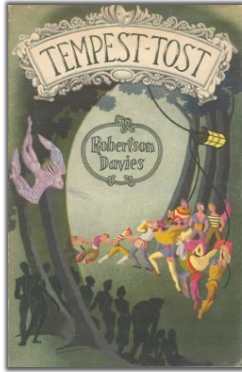
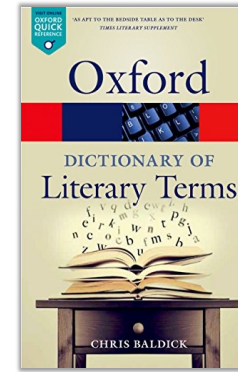


Davies, *Tempest-Tost*



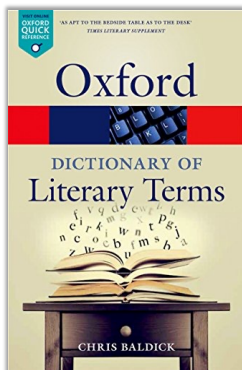
- first published in 1951 by Clarke, Irwin
- original title was *The Life, Pathetic Love, Tragical Death, and Joyous Resurrection of Hector Mackilwraith, B.A.*
- originally conceived as a play
- drew from unpublished Maclean's article about Kingston
- generally well received by critics, though some pointed out its slight plot and sometimes implausible characterizations

in medias res



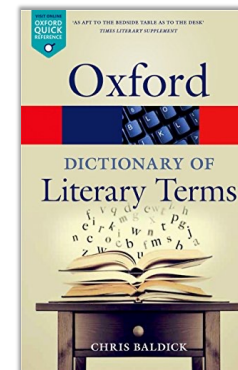
- Latin for “in the middle of things”
- a common technique of storytelling by which the narrator begins the story at some existing point in the middle of the action
- serves to gain the reader's interest before explaining preceding events by *analepsis* (i.e., flashback) at some later stage in the narrative
- deployed in many genres, including epic, drama, prose fiction, etc. (Baldick 179-80)

comedy of manners



- a kind of comedy representing the complex and sophisticated code of behaviour current in fashionable circles of society, where appearances count for more than true moral character
- plots usually revolve around lust, greed, self-interest, decorous pretensions, etc., which is often rewarded rather than punished
- usually deploys elegant verbal wit and repartee (e.g., Oscar Wilde) (Baldick 68)

roman à clef



- French for “novel with a key” or “key novel”
- a kind of novel in which the well-informed reader will recognize identifiable persons from real life thinly disguised as fictional characters
- term applies to some degree to many novels based on their authors' own lives (Baldick 313)

roman à clef

character	inspiration
Louisa Bridgetower	Florence Davies (mother)
Solly Bridgetower	Robertson Davies (himself)
Humphrey Cobbler	Percival Kirby (eccentric Renfrew piano teacher)
Hector Mackilwraith	Lorne McKenzie (hated UCC math teacher)
Laura Pottinger	Mabel Gildersleeve (elderly Kingston make-up artist)
Dr Savage	Bruce Taylor (clergyman and Queen's principal)
Griselda Webster	Eleanor Sweezey (young love in Kingston)
Fredegonde Webster	Elizabeth Stewart (young love in Kingston)

📖 Davies, *Tempest-Tost***original title**

The Life, Pathetic Love, Tragical Death, and Joyous Resurrection of Hector Mackilwraith, B.A.

- source: recalls the long, descriptive titles of publications from the sixteenth to the eighteenth centuries

Christopher Marlowe, *The Tragical History of the Life and Death of Doctor Faustus* (ca. 1592-93)

final title

Tempest-Tost

- source: William Shakespeare, *Macbeth* (ca. 1606)

FIRST WITCH

Weary se'nnights nine times nine
Shall he dwindle, peak and pine:
Though his bark cannot be lost,
Yet it shall be tempest-tost. (1.3)

Shakespeare, *The Tempest*

SEBASTIAN A pox o' your throat,
you bawling, blasphemous,
incharitable dog!

BOATSWAIN Work you, then.

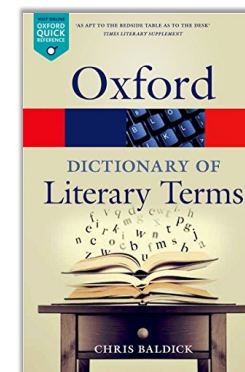
ANTONIO Hang, cur, hang, you
whoreson insolent noisemaker!
We are less afraid to be drowned
than thou art.

GONZALO I'll warrant him for
drowning, though the ship were
no stronger than a nutshell and as
leaky as an unstanched wench.
(1.1.40-48)

47-48 as an unstanched wench

Both E.A.M. Colman (*Dramatic Use of Bawdy*) and Eric Partridge (*Shakespeare's Bawdy*) take the joke to be about menstruation without the use of absorbent padding, but *unstanched* can mean unsatisfied, and *leaky* may therefore instead imply sexual arousal. (99)

Stephen Orgel. Explanatory Notes. *The Tempest*, by William Shakespeare, Oxford UP, 1987.

analepsis

- a form of anachrony by which some of the events of a story are related at a point in the narrative after later story events have already been recounted
- more commonly referred to as flashback; often used in stories that begin *in medias res*
- enables a storyteller to fill in background information about characters and events
- opposite of *prolepsis*, or *flashforward* (Baldick 13-14)

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