

The Theatrical Technique of "Doubles" and Its Workings in *A Midsummer Night's Dream*

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Seeing *A Midsummer Night's Dream* (1595-96) from the viewpoint of anamorphism, James L. Calderwood points out the possibility of doubling the parts of Oberon, King of the Fairies and Theseus, Duke of Athens, and those of Titania, Queen of the Fairies and Hippolyta, Queen of the Amazons betrothed to Theseus, and says "Oberon and Titania are invisibly present there in the persons of Theseus and Hippolyta" (411). He means that Oberon / Theseus and Titania / Hippolyta are substantially "doubles"; in other words, they represent two phases of one person. This suggestion by Calderwood reminds us of the theatrical history of the ways of representing the multiplicity or mutability of man or Mankind (in the Middle ages). In the medieval moral drama, "The host of allegorical figures dispersed across the circular stage represent...his (Mankind's) human characteristics" (Belsey 13). A character here is "the fragmented being" (Cartwright 8), and the characters put together represent Mankind. In the later morality play such as *The World and the Child* (1500-22), the change of the names of one character as he grows represents man's multiplicity diachronically.¹ This development of the ways of representing it leads to the use of "doubles" in humanist dramaturgy. Kent Cartwright notices the importance of "doubles" in humanist dramaturgy, and defines one of the strategies in humanist dramaturgy as "the deployment of characters of converging identity, characters who are discovered to be simulacra, doubles" (65). In this dramaturgy we can say that two characters who are doubles represent one person or the multiple man.

This theatrical device of the double resembles disguise, through which one character assumes two roles. Disguise in Shakespeare, before he wrote the four great tragedies, had the function of representing the multiplicity of man or "self" by overlaying a new identity on the original one.² It "enlarges the original role and discovers its latent possibilities" (Miles 164). For instance, disguise allows femininity and masculinity to unite in a heroine like Portia and Rosalind who disguise themselves as men. It develops the multiple qualities in her.

When we consider this historical strain, it can be supposed that in *A Midsummer Night's Dream*, an earlier play than *The Merchant of Venice* (1596-97) and *As You Like It* (1599-

1600), Shakespeare uses the motif of "doubles" instead of disguise to produce this effect. The double is, as it were, pre-disguise. The aim of this essay is to identify "the double" in *A Midsummer Night's Dream* as a derivation from humanist drama, and verify that it has the same theatrical function as Shakespearean disguise in its implications and workings.

1

At the beginning of the play, Hippolyta is shown to be a woman obedient to her husband-to-be, Theseus, whereas Titania is a woman who resists her husband, and therefore seems to be equal to a man. There is no doubt that Hippolyta swears allegiance to Theseus because she was obliged to love him on account of a lost battle, as he says, "Hippolyta, I woo'd thee with my sword. / And won thy love doing thee injuries," (1.1.16-17). On the contrary, Titania refuses Oberon's demand of an Indian boy as a "henchman" (2.1.121), whom she takes care of after the death of her mother who was "a votress of my order" (Ibid. 123). Her refusal of this suggests that Titania makes much of the relationship between women rather than that between man and woman. Her position is, as it were, against patriarchy. It is this phase of hers that connects her and Hippolyta, and identifies their doubleness. As is known well, Hippolyta was a queen in the Amazons who fought with the weapons of men. From her Amazonian career, we can suspect that the qualities of independence and autonomy such as seen in Titania might be latent in her even after her loss. Actually, as Louis Montrose says, "Amazonian myth, generally, figures the inversionary claims of matriarchy, sorority, and female autonomy" (130). From this surmisable similarity between two women, Calderwood asserts that "what happens to Titania is as much Hippolyta's nightmare-dream as it is Theseus" (23). His interpretation of the double would be right in its modern psychological standpoint, but we would rather consider the two different women who make up the double represent the multiplicity of one woman. This theatrical function of the double here can be considered to resemble that of heroine's disguise as a man in romantic comedies.

In *The Merchant of Venice* (1596-97), we witness Portia's wifely modest obedience to Bassanio after he chooses the right lead casket ("her gentle spirit / Commits itself to yours to be directed / As from the lord..." 3.2.163-65), while Portia in a man's attire as a judge manages the court majestically, representing masculinity. Here disguise allows her to assume two sexual identities, and develops her multiplicity as a person.

If we can call the double in *A Midsummer Night's Dream* split-disguise, it works also so that female chastity and sensuality are reconciled as Rosalind's masculine disguise unifies them in her. Titania who is the double of the obedient and modest Hippolyta has "forsworn his (Oberon's) bed" (2.1.62) on account of her loving of an Indian boy and her mother, but the love-juice was applied to her eyelids, and has caused her to love an ass into which

Bottom was metamorphosed. Her love of a male ass clearly signifies her awakened sexual desire for a man. It seems to be dangerous at first glance, as Jan Kott affirms, saying, "Since antiquity and up to the renaissance the ass was credited with the strongest sexual potency" (182-83). But this desire is far from dangerous; it is favorable to a marriage between man and woman through which offsprings thrive. When desire is related to heterosexual marriage, Titania's desire or sensuality is especially indispensable to her double, Hippolyta, who is chaste like a moon, restraining Theseus' impatient sexual drive.

The. ...O, methinks, how slow
This old moon wanes! She lingers my desires,
...
Hip. Four days will quickly steep themselves in night;
...
And then the moon, like to a silver bow
New bent in heavens, shall behold the night
of our solemnities. (1.1.3-11)

In addition to this trait, Hippolyta, as we have seen, carries a shadow of the Amazons who reject men. So she must be a woman mature enough to be open to heterosexual marriage.

Thus considered, the double of Hippolyta and Titania signify the reconciliation of chastity and desire in a woman before marriage, and this union in a woman reflects a Protestant view of marriage in those days. Mary Beth Rose says of this,

Shakespeare's romantic comedies, like the Puritan marriage tracts, reveal an increasing sense of confidence that sexuality as individual assertion can be organized for society's good. At the same time...sexual desire is never idealized for its own sake...never conceived as a positive value—as love—apart from marriage or procreation. (37)

This union or reconciliation of chastity and sensuality or worldliness in a woman is revealed in Rosalind in *As You Like It* (1599-1600) very ingeniously by layering disguises. Rosalind was a modest woman before disguise, putting on "her smoothness, / Her very silence, and her patience" (1.3.73-74) naturally. In the Forest of Arden, she disguises herself as Ganymede, and behaves freely like a man, teaching true love to Orlando whose love to her is unrealistic and selfish, ("loving yourself than seem-/ing the lover of any other" 3.2.373-74). In a love-game, Ganymede plays "Rosalind" who is Orlando's beloved, and Orlando woos that "Rosalind." The game shows Rosalind who disguises herself as Ganymede who disguises "himself" as "Rosalind," and the last fictional "Rosalind" is a

worldly version of her, being "more giddy in my desires than a monkey" (4.1.144-45), and turns out to be one of her phases which has been latent. In a series of disguises, the play tries to make us discover the multiplicity of Rosalind.

This dexterous layering of disguises in one character stands out among Shakespeare's ways of representing a person's multiplicity, being both artificial and realistic, but his use of split-disguise, or the double, does the same in its theatrical function as disguise, though it is too artificial. The double is, as it were, an embryo of disguise, and is closer to the humanist dramaturgy. Whether it is disguise or the double that reconciles chastity and sensuality in both plays, both *Rosalind* and *Hippolyta* come to a protestant marriage at last. As "'Tis Hymen people every town," the god of marriage is praised (5.4.142-45) in *As You Like It*, whereas in *A Midsummer Night's Dream* we see "the play's transformation of Diana from her opening status as the goddess of the 'cold fruitless moon' (1.1.73) into the goddess of married chastity..." (Holland, 33) when "Dian's bud" (4.1.72) restores Titania, Hippolyta's double, from her infatuation for the ass to the love of Oberon ("Now thou and I are new in amity" 4.1.86).

2

As for the double in *A Midsummer Night's Dream*, Peter Holland, like Calderwood, suggests "the potential for doubling Oberon and Theseus, Titania and Hippolyta" (96), and says "Theseus metamorphoses into Oberon and then back into himself" (97). As he admits "superimposition" of the double (98), the double in the case of Theseus and Oberon, too, can be considered to represent the multiplicity of a man, especially the ruler or the head of the patriarchy. As for the implication of the double, Calderwood says, from a psychological point of view, "In his nightmare he (Theseus) finds himself transformed into a fairy king married to a fairy queen even more uncontrollable than he fears his Amazonian queen may turn out to be" (23).

It might be true that Theseus fears the obedient Hippolyta's development into a multiple person, revealing her latent Amazonian traits such as autonomy and self-assertion which cause masculine anxiety about female power to rule or repudiate men, but theatrically the double of two women, which reconciles chastity and desire in one woman, doesn't make Hippolyta's obedient and Titania's self-assertive phase be reconciled in the end, but shows a meek woman under patriarchy, with female independence remaining concealed--though her self-assertion is barely perceivable in her affirmation of the truth of the lovers' story of their dream in a wood in contrast to Theseus' denial of it (5.1. 2-26).

So the double of two men does not so much represent Theseus' nightmare, as works like split-disguise here, too. As has been mentioned already, Shakespearian disguise unites an

original identity and an assumed one. The double of the two rulers prefigures it.

As is clear in the opening scene, Theseus symbolizes the law in Athens. When Hermia, who wants to marry Lysander instead of her father's choice, Demetrius, asks to the duke what "may befall me in this case, / If I refuse to wed Demetrius" (1.1.63-64), he gives her a strict judgement, "Either to die the death, or to abjure / For ever the society of men" (1.1.65-66). This disciplinary phase of his is reflected in Oberon who tries to take an Indian boy away from Titania, but is refused. For Titania's defiance of the fairy ruler's order, he punishes her by making her infatuated with an ass. Their doubleness would be confirmed in their patriarchal authority to punish women's violation of patriarchal commandment of a father or a ruler.

Thus Oberon is retributive as a ruler in the fairy land, but he has another element, kindness, which is discernable in the folkloristic fairies. As for the fairies' generosity, Minor White Latham says:

In spite of the fact that they were known to belong to the rank of evil spirits and devils in folk tales and in treatises of scholars, a curious uncertainty is evidenced in regard to the exact nature of the fairies' wickedness, ...because of their notorious generosity and their habits of bestowing good fortune and rich gifts on their favorites. (36-37)

And Latham compares the two fairy sovereigns, Oberon and Titania with their sources, Oberon in *Huon of Burdeux* (c. 13c.) and Diana, one of whose synonyms in Ovid's *Metamorphoses* is Titania,³ and concludes that "Their connection with mortals...is revealed as unfailingly beneficent and altruistic, an attitude vastly different from that of Diana... and from ... Oberon..." (181). We can see this beneficent phase of Oberon's in his sympathy for Helena, forsaken by Demetrius (2.1.245-46), followed by the favorable applying of "love-juice" (3.2.37) to the lovers one after another so that two pairs of lovers love their original partners in the end.

Our acceptance of this phase of Oberon's is effective enough to dissolve one of the play's cruxes, Theseus' abrupt change of his attitude toward the lovers in 4. 1. When the courtiers meet the four lovers awakened from their dreams in the wood, and Egeus, Hermia's father demands insistently "the law" (4.1.154), Theseus dismisses his claim, saying only, "Egeus, I will overbear your will" (Ibid. 178). Here if we identify him and Oberon as doubles, and think that two persons have united here, we could easily understand Theseus' abrupt change from the initial strict attitude to the lovers to this generous approval of their love. The merciful phase of Oberon's seems to be reflected in Theseus' sudden change. In other words, we can say that Law, which Theseus represents at the beginning, and Mercy, which Oberon personifies in the middle of the play are reconciled in Theseus in the end.

This theatrical effect of the double is very close to that of Shakespeare's disguise. In some of Shakespeare's disguisers, we can see disguise unite justice and mercy in one character. In *The Merchant of Venice*, Portia who represents love in Belmont, disguises herself as a lawyer in Venice, representing justice, and in the court Portia / Balthazar first preaches mercy to Shylock (4.1.180-98), and then shows justice to him, saying, "This bond doth give thee here no jot of blood" (4.1.302). Here mercy (love) and justice (law) are reconciled in the androgyne. This reconciliation is also discernible in the disguise of friar which Vincentio, Duke of Viennna, assumes in *Measure for Measure* (1604-05). The role of a friar represents mercy and one of the ruler does justice. These two phases are united in the disguised Vincentio in the denouement, who helps the female victims of Angelo's abuses, and reconciles mercy and justice at last, displaying first justice to Angelo (5.1.409), and second mercy to pardon him (5.1.496). These features suggest both the multiplicity of each person, and the ideal figure of the Renaissance humanist prince. Frances A. Yates sees such an ideal figure represented in Henry V, who also disguises himself as a common man (4.1.24) in *Henry V* (1598-99) and embodies the king's two bodies of the body politic and the body natural. She says "Henry V stands forth as representative of all the imperial virtues; he formally establishes Justice, though not forgetful of Clemency" (71)

3

According to Kent Cartwright, "A current strategy of humanist dramaturgy, from *Wit and Science* to *Doctor Faustus* and *Hamlet*, is to posit a character as a separate self and then to reveal progressively his or her shared identity with others" (64). This humanist dramaturgy can be applied to *A Midsummer Night's Dream* as we have seen above in the doubles of Theseus / Oberon and Hippolyta / Titania. Though Lysander and Demetrius, Hermia and Helena are not physically doubles and can't be doubled by the same player unlike Theseus / Oberon and Hippolyta / Titania, they seem to be like the double in a confusion of love wrought by Puck's love-juice.⁴ Especially Lysander and Demetrius seem to be transformed into another person, as if they were exchanged, after Puck's anointing them with the love-juice.

The implications of their doubleness can be supposed to be that while a man keeps faithfulness in love, he has the potential of transitory inconstancy. The change of two men from a faithful man to an inconstant man, and vice versa by experiencing the drug is very similar to a man's transformation by disguise in a humanist drama. In *Wit and Science* (c. 1530-47) in which the change of clothes signifies that of the mind, Wit who woos Science and wears "Garmentes of Science" (89) given from her becomes enamored of Idleness as soon as he puts off her gown (329). Wit shows the change of his love to another woman here like

Lysander, whose mind changes to Hermia abruptly soon after the drug is anointed to him. In addition to this, the fool's coat which Ignorance wears (441) being put on the sleeping Wit by Idleness (571), causes Wit to change his behaviour further to the extent that he curses Science's mother Experience as a "fowl ugly whoore" (776). He has transformed himself into a "starke foole" (591) by having himself disguised as Ignorance. When Idleness says, "So well this Wit becom'the a fooles cote" (579), Ignorance shouts, "He is I now!" (580). It is not until he sees himself in the mirror that he discovers that he has been disguised as Ignorance; that is, he has become the double of him: "I... / deck't...like a very asse! / Ignorance' cote, hoode, eares" (811-13). After his repentance, Reason forgives him, and gives a "new aparell" (876). The implication of the wearing of this is to restore his love to Science. The effect of the change of clothes here is the same as that of the application of the love-juice to Demetrius who recovers his love for Helena.

REASON. Ye(a), to my dowghter prove him once more.

Take him and trim him in new aparell. (*Wit and Science*, 875-77)

Dem. (waking) O Helen, goddess, nymph, perfect, divine!

To what, my love, shall I compare thine eyene? (*MND*, 3.2.137-38)

This is true of the second application of the drug to Lysander (3.2.366-69).

Though Lysander and Demetrius cannot be aware that they are the double of each other, it is clear that Lysander, who shifts his love from Hermia to Helena at the prompt of the mistaken drug, is the double of the Demetrius of the opening scene, who betrays Helena, and loves Hermia wrongly. In this case, there is no responsibility on Puck for his failure to identify the two persons, because the mark of a youth on whom Puck is ordered to put the drug by Oberon is only "the Athenian garments": "Did not you tell me I should know the man / By the Athenian garments he had on?" (3.3.348-89). This similar dress implies that the two lovers shares a potential identity from the first.

On the other hand, Demetrius who changes his heart from Helena to Hermia restores his love of Helena by the drug like Wit, who also changes his mind once, and later recovers his love of Science by wearing a new dress. As Wit's recovered love is genuine, so Demetrius' love can be presumed to be trustworthy. It is as genuine as Lysander's love for Hermia in the opening scene. The two are doubles as far as true love is concerned, too. Though Demetrius' restored love is sometimes doubted on account of the love-juice, the theatrical function of the drug is to reveal one identity of a character as that of disguise. In short, it demonstrates the multiplicity in a man. It is true that he is essentially a man faithful to his beloved, but that he has a transitory potential for unfaithfulness, too. Demetrius explains

this situation of a man in terms of sickness, health, and "food", a metaphor for the beloved.

The object and the pleasure of mine eye,
Is only Helena. To her, my lord,
Was I betroth'd ere I saw Hermia;
But like a sickness did I loathe this food:
But as in health, come to my natural taste,
Now I do wish it, love it, long it,
And will for evermore be true to it. (4.1.169-75)

Here Demetrius refers to his loathing of his lover as "sickness", and suggests that its condition is momentary enough to be restored to "health". It would be worth while to notice that the same image of food is used by Lysander who explains the reason for his loathing of Hermia. In his case, "a surfeit of the the sweetest things / the deepest loathing to the stomach brings" (2.2.136-37). He assigns it to "surfeit", which is also a transitory condition. This same image by two testifies to the doubleness of them and informs us of the innocuousness of their loathing.

In the humanist drama *Wit and Science*, the moral which is implied by Wit's change of mind by disguise is "'Hastye love is soone hot and soone cold'" (697), a proverb which Experience uses in describing the cause of Wit's unfaithfulness to Science (695-96). This instruction might fit the examples of the two Athenian men. Yet the two men's change of mind is tinged with Protestantism, too. From a Protestant view of marriage, the shift of their love to another woman does not demonstrate their own essential unfaithfulness, but a general possibility of inconstancy in men under contemporary patriarchal marriage based on Protestantism. In such a marriage, mutual love between a husband and a wife was advocated, but male desire outside marriage was not denied.⁵ Their metamorphosis can be said to symbolize male double standard of desire.

4

Helena and Hermia can be regarded as doubles, too. That they share the same identity is suggested by an image of a "double cherry" (3.2.209) in their childhood days. Helena refers to this, saying "we grew together, / like to a double cherry, seeming parted, / But yet an union in partition" (3.2.208-10). Action in the drama reveals progressively their shared identity, making both of them repeat the other party's experience as to love, while making it clear that the two women are separate selves. At the beginning of the play, Helena has a wish to be transformed into Hermia since her lover Demetrius loves Hermia. She says,

"Were the world mine, Demetrius being bated, / The rest I'd give to be to you translated" (1.1.191). This wish of hers is satisfied ironically beyond her wish when she is wooed by Lysander owing to Puck's mistake (2.2.102-04), and Demetrius learns to love her again in 3. 2. Her position at the time when she is loved by two men is the same as one of Hermia who was loved by both Lysander and Demetrius in 1.1. This sameness makes sure that Helena shares Hermia's identity. On the other hand, Hermia, who is betrayed by her lover, Lysander in 3. 2., shares the identity of Helena, who has been also given away by Demetrius in 1.1. The similarity of the two women goes further in that both of them continue to love their own lover in spite of their betrayal. Helena says, "I'll follow thee, and make a heaven of hell, / To die upon the hand I love so well" (2.2.243-44) when Demetrius flies from her. In the same way, Hermia shows also her sustained love to Lysander even as he fights a duel with Demetrius over Helena's love; "Heaven shield Lysander, if they mean a fray!" (3.2.447)

Thus while the play progresses so that they turn out to be doubles, it impresses us with their own peculiarity. In the opening scene, the two women's femininity is shown as antithetic, and the contrast is parallel to that of Titania and Hippolyta. Hermia is an independent woman who resists her father's choice of a husband, Demetrius, and insists on her own choice, Lysander, saying

So will I grow, so live, so die, my lord,
Ere I will yield my virgin patent up
Unto his lordship whose unwished yoke
My soul consents not to give sovereignty. (1.1.79-82)

Her mastery of men can be glimpsed in her refusal of the lover's demand for her to lie beside him in a wood (2.1.40-59). Her self-assertive attitude to men is the same as Titania's one to Oberon as we have seen. Contrary to her, Helena, who says to her inconstant lover, "The more you beat me, I will fawn on you" (2.2.204), is a kind of Griselda who obeys a man thoroughly with no autonomy. She is, at first, an ideal woman under the patriarchal society like Hippolyta who obeys her husband-to-be.

But this antithesis between the two women is reversed as the play progresses. Helena grows independent from men ironically in her disbelief in the two men's wooings owing to her mistaking them for sportive mockeries. She says to Demetrius' renewed wooing, "O spite! O hell! I see you ...are bent / To set against me for your merriment" (3.2.145-46), and gets free of her former blind love for him, though she does continue to love him. In contrast to this, Hermia loses her autonomous self when she hears her lover say, "I hate her" (3.2.270); "Am not I Hermia?" (Ibid. 273). Her identity is lost, and she becomes the double of the Helena at the beginning. However, she remains devoted to Lysander only to shift the

responsibility for his betrayal onto Helena. Here we discover her continued love for her lover like Helena, and her new identity as a shrew. She reveals this when she is enraged with Helena, saying "You juggler! You canker-blossom! / You thief of love!" (3.2.282-83). But as Helena testifies, "She was a vixen when she went to school" (Ibid. 324), it being hidden till then.

Thus Shakespeare, in this play, makes Helena and Hermia doubles, letting them experience in the same way, and forms one woman from two persons. From this view, their own peculiarities mean that they reflect multiplicity in the woman. As it were, they are like Mankind's human characteristics which characters each represent partly in morality drama. So it can be said that their doubleness works theatrically like disguise which unites two persons and represents the variety in the person disguised. When Hermia, awakend from her dream, says, "Methinks I see these things with parted eyes, / When everything seems double" (4.1.188), parted eyes means both her eye and Helena's one. They saw things differently, so everything seems multiple. In other words, it reflects the multiplicity in a woman, as Hermia and Helena are double, one woman. After all, through the double of two girls, the play shows a woman under the patriarchy who continues to love her lover, realizing his possibility of being inconstant to her, her female independence kept in secret, sometimes exposing shrewishness. This type of woman comes from Katherina in *The Taming of the Shrew* (1593-94), who loved her husband, and, seeming to be obedient, established independence secretly with the knowledge of her husband's latent patriarchal inconstancy. It was also through a kind of disguise that Katherina developed into this kind of woman. She was metamorphosed from a shrew into this by making use of a new identity, like Griselda (2.1.88), which her husband forces her to assume. Though the idea of the double in the case of Helena and Hermia is weak as a theatrical function because it has no device to create it like the love-juice, both female characters work partly like characters in morality drama.

5

So far we have seen the double, a humanist way of representing the multiplicity or mutability of a person, in some pairs of characters in *A Midsummer Night's Dream*. Yet it is Bottom's metamorphosis into an ass that represents a person's mutability most symbolically in this play. And his metamorphosis is closer to disguise than the double in this function. His metamorphosis confirms that one of themes in the play is the representation of a person's multiplicity or mutability.

There are some antecedent stories as to a man's metamorphosis into an ass, such as a story of King Midas in Ovid's *Metamorphoses* and that of Lucius in *The Golden Ass* of Apuleius. But Bottom's metamorphosis is different from that of Midas whose ears are changed into an

ass' ones (Ovid 278), and that of Lucius whose whole body is metamorphosed into an ass (Bullough 398). Bottom's change is a kind of disguise in which the head of an ass is put on him, and his original human identity and an animal one are mixed or layered. The metamorphosed Bottom says like an animal, "I have a great desire to a bottle of hay" (4.1.32-3), while he remains a malapropist like the original Bottom, mistaking "disposition" for "exposition" in "I have an exposition of sleep come upon me" (4.1.38). This "hybrid state" (Hendricks, 56) is like Rosalind's disguise, in which her feminine identity and a male one are layered, and her multiplicity or mutability is shown.

Here we would be right if we asserted that it is a Renaissance view of man that is behind these representations of a person by way of the double, disguise and metamorphosis. Cartwright says

Humanism . . . takes men and women as creatures of "undetermined nature" (in Pico della Mirandola's famous phrase)" (13), and drama "gathers impetus from a strain in humanism, its love of metamorphosis, its sense that something — man — can become something else — a beast or a god" (68).

In early humanism, "self" or "character" was perceived as "a permeable locus of choice and action rather than an impenetrable object" (68). As God says to Adam, "thou mayest fashion thyself in whatever shape thou shalt prefer" in Pico's 'Oration on the Dignity of Man' (225), a person has mutability or multiplicity in him or her. Bottom who would like to play any role of Pyramas or Thisbe or Lion (1.2.22, 47, 66) represents the Renaissance man comically, and his metamorphosis into an ass by the drug is a comical version of the man. In this drama, Shakespeare used the double, not disguise, as the way of representing this kind of person. Though Cartwright says,

...in English Renaissance drama, protagonists often discover that they share identity with the people around them. The idea of doubleness haunts even early Renaissance plays. (68)

the people in this play don't even know that they are the double of each other, much less discover it. Only the audience discovers that four pairs make up the double, and that each of the two, being layered, represents a general type of man or woman or ruler under patriarchy.

Notes

1. The names of the hero, who is initially called Infans, are changed into Wanton (69-70), Lust-and-Liking (132), Manhood (155-60), Shame (682), and Repentance (852) in turn as the years go by. Catherine Belsey says in regard to this figure, "in each case the name. . .signifies a distinct mode of behaviour" (18)
2. For the contemporary ideas about disguise in Shakespeare, above all, *The Merchant of Venice*, *As You Like It*, *The Measure for Measure*, and *Henry V*, which are referred in the essay, see Hosokawa (103-259)
3. But the name of Titania never appears in Golding's translation because "Shakespeare apparently borrowed the name from the Latin" (Foakes 7).
4. Their similarity or indistinguishableness is noticed by Jan Kott: "The entire action of this hot night...is based on complete exchangeability of love partners....there are two different Hermias and two different Lysanders." (176)
5. Lawrence Stone says, "The medieval Catholic ideal of chastity...was replaced by the ideal of conjugal affection....the Tudor Protestants had no alternative but to urge the importance of affective ties as a necessity for marriage," (100-01), but he indicates about "the 'double standard' of sexual behaviour" in the Early Modern period that "the man was expected to have gained some sexual experience before marriage, and any infidelities after marriage were treated as venial sins which the sensible wife was advised to overlook." (315)

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