

4-20-1992

# The Heroic Journey of Troilus and Cressida

Kelly A. Weatherman  
*Longwood University*

Follow this and additional works at: <http://digitalcommons.longwood.edu/etd>



Part of the [Literature in English, British Isles Commons](#)

---

## Recommended Citation

Weatherman, Kelly A., "The Heroic Journey of Troilus and Cressida" (1992). *Theses, Dissertations & Honors Papers*. Paper 346.

This Thesis is brought to you for free and open access by Digital Commons @ Longwood University. It has been accepted for inclusion in Theses, Dissertations & Honors Papers by an authorized administrator of Digital Commons @ Longwood University. For more information, please contact [hinestm@longwood.edu](mailto:hinestm@longwood.edu).

The Heroic Journey of Troilus and Cressida

Kelly A. Weatherman

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Arts in English at Longwood College, Farmville, Virginia, May 1992.

The Heroic Journey of Troilus and Cressida

By

Kelly A. Weatherman

Cathryn H. Kraft  
(Director of Thesis)

Susan H. May  
(First Reader)

Martin C. Stinson, Jr.  
(Second Reader)

April 20, 1992  
(Date)

## Acknowledgements

Never have I attempted to complete such a difficult task. Finally, after months of hard work, this project is complete. There are several people I would like to thank without whom I don't think I could have ever finished.

First and foremost I express my genuine thanks to my Director, Dr. Carolyn Craft. Dr. Craft spent many long afternoons reading draft after draft after draft. Her feedback always contained words of support and enthusiasm. She made me feel comfortable and confident even when I was discouraged. I thank her for the abundance of constructive criticism and for teaching me how to use commas, which was not an easy task.

I also thank my readers, Dr. Susan May and Dr. Massie Stinson, for going above and beyond the call of duty to attend an afternoon "pow-wow." I am grateful that they took time out of their busy schedules to read my views on Chaucer, Henryson, and Shakespeare. Their comments and suggestions were enlightening and quite helpful.

My thanks also go out to a group of wonderful friends and colleagues who made me laugh and have faith when things were at a stand still. It is not often that one finds a group of people willing to listen attentively to a long list of problems and updates. To Carla, Beth, Ashley, Jennifer, and Dr. Robert Lynch, my thanks for a never ending well of support. Carla, it's my turn for Graceland!

I especially wish to thank my husband Danny, who put up with the incessant clicking of computer keys at all hours of the morning, mood swings dependent upon my success, or lack thereof, in the computer lab, and the fact that the majority of my attention was devoted to the completion of this project. I love you!

Finally, I would like to thank my parents, Bill and Mary Andrews, who gave me the necessary tools to complete the project. I dedicate this thesis to the two most wonderful people in the world who have given me twenty-four years of love, support, and encouragement.

I have always anticipated the day when I could print the final copy of this paper. So, without further adieu...

"To be wise and love exceeds man's might."

-Shakespeare, Troilus and Cressida

## Table of Contents

Introduction	1
Chapter I: Chaucer's Troilus and Criseyde	9
Chapter II: Henryson's Troilus and Cresseid	31
Chapter III: Shakespeare's Troilus and Cressida	42
Conclusion	64
Appendix A: The Twelve Archetypes	70
Appendix B: The Shadow Sides of the Archetypes	71
Works Cited	73
Works Consulted	76

## Introduction

The story of Troilus and Cressida makes its first appearance in literature in Benoit de Sainte-Maure's Roman de Troie written about 1155-1160. In the late 1330's, Giovanni Boccaccio composed a similar story in Il Filostrato. Since that time, many authors have adapted its story into their own writing. Chaucer wrote his Troilus and Criseyde around 1382-85; Henryson wrote the Testament of Cresseid around the end of the fifteenth century, and Shakespeare's Troilus and Cressida was in existence by 1603. Each version of the tale looks at the two main characters, Troilus and Cressida; however, many differences occur between the tales; differences in audience, genre, and characterization ultimately lead to differences in theme.

The respective authors were well aware of the audiences for which they wrote. They incorporated ideas and beliefs that were common among the people of their times. For example, the Chaucerian audience was quite familiar with the elements and requirements of Courtly Love. For this reason, Chaucer employed those characteristics in his version. This use of familiar material would attract the people and keep their attention. According to Elizabeth Archibald, "the plot held no surprises for the medieval reader or audience" (190). The audience of Henryson's time was also familiar with the Courtly Love tradition. Like Chaucer,

Henryson develops this idea in his story. Along with the elements of Courtly Love, Henryson portrays his Cresseid in a fashion that would also be familiar to his audience. When Henryson decides to make Cresseid a leper, he creates a vision of her for the audience. In the Middle Ages, leprosy was often connected with excessive sex. Furthermore, according to Robert L. Kindrick, "it is also an appropriate punishment for the sin of pride for which she is indicted" (121). The conventions of Courtly Love, as seen in Chaucer and Henryson, were no longer prevalent by Shakespeare's day. His abandonment of this concept along with his lack of a religious frame, as seen in Chaucer, were expected by his audience. Also important to Shakespeare's audience was viewing "a performance in which any tears shed were more likely to be those of laughter than of grief" (Walker xxv). Just prior to the proposed date that the Troilus story was written, Shakespeare wrote the comedy Twelfth Night. Prior to that, in 1600 he wrote the tragedy of Hamlet. The history was another familiar Shakespeare genre. In 1599, Shakespeare is said to have written two histories--Henry V and Julius Caesar. In his new work he incorporated the elements of both the tragedy and the comedy as well as the history. Shakespeare was quite capable of making his audience laugh. Even in the tragedies, he was able to provide humor. For example, in Hamlet Shakespeare provides the gravedigger's scene for humor. In Macbeth, he includes



comedy in the scene with the drunken porter. Although both plays are certainly tragedies, it is important to recognize the existence of comedy within the structure. Whether poet or playwright, each author had to know what his audience would like and dislike. Differences in audience required each author to adapt his story to fit his respective time. Consequently, the versions differ also in genre.

Genre is an important element to an audience. In order to engage the audiences' interest, each author wrote a story in which his audience would find familiar elements. For example, Chaucer achieves the interest of his audience through the conventional elements of love and tragedy. It is the existence of these and other elements that creates the work's genre. As Book V comes to a close, Chaucer's narrator states, "Go, litel book, go, litel myn tragedye" (V: 1786). The medieval audience would have been familiar with the tragedy of Fortune's Wheel. That is, that people revolve around the wheel of Fortune achieving the highest point at one moment and falling to the lowest point at another. In this scenario people are merely play pieces unable to control their own positions on the wheel. Chaucer's concept of tragedy involves the play of Fortune and primarily concerns Criseyde. Monica McAlpine suggests that this type of tragedy should be termed "de casibus tragedy" (20). This term is derived from the combination of two forms of tragedy--the "tragedy of fortune," in which man

Lover, the Creator, the Ruler, the Magician, the Sage, and the Fool.<sup>1</sup> How people experience heroism at a given time depends upon which archetype is prevalent in their lives at the time. For each archetype, Pearson gives a set of goals, fears, and gifts. While the gifts of each archetype are the result of achieving the goal, the goals are in direct opposition to the fears. Pearson indicates not only the possibility that one may experience all twelve archetypes, but the possibility that one may experience more than one at a given time as well as experience all twelve in a single day (8).

Pearson's archetypal journey provides a model for looking at the characters of Troilus and Cressida as seen in Chaucer, Henryson, and Shakespeare. Using a standard model of measurement as a comparative instrument clarifies the differences between the characters at particular stages and, thus, in the works as wholes. These stages are significant in the development of character and allow insight into the actions of people.

The characters of Troilus and Cressida in Chaucer, Henryson, and Shakespeare progress through the stages of life's journey, but at varied rates. While a character in Chaucer's work may be at a certain stage at a given moment, the same character at the same moment can be at a different stage in Henryson and Shakespeare.

<sup>1</sup> See Appendices A and B for further information.

As a result, while Chaucer's character may appear as the Innocent and thus not responsible for his or her actions, the same character in Henryson may appear as the Creator and thus very much in touch with individuality; and that same character in Shakespeare may be seen as the Ruler and thus in control of his or her own life and the lives of others. The actions of the character are dependent upon recent experiences and the archetype which dominates his/her life at a given time. Because character portrayal is important in determining theme, the character's progression through the stages of life's journey will directly affect the theme of each version.

## Chapter I: Chaucer's Troilus and Criseyde

The character of Troilus in Chaucer's Troilus and Criseyde is multi-faceted. Not only is he capable of change due to circumstances that arise, but he also has the ability to exhibit more than one character trait at a given time. The growth of Troilus as a character can be shown in his progress through the stages of life's journey. Throughout the journey, he exhibits many of the archetypes that Pearson describes. He is capable of experiencing a few at the same time and many during a given day. Progression through the stages leads to experience, wisdom, and overall growth.

As Chaucer's poem opens, Troilus is presented as a man who enjoys freedom, life and excitement. At this stage he is what Pearson refers to as the Fool. Often it is in this stage that people begin their journey. According to Pearson, "often it is the Fool's hunger for experience and adventure that motivates the hero's journey" (222). The goals of this archetype are enjoyment, pleasure, and aliveness, with the gifts being joy, freedom, and liberation (Pearson 220). The Fool's only fear is non-aliveness (Pearson 220). During this stage, Troilus appears to be experiencing life to the fullest. He walks about the temple with an air of freedom, "for no devocioun/ Hadde he to non" (I:187-88). His playfulness and love for excitement are shown in the way he openly makes jokes about

those in love:

I have herd told, pardieux, of youre lyvyng,  
Ye loveres, and youre lewede observaunces,  
And which a labour folk han in wynnynge  
Of love, and in the keypyng which doutaunces;  
And whan youre prey is lost, woo and penaunces.  
O veray fooles, nyce and blynde be ye!

Ther nys nat oon kan war by other be. (I:197-203)

Like the court jester, Troilus is capable and enjoys saying things in jest that others would not dare to say. However, unlike the jester who is free from punishment, Troilus is not free to make fun of the gods. His proud comments, concerning the ignorance of those who love, offend the God of Love. As a result, Troilus is punished in a most befitting way:

At which the God of Love gan loken rowe  
Right for despit, and shop for to ben wroken.  
He kidde anon his bowe nas naught broken,  
For sodeynly he hitte hym atte fulle--

And yet as proud a pekok kan he pulle. (I:206-210)

Troilus' strong pride and arrogance have resulted in his punishment--to be subjected to love in the fullest.

Chauncey Wood believes that Chaucer uses the analogy between Bayard, the horse, and Troilus, the prince, to express the situation in terms of rank (78). According to Wood, "Bayard reminds himself that although he is 'First in the treays,'

he is still subject to the whip, while the proud Troilus, 'Though he a worthy kynges sone were,' is subject to the arrow" (78). It is obvious at this point that Troilus is a Fool for believing he is safe from all things. However, his foolishness is brought about partly by his lack of experience in life. In this regard, he is an Innocent Fool who lacks the wisdom that future experiences will provide.

As a young knight and son of a king, Troilus exhibits innocent, playful action and words. Due to his innocence, he is completely unaware that his playful actions and words are those of a Fool. In speeches to his friends, he comments that love is foolish because it teaches no lesson. Only through his naivety and innocence can Troilus actually believe that no lesson can be learned through love. One who has no such experience is unable to make a competent statement based on fact. Troilus' innocence has allowed him to make a foolish statement. According to the poet, "But alday faileth thing that fooles wenden" (I:217). As Troilus will soon discover, the Wise Fool is aware of the lessons learned through love.

In Pearson's model, as the Fool fears non-aliveness and thus commitment, the Lover's goals are bliss, oneness and unity, with gifts of commitment, passion and ecstasy (148). Once the Fool falls in love, he no longer fears the commitment that was once stifling. Troilus enters the stage of the Lover immediately after spying Criseyde. He is so

impressed by her that he does not know what to do:

And of hire look in him ther gan to quyken

So gret desir and such affeccioun,

That in his herte botme gan to stiken

Of hir his fixe and depe impressioun.

And though he erst hadde poured up and down,

He was tho glad his hornes in to shrinke;

Unnethes wiste he how to loke or wynke.

(I:295-301)

His reaction is common for the Lover. According to Pearson, "when love captures us, we are no longer free to attend to only our own desires and wishes. Instead, we make choices based as much on the good of what and whom we love as on what we want to do at the moment" (153). Troilus is no longer the carefree Fool; he is now controlled by his love for Criseyde. Where he once mocked love, he now covets it. As he grows deeper into the stage of Lover, he experiences what Pearson terms the "denial of Eros" (156). This stage involves many of the elements that are the requirements of courtly love. According to Albert C. Baugh, the rules of courtly love describe the "true lover's conduct and feelings: he can experience true love for only one woman, worships her at a distance, fears he may never be accepted or will not prove worthy, hesitates to declare his love, suffers in secret (though he may have a confidant), conducts his affair with great secrecy to protect his lady's

reputation, trembles and turns pale in her presence, suffers sleeplessness, loss of appetite, and the like" (79). While in the early stages of the Lover, Troilus experiences all of these elements. He desires no other woman than his Criseyde, though he must worship her from a distance, seeing her only in his dreams and through her window. It is evident through Troilus' words that he feels unworthy of Criseyde's love and fears that he will not be accepted by her: "for al that evere ye konne,/ She nyl to noon swich wrecche as I ben wonne" (I:776-77). His suffering is a direct result of this fear. Troilus suffers tremendously and in secret "for to tellen hire his wo, / Til neigh that he in salte teres dreynte" (I:542-43). While in the stage of Lover, Troilus exhibits traits of the Sage in his trust of Pandarus. Although much of his suffering is done in private, he does acquire a confidant in Pandarus, with whom he is able to share the causes for the suffering, and who can help in creating a remedy. As Troilus progresses through the Lover stage, he acquires his love, Criseyde, and commits himself fully to that love. He is no longer the sufferer as a result of love, rather he is the enjoyer of an overwhelming love. At the height of this love, Troilus exhibits several archetypes. He experiences the enjoyment of the Fool, the passion of the Lover, the generosity of the Caregiver, the optimism of the Innocent, and the courage of the Warrior:



In suffisaunce, in blisse, and in singynges,  
This Troilus gan al his lif to lede.  
He spendeth, jousteth, maketh festeynges;  
He yeveth frely ofte, and chaungeth wede,  
And held aboute hym alwey, out of drede,  
A world of folk, as com hym wel of kynde,  
The freshest and the beste he koude fynde.

(III:1716-1722)

Troilus has suffered and sacrificed a great deal to reach this point in his life, but, in order to complete the journey he began, he must continue to grow as an individual. Troilus' growth continues as he enters the stage of Warrior. According to Pearson,

When most of us think of the hero, we imagine a Warrior. The Warrior escapes from a confining environment and begins the journey in search of a treasure. On the journey, he or she is called upon to face and slay many dragons. Such heroes have courage and subscribe to high ideals, and they are willing to risk their very lives to defend their kingdoms and their honor or to protect the weak from harm. (94)

It is the goal of the Warrior, Pearson says, to win and to get his own way; he fears weakness, preferring courage, discipline and skill (94). Through his appearance and actions, Troilus is depicted as the Warrior type:

So lik a man of armes and a knyght  
He was to seen, fulfilled of heigh prowesse,  
For bothe he hadde a body and a myght  
To don that thing, as wel as hardynesse;  
And ek to seen hym in his gere hym dresse,  
So fressh, so yong, so weldy semed he,

It was an heven upon hym for to see. (II:631-37)

He is described as a "proude knyght" (I:225) who is "moost in pride" (I:230). He is a knight, son of a king, who is willing to fight for his country. Though his body is not that of a giant, "His herte ay with the first and with the beste/ Stood paregal, to durre don that hym leste" (V: 839-40). Troilus must make many decisions in which his character type plays an important role. When he is confronted with the fact that Criseyde must be traded to the Greeks, he must plan his actions. As Lover, Warrior, Ruler and Caregiver, Troilus must allow the trade. By doing so, he protects the name and reputation of his love (Warrior/Lover), takes a responsibility in the control of his country's interest (Ruler), and helps to free a fellow Trojan, Antenor (Caregiver). Again many of the archetypes work together to help Troilus form a decision.

Knowing that Criseyde must leave and hence fearing the loss of his love, Troilus again exhibits qualities of the Innocent. He wishes to remain in safety with his love, now his life, for fear of losing that love, life. Troilus can

not endure the thought of separation. Again the Innocent Lover displays his fear of a love lost:

This Troilus, that with tho wordes felte,  
As thoughte hym tho, for pietous distresse  
The bloody teris from his herte melte,  
As he that nevere yet swich hevynesse  
Assayed hadde. (III:1443-47)

Obviously distraught over the thought of losing his Criseyde, Troilus must let her go.

After the departure of Criseyde, Troilus continues to trust her vow and have optimism. However, he soon begins to exhibit characteristics of the Orphan. According to Pearson, "when the Orphan is dominant in our lives, the world seems a pretty hopeless place" (84). It is only when the Orphan is able to acknowledge and truly feel the pain that he can be set free. When Troilus gives up trusting Criseyde and no longer has optimism for their reuniting,

Therwith the wikked spirit, God us blesse,  
Which that men clepeth woode jalousie,  
Gan in hym crepe, in al this hevynesse;  
For which, by cause he wolde soone dye,  
He ne et ne drank, for his malencolye,  
And ek from every compaignye he fledde:  
This was the lif that al the tyme he ledde.

(V:1212-1218)

At this point, he is able to experience the pain completely

and move on to another stage on his heroic journey.

According to Pearson, it is the goal of the Creator to "create a life, work, or new reality of any kind" (164). Fears at this stage include failure of imagination and inauthenticity (Pearson 164). For Troilus, fear of conformity occurs early:

What wol now every loveere seyn of the,  
If this be wist, but evere in thin absence  
Laughen in scorn, and seyn, "Loo, ther goth he  
That is the man of so gret sapience,  
That held us loveres leest in reverence."

(I:512-16)

Towards the end of his journey he must face the fact that he will have to create for himself a new plan for existence since his love is gone. According to Pearson, "committed love often involves an experience of powerlessness and loss" (141). This feeling occurs in the stage of Destroyer. Once Troilus is able to feel the true pain of his lost love, he gains a sense of humility. He realizes that he cannot control his own destiny, much less that of Criseyde. Pearson states that "It is only when we are willing to face our ignorance that we stand a chance of gaining wisdom" (144). His return to the Warrior in Book V illustrates that Troilus is able to create a new path for his existence, even if only for a short time, to complete his journey.

Through his experiences, Troilus has learned many

things. He has obtained a wisdom that one gets only by being foolish enough to experiment in life. Ironically, the very stage that began his journey will end it. According to Pearson,

At the highest level, the fool becomes the Wise and Holy Fool who experiences the joy in all life and becomes almost translucent. There is no longer any need to hide or deny anything because nothing is bad or wrong that is simply natural and human; at this level, the Fool merely is. (228)

Employing a sense of tragic irony, Chaucer has Troilus ascend to heaven after his death where he is able to look down on what he has left. A wiser man, he now sees the world as "wrecched" and laughs at its very state:

And in hymself he lough right at the wo  
Of hem that wepten for his deth so faste,  
And dampned al oure werk that foloweth so  
The blynde lust, the which that may nat laste,  
And sholden al oure herte on heven caste.

(V:1821-1825)

Once Innocent Fool, now Wise Fool, Troilus has ended his journey.

Chaucer presents Troilus as a multi-faceted character by allowing him to experience and to exhibit many archetypes simultaneously. Troilus' journey begins and ends with the Fool archetype. In between those stages, he

experiences the stages of Innocent, Orphan, Warrior, Caregiver, Lover, Creator, Destroyer, Ruler, and Sage. As evidenced by the text, each of his experiences prepares for a future experience and yet another stage.

Like his Troilus, Chaucer's Criseyde also experiences many of the stages in life's journey. According to Gretchen Mieszkowski, Chaucer's Criseyde "is a weak, inconsistent, ineffective reflection of the men in her story" ("Chaucer's Much Loved Criseyde" 109). Mieszkowski continues by saying,

Criseyde is never shown making a plan and carrying it out or giving her word and honoring her commitment to it. Her cheerfulness and gaiety conceal a remarkable passivity. She initiates nothing of any consequence, drifts into decisions rather than making them, and is rarely shown accepting any responsibility, even for her part in the love affair. She has no personal substance and no projects of her own; she never chooses and acts or sets goals and tries to reach those goals. She responds to the men around her and mirrors them, but she is not someone herself. ("Chaucer's..." 109)

Contrary to the views of Mieszkowski, who sees Criseyde as a weak woman being manipulated and victimized by her uncle, Criseyde is actually much more than a flat character. Her actions are not the result of a poor, helpless woman, but of a woman who recognizes her place in society and acts accordingly. She is a woman who has an identity and is

simply unable to act outside of the limitations placed on her by the times. As much as Chaucer's Troilus is affected by the role of courtly love, so too is his Criseyde. By the time Chaucer writes his Troilus and Criseyde, Courtly Love was a literary tradition. As such, his audience not only understood the actions of the characters, but also anticipated those actions. In the game of Courtly Love, Criseyde was cast in a role in which she was expected to appear hard to interest, but in the end to yield to her lover. In this role, Criseyde at times seems heartless, childish, uninterested, manipulative, complex, and also quite independent. For example, in a society in which women were cast in subordinate roles, they appeared controlled, immature, and childish. For Criseyde, in particular, her quality of independence is the result of being the daughter of a priest and therefore able to move around in society and be exposed to both men and women. Many of Criseyde's actions, such as her apparent heartlessness, are human qualities characteristic of most women of the time, and show recognition of her own societal views. Her independence, on the other hand, can be directly attributed to her upbringing.

Criseyde's first appearance occurs in the temple. At this point in the story, her actions and attire reveal a woman able to recognize her place in society while maintaining her own identity, strength and independence:

And yet she stood ful lowe and stille allone,  
Byhynden other folk, in litel brede,  
And neigh the dore, ay undre shames drede,  
Simple of atir and debonaire of chere,  
With ful assured lokyng and manere. (I:178-182)

This first view shows Criseyde as an Innocent. According to Pearson,

The Innocent helps establish the persona--the mask we wear in the world, our personality, our social role. Although this external image lacks depth and complexity, it provides us and others with a sense of who we are and what can be expected of us. The Innocent within wants to be loved and be a part of things. It wants us to be socially acceptable, to fit in, to make others love and be proud of us. (32)

Criseyde wears the social mask of one who is related to a traitor, and priest, and also of one who is widowed. Her father has left Troy for the Greek camp after learning that Troy will be defeated in the war. She is expected to remain quiet and wears black outwardly to show her shame and widowhood. However, as Chaucer points out, she feels sure of herself. In this case she is not only Innocent but also partially a Creator. Possibly the result of her own social position and economic background, Criseyde has achieved self-acceptance at an early stage. Many times throughout the story, Criseyde appears to have great faith and trust in her



uncle. This word "trust" is used often in the description of conversation between Criseyde and Pandarus. In Book II, Pandarus goes to Criseyde to give her the news of Troilus' affection. She comments that, as she trusts in him and is duly grateful for all his help, he should feel free to speak to her openly:

But for the love of God I yow biseche,  
As ye ben he that I love moost and triste,  
Lat be to me youre fremde manere speche,  
And sey to me, youre nece, what yow liste.

(II:246-249)

It may appear that this constant trust makes Criseyde seem helpless and easy to manipulate. But, as mentioned previously, Criseyde is a woman who has her own identity although she recognizes her place in society. As a result, her actions are indicative of the society in which she lives. As a medieval woman, Criseyde had to appear weak and subordinate to her male counterparts. However, though she may seem to have complete trust in her uncle, she does not exemplify the Innocent who is incapable of decision making. She does, however, exemplify the innocence of the woman of Courtly Love standards.

Criseyde as Caregiver is an important element in the love story. As Caregiver, Criseyde shows immense generosity. She is willing to give of herself and make a difference through love and sacrifice. As the Innocent

helps us know what we want and the Creator helps us find identity, the Caregiver forms that identity through sacrifice. According to Pearson, "the great lesson of the Caregiver is to be willing to give fully and completely whatever is one's to give, but also to develop the refined self-knowledge required to know one's own limits and one's own priorities" (118). Criseyde as Caregiver is shown through her actions towards Troilus. Once aware of Troilus' feelings for her, she is willing to attempt to ease his pain. However, it is important to remember that she is able to do only what is allowed according to her society. Therefore, she must appear to be "hard to get" and must also maintain the dignity of herself as well as that of Troilus. When presented with the news that unless she responds favorably to Troilus he and Pandarus will die, Criseyde must make a decision that can save the two men as well as herself. Consequently she explains,

Of harmes two, the lesse is for to chese;

Yet have I levere maken hym good chere

In honour, than myn emes lyf to lese. (II:470-472)

Criseyde is quick to caution, however, that Pandarus must not go so far as to jeopardize her name:

And here I make a protestacioun

That in this proces if ye depper go,

That certeynly, for no salvacioun

Of yow, though that ye sterven bothe two,

Though al the world on o day be my fo,

Ne shal I nevere of hym han other routhe. (II:484-489)

These words reinforce the idea that Criseyde is a woman restricted by her own society. She is willing to help and give generously what she is able to give according to the standards of the time.

Not the helpless woman that critics such as Mieszkowski see, Criseyde is a woman who controls what she feels she is able to control. In this instance, she exhibits characteristics of the Ruler archetype. According to Pearson, "they [Rulers] not only consider the impact on others of their actions because they want to protect themselves from unforeseen or negative results--although this is very important to do--but they also work to balance their own good with that of others" (186). After agreeing to help Troilus and consequently Pandarus, Criseyde returns to her room to consider the situation. She plays it out in her mind, gains control of the situation, and decides that her actions were in order:

And wex somdel astoned in hire thought

Right for the newe cas; but whan that she

Was ful avysed, tho fond she right nought

Of peril why she ought afered be.

For man may love, of possibilite,

A womman so, his herte may tobreste,

And she naught love ayein, but if hire leste.

This act of careful thinking and reconstruction of events is certainly not the act of a helpless, manipulated woman. At this point, Criseyde is as much in control as possible considering her situation and the restraints of her time.

While experiencing the control of the Ruler, Criseyde also begins experiencing the characteristics of the Lover. As she sits alone in her room debating her situation, Troilus happens, with a little help from Pandarus, to ride by so that she will see him. Upon gazing at this man, "so fressh, so yong, so weldy semed he" (II:636), Criseyde feels as if she has been given a potion--a love potion. She blushes as she begins to stare at this wonderful man. As is common with the Innocent, in this stage of the Lover Criseyde is happy to be loved: "But moost hire favour was, for his distresse/ Was al for hire" (II:663-664). Chaucer is quick to point out at this time that Criseyde does not fall in love with Troilus at first sight. In accordance with the regulations of Courtly Love, she must be evasive before finally yielding. This being the case, Criseyde remains reluctant, and Pandarus continues to act as middleman and apparent manipulator. Although we know that Criseyde has already made up her mind and has been struck by love, it must seem as though Pandarus is still trying to persuade her. As Lover, Criseyde is a very confidant, passionate woman. When Pandarus accuses her of loving

Troilus in vain, Criseyde quickly replies, "By God, I wene/  
Ye hadde nevere thyng so lief" (III:869-870). She is  
beginning to feel the total commitment of love and passion.  
Once the Caregiver to Troilus, Criseyde becomes the Lover.  
She continues to give of herself generously and is now able  
to sacrifice herself by yielding to her lover. With Troilus  
by her bed, she comforts him and "She ofte hym kiste"  
(III:1117). Able now to experience love, Criseyde yields  
her favors to her lover:

Soone after this, though it no nede were,  
Whan she swiche othes as hire leste devyse  
Hadde of hym take, hire thoughte tho no fere,  
Ne cause ek non to bidde hym thennes rise.  
Yet lasse thyng than othes may suffise  
In many a cas, for every wyght, I gesse,  
That loveth wel, meneth but gentillesse.

(III:1142-1148)

With trust, passion and commitment, Criseyde "Made hym  
swich feste it joye was to sene,/ Whan she his trouthe and  
clene entente wiste" (III:1228-1229). As the Lover fears  
loss of love, so does Criseyde. With night coming to an  
end, the two lovers know they must separate although neither  
wants to depart. Criseyde curses the night for leaving and  
the world for having let her be born only to take away her  
true love. Before his leaving, Criseyde again pledges her  
commitment to Troilus: "Beth to me trewe, or ellis were it

routhe,/ For I am thyn, by God and by my trouthe!" (III: 1511-1512).

This blissful, passionate state does not last long. Criseyde is informed that she must be traded to the Greeks for a Trojan soldier. Unfortunately, Criseyde lacks the one archetype that could help her out of this predicament--the Warrior. Up to this point Criseyde has experienced the archetypes of Innocent, Caregiver, Creator, Ruler, and Lover. However, as a result of the restraints of her society, she is unable to experience the Warrior. Criseyde informs Troilus that she must go away as Parliament has ordered: "My goyng graunted is by parlement/ So ferforth that it may nat be withstonde/ For al this world, as by my jugement" (IV:1297-1299). Criseyde is well aware that, given the times, she must obey the government and is unable to challenge (or fight) for what she wants. Although she is a strong, independent character, she lacks the courage of the Warrior. Hoping to remain in safety with her love, Criseyde reverts to the Innocent, where she must choose to have optimism over fighting. She is optimistic that she will be able to return to Troilus in a short while. According to the poet, Criseyde's heart was true and kind meaning no harm or grief to Troilus (IV:1415-1421). Having made the only decision possible, Criseyde, without putting up a fight, leaves Troy and Troilus for the Greek camp. Without the necessary courage, she is unable to persuade her

father to allow her return to the Trojans. However, it is evident at this point that Criseyde is not purposely betraying Troilus. She thinks of him often:

Ful ofte a day she sighte ek for destresse,  
And in hirself she wente ay purtraynge  
Of Troilus the grete worthynesse,  
And al his goodly wordes recordyng  
Syn first that day hire love bigan to springe.  
And thus she sette hire woful herte afire  
Thorough remembraunce of that she gan desire.

(V:715-721)

Criseyde holds on to this trust and optimism for a while, though the poet does not relay the exact time frame, still having her heart set upon Troilus. However, she finally gives in to Diomedes's advances. This surrender comes as a partial reaction to and respect for society and also her need for someone to heal the pain she feels. She must follow the wishes of the men who surround her as they are in control. Lacking courage and the ability to sacrifice all for love, Criseyde finds it easier to remain with the Greeks and with Diomedes rather than risk all to return to Troilus. As a result, she betrays her one true love.

Showing signs of becoming the Magician, Criseyde attempts to transform her love for Troilus into love for Diomedes. She realizes that she will never be able to have Troilus again and must make the best of her situation. The

goal of the Magician is the transformation of lesser into better qualities. According to Pearson, the Magician's goal is, "to transform reality by changing consciousness" (193). For Criseyde, this transformation occurs when she gives to Diomedes the brooch that symbolizes her love for Troilus. Even Troilus is aware of this transformation. Once he sees the brooch on the collar of Diomedes's coat, he cries out to Criseyde:

Where is youre feith, and where is youre biheste?

Where is youre love? Where is youre trouthe?

Of Diomedes have ye now al this feeste! (V:1675-1677)

It is unclear just how soon after her departure from Troilus she agreed to the advances of Diomedes. However, once she transforms her love for one man into that for another, she becomes the betrayer. At this point, she is no longer a hero and, therefore, no longer progresses through the heroic stages in life's journey.

The actions of Criseyde and her development through the stages of life's journey are in response to the society in which she lives. She is a woman who has achieved self-acceptance and independence in an environment where such achievements are controlled. She is destined to progress only as far as society allows and is unable to fulfill her dreams due to the lack of courage that she has been raised to display. Unlike Troilus, whose progression is unlimited by society, Criseyde must adhere to all the restraints and



codes of the day, including the Courtly Love code.

Chaucer wrote his version of the Troilus and Criseyde tale during a period in which Courtly Love had become a literary tradition. His fourteenth century audience knew well the requirements of the code and fully expected to see the code employed in much of the literature. Recognizing these expectations, Chaucer adapted a story already in existence to employ these characteristics. The characters he created needed to fit into the Courtly Love tradition. With quick hand, Chaucer created his characters in light of his audience. What Chaucer accomplishes is a tragedy centered around one man's desire for the woman he loves and one woman's lack of ability to break through society's restraints in order to be with the one she loves.

## Chapter II: Henryson's Troilus and Cresseid

Near the end of the fifteenth century, poet Robert Henryson wrote yet another version of the Troilus and Cressida love story. Henryson's treatment of the two characters is very different from that of Chaucer. For Henryson, Troilus is a significant but minor character shown only briefly and in sorrow. His Cresseid is depicted as a brash woman who has brought all of her pain on herself. Henryson, unlike Chaucer, gives no pity to his leading lady and even condemns her. These differences result in a totally different theme from that of Chaucer.

According to R. K. Gordon, Henryson's poem "came to be thought of as a sort of continuation of Chaucer's story" when it was published in William Thynne's edition of Chaucer in 1532 (xvii). However, Henryson does not take up where Chaucer left off. On the contrary, Henryson ignores the death of Troilus that occurs in Chaucer's poem in order to provide a very important scene with the two lovers at the end of his story. Another important difference between the two stories involves the treatment of both Cresseid and Troilus. This is not to say that some elements are not common to both works. There are many ideas that have been borrowed from Chaucer such as the theme of Courtly Love, the idea of the Wheel of Fortune, and the role of the gods.

As the poem opens, the narrator speaks of Chaucer's

work and his own desire to tell the story of Cresseid as he sees fit. His version begins with Diomed sending Cresseid away:

Quhen Diomed had all his appetyt,  
And mair, fulfillit of this fair lady,  
Upon ane uther he set his haill delyt,  
And send to hir ane lybel of repudy,  
And hir excludit fra his company. (71-75)

Feeling desolate, she walks towards her father's house. She is described as "fair Cresseid! the flour and A-per-se/ of Troy and Grece" (78-79). After the narrator mentions her sins of the flesh, he goes on to pity her misfortune and excuse her actions:

Yit nevertheles, quhat--ever men deme or say  
In scornful language of thy brukilnes,  
I sall excuse, als far-furth as I may,  
Thy womanheid, thy wisdom, and fairnes,  
The quilk Fortoun hes put to sic distres  
As hir pleisit, and na-thing throw the gilt  
Of thee, throw wikkit langage to be split. (85-91)

Upon arriving at her father's house, Cresseid relates her story and receives sympathy. Wishing to remain in safety away from the possibility of talk about her shame, Cresseid decides to go to the temple. The Innocent, she is optimistic that things will change. However, when Cresseid arrives at the temple and begins to pray, it is not a prayer

of repentance for her sexual promiscuity. Rather, she accuses the gods of causing her distress and demands that they remedy the situation. At this point, Cresseid experiences the shadow side of the Orphan. That is, she expresses the archetype negatively. According to Pearson, in the shadow side of the Orphan,

The victim, who blames his or her incompetence, irresponsibility, or even predatory behavior on others, expects special treatment and exemption from life because he or she has been so victimized or is so fragile. When this Shadow of the positive Orphan is in control of our lives, we will attack even people who are trying to help us, harming them and ourselves simultaneously. (15)

As the Shadow-Orphan, Cresseid accuses the gods of giving her false information:

Ye gave me anis ane devyn responsaill  
That I suld be the flour of luif in Troy;  
Now am I maid an unworthy outwaill,  
And all in cair translatit is my joy. (127-130)

She appears as a brash, selfish, conceited woman who feels as though she was cast down by the gods and not by her own actions. In this case, she fails to realize her own limitations in the world and her responsibility for her own actions. As a result, the gods hand down their punishment. Cresseid is punished for both her physical and moral sins.

Cresseid is the Shadow-Fool who is "a glutton, sloth, or lecher wholly defined by the lusts and urges of the body without any sense of dignity or self-control" (Pearson 17). Cupid accuses her of blaspheming the gods who are above and of assuming herself to be more important than the gods. Finally, after lengthy descriptions concerning the gods, Saturn gives her just punishment:

This dulefull sentence Saturn tuik on hand,

And passit doun quhair cairfull Cresseid lay;

And on hir heid he laid ane frosty wand,

Than lawfully on this wyse can he say:

"Thy greit fairnes, and al thy bewty gay,

Thy wantoun blude, and eik thy goldin hair,

Heir I exclude fra thee evermair.

I change thy mirth into melancholy,

Quhilk is the mother of all pensiveness;

Thy moisture and thy heit in cald and dry;

Thyne insolence, thy play and wantones

To greit diseis: thy pomp and thy riches

In mortall neid; and greit penuritie

Thow suffer sall, and as ane beggar die." (309-322)

In an attempt to show Cresseid as the audience would envision her, Henryson makes her a leper. She has been punished for her excessiveness in sex with leprosy, a disease that would naturally keep away men. According to Gretchen Mieszkowski,

Cresseid is cursed, then, for trying to hold the gods responsible for the consequences of her fickleness.

And the curse of leprosy, which makes it impossible for her to attract more lovers, punishes her for both sins against love: "leving unclene and Lecherous" and blaming a natural force for her own abuse of it.

(The Reputation 133)

When she awakens in the temple, she appears to be aware of her actions against the gods. She believes that her harsh words of blame have resulted in her punishment being great, yet she still has harsh words for the gods:

...Lo! quhat it is, quod she,  
With fraward langage for to mufe and steir  
Our crabbit goddis, and sa is sene on me!  
My blaspheming now have I bocht full deir;  
All eirdly joy and mirth I set areir.

Allas, this day! Allas, this woful tyde,

Quhen I began with my goddis to chyde! (351-357)

Cresseid believes that her punishment was the result of her insolence to the gods, not her own actions of betrayal. In shame, Cresseid leaves her father and goes to live with other lepers. At the leper house, Cresseid begins her journey from the shadow sides of the archetypes to the positive sides. In her complaint, she expresses a loss of the comforts and luxuries of home and the court:

Quhair is thy chalmer, wantounly besene

With burely bed, and bankouris browderit bene,  
Spycis and wynis to thy collatioun;

The cowpis all of gold and silver shene,  
The swete meitis servit in plattis clene,  
With saipheron sals of ane gude seessoun;  
The gay garmentis, with mony gudely gown,

Thy plesand lawn pinnit with goldin prene? (416-424)

She continues to be conceited and immature as her greatest concern is for comfort. She has no concern at the moment for seeking forgiveness from the gods. Obviously, her immaturity allows her desiring trivial items rather than the forgiveness of the gods. At this point, she does not understand that the loss of these items is the result of her actions toward Diomed and Troilus. Until she is able to see her own fault, she will remain in sin.

When approached by a leper lady at the house, Cresseid is forced to see her own involvement in her destiny. The leper lady says to Cresseid,

Quhy spurnis thou aganis the wall,  
To sla thyself, and mend na-thing at all?  
Sen that thy weiping dowbillis bot thy wo,  
I counsall thee mak vertew of ane neid,  
To leir to clap thy clapper to and fro,

And live efter the law of the lipper-leid. (475-480)

Once Cresseid is able to accept her situation and make the best of it, she is on the road to redemption. She is

acquiring the self-knowledge of the Seeker and the wisdom of the Sage. She is transforming the negative experience into a positive one and in this way acts as the Magician. It is only when she begins to gain knowledge and wisdom that she will be able to accept fault and transform her situation.

With the entrance of Troilus at the end of the poem comes Cresseid's final step to redemption. The narrator takes Troilus by the band of lepers of which Cresseid is a part. He sees her but does not recognize her as the Cresseid he once loved. He gives charitably to her, which serves as a final springboard to her salvation. Cresseid is so surprised at the noble Troilus' caring, charitable act, that she ultimately realizes her part in her own destiny. His kindness, giving, and love for humanity make Cresseid see herself as the conceited, harsh, selfish individual that she is. With this realization, Cresseid falls to the ground and cries, "O fals Cresseid, and trew knight Troilus!" (546). Her confession of fault continues, showing her gain of self-knowledge and wisdom:

Thy luf, thy lawtee, and thy gentilnes  
I countit small in my prosperitie;  
Sa elevait I was in wantones,  
And clam upon the fickill quheill sa hie;  
All faith and lufe, I promissit to thee,  
Was in the self fickill and frivolous;  
O fals Cresseid, and trew knight Troilus! (547-553)



She acknowledges that her mind, "in fleshly foull affectioun,/ Was inclynit to lustis lecherous" (558-559). Mieszkowski concludes, "Her leprosy, which at first seemed to be simply a punishment, becomes the instrument of her moral growth" (The Reputation 132). This moral growth occurs when Cresseid is finally able to show outwardly her acceptance of fault: "Nane but my-self, as now, I will accuse" (574). Having reached maturity, Cresseid is the Seeker and Sage. According to Peter Godman, "Cresseid, on recognizing her true tragedy, first understands Troylus and herself" (298). Her dying words are not the words of a woman who prizes possessions, but those of a woman redeemed and able to see her own faults. On her deathbed she anguishes over her giving the brooch of Troilus to Diomeid:

O Diomeid! thow hes baith broche and belt  
Quhilk Troilus gave me in takinning  
Of his trew lufe! (589-591)

According to Godman,

The painful memory of Troylus' love-tokens in Diomeid's possession causes fresh pain, and with it she dies. At Cresseid's death there is regret, anguish, and self-knowledge, but no peace. (299)

Her redemption is complete when she no longer searches for someone to blame. As Godman points out, "Cresseid understands the deepest source of her suffering to be neither her leprosy nor the enmity of Fortune but her own

infidelity to and loss of Troilus" (298).

Chaucer's Criseyde is a woman who goes from being a good, loving person to being a traitor to her love. Henryson's Cresseid is the exact opposite. She is a woman who, in the beginning, is brash, selfish, and considers herself superior to all. However, by the end of the poem, Cresseid is a woman glorified for her ability to redeem herself morally. She has progressed from experiencing only the negative sides of the archetypes, the shadow sides, to experiencing the positive sides. She has acquired total redemption in the reader's eyes through her ability to gain self-knowledge and wisdom.

Henryson's Troilus appears only momentarily in the poem. His appearance, though brief, is extremely vital to the growth and subsequent redemption of Cresseid. Troilus appears in the poem as a man of honor and respect. In a few short lines he is the Caregiver, the Lover, the Sage, the Seeker, and the Creator.

As Troilus passes by the band of lepers, he looks at Cresseid. He thinks he knows her from somewhere, but because "sho was in sic ply he knew hir nocht" (500). However, she does seem to remind him of his true love:

Yit than hir luik in-to his mind it brocht

The sweit visage and amorous blenking

Of fair Cresseid, sumtyme his awin darling. (501-503)

As he remembers his Cresseid, Troilus experiences the Lover.

Adhering to the Courtly Love code, Troilus is overwhelmed by the mere thought of his love. His heart beats quickly, he trembles, and he worships her memory:

Ane spark of lufe than till his hart coud spring,  
And kendlit all his body in ane fyre;  
With hait fevir and sweit and trimbilling  
Him tuik, quhill he was ready to expyre;  
To beir his shield his breist began to tyre;  
Within ane whyle he changit mony hew,  
And nevertheles not ane ane-uther knew. (511-517)

This memory sparks another phase in Troilus' journey. Feeling a special place in his heart for his lady and being appreciative to the one who brought about this thought, Troilus takes out his purse and gives to the lepers: "Ane purs of gold and mony gay jowall" (520). In performing an act of selflessness and charity, Troilus exhibits characteristics of the Caregiver, a role that will help Cresseid seek and find self-knowledge.

Although Troilus plays a small role in the story, that role is quite significant. Were it not for Troilus, Cresseid would not achieve redemption. After the loss of his love, Troilus is able to continue with his life. The Seeker, Troilus learns to cope and to search for a better life. Unlike Cresseid, he does not wallow in self pity. When Cresseid sees this quality of perserverance in her former lover, she realizes that she has been wrong. As the

Creator, Troilus has invented an identity for himself that gives him the confidence to continue without his lady. As the Caregiver, Troilus gives freely to those in need because he is able to remember the good qualities of his love. According to Kindrick, "It is the shock of finding that Troilus has been capable of such great charity for her which finally makes her aware of her own role in shaping her situation" (141). Without Troilus, Cresseid would not have achieved redemption.

Henryson's work, like Chaucer's, is a tragedy. Following the medieval perception that a tragedy was anything with a sad ending, the once lively Cresseid dies. Whereas Chaucer wrote about the story of Troilus and Criseyde, Henryson wrote the testament of Cresseid. It is important to remember that, although Cresseid is the main character of Henryson's work, she is not the only character. On the contrary, the story would not have been possible without Troilus, the catalyst to Cresseid's salvation. In the end it is the story of a woman driven by a love for sexual and material objects who must, through suffering and self-knowledge, gain the wisdom needed to recognize her own limitations and seek salvation. Cresseid achieves her self-knowledge through Troilus.

### Chapter III: Shakespeare's Troilus and Cressida

According to the Stationers' Register, Shakespeare's Troilus and Cressida was in existence by 1603, though it did not appear in print until 1609. While his version certainly borrows ideas from the versions by Chaucer and Henryson as well as from the epic by Homer, Shakespeare's account of the story is far more complex than that of his predecessors. As to the question of genre, Shakespeare's drama is difficult to classify. According to Anne Barton,

The seventeenth-century editors of Troilus and Cressida are of small help in establishing its genre. Both the first and the corrected title-page of the 1609 quarto describe it as a "history." The preface, on the other hand, insists vigorously that it is "passing full of the palm comical; for it is a birth of ... [that] brain that never undertook anything comical vainly." The First Folio editors, just to make the confusion complete, designed for it a place in the midst of the tragedy section, transferring it to a makeshift position between the Histories and the Tragedies only as the result of some undetermined emergency while the book was going through the press. (444)

The confusion and argument concerning the genre of the play continues today. It is fair to say that the play contains elements of tragedy, comedy, and history, all of which would

fascinate the audience.

Because this version was written for the stage, it had to contain elements that would excite and interest the crowd. By this time some of the audience was familiar with the story of Troilus and Cressida. According to Oscar James Campbell,

Shakespeare took the only attitude that his audience would understand or relish. By 1602 Cressida's good name was gone forever. It had become a byword for harlot. Her love could not have been presented otherwise than as sensual and base. Hence, Shakespeare's pessimism, but the state of various literary traditions embodied in the play, is made to account for the bitter, disillusioned spirit that seems to preside over all the action. (189)

Along with Cressida's reputation, the audience would be familiar with the history of Troy and the belief that destiny controlled all living things. This familiarity with the material allows the audience to ponder what it views instead of having to wonder what is occurring on the stage. Because Shakespeare included the various elements of history, tragedy, and comedy, the audience was exposed to a play during which it could laugh, cry, and learn. For the dramatic audience of the seventeenth century, it was this variation that captivated attention.

The play itself borrows its information on the Trojan

War from Homer's Iliad. For the love story, Shakespeare borrowed from Chaucer's Troilus and Criseyde, though the treatment of the principal characters differs from Chaucer. For further enlightenment on the character of Cressida and her recent reputation, Shakespeare more than likely borrowed from Henryson's Testament of Cresseid. The most noticeable difference between Chaucer's and Henryson's versions and Shakespeare's lies in the emphasis placed on the war. For Chaucer the war is a backdrop for the love story, though it is the key element that brings about the trade which takes Cressida to the Greek camp. Henryson's story merely makes mention of the war. For Shakespeare's play, the war is a major element. In fact, the war is the play's leading force. According to Jane Adamson,

In contrast to Romeo and Juliet and Antony and Cleopatra, surprisingly few scenes in Troilus and Cressida are devoted to the love-affair between the title figures. Cressida appears in only six, while Troilus is with her and speaks with her in only four of these. Yet the title, with its bifold stress on relationship and separateness, points to the heart of the matter. (70)

Composed of both a war-plot and a love-plot, Shakespeare's play concerns much more than just the relationship of the two lovers. Therefore, his concentration on the Trojan War is an important element, though certainly not the only

important element, in the play as a whole. According to Kenneth Palmer,

War in itself is not dramatic; the kind of action which it entails can best be made into drama in terms of cinema; and a Shakespearean play must deal, not with war, but with the tensions of war, attitudes to war, consequences of war and interludes of war. What concerns Shakespeare, therefore, is what happens 'during all question of the gentletrece'; and his Trojan War play is necessarily concerned with these moments when men, taking breath, look backwards or forwards--to causes and effects, to tactical error and ultimate victory, to past heroes and to their own future reputation, to reasons (in any context) for past and future actions. (40)

The war elements are, therefore, a vital part of the play as they provide the setting and conditions for the love-plot. While the focus, or lack thereof, on the war brings about one difference between the play and the two poems, another difference occurs in the treatment of the title characters.

Shakespeare's Troilus is much the same as Chaucer's. He is a brave warrior overcome by his feelings for a woman. As the play opens, Troilus is returning from the battlefield as a valiant warrior who is deeply touched by love:

Call here my varlet, I'll unarm again.

Why should I war without the walls of Troy,



That find such cruel battle here within?

Each Trojan that is master of his heart,

Let him to field, Troilus, alas, hath none. (I:i.1-5)

The Warrior within allows Troilus to fight courageously in the battle though he is struck by love and as such has given his heart away. Experiencing both the Warrior and Lover archetypes, Troilus is a man capable of slaying many dragons but currently worn by the blissful nature of love. He comments to Pandarus that he is

...weaker than a woman's tear,

Tamer than sleep, fonder than ignorance,

Less valiant than the virgin in the night,

And skillless as unpractic'd infancy. (I.i.9-12)

Troilus believes that, while the Greeks are strong in all respects, he is weak when it comes to women. His love for his lady has made him a lover, too full of passion and less capable of recognizing reality. His actions indicate that his attraction to his lady is of a purely erotic nature. Contrary to the Troilus of Chaucer's work, this Troilus does not think of his love constantly: "And when fair Cressid comes into my thoughts--/ So, traitor, then she comes when she is thence" (I.i.30-31). In this case Troilus is not fully committed to being a true Lover, one whose love is more than physical. His extreme passion and desire for Cressida become even more apparent when he speaks to Pandarus about his lady's appearance:

...I tell thee I am mad

In Cressid's love; thou answer'st she is fair,

Pourest in the open ulcer of my heart

Her eyes, her hair, her cheek, her gait, her voice,

Handlest in thy discourse, O, that her hand,

In whose comparison all whites are ink

Writing their own reproach; to whose soft seizure

The cygnet's down is harsh, and spirit of sense

Hard as the palm of ploughman. (I.i.51-59)

Troilus speaks with great anticipation and passion. He appears to be feeling a surge of hot passion as he speaks, which indicates that he is more concerned with the physical nature of the love than the emotional. In his first speech, Troilus again speaks of his anticipation at the thought of seeing his Cressida. He says,

I am giddy; expectation whirls me round;

Th' imaginary relish is so sweet

That it enchants my sense; what will it be,

When that the wat'ry palates taste indeed

Love's thrice-repured nectar? (III.ii.18-22)

Troilus is comparing what sex with Cressida will be like to the taste of a nectar. His mouth waters just thinking of such sweet ecstasy. When he is told that she will be arriving in a moment, his "heart beats thicker than a feverous pulse,/ And all [his] powers do their bestowing lose,/ Like vassalage at [unawares] encount'ring/ The eye of

majesty" (III.ii.36-39). Unlike the courtly lover who falls sick with love, the lover of Shakespeare's play is mad with passion and erotic desire.

When confronted by Cressida, Troilus continues to act anxiously. He claims that she has left him "Bereft of all words" (III.ii.54) and that he has often wished for the moment when they could be together: "O Cressid, how often have I wish'd me thus!" (III.ii.61). His attitude toward love is further expressed when he explains that love should not be feared:

This [is] the monstrosity in love, lady, that  
the will is infinite and the execution confin'd, that  
the desire is boundless and the act a slave to limit.

(III.ii.81-83)

In other words, the only problem with love is that, though the desire knows no boundaries, the act has its limitations. This is a comment brought on by purely physical thoughts and desires. When Troilus at last is able to consummate his relationship with Cressida, he feels joyful that he has obtained his love. While it is Chaucer's Criseyde who is angry at the night for leaving, it is Shakespeare's Troilus. He curses the night for being too brief and ending their love-making. At this point Pandarus and Aeneas arrive to give Troilus the news that Cressida has been traded to the Greeks for a Trojan soldier. Having already quenched his current thirst for passion, Troilus puts up no outward

resistance. He simply asks, "Is it so concluded?" (IV.ii.66) and then comments on how "my achievements mock me!" (IV.ii.69). However, to say that Troilus does not feel sad at the thought of Cressida's leaving is to ignore his inner turmoil. Knowing first hand what keeping a lady who does not belong to him will do to his country, Troilus must let Cressida go. Although he does not want Cressida to leave Troy and Troilus, Troilus consents to deliver her hand to Diomed as though he were "off'ring to it his own heart" (IV.iii.9).

In their parting scene, Troilus constantly reminds Cressida to be true and not be tempted to go astray. As Caregiver, he hands her over to the Greek Diomed saying that she must be treated with the highest respect if Diomedes wants to live:

She is as far high-soaring o'er thy praises  
As thou unworthy to be call'd her servant.  
I charge thee use her well, even for my charge;  
For by the dreadful Pluto, if thou dost not,  
Though the great bulk Achilles be thy guard,  
I'll cut thy throat. (IV.iv.124-129)

Troilus wishes to protect Cressida from the advances of Diomed. He threatens Diomed as would any man with Warrior qualities whose lady was being taken from him. The fact that Troilus does indeed care for Cressida shows an important change in his character. Once the selfish warrior

controlled by pride, Troilus is becoming more compassionate though he still has a difficult time dealing with reality.

Until Cressida is taken away, Troilus is a very conceited, self-fulfilling man whose only goal is to get what he wants and say what he wants. Controlled by his own pride and having been made "womanish" by love, Troilus enjoys hearing himself talk and seems fascinated by what he says. Possibly in search of something to make him feel acceptable, he deplores the actions of others. When he discovers that Paris is hurt by Menelaus, he states, "Let Paris bleed, 'tis but a scar to scorn;/ Paris is gor'd with Menelaus' horn" (I.i.111-112). His concern is not for his brother but for himself. Later when the brothers are trying to decide whether to continue to fight for Helen or return her to the Greeks, Troilus gives several long speeches in which he suggests that Helen stay with the Trojans. He says that she is "a theme of honor and renown" (II.ii.199). He advises the brothers that, by letting her go, they would appear to have "stol'n what [they] do fear to keep!" (II.ii.93). Regardless of how Helen came to be with the Trojans, Troilus wishes to fight to keep their honor and pride. He never suggests that she be kept for her own safety, for if she were returned to the Greeks, she would be condemned for adultery. According to Pearson, "the shadow form of the Seeker archetype often manifests itself in pride" (131). Troilus as shadow Seeker is motivated by a

pride in himself as well as in his country. However, the pride he feels in his country is not as great as his pride in himself. Because of his pride and his inexperience in love, Troilus considers Cressida a mere prize of the flesh that is his to enjoy. His anticipation of a sexual relationship with her causes him to insist on their making a pledge of love to one another before they get too involved in the moment. He claims to be "true" to her on several occasions. Before he walks in to see her he says,

Troilus shall be such to Cressid as what envy can say  
worst shall be a mock for his truth, and what truth can  
speak truest not truer than Troilus. (III.ii.95-98)

Later, after he kisses her, he claims to be "as true as truth's simplicity,/ And simpler than the infancy of truth" (III.ii.169-170). He continues by suggesting that all lovers henceforth can use Troilus as a guide to true love; "'As true as Troilus' shall crown up the verse,/ And sanctify the numbers" (III.ii.182-183). Troilus has a great deal of pride in himself as a lover even though he is inexperienced in this field. His pride is not limited to the field of love. He is also a very proud warrior.

As Warrior Troilus is bound to fight for Troy regardless of whether or not he believes in the cause. At times in the play, he fights only because he feels an obligation to Troy, while at other times he fights for what he believes in. When he fights to avenge his brother's

death and to reclaim the pride he lost with Cressida, Troilus is fighting for his beliefs and personal pride, and at these moments his prowess is unmatched. Nevertheless whenever he fights, regardless of the situation, he exhibits the characteristics of a true Warrior. According to Pearson,

The Warrior within each of us calls us to have courage, strength, and integrity; the capacity to make goals and to stick to them; and the ability to fight, when necessary, for ourselves or others. Warriors live by, and when necessary fight for, their own principles or values even when doing so is economically or socially costly. (95)

Pandarus continuously makes comments on how brave and courageous Troilus is. He claims that between Troilus and Hector, "Troilus is the better man of the two" (I.ii.60). When speaking to Cressida, Pandarus refers to Troilus as "Brave Troilus, the prince of chivalry!" (I.ii.229). A man of valiant courage and bravery, Troilus is a proud Warrior who is in control of his own actions until he sees Cressida with Diomed.

At this point, Troilus as proud Warrior becomes Troilus as mad Warrior. He feels cheated by Cressida's betrayal. Troilus watches as Cressida gives his sleeve, a token of his undying love, to Diomed. He exclaims, "O beauty, where is thy faith?" (V.ii.67). His mind torn apart by what he

witnesses, Troilus becomes unsure of what he has seen. He asks Ulysses if that was Cressida whom he just saw. When told that it was, he says, "no, this is Diomed's Cressida" (V.ii.137), as if she were a different person because she destroyed his pride. With his pride and his heart damaged, Troilus becomes mad with revenge. He claims that "Cressid is mine, tied with the bonds of heaven" (V.ii.154) and plans to seek revenge on the one who destroyed his love:

Hark, Greek: as much [as] I do Cressid love,  
So much by weight hate I her Diomed.

That sleeve is mine that he'll bear on his helm.

Were it a casque compos'd by Vulcan's skill,

My sword should bite it. (V.ii.167-171)

Becoming madder at each turn, Troilus yells,

O Cressid! O false Cressid! false, false, false!

Let all untruths stand by thy stained name,

And they'll seem glorious. (V.ii.178-180)

The transformation from gallant warrior to destroyer motivated by madness occurs quickly for Troilus. He plans a sweep to revenge, destroying anything that dares to get in his way. He is a man possessed by an uncontrollable hatred for another man. Experiencing the shadow side of the destroyer, Troilus exhibits a destructive behavior that will affect not only him but others around him. He is not capable of rational thought. Rather he is driven by a much greater force, the need for revenge. When Hector tries to



stop Troilus from participating in the battle, Troilus snaps back saying,

Not fate, obedience, nor the hand of Mars  
Beck'ning with fiery truncheon my retire,  
Not Priamus and Hecuba on knees,  
Their eyes o'ergalled with recourse of tears,  
Nor you, my brother, with your true sword drawn,  
Oppos'd to hinder me, should stop my way,  
[But by my ruin]. (V.iii.52-58)

He is determined to kill the man who stole his love. Even when Troilus receives a love letter from Cressida, he does not back down. He refers to the letter as "Words, words, mere words, no matter from the heart;/ Th'effect doth operate another way" (V.iv.108-109). Having seen Cressida's faithlessness first hand, Troilus does not believe her words.

In the ensuing battle, Troilus fights like a man possessed. The Shadow-Warrior, he fights not for the good of the group, but for personal gain. According to Ulysses, Troilus

...hath done to-day  
Mad and fantastic execution,  
Engaging and redeeming of himself  
With such a careless force, and forceless care,  
As if that [luck], in very spite of cunning,  
Bade him win all. (V.v.37-42)

However, he is unsuccessful at killing Diomed. Instead, Hector is slain and treated disgracefully by the Greeks. As the play ends, Troilus continues to announce his hatred for Diomed and to commit himself to his search for revenge.

What began as a quest for love and sexual fulfillment has become a quest for revenge motivated by hatred and the need to avenge Hector's death. Troilus, who was once a valiant warrior searching for the pleasure of love, has in the course of his journey experienced the erotic sensation of love, the satisfaction of attempting to protect the one he loves, and the frustration of being unsuccessful in a journey that eventually led to madness and destruction.

Shakespeare's Cressida represents what the renaissance audience would expect her to be. As some of the audience may have known of Henryson's work and several others, they would expect to see a Cressida who would taunt and tease as if she were a whore in order to obtain sexual pleasure. While Chaucer's Criseyde has an excuse for the way she acts, that being the restrictions placed upon her by society, Shakespeare's lady has no excuse. She is responsible for all her actions. However, to say that she is a mere whore incapable of compassion and feeling is incorrect. She, like Troilus, is overcome by deep passion though she first attempts to hold back. Once she gives in to the desire, it rules her actions.

Troilus, in Act 1, scene 1, claims Cressida to be his

love although "she is stubborn-chaste against all suit" (97). Like Chaucer's Criseyde, she will not give in to his sexual advances. She believes that, by holding the men off, she will continue to be pursued. The Fool, Cressida is very much enjoying the game that she plays. She is thrilled by the fact that she is being wooed and does not want the pursuit to end. She gains satisfaction from being able to hold off a man while she enjoys his attention. She is well aware of the fact that, once she submits herself to a man, she will no longer be so strongly pursued. According to Cressida,

Men prize the thing ungain'd more than it is.

That she was never yet that ever knew

Love got so sweet as when desire did sue.

Therefore this maxim out of love I teach:

Achievement is command; ungain'd, beseech;

Then though my heart's content firm love doth bear,

Nothing of that shall from mine eyes appear.

(I.ii.289-295)

She is a firm believer that once a man gets what he desires he will no longer have a strong desire for it. Therefore, though she does love, she will not succumb to that love. In this sense she is quite the Wise Fool. As long as she is able to hold her emotions back, she will be able to play her little games in order to manipulate her man into continuing his hot pursuit. In this respect the Magician, Cressida

works to control the actions of Troilus by making herself unavailable yet still keeping within reach. She does not want to lose his interest, and thus stop his advances, but she wants to bask in the enjoyment of the attention and pursuit. The Shadow Ruler-Magician, she is able to control the situation by manipulating the players. According to Pearson,

Anytime we feel a compelling need to control ourselves or others and an inability to trust the process, the shadow Ruler has us in its grip. We want control for its own sake or for power, status, or personal aggrandizement rather than to manifest the kingdom that would gratify us on a deep level. (187)

However, once Cressida decides to give in to her emotions, she effectively loses control over herself and her actions toward Troilus.

The fact that she draws back from an encounter with Troilus again shows her desire to play the game as well as her fear that she will give in to him and thus lose the control that she has so much enjoyed. Playing the role of manipulator and wishing to maintain the control she is quickly losing, Cressida steps away from Troilus and expresses her fear that love is something unnatural. Cressida trusts Troilus' word that love is nothing to be afraid of and allows him to walk in. At this point she has committed herself to give in to Troilus. In a scene full of

passion and desire, Cressida as Lover emerges boldly:

Boldness comes to me now, and brings me heart.

Prince Troilus, I have lov'd you night and day

For many months. (III.ii.113-115)

In a statement expressing her own independence, she claims that she was not won by Troilus' advances, but by her first look at him:

...I was won, my lord,

With the first glance that ever--pardon me,

If I confess much, you will play the tyrant.

(III.ii.117-119)

Also showing her ability to control, something which Troilus was unable to do, Cressida says, "I love you now, but till now not so much/But I might master it" (III.ii.120-121). Now overcome by the immediate passion of the moment, Cressida exhibits a boldness that expresses her previous desire:

But though I lov'd you well, I woo'd you not,

And yet, good faith, I wish'd myself a man,

Or that we women had men's privilege

Of speaking first. (III.ii.126-129)

By this statement it is obvious that Cressida had wanted to be wooed and acknowledged by Troilus. In fact, because she was unable to speak first, she had to get his attention in some other way. Therefore, unlike Chaucer's lady, she appears to tempt and taunt until ready to give in.

According to Kenneth Muir, "Shakespeare's Troilus is not very different from Chaucer's; but his Cressida, though not a widow, is more knowing, more crafty, more self-possessed and more sensual than Criseyde, and she is unprotected by the excuses and evasions of the narrative form" (14). In fact, Troilus notices Cressida's wisdom and craft when she explains to him that she is only half his:

I have a kind of self resides with you;  
But an unkind self, that itself will leave  
To be another's fool. (III.ii.148-150)

He responds, "Well know they what they speak that speak so wisely" (III.ii.152). Her own craftiness with words as well as her knowledge and experience make her appear wise in that she, if no one else, may realize what the future holds. When she gives her name to future lovers who betray their love, she seems almost to believe that it will be a phrase long remembered and much used.

The complete Lover committed to passion and her man, Cressida condemns the night for leaving and thus ending her sexual encounter with Troilus. Fearing the loss of her love, as is common in the Lover stage, Cressida reproaches herself for giving in to Troilus' advances. She says,

You men will never tarry.  
O foolish Cressid! I might have still held off,  
And then you would have tarried. (IV.ii.16-18)

She believes that, if she had only maintained control of her

emotions, then she would continue to be pursued by Troilus and thus not risk losing him. However, there is evidence from the start that the love was doomed and, therefore, her second thoughts are groundless.

When Cressida learns that she has been traded to the Greeks in exchange for Antenor, her actions indicate a woman devastated by what the future holds. Unlike Troilus who, as mentioned earlier, appears to give in easily to the demand, Cressida wishes to fight in order to stay with Troilus. Cressida relays her conviction to Pandarus when she states that she will

Tear [her] bright hair, and scratch [her] praised  
cheeks,

Crack [her] clear voice with sobs, and break [her]  
heart,

With sounding Troilus. [She] will not go from Troy.

(IV.ii.107-109)

Her emotions run rampant with anger and excitement as she cries immoderately until Troilus arrives. The scene in which they part develops the passion of their love in a much more than physical sense. Neither wants Cressida to leave, but they both know that she must. They pledge their undying love to one another and give a token of remembrance to the other. Cressida claims she will be a "woeful Cressid 'mongst the merry Greeks!" (IV.iv.56). She promises to be true to her love and not be tempted by another passion.

With this, Cressida is given to Diomed who says she will be his mistress, a comment that undoubtedly reflects his sense of Troilus' tie to Cressida.

When Cressida arrives at the Greek camp, she is subjected to kisses by each of the attending Greeks. She is put on a pedestal as being a fair and lovely lady. At this point, her behavior indicates that she enjoys being so admired. She allows the men to kiss her, thus beginning her betrayal of Troilus. Unaware that Troilus watches from a distance, Cressida and Diomed discuss their relationship. She asks that he not hold her to the oath she had previously made in which she has apparently agreed to his advances. However, when Diomed tells her that he will no longer play her game, she calls him back to taunt him further. Again the manipulator and controller, Cressida attempts to play on the emotions of Diomed. When he refuses to play the game, she changes the rules and pulls out the sleeve of Troilus to give to Diomed. Of course this gains his interest and he stays to try to find out to whom it belongs. She refuses to allow Diomed to leave. She has found another source of passion in Diomed and wants him to catch her. Seeking to lay the blame of her betrayal on someone, Cressida explains that the blame lies in being a woman:

Troilus, farewell! one eye yet looks on thee,

But with my heart the other eye doth see.

Ah, poor our sex! this fault in us I find,



The error of our eye directs our mind. (V.ii.107-110)  
Unlike Henryson's Cresseid who blames the gods for her position, Shakespeare's Cressida, as shadow Orphan, seeks to blame the entire class of women for her infidelity and irresponsibility. Because she is unable to trust in love and to experience that love for more than pleasure, her journey ends with her succumbing to yet another passion of the flesh, Diomed. According to William Hazlitt,

Shakespeare's Cressida is a giddy girl, an unpractised jilt, who falls in love with Troilus, as she afterwards deserts him, from mere levity and thoughtlessness of temper. She may be wooed and won to any thing and from any thing, at a moment's warning. (54)

Shakespeare's drama devotes few scenes to the love story of Troilus and Cressida. However, the scenes that he does devote to the love story are vitally important to the drama as a whole. Whether it be tragedy, comedy, or history, the play examines the effect of love on two people whose inexperience and lust drive their relationship into the ground. By using the war as a backdrop, Shakespeare has created several stories in one. He offers, in partial parallel, the story of Helen and Paris with that of Troilus and Cressida, allowing the former to provide the latter with a model. However, with Troilus and Cressida, the end result is a story of an inexperienced warrior's lust for a woman whom he believes to be faithful and his subsequent

realization, after he has fallen in love, that she is not what he thought. In a mad rage, the warrior becomes a better warrior who is more fierce, though his actions are brought about by hatred. According to Willard Farnham, "Troilus the Lover falls tragically, while Troilus the Warrior rises to battle" (264). As Troilus is acting from self-serving passion by the end of the play, he is, according to Pearson's guide, the Shadow-Warrior.

## Conclusion

The Troilus and Cressida love story has been revised numerous times to appeal to a variety of readers and audiences. The differences in these stories lie in the author's choice of genre, the audience for whom he wrote, and the techniques he used to characterize his title characters. While common elements, such as the fact that a love exists between Troilus and Cressida, are apparent in each version, the contrasting elements that occur lead to differences in theme.

Chaucer wrote for the medieval audience who was well aware of the conventions of Courtly Love. They expected and received a woman who was tied to the restraints of her own society, unable to break those restraints and live happily. They also expected and received a man who experienced all of the pain, sorrow, and sickness that accorded with the requirements of Courtly Love. Chaucer provided these elements in the form of a tragedy that examined the tragic situation of people controlled by Fortune. His tragedy is that of Criseyde, a woman held back because of her inability to possess the courage that she would need to stand up for her actions. Chaucer created a woman who was as independent and free thinking as possible given the time. His Troilus, the brave warrior, is forced to suffer due to

his lack of respect for the god of Love. Both characters are highly controlled by their destiny and as such gain the pity and understanding of the poet as well as the reader.

Henryson's audience would also be familiar with the elements of Courtly Love as well as with the cause of Cresseid's illness. Because of its familiarity as a punishment of lustful behavior, the audience would understand why Cresseid becomes a leper. Henryson's Testament is, like Chaucer's, a tragedy primarily concerning Cresseid. It is clear that she is guilty of the desire for excessive sex. However, this sin does not bring about her downfall. It is not until she blames the gods that she is punished by becoming a leper. In Henryson's work, Cresseid is a woman scorned while searching for someone to blame for her actions. Unlike Chaucer's Criseyde, Cresseid is unable to use society as an excuse. Instead she must suffer until she is able to realize that she created her own destiny. Henryson's Troilus is a man of bravery and compassion. He has lost his one true love and laments that loss but does not give up on life. Henryson uses Troilus to prompt change in Cresseid; thus Troilus plays a vital, if small, role.

Shakespeare's story is much more complex than the two previous tales. By the time he wrote his drama, the name of Cressida had become synonymous with whore. Therefore, his audience would expect no less than a Cressida who displayed self-interest and lust. The audience would hope to see the

brave Troilus, again devastated by Cressida's betrayal, become the tragic hero. Shakespeare was able to maintain the interest of his audience by incorporating not only the elements of tragedy, but also those of comedy and history. By incorporating the war as well as the love story and by providing the comic element of Thersites' observations, Shakespeare created a play in which his two lovers are placed at the forefront of a great deal of commotion. His Troilus is much like the Troilus of Chaucer. He is a brave warrior who fights valiantly and is willing to seek revenge on the one who has stolen his love. Unlike Chaucer's Troilus, he puts up little outward resistance to the fact that Cressida will be sent away although his feelings are in turmoil. As for Cressida, she is a woman who enjoys being the prime receiver of attention from a noble warrior. She leads him on until she finally gives in, only to tell him that she has always been attracted to him and his constant attention has not changed her view. Once she leaves Troy and Troilus, she focuses her attentions on Diomed. When he does not play her game, she succumbs to his advances much earlier than she would have liked. Shakespeare's story centers around the sexual desire of an inexperienced man who chases after a woman only to fall in love with her. She in turn promises him her undying faithfulness only to betray him shortly thereafter. This act of betrayal, witnessed by Troilus, sends him into a mad state in which he fights

courageously, trying to kill the man who stole his lady.

In each story, the characters of Troilus and Cressida are on the path to the heroic journey that Pearson describes. Each character experiences many of the stages in life's journey by which his or her actions can be explained. Chaucer's Troilus begins and ends his journey as the Fool though he progresses from being the Innocent Fool to being the Wise Fool. During his journey, he exhibits characteristics of all archetypes except the Seeker. Henryson's Troilus plays a much smaller role in the work as he appears only for a brief time at the end of the story. During this brief appearance, he is characterized as Warrior, Caregiver, Lover, Sage, Seeker, and Creator. Because his journey on the heroic path is vital to the redemption of Cresseid, Troilus is depicted as a man of high ability, chivalry, and honor. Shakespeare's Troilus begins and ends his journey as the Warrior though he experiences the Lover, Caregiver, Destroyer, and shadow Destroyer on the way. The archetypes that each Troilus exhibits vary. It is in this variation that the character differs.

Just as the three Troilus characters differ in the course he takes on his journey, so do the characters of Cressida. The journey of Chaucer's Criseyde involves the archetypes of the Innocent, Caregiver, Creator, Ruler, Lover, and Magician. It is important to notice here that the one archetype that she needs most, that of the Warrior,

she is unable to experience. As a result, she becomes the poem's tragic hero. Her inability to progress further has ended her quest for the heroic journey and left her as the tragic hero. Unlike Chaucer's Criseyde, Henryson's Cresseid is unable to blame the restraints of her society for her position. Her unwillingness to assume responsibility has placed her on a different path on the heroic journey. This Cresseid experiences several of the shadow sides of the archetypes. Her brash selfishness has left her seeking to blame everyone else for her problems. During this period, she experiences the stages of Innocent, Shadow-Orphan, and Shadow-Fool. It is not until she can move forward on the heroic path that she will be able to gain wisdom. At this point she can begin experiencing the more positive levels of Seeker, Sage, and Magician. Shakespeare presents yet another view of Cressida. In this case she is a woman interested in the enjoyment of attention who is allowed no excuse for her actions. Her experiences on the heroic journey are limited to the shadow archetypes, the Lover, the Ruler, and at times, the Innocent. She enjoys pleasure and control. Because she is so self-indulgent, she is limited to the stages in the journey that she is capable of experiencing. Each Cressida differs greatly from the others. Their societal restraints, or lack thereof, as well as their intentions and actions make each character unique.

Each of the three versions discusses the relationship

between Troilus and Cressida although each one creates a different theme through the use of audience, genre, and characterization. Chaucer's version presents the theme of society's restraints on a relationship. Henryson's poem focuses on the results of what happens when one offends the gods. For Shakespeare, the theme explores what love is capable of doing to a given person when even a man of noble birth can be driven mad by the force of Love.



## The Twelve Archetypes

ARCHETYPE	GOAL	FEAR	DRAGON/PROBLEM	RESPONSE TO TASK	GIFT/VIRTUE
Innocent	Remain in safety	Abandonment	Deny it or seek rescue	Fidelity, discernment	Trust, optimism
Orphan	Regain safety	Exploitation	Is victimized by it	Process and feel pain fully	Interdependence, realism
Warrior	Win	Weakness	Slay/confront it	Fight only for what really matters	Courage, discipline
Caregiver	Help others	Selfishness	Take care of it or those it harms	Give without maiming self or others	Compassion, generosity
Seeker	Search for better life	Conformity	Flee from it	Be true to deeper self	Autonomy, ambition
Lover	Bliss	Loss of love	Love it	Follow your bliss	Passion, commitment
Destroyer	Metamorphosis	Annihilation	Allow dragon to slay it	Let go	Humility
Creator	Identity	Inauthenticity	Claim it as part of the self	Self-creation, self-acceptance	Individuality, vocation
Ruler	Order	Chaos	Find its constructive uses	Take full responsibility for your life	Responsibility, control
Magician	Transformation	Evil sorcery	Transform it	Align self with cosmos	Personal power
Sage	Truth	Deception	Transcend it	Attain enlightenment	Wisdom, nonattachment
Fool	Enjoyment	Nonaliveness	Play tricks on it	Trust in the process	Joy, freedom

Reprinted from: Pearson, Carol S. *Awakening the Heroes Within*. San Francisco: Harper, 1991.

## The Shadow Sides of the Archetypes

ARCHETYPE	SHADOW
Innocent	Evidenced in a capacity for denial so that you do not let yourself know what is really going on. You may be hurting yourself and others, but you will not acknowledge it. You may also be hurt, but you will repress that knowledge as well. Or, you believe what others say even when their perspective is directly counter to your own inner knowing.
Orphan	The victim, who blames his or her incompetence, irresponsibility, or even predatory behavior on others and expects special treatment and exemption from life because he or she has been so victimized or is so fragile. When this Shadow of the positive Orphan is in control of our lives, we will attack even people who are trying to help us, harming them and ourselves simultaneously. Or, we may collapse and become dysfunctional (i.e., "You can't expect anything from me. I'm so wounded/hurt/incompetent").
Warrior	The villain, who uses Warrior skills for personal gain without thought of morality, ethics, or the good of the whole group. It is also active in our lives <i>any time</i> we feel compelled to compromise our principles in order to compete, win, or get our own way. (The shadow Warrior is rampant in the business world today.) It is also seen in a tendency to be continually embattled, so that one perceives virtually everything that happens as a slight, a threat, or a challenge to be confronted.
Caregiver	The suffering martyr, who controls others by making them feel guilty: "Look at all I've sacrificed for you!" It evidences itself in all manipulative or devouring behaviors, in which the individual uses caretaking to control or smother others. (It is also found in codependence, a compulsive need to take care of or rescue others.)
Seeker	The perfectionist, always striving to measure up to an impossible goal or to find the "right" solution. We see this in people whose main life activity is self-improvement, going from the health club to yet another self-improvement course, etc., yet who never feel ready to commit to accomplishing anything. (This is the pathological underside of the human potential movement.)
Destroyer	Includes all self-destructive behaviors—addictions, compulsions, or activities that undermine intimacy, career success, or self-esteem—and all behaviors—such as emotional or physical abuse, murder, rape—that have destructive effects on others.
Lover	Includes the sirens (luring others from their quests), seducers (using love for conquest), sex or relationship addicts (feeling addicted to love), and anyone who is unable to say no when passion descends, or is totally destroyed when a lover leaves.

- Creator** Shows itself as obsessive, creating so that so many possibilities are being imagined that none can be acted upon fully. (You might remember a film called *The Pumpkin Eater*, in which a woman got pregnant every time she was face-to-face with the vacuousness of her life. So, too, we can fill our emptiness with yet another inessential project, challenge, or new thing to do, as she filled herself with another baby.) One variety of this is workaholism, in which we can always think of just one more thing to do.
- Ruler** The ogre tyrant, insisting on his or her own way and banishing creative elements of the kingdom (or the psyche) to gain control at any price. This is the King or Queen who indulges in self-righteous rages and yells, "Off with his head." Often people act this way when they are in positions of authority (like parenting) but do not yet know how to handle the attendant responsibility. This also includes people who are motivated by a strong need to control.
- Magician** The evil sorcerer, transforming better into lesser options. We engage in such evil sorcery anytime we belittle ourselves or another, or lessen options and possibilities, resulting in diminished self-esteem. The shadow Magician is also the part of us capable of making ourselves and others ill through negative thoughts and actions.
- Sage** The unfeeling judge—cold, rational, heartless, dogmatic, often pompous—evaluating us or others and saying we (or they) are not good enough or are not doing it right.
- Fool** A glutton, sloth, or lecher wholly defined by the lusts and urges of the body without any sense of dignity or self-control.

## Works Cited

- Adamson, Jane. Troilus and Cressida. Boston: Twayne Publishers, 1987.
- Archibald, Elizabeth. "Declaration of 'Entente' in Troilus and Criseyde." The Chaucer Review 25 (1991): 190-213.
- Barton, Anne. Introduction to Troilus and Cressida. The Riverside Shakespeare. Ed. G. Blakemore Evans. Boston: Houghton Mifflin Company, 1974. 443-447.
- Baugh, Albert C. Introduction. Chaucer's Major Poetry. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1963. 74-81.
- Campbell, Oscar James. Comicall Satyre and Shakespeare's Troilus and Cressida. San Marino, California: Henry E. Huntington Library and Art Gallery, 1970.
- Chaucer, Geoffrey. Troilus and Criseyde. The Riverside Chaucer. Ed. Larry D. Benson. Boston: Houghton Mifflin Company, 1987. 473-585.
- Farnham, Willard. "Troilus in Shapes of Infinite Desire." Shakespeare Quarterly 15 (1964): 257-64.
- Godman, Peter. "Henryson's Masterpiece." The Review of English Studies 35 (1984): 291-300.
- Gordon, R. K. Introduction. The Story of Troilus. Toronto: University of Toronto Press, 1978.
- Hazlitt, William. "Troilus and Cressida." Characters of Shakespeare's Plays and Lectures on the English Poets. London: Macmillan, 1903. 51-58.

- Henryson, Robert. The Testament of Cresseid. The Story of Troilus. Ed. R. K. Gordon. Toronto: University of Toronto Press, with the Mediaeval Academy of America, 1978. 351-367.
- Kindrick, Robert L. Robert Henryson. Boston: Twayne Publishers, 1979.
- Lewis, C. S. "Chaucer." The Allegory of Love: A Medieval Tradition. Oxford: Clarendon Press, 1936.
- McAlpine, Monica E. The Genre of Troilus and Criseyde. Ithaca, New York: Cornell University Press, 1978.
- Mieszkowski, Gretchen. "Chaucer's Much Loved Criseyde." The Chaucer Review 26 (1991): 109-132.
- . The Reputation of Criseyde 1155-1500. New Haven, Connecticut: The Connecticut Academy of Arts and Sciences, December 1971. Vol. 43. 71-153.
- Muir, Kenneth, ed. Introduction. Troilus and Cressida. Oxford: Clarendon Press, 1982. 1-40.
- Palmer, Kenneth, ed. Introduction. Troilus and Cressida. The Arden Edition of the Works of William Shakespeare. London: Routledge, 1991. 1-93.
- Pearson, Carol S. Awakening the Heroes Within. San Francisco: Harper, 1991.
- Shakespeare, William. Troilus and Cressida. The Riverside Shakespeare. Ed. G. Blakemore Evans. Boston: Houghton Mifflin Company, 1974. 448-491.
- Walker, Alice, ed. Introduction. Troilus and Cressida.

Cambridge: Cambridge University Press, 1969. ix-xlvi.

Wood, Chauncey. The Elements of Chaucer's Troilus. Durham,  
North Carolina: Duke University Press, 1984.

## Works Consulted

- Barney, Stephen A., ed. Chaucer's Troilus: Essays in Criticism. Hamden, Connecticut: Archon Book, 1980.
- Burke, John J., Jr., and John P. Hermann, eds. Signs and Symbols in Chaucer's Poetry. Tuscaloosa, Alabama: The University of Alabama Press, 1981.
- Ginsberg, Warren. The Cast of Character: The Representation of Personality in Ancient and Medieval Literature. Toronto: University of Toronto Press, 1983.
- Gordon, Ida L. The Double Sorrow of Troilus: A Study of Ambiguities in Troilus and Criseyde. Oxford: Clarendon Press, 1970.
- Kaminsky, Alice R. Chaucer's Troilus and Criseyde and the Critics. Athens: Ohio University Press, 1980.
- Kimbrough, Robert. Shakespeare's Troilus and Cressida and Its Setting. Cambridge, Massachusetts: Harvard University Press, 1964.
- MacQueen, John. Robert Henryson: A Study of the Major Narrative Poems. Oxford: Clarendon Press, 1967.
- Meech, Sanford B. Design in Chaucer's Troilus. New York: Greenwood Press Publishers, 1959.
- Pittock, Malcolm. "The Complexity of Henryson's The Testament of Cresseid." Essays in Criticism: A Quarterly Journal of Literary Criticism 40 July 1990: 198-221.
- Rowland, Beryl, ed. Companion to Chaucer Studies. New

York: Oxford University Press, 1979.



### About the Author

Kelly Andrews Weatherman was born and raised in Charlotte, North Carolina. She received a BA in English from the University of North Carolina at Charlotte in 1988. From 1988-1990, she taught at Ranson Junior High in Charlotte and at South Iredell High in Statesville, North Carolina. In July of 1990, she married Daniel Weatherman and they moved to Farmville, Virginia. Upon completing the MA in English at Longwood College, Mrs. Weatherman plans to pursue a Doctorate in Renaissance Studies. Currently, Mrs. Weatherman is a Teaching Assistant at Longwood College.