UNDERGRADUATE PAPER

The Effect of Gaps on Memory in Shakespeare's *Winter's Tale* and Related Works

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Introduction

During a 1995 study on memory, Henry Roediger and Kathleen McDermott tested the brain's tendency to create memories that it did not experience. To accurately recall a series of closely associated words on a list, each research subject had to bridge the gap between perception and memory in order to complete the study. Though this study focused on the association of context and words in series of lists, Roediger and McDermott discovered "a powerful illusion of memory: People remember events that never happened."[1] The memory of each participant became a condition of perception over time. In a similar sense, in his "Sonnet 5" and *The Winter's Tale,* Shakespeare introduces chronological gaps that permit the distillation of time's destructive and constructive effects on memory.

Defining Gaps

Gaps, by definition, challenge the continuous progression of time with their presence. Stemming from Old Norse, the word "gap" itself describes a break in continuity, which creates a chasm or hiatus.[2] Paradoxically, the stagnancy of a hiatus suggests no shift in character or disposition, while chasms imply differences between

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viewpoints. We find this vibrant combination in literature, where theatre especially thrives on gaps as plots parse into scenes and acts. Actors exiting the stage signal a pause in the action or hiatus but move the plot forward. *The Winter's Tale* 4.1 exemplifies this effect as time itself enters, breaking the progression of the action. The embodiment of Time proclaims:

> To me or my swift passage, that I slide
> O'er sixteen years and leave the growth untried
> Of that wide gap, since it is in my power
> To o'erthrow law and in one self-born hour
> To plant and o'erwhelm custom. (4.1.5-10)[3]

His presence both acts as a progression of the plot, literally shifting the scene by sixteen years, and introduces a pause, removing the audience from the continuous line of events. He does so swiftly, mentioning that he will leave the growth "untried," which ultimately requires the audience to trust the character to manipulate time in such a fashion. More, it indicates that the growth of the characters will remain static. Time emphasizes this gapping effect even more by his use of elision; instead of using the entirety of the "overthrows" and "overwhelms," he replaces certain syllables with apostrophes, as if to create a gapping effect in the words themselves. The movement from "o'er" to "throw" mimics the action of throwing—flipping quickly over words. However, "o'erwhelm" brings forth the idea of capsizing the very notion of law and custom at once, which halts any overall progression. The use of this gap of time serves to promote the passing of time, yet does not support the development of characters.

The uncertainty about the time between the present and what lies ahead produces a gap that may only be resolved by arrival in the future. Consider, for example, the effect of a fragmented timeline in the dystopic novel *Station Eleven* by Emily St. John Mandel. The plot, centering on the occurrence of a pandemic, focuses on the individual's approach to life before and after such a catastrophic event. St. John Mandel builds on the theatrical nature of gaps and bullies time into non-linear configurations, which parallels the figure of Time in *The Winter's Tale.* The sudden shift introduces a rift in time, a gap, as the forward movement of time occurs while humanity digresses, which in and of itself "o'erwhelm[s] custom." She writes scenes as vignettes, slowly uncovering information about

other characters and locations in a fragmented manner. St. John Mandel juxtaposes the likelihood of a future envisioned in science fiction and the reality of the affected world through a consistently shifting point of view. This constant adjustment creates gaps that highlight the relationship between the world before and the world after the spread of illness.

The modulation of time demonstrated in *The Winter's Tale* and *Station Eleven* reveals the intricacies of temporality within a set period of time. Each successive gap in scene pauses the current dialogue, but also creates tension as the audience struggles to parse the ensuing events and to create context in absentia; the gaps diversify and complicate plots solely by existing between two events.

Distillation of Memory in Shakespeare's Sonnets and Barthes's Winter Garden Photograph

The use of time as a stagnating and motivating agent additionally pervades the tone of Shakespeare's fifth sonnet, in which the speaker expresses his desire for the addressee to remain in his current state of beauty, "For never-resting Time leads summer on / To hideous winter and, confounds him there" ("Sonnet 5," 5-6). These lines introduce a linearity of time—a movement from past to present which not only images Time as an unforgiving vandal of beauty but also as an entity that retains the worst qualities of people. The narrator, in contrast to time, then proposes his desire: a distillation of the young man's essence. The usage of the word "distillation" suggests some sort of purification of the young man's being, which indicates the speaker will refuse his poorer qualities. This distilled memory provides an inaccurate perspective of his character, as only his amiable qualities will remain. This refusal also adds to the character of the Young Man, glossing over his poor qualities, which creates a more positive remembered image in the eyes of the speaker.

Furthermore, the sonnet uses glass as a means to capture the "liquid prisoner" (10), thus creating a situation that rejects the standard conception of forward-moving time. According to John Garrison, this sonnet reflects on the nature of glass as a vessel of time because sand—the marker of time in an hourglass—has roots in time.[4] Both representative of the sand that passes through an

hourglass and the vial that holds it, glass functions as another chasm and behaves similarly to gaps; it holds the dynamism of progressing time, but also the stillness of solid glass.

Roland Barthes also uses glass as a vessel of both progression and stagnancy to reveal a new relationship between himself and his late mother in the "Winter Garden Photograph."[5] While in his mother's apartment, Barthes encounters a photograph of his mother and her brother; "standing together at the end of a little wooden bridge in a glassed-in conservatory, what was called a Winter Garden in those days."[6] The glass, constructing both the winter garden and the picture's frame, adds a nuanced stillness to the image. Winter gardens offer a sense of the spring or summer regardless of the temperature, acting as a gap from reality. The image, frozen in time provides insight to the nature of gaps. The speaker discovers the young girl in the image after she dies, which means he both experiences the gap of seeing his mother once more, and the gap between his mother's childhood and parenthood. He explains that he travels over three-quarters of a century to arrive at the image of his mother;[7] once he sees this picture after so long a gap, he learns a new identity belonging to his mother, one that he never knew when she lived.

Photography itself acts as a preparation for death, as the actual process of capturing an image creates an emblem for remembrance. A dissection of the word "photography" separates the word into two parts: photo, or light, and graphing. In a sense, the imaging of a person acts as a means for recordkeeping, capturing them in the current state in which they reside. Peggy Phelan advances this idea, arguing that photography forces the viewer to reconcile and come to terms with the past, especially during the gap between the taking of the photo and the viewer's interaction with it. The placement of this particular gap lies between the subject and the person viewing the photo. When considering this relationship, photography, as a means to capture an image, takes on a new light, one that creates a rehearsal for death; the staging of a photo beckons a future viewer to look upon a moment in the past.[8] An interaction of this magnitude forces a reconciliation with the gap, and in Barthes's circumstance, forces him to develop the image using his own mind and imagination. He assumes the identity of his mother's keeper, referring to her as "his little girl."[9] This relationship continues an

identity Barthes took on before her death as Barthes cared for her up until her last moments. In the moment when he sees her as a child, he reassumes this relationship, reforming it into a paternal relationship. Even though this kindles the bond between him and his mother once more, the effect of time modulates his perception of the relationship, even potentially creating a parody of his last moments with his mother. By referring to her as his little girl, Barthes reduces his mother to merely one small portion of her life instead of viewing her in her entirety.

Barthes's reduction of his mother to a person needing care lies in contrast with his assertion that he finally understands her. In fact, the gaps of time between his mother's death and his viewing of this photo and his mother's past and his knowledge of her morph his image of his mother into something new. The use of glass and time in both "Sonnet 5" and "The Winter Garden Photograph" suggest a hermetic identity in which the medium of glass protects and exculpates the memory of its subject.

Tracing Gaps in *The Winter's Tale*

Shakespeare's use of time and distance as a means to define relationships transcends "Sonnet 5" and appears within the relationships in *The Winter's Tale.* The effects of distance and time serve to both purify and place strain upon the relationship that Polixenes and Leontes share. Similar to the overall structure of play, which heavily depends on the manipulation of emotion by time, the relationship between the two kings features the effects of sustained absence on friendship. Camillo, in the very beginning of 1.1, defines the relationship as one that sprouted in childhood, yet developed in spite of their distance. He tells Archidamus, "They were trained together in their childhoods, and / there rooted betwixt them then such an affection that cannot / choose but branch now" (1.1.22-5). The use of "branch" indicates a connection that thrives with distance and Camillo describes how even in absence, the kings appeared close by means of sending letters and gifts (1.1.26-9). Once Leontes and Polixenes are reunited in Sicilia, other characters, including Hermione, have access to the seemingly well-rooted relationship between Leontes and Polixenes. Similar to Barthes, upon experiencing his relationship under a new light, Leontes receives clarity, even if misguided clarity, about the

relationships he maintains with his wife and companion. Unlike a contained distanced relationship, the new intimacy caused by removing the gap allows Hermione the potential to insert herself into the relationship.

When Leontes suspects that Hermione and Polixenes are committing adultery, a Barthes-like relationship between Leontes and Polixenes builds. Leontes adopts a new image of his spouse, purely based on Hermione asking Polixenes to remain in Sicilia, which leads Leontes to quickly assume the two are engaged in an affair. Similar to the dynamic between Barthes and his mother, this change in attitude erupts from the interpretation of a single moment in time. Leontes frames the suspicion of his wife's infidelity within the context of his friendship with Polixenes, in which he mentions that "To mingle friendship far is mingling bloods" (1.2.140). This mingling of bloods overwhelms and agitates him. With this statement, Leontes rejects Hermione's place in his relationship with Polixenes, thus villainizing his wife and companion and negatively affecting the audience's perception of the relationships.

Leontes's own introspection about his relationships mirrors that in "Sonnet 5" as he uses glass to reflect upon the relationship between Hermione and Polixenes. He sees them as"paddling palms and pinching fingers, / As now they are, and making practiced smiles / as in a looking glass" (1.2.145-50). His use of glass works similarly to the way it functions in "Sonnet 5;" it brings forth a method of both reflection and ensnarement. Leontes paints an image of self-reflection, yet mirrors do not offer a complete image of what they show, which in turn is only a surface level understanding of what stands before it. By placing Hermione and Polixenes in front of a mirror, he only reflects the image of them that he wants to see.

Through his storytelling, Mamillius also reflects his own agency, as he operates as the mechanism by which the plot progresses. Hermione drives the plot away from her impending trial and towards an alternate future when she asks Mamillius to tell her a story. Hester Lees-Jeffries suggests that "storytelling is frequently either staged or alluded to, but ideas about storytelling within it are also strongly associated with children."[10] By inserting a scene that depicts storytelling, Shakespeare highlights a crucial

moment for the audience. Aside from being the only scene in *The Winter's Tale* that contains storytelling, Mamillius's story and his agency over the story may reflect his character. In addition to his importance to the narrative as a child storyteller, his approach parallels that of Barthes in that Mamillius considers how the circumstances of a single person in a moment influence a facet of understanding.

Mamillius operates from a position of authority when delivering his story. He takes control of his narrative, first asking Hermione what kind of story she wishes to hear. He inquires, "Merry or sad shall it be?" (2.1.31). After she responds that she wishes to hear a happy story, Mamillius retorts, "A sad tale's best for winter. I have one / of spirits and goblins" (2.1.33-4). His refusal of optimism sets the tone for the first half of the play—one that adopts a somber tone. Joseph Roach explains how certain stories of the past influence the future, elaborating on how his storytelling acts as an "onstage demonstration of how telling a story from the past summons the future by reading forward to the worry lines that it will produce on the face of memory."[11] Mamillius's story will haunt the play because the audience never has the opportunity to hear what he says to Hermione in his tale before his death. Because his death occurs offstage, his open-ended story puts a strain on the viewer's memory of his character.

Mamillius's story also offers hope in the face of destitution, as it begins in a churchyard, a place that contains both life and death; his tale, though supposedly laced with sadness, does not indicate that the somberness will persevere throughout the entirety, only the beginning. The phrasing of his words also suggests that the future may shift, as he mentions how sad stories seem apt for the winter. Winter itself exists as a temporary state, especially in the context of the sixteen-year gap that breaks the play and leads to summer.

Though storytelling accommodates the possibility of revelation, the scene contains a series of gaps that prevent this from occurring. Mamillius introduces the need for privacy in his storytelling by separating himself and Hermione from the rest of the onstage characters, speaking softly so Hermione's "crickets shall not hear it" (2.1.41). In doing this, Mamillius creates a physical space between him and other characters that extends

to the audience. In moving away and telling the story privately, Mamillius creates a gap between the audience and the story. Because the possibility of Mamillius repeating his words dies with him, the future appearances of the story's elements depend on the progression of the rest of the plot.

In a sense, Mamillius creates the tone in which he will be remembered, as the introduction to his story, "There was a man— . . . / Dwelt by a churchyard" (2.1.38-40), begins a sad tale. The churchyard offers little hope for the boy, as it directs the narrative to death. The combination of the churchyard, a space associated with burial, and the young boy's storytelling to his mother accommodates both life and death. His story, though, introduces the possibility of Foucauldian heterotopias, as churchyards represent a realm in which the living and the dead exist in a state of togetherness. The story parallels this, as Mamillius, a character remembered in death, interacts with Hermione, who experiences a resurrection in the final scene. The general premise of Mamillius's story lasts through the sixteen-year gap as the entirety of the first act behaves as a tragedy, but once winter passes, so does the tragedy of the beginning acts.

The transition to a more comical play does not excuse the tragedy of the past, and Mamillius's tragic death acts as a residual marker of the despair in the first half of play. Despite Leontes's reunion with Hermione and Perdita, the family can never return to its former state. Unlike the rest of his family, Mamillius remains lost. Leontes acknowledges his grief; Hermione undergoes a resurrection, and Perdita returns to Sicilia. Mamillius remains dead, and his absence lingers even towards the end of the play. Sixteen years after his death, Paulina says to Leontes, "King Leontes shall not have an heir / Till his lost child be found?" (5.1.47-8). In referencing Leontes's child, she uses both the words "child" and "infant" (1.5.52) to describe his missing heir. Paulina references Perdita in this claim, but her inclusion of both terms may allude to Mamillius. The possibility of returning from the dead, whether as a ghost, a dream, or a statue, suggests a possibility of his return. Yet, the memory and finality of his death prove that comedic endings cannot remedy all tragic events, despite the gap.

Hermione's Resurrection as a Complication

Hermione's memory becomes complicated in the latter half of the play as her image takes on the physical form of a statue. Paralleling her death, the statue exists beyond the eye of the audience, which once again confuses whether or not she actually dies. This confusion originates immediately after the queen's death, as Paulina exclaims, "I'll say she's dead. I'll swear it" (3.2.224). A certain ambiguity lies in the way Paulina expresses this, as her wording compromises the objectivity of death. She mentions how she will "say" that Hermione died, rather than blatantly coming forth and saying, "she's dead." By saying this, Paulina assumes a power over Leontes, advertently shielding him from the truth of his wife's demise. Ambiguity follows when Antigonus, tasked with deserting Perdita in the woods, tells the child:

> I have heard, but not believed, the spirits o' th' dead
> May walk again. If such thing be, thy mother
> Appeared to me last night, for ne'er was dream
> So like a waking. (3.3.20-3)

The inverted syntax used by Antigonus introduces the prospect of seeing Hermione even before clarifying that she appears in a dream. Antigonus considers the possibility that his dreams may reflect reality.[12] He sees Hermione as a shadowy figure in white; his memory of her remains unstained, like the white robes he sees her in, which highlights the pureness he envisions when he remembers her. Even only a short time after her death, Antigonus only remembers the pure characteristics of the queen, especially as he envisions her as a beacon of sanctity (3.3.26-7).

Considering Antigonus's purified perception of Hermione through the lens of religion—namely early modern Protestantism and Catholicism—may indicate that his memory paints an inaccurate depiction.[13] Antigonus's inability to suspend his disbelief in the presence of Hermione may indicate that his beliefs align with Protestantism rather than Catholicism because Catholics were considered to be more likely to believe in spirits than Protestants. Additionally, for a Catholic, the ghost of Hermione would be in purgatory, meaning her spirit may not be as pristine as Antigonus believes. The gaps between religion, ontology, and time twist the accuracy of Antigonus's memory of Hermione.

The inaccurate remembrance of Hermione's character as someone completely morally unstained may be a mechanism to complicate her character in death and suggest that she may return.

Hermione's return calls into question time's ability to interfere with memory. Jefferies notes that "art cannot simply memorialize the dead: it can almost bring them back to life."[14] She goes on to explain how Shakespeare, in his earlier sonnets, "assert[s] that art can eternize beauty."[15] While the statue of Hermione acts as an emblem of remembrance, it too falls subject to the violent and relentless nature of time. Instead of embodying her figure as it appears at the time of her death, the details of the craftmanship indicate an older image of the late queen. Leontes, taking note of the appearance of the statue remarks, "Hermione was not so much wrinkled, nothing / so aged as this seems" (5.3.32-3). When Leontes attempts to touch the statue, Paulina interferes, telling him that the paint has not dried, which indicates an air of newness. By introducing wrinkles to Hermione's face, as well as mentioning the freshness of the paint, Shakespeare brings Hermione to the present instead of preserving her in the past.

Hermione's statue acts as a monument to her character before her death and reintroduces her to both her husband and the audience. The statue modulates the means by which we remember Hermione, as it replaces the previous image of her with something both new and aged, rejecting the purified subject that Shakespeare envisions in his sonnets. An older Hermione indicates a development in her character despite her sixteen-year absence.

Though not inherently obvious, Hermione's character development becomes clear once the audience witnesses her interactions, or lack thereof, with Leontes. Van Dijkhuizen suggests that Leontes's development as a remorseful character does not necessitate forgiveness from his wife.[16] Upon descending from the pedestal, Hermione does not engage in a conversation with Leontes, which may indicate her inability to forgive him in entirety. Her only interaction with Leontes occurs when she embraces him; otherwise, her final lines pertain to Perdita's return (5.2.153-61). Shakespeare's general lack of stage directions adds ambiguity to her reaction. In order to convey this reunion to the audience, Polixenes remarks that their interaction happens. He specifically mentions that "She" (5.3.32-3) embraces him, sparing any mention of

Hermione's name. Polixenes delivers this line while the queen embraces her husband, but only indicates that a woman does so. The omission of her name may also reveal an acknowledgement that at this moment of the play, Hermione differs from her former self. Though Polixenes details an act as simple and noticeable as an embrace between two people, a gap exists between the expected outcome and the reality because Hermione does not verbally communicate her forgiveness. Leontes, overcome with grief, hopes for his ideal woman—Hermione. Leontes focuses on the future of his marriage instead of remedying his actions against Hermione and his child. Given her lack of communication with Leontes, the appearance of reparation may appear one-sided. By distinguishing the supposed resolution between the couple, Polixenes actually impresses the feelings he expects of Hermione onto her relationship with Leontes, which tries to create the comedic happy ending, one that results in union rather than separation.

Not only does her potential disinterest in her husband suggest that Hermione undergoes a character change, but it also modulates the very idea of the happy ending. The final scene reflects a purified version of the exposition but maintains the complication and destruction which existed before the gap. Leontes attempts to employ an optimistic ending; he graciously rejoices in his own marriage and also attempts to create a marriage for Paulina. Her general attitude towards marriage complicates this optimistic ending, as before Leontes gives her hand to Camillo, she mentions, "I, an old turtle, / Will wing me to some withered bough and there / My mate, that's never to be found again, / Lament till I am lost" (5.3.166-69). Leontes acts as though the sixteen years clears all tragedy, yet Paulina's lamentation for Antigonus remains after all this time. She functions as the tether to the unfortunate events. The proposal of marriage to Camillo merely points out the discrepancy between how Leontes experiences memory in relation to the present, and how memory actually functions between characters. Unlike Paulina and Hermione, Leontes experiences the gap of time as a period of purification. The purification of Hermione and Leontes's relationship outshines the deaths of Antigonus and Mamillius. Paulina and Hermione accept the past, retaining the memory of their loved ones; they keep the rawness of tragedy on the forefront of their minds. This separation creates a gap between

Leontes and Hermione and Paulina, as they experience time in opposing ways.

Statues and Photographs: Hermione's Statue as a Winter Garden Photograph

Hermione's reemergence as statue evokes a new definition of her being to Leontes—one that revitalizes his faith in his marriage—similar to Roland Barthes and his mother. Just as the photograph highlights hidden aspects of Roland Barthes's mother, the statue acts as a Winter Garden Photograph to the audience. Leontes, after the gap of time, regains the positive opinion of his wife that he held prior to her trial. To the audience, however, the statue provides a turning point in Hermione's character, symbolized by her aged face and disinterest towards Leontes. The difference lies in the age of the subject; Roland Barthes discovers a new facet of his mother as a young girl while the audience becomes accustomed to an older image of Hermione. The gap of time still serves as buffer between the reintroduction of subjects. Most similarly, Barthes writes, "Nor could I omit this from my reflection: that I had discovered this photograph by moving back through Time."[17] Barthes, by capitalizing "Time," requests the audience to suspend thoughts of the commonly accepted notion of linear time, which parallels the suspension of reality the audience of *The Winter's Tale* must undergo as Time announces the leap forward by sixteen years. Both literary pieces require their audiences to maintain an open mind in regard to Time. Unlike *The Winter's Tale,* both the audience and the speaker of "The Winter Garden Photograph" undergo a reintroduction. Barthes discovers his mother's identity only after he has accepted the fact that she has died. Because Hermione returns to life, Leontes does not experience the statue in the same way that Barthes experiences his mother, as he merely maintains the living image of her from before the gap. His rejection of the deaths keeps him from assuming this new identity.

Although Hermione acts as a Winter Garden Photograph, the modification of her character does not occur universally; Leontes falls victim to the gap of time, because in exchange for Hermione's return to life, he becomes stagnant, unable to progress further. He seems to know he lacks crucial understanding of Hermione's return. He ends the play saying:

> Lead us from hence, where we may leisurely
> Each one demand and answer to his part
> Performed in this wide gap of time since first
> We were dissevered. Hastily lead away. (5.3.189-92)

He directs this at Paulina, which suggests that he desires to discover what he misses, given her importance in the resurrection.[18] In particular, he requests information about "his part" during the gap of time. However, whether he actually receives these answers is never resolved, as the play ends abruptly, as he instructs Paulina to "hastily lead away," almost as if instructing her to leave the prior events in the past. The play's final gap appears within these last lines, as the audience never learns whether or not Leontes uncovers the new identity of Hermione that he lacks in the last scene of the play. The gap of time continues to affect the audience as the ambiguity of Leontes's ending—whether or not he comes to term with the memory—is unresolved.

The gap of time thus serves both as a constructive and destructive interference in the final moments of *The Winter's Tale,* as Leontes desperately asks for answers but immediately instructs Paulina to "lead away" before they can be given. He ultimately fails to find the answers that he seeks. Unlike the speakers of the sonnets and Roland Barthes, who experience a sense of clarity from the preservation of their loved ones, Leontes's ambiguous reconciliation with Hermione reveals his inability to cope with the gap of time.

Notes

1. Henry L. Roediger, and Kathleen B. Mcdermott, "Creation of False Memories: Remembering Words Not Presented in Lists," *Journal of Experimental Psychology: Learning, Memory, and Cognition* 21.4 (1994): 803–14, https://doi.org/10.1037/e537272012-273.

2. "gap, n.1." *OED Online,* Oxford University Press. (Accessed 2 December 2018).

3. William Shakespeare, *The Winter's Tale,* ed. Barbara A. Mowat, and Paul Werstine (New York: Washington Square Press, 2005).

4. John S. Garrison, *Glass* (New York: Bloomsbury Academic, 2015), 42-46.

5. Roland Barthes, "The Winter Garden Photograph," in *Camera Lucida: Reflections on Photography,* trans. Richard Howard (New York: Hill & Wang, 1980), 67-70.

6. Barthes, "Winter Garden Photograph," 68.

7. Roland Barthes, "The Little Girl." in *Camera Lucida: Reflections on Photography, trans.* Richard Howard (New York: Hill & Wang, 1980), 71-73.

8. Peggy Phelan, "Francesca Woodman's Photography: Death and the Image One More Time," *Signs: Journal of Women in Culture and Society* 27.4 (2002): 979-1004.

9. Barthes, "The Little Girl," 72.

10. Hester Lees-Jeffries, *Shakespeare and Memory* (Oxford: Oxford University Press, 2013), 182.

11. Joseph Roach, "'Unpath'd Waters, Undream'd Shores': Herbert Blau, Performing Doubles, and the Makeup of Memory in *The Winter's Tale,*" *Modern Language Quarterly* 70.1 (March 01, 2009): 117-31.

12. Walter S. H. Lim, "Knowledge and Belief in *The Winter's Tale,*" *Studies in English Literature, 1500-1900* 41.2 (2001): 317-34.

13. For a more thorough discussion pertaining to the intersectionalities between Protestant and Catholic ideology in *The Winter's Tale,* see Walter S. H. Lim "Knowledge and Belief in *The Winter's Tale.*"

14. Lees-Jeffries, *Shakespeare and Memory,* 134.

15. Lees-Jeffries, *Shakespeare and Memory,* 134.

16. Jan Franz Van Dijkhuizen, *A Literary History of Reconciliation: Power, Remorse and the Limits of Forgiveness* (New Delhi: Bloomsbury, 2018), 62–70.

17. Barthes, "The Little Girl," 71.

18. Chloe Porter, *Making and Unmaking in Early Modern English Drama: Spectators, Aesthetics and Incompletion* (Manchester: Manchester University Press, 2013), 64-97.