Pastoral and the Theme of Character Education in *As You Like It*, *The Winter's Tale* and *The Tempest*

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Preface

This study would not have been possible without the learned guidance of Dr. George Merrill who directed this thesis. I am indebted to his fine scholarly acumen with which he supervised this work. I am also thankful to Dr. F.M. Ishak on whose rich scholarship I have always drawn. As a guide, he took extra pains to expedite the completion of this study.

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Abstract of Thesis

This thesis studies the Pastoral contribution to character education in the three plays of William Shakespeare —As You Like It, The Winter's Tale and The Tempest. In order to do so it is necessary to establish a faithful context in which Renaissance writers understood Pastoral as a genre of literature. The first chapter is, thus, occupied with the analysis of the developments in the genre up till the time of William Shakespeare. It studies how Pastoral assumes the existence of pure motives in men and how, through a game of role-playing, it effects an interaction of the ideal and the actual. It examines the exploratory theory of pastoral and its educational potentialities leaving its application and elucidation to the subsequent chapters.

Chapter two brings out the theme of Pastoral education in As You Like It from five different standpoints recognizing the advocated limitations of pastoral life as well as the inadequacies of the corrupt and artificial civilization. The first section focuses on the Golden Age ethos in the play and studies the tension between Art and Nature insofar as it relates to the Golden Age. The second analyzes the tensive structure of contemplative life

versus virtuous action insofar as it relates to character education in the play. The third section classifies the shepherd figures as Rustic Shepherd, Literary Shepherd, Wise Shepherd and Noble Shepherd and examines their general educational function in the play. The fourth section is central to the first three sections. It studies how Shakespeare submits Pastoral to the process of psychological relativism which is the characteristic educational goal of the tensive machinery in the play. The fifth section relates the final pastoral vision to the idea of the timeless Golden Age.

The third and the fourth chapters analyze and elucidate Shakespeare's treatment of or deviation from neo-Platonic and Aristotelian concepts of Nature as handed down to him. They study how he brings out multiple socio-psychic and philosophic variations on the scope of pastoral and how he applies them to the purpose of regeneration of characters in The Winter's Tale and The Tempest. The third chapter studies the regenerative aspect of the "great creating Nature," whose model product Perdita dramatizes in her "golden" quality through her pastoral innocence.

The fourth chapter, "The Sea-Change in The Tempest," examines the meaning of Nature in a more specified Renaissance context as applied to the play. It brings out

the differences between The Winter's Tale and The Tempest in respect to intellectual and perceptive operations of the minds of their respective characters. It studies the process by which Alonso is transformed and analyzes the various levels of his perception from comprehension to mystic revelation.

Chapter five briefly concludes the discussion of the preceding chapters by inter-relating the functional processes in the plays. It shows how in As You Like It pastoral is taken as a cliché for arriving at a psychological relativism and how in The Winter's Tale, it is thematically accepted with respect, while in The Tempest, it is made an instrument in the phased but quick metamorphosis of a mind. It proceeds to establish the common identity of the plays in their common corrective and educational pastoral machinery.

INTRODUCTION

Pastoral, as a genre of literature, assumes the existence of pure motives in men. These pure motives have either been corrupted or degenerated by the illusions of a complex civilized world. The forces assumed to have been unleashed by the corrupt society on the one hand and the ideal motives of men in Arcadia on the other are placed side by side. This effects the interaction of the ideal and the actual by putting ideas to experience. One accepted convention of putting ideas to experience is the game of role-playing through disguise. This role-playing provides the character the opportunity for self-analysis. The whole structure offers a vast scale of parallels and contrasts. This enables the characters to have an analysis of the diverse perspectives of life and, thereby, educates them.

This thesis is, in general, occupied with the pastoral contribution to character education in the three plays of William Shakespeare—As You Like It, The Winter's Tale and The Tempest. These plays are, in fact, deeply involved in defining "pastoral" and its component coordinates—Nature and Art. The first chapter is, therefore, an analysis of

the developments in the genre which Shakespeare had already before him when he wrote each of these plays. It aims at presenting the theory of pastoral and deals with some definitions of the genre only broadly referring to the plays and romances representing them. Being mainly occupied with the theory of pastoral, it leaves its application and elucidation to the subsequent chapters which study the three plays individually. These chapters analyze how Shakespeare makes the classical pastoral pass through the current theory of pastoral, the theory of ideas and the ideational aesthetics and, combining them with neo-Platonic and the Aristotelian concepts of Nature and man as understood in the Renaissance, how he brings out multiple socio-psychic and philosophic variations on the scope of pastoral. These variations are studied insofar as they lead to character education in the plays. The third chapter proceeds to establish, in a separate section, a pastoral context for Shakespeare's romance drama. Like the first chapter therefore, this section only enunciates a theory of Shakespeare's romance drama which is elucidated throughout the discussion on the individual romance plays.

Neo-Platonism or Aristotelianism has been referred to only in the context of elucidating the Renaissance meanings of Art, Nature and Imagination which are the potential material for discussion in a pastoral. Likewise, where the

architectonics of the tragicomedy is applied, the thesis has been concerned not with the total working out of the representative of the genre, but with such conceptual overlapping as is found between a typical tragicomedy and the pastoral tragicomedy.

For the same reason, the scope of the discussion has not been extended to the total operation of the comic resolution in the plays. It has been limited to the analysis of the pastoral theme and to the process by which it leads to character reintegration. This thesis is not, therefore, a treatise on the comic vision or on the philosophic concepts of Shakespeare's dramatic vision in the plays discussed, nor does it aim at enumerating the categories of the transformations arrived at. The emphasis of the query has been on the psychological and the spiritual possibilities of the pastoral as evidenced in the plays rather than on the philosophic appropriateness of their application.

CHAPTER ONE

The Renaissance Version of Pastoral

Considered in retrospect, pastoral as a genre of literature, reveals such a fluidity and malleability that any deterministic evaluation of a pastoral work may be fallacious.[1] It becomes necessary, therefore, for any such endeavour, to start with the examination of different perspectives and modes which juxtapose into the Renaissance pastoral.

The classical pastoral has been generally accepted to be representing an imaginary Golden Age in which the feelings and passions of the shepherds and shepherdesses play a prominent part. It is commonly interpreted that it evolved from man's urge to depict the simplicity of the life of the shepherd in terms of which the human nature, it assumed, could universally identify itself. The shepherd's life dealt with a universal subject—"something fundamentally true about every one."[2] It was considered to be the "goal

[1]Patrick Cullen, "Preface", Spenser, Marvell, and Renaissance Pastoral (Cambridge, Massachusetts: Harvard University Press, 1970), p. vii.

[2]J.E. Congleton, "Pastoral", Encyclopedia of Poetry and Poetics, ed., Alex Preminger (Princeton, New Jersey: Princeton University Press, 1965), p. 603.

towards which all existence" was striving.[1]

This changed with the Renaissance pastoral. With the Renaissance, the shepherd's life ceased to be the goal for existence; it rather became an instrument in achieving the goal for existence by providing a standpoint for the exploration of the multi-valent perspectives of living. The scope of pastoral was broadened. It was made more philosophical and more humanitarian by the mergence of the metaphysical with the ethical coordinates of living. This had happened, in part, as Patrick Cullen says, by the division in the pastoral mode into two different but related strands —the Arcadian and the Mantuanesque.[2] The former, according to Cullen, is predominantly based on the classical idea of the pastoral "otium" and explores a lush and pleasant Arcadian[3] landscape both in time and space. What this meant to an Elizabethan has been explained by Hallett Smith:

[1]Peter V. Marinelli, "Pastoral", The Critical Idiom, No. 15, (London: Methuen, 1971), p. 5.

[2]Cullen, p. 2.

[3]Arcadia is traced to "Arcady"—a mountainous and sparsely populated country in the middle of the Peloponnesus, celebrated by the poets of antiquity. Arcadia was adopted by the poets as a "symbol of quiet rustic life." See Z.E. Zimmerman, Dictionary of Classical Mythology (New York: Bantam Books, 1964), p. 28: "The pastoral tradition in literature began with Theocritus, continues in Virgil and is found in many English poets, among them Spenser; Sidney; Lodge; Fletcher; Shakespeare; Milton; Pope; Crabbe; Cowper; Goldsmith; Wordsworth."

> Whatever may be said of other times and places, Elizabethan England saw a meaning in pastoral. This meaning was, or constituted, a positive ideal. It was an ideal of the good life, of the state of content and mental self-sufficiency which had been known in classical antiquity as otium.[1]

This ideal could not have been revived in the Middle Ages when it was sinful to spend time in any pursuit other than communion with God. Its revival in the Renaissance is a characteristic achievement of the writers of the age. By projecting this ideal, the writers were able to criticize life as it is and portray it as it might be.

The Mantuanesque pastoral, emerging from Petrarch and Boccaccio and getting definitive expression in Battista Spagnuoli and imitated earlier in England by Alexander Barclay and Barnaby Googe, based itself on the Judeo-Christian ideal of "the shepherd unwaveringly committed to the requirements for eternal salvation."[2] It identifies the shepherd's life with the contemplation of the spirit and considers everything else unworthy and sinful. One common cause, however, of both the Arcadian and the Mantuanesque[3] pastoral has been man's universal longing for simplicity

[1]Hallett Smith, Elizabethan Poetry: A Study in Conventions, Meaning and Expression (Cambridge, Massachusetts: Harvard University Press, 1966), p. 2.

[2]Cullen, p. 3.

[3]Marinelli, p. 6, classifies pastoral into "decorative" and "serious".

and naturalness. Considered in this sense, pastoral has an anthropological cause to come into existence and a socio-psychic function to perform as an art. It aims at revealing to man the essential realities of human nature. The critical idiom in respect to pastoral has, however, been progressively acquiring vaster connotations corresponding to the variations, depth and richness of pastoral conception. The modern critical vocabulary considers pastoral to be dealing "with the complexities of human life against a background of simplicity."[1] Professor Frank Kermode sees it as essentially a conflict in terms of Art and Nature[2] while Professor William Empson discovers in it a "process of putting the complex into simple."[3]

An Arcadian pastoral is based on a prior assumption that the complexities of the civilized life have made man lose perspectives of the essential values of human life. It is these essential perspectives of life with which a pastoral confronts its characters and studies the operation of human nature in their background. A typical pastoral, thus, becomes a search for the original splendour of life

[1] Ibid., p. 3.

[2] Frank Kermode, ed., English Pastoral Poetry From the Beginnings to Marvell (London: Harrap, 1952), pp. 37-42.

[3] William Empson, Some Versions of Pastoral (London: Chatto and Windus, 1950), p. 23.

or state of existence. It usually carries two points of reference, Time and Space. In terms of time it is a Golden Age of innocence; in terms of space, it is a golden land of imagination. The chief attraction of the classical pastoral has been the vision of man in harmony with Nature[1] which enabled a coalescence of the golden land of Arcadia with the Golden Age of innocence.

Considered in broad generic terms, pastoral has two referral points—a distinct, stylistic tradition and a fundamental poetic spirit or a pastoral "ethos". It is, however, a common critical error to identify the pastoral with the first alone and to regard it as a "catalogue of pastoral conventions" only.[2] A mythic idyll of the rural world is a hard core requirement of pastoralism. The imaginative vision of this mythic idyll or state of existence varies from poet to poet and from age to age and this has resulted in an amazing variety of pastoral forms and mythic worlds. Most of the pastoral scholarship, in this area of critical endeavour, is an attempt at exploring this

[1]Theocritus' first idyll and Virgil's Eclogues enshrine an idea of happiness in concordance with the land in Arcadia. Likewise, the hero and the heroine of Daphnis and Chloe act out the seasonal cycle of Nature in their mental states and lead to a harmony with the self by being in unison with Nature.

[2]Stanley E. Fish, "Recent Studies in the English Renaisaance," Studies in English Literature (SEL), 12 (Winter 1972), 188.

variety of pastoral forms and visions in the background of the perennial pastoral machinery, the dialectical contrast between the town and the country modes or between a fictional idyll and the actual world, or as Harold Toliver says between "a Golden Age and the normative world."[1] This dialect is both thematic and communicative and generates a series of tensive structures at various subsidiary levels—Nature/Society, Nature/Art, Idyllic Nature/Anti-Pastoral Nature, Nature/Celestial Paradise, Childhood/Maturity. Most of the pastoral scholarship has, since W.W. Greg[2] based itself on the analysis of this basic dialect with the variations only in the scope and depth of this dialect. Harold Toliver's discussion of these tensive structures is an extension of this dialect. He, however, allows modification in them according to the differences in the spirits of the literary periods and, thus, adds breadth to the concept of tensive structures in pastoral:

> Although images of idyllic places, dialectical contrasts and levels of pastoral ideality remain constant ingredients, each period does what it needs to with them.[3]

[1]Harold E. Toliver, Pastoral Forms and Attitudes (Berkeley,California: University of California Press, 1971), p. 5.

[2]He asserts that an essentially pastoral work implies a "recognition of a contrast between pastoral life and some more complex type of civilization" and prestates the thesis of all such criticism. See his Pastoral Poetry and Pastoral Drama (London: A.H. Bullen, 1906), p. 4.

[3]Ibid., pp. 14-15.

This type of criticism deals with the basic contrast either as constantly existing or progressing towards a form of synthesis or to a balanced view of life as it is noted in Derek Traversi's, F.C. Tinkler's or S.L. Bethell's interpretations of Shakespeare's pastoral discussed in chapter three. It does not focus upon the multivalence present in the Renaissance pastoral. Before the multivalence is, however, defined it becomes imperative to analyze the orientation of the Renaissance pastoral in terms of the intellectual and literary background of the age. Perhaps the most important event in this type of study which sees pastoral as an aesthetic technique for the writing of ideational literature, is the publication of A Map of Arcadia: Sidney's Romance in its Tradition and Idea and Act in Elizabethan Fiction by Walter R. Davis. His thesis is that every pastoral romance has a basic pattern: disintegration, education, and reintegration.[1] This process of pastoral reintegration is multiple and operates both on the structural and the thematic levels. On the structural level it consists in a multiple plotting developed and borrowed from romance by Montemayor and handed down to the pastoral tradition in his pastoral romance Diana Enamorada. On the thematic level, it consists in the loose thematic unity of the whole purpose of the plot. Walter Davis

[1]Walter R. Davis, A Map of Arcadia: Sidney's Romance in Its Tradition (New Haven: Yale University Press, 1965).

illustrates this point from Montemayor's Diana Enamorada:

> ...the sympathy between two characters immediately leads to sympathetic actions between them. Secondly, when a character sees himself in another, he is actually becoming aware of himself; he is approaching self-knowledge. The plot of self-knowledge centres in the Temple of Diana, where the sage Felicia serves as a catalyst, first showing each character who he is, then suggesting ways of working out his problems.[1]

The existence of such pastoral doubles and catalysts is a special feature of the Renaissance pastoral and we find them worked out in As You Like It, The Winter's Tale and The Tempest. This is an important aspect of the process of character integration and operates either on an intellectual plane or on both the intellectual and the allegorical planes. A study of Shakespeare's The Winter's Tale and The Tempest would reveal the operation of pastoral doubles on the latter plane while that of As You Like It shows them dramatized on the former plane. In both of these operations the result is character integration which consists in re-evaluation of the self and the perspectives of life. The pastoral, thus, educates the mind through interaction, analysis and reflection on the experiential plane and through intuition and vision on the allegorical and the symbolic planes.

The Arcadian world usually becomes an artificial polar unit against which the characters test their actual

[1]Davis, A Map of Arcadia: Sidney's Romance in Its Tradition, pp. 25-26.

values. Idyllic Nature does not constitute the pastoral as and in itself alone because it is the man within Nature that gears a pastoral action to its culminating vision. Idyllic in Nature, however, plays a significant formative role in the process of value orientation in the characters and contributes to the totality of the pastoral vision which most commonly implies an accord with one's self. Arcadia offers not only the pleasures of Nature but it also arouses in the characters beneficent natural impulses because, in a simple and natural life, as William Wordsworth advocates in his Preface to the Lyrical Ballads, the passions of men are incorporated "with the beautiful and permanent forms of Nature."[1] This leads to the liberation of the spirit and the minds of the characters hitherto inhibited by the restraining values of the city life.[2]

The process of character education also operates through imaginative self-identification with a state of existence which, in the Renaissance, takes the form of disguise as witnessed in Sidney, Spenser and Shakespeare. This imaginative self-identification with a desirable state of existence, operated through disguise, offered an ideal

[1]William Wordsworth, "Preface", The Lyrical Ballads, Vol. I (London: Longman, 1805; rpt. London: Methuen and Co., 1940), p. 9.

[2]C.L. Barber, Shakespeare's Festive Comedy (Princeton, N.J.: Princeton University Press, 1959), p. 8.

craft to the Renaissance literary artist who was giving an ideational slant to the function of literature. This required a form of literature which could put ideas of value or order to the test of experience.[1] Pastoral was a most suitable genre for this purpose and it, thus, witnesses a most prolific production during the Renaissance. The Arcadian world now becomes the abstraction of the essential self of man. The idyllic poetry of the land animates the will of the characters leading them to a desire to imitate the perfection created in the imagined Arcadian world.[2] Sidney's Arcadia becomes a literary perception of an intellectually conceived theory of ideals and virtues. His contribution to pastoral is its intellectualization and moralization.[3] The genre is consciously adapted to the ideational aspirations of the Renaissance literature. The actual is confronted with the ideal and the interaction of both is perceived at different levels of the mental states of the character. It is also reflected in the other analogous events and characters. Pastoral, thus, seeks an adjustment of the ideal and the real. It tests as to how

[1]Walter R. Davis, Idea and Act in Elizabethan Fiction (Princeton, New Jersey: Princeton University Press, 1969), p. 27.

[2]Ibid., p. 34.

[3]Ibid., p. 57.

much of the ideal represented by the pastoral world can project itself into the real, represented by the heroic world, through such a process of interaction. The process, thus, involves imaginative idealization, abstraction and confrontation of the value abstracts through role playing.[1] Mucedorus and Pyrocles cast upon the shores of Arcadia, fall in love with Pamela and Philoclea and assume pastoral disguises[2] to act out the interaction of emotion and reason till they achieve harmony—a triple subjection of body to soul, of passion to reason and of the whole man to God.

The role playing is a significant premise of the pastoral. It assumes the existence of pure ideas in man to which the characters are made to act. This consists in a dramatization of mind acting to its fullest self as George

[1]The end of Elizabethan fiction, according to Davis, Idea and Act in Elizabethan Fiction, p. 45, was "to discover the area of contact between the ideal and the actual in life." Then, "one of the most important means by which such a 'fore-conceit' issued into actual narrative was a peculiarly strong sense of role-playing." Elizabethan poets and writers felt that to write is essentially to speak and to speak essentially to act out a part. Kenneth Orne Myrick in his Sir Philip Sidney as a Literary Craftsman (Cambridge, Mass.: 1935), Chap. II finds this histrionic sense of writing in Defence of Poesie and considers it as an oration delivered by one who is capable of a whole range of vocal tones.

[2]The pastoral disguise of Mucedorus is symbolic of suffering brought about by experience. Pyrocles' disguise, as Mark Rose has suggested in "Sidney's Womanish Man," Review of English Studies, New Series 15 (1964), 353-363, represents the overthrow of reason by passion and the rejection of theoretically conceived pattern of things—a modification of concept by experience.

H. Mead has observed:

> ...the self belongs to the reflective mode. One senses the self only insofar as the self assumes the role of another so that it becomes both subject and object in the same experience.[1]

Disguise, thus, is functional in the process of pastoral integration of character not only because it expresses the mind uninhibited but also because it evolves it into a desirable state. Also, the process becomes corrective, because it offers new ethical possibilities.[2]

A role may be a mere disguise or a heightened self-awareness. Virgil's tenth eclogue anticipates this kind of imaginative identification and a consequent regeneration in the character of Gallus. The hero in a role substantiates the idea in his own experience.[3] This adjusts the relation between the idea of reality and the experienced reality of the idea. It extends the personality into the realm of hitherto unexplored experiences, thus broadening the scope much beyond the normal scope of the mind. The process not only enables the hero to see himself in different contexts but also, in the ultimate analysis becomes an instrument in

[1]George H. Mead, Movements of Thought in the Nineteenth Century, ed., Merrit H. Moore (Chicago: University of Chicago Press, 1936), p. 63.

[2]Davis, Idea and Act in Elizabethan Fiction, p. 50.

[3]Ibid., p. 54.

the discovery of the self through unrestrained play and release of the states of mind.

The reintegrating and harmonizing process in its Mantuanesque strain lends to pastoral an epic structure, heroic in nature: the journey of a human mind from disillusionment and disintegration to harmony and regeneration—the mission of a pastor. This connects the pastoral to its historical and symbolic association with the Biblical metaphor both through the Biblical (New Testament) connotation of the good shepherd (Christ) and through the equation of the Golden Age to the state of the pre-lapsarian[1] existence to be achieved in Paradise through penitence and virtue. The Arcadia itself stands equated to Eden before the fall and absorbs the vaster connotations in allegory and myth as will be observed during the discussion of The Winter's Tale and The Tempest.

This also connects pastoral education to a vision as in John Dickenson's Arisbas, Euphues Amidst His Slumbers (1594). Dickenson's work is different from the over-intellectualized craft of confronting abstracts in Sidney's Arcadia.[2] It is an unconscious imitation of the divine in

[1]The word is from Peter V. Marinelli who frequently uses it to denote the pre-fall state of man. See Marinelli, "Pastoral", The Critical Idiom.

[2]Imitation in Sidney's literary theory has become the embodiment of Ideas, "faining notable images" of Virtues and Vices (II).

man. The pastoral land makes the characters strangely aware of their affinity with the lives of the gods that preside over Nature. Arisbas, the hero, disguised as a shepherd throughout his long sufferings, meets his lost beloved Timoclea, disguised as a boy, at a temple in Arcadia dedicated to Hyalus. They are reunited amid the flourishing spring on the anniversary of Hyalus'[1] metamorphosis. Dickenson's Arcadia is not, thus, a contact with ideals of perfection. It is a place where humans discover their connection and likeness to the superhuman and act out this likeness amidst seasonal concordance. The reintegration represents not so much a concept as a vision—"a kind of vision of the divine and the human in consort that must underlie any valid sense of the relevance of human experience to the absolute."[2]

An interesting variation on the revelatory nature of the pastoral vision of Dickenson's Arcadia is Robert Greene's romance Ciceronis Amor Tullies Love (1589). Fabius the fool is suddenly metamorphosed into a subtle awakening of the mind through the love of beauty. This is revelation oriented as the transformation in Dickenson's work is vision

[1]Hyalus was a mortal boy of Arcadia beloved by both the gods Pomona and the West Wind, Zephyrus. The conflict of gods was resolved by Hyalus' metamorphosis into a maiden and dedication as vestal virgin to the god of winds.

[2]Davis, Idea and Act in Elizabethan Fiction, pp. 74-75.

oriented. Compared to both of these, the transformation by love of Pyrocles and Mucedorus in Sidney, is experience and concept oriented. For the same reason, the pastoral names of the inner pastoral circles in Dickenson and Greene have symbolic significance—"the vale of love" in the former and "this earthly paradise" in the latter.

In Pandosto by Greene, there is a different kind of pastoral resolution. The dialect of Nature and Fortune works to a possible rapprochement between high and low. Fawnia counts the blessings of Nature but also catalogues those of fortune. It has a multivalent appeal. But Dorastus can win his love only if he approaches her in a state of real mental nobility. He accomplishes a love which knows no caste and status. The resolution is expounded through the working of a dialect between the high and the low. His Menaphon, however, abandons the dimensions of fortune and focuses only on the social freedom of the pastoral land. It, however, adds a comic base with which it tempers the pastoral.[1]

The most important post-Sidneian development of the pastoral romance is found in Thomas Lodge who, unlike Sidney's interest with ideals themselves, is concerned with the means of coming into contact with ideals. The value of pastoral retreat for Lodge lies in the freedom of action that

[1] Ibid., p. 79.

the retreat and the disguise permit there. Thus the pastoral education of Rosalynde, Rosader and Saladyne in Lodge's Rosalynde consists in revealing to them their true and essential natures. Walter R. Davis[1] has shown that Saladyne's nature is not really villainous and that his life, subsequent to his transformation, is indicative of his real, generous nature. A journey from the complex civilized world to the pastoral world is a journey from the realm of pride, discord and villainy to the land of humility, love and real nature.

This variety of pastoral vision in the Renaissance suggests that pastoral education can take a variety of ways. It may be a mythical vision as in Arisbas of Dickenson[2] or as in Alonso in The Tempest of William Shakespeare. It may be a realization or revelation through metamorphosis brought about by beauty, love, adversity or gratitude as in Fabius in Ciceronis Amor of Greene, in Oliver in As You Like It, in Saladyne in Rosalynde and in Mucedorus and Pyrocles in Sidney's Arcadia. It may slso be the enlarging of the sphere of human action and of thought by releasing the restrained power of action as in Thomas Lodge's Rosalynde[3] and Shakespeare's Rosalind in As You Like It. Through contemplation of the spirit in Mantuanesque pastoral, the genre also

[1]Davis, Idea and Act in Elizabethan Fiction, p. 87.

[2]Ibid., p. 79.

[3]Ibid., p. 81.

acquired the function of dramatizing the working of divine will and the regeneration of the soul as in Thomas Lodge's Euphues' Shadow, Shakespeare's The Winter's Tale and The Tempest. To the intellectual, the pastoral adds intuitive operation and works, through myth and symbol, to a character regeneration as is illustrated during the discussion of the last two plays in this thesis. It would, however, suffice to suggest here that the scope of pastoral integration of character implies such diverse values as ideal, intellectual, socially imperative ethical exemplum and mythic vision.[1]

The whole process of reintegration or regeneration is expressed through the medium of tensive structures elucidated by other functional units of artistic communication like symbols and vegetation myth in The Winter's Tale, sea, water and the tempest in The Tempest. The most fundamental tensive structure of the pastoral is the conflict between Art and Nature. This is the perennial agency for the carriage of the pastoral theme and has almost become a prerequisite of the genre. It was a common matter of discussion with the Renaissance writers but is full of ambiguities and confusion. The exaltation of Nature over Art was motivated by two very different kinds of desires. For some it was in the form of a longing for rural simplicity

[1]Ibid., p. 80.

motivated by a desire for freedom from the deadening complications of the urban life. They expressed an admiration for Nature with an Horatian[1] glorification for the restricted ambitions of the countryside. Such an attitude bases itself on the ideal of "otium" referred to above. In early Shakespeare it is expressed in his famous monologue in 3 Henry VI (II, v, 1-54) and Henry V (IV, i, 234-288) "which glorify rural serenity over royal perturbations."[2] With a pastoralist motivated by an erotic desire it results in a pastoral of happiness which considers Nature as morally innocent as it was in the "pre-lapsarian " state. This attitude is presented in Tasso's Aminta which glorifies Nature for the uninhibited and free indulgence in love and life which it can afford. Contrasted to this is the moralistic view which regards Nature as fallen and considers that the Golden Age, to be achieved after the fall, is not the pre-lapsarian Golden Age but the paradise achieved through patience, wisdom, virtue, art and learning.[3] This strain

[1]The enjoyment that Horace drew from Nature, according to William Young Sellar in "Horace", The Encyclopaedia Britannica, 13 (1910), 689 consisted partly in the refreshment to his spirit from the familiar beauty of Nature and "partly in the 'otia liberrima' from the claims of business and society which it afforded him." The aim of his "philosophy was to 'be master of oneself, to restrain the 'mens aequa' in all circumstances; to use the gifts of fortune while they remained and to be prepared to part with them with equanimity; to make most of life, and to contemplate its inevitable end without anxiety."

[2]Marinelli, p. 24.

[3]Chapter two of this paper illustrates this point in detail.

is represented by Guarini's moralistic Il Pastor Fido and is continued in Spenser's The Faerie Queene, Sidney's Arcadia and Shakespeare's The Winter's Tale and The Tempest.[1] This can be said to be exalting creative Art over Nature. But there is an irony inherent in both these attitudes as Marinelli notes:

> ...there is a subtle indication at the most crucial point of the natural not being wholly natural but a mixture of art and nature. Nature sculpts her law into the hearts of the swains of the golden age. The vision of the unfallen world must be expressed only in the language of the fallen world that saw the creation of Arts.[2]

This irony and the ambivalent nature of the whole discussion is a special feature of the Renaissance attitude to the problem of Art and Nature. This theme will be considered later in detail when the individual plays are discussed.

The multivalence of the pastoral mode is explicit in its organic relation with the comedy and tragicomedy in the history of the pastoral drama. Eclogue and idyll of the classical pastoral are essentially dramatic. But the Renaissance humanists were especially attracted to it for the "covert-satire upon church and state" that the mode essentially afforded.[3] The combination of the pastoral and

[1] See Chapters three and four.

[2] Marinelli, p. 27.

[3] E.K. Chambers, "Introduction", English Pastorals (London: The Warwick Library, 1895), p. xxiv.

the satiric in Renaissance comedy is the extension of this strain in the pastoral mode, anticipated in Virgil, made popular by Mantuanus and practised by Alexander Barclay and Barnaby Googe before it was taken up by Sidney, Spenser and Shakespeare. The direct strain of the pastoral in the English drama, besides the mythological plays of George Peele and John Lyly, is, however, due to the influence of Italian Pastoral drama of Tasso and Guarini. The other secondary influences of the pastoral mode on the English romantic comedy and the tragicomedy are threefold. The first is the strain of romantic love, characteristic of the genre as evidenced in Daphnis and Chloe, continued through Sannazaro, Montemayor and Sidney in its various manifestations along with the deflections introduced in it by the courtly tradition. Secondly, the drama inherent in the "Pastourelle" of medieval France, left its indelible mark on the pastoral genre and, together with Guarini's Il Pastor Fido, passed as such to the tragicomedy of the pastoral mode. The third and the main influence was the pastoral prose romance from which the drama borrowed its tri-partite structure; the noble protagonist, the three levels of shepherdhood and the pastoral ideal as carried over from the bucolic verse tradition. This leads to a triple combination of romance, drama and pastoral in Shakespeare's The Winter's Tale and

The Tempest.[1] Under the influence of the romance, the pastoral education was changed to reconciliation and regeneration.

The relationship of pastoral and comedy has a significant functional value. The mixing of the comic and the pastoral is a part of the Renaissance pastoral in general and shows its characteristic ambivalent nature. It is present in Greene, Sidney and Spenser[2] and is dramatized in Shakespeare. A juxtaposition of the comic and the pastoral, thus, together leads to the dramatic resolution. Pastoral mode and the comic become component functional units of a pastoral comedy. The comic enlarges the pastoral and the pastoral provides a perspective from which it can be evaluated. This was an inevitable growth of the pastoral in an age of intellectual liberation when man was looking with a sense of enquiry at his own institutions. Man was realizing fuller manifestations of life which could strike "finer issues in the fine spirits."[3] This led to the perception of subtler incongruities in the language and

[1]E.C. Pettet, Shakespeare and the Romance Tradition: The Romances (London: Staple Press, 1949), pp. 161-200.

[2]See Patrick Cullen, "'The Shepherd's Calender' and the Variety of Pastoral," Spenser, Marvell and Renaissance Pastoral, pp. 29-119. See also "Preface", p. vii.

[3]H.B. Charlton, "Shakespearian Comedy: 'The Consummation'," Twentieth Century Intrepretations of As You Like It, ed., Jay L. Halio (Englewood Cliffs, N.J.: Prentice-Hall, 1968), pp. 11-12.

the personalities of the lovers in the pastoral mode, both literary[1] and actual. As You Like It provides a fuller example of this type of pastoral treatment by Shakespeare as the analysis made in the next chapter will show.

It remains, in its final analysis, to show that the Renaissance pastoral does not take up to prove the inadequacy or the futility of the values of the civilized life in contradistinction of those of the natural ones. It rather aims at showing the ultimate desirability of each of the modes if its values are pursued in their ideally evolved wholesome nature. It aims at expressing their perversion and, through their contrasting presentation, attempts their correction. It is, thus, corrective in design. The values are desired to be corrected rather than negated. This is clearly manifested in the characteristic ambivalence of the pastoral mode referred to above and noted by Patrick Cullen. It has been observed that the "pastoral mode itself from Theocritus onward involved implicitly or explicitly, a critical exploration and counter-balancing of attitudes, perspectives and experiences."[2]

[1]The comic was also provided by the Renaissance imposition of the courtly and chivalric love conventions upon the pastoral. The literary shepherd, in his love plaint, sighed like the courtly lover of the sonnet convention. The unrequited lover raised his disdainful shepherdess to the status of a goddess and willingly suffered the pangs of his ever-scorning beloved.

[2]Cullen, p. 1.

Pastoral has praised the rulers, called itself lowly in style and content and always aspired for the greater and higher in style and subject-matter.[1] Significantly enough the return to "otium" is achieved not by shepherds but by men of action who would be simply too ready to leave the pastoral retreat for the heroic world again. The characteristic ambivalence is retained throughout the Renaissance pastoral as pointed out by Patrick Cullen:

> ...if the heroic is celebrated as the means to the realization of the pastoral ideal, it has in the process been remolded by that ideal...neither heroic values nor pastoral values are self-sufficient and in the golden age the best aspects of each are married.[2]

There is, thus, in pastoral, a regression to the golden world and also an aspiration for progression to greater things as John S. Coolidge has suggested:

> The longing to go back is gratified in terms of the history of the race at the same time that the desire to move forward towards greatness is being gratified in terms of the individual life.[3]

This ambivalent attitude led the Renaissance pastoralist

[1]This literary aspiration, in terms of generic ascension, is evidenced in literary history. Boiardo left pastoral for Orlando Innamorata, Ariosto for Orlando Furioso and Spenser for The Faerie Queene.

[2]Cullen, p. 4.

[3]John S. Coolidge, "Great Things and Small: The Virgilian Progression," Comparative Literature (CL), 17 (1965), 12.

to his multiple presentations of the shepherd figure—the actual shepherd of the rustic life, the idealized version of the shepherd figure as the poetic urge created it and the literary model that the courtly and the Mantuanesque strand evolved for the purposes of satire or literary polemics. The three different categories of the shepherd figure will be discussed with the Noble Shepherd figure in As You Like It. Here it is sufficient to observe that if the urbanite poet promotes the illusion that the pastoral innocence of the rustic is instinctively suited to the perception of fundamental human perspectives better than the self-torn personality of the city, he also concurrently deflates the illusion by portraying the rustic innocence as a naiveté and by lending it a comic touch as in Sidney's Mopsa, Virgil's Corydon and Theocritus' Bucaeus.[1] It becomes increasingly explicit in Sidney and Spenser. This contradiction is, in part, eliminated in Sidney's Arcadia and Shakespeare's As You Like It which reduce the pastoral idea to a cliché which neither the reader nor the poet fully accepts.[2]

Pastoral thus becomes something different from a simplistic exaltation of pastoral life to the disparagement

[1]Cullen, p. 10.

[2]Ibid., p. 17.

of the heroic life because there is implicitly or explicitly an awareness of the limitations of the pastoral and the inadequacies of the heroic life depicted in it. There is thus a constant awareness of the multivalence of experience and the attitudes which are neither uncritically embraced nor rejected but explored and understood in their human dimensions.

The following chapters study how William Shakespeare applies or modifies the pastoral theory discussed above to the purpose of character education in each of his three plays—As You Like It, The Winter's Tale and The Tempest.

CHAPTER TWO

Pastoral Education in *As You Like It*

i

The Golden Age Ethos, Nature and Art in *As You Like It*

The Pastoral standpoint is the governing principle of the theme of *As You Like It*. The operating medium is thus the usual tensive structure[1] of Art versus Nature. In order to comprehend how this functional unit operates for the carriage of the theme of character education in the play, it is imperative to examine, at a greater length the contemporary attitude to Nature as related to the idea of the Golden Age.

The Golden Age, considered in critical retrospect, is associated with two strands of pastoral, the pagan and the Christian. The original state of a Golden Age in both these concepts is identical. The divergence in concept starts as the loss of this Golden Age is conceived. In the pagan pastoral, the Golden Age is said to have degenerated

[1]The term has been employed by Harold E. Toliver in *Pastoral Forms and Attitudes* (Berkeley,California: University of California Press, 1971), p. 5.

in degrees by a cyclical process down to the present Iron Age.[1] The loss is that of original innocence in terms of the loss of natural and essential human values which are progressively replaced by their dehumanized counterparts in the complex civilization. In the Christian concept, the pastoral Golden Age, both in Time and Space, refers to the garden of Eden. The loss is that of the blissful innocent state through the fall of man. This loss is not cyclical.

In the pagan concept the loss is conceived in terms of human values only and the loss does not affect the idyllic state of Nature so that a renewal can be effected either through a cyclical return in time itself or through the readoption of the values of the Golden Age. The degenerated human nature can be fully redeemed and an association with the Golden Age re-established through a pastoral reintegration. This association, in the pagan concept, can be established because it is only the human nature that has degenerated from its original state, and it can be regenerated to its original position. Of the two coordinates of Nature, the human and the outer Nature, the latter is not degenerated; its idyllic potentialities are the same and only human nature is degenerated. So, in this context, pastoral education is in terms of human nature returned to the

[1]Peter V. Marinelli, "Pastoral", The Critical Idiom No. 15 (London: Methuen, 1971), p. 16.

already existing natural order—a natural education. Human nature is in need of correction which, if accomplished, can be said to have achieved the Golden Age. It glorifies Nature but ironically takes recourse to Art and creative imagination in order to re-establish an accord with it.

The Christian pastoral conceives the original innocence as being lost forever.[1] One cannot regain the original innocence of Eden which Adam lost. One can achieve for oneself another Paradise, much within himself, which requires a spiritual purgation through penitence and virtuous conduct. According to this concept, Nature fell with the fall of Man. We require the discipline of Art to regulate this Nature. Christian pastoral, thus, glorifies Art over Nature. A corollary of this is mutability which renders complex the ideal of the timeless Golden Age.

A logical outcome of these two strands of the pastoral is its ambivalent version, the naturalistic and the moralistic as referred to in Chapter One above. The ambivalent nature of both[2] and the acceptance in both of the fact of pastoral education to achieve the Golden Age is significant for the present discussion. The pastoral retreat in itself does not constitute any norm in human context. It is related to the person involved. It is the mind of

[1] Ibid., p. 19.

[2] Ibid., p. 27.

the person that makes it good, blissful or hedonistic. The tensive structure of Art and Nature and their respective attributes become instrumental in the process of self-discovery of the mind involved both in their experiential and artistic apprehension.

In As You Like It, Shakespeare accepts the implications both of Christian and pagan strands of pastoral. He creates for us an illusion, a view of life based on a wish rather than a reality[1] with the ultimate purpose of exploring both the reality and the wish and attempting to reconcile them. It initially starts, as every pastoral does, with the basic tensive structures of Nature versus Art. It deals with the basic assumption of the pastoral that under the burden of complicated courtly and city life, the essential human nature degenerates and loses the human perspectives on life. It shares the general pastoral theory that human nature thus degenerated or fallen is essentially redeemable. But the renewal or the reintegration in As You Like It takes into cognizance both the natural education which is a feature of the pagan pastoral and the regeneration of the self which is a characteristic of the Christian pastoral.

[1]Albert Gilman, "Introduction", As You Like It: The Signet Classic Shakespeare (New York: New American Library, 1963), p. xxv.

The antithesis of Court and Country is introduced in the first few lines when Charles refers to the Duke's party as fleeting their time carelessly as they did in the Golden Age, in contrast to Oliver's town and Duke Frederick's court. His brief speech amalgamates both the pastoral contexts—that of the golden land in space and the Golden Age in time:

> They say he is already in the Forest of Arden, and a many merry men with him; and there they live like the old Robin Hood of England. They say many young gentlemen flock to him every day, and fleet the time carelessly as they did in the golden world.[1] (I, i, 111-115)

This is at once contrasted to the courtier LeBeau's ideas of sport as "breaking of ribs" characterizing the callous values of the court and the city where the tyrannous Duke and the malicious older brother rule. The tension thus generated is maintained till the end but not as a final precept. Leaving the resolution of the tensive structure to be discussed in the latter part of the chapter, it will suffice here to examine the functional operation of the phenomenon. "Your virtues, gentle master," says Adam to Orlando, "are sanctified and holy traitors to you" (II, iii, 11-12). Orlando's virtues work against him because he is living in a world which is inimical to the values he has:

> O, what a world is this, when what is comely
> Envenoms him that bears it!
> (II, iii, 13-14)

[1]All textual references are to As You Like It: The Signet Classic Shakespeare, ed.,Albert Gilman (New York: New American Library, 1963).

Adam has served his whole life time and has lost "teeth " in the "service" of Oliver's family, but being called "old dog" is his reward. Duke Frederick has no reason to doubt and banish Rosalind except that she is too good to be accepted at the court: "Let it suffice thee that I trust thee not" (I, iii, 53). "Minds innocent and quiet" are not acceptable in the civilized world because of their positive contrast to what that world represents:

> She is too subtile for thee; and her smoothness,
> Her very silence and her patience,
> Speak to the people, and they pity her.
> Thou art a fool. She robs thee of thy name,
> And thou wilt show more bright and seem more virtuous
> When she is gone.
>
> (I, iii, 75-80)

This confronts the essential goodness of man with the degenerated and corrupt nature. In this, Adam, Celia, Rosalind and Orlando represent the former while Oliver and Duke Frederick stand for the latter. The stance of Adam, Celia and Rosalind, in this context alone, gives rise to three different but related pastoral strands. Adam wishes:

> God be with my old master; he
> Would not have spoken such a word.
> (I, i, 81-82)

He invokes the Golden Age of the past and glorifies his old master who lived in that age, thereby creating a tension between the present degenerated age and the past Golden Age. Celia replies to her father:

...We still have slept together,
Rose at an instant, learned, played, eat together.
And wheresoe'er we went, like Juno's swans,
Still we went coupled and inseparable.
(I, iii, 71-74)

She is invoking the innocent age of childhood, thereby suggesting a tension between childhood and maturity which finds a more explicit development in The Winter's Tale. Rosalind's stance is

Yet your mistrust cannot make me a traitor.
(I, iii, 54)

This is the unflinching faith in the essential goodness of human nature around which the theme of pastoral education revolves. Celia's rejoinder to Rosalind

Knowest thou not the Duke
Hath banished me, his daughter?
(I, iii, 93-94)

and Orlando's

O good old man, how well in thee appears
The constant service of the antique world,
(II, iii, 56-57)

serves only to confirm Rosalind's attitude. These three stances put forward the tension, state the nature of the Golden Age and anticipate the resolution in the form of pastoral reintegration of the human nature and its perspectives. The tensive structures are employed throughout the play, as a functional machinery to give expression to the evolving states of mind in various sets of characters.

Both Orlando and Rosalind, the victims of oppression,

have a resemblance in their situations and, by implication, suggest a contrast of the innocent and the degenerated natures. LeBeau warns Orlando:

> Albeit you have deserved
> High commendation, true applause, and love,
> Yet such now is the Duke's condition
> That he misconsters all that you have done.
> (I, ii, 252-255)

This capriciousness of the Duke against Orlando is matched by his reiteration of oppression against Rosalind. LeBeau describes his malice again:

> ...of late this Duke
> Hath ta'en displeasure 'gainst his gentle niece,
> Grounded upon no other argument
> But that the people praise her for her virtues.
> (I, ii, 267-270)

This couples Rosalind and Orlando in our minds. Such a coupling of characters suggests, by implication, the values of their respective coordinates—the court and the Forest of Arden or the pastoral land and the heroic world. The discontent, villainy, disorder and covetousness of the court is contrasted to the careless, "most sweet life" of the Forest. There is doubt, mistrust and villainy in the mind of Duke Frederick at the court:

> Can it be possible that no man saw them?
> It cannot be; some villains of my court
> Are of consent and sufferance in this.
> (II, ii, 1-3)

But there is welcome in the mind of Duke Senior in the Forest:

> Good old man,
> Thou art right welcome, as thy master is,
> Support him by the arm. Give me your hand,
> And let me all your fortunes understand.
> (II, vii, 197-200)

Capriciousness and villainy of the court are set against the "welcome" and "support" of the Forest. This has given rise to a critical question whether it is better to live in the country or in the court. "Would you rather be gossipped at in the court or gawped at in the country?" asks Dame Helen Gardner.[1]

This brings under discussion the whole problem of the meaning of Nature, natural education and natural law and the role of Nature and nurture as applied to the process of pastoral integration in As You Like It. Nature and natural law have so variously been treated in Shakespeare's plays that it would be a preposterous project to explain them fully here. There are, however, two broad connotations in which Shakespeare has always understood Nature: natural things themselves and their nature and meaning of being so. This has been lucidly defined by Geoffrey Bush:

> Nature means both the unchanging natural principle of the world, the preserving cause of all things, and the changing face of the world, all things that have life and shall have end. It is a name for whatever is natural, natura naturata, and for the reason why it is natural, natura naturans.[2]

[1]Helen Gardner, As You Like It: A Collection of Critical Essays, ed., Kenneth Muir (Englewood Cliffs, N.J.: Prentice-Hall, 1965), p. 58.

[2]Geoffrey Douglas Bush, Shakespeare and the Natural Condition (Cambridge: Harvard University Press, 1956), p. 4.

E.C. Knowlton considers that a doctrine of Nature is the "core of the view held by Shakespeare."[1] The purpose of Art is therefore, according to this doctrine, to discover this order of Nature and to follow it. The Art of Renaissance pastoral, in confronting the ideal and the actual, was trying to confront and find a merging place for the nature of things and the things themselves. This is a most significant aspect of the theme of As You Like It.

Shakespeare's treatment of rural ethos in this play is unique in the sense that he tries to reconcile what is actual to the reason and meaning of being natural. His actual is very close to the natural but Shakespeare's philosophy of human nature in this context is that everything that is in human nature may not really be in harmony with the ultimate and desired meaning of nature. It therefore requires a resolution. In As You Like It, Shakespeare is moving from things towards their natural meanings. This progression is related to the successive stages of character reintegration. It extends from the reflexive little speeches of Rosalind like:

> I could find in my heart to disgrace my man's apparel and to cry like a woman; but I must comfort the weaker vessel, as doublet and hose ought to show itself courageous to petticoat.
> (II, iv, 4-8)

[1]Cited by Bush, p. 5.

or

> Alas, poor shepherd! Searching of thy wound,
> I have by hard adventure found mine own.
> (II, iv, 41-42)

or like this

> Alas the day! What shall I do with my doublet
> and hose? What did he when thou saw'st him?
> What said he? How looked he? Wherein went he?
> What makes he here? Did he ask for me? Where
> remains he?...
> (III, ii, 217-221)

to her conscious warning to Phebe and an advice to Silvius:

> 'Tis not her glass, but you, that flatters her,
> And out of you she sees herself more proper
> Than any of her lineaments can show her.
> (III, v, 54-56)

From beneath her mask she is irresistibly led to know what she is and she is able to draw others to the same path. The doublet and hose have a meaning in relation to the wearer; one has to know this meaning, the meaning of natural passions and feelings in relation to one's mind.

To be in the process of natural education is to be involved in the meaning of natural things and also in the things themselves—not a relinquishment of things in themselves.[1] Orlando's involvement is one-sided. He is in love with Rosalind. It is natural but his involvement is all on one side—in the things in themselves. His involvement in the meaning of being in love is lacking and thus his love requires regulation and control. He has to learn to

[1] Ibid., p. 19.

control his natural impulses. This needs education which Rosalind provides because, as has been suggested by Harold Jenkins, were it not for her, he might, like Silvius, linger through an "eternity of unconsummated loving."[1] But Rosalind's method of educating him is a natural play and release of his uncontrolled emotions. The process operates through an emotional and intellectual involvement in the meaning of being in love. This is the real natural education as opposed to education dealing with the appearances of things. Pastoral education in As You Like It thus becomes synonymous with natural education because, as John S. Baxter infers, it deals with man as he lives, not under the law of man alone, but also under the law of nature and the law of God.[2]

It is this natural education which a courtly life lacks. All shows, inhibitions and affectations of an over-sophisticated formal education supposed to be leading a man to gentlemanliness, in fact, make him unnatural. The tension between these kinds of education is generated by Orlando when he ironically praises the latter type of education:

[1]Jay L. Halio, "No Clock in the Forest: Time in 'As You Like It'," Studies in English Literature, 1550-1750, 2 (1962), 206.

[2]John S. Baxter, "The Setting and Function of Comedy," Twentieth Century Interpretations of As You Like It, ed., Jay L. Halio (Englewood Cliffs, N.J.: Prentice-Hall, 1968), p. 110.

> My brother Jaques he keeps at school, and report speaks goldenly of his profit. For my part, he keeps me rustically at home or, to speak more properly, stays me here at home unkept; for call you that keeping for a gentlemen of my birth that differs not from the stalling of an ox?
> (I, i, 4-10)

Although this speech indirectly disengages the idea of natural education from rusticity, it does not enhance the real tension. The special characteristic of Orlando's speeches about the tension between natural and artificial education is that they are made from the standpoint of one whose very malady is that he himself lacks natural education and misevaluates artificial education as a means towards gentlemanliness. The communicative effectiveness of the speech thus depends upon an irony which becomes increasingly apparent as we analyze his following speeches and study them in the context of others on the same subject. He tells Oliver:

> My father charged you in his will to give me good education. You have trained me like a peasant, obscuring and hiding from me all gentlemanlike qualities...
> (I, i, 64-67)

But Oliver feels:

> Yet he's gentle, never schooled and yet learned, full of noble device, of all sorts enchantingly beloved; and indeed so much in the heart of the world, and especially of my own people, who best know him, that I am altogether misprized.
> (I, i, 159-163)

Orlando complains that he has been kept away from learning and "gentlemanlike qualities" but Oliver is afraid of his gentlemanliness because, though "never schooled" he is "yet learned" and "enchantingly beloved."

Orlando has original, natural gentleness of blood in him and unconsciously acts accordingly but notions of the shows of things have given him some illusory notions of things of the sophisticated world. This together with his excessive sentimentality needs natural education and regulation which the interaction with Forest life, force of Love and Rosalind's treatment of him would bring about. He would be made aware of the fact that gentlemanliness which he already has, rather than force which the outside world teaches him, is the real source of persuasion:

> Your gentleness shall force
> More than your force move us to gentleness.
> (Duke Senior, II, vii, 101-102)

Orlando only confirms his own natural gentleness and becomes aware of it in resolution:[1]

> Let gentleness my strong enforcement be;
> In the which hope I blush, and hide my sword.
> (II, vii, 118-119)

Thus a trek through Arden is a journey through the experiential plane of natural education in various psychological aspects. His conscious resolution to act according to his natural

[1]Michael S. Jamieson, "Shakespeare: 'As You Like It'," Studies in English Literature, No. 25 (Woodbury, N.Y.: Barron's Educational Series, Inc., 1965), p. 18.

gentleness is a movement from the show of things to the things themselves. Moreover, he has been emotionally and intellectually trained not to lose his wits in the face of all natural impulses. This notion of natural goodness and gentleness has a socio-ethical base that implies the idea of nurture which Shakespeare is trying to combine with the idea of Nature in this play.[1]

In this context, it is significant to note that the concept of educational method in As You Like It is patterned on the general dramatic pattern of parallelism and contrast[2] working towards the evolution of a synthetic value or subjective relativism.[3] The synthetic value in this case is born of Nature and nurture. The design opened out is something like this: the natural ideals of human nature are first aroused because of their essential integrity, but their tardy aspect is displayed in contrasting situations enacted by other groups of characters; for example, Audrey and William act as foils to the naturally educated and Wise Shepherd Corin on one hand, and Orlando and Rosalind, the Noble Shepherd figures, representing nurture in nature on the other. Nature is brought in for the social and

[1]Jay L. Halio, "Introduction", Twentieth Century Interpretations of As You Like It (Englewood Cliffs, N.J.: Prentice-Hall, 1968), p. 1.

[2]Ibid., p. 3.

[3]Marinelli, p. 36.

ethical base of the ultimate "goldenness" of existence for which the pastoral ideal strives; it is also the only base for a virtuous active life at which the Renaissance pastoral ultimately aims because all characters, after their due integration, prefer to leave the contemplative life for the actual social life.[1] Nurture has, moreover, a psychological and anthropological base. The noble born characters work out an innate nobility through an interaction with natural ideals aroused and confirmed in them in the pastoral circle.

The basis of nurture is selection and education, the latter working through experiential perception of contrasting values followed by intramental adjustments of them through analysis, contemplation, training and experience. Thus, like other inferences of the characters drawn amidst ironies and ambivalences, the pastoral education that Shakespeare is striving for in As You Like It is neither of Nature nor of nurture alone but is either synthetic or relativistic as we shall see below. Rosalind, who is a representative of this educative ideal, teaches Orlando through this relativism and makes him shed the wildness of impulses which requires regulation through her nurturing of him. There is, thus, a merging of things in themselves with their meanings—the process of natural education in As You Like It. It is, thus, clear that so long as Orlando

[1]Jamieson, p. 1.

misidentifies sophistication with education, he is mistaken insofar as he opposes nature and education:

> I thought all things had been savage here.
> (II, vii, 107)

But the real education in him takes place through a triumph of his noble nature. With Oliver the case is reversed. He is an unnatural brother entirely dominated by the illusions of the world outside the pastoral circle—the world of fortune rather than nature. Driven by despair and faced with his naked self in Arden, he is moved by his brother's sacrificial act and gets transformed to gratitude both by adversity and realization. From gratitude to humility and love is a real change in Oliver. This reorientates his perspectives according to their natural ordering. He so sweetly tastes his conversion that he feels metamorphosed:

> 'Twas I. But 'tis not I. I do not shame
> To tell you what I was, since my conversion
> So sweetly tastes, being the thing I am.
> (IV, iii, 136-138)

It really tastes sweet to know "what one" is. "Know your natural self" is broadly the result of experiences of all who have retired to the Forest of Arden.

Oliver's transformation is typically pastoral as it was understood by the Renaissance writers who confronted the ideal with the debased actual in order to test how much of the ideal could be projected into the actual. The character

with his disintegrated mental states through reaction to the outside world penetrates into the pastoral circle and passes out after a spiritual cleansing and exaltation.[1]

This education is effected in another way in Duke Senior. An analysis of the mental phenomenon at work in Duke Senior reveals that the process of self-realization in him starts with a counter-balancing view of the classical "otium" and the "rustic ethos" on one side with reality on the other. At first he expresses fascination for both of these pastoral concepts by contrasting them to the debasement at the court and later studies them in disjunction from the vantage point of his judicious common sense and insight into the real meanings of these concepts. His first fascination, which may be called an enunciation of a conventional proposition is

> Now, my co-mates and brothers in exile,
> Hath not old custom made this life more sweet
> Than that of painted pomp? Are not these woods
> More free from peril than the envious court?
> (II, i, 1-4)

The conventional antithesis between the Golden Age and the present corrupt age is mirrored in the recapturing of the "old-custom" of the Golden Age; the rural ethos is invoked by calling "this life" more sweet than "that of painted pomp." After enunciating the pastoral tensive structure,

[1]Davis, A Map of Arcadia: Sidney's Romance in Its Tradition, p. 38.

he confronts it with the usual Renaissance ambivalence and passes on to the comprehensive exploration of reality itself:

> Here feel we not the penalty of Adam;
> The seasons' difference, as the icy fang
> And churlish chiding of the winter's wind,
> Which, when it bites and blows upon my body
> Even till I shrink with cold, I smile and say
> "This is no flattery; these are counsellors
> That feelingly persuade me what I am."
> (II, i, 5-11)

The Forest is not a Paradise of Nature as prefall Eden was; it is a post-lapsarian Forest with post-lapsarian Nature. The Duke and his "comrades" therefore feel the seasons' difference, the penalty of Adam, in the "churlish chiding" of the cruel "winter's wind." But with all this, the Forest's power of education is the main burden of expression in the underlined lines. Picking up the underlined lines and following a pattern of logic in prose, one can infer that they deal with the process of education culminating in self-discovery of an educatee who comes to realize "what" he "is", through the experiential process "feelingly", of his mind, the quality of which is that it can "smile" though it is shrinking "with cold." Keeping the argument of subjective relativism for a detailed discussion in the third part of this chapter, it will suffice here to infer that the Forest of Arden, at a polar remove from the life of the court, has taught the Duke what he "is". The next three lines of the

Duke beginning, "Sweet are the uses of adversity" is an intellectual rendering of the inference drawn by the Duke through his calm analysis and comparative experiential perception of both the lives. The concluding three lines again connect us with the logic of the educatee's mind which can "smile" in the face of the cruel cold of the winter:

> And this our life, exempt from public haunt,
> Finds tongues in trees, books in the running brooks,
> Sermons in stones, and good in everything.
> (II, i, 15-17)

These lines will be discussed later, but it is imperative to note here that these lines suggest a connection with the process of pastoral education through pastoral contemplation and calm analysis which takes place in "this our life, exempt from public haunt."

The characters who penetrate the pastoral circle have had experiences of a debased actuality in the court life. As they penetrate into the pastoral, disguised or undisguised, they are faced with another experience, the experience of an idea of the original life in Nature or the ideal life as the consciously presented artifice of the pastoral presents it.[1] As these two experiences meet, the natural intellectual process to follow is a calm self-analysis through contemplation.[2] Sidney, who "consciously impregnated"

[1]Marinelli, pp. 43 and 56.

[2]Davis, p. 38.

the continental romance with "intellectual content," made this fact explicit when he observed, "contemplation here holdeth his only seate."[1] The Duke is thus ideally placed to react both to the cruelty of the court and the naturalness of the Forest of Arden. This adjusts the relationship between the idea of reality and the experience of reality.

Penetration into the pastoral circle and the donning of a disguise broadens the sphere, both of experience and contemplation. In As You Like It this is seen best at work in the role of Rosalind. Penetration into pastoral gives her a freedom of action which hitherto had been inhibited. The sphere of action being thus enlarged, the area of experience is correspondingly broadened. This energized mental activity is both caused and fed by the natural desires of the character hitherto inhibited or restrained by the oppressive and dehumanized values of the court. Living at court, Rosalind might never have been able to approach her love as she can do in her pastoral disguise. Her boy's mask gives her a perspective of seeing love through a third dimension. This is love seen in profile. She comes to understand the sentimental excesses of a man's love for a girl who is disdainful. She corrects her own perspectives on love, its sentiment, anxiety, restlessness, doubts and fears.

[1]Cited by Walter R. Davis, Idea and Act in Elizabethan Fiction (Princeton, New Jersey: Princeton University Press, 1969), p. 59.

ii

The Heroic and the Pastoral: Contemplative Life Versus Virtuous Action

An academic debate on the Golden Age logically leads to the discussion of the comparative merits of the heroic and the pastoral worlds. When pastoral admits heroic and courtly figures into its circle, it embraces drama and epic. This leads to the creation of an inherent tensive structure of the contemplative and active lives which becomes a popular subject of study with the Renaissance pastoralists. This tensive structure and its treatment in literature can be traced back to the myth of Paris which subordinates "the feral life of senses to the virtuous activity in the world and both to the life of mind embodied in Minerva."[1] The Renaissance pastoral recognizes contemplation as a precondition to the virtuous active life. Greenlaw points out this basic fact when he warns mankind to "know that in this theatre of man's life, it is reserved only for God and angels to be lookers on."[2] When Spenser directs his Red Cross Knight in the tenth canto of the first book of The Faerie Queene, from the Heavenly Jerusalem, to continue his

[1]Marinelli, p. 58.

[2]E. Greenlaw, "Shakespeare's Pastorals," Studies in Philology, 13 (1916), 148.

quest in the world, he celebrates the idea of virtuous activity over contemplative life. The latter is, however, essential for self-knowledge and the acquisition of regenerative ability. Walter Davis relates both of these to nature and to the idea of mankind:

> To know yourself is to know your own divine essence, which we may identify with the idea of mankind; and virtuous action is the means by which you put yourself in phase with such an idea of your nature.[1]

Regenerative activity is thus recognized to be the essential factor towards the restoration of a degenerated or a fallen society.

As You Like It accepts and dramatizes this stance of the Renaissance pastoral. The final emigration of all the courtly characters back to the court, implies the idea of regenerative activity in the heroic world which needs cleansing of its malice. It accepts the functional role of pastoral retirement insofar as it furthers the process of the pastoral education of the character. The active life is the real purpose of life in the play: contemplation is needed to make this purpose meaningful, and even moreso when the real purpose is lost from the heroic world. This real purpose of the heroic world, its loss from the minds of the characters and its restoration, is the theme of As You Like It.

[1]Walter R. Davis, Idea and Act in Elizabethan Fiction, p. 34.

The wild wood notes are sung only to achieve this goal.[1]

The characters who immigrate from the courtly world to the Forest of Arden are of two categories—the victims represented by the Duke Senior and his train including Orlando, and the tyrant himself represented by Oliver. The first category comprises the victims of malice and can be supposed to have either of the two feasible reactions to suffering—action in desperation or a temporary acceptance in resignation. In the pastoral craft of this plot it has to be the latter. The characters go into a non-active life of retirement where they need to develop a restorative force within themselves to counteract the effects of and to cleanse the heroic world. Even Rosalind, the sprightly administrator of admonishes and witty repartees to all others in the Forest of Arden is not sure of herself to start with:

> Alas, what danger will it be to us,
> Maids as we are, to travel forth so far!
> (I, iii, 106-107)

She has to realize the potentialities of her own nature which is to realize confidence and exercise control over her potentially dynamic nature. Orlando is out of tune with his own nature. He needs a creative restraint both in love and life to achieve awareness of the self. His true self has magnanimity and innate gentility but his

[1]Gardner, p. 67.

reaction to suffering is ambivalent (unlike that of Rosalind and Celia). It is unregulated and eruptive and overtly negates his natural gentility. Both hero and heroine are thus in need of a particular kind of self-education which the pastoral circle provides and a part of which has been discussed above in the section on natural education.

Oliver is the only migrant to the Forest who has himself belonged to the tyrant class. He needs an entire conversion or regeneration because he belongs to the degenerated class. His conversion discussed in the last section is an explicit example of pastoral regeneration/ restoration of an original tyrant of the heroic world brought into the pastoral world.

The first category of the characters in the pastoral is presumed to have enacted the first part of the bipartite education which a pastoral implies. The second part of the bipartite system of education is done outside the pastoral circle, either presumed to be later carried out by the educated first set of characters who pass back into the heroic world to operate the second part, or it is presumed that the process has been concurrently taking place in the circle of the heroic world, its culmination being announced in the pastoral circle. As You Like It works out the latter. The device employed is the miraculous conversion of the Duke

Frederick by a hermit. Thus, as a pastoral play, As You Like It takes up to educate the noble migrants and introduces them to the pastoral circle. It also corrects the conventional inhabitants of it, while it just converts, after a hurried contrition, one of the tyrants by taking him into the pastoral circle and then announces the conversion of the second. The second conversion is effected through revelation, akin to contemplative realization. The hermit is a symbol and personification of the contemplative life and his journey to the heroic world symbolizes the pastoral instruction of the heroic world. This hermit can be compared to the hermit who regenerates Ruggiero in Ariosto's Orlando Furioso—a symbol of a true pastor.[1]

The tensive structure of the active and contemplative life is only indirectly operated throughout the play and it is explicit, when the play closes, that the contemplative retirement was only functional to the scheme of character integration.[2] The tension itself becomes the subject of debate in terms of the correction of shepherd ethos in the pastoral world, and Corin becomes a direct advocate of active life in the Forest itself:

[1]Marinelli, p. 68.

[2]Patrick Cullen, Spenser, Marvell, and Renaissance Pastoral (Cambridge, Massachusetts: Harvard University Press, 1970), p. 4.

> ...I am a true laborer; I earn
> that I eat, get that I wear...
> (III, ii, 73-74)

This is intended to correct the shepherd ethos itself in the perspective of the tension between the active and the contemplative. The contemplative and the active merge in Corin and the Forest of Arden is a meeting place of Arcadia and the heroic world. Only the characters have to be awakened to the realization of the great fact of the value of the active life. All the courtly characters have, therefore, to return to the society they belong to. Their individual harmonies, achieved in the pastoral circle, equip them for living in the society outside the pastoral circle. This well-equipped society and its implied integrated nature is represented by marriage which is demonstrated in its ideal state by the appearance of the god of marriage himself—Hymen. This implies a return to the heroic world which is not only circumstantial in the plot but is essential to the design of the pastoral theme of character integration enroute to social integration.

This view of the pastoral is a part of the multivalent exploration of reality in the Renaissance pastoral. Pastoral does not escape or oppose reality. It recognizes reality and explores it.[1] How does As You Like It take to explore

[1] Ibid., pp. 1-2.

the multivalent reality will be discussed in detail in a later section. It will suffice here to say that the notion of escape and the final merging of the classical pastoral into an idyllic state becomes ironical in Shakespearean and the Renaissance pastoral as a whole. This irony assumes the shape of metaphysical irony in Sidney's Arcadia and becomes educative. This is presented in the basic cause of the plot, the ambiguous oracle which makes King Basileus fly from the heroic into the pastoral world where, through the vagaries of fortune, the oracle again comes true and provides an irony. Another irony concerns the central emotion of love which the princes try to evade but into which both of them tumble headlong. They are made to learn not only that love is an essential part of human nature but also that love should be ordered. The basic premise of this kind of irony is the advocacy of the fact that experience can go to establish another kind of Golden Age.

This is the raison d'etre of the Duke's, Orlando's and Rosalind's education with its subtle underlying ironies of different kinds. Duke Senior has to realize the basic irony of life when he "gores" the "round haunches" of the native "burghers" of the Forest and does "more usurp" than his brother who has banished him. This brings out the

characteristic ambivalence of Shakespeare's attitude to the tension between country and courtly modes of thought.

In chiding Silvius for the excesses of love, Rosalind remembers her own and would go and sigh alone. She is curing the madness of Orlando's love when she herself is afflicted with the same madness. When she, as a boy, is wooing Orlando, Phebe as a woman is wooing her. These ironies resolve in the self-awareness of the charcters. Phebe's irony makes her realize Silvius' sorrow in love. Orlando's madness in love and Rosalind's irony in chiding him educate both by release and balance. This process of education through irony is a special feature of As You Like It. Irony mirrors the multivalence of life and human nature. The pastoral world in As You Like It becomes a microcosm of the heroic world outside. It acts as a microscope to detect and magnify only those ironies of life which lead to an exploration of the reality of life in profile.

When Touchstone presses in to share in the multiple marriages that take place at the end and remarks, "I press in here, sir, amongst the rest of the country copulatives to swear and to forswear, according as the marriage binds and blood breaks," (V, iv, 56-58) he reduces the pastoral lovers with their vows of eternal faith to a mockery. He points out that blood will surely break what marriage binds. But

ironically he makes this remark exactly when romantic faith has reached full tide and the audience has mentally and emotionally concurred to this faith. This irony is presented throughout the play in a way which brings it to focus on the relationship between ideal existence which it evokes and life as a whole.[1] Shakespeare has thus taken the pastoral ideal as presented in Lodge but added to it an increased dimension of relation to life as a whole through the ironies inherent in the relationships of both. If marriage has ironic existence, so has love. But though their ideals cannot be lived up to, their incongruities can be removed. In fact, Shakespeare mixes the courtly and the pastoral in such a way that, as John Russell Brown says, "it raises issues without answering them."[2] The pastoral has attained such dimensions as add to its own irony, as Marinelli has observed:

> It is an inescapable irony that a form of literature devoted to counselling humility and simplicity should demonstrate such clear tendencies to aspiration, and in aspiring achieve so much.[3]

[1]C.L. Barber, "The Use of Comedy in 'As You Like It'," Twentieth Century Interpretations of As You Like It, ed., Jay L. Halio (Englewood Cliffs, N.J.: Prentice-Hall, 1968), p. 16.

[2]John Russell Brown, "Love's Order and Judgement of 'As You Like It'," Twentieth Century Interpretations of As You Like It, p. 76.

[3]Marinelli, p. 74.

iii

Treatment of the Shepherd Figure and Its Educational Function

In As You Like It, Shakespeare employs the pastoral shepherd figure in the tradition of the Literary Shepherd, the Noble Shepherd, the Rustic Shepherd and the Wise Shepherd. Like most of the value debates in the play, there is a counterbalancing of attitudes to and debates between these shepherd figures. Shakespeare puts together the ambivalent elements of a convention, juxtaposed in one character or in a group of characters, and studies them in interaction and in disjunction so that each makes a comment on the other without cancelling it altogether. This process of contradiction and correction in persons and values of counterbalancing nature is the central instrument in carrying out the pastoral theme of the play until its resolution at the end.[1]

Thus, there is Silvius, the traditional Literary Shepherd, a love-lorn swain typical of the convention of a pastoral love plaint which had donned a courtly dress during the Renaissance, and counterbalancing it is a shepherd of the convention of the natural philosopher, a naturally educated Wise Shepherd, Corin. In the first he overdoes the convention by giving it courtly tones to laugh at it;

[1]Gardner, p. 67.

in the latter he idealizes the natural education of the Wise Shepherd to set the former in the right perspective. But the fact that the whole of the play is the creation of an artifice[1] to comment upon other artifices within the play makes it clear that the writer's vantage point rests on a subtle distinction of the values he creates from those he condemns. His standpoint in the treatment of the Literary Shepherd figure is that of a pastoral love plaint, his manner is satirical and purpose exploratory. Literary Shepherd and his love is thus counterbalanced by all other categories of shepherdhood and love. Literary Shepherd is set off by Corin the Wise Shepherd who also sets off the Rustic Shepherd figures William and Audrey on one side, and Noble Shepherds Rosalind and Orlando on the other. Love is seen in profile. The Literary Shepherd figure is thus a source both of satire and emotional education for others by serving as a counterpoise for perspectival adjustment of others' attitudes to love.

Corin is the play's centre in respect to the country ethos as Rosalind is the axle of the theme of pastoral regeneration and dramatic vision. He has not much sophisticated philosophy in him:

> No more, but that I know the more one sickens,
> the worse at ease he is; and that he that
> wants money, means, and content is without

[1]Marinelli, p. 41.

> three good friends; that the property of rain is to wet and fire to burn; that good pasture makes fat sheep, and that a great cause of the night is lack of sun; that he that hath learned no wit by nature nor art may complain of good breeding, or comes of a very dull kindred. (III, ii, 23-31)

In Corin's philosophy "learning" and "wit" and "good breeding" go by "nature". Touchstone, with all his courtly wit, has nothing to refute in Corin's philosophy. His only reply is that "Such a one is a natural philosopher" (III, ii, 32). He acknowledges the natural education of the Wise Shepherd. Keeping idyllic country (of the conventional pastoral) on one side and its antithetical wicked court on the other, Corin supplies a third dimension—that of reality. He sets off the ideal of pastoral on one side and that of court on the other and is himself set off by the fantastical wit of Touchstone to whom he replies, "You have too courtly a wit for me; I'll rest" (III, ii, 69). He rests because his natural wisdom and argument cannot refute courtly jugglery and superior cleverness. His concept of "good manners" is relative and his method expository. Touchstone's manner is refuting and his purpose is satiric. He refutes Corin and also satirizes the courtly manners. What stands out after this whole debate is the simple philosophy of Corin with two substantial aspects to offer: realistic and relativistic. He is opposed to the courtly fallacies of behaviour on one

side and the excesses of a pastoral courtly lover on the other:

> Sir, I am a true laborer; I earn that I eat get that I wear, owe no man hate, envy no man's happiness, glad of other men's good, content with my harm; and the greatest of my pride is to see my ewes graze and my lambs suck.
>
> (III, ii, 73-77)

This is a reminder to the pastoral lover Silvius to correct his perspectives on pastoral life on one hand and it also provides an idealization of the pastoral on the other. His philosophy of envying "no man's happiness," being "glad of other men's good" and "content with" his own harm sums up the whole pastoral ideal of content, the "otium" of the classical pastoral. Shakespeare's treatment of the Wise Shepherd is traditional, his outlook is sympathetic and urbane, though his judgement is qualified and relative. Corin being an ideal product of Nature is the really educated man in the pastoral context discussed in the first section of this chapter. His natural acceptance of the relativistic attitude to life anticipates Rosalind's resolution of the pastoral plot.

Out of the original inhabitants of the Forest of Arden, Audrey and William are contrasted in their clownish rusticity to the wisdom of Corin. Shakespeare's treatment of the shepherd figure as a mere dolt or unlively and coarse rustic was not altogether new. Sonnazaro also had a "moment

of doubt about the supposed loveliness of their rustic lives."[1] This mild note of unseemly in Sannazaro was fully exploited as a burlesque in Sidney's Mopsa, who is accorded a mock blazon in the third chapter of the first book of Arcadia. This burlesque goes par excellence in the thick-witted rusticity of the country bumpkins Audrey and William who are almost dolts. This rustic shepherd figure counterbalances the ideality of the ideal shepherd by bringing out the possible state of life of the rustic shepherds. This process of evoking the ideal and then exploring it by criticism is the special feature of the play. Shakespeare "permits this criticism of his ideal world in the very centre of it."[2] But whether he is presenting an ideal or criticizing it, he is constantly shifting and postponing his judgement. He, in fact, gives a kaleidoscopic view of the ideal from all the possible vantage points. Touchstone, for example, takes up to ridicule the pastoral ideal of naturalistic happiness of instincts when he says, "as pigeons bill, so wedlock would be nibbling" (III, iii, 78-79) or as he says, "If the cat will after kind,/So be sure will Rosalynde" (III, ii, 103-104). This is a burlesque of the innocent indulgence

[1]Marinelli, p. 60.

[2]Harold Jenkins, "'As You Like It'," Shakespeare Survey, 8 (1955), p. 45.

in pastoral love by converting it to just a biological indulgence in sex. It first deprives the romantic love of all its charms and then ridicules it. This criticism of Touchstone has its own value as C.L. Barber notes:

> We have a certain sympathy for his downright point of view, not only in connection with love but also in his acknowledgement of the vain and self-gratifying desire excluded by pastoral humility.[1]

He thus makes the characters and the audience aware of the ironic folly that they hide from themselves and from others. It is imperative here to point out that the educative value of the shepherd plot is twofold—the corrective function in respect to other pastoral characters in the play and the general corrective function of the comedy in respect to the audience. Each shepherd figure and its treatment in the play, except that of Corin, convinces the audience that the shepherd's values are one-sided for a wholesome active living. This incongruity is resolved in the main shepherd figures as they progress towards self-awareness which will be discussed in the next section.

[1]Barber, p. 21.

iv

Pastoral as Related to Psychological Relativism

Rosalind is the thematic centre of the play both in terms of love and the whole of the pastoral theme. She combines in herself the ideal of both the courtly and the shepherd's worlds. The Noble Shepherdhood, thus being the centre of the dramatic tensions, is treated from two vantage points—the conventionalization of the Noble Shepherd in Orlando and the idealization of the pastoral and the courtly in Rosalind. Orlando acts according to the Petrarchan love convention and expresses his infatuation by hanging verses on the boughs. Rosalind is involved in all the tensive structures which finally culminate into the dramatic resolution of the play by and through her.

This resolution of the pastoral structures is not a categorical resolution of one in favour of the other; it ultimately signifies the non-recognition of the basic antithesis which opposes them to reality. It is based on an examination of reality by a critical exploration of "counterbalancing attitudes, perspectives and experiences."[1] Like the Renaissance pastoral, as a whole, it recognizes the multivalence of reality and attempts to see it in profile.

[1]Cullen, p. 1.

It displays the characteristically Renaissance "discrimation between disparate values."[1] The result is ethical ambivalence as in "The Shepherd's Calendar" in which the issues are always kept alive rather than channeled into any dogma or "unambiguous exemplum."[2]

Roses in Arden, as Helen Gardner says, are not without thorns. Corin has to labour hard for what he eats. There is "icy fang" and "churlish chiding of the winter's wind." Duke Frederick has usurped the dukedom of Duke Senior; so is the latter doing with the "native burghers" of the Forest whom he is killing for sport and food. The butchery in Nature is a reflection of man's butchery in the heroic world. But the whole structure of values, the idyllic and the cruel, are resolved in a relativistic attitude of the human mind itself. It has a comparative base:

> Here shall he see no enemy
> But winter and rough weather.
> (II, v, 6-7)

The cruelty or unkindness of the wind in the Forest is evaluated in terms of the cruelty of man in society and this, in terms of the latter, is considered far less unkind:

> Blow, blow, thou winter wind,
> Thou art not so unkind
> As man's ingratitude.
> (II, vii, 174-176)

[1] Ibid., p. 18.

[2] Ibid., p. 67.

The Forest or the physical aspects of Nature have to be measured in terms not of their physical nature but in terms of human values. And both of these are to be comprehended ultimately in terms of the mind of the beholder:

> And this our life, exempt from public haunt,
> Finds tongues in trees, books in the running brooks,
> Sermons in stones,and good in everything.
> (II, i, 15-17)

To find "sermons in stones" and "good in everything" requires a particular cast of the mind. This brings in the element of subjectivity. The Forest of Arden also becomes a subjective reality in Nature and "the image of life which the forest presents is irradiated by the conviction that the gay and the gentle can endure the rubs of fortune and that this earth is a place where men can find happiness in themselves and in others."[1] The Duke Senior has been "feelingly"taught to the revelation of this truth and Amiens congratulates him on this discovery:

> ...happy is your Grace
> That can translate the stubbornness of fortune
> Into so quiet and so sweet a style,
> (II, i, 18-20)

Happiness is related to the mind and through it to the objective reality without. The country ethos of the play thus finds a resolution through the education of the mind, and through the feeling apprehension of the truth of human

[1]Gardner, p. 67.

life. This answers the question with reference to the self. Rosalind answers this very pastoral question with reference to time—another coordinate of the mental and emotional relativity of life. "Time", she says, "travels in divers paces with divers persons" (III, ii, 304-305). She proceeds to particularize this relativity of the passage of time with different people relating time to the states of their minds or condition of life. Time "trots hard with a young maid between the contract of marriage and the day it is solemnized" (III, ii, 309-311). Time ambles with a "priest that lacks Latin and a rich man that hath not the gout" (III, ii, 315-316). It gallops with a thief "to the gallows; for though he go as softly as the foot can fall, he thinks himself too soon there" (III, ii, 323-325). Albert Gilman has lucidly summarized this relativism of Time, Life and the Forest:

> ...time and life in the forest are apprehended differently by different persons and differently by one person according to his condition of life and state of appetite. Life in the forest and romantic love are ideal in their season but they are not for all seasons. Like a holiday, the Greenwood and true love offer refreshment and regeneration. Prolonged beyond their season they become absurd and distasteful.[1]

Arden changes shades according to the mental shades of its inhabitants. For Orlando, to start with it is an "Uncouth forest" while for the Duke Senior, it is a place "exempt from public haunt." Oliver can "live and die a

[1]Gilman, pp. xxvi-xxvii.

shadow" in the Forest of Arden. While Jaques can "suck melancholy out of a song as a weasel sucks eggs," Amiens turns "his merry note unto the sweet birds throat." The lords can sing about the contented life of the Forest "seeking the food" they eat and pleased with what they get. But Jaques ridicules the idea of "leaving one's wealth and ease" to come to the Forest only to "please a stubborn will," and brands them foolish and calls them "asses". Love and Song are emotionally relative. So are they in the Forest of Arden. "Once in Arden," says John Russell Brown, "content is at command," the Forest mirrors one's mind, if peace and order are found there, the Forest will reflect them.[1]

As the comedy proceeds every seeming simplicity becomes clear as it is transferred by growth to the plane of self-knowledge. Rosalind's disguised love making is an act of self-knowledge culminating in self-realization which is the centre of the theme. Duke Frederick and Oliver overvalue the ambitions of the world over the essential human values. They have to realize their own nature in its essential perspectives. This is why Shakespeare chooses to convert the Duke rather than conquer him by force, unlike his counterpart's conquest in Lodge, his original. Orlando

[1]Brown, p. 80.

pleads for the self-realization to Jaques:

> ...Will you sit down with me, and we two
> will rail against our mistress the world
> and all our misery.
> Orlando:
> I will chide no breather in the world but
> myself, against whom I know most faults.
> (III, ii, 274-278)

In Act three, scene five Rosalind is also warning Phebe to realize herself in this meaning of the term:

> But mistress, know yourself. Down on your knees,
> And thank heaven, fasting, for a good man's love;
> For I must tell you friendly in your ear,
> Sell when you can, you are not for all markets.
> (III, v, 57-60)

This is an attempt at educating Phebe and revealing to her her own nature and natural deserts. This is curative in the case of Orlando and she accomplishes his cure by balancing him and by providing him a natural play and release as observed in the section on natural education. Herself intensely in love, she can look beyond it and mock the illusions of the lovers. The most natural illusion of love is that it is the final experience, the source of life or of death. Orlando has this illusion as Silvius has it. Rosalind regulates Orlando's illusion by telling him that during six thousand years past none has died of the emotion of love. She sets out to correct Orlando's "love sickness," but also realizes that she cannot drive him out to a monastery

or a lunatic asylum because her own love is as deep as the Bay of Portugual. Moreover, this type of love is no object for mockery because this "lunacy is so ordinary that the whippers are in love too" (III, ii, 394-395) and also because "the sight of lovers feedeth those in love" (III, v, 55). It needs counselling and emotional adjustment which the love eclogue performs. Here the actual and the natural meet paradoxically through the artifice of a pastoral disguise and lead to a self-discovery. This self-discovery is, in fact, the true awareness of their own natures,[1] not static but naturally bound, as Albert Gilman says, by a relativism of "moral absolutes"[2] and the worked out ambivalent contradictions of reality. When Rosalind discovers that she cannot but have Orlando as a husband and finds him true both to her and himself, she asks him:

> Rosalind. Now tell me how long you would
> have her after you have possessed her.
> Orlando. For ever and a day.
> Rosalind. Say "a day," without the "ever." No,
> no, Orlando. Men are April when they
> woo, December when they wed. Maids
> are May when they are maids, but
> the sky changes when they are wives.
> (IV, i, 136-142)

At an occasion when there is fructification of love which is mutual, Rosalind gets an insight into the unromantic contradictions of the future life of marriage. Fructification

[1]Davis, Idea and Act in Elizabethan Fiction, p. 34.

[2]Gilman, p. xxvii.

of love is not the absolute boundary of it; nor is it the last experience. It is related to time also and, fearing any categorical judgement, she says:

> Well, Time is the old justice that examines
> all such offenders, and let Time try.
> (IV, i, 190-191)

There is no design for the continuance of the tensions or the resolution of the antithetical values as Harold E. Toliver would have in a pastoral.[1] Rather, there is a critical exploration of the multifaceted reality, and the resolutions lie in the self and in Time. And this is where the pastoral and the comic visions of the play merge. Harold Jenkins sums up this kind of operation in a little different way:

> Shakespeare, then builds up his ideal world and lets his idealists scorn the real one. But into their midst he introduces people who mock their ideals and others who mock them. One must not say that Shakespeare never judges them, but one judgement is always being modified by another. Opposite views may contradict one another, but of course they do not cancel each other out. Instead they add up to all embracing view far larger and more satisfying than any one of them.[2]

[1]Stanley E. Fish, "Recent Studies in the English Renaisaance," Studies in English Literature (SEL), 12 (Winter 1972), 188-190.

[2]Jenkins, p. 45.

V

The Timeless Golden Age and the Pastoral Vision in As You Like It

Rosalind's perception of human perspectives in terms of time outlined above is related to the theme of pastoral education in the context of the pastoral ideal of timelessness too. The timeless Golden Age is based on the ideal of an older, more gracious way of life when human sympathy and imagination still existed in their natural condition. The code of human conduct that reigns in the Forest is natural gentility and civility which surprises even Orlando with all his innate gentility:

> Speak you so gently? Pardon me, I pray you,
> I thought that all things had been savage here.
> (II, vii, 106-107)

Though Arden admits of other qualifying realities, the human context in the Forest is regenerative. The time-ridden and time conscious values of the court and city are degenerative. The human values in the Forest are born of natural human sympathy and imagination which, the Forest as an emblem of nature, rouses in its human inhabitants, who are exempt from the haunted courts. The result is that in the court there is a measured declension in time to degeneration while in the Forest the movement is a measured ascension to regeneration. Peter V. Marinelli has very

lucidly observed that "in the myth of the Golden Age a degeneration...is asserted; it takes place by degrees only..."[1] Opposed to this is, therefore, pastoralism which is associated with a life antecedent to degeneration. Pastoral poetry consequently acquires a sanctified effect while the court symbolizes a progressive dehumanization.

Duke Senior and his train are careless in their consideration of time, being oblivious of how it passes in the Forest. For Touchstone time means "riping and rotting." Orlando and Silvius have no consciousness of time in their absorption, one in love, the other in the sorrow of it. Jaques moves the person and his destiny in Time and finds futility at the bottom of it. Of all these, Touchstone's and Jaques' is a discursive moralizing of Time; Orlando's is an unconscious absorption; the Duke's is a perception through adversity and necessity leading to a persuasion toward a time and mind relationship. Of all these, Rosalind's perception of time is unique in its experiential involvement up to a "thousandth part" of a minute. Its great merit is that it is more than discursive; it is both perceptual and experiential. She painfully experiences the motion of time when Orlando fails to keep it up. Her sensitized perception, therefore, does not stop short with wooing and wedding, and

[1]Marinelli, p. 16.

she, therefore, pries into the feasibilities of the future reality as noted above.

Rosalind is the idealized pastoral figure but her debate on time and her attitude towards the timeless represents the ambivalence of the Renaissance pastoral. In a worldly life which is very demanding, time may not be carelessly passed, nor may it be accepted to be a measured degeneration at court. It has to be somewhere between these two and Shakespeare provides it. He borrows from the pastoral ideal its golden attributes—that of natural human sympathy and imagination, seasons it with "the more acceptable refinements of civilization"[1] and passing the concept through the perceptive faculties of the characters, he arrives at a synthetic connotation of time. The Golden Age of timelessness stands not as an achieved ideal, but as an instrument for the achievement of another, more feasible, synthetic ideal. C.L. Barber says the same thing differently. The play presents, he says, a mockery of "what is un-natural" and includes a complementary "mockery of what is merely nature."[2] This broadens the conclusion by fusing it into the total pastoral theme of the play which aims at finding a meaning in experience by the adjustment of restraint and release.

[1]Halio, p. 207.

[2]C.L. Barber, Shakespeare's Festive Comedy (Princeton, N.J.: Princeton University Press, 1959), p. 8.

One has to experience the "feel" of the present mirth because it has a present laughter but this laughter is related to the broad span of time, the life as a whole. Rosalind, with all her wit and realism, is fully afire with the present passion of love for Orlando, but she also knows that the "sky" has the potentialities of change in it. The purpose of education in As You Like It is "reconciliation to reality without sentimentality or cynicism."[1]

[1]C.L. Barber, "The Use of Comedy in 'As You Like It'," p. 27.

CHAPTER THREE

Pastoral and the Theme of Regeneration in The Winter's Tale

i

The Pastoral Context and Shakespeare's Romance Drama

The romances, suggests Wilson Knight, are the creation of an author moved by a vision, not a fancy.[1] The depth of tragic conflict leading to death was not the end of Shakespeare's vision. His tragedy merges into mysticism in the last phase in order to apprehend what lies beyond tragedy.

> ...Some mystic apprehension of a life that conquers death has sprung to vivid form, as it were, spontaneously: a shaft of light penetrating into the very heart of death.[2]

This "mystic apprehension" of life left him with a vision of immortality and rebirth which gives rise to two main points of critical and artistic importance: that of immortality as a matter of quality, and that of enactment of rebirth through love. Both of these are interconnected and

[1]Wilson Knight, The Crown of Life (London: Methuen and Co., 1958), p. 15.

[2]Ibid., p. 17.

complementary to each other. It is worthy of notice that in all the romance dramas—Pericles, The Winter's Tale and The Tempest—the idea of immortality is presented by a dramatization of a spiritual progression of soul while reunion is invariably brought about through love. In both Pericles and The Winter's Tale, there is a spiritual progress of Pericles and Leontes, and the restoration of Marina and Hermione is accompanied by love and music. This affirms the idea both of immortality as a matter of quality and as the victory of love. This vision of immortality could be perceived by prying into what lies beyond tragedy—an attempt at gaining a glimpse of, what D.G. James suggests, a fragment of transcendent reality.[1]

The romances thus view Nature from a providential standpoint, that of Apollo in The Winter's Tale and Prospero in The Tempest. The evaluation of events and actions is purported to be made in terms of a wider span of all surveying Time. This standpoint is the prerogative only of God who knows the design according to which the natural things are moving. The seeming tragedies evolve into happiness and reunions because the moral government of the universe is invariably beneficent in the romances. That which is accounted a punishment against evil, is a "medicine against

[1]Philip Edwards, "Shakespeare's Romances: 1900-1957," Shakespeare Survey, 11 (1958), p. 8.

evil"[1] and all, as commonly envisaged in works of art, is a toil towards one beneficent end. Reconcilation and rebirth into qualitative immortality, are symbolized in natural and pastoral phenomena, and myth and miracle are employed to give expression to this mystic apprehension. The natural and pastoral agencies like the sea, the sun, the spring and the vegetation provide images which are functional for their mental and spiritual connotations in the whole phenomenon of regeneration. The vegetation myth is, for example, central to the theme of The Winter's Tale and mirrors the regeneration of what had fallen to chaos through the loss of grace or that of natural creativity symbolized by Winter.

The plays do not take up to present the simplistic tension between rusticity and sophistication. They take up one predominant aspect of the Renaissance pastoral—the beneficently ideal concept of the spiritual genetics of Nature—and view it in terms of the Christian concept of grace and regeneration. They, however, work out the architectonics of a typical pastoral. The story of The Winter's Tale, as that of The Tempest, can be conveniently divided into three distinct parts of a pastoral romance; first, the disintegration noticeable in the personality of Leontes; then, the pastoral world of Perdita and Florizel

[1]Frank Kermode, "Introduction", The Tempest: The Arden Shakespeare (London: Methuen and Co., 1961), p. xxix.

where Perdita re-enacts beauty and harmony and serves as a foil to the disease of Sicilia; and finally, the regeneration of the diseased mind through the agency of "the great creating Nature" (IV, iv, 87).

This diagram corresponds to Walter Davis's tri-partite functional plot of a pastoral romance: the disintegration in the heroic circle, education in the pastoral circle and then reintegration of the heroic circle.[1] It resembles Tillyard's pattern of tragedy: prosperity, destruction and regeneration.[2] The Winter's Tale and The Tempest offer a combination of the pastoral education suggested by Davis with the Christian regeneration suggested by Tillyard. This is evidenced in the interpretations of Wilson Knight, F.D. Hoeniger, E.M.W. Tillyard and S.L. Bethell.[3]

Shakespeare achieves the amalgamation of pagan and Christian pastoral in his romance dramas by lending a Christian connotation to pastoral symbols.[4] Symbolism in the plays,

[1]Walter R. Davis, A Map of Arcadia: Sidney's Romance in Its Tradition, p. 38.

[2]E.M.W. Tillyard, Shakespeare's Last Plays (London: Chatto and Windus, 1958), p. 18.

[3]The reference is to their works individually and collectively. Their works are frequently cited in the following pages.

[4]This is inherent in the genre as associated with the image of Christ as the Good Shepherd, referred to in the first chapter.

therefore, becomes a technique of the pastoral integration of the characters and that of the universe. The pastoral, thus, gets more philosophic and deep. The whole structure becomes, as Frank Kermode points out, an art of first destroying and later renewing life.[1] This process of destruction and renewal in The Winter's Tale is effected by the dramatization of the vegetation myth which is psychologically and spiritually perceived through the character of Leontes and enacted by Perdita and Florizel around the basic idea of spring and its rebirth connotations.

Before we start the discussion of the theme of pastoral reintegration in The Winter's Tale and The Tempest, it is imperative to absolve ourselves of the error of misappropriation of the term "pastoral". Marinelli has made a very useful observation in this context:

> When we speak of pastoral in the singular, we mean really a view of life, an ethos or informing principle which can subsist either in itself...or which can animate other forms of literature like the drama, whether they be wholly pastoral (as in As You Like It) or only partly so as in the case of The Winter's Tale and The Tempest.[2]

Marinelli's terminology is sufficiently specific in meaning—an animating "ethos" "wholly" or "partly" pastoral.

[1]Frank Kermode, "Introduction", The Winter's Tale: Signet Classic (New York: New American Library, 1963), p. xxv.

[2]Marinelli, p. 9.

The Winter's Tale and The Tempest are, for him, partly pastoral plays. With Shakespeare, it is not only difficult but dangerous to be deterministic in our definitions about the nature and function of the plays. He defies unambiguous definitions. One useful contribution of Tillyard in his thesis of "Planes of Reality"[1] in romance dramas is that it tells us how Shakespeare's romance characters live on multiple planes of reality, and although he himself falls into the same error of reducing his romances to a set Christian pattern, neatly conceived, his observation of the planes of reality is a sufficient testimony to his acceptance of the fact that the romances are not wholly "one value" oriented and that many value-attitudes contribute to the attainment or regeneration. F.C. Tinkler and S.L. Bethell note a "multi-consciousness" of reality[2] while Wilson Knight and D.G. James find a presentation of the complex transcendent reality, all accepting the pastoral as a common contributing factor in its tensive structures, images, symbols and myths.

Shakespeare takes recourse to the Renaissance vogue of allegorizing the pastoral[3] and employs it for expressing

[1]E.M.W. Tillyard, "Planes of Reality," Shakespeare's Last Plays (London: Chatto and Windus, 1958), pp. 59-78.

[2]S.L. Bethell, The Winter's Tale: A Study (London: Staples Press Ltd., 1947), p. 12.

[3]Renato Poggioli, "The Oaten Flute," Harvard Library Bulletin (HLB), 11 (1957), 16.

his vision of regeneration and spiritual growth. The Tempest has been considered as the world with Prospero as the controlling divinity. Colin Still considers it a dramatic representation of the mystery of redemption which is conceived as a psychological experience expressed through myth and miracle.[1] With all these full or partial allegorical interpretations of the romances, as noted by Philip Edwards,[2] it is explicitly suggested or implicitly denoted that allegory was an artistic necessity for the expression of his vision in this phase. His operation of assimilation, however, is multi-dimensional and enlarges both thematic and communicative possibilities of the pastoral. Having before him the example of the pastoral romance of Sidney, of Tasso and of Spenser and the genre of the pastoral tragicomedy in Guarini's Il Pastor Fido (1583) which was the first important pastoral tragicomedy, Shakespeare could amalgamate the best of each to the use of his dramatic romance and thus make it a vehicle to examine the natural and the supernatural connotations of the order governing the universe.

The celebration in the romances, as referred to above, is neither of the overtly pastoral nor of the heroic

[1]Edwards, p. 6.

[2]Ibid., pp. 6-8.

ideal; nor is it an attempt at the achievement of a simplistic balanced view of life; it is, rather a perception of the providential design through the agency of pastoral machinery. The pastoral place is an Arcadian paradise only because a beneficent natural deity rules both Nature and its human inhabitants. On the individual level also, pastoral upbringing is ideal only in the case of Perdita and Miranda who have seeds of nobility in them. Caliban, another native of Nature, is impervious both to virtue and education.

This brings to critical focus the most significant pastoral debate on nature and nurture. The romances are based on the "indefeasible magnanimity"[1] of the royal born children. Their inborn virtue, melior natura, controls their virtuous conduct. For the concealed children of Cymbeline, it is hard to "hide the sparks of nature" and, "though trained up thus meanly...nature prompts them...To prince it much" (III, iii, 79-85).[2] There is a mythical connection of "virtue", "nobility" and "beauty" much in resonance with the neo-Platonic stance of the Renaissance pastoral. The relationship of nobility and virtue existed as a stream of thought from Aristotle to Dante and to the Renaissance. Caliban is low born and vile. Miranda, Ferdinand, Perdita, Florizel and Hermione are noble born and beautiful. Their natural

[1]Kermode, The Tempest, p. lvi.

[2]J.M. Nosworthy, ed., Cymbeline: The Arden Shakespeare (London: Methuen and Co., 1960).

tendency is towards virtue. The same neo-Platonic mage accounts for the correspondence of micro and macrocosmic phenomena, a myth which connects the fertility of a king to his lands and subjects.

A corollary of the role of nurture in the romances is an infused realism of Arcadia. The actual shepherd figure has its own naivety and comicality in The Winter's Tale. But the romances do not deal with pastoral merely as a cliché nor do they view it from the standpoint of a "condescending sophisticated member of a metropolitan culture."[1] The pastoral mode of thought becomes thematic and also acts as an instrument in achieving the required harmony of the universe as depicted in the play. Shakespeare's thinking, suggests Frank Kermode, "is Platonic, though never schematic; and he had deliberately chosen the pastoral tragicomedy as the genre in which this inquiry is best pursued."[2] Pastoral contributes towards achieving the meaning of Nature in the romances, through the operation of the ideational tensive structures of Art versus Nature.

The resolution of a pastoral dramatic romance is not the reattainment of a lost state of existence; it is a growth to a state of mind altogether new. It does not consist

[1]F.C. Tinkler, "The Winter's Tale," Scrutiny, 5 (1937), 349.

[2]Kermode, The Tempest, p. lix.

in the re-enlivening of the pre-fall or the pre-tragic state, but is a state evolved from tragic and spiritual experience, as Tillyard has observed:

> ..the latest plays aim at a complete regeneration; at a melting down of the old vessel and recasting of it with something new. Thus Florizel and Perdita re-enact the marriage of Leontes and Hermione but with a better success.[1]

This type of regeneration is the culmination of a Christian pastoral.

The following sections aim at showing how far does pastoralism of various types contribute to the regeneration of the violently disturbed harmony of both the individual and the state in The Winter's Tale and The Tempest. It should be observed how the characters lose and later regain something greater, and how they die in order to be reborn. It is, however, imperative to mention that the following pages do not take up the issue of categorizing the character transformations effected in the plays as Christian, Pagan or Senecan [2] for this is not the purpose of this paper. The romances show a remarkable fusion of ideas involving definitions of the pastoral terminology about Art and Nature

[1] Tillyard, p. 22.

[2] E.E. Stoll and Bonamy Dobrée have doubted the Christian nature of The Tempest by calling into question the nature of Prospero's forgiveness: Stoll, "'The Tempest'," Shakespeare and Other Masters (Cambridge, Mass.: Harvard University Press, 1940), pp. 281-313 and Dobree, "'The Tempest'," Twentieth Century Interpretations of The Tempest, ed., Hallett Smith (London, N.J.: Prentice-Hall, 1969), pp. 47-60.

and the vision of the Golden Age and it is in this context that they are studied.

ii

The Great Creating Nature

In The Winter's Tale Shakespeare looks back to the old times for the old tale and the oracle motifs. These motifs have pastoral orientation. The oracle motif with its paraphernalia of strange events goes back to the pre-Christian Greek parables which deal with the life beyond the apprehension of psychological determinists.[1] The old tale motif looks back to the remote times when man lived in simplicity and innocence amidst Nature. Recalling of the simpler times and the Golden Age has been a universally recurrent motif in the literary endeavours of all races and especially animated in the Renaissance. This Renaissance love of the pastoral motif was combined with the oracle motif of the Greek romance by Shakespeare. This coalescence of the pastoral and the oracle motif was, in fact, a thematic requirement of the play which aimed at presenting, what Wilson Knight calls beyond tragedy recognition or a "fundamental verity" of Man, God and Nature or what D.G. James calls a fragment of transcendental reality[2] for the expression of which both these motifs offered better potentialities.

These two motifs can easily create the machinery of

[1]Bethell, p. 20.

[2]Edwards, pp. 8-9.

myth and symbolism with which the theme of regeneration can be expressed more effectively. Shakespeare has dovetailed these two motifs by making "Great creating Nature" the centre of both natural and supernatural powers. The whole theme is thus given a pastoral orientation and the complex scheme works in the following component parts:

1. Creation of pastoral innocence, dignity and integrity.
2. Working out of the pastoral mode intellectually apprehended through the usual machinery of pastoral tensive structures between childhood and maturity, country and town, nature and nurture, natural art and artificial art, as component parts of the major thematic tension between Art and Nature.
3. "Season myth" of Nature as a working out of the natural design/order governing both Nature and the human beings.
4. The operation of the pagan god Apollo, the dispenser of the design of natural order or of the divine art of Providence through energizing creativity.
5. The dovetailing of the Christian pastoral with the above through a symbolic and allegorical presentation of the loss and regain of grace.

In the above classification the common factor is the working of Nature through its various manifestations: in its idyllic atmosphere; in its recreating seasonal influence on the characters; in its mystic beneficent design on the events outside of man's experience, expressing the eternal truth, transcending time and place.

The play starts with the suggestion of sleepy drinks of pastoral Bohemia which anticipates the idyllic beauty of the sheep-shearing scene. The sheep-shearing

feast can be looked upon from three pastoral standpoints: first, that of its idyllic atmosphere; secondly, that of the ideal Noble Shepherd and shepherdess; and finally, that of the actual shepherds with their "infused realism" as referred to above. The stmosphere is that of a typical pastoral of the Renaissance with Shakespearean variations noticed below.

There is the old shepherd, a representative of the Wise Shepherd of the genre; he is nostalgic about the preservation of the past age. His old wife whose picture he recalls presents the rural virtues "more vividly than anything in the actual feast:"[1]

> Fie, daughter! When my old wife lived, upon
> This day, she was both pantler, butler, cook;
> Both dame and servant;[2]
>
> (IV, iv, 55-57)

The shepherd is compared to a "weather-bitten conduit of many kings' reigns" (V, ii, 59-60). The kings and governments may change but the old shepherd with his rural look and the old virtues endures.[3] The old shepherd displays a grave dignity of the old life in its natural

[1]Bethell, p. 91.

[2]All textual references are to The Winter's Tale: Signet Classic Shakespeare, ed., Frank Kermode (New York: New American Library, 1963).

[3]Bethell, p. 93.

piety: respect for forefathers, devotion to locality, rites of the church, and respect for order and subordination.

There is the fair-swain Florizel and his shepherdess Perdita, "the queen of curds and cream" (IV, iv, 160); both belong to the tradition of the Noble Shepherd, and here they represent the hub of thematic operation. The scene is being prepared for the shepherds to go "red with mirth" (IV, iv, 54). The whole scene is surcharged with an intense country festivity. Amidst this pastoral scene there flows a love poetry of Florizel, an idealized Literary Shepherd, with modifications and what Wilson Knight calls "advance in love poetry"[1] of the genre. As a shepherd figure, Florizel is in line with the convention of the Literary Shepherd figure but is presented on a different plane than that of Silvius in As You Like It. He sentimentalizes and exaggerates but is confident of himself, and when he asserts and reasserts his love through mythological references, he becomes a convincing lover of the pastoral environments. He has an idyllic description of Perdita who is to him, "no sherpherdess, but Flora/Peering in April's front" (IV, iv, 2-3). After justifying his amorous disguise by quoting mythological references,he proceeds to deviate from the courtly and the

[1]Knight, p. 103.

Petrarchan mode to the truly pastoral when he declares:

> ...since my desires
> Run not before mine honor, nor my lusts
> Burn hotter than my faith.
> (IV, iv, 33-35)

This remarkable integrity is born of a happy blending of reason and intuition. If he is "showy" and exhibits a sentimental attitude to love, he is in line with other Shakespearean heroes who are opposed to the "hard-headed feminine realism" of their heroines.[1] When Bethell[2] calls Perdita "more truly representative of the age of innocence than 'Milton's Eve'," he has at once invested her with the perfect pastoral grace implying vaster suggestions of her purpose in the scheme of pastoral regeneration. Leaving these implications to be explored in the later pages, it is sufficient here to remark that the sinless sensuality of Perdita is the direct outcome of her pastoral upbringing coupled with her inherent nobility.

Perdita is also in line with all the romance heroines who are taken as goddesses. Her pastoral health adds to her symbolic force which is functional in the theme of regeneration. Her natural instincts make her live on two planes: the symbolic and the realistic. Almost all the aspects of the functional machinery of Nature's order and

[1] Ibid.

[2] Bethell, p. 31.

Providential design work through her, refer to her, or are implied in her because the conscious purpose of "centring the creative processes in her and Florizel are structural."[1] They represent original virtue which has spontaneously evolved in them.

Perdita's "unashamed confession of wholesome sensuality"[2] is a version of the "pastoral of happiness" which differs from the one in Aminta's Chorus referred to in the previous chapter. This is not only an interesting distinction to make but also a significant distinction from the genetic point of view. For Tasso, as already mentioned, the pre-lapsarian state of golden naturalism is still achievable while the golden world of Shakespeare is akin to the Christian golden world in which the idea of honour becomes significant. This, in brief, is the world of the Noble Shepherd figure—idealized and Christianized. But a distinguishing feature of this idealization is again as in As You Like It, a sharp sense of realism in other characters as also in Perdita, which counterbalances the ideal strain lest it display "urban condescension and sentimentality."[3]

[1]Tillyard, p. 47.

[2]Ibid., p. 45.

[3]Kermode, The Winter's Tale, p. xxxi.

There is the clown with his simple list of ordinary groceries: three pounds of sugar, five pounds of currants, and some rice(IV, iii, 36-50). There is Perdita herself with her wise, realistic answers to Florizel's exaggertion, and she is aware of love's nastiness and insecurity, as are Rosalind and Juliet:

> I was not much afeard; for once or twice
> I was about to speak and tell him plainly,
> The selfsame sun that shines upon his court
> Hides not his visage from our cottage, but
> Looks on alike.
>
> (IV, iv, 446-450)

The actual shepherd figures are presented as rustics with limited natures playing upon a limited range of experiences. They are the simple rustics with their characteristic ignorance and gullible natures. Autolycus exploited their gullibility and simplicity of believing anything that is in print as being gospel truth. The tradition of the actual shepherd figure is treated as decaying because dignity and gravity are given only to the old shepherd who is "four score three" (IV, iv, 457). Leaving him apart with his natural courtesy, the other figures in this category display dullness, vulgarity and triviality. The old shepherd becomes a wedge of distinction between the old shepherd figure and the new shepherd figure which thus stands to be adjusted not only against the court but also against the old generation. But those limitations of the actual shepherd figure do not

detract from the essential values of the pastoral life which are positively recognized, unlike As You Like It which views the actual shepherd from the standpoint of a "condescending sophisticated member of a metropolitan culture."[1]

With the general attitude to the shepherd figure thus briefly established, we can proceed to the pastoral machinery which Shakespeare employs with or without variations to the purpose of bringing about the required reintegration or regeneration in the play. The first important device used by him is the creation of usual tensive structures of the pastoral for the elucidation of the natural design and through this, suggesting the working of beneficent providential grace.

There is a significant tension between childhood and maturity. Camillo's speech (I, i, 22-33) ironically implies the tensive repercussions of separation of the two worlds of Bohemia and Sicilia; the former represents the pastoral state of innocence and childhood, the latter stands for maturity:

> Sicilia cannot show himself overkind to Bohemia. They were trained together in their childhoods; and there rooted betwixt them then such an affection, which cannot choose but branch now. Since their more mature dignities and royal necessities made separation of their society, their encounters, though not personal, have been royally attorneyed with interchange of

[1]Tinkler, Scrutiny, p. 349.

gifts, letters, loving embassies, that they
have seemed to be together, though absent:
shook hands, as over a vast; and embraced
as it were from the ends of opposed winds.
The heavens continue their loves!
(I, i, 22-33)

The speech with explicitly ironic overtones of the corruption inherent in the age of maturity is crowned by a wish of the projection, as it were, of the values of childhood into the age of maturity. This idealization of childhood is supplemented by making Mamillius a symbol of freshness and life, "one that, indeed, physics the subject, makes old hearts fresh" (I, i, 41-42). This has a direct bearing on the central theme of The Winter's Tale. Age brings with it knowledge of evil and its attendant curse of time-consciousness— a "hereditary taint of fallen humanity."[1] Polixenes gives expression to this twin concept of pastoralism as applied to childhood and to humanity before the fall:

Polixenes. We were, fair Queen,
Two lads that thought there was no more behind
But such a day tomorrow as today,
And to be boy eternal.
Hermione. Was not my lord
The verier wag o' th' two?
Polixenes. We were as twinned lambs, that did frisk
i' th' sun,
And bleat the one at th' other; what we changed
Was innocence for innocence; we knew not
The doctrine of ill-doing, nor dreamed
That any did; had we pursued that life,
And our weak spirits ne'er been higher reared
With stronger blood, we should have answered heaven
Boldly, "not guilty"; the imposition cleared,
Hereditary ours. (I, ii, 63-74)

[1]Knight, p. 78.

His whole speech is self-explanatory. It creates the Golden Age of childhood and regrets its loss in maturity and calls this loss a hereditary punishment of the human race after the fall.

This association between pastoralism and childhood is not new in Shakespeare. It is inherent in the pastoral genre and has been traced to the idylls of Theocritus and to Longus whose Daphnis and Chloe, the earliest pastoral romance, explores the vein of innocence in childhood. Like the pastoral of rural life which is viewed from the standpoint of a sophisticated mode, the pastoral of childhood is viewed from the standpoint of an adult. This brings about the tension of their respective values.

In viewing the pastoral of childhood in The Winter's Tale, our standpoint is, thus, focused on Leontes and his characteristic corrupt passion of jealousy. Maturity brings with it the knowledge of evil which corrupts, but childhood is wedded to innocence that trusts. Leontes' jealousy is ill-conceived because of his knowledge of evil:

> There may be in the cup
> A spider steeped, and one may drink, depart,
> And yet partake no venom, for his knowledge
> Is not infected; but if one present
> Th' abhorred ingredient of his eye, make known
> How he hath drunk, he cracks his gorge, his sides,
> With violent hefts. I have drunk, and seen the spider.
> (II, i, 39-45)

This is the finest expression of the malady of Lenotes and it explains the full significance of childhood innocence as contrasted to the corruption of adulthood through the attainment of the knowledge of evil.

Dwelling a little further on this theme of knowledge after the fall, we notice a subtler tension between "clearer knowledge" through which Paradise can be regained and "clouded knowledge" under the diseased passion which leans to tragic catastrophe. When Leontes, for example, accuses Hermione of infidelity, she warns him thus:

> ...how will this grieve you,
> When you shall come to clearer knowledge, that
> You thus have published me!
>
> (II, i, 96-98)

The knowledge clouded by a baser passion is a malady; the "clearer knowledge" as Hermione calls it, is a cure because it would lead to penitence and grace. She is setting her clearer knowledge against the clouded one of Leontes and underlines the inherent tragedy in the clash:

> mine integrity
> Being counted falsehood, shall, as I express it,
> Be so received.
>
> (III, ii, 25-27)

She divines the turn of final events instinctively, and she unconsciously expresses the feasibility of clearer knowledge being ultimately victorious:

> ...if powers divine
> Behold our human actions—as they do—
> I doubt not then,but Innocence shall make
> False Accusation blush, and Tyranny
> Tremble at Patience.
>
> (III, ii, 27-31)

This victory, suggested in these lines of Hermione, anticipates clearer knowledge as administered to Leontes through the oracle of Apollo. It brings in the real culmination of the "childhood-adulthood" theme by regaining the lost state through the attainment of the divine knowledge "something rare," the designs of "great creating Nature," natura naturans.[1]

In the context of the usual pastoral tension between courtly and country modes of thought, the play is characterized by an implicit critical attitude towards all experience. F.C. Tinkler thinks that the consideration of each mode of thought in isolation is inadequate. Actually a delicate balance should be maintained chiefly to provide "a wider and more subtle relativism"[2] which, reduced to an individual level, becomes almost "synonymous with Reason and Intuition."[3] Bohemia stands for the country and Leontes for Sicilia, and it has been suggested that the good life is one in which both kings are in amity with each other, it lies in the poise achieved from a happy blending of court and country and of reason and intuition. This is what Derek Traversi calls the attainment of "maturity" which he thinks to be the special

[1]Bush, p. 4.

[2]Tinkler, p. 345.

[3]Ibid., p. 346.

characteristic of the last plays:

> The state of nature...safeguards virtues which need to be taken into account in any balanced view of life, virtues, moreover, which are deliberately contrasted to the corruption, emptiness, and insecurity which the surface polish of court life so imperfectly conceals; but these virtues, left to themselves, abstracted from their full human context, languish and reveal their essential incompleteness. They need, in other words, to be assumed into a complete scale of civilized values,...and, as far as the individual is concerned, maturing.[1]

To think that the complexity of the play is reducible to a balanced view of life is not a complete evaluation of the functional process of the play. This is not, however, tantamount to saying that the tension between such modes does not exist or that it does not suggest a synthesis of the pastoral or the courtly values. This, however, is not the goal towards which the humanity in the play is striving. At any rate, the ultimate role of the pastoral in the play is not to serve as dialectical contrast to the courtly values as it was in As You Like It; it is rather to determine the role of pastoral virtues in the human progression to the knowledge of divine will or divine Art.

There is a divine purpose which governs the universe; one has to discover the design and nature of this divine purpose which is obscured by the values of the over-sophisticated civilization in which the knowledge of evil works. In the pastoral world the mind is not torn apart

[1]Derek Antona Traversi, Shakespeare: The Last Phase (New York: Harcourt Brace and Company, 1953), p. 223.

under such diseased passions. The discovery of the design of Providence is the attainment of the "clearer knowledge" as Hermione terms it. It is located providentially in the oracle of Apollo and instinctively in Perdita and Mamilius and is achieved through a virtuous character in Hermione in The Winter's Tale, and through Learning and Art in Prospero in The Tempest. Perdita and Mamilius, its representatives in The Winter's Tale, give expression to two different aspects of the pastoral: the former to the pastoral of the Golden Age and Arcadia, the latter to the pastoral of childhood. Both of them are presented as symbols of life and freshness —freshness reborn in life. Opposed to this is the passion-ridden knowledge of Leontes, the supposed dispenser of the divine will on earth. The play is the working out of evil knowledge up to the climax, the trial scene, after which divine knowledge starts descending upon him in the form of realization and self-awareness. The right context of the study of pastoral mode is, thus, its straight development to the Nature myth through this buckling concept of natural philosophy. The tensive structures that exist in the play are, therefore, mainly instrumental in comprehending the larger rhythm of the providential design or natural order. They form a chorus infused into the play for the purpose of commentary upon the natural or the supernatural aspects of the

providential design. To make them the final purpose of the play is to misunderstand the complexity of the design of the romances. But a clearer understanding of the tensive structures is a desirable prerequisite for any comprehension of the total design of the play.

The tensive structure of Nature and Art is the hub around which the entire tensive machinery moves. There is a careful working out of this tensive structure through a number of subsidiary tensive structures. They help to elicit and enlarge the complex theme of regeneration. Even the satire launched against the court is not finally purposive; it is a stage of elucidation of the total purpose ahead. Thus, if the limitations of the shepherd community are recognized, it is not done for the purpose of achieving a "social regeneration" as Bethell thinks or for a "balanced view of life" leading to "maturity" as Traversi calculates.[1] The significant inference that can be abstracted from the operation of the courtly and country modes is the fact that the pastoral mode, after our awareness of its very limitations, is accepted with respect and is made a chain in the whole process of natural philosophy and "season myth" to elucidate the working of "great creating Nature." It is significant to observe here that this "great creating Nature" is governed by a beneficent moral force. The existence of such a moral

[1]Edwards, p. 11.

force is sufficiently made manifest in the utterings of the characters throughout the play. Hermione speaks of it instinctively:

> There's some ill planet reigns;
> I must be patient, till the heavens look
> With an aspect more favorable.
> (II, i, 105-107)

There is a time tag to the tragic and the prophetic utterance of Hermione and there is, to supplement this, a Time chorus which will reveal the greater design of this moral force of Providence. "Patience", to which she refers, and "virtuous conduct," on which her character is moulded, would help time reveal this moral philosophy of the great creating Nature in a beneficent way. This abstract concept of a beneficent moral order has a local habitation and a name in the play:

> I have despatched in post
> To sacred Delphos, to Apollo's temple,
> Cleomenes and Dion, whom you know
> Of stuffed sufficiency. Now, from the oracle
> They will bring all, whose spiritual counsel had,
> Shall stop, or spur me.
> (II, i, 182-187)

This spiritual counsel is located in sacred Delphos, Apollo's temple, which is the centre for the guidance of conduct accepted by the pastoral and the courtly characters in the play. It is to this spiritual centre that the matters of disputes concerning human and spiritual justice are referred. This law is akin to the law of "the great Nature" and is

superior to the law of Man:

> This child was prisoner to the womb and is
> By law and process of great Nature thence
> Freed, and enfranchised.
> (II, ii, 59-61)

Paulina invokes this law as "good goddess Nature" (II, iii, 102) and her husband invokes it and the harsher aspects of Nature and prays them to be beneficent and save the "babe" from destruction:

> Come on, poor babe,
> Some powerful spirit instruct the kites and ravens
> To be thy nurses! Wolves and bears, they say,
> Casting their savageness aside, have done
> Like offices of pity.
> (II, iii, 183-187)

The references to this spiritual power go on multiplying until Leontes realizes:

> Apollo's angry, and the heavens themselves
> Do strike at my injustice.....
> I have too much believed mine own suspicion.
> (III, ii, 143-144, 148)

The last line asserts the discovery of this providential order. It is to the discovery and elucidation of this, on the artistic and intellectual level, that the tensive structures contribute. On the operational and functional levels, the pastoral tensive structures are analogous to the multiple plotting of the pastoral romance and the earlier Shakespearean comedy. The tension between Art and Nature is a dramaturgical device for the development of the theme

in as much as it is also an "issue for mature meditation."[1] This double purpose is manifested in the movement of the pastoral plot from Bohemia to Sicilia where the precepts of Art and Nature, propounded and discussed in the pastoral world, are projected into the courtly world, both for the regeneration and rebirth of the latter and for the dramatized perception of their respective manifestations in characters and events. An analysis of the tension between Art and Nature is, thus, essentially an antecedent to any critical examination of the dramatic vision in The Winter's Tale.

In this connection it is significant to observe that the theme of Art and Nature is concentric to the spring theme and season-myth in the play. The shearing-feast starts with Perdita's offering posies to the persons according to their ages. This emphasis on ages and seasons is recurrent. The culmination of this pastoral ritual is the discussion between Perdita and Polixenes which is thematically significant. Perdita does not have autumnal selections in her garden because carnations and "gillyvors" (IV, iv, 82) are called "Nature's bastards," (IV, iv, 83) and they are the products of an Art which "in their piedness shares with great creating Nature" (IV, iv, 87). Polixenes feels this Art "itself is Nature" (IV, iv, 96). Perdita assents this statement of Polixenes but still refuses to have them so produced in

[1]Kermode, The Winter's Tale, p. xxxii.

her garden after giving an analogy from painting and comparing it to Nature.

Interpreting Perdita's stance, Bethell suggests that Art improves our natural condition. It does not distort it as evil does. Art is therefore a part of the natural order.[1] Apparently this is what Polixenes is advocating. As a concept, cumulative to the total one and put forward in the play, it is much in spirit with the theme of the play. Human civilization, art and religion are all, in a sense, part of the "great creating Nature." But it is only a part of the total concept and does not take into account the total implication of Perdita's answer "So it is," (IV, iv, 98) to Polixenes' dictum "The art itself is Nature." Nor does it take into account Perdita's whole meaning when she says:

> No more than were I painted, I would wish
> This youth should say 'twere well, and only therefore
> Desire to breed by me.
> (IV, iv, 101-103)

Perdita agrees that Art is natural. Her concurrence is spontaneous, simple and categorical, "So it is." But her deviation from the stand of Polixenes is subtler. She classifies Art itself into two categories, the one based on natural creative urge, and the other born of a concept of inventiveness of the over-sophisticated civilization. To the first of these, in terms of "Art itself is Nature," she says "So it is," for the second she will "not put the dibble

[1]Bethell, p. 27.

in earth to set one slip of them" (IV, iv, 99-100). She is horrified at dishonouring Nature by "human trickery."[1]

Art is natural in motivation and appeal. But if it loses both, it becomes artificial. This is tantamount to saying that the creative urge in man is inherent. In its attempts at over-inventiveness and sophisticated artificiality, Art loses its naturalness. Hoeniger has made a most apt statement in this context:

> Polixenes, therefore, means by art artificiality, a process that mimics nature, or, as he says, "mends" nature. His is not that truly creative art which grows out of nature as part of its very manifestation.[2]

In its purposive aspect, Art deals with natura naturans, the meaning of natural and created things. This aspect of Art becomes an attempt at the unfolding of the natural design as noted above in the second chapter. This will be taken up again in the final chapter when the Art of Prospero is discussed. Here it is sufficient to say that the function of divine Art, in part, as understood in the play, is "to know Nature and to follow her."[3] The acceptance by Perdita of Polixenes' stance is conditional. For her the function of Art is the improvement it renders over Nature. The whole process has, in her view, a deeply rooted natural

[1]Knight, p. 105.

[2]F.D. Hoeniger, "The Meaning of 'The Winter's Tale'," University of Toronto Quarterly, 20 (October, 1950), 24.

[3]Bush, p. 43.

cause. It is part of the great creating Nature which, according to her stance, is ultimately victorious in the field of creation because Hermione's moving out of the statue is no work of Art; it is the handiwork of Nature.

The treatment of Art and Nature becomes subtler as the play proceeds. But the main premise of Perdita, of being selective with the kinds of Art, is retained and carried to a subtler distinction. We have seen above that Perdita has agreed in her qualified way that "Art is Nature" or that Art imitates Nature. Its further dramatic perception lies in the extent to which Art can perfect itself in creating an image of Nature—the popular critical controversy of the Renaissance.

Paulina picks up where Perdita has left off. She dramatizes a working out of creative Art on one side and the great creating Nature on the other, and brings to bear on it, a multifaced discussion suggesting, thereby, the boundary between Art and Life:

> ...the Princess, hearing of her mother's statue, which is in the keeping of Paulina— a piece many years in doing and now newly performed by that rare Italian master, Julio Romano, who, had he himself eternity and could put breath into his work, would beguile Nature of her custom, so perfectly he is her ape: he so near to Hermione hath done Hermione, that they say one would speak to her and stand in hope of answer.
>
> (V, ii, 101-109)

Art eternalizes life by catching its transient moments and

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Art eternalizes life by catching its transient moments and

making them stay for ever. The mystery of natural generation and the motivation behind Art is eternal. Julio Romano has "eternity imitating" skill. But he has his limitations. He cannot put breath into his art; nor can he himself live eternally. Art cannot eternalize a moment in all its natural born warmth:[1]

> Oh, thus she stood,
> Even with such life of majesty—warm life,
> As now it coldly stands.
> (V, iii, 34-36)

Art is sweet; it moves and makes a mind wonder at it, but it remains cold:

> ...if you can bring
> Tincture or luster in her lip; her eye,
> Heat outwardly or breath within; I'll serve you
> As I would do the gods.
> (III, ii, 202-205)

This exactly is the point Perdita has been trying to bring home to Polixenes:

> No more than were I painted, I would wish
> This youth should say 'twere well, and only therefore
> Desire to breed by me.
> (IV, iv, 101-103)

The subtle boundary between life as creation and the creation of Art as imitation is brought out:

> Polixenes. Masterly done!
> The very life seems warm upon her lip.
> Leontes. The fixture of her eye has motion in 't,
> As we are mocked with art.
> Paulina. My lord's almost so far transported that
> He'll think anon it lives.
> (V, iii, 65-70)

[1]Knight, p. 121.

Art is not "warm", nor can it put "motion" in its creation, but it "transports". Leontes discovers wrinkles on the face of the statue and is a bit dismayed. He does not expect wrinkles on Hermione's face because it is the prerogative of Art to eternalize youth while Nature is subject to the laws of mutability. But, "however highly we value eternity phrased by art," says Wilson Knight, "yet there is a frontier beyond which it and all corresponding philosophies fail: they lack one thing, breath."[1]

This is too simple a conclusion of too vast a debate and is thus only partial. It is partial, first because the whole of the debate has been assumed to be a working out of the antithesis not between Art and Nature as a whole but between the beneficent Nature of the romances and the divine Art of creation. It bypasses the unpleasant aspects of both —the harsher aspects of Nature on the one hand and the baser Arts on the other. Secondly, it is partial because it is not possible in such a short paper as this to cover all the connotations of Art in relation to all the connotations of Nature implied in the play. It would, however, be concluded by a brief analysis of one more subsidiary tensive structure, that of Nature and nurture, which is essential to the working of the theme of the play.

[1] Ibid., p. 123.

Shakespeare has a natural liking for writing about princes and princesses. Both his tragedies and comedies are full of them. But in romances, birth in its noble context becomes thematic. There is Marina, whose nobility of birth has a captivating halo around her, in a brothel. There are Cymbeline's sons whose high birth sculpts its way through the unfavourable circumstances and asserts their nobility. Miranda and Caliban are educated by Prospero, but only the former's responsiveness to education ascends her to the position of a goddess while the latter is placed on the side of the beasts. Perdita in The Winter's Tale is the fullest expression of the idea of the inherent nobility which is innately cultivated in her without the benefits of courtly learning and Art.

Perdita combines in her the benefits of her actual noble descent and her natural excellence through pastoral upbringing, leading to a harmonious blend of both in what Wilson Knight calls a "spiritual royalty."[1] The natural working out of inherited nobility in the characters is Nature's acceptance of that part of Art which is eugenically based on the art of selected breeding which is natural in royalty because royalty, in Renaissance thought, was divine in its nobler functions. Being a prerogative of divine

[1] Ibid., p. 108.

royalty, the art of selected breeding was within the natural order as divinely ordained. So a noble birth and inheritance transferred into the character through generations could assert itself in unfavourable circumstances too. It became a part of the innate nature and was thus asserted over formal nurture:

> ...nothing she does or seems
> But smacks of something greater than herself,
> Too noble for this place.
> (IV, iv, 157-159)

The spiritual royalty in her is the best and most divine in Nature united to the best and the most divine in Art. She thus becomes a symbol of the divine purpose of Nature about which Leontes has been ignorant. Her arrival at Sicilia symbolizes the restoration of this purpose and Leontes' awareness of it.

The whole drama of Nature and Art in its various aspects is mainly enacted in the two central orbs, one in Bohemia and another in Sicilia. One is the pastoral centre, the old shepherd's house where Perdita is preserved and grown to a symbol of life in accordance with the laws of "great creating Nature;" the other is the house of Paulina where, acting to the purpose of the providential design, Paulina preserves Hermione. Both are the secluded places, removed from the active (i.e., heroic) world. The third is the spiritual, governing centre of all, the shrine of Apollo.

There is a natural connection of the first two orbs with this presiding deity of Nature's order; they do not need to send special emissaries to Apollo because their natural concord with the laws of Apollo has engraved the latter on their minds and they can instinctively act accordingly. It is a natural and unconscious communion. The heroic world of Leontes is, however, at discord with the governing centre and is ruled by baser passions of jealousy, doubt, fear and disintegration. He, therefore, stands on a slippery ground and out of the sense of inhibited insecurity, has to seal his actions by a sanction of Apollo who is universally recognized in both worlds as their presiding deity.

Apollo's shrine is situated in the most idyllic atmosphere reminiscent of the most ideal pastoral Arcadia:

> Cleomenes. The climate's delicate, the air most sweet,
> Fertile the isle, the temple much surpassing
> The common praise it bears.
> Dion. I shall report,
> For most it caught me, the celestial habits
> (Methinks I so should term them) and the reverence
> Of the grave wearers. O, the sacrifice,
> How ceremonious, solemn, and unearthly
> It was i' th' offering!
> Cleomenes. But of all, the burst
> And the ear-deaf'ning voice o' th' oracle,
> Kin to Jove's thunder, so surprised my sense,
> That it was nothing.
> Dion. If th' event o' th' journey
> Prove as successful to the Queen (O be't so!)
> As it hath been to us rare, pleasant, speedy,
> The time is worth the use on't.
> Cleomenes. Great Apollo
> Turn all to th' best; these proclamations,
> So forcing faults upon Hermione,
> I little like.

> Dion. The violent carriage of it
> Will clear or end the business when the oracle,
> Thus by Apollo's great divine sealed up,
> Shall the contents discover, something rare
> Even then will rush to knowledge. Go; fresh horses,
> And gracious be the issue!
> (III, i, 1-22)

Analyzing the above conversation, one notes that Nature rules at the shrine of Apollo in her Arcadian and spiritually beneficent manifestations. Cleomenes is struck with wonder at the idyllic beauty of the shrine for the "climate is delicate," the air "most sweet" and "fertile" is "the isle." This is reminiscent of Sidney's Arcadia:

> Do you not see how all things conspire together to make this country a heavenly dwelling? Do you not see the grasse how in colour they excell the Emeralds, everyone striving to pass his fellow, and yet they are all kept of an equal height?...nor any less than a goddesse, could have made it so perfect a plotte of the celestiall dwellings.[1]

It recalls also the following from The English Arcadia:

> This tempe was at first called Nature's Eden, because in it was no part of man's workmanship; yet the work in Arte more strange then the Art or work of man could correct; the trees did not overgrow one another, but seemed in even proportions to delight in each other's even-ness...[2]

[1]Sir Philip Sidney, "'The Countess of Pembroke's Arcadia'," in The Prose Works of Sir Philip Sidney, ed., Albert Feuillerat, 1 (Cambridge: University Press, 1922), p. 57.

[2]Markham, The English Arcadia, (1607), Sig. K3. This citation is borrowed from Walter R. Davis, Idea and Act in Elizabethan Fiction (Princeton, New Jersey: Princeton University Press, 1969), pp. 58-59.

Such descriptive beauty of Nature's shrine "stresses wonder at the supernormal and supernatural quality of the natural world perfectly assimilated to some ideal of order."[1] Cleomenes is thus struck with the miraculous beauty and awe in Nature's powers. He is mystified at "the deafening voice of the oracle;" it so "surprises" his sense that he "was nothing." The supernormal in Nature has a transporting power. It can rouse human faculties and submit them to a subtler capacity of perception. This is exactly how it appeals to Dion. He is captivated by its "celestial habits," its solemnity and unearthly sacrifice. It leads to his perception of the awe and grandeurof the "great creating Nature" whose design is beneficent and spiritual. It rouses in him beneficent impulses. He prays that the journey should prove as successful to the queen as it "hath been rare" to both of them. The word "rare" is significant because when the contents of the oracle will be disclosed at the court, "something rare even then will rush to knowledge." It is through knowledge and self-realization that the oracle will work on Leontes' mind. It will bring home to him Nature's beneficent order.

Nature, thus, rules the events and characters of the play. The whole play is strewn with Nature images. In fact pastoralism rings throughout the play. Wilson Knight has

[1]Davis, Idea and Act in Elizabethan Fiction, p. 57.

made a very significant suggestion about Apollo's position and status in the play:

> Apollo is as mysterious and as aweful as Wordsworth's gigantic mountain presences; he is both the Greek Apollo and the Hebraic Jehovah. In him the play's poetry is personified.[1]

The "Great Nature" is a creator, guide and judge. Natural order is Christian in values, Hellenic in operation. The mystic spiritualism borders pastoral "pantheism". This becomes clear when the theme of Art and Nature is viewed in the context of a vaster design of the allegory of man's youth, age, death and ressurrection, and is manifested to work out in the play in terms of the Nature myth of seasons. The whole of the myth revolves around a natural blossoming of life in spring, as Persephone, the corn-seed sown during autumn, blossoms forth in the spring. This sprouting forth into life implies a prior fallowness of the winter corresponding to the early schedule of life, on earth or in the underground. This provides another tensive structure of fallowness versus fertility, youthfulness versus decay, or in artistic terms, creativity versus artificiality. In this connection, it is important to observe that the philosophic discourse between Polixenes and Perdita on Art and Nature discussed above, may fruitfully be associated with the source on which Shakespeare was drawing—

[1]Knight, p. 92.

Fawnia, the counterpart of Perdita in Pandosto tries to convince her lover that whatever the extent of disguise may be, an artificial shepherd cannot become a genuine one.[1] This is the gist of Perdita's commentary in the dialogue discussed above. Here we are mainly concerned with the aspect of creative imagination.

There is throughout the play a pattern given to the channel of creative imagination. There is, for example, the enactment of winter in the mental and spiritual career of Leontes. This is symbolized in Mamillius' "Winter's Tale." Winter, as opposed to spring, lacks creative energy and concequently creative impulses, and it rather corresponds to the destructive part of Nature. Lacking creative imagination and energy, Leontes reclines towards the destructive part of Nature which comprises the knowledge of evil: he has "seen and drunk the spider." There flows from his passionately torn mind a whole range of images signifying coldness, "death" and lack of warmth:

> Cease, no more!
> You smell this business with a sense as cold
> As is a dead man's nose; but I do see 't, and feel 't,
> As you feel doing thus; and see withal
> The instruments that feel.
> (II, i, 150-154)

His feeling is infected with the diseased thought of his mind. This is anticipated in the lines:

[1]Hoeniger, p. 26.

...the year growing ancient,
Not yet on summer's death, nor on the birth
Of trembling winter.
(IV, iv, 79-81)

and in the sad tale of "sprites and goblins" that Mamilius relates. The lack of the creative impulse is stressed as positively unnatural leading to unnatural social and psychic manifestations. Leontes, like Macbeth, is haunted by the spectrum of sleeplessness because he has been inflicted with an unnatural passion:

Nor night nor day no rest.
(II, iii, 1)

He burtsts forth into images of "goads", "thorns", "nettles", and "tails of wasps."

This process is represented by a creative energy which through creative imagination and love redeems the inward man destroyed by this unnatural passion. This implies a discussion of the baser arts as opposed to the creative arts and it will be dealt with in the discussion on The Tempest. It is enough here to remark that truly creative Art, as spring, restores life and this is what Perdita and Florizel represent.

Leontes is subjected to seasonal or cyclical phenomenon. Perdita and Florizel re-enact spring through pastoral love, a crowning manifestation of the creative urge. It is interesting here to recall that their love enacts a Christian pastoral of happiness—a moralistic concept as

distinguished from the naturalistic one of the pagan strand. The pastoral beauty of their love is unique and moving as Hoeniger has remarked:

> The portrayal of the love feelings is unmatched in beauty as well as in understanding almost anywhere in Shakespeare. Perdita and Florizel are respectively ideal masculine and feminine love personified, and yet they are real, throbbing with life.[1]

If love in As You Like It requires a rational orientation for the creation of harmony, in The Winter's Tale it is curative because it is intuitive and spontaneous. It is regenerative and incarnates spring. Perdita is "no shepherdess, but Flora peering in April's Front," and when she comes to choose for Florizel the flowers that best match him, she equates him to spring—an identity of selves, or a creative fusion of lovers:

> Now, my fair'st friend,
> I would I had some flow'rs o' th' spring, that might
> Become your time of day.
> (IV, iv, 113-115)

The identification of the lovers with spring is important not only because it connects love and creativity to fertility on one side and Art on the other, but also because it suggests a corresponding restoration of the life of Leontes whose winter of suffering and penitence is now coming to a close. Spring here symbolizes the happy arrival

[1] Ibid., p. 12.

of the lovers in Sicilia, But rebirth cannot be enacted without Hermione who represents the Christian idea of grace through a virtuous life. Perdita's beauty reminds Leontes of the physical and spiritual beauty of Hermione:

> I thought of her,
> Even in these looks I made.
> (V, i, 227-228)

This juxtaposition of the pastoral and the Christian, repeatedly stressed in the play, leads to the regeneration of the universe of the play.

Coming back to Apollo and connecting it to the vegetation myth, one discovers coherent design of the whole theme. Apollo the sun god is also the god of natural wisdom as discussed earlier. This natural wisdom, is symbolized by the sun in a state of ascension in the spring when there is a blossoming of the whole vegetation. When the sun withdraws its heat from the earth gradually after the summer, vegetation suffers the fall and this, as has been noted above, corresponds to Leontes' tearing up of the mind with nerve wrecking passions. The sun images, therefore, become meaningful:

> ...the most peerless piece of earth, I think,
> That e'er the sun shone bright on.
> (V, i, 94-95)

The sun shines on Perdita brightly as it does in spring. To start with, Leontes is without this sun of life, the giver of energy and wisdom. When he defies Apollo, he rejects natural wisdom as also the very principle of creation which,

in the field of Art, is tantamount to saying that he denies the creative imagination.[1]

This creative energy is also symbolized by the sea which is poetically woven into the texture of the imagery. The merging of the rhythms of Nature and of the rituals of the sheep-shearing feast is thematically significant. Perdita sings of:

> Daffodils,
> That come before the swallow dares, and take
> The winds of March with beauty; violets, dim,
> But sweeter than the lids of Juno's eyes,
> Or Cytherea's breath; pale primroses,
> That die unmarried ere they can behold
> Bright Phoebus in his strength...
> (IV, iv, 118-124)

Florizel invokes the sun and sea in his pledge of constancy:

> ...for all the sun sees or
> The close earth wombs or the profound seas hide
> In unknown fathoms, will I break my oath
> To this my fair beloved.
> (IV, iv, 493-496)

He is

> ...but to sea
> With her whom here I cannot hold on shore;
> (IV, iv, 502-503)

The verse also has a wave motion, rising and falling like the movements of the sea. The unconscious effect of this is that there is the association of the sun, the sea,[2] the

[1] Ibid., p. 20.

[2] The presence of the sea is significant in all the three romances, The Winter's Tale, Pericles and The Tempest. The image has the traditional connotations of the calm and storm of the mind. In its symbolic connotations it merges into the thematic regenerative forces in The Tempest.

dance and the whole spring festival, all of which combines to symbolize life and the creative energy behind it. The play, thus, invokes the state of unfallen creativity—an enlargement upon the pastoral theme—and studies the progression of a fallen mind from spiritual chaos to regeneration in the background of this creativity.

CHAPTER FOUR

The "Sea-Change" in The Tempest

The Tempest is a work of such an archetypal nature that the critics of different ages have looked for diametrically different values and concepts in its theme. An historian of The Tempest criticism has before him today a sociological Tempest, a historical Tempest, an autobiographical Tempest and an evolutionary Tempest.[1] The play presents such a complex and multiple allegory that it includes within its ambit the whole social and moral nature of Art and Nature.[2] Restricted to the pastoral and its allied themes, however, one dramatic tradition considers the play as a morality dealing with the cure of the sin of fallen humanity through forgiveness and repentance. This tradition also has its skeptics like E.E. Stoll and Bonamy Dobrée,[3] but both the Christian and the skeptical strains in this tradition

[1]A.D. Nuttal, Two Concepts of Allegory: A Study of Shakespeare's The Tempest and the Logic of Allegorical Expression (London: Routledge and Kegan Paul, 1967), p. 8.

[2]J.P. Brockbank, "'The Tempest': Conventions of Art and Empire," in Shakespeare's Later Comedies, ed., D.J. Palmer (Middlesex, England: Penguin Books, 1971), p. 382.

[3]The reference is to the essays on The Tempest by both these writers. They question the nature of Prospero's forgiveness.

regard the operation of the pastoral symbols and natural order as one of the primary contributing strains to the final vision of the social, psychological and spiritual integration in the play. Another dramatic tradition regards the play as a pastoral celebration of the fertility and order of Nature. One member of this tradition, Frank Kermode, regards it as a conscious working out of the pastoral theme of Art and Nature which serves as a stepping stone, through analogous narrative, to the theme of Fall and Redemption:

> The pastoral romance gave him the opportunity for a very complex comparison between the worlds of Art and Nature; and the tragicomic form enabled him to concentrate the whole story of apparent disaster, penitence, and forgiveness into one happy misfortune, controlled by a divine Art.[1]

This chapter aims at discussing those elements of the play which are partly or wholly pastoral in the context of the connotations of pastoral accepted in the Renaissance and measured in terms of the Renaissance view of the "natural-man," Nature and Art. It, however, recognizes the great fact with Shakespeare and especially with The Tempest that it is not "Shakespeare's way to give neatly defined" or "blackboard" answers to the specific problems.[2] His vision and the operating forces for its attainment are so mixed up

[1]Frank Kermode, "Introduction", The Tempest (London: Methuen and Co., 1961), p. lix.

[2]John Wain, "View Points," in Twentieth Century Interpretations of The Tempest, ed., Hallett Smith (Englewood Cliffs, N.J.: Prentice-Hall, 1969), p. 104.

that it is neither easy nor desirable to attempt a disentanglement of one from the other for any critical evaluation of the theme of integration or regeneration. This chapter, thus, aims at only a broad analysis of the modifications and enlargements of the pastoral in The Tempest.

The play does not provide a simplistic tension between natural innocence and sophisticated decadence; nor does it simply deal with the theme of reclamation of Nature by grace. In order to measure the extent to which the play deals with such pastoral themes, one has to be specific about the meanings of the words "natural" and "nature". A study of the natural man was logical sequel to the long voyages and discoveries during the Renaissance. But a common factor of all such studies is the paradoxical attitude to the nature of the natural man. In one breath it is spoken of as "unspoilt purity;" in the other, the natural man is branded as "human beast."[1] On the one hand Renaissance man feels it religiously justified in colonizing and civilizing the "human beast," and on the other, he has a nostalgia for the pastoral Golden Age of the natural man. Thus Shakespeare had before him the soft primitivistic concept of the natural man as advocated in Montaigne and the paradoxical attitude of the voyage literature and the

[1]Quoted from Cawley, The Voyagers, pp. 346 ff., cited by Frank Kermode in his "Introduction", The Tempest, p. xxxvi.

pamphleteers. He recognizes both aspects of the natural man, the savage and the unsullied ones. He turns the paradox of the pamphlets into an ambivalent aspect of the real nature of man and modifies and qualifies the soft primitivism of Montaigne with the graces of Art in the form of nurture and *melior natura*. The pastoral tension of Art and Nature becomes not only functional but also thematic in the dramatic vision of *The Tempest*.

The play deals with Nature, not from the point of view of defining it with a deterministic clarity in order to arrive at an answer to a philosophic proposition. It attempts an artistic exploration of the different possibilities of the idea of Nature; it is both expository and analytical. The merit of *The Tempest* is, however, to qualify some definitions of "nature" and "natural" as usually applied to the pastoral. These qualifications or specifications are arrived at by a series of tensive structures as usual between Art and Nature in various groupings. The tensions are, thus, between the qualified aspects of Nature on one side and the qualified aspects of Art on the other.

In order to arrive at a meaning of Nature in its qualified forms as employed in *The Tempest*, we have to study the Renaissance attitudes to it both in philosophy and literature. The Renaissance Aristotelians described reason

as the highest mental faculty, but Renaissance neo-Platonists held with Marsilio Ficino that above the rational faculty stands mens, a mystic illumination from God or universal love.[1] But both held that reason was innate and natural. From this it was implied that it was natural to be moral and rational, and unnatural or immoral to be irrational.[2] Reason, imagination or intuition could be both sinister or beneficent but to be in harmony with the higher reason, it is natural only if these forces are used towards beneficent ends. It is reasonable, says Agrippa, to ascend by degrees through each order of the universe and draw new virtues from above; "magic", says Valerie Carnes with Agrippa, "unites the virtues of things through the application of them to one another and to their inferior suitable subects."[3]

Agrippa sanctions magic and vision for reaching the highest in Nature. Magic applies natura-naturans to natura-naturata—the ultimate meaning of the things to "things themselves." This is what a pastoral regeneration consists of—to bring home to the characters in the play

[1]Marsilio Facino was an Italian philosopher and writer of the fifteenth century. He worked in the field of Platonic and Alexandrian philosophy. Valerie Carnes cites her in his "Renaissance Conceptions of Mind, Imagination and Art in Shakespeare's 'The Tempest'," North Dakota Quarterly, 35 (1967), 94.

[2]Ibid.

[3]Ibid., p. 95.

the ruling benign order of Nature and to recommend its application to them for their mental and spiritual harmony:

> ...it should be possible for us to ascend
> by the same degrees through each world
> to the same very original world itself,
> the Maker of all things, and First cause,
> from whence all things are, and proceed...[1]

White magic was natural in another way also, as it was an imaginative vision of the three levels of Nature's hierarchy—the sensible, the rational and the intellectual. To be higher in the hierarchy was to be nearer the secret of natural order. This hierarchy of Nature was a common psychological assumption of the Renaissance view of Nature. There is, thus, a natural ordering of the status of the characters in the universe which is temporarily disturbed in the universe of the play. According to Theodore Spencer's classification of the characters of The Tempest, "Caliban represents the level of sense, the various noblemen the untrustworthy level of reason, and Prospero, with his servant Ariel, the level of uncontaminated intellect."[2] It is unnatural to try to cross one's due order and status. Caliban's rebellion against his natural lord, the higher reason, is not only unnatural, but it disturbs the whole natural order symbolized, as Nuttal suggests, by the abrupt

[1]Cornelius Agrippa, Three Books of Occult Philosophy, trans. John French (London: R.W. for Gregory Moule, 1651), I, i.

[2]Theodore Spencer, Shakespeare and the Nature of Man (New York: The Macmillan Company, 1966), p. 195.

ending of the masque into chaos,[1] the objective and psychological implications of which are suggested in the play. This natural ordering results in a corresponding grouping of the characters. Stephano and Trinculo, who represent the unchangeable level of human nature, are appropriately associated with Caliban. Antonio and Sebastian are associated with each other, while Gonzalo stands alone in his image of the unfallen goodness and order, and he is a symbol of the unspoilt humanity of the pastoral similar to Miranda and Ferdinand.

The above concept of the nature of man is usually viewed in terms of the psychological connotations of the Christian doctrine of the fall of Man, and it is symbolized by the natural elements of earth, water, air and fire, connoting the physical, the emotional, the spiritual and the intuitive elements in the composition of man.[2] Colin Still has cited how we read in Genesis of the fall of Adam and Eve; representing Man, from that lower paradise which is the subjective plane of pure reason (Air). He notes how, hearkening to the voice of the tempter, Adam and Eve descended to the passional plane (Water). They were thus bidden to till the land and they fell to the plane of

[1]Nuttal, p. 146.

[2]Colin Still, Shakespeare's Mystery Play: A Study of The Tempest (London: Nicholson & Watson Ltd., 1936), p. 88.

earth.[1] Considered this way, The Tempest deals both with the fallen and the unfallen states of existence which are the legacy of the human race, and both these states were summed up by the Renaissance humanists in their concepts of "nature" and the "natural". Thus Caliban is natural in that he is earthy and low. Ariel is natural in that he represents the fluid elements of water and air and also those bodiless energies of Nature which in their subtleties are called "spiritual" by us. "Miranda is natural in the sense that we take the Golden Age or the Garden of Eden to be our natural condition."[2] Although she has acquired knowledge, yet she retains the innocent state. It is, therefore, in a larger context of the meaning of Nature that The Tempest can be said to be a celebration of Nature or the natural order and also as a victory of the unfallen natural condition in Miranda.

For the development of the above theme, a network of tensive structures such as those of sophisticated villainy and primitive savagery, noble nature and vile nature, nature and nurture, baser art and divine art, contemplative life and active life as component units and variations of the main pastoral tension between Art and Nature have been

[1]Still, p. 169.

[2]Robert Langbaum, "Introduction", The Tempest: The Signet Classic Shakespeare (New York: New American Library, 1964), p. xxv.

created. The tension between sophisticated villainy and primitive savagery is a variation over the pastoral tension of sophisticated villainy and natural innocence. This serves the purpose of defining the nature of "natural-order" at which the pastoral tragicomedy in The Tempest aims. There is the suggestion of a subtle contrast between the sophisticated villainy of Antonio and Sebastian on one side and the savagery of Caliban on the other. "As a natural man," says Northrop Frye, "Caliban is mere nature, nature without nurture...nature that manifests itself more as an instinctive propensity to evil than as the calculated criminality of Antonio and Sebastian, which is rationally corrupted nature."[1] The sophisticated villainy is blacker than the natural savagery because, being in the higher scale of being, Antonio and Sebastian look all the more cruel, ungrateful and vile. Gonzalo observes:

> (For certes these are people of the island)
> Who, though they are of monstrous shape, yet note,
> Their manners are more gentle, kind, than of
> Our human generation you shall find
> Many—nay, almost any.
> (III, iii, 30-34)[2]

Prospero affirms Gonzalo's reflections:

[1]Northrop Frye, "Introduction", The Tempest (1959; rpt. Baltimore: Penguin Books, Inc., 1971), p. xvi.

[2]All textual references are to The Tempest: The Signet Classic Shakespeare, ed., Robert Langbaum (New York: New American Library, 1964).

[Aside] Honest lord,
Thou has said well; for some of you there present
Are worse than devils.
(III, iii, 34-36)

Antonio, Stephano and Caliban have a family likeness in that all have ingratitude towards their masters to whom they owe their existence. All of them plot against their natural masters or superiors through their lust or ambition, but "the Nature," as Wain suggests, "that rules Caliban's being, and will brook no intervention from Nurture, is still a divinity even though cruel."[1] Sophisticated villainy stands as vehemently condemned as in any pastoral. Natural existence, however, is not exalted in the vein of Montaigne. We find a tension within the natural state of existence itself.

Miranda is a symbol of the unspoilt natural condition. She emerges from the Garden of Eden as a personification of modesty and innocence to contrast not only to the chaotic and the tired world of her elders, but also to the savage nature in Caliban. She is noble by nature whereas Caliban is vile by nature. The difference between their natural states is that of rudimentary and mindless nature on one side and the perfection of nature in its unfallen state on the other:

For several virtues
Have I liked several women; never any
With so full soul but some defect in her

[1]Wain, p. 105.

> Did quarrel with the noblest grace she owed,
> And put it to the foil. But you, O you,
> So perfect and so peerless, are created
> Of every creature's best.
> (III, i, 42-48)

She is a symbol of perfect womanliness in Nature and an ideal human being in nurture, a creation of the Golden Age. Even Caliban has nothing but praise for her:

> But she as far surpasseth Sycorax
> As great'st does least.
> (III, ii, 106-107)

Caliban has elucidated the tension between the noble and vile by his comparison of the "greatest" and the "least" in Nature. It is Miranda's condition of existence, that is, nature in its noble condition, which becomes the axle of the pastoral leanings of the theme of regeneration in the play. This vision of pastoral is partly the aim of Prospero's divine Art in relation to himself. He attains a detachment from the appearances of life, regains the innocence of vision with which the naturally educated and reared Miranda is blessed. She does instinctively what Prospero achieves through divine Art.

The antithesis of noble and vile nature in Miranda and Caliban is logically connected to the usual pastoral tension between nature and nurture. To an Elizabethan humanist, as noted above, "nature" meant a higher level of cosmic and moral order. This order could be achieved only

through virtue, law and education. Northrop Frye has made a very useful observation in this context which goes a long way in arriving at what Frank Kermode accepts to be natural philosophy after Agrippa.[1] Commenting upon entering the upper level of Nature through education, he says:

> In this expanded sense we may say that the whole society being formed on the island under Prospero's guidance, is a natural society. Its top level is represented by Miranda, whose chastity and innocence put her, like her poetic descendant, the Lady in Comus, in tune with the harmony of a higher nature. The discipline necessary to live in the higher nature is imposed on the other characters by Prospero's magic.[2]

Caliban is natural in the sense that he is primitive and that his rudimentary nature cannot be educated while Miranda is a perfect blend of Nature and nurture, and according to Frye, at the top of Nature. In her, Nature and nurture or Nature and Art coalesce to give birth to a higher Nature. The play is constantly arriving at the meanings of the word Nature which is considered in the stages of its metamorphosis through nurture. But Caliban does not submit to metamorphosis through nurture. Prospero rightly describes him to be:

> A devil, a born devil, on whose nature
> Nurture can never stick; on whom my pains,
> Humanely taken, all, all lost, quitelost!
> (IV, i, 188-190)

[1]Kermode, p. xli.

[2]Frye, p. xvi.

Education does not only fail to change his nature but it is positively harmful because it gives rise to "briers and darnell of appetite."[1] He only abuses the gift of speech:

> You taught me language, and my profit on't
> Is, I know how to curse. The red plague rid you
> For learning me your language!
> (I, ii, 363-365)

In this connection a glimpse into Renaissance philosophy shows that the Renaissance in Castiglione and Spenser, in agreement with Dante, stress that a noble nature is an inherited trait. But the Renaissance humanists also believed that this inherent noble seed needed husbanding by nurture and education.[2] Dante and Pallavicino even held that the lack of nature could be supplied by education.[3] Shakespeare, however, in giving to Caliban a nature on which nurture does not stick is following the tradition of romance writers. The tensive structure of nature versus nurture is thus operated within the ambit of qualified meanings and stages of nature—rudimentary and mindless nature, and "mind in nature." This groups characters around Caliban and Miranda —Trinculo, Stephano, Antonio and Sebastian on Caliban's side, and Gonzalo, Ferdinand and Prospero on Miranda's side in so far as they are the indicators of the mindless or the noble

[1]Kermode, p. xlvii.

[2]Ibid., p. xlvi.

[3]Ibid.

mind in nature. Trinculo and Stephano have minds which are nearer to Caliban's and are brutish; Antonio and Sebastian have cunning and vile minds while Gonzalo, Miranda, Ferdinand and Prospero have noble minds. This leads to a variation in another popular doctrine in Shakespeare—the doctrine of inherited virtue.

The variation in the doctrine of inherited virtue is implicit in his acceptance of the tensions between noble and vile nature, and between the sophisticated villainy and natural savagery discussed above. "In so far as Caliban is his measure," says Frank Kermode:

> ...the natural man functions like the virtuous shepherd of a normal pastoral, to indicate corruption and degeneracy in the civilized world; if the natural man is a brute, so much the more terrible is the sin of nobleman who abases himself below the natural.[1]

The noble seed in itself, unlike in Cymbeline, Pericles and The Winter's Tale, may not manifest itself into the blossoming of a noble nature. It requires not only a tending and husbanding but a nobly oriented nurture which brings a nature under a creative restraint. The natural man (i.e., Caliban's nature) is full of lust, while the ably husbanded noble seed of Ferdinand is inherently capable of transforming instinctive lust into love:

[1] Ibid., p. liv.

> ...I,
> Beyond all limit of what else i' th' world,
> Do love, prize, honor you.
> (III, i, 71-73)

He is under the restraint of honour without the telling of Prospero:

> With such love as 'tis now, the murkiest den,
> The most opportune place, the strong'st suggestion
> Our worser genius can, shall never melt
> Mine honor into lust,...
> (IV, i, 25-28)

Caliban is unamenable to any such creative restraints of honour because he is not open to education.

In this context it is imperative to consider the elements of Christian pastoralism in the play. In Christianity the highest level of nature attainable after the fall is the vision of paradise as a renewed and ennobled vision of nature through the Christian doctrine of honour, virtue, love and temperance. The Christian pastoral, against the fashionable association of natural conduct with promiscuity in sex, advocates chastity as the chief functioning of temperance. Miranda and Ferdinand's love, being sharply distinguished from Caliban's lust, upholds the idea of Christian pastoral. Derek Traversi points out the relationship of the supernatural imagery with intuitions of value.[1] Miranda's first perception of the "noble vessel" has a visionary quality as the perception of Alonso has mystically ethical ones. Furthermore, the

[1]Cited by Nuttal, p. 156.

theme of "regeneration through forgiveness" is characteristically Christian, and though the skeptics like Bonamy Dobrée, Anthony Nuttal and Elmer Stoll have enlarged the possibilities of the term "religious" and those of the perceptive process in the play by doubting the comparative status of the different kinds of perceptions,[1] the visionary and pastoral nature of Miranda's perception, the mystical nature of Alonso's regeneration and the operation of the ethical values in both cannot be denied, as will be elucidated in the following pages. It is sufficient here to remark, however, that the dramatic resolution consisting of the renewal and regeneration of nature has religious components which are operated through the natural phenomena, both objective and subjective, progressing towards a harmonious blending. It is in conformity with the Renaissance thought which considered happiness to lie in attaining a unison with the natural ordering of life. It is also in conformity with the pastoral vision—both in its classical and Renaissance versions—in that it advocates harmony with Nature or the natural order. Prospero is in communion with higher Nature because he has discovered the design of beneficent Nature and can apply it to the benefit of melior

[1]These writers have doubted the reality of the comparative status of different kinds of perceptions in the play and have held that the "quasi-mystical ethical intuitions" are undermined by this uncertainty. See Nuttal, pp. 157-159. See also Dobrée, p. 49. For full reference see Chapter Three, supra p. 86.

natura in achieving a higher natural perception and also in regenerating the degenerate man. He ennobles melior natura to its perfection in Miranda:

> ...and here
> Have I, thy schoolmaster, made thee more profit
> Than other princess' can, that have more time
> For vainer hours, and tutors not so careful.
> (I, ii, 171-174)

His divine Art consists in mastering the forces of Nature and natural phenomena.

If Perdita invokes the idea of unfallen creativity, Prospero masters the divine Art which discovers the relationship of man and Nature and aims at setting man back to natural ordering[1]—the indefeasible proposition of the pastoral viewed in Renaissance perspective. Prospero's island, representing the traditional pastoral circle, is like Arden in As You Like It, a matter of subjective reality to start with, en route to its being a place of moral discovery. For Caliban it is a place "full of noises,/Sounds and sweet airs" (III, ii, 140); for Stephano and Trinculo, it is a nightmare freak of "savages and men of Inde" (II, ii, 60). Ferdinand sees it as a prison illuminated only by the presence of Miranda (I, ii, 491) while Antonio looks at it as monstrously haunted by a "din to fright a monster's ear" (II, i, 318). There is a variegated fusion of ideas around

[1]Carnes, p. 100.

one central point and this multiple view of reality has its share with the exploratory nature of the Renaissance pastoral discussed in Chapter One. The island in the end becomes the source of culminating their perceptions into a discovery both of the self and the truth which is identical with the perception of value. This discovery is dramatized in the exclamation of Gonzalo:

> In one voyage
> Did Claribel her husband find at Tunis,
> And Ferdinand her brother found a wife
> Where he himself was lost; Prospero his dukedom
> In a poor isle; and all of us ourselves
> When no man was his own.
> (V, i, 208-213)

This process of the discovery of the self and the truth of nature is accompanied, as referred to above, by a transformation of perception both through psychological operation and visionary revelation. The tensive structures elucidate this theme of regeneration at the psychological, the visionary and the spiritual levels because Shakespeare's love for pastoral and natural in its beneficent order had come to specially fascinate him at this stage. Dover Wilson has observed:

> ...the problem was both a technical and a spiritual one, as is generally the case with Shakespeare, and indeed with all poets who attempt to span the whol of life.[1]

[1]Dover Wilson, "The Enchanted Island," in Twentieth Century Interpretations of The Tempest, p. 39.

For the technical aspects of it, he chose the pastoral mode which offered a multiple juxtaposition of ideas, and for the spiritual, he oriented the pastoral tragicomedy towards regeneration through psychology and vision. But it is important to observe that the operating media in both these kinds of regeneration, as usual with his pastoral plays, is nature and natural phenomena in all their symbolical connotations. Northrop Frye has meaningfully summarized the whole process:

> Prospero takes the society of Alonso's ship, immerses it in magic, and then sends it back to the world, its original ranks restored, but given a new wisdom in the light of which Antonio's previous behaviour can be seen to be un-natural.[1]

The magic in which he immerses the society is the incarnation of natural ordering. The medium through which this magic works is the simple elements of earth, water, air and ether representing, as outlined above, the different elements in the human composition in relation to their degree of cosmic and moral naturalness. The action of the play moves from sea to land and allegorizes a motion from chaos to new creation, from ignorance to realization. Natural images, symbols and metaphors become the indefeasible background of this realization. The metaphors take life from the truths of the island about the tillers of the earth and

[1]Frye, p. xvii.

the stewards of fertility and the elements of Nature, meeting in storm or music, represent the transfigurations of individual experience. Its ethereal "affirmations are hard won, spun out of substantial material."[1] A.D. Nuttal has also noted how our real experience supplies many such false configurations which can be related in a strangely intimate way to the miracles and prodigies of the curious island.[2]

G. Wilson Knight associates myth and miracle to Shakespeare's own spiritual development:

> ...in this work Shakespeare looks inward and, projecting perfectly his own spiritual experience into symbols of objectivity, traces in a compact play the past progress of his own soul.[3]

The play dovetails the psychological and the spiritual into the pastoral and the natural. The sea operates in the play in all its symbolic connotations from "water" to the representation of the ultimate natural force washing[4] into

[1]Brockbank, pp. 383 and 395.

[2]Nuttal, pp. 139 and 145.

[3]G. Wilson Knight, "Myth and Miracle," Twentieth Century Interpretations of The Tempest, p. 20.

[4]Colin Still has suggested, "an immersion in water may be employed as a piece of natural symbolism to represent an upward movement of the consciousness from the physical plane to the plane of sensuous emotion." See Still, p. 89.

the minds and the consciousnesses of the characters. Though apparently cruel, the sea is ultimately a beneficent force. Ferdinand realizes that

> Though the seas threaten, they are merciful.
> I have cursed them without cause.
> (V, i, 178-179)

When the characters experience a life and death struggle with the sea waves, their garments, rather than getting spoilt, are "fresher than before" (I, ii, 219). It is not just a loose end of the play that tempestuous waves of the sea beneficently "ride" Ferdinand away to the shore. Francisco saw him

> ...beat the surges under him
> And ride upon their backs. He trod the water,
> .....
> To th' shore, that o'er his wave-worn basis bowed,
> As stooping to relieve him.
> (II, i, 119-120, 125-126)

The sea beneficently saves the characters for their mental and spiritual transformation which again is contained in the metaphor supplied by the sea—"sea change" and "sea sorrow." The moral sonorities of the play are mirrored in the sonorities of the sea and the final vision itself is expressed by way of sea, thunder and air. But, as with the other pastoral conventions in the play dealing with the meaning of "nature" and "natural", the convention of pastoral conversion through "sea-change" is not a simple process of growth. It consists, as Brockbank has pointed out, of

"elusive mysteries, requiring strange mutations and interventions."[1] The play thus offers much different than usual changes associated with pastoral in As You Like It or The Winter's Tale. In The Winter's Tale, the process of conversion is a simple process of transformation of mind as it is from winter to spring. In The Tempest, the conversion involves the mind in its different levels of perception, from rational understanding to a mystic vision. The perceptions partake both of neo-Platonic mens and the Aristotelian rational faculties. The former includes intuitions of value through the operation of which Alonso is regenerated. These intuitions of value are carried through the wild sound of the sea and the tempest which reveals to him his crime:

> O, it is monstrous, monstrous!
> Methought the billows spoke and told me of it;
> The winds did sing it to me; and the thunder,
> That deep and dreadful organ pipe, pronounced
> The name of Prosper ; it did bass my trespass.
> Therefore my son i' th' ooze is bedded; and
> I'll seek him deeper than e'er plummet sounded
> And with him there lie mudded.
>
> (III, iii, 95-102)

The process consists of a progress from disorder to order or from chaos to harmony supplemented by the appropriate configurations of the elements of the enchanted island. In fact, there is disorder to be transformed into order as music

[1]Brockbank, p. 401.

is made by Ariel out of the natural noises.[1] It represents a metamorphosis of perception. The things are, in fact, in a state of metamorphosis—ever changing aspects of the same force, the sea.[2] Ariel, the subtler being, can make music out of noise through its subtler perception, while Prospero, his master, can induce Ariel and others to such a perception. This perception is a natural state of existence for Miranda. In fact, to be in the Garden of Eden is a matter of perception[3] which need be refined or restrained by the ideal nurture personified in the divine art of Prospero. Unlike the subjective relativism suggested in As You Like It, The Tempest has a prescribed objectivity of "value" to which the perceptive or mystical abilities are ultimately supposed to move for a harmony. There is a subjective relativism before the process of conversion or moral discovery sets in, but ultimately, the whole perceptive and mystical process works to the same moral end. This "end", being rational or visionary, belongs to the highest scale of being natural:

> Their understanding
> Begins to swell, and the approaching tide
> Will shortly fill the reasonable shore,
> That now lies foul and muddy.
> (V, i, 79-82)

[1]The background of one of his songs is animal noises while that of the other is the sound of the sea.

[2]Langbaum, p. xxix.

[3]Ibid., p. xxxii.

Prospero is using the sea as a language of moral discovery. "Swell", "tide", "shore" and "muddy" are the sea images applied to signify a "sea-change" in the minds of the characters. The process of sea-change means the voyage across the sea to the shore and signifies a change from the "foul and muddy" to the "reasonable". As the characters had to suffer the pangs of the tempest before they could come to the shore, so they had to be relieved of their vile senses before they could attain a higher perception and vision:

> My charms I'll break, their senses I'll restore,
> And they shall be themselves.
> (V, i, 31-32)

Prospero by his divine art turns vile into noble nature, punishes the savage and holds the mirror up to nature to everybody. In this wider sense it is also, as with a usual pastoral, a reclamation of nature.

Pastoral poetry has always taken a softer view of nature. The Tempest takes a beneficent view of higher nature in its Renaissance connotations. But there are the usual echoes of the softer view of nature and other pastoral strains too in the play. There is the perennial theme of the natural man and the Arcadian Utopia in Gonzalo's idea of commonwealth, a dream of the pastoral Golden Age where

> All things in common nature should produce
> Without sweat or endeavor. Treason, felony,
> Sword, pike, knife, gun, or need of any engine
> Would I not have; but nature should bring forth,
> Of it own kind, all foison, all abundance,
> To feed my innocent people.
> (II, i, 164-169)

This dream of the pastoral Golden Age, though it does not stand as such in the play, yet serves as a simplistic version of what harmony, as represented in its natural ordering,can bring about. It also serves to elucidate the real Golden Age that the play is progressing toward. Here, it is sufficient to observe, however, that the softer nature and Arcadian existence are also echoed in the play. The enchanted island itself is the pastoral Arcadia transcending the rest of the world. It is nearer to heaven, and as Martin Ling notes, an "ideal setting for the love that symbolizes the reunion of the celestial with the terrestrial."[1] Furthermore, there is the pastoral celebration of nature in the masque which seals the true union of the lovers in marriage and promises that "seed time" and harvest will never cease. There is no winter but spring and autumn dancing hand in hand as in Milton's Eden. Juno showers blessings and "long continuance, and increasing" on the couples while Ceres represents "Earth's increase, foison plenty,/Barns and garners never empty" (IV, i, 107, 110-111). Fertility and creativity

[1]Martin Ling, Shakespeare in the Light of Sacred Art (London: George Allen and Unwin Ltd., 1961), p. 110.

are celebrated as a principle of order as they are in The Winter's Tale, though they do not form the main source of regeneration in this play as they do in The Tempest. The dance here is especially interlinked with the idea of art and civilization.

This celebration of Nature's fertility and harvest is followed by an invocation of natural images of hills, brooks, lakes and groves and natural recurrence of morning, night, darkness and light, corresponding to man's mental awareness to the light of reason:

> And as the morning steals upon the night,
> Melting the darkness, so their rising senses
> Begin to chase the ignorant fumes that mantle
> Their clearer reason.
> (V, i, 65-68)

Nature is supplying both the cause and the medium of communication of the perceptive processes that are working to harmonize the ideal and the actual in the human nature. The harmonious vision of the two worlds, that of nature and the actual one, is reached through reconciliation and forgiveness sealed by a union of two innocent lovers from both worlds.[1] This again is also the design of The Winter's Tale, but whereas the universe of this play is governed by the great creating Nature in its seasonal processes and connotations, The Tempest rises to a subtler and more ethereal

[1]Wilson, p. 39.

concept of natural government discovered and operated through man's highest natural ability of reason and intuition developed in the divine art. The central operating control is the divine art of Prospero—not the simple seasonal operation of physical nature. In both plays, however, nature is made to act in its physical manifestations, and in this sense there is an organic continuation of The Winter's Tale into The Tempest with a remarkable change in the breadth and scope of both Art and Nature. There is no emphasis at drawing a tension between the great creating Nature on one hand and the vile sophistication of man on the other, though it retains this tension as a subsidiary organ of the whole machinery. There are stages in the play when Caliban is put up as a measure to show how uglier the corruption of the civilized man can be than the bestiality of the natural man.

On the whole, what the play aims at in the context of Art and Nature is that the highest in Nature is the purpose of Art. Divine Art explores the beneficent natural design, and being at one with it is most natural. The celebration, thus, of either Art or Nature in the play is the celebration of what is natural, and this is supplemented by a consistent commentary on their scope and meaning in the tensive structures discussed above. The pastoral in The Tempest enlarges itself to still more philosophic and abstract

variations on what is "natural". Thus the sea-change metaphor becomes an allegorical expression of a deeper search into the moral change than the overtly pastoral convention could offer.

The change and the transformation of perception affects not only Alonso and his associates but also Prospero the divine artist himself. He personifies the image both of the artist and the prince, and his venture into the realm of quasi-Platonic ideas and the enchanted island of Art have taught him about his own inadequacies as a governor of Milan. The island or the ideal world of Art is good and can arrest mutability but it cannot create reality or even preserve illusion[1] long, dealing as it does with the stuff of dreams. He has learnt that his too much indulgence in his books and his negligence of duties as a prince have led to his ousting from his dukedom. The green world of the island has thus to be abandoned for a return to the actual world of human affairs. If Gonzalo has to "shake off" his "slumber" and "awake" to point out Antonio's conspiracy to Alonso, Prospero had himself to awake to it before he was thrown out of his dukedom, but he slumbered. His journey into the enchanted island of Art has left him with a self-discovery and a realization of the necessity both of the ideal and the actual. He comes out with

[1]Carnes, p. 102.

a newly gained insight into the relationship of both. Thus the disintegration of the heroic circle gets reintegrated through education and recovery in the pastoral island enacting Walter Davis' threefold formula of a pastoral romance: disintegration, education and reintegration, operating not only on the level of ideational adjustment but for a harmonious blend of both.[1] Don Cameron Allen, tracing the similarity of The Tempest with the story of the Odyssey also finds a similarity to the threefold structure especially characteristic of The Tempest.

> The hero crosses watery wastes impelled by power beyond his will; he arrives on islands and strands beyond the search of the real; and there he finds a perfection of soul that makes actuality, when he returns to it, edurable.[2]

Thus the pastoral tension between the heroic and the contemplative lives is treated broadly in a similar pattern as that of As You Like It and in the other pastoral comedies of the time. Like Rosalind and her father, Miranda and Prospero would be glad to return to civilization leaving the uninhabited island for Caliban:

> But this rough magic
> I here abjure; and when I have required
> Some heavenly music (which even now I do)

[1]See Wilson, p. 39.

[2]Don Cameron Allen, "'The Tempest'," Twentieth Century Interpretations of The Tempest, p. 71.

To work mine end upon their senses that
This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book.
(V, i, 50-57)

Absence from civilization does not in itself produce a perfect character. In the first place, in retirement little avails him who is without a virtuous spirit;[1] in the second, the world of human affairs cannot be neglected. Prospero has to labour to regain a harmonious blend of the worldly and the heavenly powers. In Milan he was only contemplative, unable to translate knowledge into active life. His new vision is a synthesis of both the contemplative and active lives, and as Theodore Spencer has observed, his domination of spirits being an act outside of the limits of human nature, his wisdom makes him return to his rightful place of daily life as a governor of himself and of his subjects. This is also common in other pastoral comedies and romances of Shakespeare. The enchanted island, like the Forest of Arden, the wood near Athens or the Welsh mountains in Cymbeline, is a place where important lessons are learnt, and after getting their due education in this circle, the characters pass into the circle of heroic life again.

Pastoral has always aimed higher[2] at both style and

[1]Allan H. Gilbert, "'The Tempest': Parallelism in Characters and Situations," The Journal of English and Germanic Philology, 14 (1915), 74.

[2]See chapter one, supra p. 26.

content and Prospero's reverie about the "cloud-clapped" towers and gorgeous palaces has rightly been called a "metropolitan intrusion" into the realm of primitive island —a reminiscence of land across the water, "the cities of Carthage" or of the Italian mainland.[1] A return to the world of Art and civilization is not only architectonically necessary in the plot, it is essential to the vision of life evolved out of empirical perception and intuitive revelation in the play.

The Renaissance identified beauty, virtue and higher Art. Prospero's art aiming at virtue and the highest in Nature, is celebrated over the baser art which leads to the evil machinations of Caliban; Stephano, Antonio and Sebastian. The natural triumphs over what is unnatural and evil. Art has both creative and evil propensities in it. The pastoral in The Tempest celebrates the theme of creativity and regeneration personified in the victory of divine Art over black magic. The better and virtuous human nature, though fertile, is always under the restraint of civility imposed by Art. But the Art of Prospero can order and reorder to the higher natural design only that which is amenable to reason. Moreover Art is not an end in itself; after it has supplied the artist with the renewed vision, the consciousness

[1]Allen, p. 70.

of the artist returns to the normal life again.

Shakespeare has taken up the concept of "great creating Nature" and that of Art where he left it in The Winter's Tale. He has evolved Miranda as a variation on the same theme with Art as a creating force, but has thoroughly qualified the theme of "great creating Nature" in Caliban who does not conform to the idea in its benevolent aspects because he is ugly and savage, nor does he submit to Art because Art too fails to nurture him. Here, it is imperative to recall that the play evolves its own concept of the Golden Age which is presented through a technique of parallelism between the Golden Age of Gonzalo and that of Prospero. Prospero presents an allegory both of psychic and spiritual experience and advocates justice and mercy as instruments for the achievement of paradise both within and without. The latter incidentally happens to form a synthesis of Platonic and practical concepts of living. Prospero himself grows up to this view of the Golden Age in the island before coming to which he had merely indulged in imagination. Gonzalo's concept of the Golden Age, representing the simple pastoral view of Arcadian Utopia, brings out by contrast the experiential realism attained by Prospero. The ideal of the latter's Golden Age is "natural justice." But he tempers his justice with mercy and forgiveness. This includes the pastoral theme

of the fallen and the redeemed man. One falls if one ignores natural justice and violates the natural ordering through lust, ambition and evil machinations; he can be redeemed through repentance, mercy and forgiveness:

> The rarer action is
> In virtue than in vengeance. They being penitent,
> The sole drift of my purpose doth extend
> Not a frown further. Go, release them, Ariel.
> (V, i, 27-30)

Forgiveness is meaningless without love and with forgiveness comes reconciliation of the estranged, the restoration of the lost and the regeneration of the sinful man. The play, however, does not offer an exposition of this regenerative system by a doctrinaire advocacy of Christian religion though it is the statement of Shakespeare's "deepest" religious feelings "using religion in the broadest sense as an apprehension of what life is about."[1] Prospero's forgiveness has a lesson that Art can teach only as "nature teaches," as the Forest and the "sea teaches," as "infancy" teaches, namely by "deep impulse."[2]

[1] Bonamy Dobrée, "'The Tempest'," Twentieth Century Interpretations of The Tempest, p. 48.

[2] Ibid., p. 59.

CHAPTER FIVE

Conclusion

A resumé of what has been discussed in the foregoing chapters would meaningfully establish the pattern followed by Shakespeare in his attitude towards pastoral and its function in the plays. He accepts the pastoral tradition critically in order to comprehend and dramatize the meanings of Art and Nature. He recognizes the limitations of pastoral life as well as the inadequacies of the corrupt and artificial civilization. He displays a characteristic awareness of the multivalence of experience and the value attitudes. The experiences and attitudes are ranged around the pastoral, but none of the opposing values is uncritically embraced or unambiguously rejected. The experiences and values are rather explored and understood in their human dimensions, and are then transformed to include the spiritual planes in the romances.

In the case of the classical pastoral, Shakespeare assumes the existence of pure motives in men, and by confronting the ideal and the actual in _As You Like It_, studies their harmonious adjustment in the characters. For this purpose he makes a full use of the pastoral disguise and the shepherd

figure for giving his aesthetics an ideational slant. This makes the tension between opposites a necessary adjunct to the working out of the pastoral theme. But the tensions are employed in As You Like It only for the elucidation of "what can be the final psychic attitude to life"—neither overtly pastoral nor sophisticated but born of a subjective relativism. No attempt is, however, made at further qualifying the terms "nature", "natural" or "art". Pastoral is taken more as a cliché for arriving at a psychological relativism rather than as a theme accepted with reverence. This is manifest in the treatment of the shepherd figure viewed from the standpoint of a condescending member of a metropolitan culture.

In The Winter's Tale, pastoral is not taken merely as a cliché; it is accepted with reverence and though the naivety of the actual shepherd figure is comical in its limited range of experience and expression, the play makes a progress towards The Tempest in the context of pastoral "ethos" measured in terms of the Renaissance connotations of "nature" and "natural". The "natural" here is the "natural order" beneficent in design. The "pastoral" is not only accepted with reverence,but is also advocated to be regenerative in its aspect of the "great creating Nature." Pastoral and natural coalesce more fully than they do either in As You Like It or in The Tempest. But the functional

process in the latter is subtler and more complex than the simple process of realization and growth in The Winter's Tale. The mind of Alonso is involved in its various levels of perception, from rational comprehension to mystic revelation involving reason, imagination, intuition and vision. There is, moreover, a dramatization of such fluid states of the processes of the mind in all its vibrating stages; Alonso's metamorphoses of perception and its dramatization in the form of a vision, expressed as "winds" and "thunder" transforming to a "song", is the crowning achievement of a pastoral transformation of sensibility.

The subjective relativism arrived at in As You Like It is reason oriented and pastoral serves only as one polar contrast to the values to be studied and explored. The spiritual progress of Leontes is not dramatized in its fluid states of phased metamorphosis or a visionary revelation; it is brought about mainly as a reflection in "the pastoral doubles" which are strangely interwoven into the mental states of Leontes and represent his final regeneration in Perdita and Florizel. The plot of Perdita and Florizel's love affair and the working out of the vegetation myth serve the same function as the analogous plotting does in the pastoral romances of Montemayor and Sidney. They symbolically act out the mental and spiritual states of Leontes in addition to representing the thematic celebration of pastoral love and

Nature. The audience is not however directly in touch with the operation of Leontes' nerve, his vision and the functional perceptive process. But in Alonso the functional process is isolated and dramatized in its mysterious detail of wind's flutter and thunder's whistle touching the chords of his guilty mind and resulting in a flash of awakening. In The Tempest, Shakespeare furthers the process of transformation by seeing through the mental and spiritual processes of perception as he specifies the meanings of the words "nature", "natural" and "art".

The plays, thus, establish the fact that the pastoral with Shakespeare is not a static concept, the features of which can be settled deterministically. Yet the fact that he has worked within and in relation to a tradition, establishes a continuity of the pastoral ethos both in general and in interrelation of the individual plays. The tradition helps him form a general concept while the particular contexts in which he writes the individual plays show the tensions that arise between the general concept and the current practice of pastoral writing on the one hand and his own approach to the pastoral on the other. Each of the plays, thus, works within or in relation to the pastoral tradition and also evolves a distinct frame of reference in relation to the pastoral. This distinctness of the pastoral identity of the plays is so adjusted in the tradition that

it has a common convergence to the idea of pastoral integration which, as analyzed above, is the focal point of this query. Thus, while As You Like It and The Winter's Tale diverge in the standpoints from which they view the pastoral, the common focus of both is corrective and educative. The tensions between the opposites, whatever their groupings in the plays, elucidate an intellectual and perceptive operation of the minds of the characters. Duke Senior is feelingly persuaded to what he is. Leontes' mind grows into a realization of his baser passions and sin; Alonso undergoes a whole spiritual cleansing uniquely dramatized in the form of a vision. There is, thus, a unity of order in the plays despite their separateness.

The separateness of the plays grows out of Shakespeare's variety of approach to the meanings of Nature and Art, while their unity arises from the common focus of this variety of the operating and the thematic media. Thus, in The Tempest we witness the same beneficent Nature which we do in The Winter's Tale, but in a more specified context of the meaning of Nature and the function of Art—a philosophic context current in the Renaissance. The Winter's Tale, however, bases itself on the simple order motif of the "great creating Nature" and celebrates the pastoral innocence of Perdita. Miranda shares the pastoral innocence with

Perdita and both connect the respective plays to the idea of the pastoral Golden Age—a traditional, generic feature.

The Golden Age concept has been as qualitatively viewed as the relationship of Art and Nature. If As You Like It suggests its identification with a certain kind of subjective relativism and The Winter's Tale upholds the idea in the context of the benign natural order, The Tempest qualifies the "golden" in its relation to Nature and Art. Golden in The Tempest is golden only because it has a specified plane of relationship to Nature and Art. Starting from Miranda, the ideal of goldenness in Nature, and Prospero, the ideal of goldenness in Art, we can trace the various planes of relationships of Art and Nature in the rest of the characters down to Caliban, the model of brazenness in Nature, and Sycorax, the model of brazenness in Art. The qualitative Golden Age is, however, psychologically and spiritually operated in reference to Miranda, the ideal measure of "golden". Perdita and Florizel act as similar measures of goldenness in The Winter's Tale, but this play does not dramatize the full scale, from the "golden" to the incorrigible "brazen" as does The Tempest. All the three plays, however, demonstrate the force of innocent love as an instrument for the integration of the characters and the universe of the plays. This, along with the creative restraint developed

through nurture, is the Shakespearean requisite for the achievement of the Golden Age in the post-lapsarian world.

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