are missing. Only the sex remains. Yes, they may love, but however painful that might be, the sexual nature of their relationship cuts them off from all society, all religion, all hope. Ford has taken the problem that doomed Romeo and Juliet's marriage, the secretiveness, and contorted it into a secret that can never be revealed. And as we saw with Romeo and Juliet's marriage, a relationship based on sex without the larger purposes and support of a traditional marriage is concupiscent, and, in fact, a sign of melancholy in that it abandons reason for sensuality and acceptability for pleasure.

At several other places in TP we catch Giovanni buying into the moral order he is supposedly tossing to the winds. The first example is that Giovanni comes to the Friar for counsel, despite what Giovanni knows of their differences, and despite questions we will examine as to Giovanni's carrying out of the recommended regimens. He says: ". . . tell me, holy man, / What cure shall give me ease in these extremes" (1.1.41-2). A second example is when Giovanni says of the Friar's proposal that Annabella marry, "Marriage? Why, that's to damn her. That's to prove / Her greedy of variety of lust" (2.5.41-2).

Giovanni here shows that he accepts most of the traditional order, including the idea of damnation for unfaithfulness (Giovanni likens it to adultery here, showing that he considers them "married.") and the idea of lust, or sexual sin, while of course abandoning the notion that incest (his particular foible) belongs in this category.

The most telling example, however, comes at the end of the play, where Giovanni takes great pains, despite his deranged condition, to insure that Annabella goes to the traditional heaven, by the traditional (and indeed most expeditious) means: death-bed repentance and prayer. He says:

Pray, Annabella, pray; since we must part,
Go thou, white in thy soul, to fill a throne
Of innocence and sanctity in Heaven.
Pray, pray, my sister. (5.5.63-6)

As Smallwood notes, "this disturbing moment offers the blatant moral challenge of the play" (66). Giovanni's new morality is a sham. Its foundations, as shown here, are revealed to be that very Christian world he pretends is unsatisfying to him. He wants to pick and choose the particular rules that govern him, but cannot shake the truth he knows underlies his new-fangled philosophy--his actions are wrong, harmful to himself and to his family, and a result of giving passion reign over reason. In his slaying of Annabella (and his later virtual suicide), we see Giovanni again clearly framed in Burton's diagnosis of religious melancholy, which says these sufferers, "make away themselves" and "most offer violence to their own persons (and sometimes others)" (367).

At Annabella's bedside, Giovanni wavers in his dire purpose briefly, considering whether heaven might yet accept him, and whether he would like it there: "But d'ee think / That I shall see you there?--You look on me? / May we kiss one another, prate or laugh, / Or do as we do here?" (5.5.38-41). In this, he is similar to Romeo; at the brink of sanity they pause, Romeo to warn off the heedless Paris, Giovanni to try to see, through the web

he has woven, some other path than Annabella's murder. Giovanni is scrabbling for the remains of his un-afflicted spirit, reaching out of despair but unable to find tenable support. As Romeo cautions Paris not to tempt him to sin, Giovanni imagines meeting Annabella in heaven, but is unable to think of her without thinking of "as we do here," an obvious allusion to their physical affair. Both Romeo and Giovanni pause before a murder. The characteristic twist is that Romeo kills, partially in self-defense, an armed Paris, while Giovanni kills the defenseless Annabella, and not just kills, but violates and mutilates her body with his steel.

Annabella claims no knowledge of what is permitted in heaven, but the Friar could have told Giovanni that "in the resurrections they neither marry, nor are given in marriage, but are as angels of God in heaven" (Matt. 22.30). Ford may have even had this verse in mind since he lets Giovanni pun on "Else in this other world / We should know one another," although the Biblical connotations of "know" seems to have gone over Annabella's head. In any case, like Romeo, Giovanni cannot cling to sanity for long, and he violates his sister for the last time, with steel. He says, "Yet when they know / Our loves, that love will wipe away that rigour / Which would in other incests be abhorred" (5.5.68-73), but Ford, while giving Giovanni these lines, characteristically twists the dilemma further with Annabella's murder, which, although in all likelihood spared her much suffering on earth and sent her straight to heaven, penitent, is still a further stain on Giovanni's soul and does not excuse his incest anyway. The Friar has fled in horror, his counsel bearing but little fruit, the salvation of Annabella (in soul if not in body).

So, beneath his show of wit, bred of melancholy despair, Giovanni accepts the friar's premises, the traditional Christian world-view, even if his practice of Bonaventura's remedies is faulty. Bohrer attempts another excuse for him, noting that if "Giovanni's reasoning has been specious, the Friar's gives us no solace either, for it is equally so:

incest is evil because it is forbidden by scripture, and what is forbidden by scripture is evil" (359). We have seen the evil of the incest however, as does Bonaventura. This incest, being forbidden by God and man, once pursued, causes Giovanni to slip further and further down the treacherous path he has chosen, and eventually leads to his selfish murder of Annabella because she will no longer share his iconoclasm.

Stavig says, "The Friar does not express the rounded complexity of a developed religious position but only the strong positions that are appropriate to the situation," and sees 1.1.9-11 as summing up the friar's basic attitude: " . . . for better 'tis / To bless the sun than reason why it shines, / Yet He thou talks't of is above the sun" (239). The Friar is right, as the results show:

Friar Bonaventura speaks as a philosopher-theologian, as tutor, as confessor, as spiritual advisor, as older friend, as father substitute, and as physician. He assumes an ordered hierarchical world in which all of these roles are analogous to various controlling forces—reason within the self, the sun in the natural world, and God in the whole cosmos. (Stavig 222-223).

Giovanni, by defying the Friar's counsel, denies all these things, and as we have seen, his self-proclaimed Nature-based ideology fails him, and in the end his desire is to see Annabella in the Friar's heaven.

Stavig notes that Giovanni's repudiation of this order and his desire to invert it drives Bonaventura to reassert strongly traditional Christianity and also notes that Bonaventura is attempting both to refute and to counsel Giovanni, whose misdirected reason the friar refers to [in Burtonian language again—my note] as "wit" (222-223). What the audience sees in 1.1 is the end of a conversation that shows signs of having gone on long off-stage: "Dispute no more" (1) and "No more" (12). For Bonaventura, the time for philosophy has waned, and as 1.1 opens, he begins to relate to Giovanni as a sinner, not a philosopher (Stavig 224). Bonaventura sees that Giovanni's peril is not in intellectual error, but in debilitating sickness of mind and soul.

The echo of Romeo is strong here also. The conversation in the Friar's cell interrupted by the nurse was progressing in much the same way, with a friar advising a young man spinning out of control.

It is noticeable that [Bonaventura] does not contradict the intellectual arguments by which Giovanni tries to justify his love, but rather suggests a possible conflict between formal philosophy and revealed religion. . . He expounds the same idea when Giovanni attempts to justify himself after he and Annabella have yielded to the dictates of their passion. (M. Joan Sargeant 214)

There is some question as to which, if either, of these two characters, Giovanni or Bonaventura, has Ford's sympathy. However, as Oliver states, "the Friar's failure to prove a case against him is to Giovanni equivalent to condonation [emphasis mine]. It is not, as some would imply, that the dramatist believes Giovanni to be right" (89). The author's sympathies cannot be known, but Giovanni's murderous hubris prevents any possible identification with the young man for long, no matter how touching his dialogs with his over-loving sister. Waith overstates his case when he notes that throughout the play "Ford has made the lovers more sympathetic than their critics, though without justifying incest or the blatant sophistry of Giovanni's self-defense" (52), and what sterner censure could Bastiaenen desire than violent death when he states that "so far from acting as a stern censor of such criminal aberrations as occur in this play, Ford looks upon them with a lenient, sympathetic eye" (103). Even if the lovers are in part excused by their youth and enthusiasm, the "criminal aberrations" are clearly punished.

"It requires a peculiar insensitivity to the nuances of characterization and verse in 'Tis Pity to treat Giovanni as Ford's spokesman," Ornstein notes; "But it is no less an error to turn Ford into a champion of orthodoxy by identifying him with the Friar, who is, despite his choric role, a somewhat muddled moralist" (208). While to call Ford a champion of orthodoxy might not be a reasonable assessment--few champions of

orthodoxy (outside of the Old Testament) have written works so rife with unedifying material--he does seem to agree with the friar and with Christian tradition about the wages of sin. It is not that the friar cannot set Giovanni right because of some deficiency in the friar, but that Giovanni has never pursued truth with the earnestness that he has pursued Annabella, never given his reason its rightful place above his desires. Whether the sin is blasphemy or incest (the friar levels both charges at Giovanni), the young man stands in peril according to Christian tradition, and his violent, if tragic, end stands as a Jacobean statement in harmony with that tradition.

As A.P. Hogan has stated, the Friar's "prophecy earns its authority by coming true, and what might have been sour orthodoxy proves instead the dear-sighted wisdom of centuries of close acquaintance with the human heart" (305). This is, indeed, the source of the friar's authority, the ancient wisdom of Godly men. This incest taboo has in fact persisted in societies Christian and otherwise to the present day (Boehrer 357).

Revolutionaries often overlook the consideration that if everyone else agrees on something, and you do not, they might just be right. This is echoed by Richard Ide who notes: "Giovanni's desire is not only unambiguously condemnable, but stereotypically so" (75); it is one offense almost universally denounced, particularly so in Christian Europe. It is not a marginal offense, or a difference about property rights relating to marriage. Ford saddles his lovers unambiguously with an affection from which no good can come. As Hogan says, "Bonaventura himself bumbles and stumbles; but his certainty, the harsh, uncompromising truth which is all he has to offer Giovanni, comes from a deeper source of understanding" (306).

Giovanni's confused insights are tainted by the use he puts them to, seduction, and by his refusal or inability to follow through on the treatment he seeks for his desperate condition. Oliver says:

The Friar's only relevant reply is that religion is above reason--an answer which will never satisfy the rationalist. On a man like Giovanni, the Friar's attitude of holding up his hands in horror and distress will have no lasting effect, and the well-meant advice that the sinner must pray is bound to fail. (88-89)

While Oliver does not seem to sympathize much with Bonaventura, as his slightly condescending words reveal, he still credits the friar with sincerity, a trait clearly in opposition to Giovanni's duplicity (which his later conversation with his sister painfully shows).

Hogan does note that "Giovanni's weak argument does not strip him of all sympathy: he is more than passionate sinner and rationalizing fool. His youthful iconoclasm, his ardent championship of individualism and pleasure against the Friar's crabbed and frozen orthodoxy, are seductive qualities" (305). Yet because of his iconoclasm, our sympathy for Giovanni is limited. Did he limit himself to "school-points," he might have been a new-thinker, but because he acts on his incompletely conceived ideas, in ways that cause immediate harm, we cannot sympathize long. Hoy states that "Giovanni, in fact, is a shallow young man. His learning is little, and is thereby dangerous. It is specious and showy and bears all the marks of having been recently acquired" (147). Hoy's statement betrays a certain anti-youth ageism, but is otherwise sound; whatever his performance at Bononia, Giovanni has recently shown himself not to be a deep thinker, but a rationalizer. The friar may be conventional in many aspects, but he does not dress his arguments in specious logic and fanciful denials as Giovanni does.

Boehrer notes that "the really significant point in [Giovanni's arguments with Bonaventura] is not their logical soundness, but in the fact that, by imputing natural sanction to the acts of incest, they presuppose conflict between the rule of nature and the rule of Christian law. In this they directly contradict Renaissance ideas of the nature of

nature, which were drawn, by way of the church fathers and a Christian classical tradition, from the Bible itself" (359).

Champion says that Giovanni rarely describes his love in Christian terms, preferring the Platonic, defending the virtues of their love on the basis that outward appearance reflects spiritual essence (82):

. . . the frame
And composition of the mind doth follow
The frame and composition of the body:
So where the body's furniture is beauty,
The mind's must needs be virtue; which allowed,
Virtue itself is reason but refined,
And love the quintessence of that. This proves
My sister's beauty being rarely fair
Is rarely virtuous; chiefly in her love,
And chiefly in that love, her love to me.
If hers to me, then so is mine to her;
Since in like causes are effects alike. (2.5.15-26)

Champion has missed, however, a major instance of Giovanni's acknowledgement of Christianity's claims to teaching on love: "Why, that's to damn her" (2.5.42) above, for damnation from "variety of lust" can only come from Heaven, never from Plato. Giovanni has missed the part of Platonic love that stays clear of physical love; a truly Platonic love, like that of Petrarch for his Laura, would not have led him to his doom, but his convictions are not really Platonic, but convenient, the fleeting defense of his actions by a melancholy lover.

Ornstein finds in the passage above a first on the Jacobean stage: admission by the friar, though he is an uncompromising defender of religion, that incestuous desire is natural, though forbidden by divine law (206). What the friar actually says is:

O ignorance in knowledge. Long ago,
How often have I warned thee this before?
Indeed, if we were sure there were no deity,
Nor Heaven nor hell, then to be led alone
By nature's light (as were philosophers

Of elder times), might instance some defence. [emphasis mine]
 But 'tis not so; then, madman, thou wilt find
 That nature is in Heaven's positions blind. (2.5.27-24)

The Friar does not wish to divert (as Giovanni does) the discussion away from the true issue, Giovanni's melancholy, and therefore partially concedes the point for the purpose of getting the discussion back on track, to save Annabella if not Giovanni:

Nay then, I see th'art too far sold to hell,
 It lies not in the compass of my prayers
 To call thee back; yet let me counsel thee:
 Persuade thy sister to some marriage. (2.5.37-40)

So, the Friar is not arguing intellectually because, when it comes down to it, neither is Giovanni. Each has other motives in the discussion: the Friar, to heal and stem the tide; Giovanni, to justify his chosen actions. Bonaventura is stating the prevailing Renaissance view of the place of nature, which though disputed occasionally by a few radicals, still held that incest was unnatural as well as forbidden by God and man (Boehrer 359-61).

Boehrer says:

Ford employs his dialogs between Giovanni and Bonaventura to illustrate the extent to which [their] world-views differ. This fact explains why Giovanni, the brilliant scholar, does not display his brilliance in his disputations with the Friar, just as it explains why the Friar should wash his hands of his young student with so little apparent compunction. What we see in their debates is not the process whereby Giovanni has arrived at his new philosophy or Bonaventura has arrived at his faith; instead we see a kind of diplomatic exchange between two parties on the verge of war, meant to demonstrate the sternness and resolution of both sides. (366)

Giovanni's resolution leads to his downfall. As Ewing notes, the friar flees; Giovanni could too, but Ford "leaves him consistent with Burton's atheist 'secure, void of grace and fears'" (75).

Anderson notes: "During [Giovanni's] conversations with Friar Bonaventura, they, in their three meetings (1.1., 2.5. and 5.3), continue the same debate: the friar asserts that incest is prohibited by Heaven; Giovanni maintains that it is sanctioned by Nature (98).

Ornstein's retorts, "If nature is really [Giovanni's] goddess, she receives scant acknowledgement in his speeches; and although he has a facile wit, he has no ideology that would substitute for traditional ethics," adding that, "because his atheism is lacking in conviction he is easily terrified by the Friar's threats of damnation" (206). Here again, Ornstein has o'er-reached himself in his arguments. As we see, Giovanni is mostly lacking the fear of damnation that Ornstein ascribes to him: "else my fate's my god" begins Giovanni's rejection of damnation, putting fate on par with morality, and this vein is continued with "What I have done I'll prove both fit and good" and in

<p><u>Friar:</u> Yet time is left you both-- <u>Giovanni:</u> To embrace each other, Else let all time be struck quite out of number.</p>	<p>(2.5.65-66)</p>
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Where Giovanni does fear is for his sister in the end, and to the degree that his ideas were speciously arrived at in the first place. Therefore Giovanni allows the friar access to her, and in Act 5, himself ensures her eternal resting place:

The late Renaissance acknowledgement of the naturalness of sexual desire makes comprehensible the Friar's 'retreat' to a fideistic position. In his speeches, as in The Atheist's Tragedy, there is a partial acceptance of a naturalistic view of man and the universe. If there were no power superior to nature and no goal in life higher than that of satisfying natural impulses, the Friar concedes, the naturalist's position would be in some respects defensible. But . . . like the moral philosophers of the late Renaissance . . . the Friar insists that a wholly naturalistic view of the universe is incomplete, that nature in "Heaven's positions" (i.e. as law-giver) is blind. (Ornstein 207)

Giovanni's love is tainted from the beginning, his deception, equivocation, and sensuality drawing him away from reason and cure and hope. His religious melancholy, as Burton says, denies him the hope of succor or salvation, and so when denied the pleasures of his "new morality," Annabella's embraces, he selfishly kills her and dies himself in an act of violent revenge, even killing his poor father as a presumably unintended after-effect. As Ewing notes,

Giovanni in his dying breath is as unrepentant as he was before Annabella's conception; although his confidence in "nature" is shaken by the desertion of the Friar and by the very love which established it in the first place. (76)

The religious melancholic, having no hope, has no care for his life or any other.

Annabella's Religious Melancholy

Annabella is never afflicted by as severe a case of religious melancholy as her counterpart, Juliet, or as is Giovanni or Romeo. In fact, where Shakespeare's chord of hope, or one good thing out of his tragedy, is the end of the feud and the reconciliation of the Capulets and Montagues, Ford's one whole note is Annabella's salvation. The society of Parma is still corrupt, dominated by the tainted Cardinal, and the death that accompanies tragedy has been wreaked, but Annabella is in part saved. Primarily, she is saved because her bout with religious melancholy is mild and counteracted quickly and with great force by the Friar.

She does show some symptoms, however. As we have seen, she does go along willingly with Giovanni's associations of love and violence, and does solemnize her relationship with Giovanni by initiating their tragic code: "Love me, or kill me, brother" (1.3.252). Again, like Juliet at the dance, Annabella indulges in the kind of word-play that is both innocent and ominous, calling her brother a "celestial creature" (1.2.128). Later, when her anger and lover are provoked by Soranzo's cruelties, she says of Giovanni:

This noble creature was in every part
 So angel-like, so glorious, that a woman
 Who had not been but human, as was I,
 Would have kneeled to him, and have begged for love.
 You! Why, you are not worthy once to name
 His name without true worship, or, indeed,
 Unless you kneeled, to hear another name him. (4.3.36-42)

These are still the words of one with a lingering affliction of religious melancholy, putting Giovanni in the heavens, the proper place of God.

However, her words also betray a concern for eternal consequences free of the pseudo-philosophical rhetoric Giovanni dresses his defiance in. To Soranzo's profession of his love and his plea "will you believe it" (3.2.17), she replies: "'Tis no point of faith" (18). Where Giovanni's mentions of faith have been scornful, Annabella's remain respectful. After her outburst to Soranzo, when he professes again his love for her, she even regrets at least some of her language: "O my lord! / These words wound deeper than your sword could do" (4.3.128-9).

As we have seen, she is reconciled to God a bit at a time, but eventually is so, the mildness of her religious melancholy cured by the friar's guided penitence. Bonaventura takes no chances with Annabella, and does not leave her to her own practice as he did Giovanni. Her final step of penitence occurs in 5.1, when she says, "My conscience now stands up against my lust / With depositions characterized in guilt" (9-10). She begins to be concerned for her brother's fate too; she says, "O would the scourge due to my black offence / Might pass from thee, that I alone might feel / The torment of an uncontrolled flame" (21-4), exhibiting that greatest of Christian virtues "Greater love hath no man than this, that a man lay down his life for his friends" (John 15.13).

So, unlike her source, Juliet, Annabella does not succumb to the more severe melancholy condition, religious melancholy, to a terminal degree. Unlike Juliet (or the two young men) Annabella dies in prayer, reconciled to heaven, even if her prayers for Giovanni bear no fruit. Giovanni, revealing the true depth of his depravity, bears her heart off on a dagger, but her soul is secure, Bonaventura's only victory.

Conclusion

Melancholy plays an important role in helping us better understand the plays of the English Renaissance, whose regular mention of it reveals its importance to and influence on the society. Though not traditionally associated with melancholy, as is Hamlet, for example, we have seen the strains of melancholy in Romeo and Juliet. Similarly, we have seen them in John Ford's 'Tis Pity She's a Whore.

Ford borrows material for TP from RJ with regularity, and in a specific pattern: he takes an element and twists it, tightening the noose around the doomed lovers and taking away the elements of chance and hope allowed to Romeo and Juliet that are not allowed Giovanni and Annabella; for example, all the "accidents" are removed: no undelivered letter, chance waking, false report, or any such thing contributes to the tragedy of TP, despite the prominence of such devices in RJ (Smallwood 50). "All these are replaced by one utterly crushing and irresolvable impediment to love which requires no external accidents for its destructive power to be complete" (Smallwood 50). Despite the significant departure from the source, many elements of RJ remain visible in TP.

Ford's use of melancholy fits that pattern well. Giovanni's doomed efforts to heal himself of heroical love and religious melancholy fail, and this failure only furthers his isolation, locking him to his destiny by cutting him off from the goodly friar who is his only hope. Without outside assistance he could never break free of such a deep affliction of melancholy as he has. The hopelessness of Ford's lovers is cemented by the fact that the nature of their heroical love for each other, incest, demands the blasphemy of religious melancholy to defend it. This is what kills all four young people: acute despair born of religious melancholy that forgets the rightful place of God. Heroical love makes one miserable, but does not kill. This kind of religious melancholy kills because it elevates

human frailty to divine status, making the very soul of the lover subject to the vagaries of human existence instead of wedding it to the constancy of the Christian God.

Ford intensifies the negative parts by the comparative time structure of his play. TP begins at RJ's midpoint, the friar arguing philosophy and physic with his charge (RJ 3.3, TP 1.1), who soon flees to his lover's bed, hearing and heeding no more advice from this source. The pleasant parts of RJ are missing entirely: the wooing at the dance, the balcony scene; only the bed scene remains, and this Ford twists with his "love me or kill me" exchange between Annabella and Giovanni. We are more detached from Annabella and Giovanni because we have never been involved in their hope and joy: "we merely await the inevitable" (Smallwood 63-4).

Both dramatists use melancholy as a device in their plays, and Ford removes the bits of hopefulness and chance that prevent Romeo and Juliet from becoming truly misery-laden, allowing Ford's protagonists to experience the full brunt of complicated melancholy affliction while keeping much of Shakespeare's structure, and many of his characters and subthemes.

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