To the best of my knowledge, this thesis contains no copy or paraphrase of material previously published or written by another person, except when due reference is made in the text of the thesis.

Signed: Frances M. O'Connor

I also understand that any person (whether a member of the University or not) consulting my thesis will be required to undertake that he will not publish quotations from or substantive information not otherwise available from the thesis without the consent of -

FRANCES M. O'CONNOR ENGLISH DEPT.

(Insert here the names of the author and/or, in appropriate circumstances, of the University Department or Committee with responsibilities in relation to confidential sources which have been used in the preparation of the thesis).

Signed: Frances M. O'Connor

Date: 13 - 10 - 65

Title of Thesis: SHAKESPEARE'S PASTORAL FANTASY

Date of deposit in Library

Ø Cross out whichever is inappropriate.
Frances Mary O'Connor,
Australian National University.

SHAKESPEARE'S PASTORAL FANTASY

Thesis presented in accordance with requirements for the degree of Master of Arts.

February, 1965.
## CONTENTS

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>1</td>
</tr>
<tr>
<td>2.</td>
<td>5</td>
</tr>
<tr>
<td>3.</td>
<td>32</td>
</tr>
<tr>
<td>4.</td>
<td>85</td>
</tr>
<tr>
<td>5.</td>
<td>154</td>
</tr>
<tr>
<td>6.</td>
<td>212</td>
</tr>
</tbody>
</table>

1. INTRODUCTION.


3. As You Like It.


5. The Tempest.

6. CONCLUSION.
CHAPTER ONE

INTRODUCTION
INTRODUCTION

Shakespeare's plays show a continuous concern with the nature of moral blindness. Whenever it occurs, moral blindness is represented as being potentially destructive. The gravity of its consequences, however, varies with the extent and seriousness of the blindness itself. In plays where Shakespeare treats blindness as folly, some indication is given of how destructive this could be although serious consequences are averted. Where moral blindness is represented as a major distortion of values, destructive potential may be realised with tragic force.

In many plays Shakespeare shows how moral blindness may destroy deep personal relationships and how this may lead to wider disharmony. Where those involved in the personal drama are leaders of their society, a serious breach in family harmony may mean, for instance, political disruption and widespread disorder within a state. In varying degrees and in different ways, such personal and general disharmony in the plays reflects what might be generalised as a state of alienation.

In the tragedies and romances alienation, at the personal level, follows a severing of close family ties. Bonds of blood and loyalty are violated and members of a family, tragically separated, experience a deep sense of loss, estrangement, isolation or disorientation. Personal loss and disorientation are mirrored in these plays in more general loss and confusion. The King's loss of his child, for instance, means the loss of an heir to his kingdom. In the tragedies and romances, the disastrous effects of moral blindness are magnified further as destruction within the macrocosm. The bonds of family, of kinship and matrimony being held sacred, their violation is seen as a violation of divine sanctions destroy-
ing a natural harmony and fertility. This extension of alienation to the macrocosm intensifies the value Shakespeare gives to deep human relationship in these plays, intensifies the disaster of loss, and, the romances, the wonder of renewal.

Alienation caused by moral blindness appears in various forms in the comedies though in them it is not treated as deeply or as seriously as it is in the tragedies and romances. In the comedies alienation is developed in a less complex way and is usually confined to personal relationships without wider overtones of general disorder. Frequently it takes the form of an estrangement of lovers, sometimes of an estrangement of brothers, of parents and children, or of close friends. Alienation may be represented in many such forms within the one play. In The Comedy of Errors, for instance, parents themselves tragically separated for many years are brought together again with the finding of their lost children - a romance situation that Shakespeare was to develop almost twenty-five years later in The Winter's Tale.

There is a similarity between Shakespeare's representation of alienation and reconciliation in his early pastoral fantasies, A Midsummer Night's Dream and As You Like It, and in his late pastoral fantasies or romances. Both the early and the late plays explore the same basic situation of a breach in family harmony through the violation of a relationship of trust, and use the romance motif of exile and return to represent the movement from alienation to reconciliation. They have a common pattern: alienation, followed by retreat to a pastoral world, where a metamorphosis leads the characters to a new
perspective on their experience and so to reconciliation and return. Metamorphosis is a process in which the major characters move from moral blindness to new insight and self-awareness and, as a result of their experience, gain a new perspective on the past - partly because they understand it differently, partly because they see it as being not a closed chapter but leading into the future. The early romantic fantasies and the romances are pastoral fantasies in the sense that this metamorphosis is brought about in a pastoral world by magical or miraculous means, and usually at the direction of a controller-figure who possesses magical powers.

Shakespeare explores various forms of moral blindness in the tragedies through concentration on their tragic consequences. He does this also, to a limited extent, in the pastoral fantasies, but destruction is never complete in romance: lost opportunities present themselves again, and loss and alienation can end in recovery and reconciliation. In these plays Shakespeare, through fantasy, displays conditions making for harmony. The development of self-awareness in the characters occurs simultaneously with their movement towards reconciliation at the level of plot. Because the two processes can be related in a romance world, Shakespeare can show the principles governing action in these plays more clearly than would be possible within the bounds of realism. Insight and self-awareness, which are potential means to control, are seen as actually enabling the characters in the pastoral fantasies to reverse the effects of alienation. In the last plays Shakespeare uses fantasy to explore deeply and to represent symbolically principles governing the action in the special situations he presents in these plays. By an
analogy of the fantasy world with the real world Shakespeare is able, then, to explore obliquely but with greater freedom principles governing action in real life. In these plays he asks and answers the question of just how much control and freedom men, faced with the facts of suffering, evil and death, has over his own destiny.

Because of the structural similarity of the early romantic fantasies, *A Midsummer Night's Dream* and *As You Like It*, and the romances - a similarity most apparent from *The Winter's Tale* and *The Tempest* - a revealing, valid and significant comparison can be made of these four pastoral fantasies in their exploration of alienation and of the moral blindness that causes it, and of reconciliation made possible in these fantasies by insight and self-awareness. There are marked differences between Shakespeare's development of a common pattern of alienation, metamorphosis and reconciliation, in the sunny romantic fantasies of the early 1590's and his development of it in the pastoral fantasies which follow the tragedies. I shall trace Shakespeare's development of the common pattern chronologically through the four plays, my analysis following their individual structures closely to emphasize the essentially individual manner in which this pattern is developed in each of them. Yet, as I shall show, there is a continuity in the insights Shakespeare represents through fantasy in these four plays. While each is a unique and integral aesthetic experience, together the four suggest something of the extraordinary range and continuity of Shakespeare's vision which led Keats to describe Shakespeare's life as an allegory itself.
CHAPTER TWO

A Midsummer Night’s Dream
In *A Midsummer Night's Dream* alienation is represented more as a symptom of blind folly than as a serious violation of relationship. It is developed farcically, shown to be experience coloured by the distorting emotions of the characters. Yet the play develops the pattern of alienation, metamorphosis and reconciliation as it is developed in the other three fantasies: conflict and alienation are followed by retreat to a pastoral world where metamorphosis occurs, making possible the eventual resolution of conflict and return to the court world.

The play elaborates the results of delusion and blind folly, chiefly through the estrangement of lovers. The lovers in the Athenian woods, caught by love's madness, lose all sense of personality, find themselves groping frantically for a sense of identity. Their extravagant commitments to one another are no sooner made than broken; each new orientation seems to break down, leading them further into confusion. Indeed, they are so helplessly caught in love's madness that they are incapable of finding orientation without the help of Oberon. The delusion and folly of love are represented fantastically in the vision of the Fairy Queen embracing an ass - comment on the blindness causing the estrangement and disorientation of the lovers. Bottom's being wooed by Titania, under influence of the love-juice, represents love's blindness at an imaginative extreme - Bottom's 'mortal grossness' is so apparent and so impervious to change. Titania's rejoicing at his perfection: "Thou art as wise as thou art beautiful", parodying the lovers' delusions about the perfection of the ones they love, represents love's blindness as being almost limitless.
Oberon might be described as a benevolent controller, watching over the action in the pastoral world of the play. Though remaining himself remote from the action, working through his spirit henchman, Puck, Oberon is responsible for directing a metamorphosis through the creation and removal of illusion - the principle underlying metamorphosis in the other fantasies. In *A Midsummer Night's Dream*, a change in perspective, making reconciliation possible, is brought about through the creation and eventual removal of illusion. This is the principle behind applying the love-juice, and is, too, the mechanism of the confusion series of illusions experienced by the lovers in the moonlit Athenian woods. Oberon in his role as a hidden controller prefigures Rosalind and more especially Prospero, who, in *As You Like It* and in *The Tempest*, have control and direct others to insight.

Alienation is developed as a motif on four levels in *A Midsummer Night's Dream*, but its seriousness is in each case, mocked. The melodramatic potential in the story of Pyramus and Thisbe - a story of insoluble conflict followed by enforced separation - is developed humorously in the Mechanicals' play, as Wall, a concrete barrier separating the lovers, is represented and cursed. Again, a situation of insoluble conflict and enforced separation is developed farcically, through stylisation, in the lovers' flight, following the absolute decree of authority and their equally absolute stand against it, and further, in the working out of the complications of the love-triangles when all the lovers have reached the woods. The situation finds another parallel in the estrangement of Titania and Oberon, with its clash of equally resolute wills - the results of this alienation fantastically magnified as total confusion
in the world of Nature. On a fourth level, there is a variation of the theme developed in the play’s Induction, in the four days that Theseus and Hippolyta must wait till their wedding night.

The Induction introduces the pattern of alienation, metamorphosis and reconciliation, common to all four fantasies, as a minor motif. Through the imagery of the opening lines, the four days that Theseus and Hippolyta must wait are represented as a time of enforced separation, during which there occurs a transformation (symbolised by the change from old moon to new) issuing in the time of their eventual union:

**The.:** Now, fair Hippolyta, our nuptial hour
Draws on at space; four happy days bring in
Another moon: but O, methinks, how slow
This old moon wanes! she lingers my desires
Like to a step-dame, or a dowager,
Long withering out a young man’s revenue.

**Hip.:** Four days will quickly steep themselves in night;
Four nights will quickly drain away the time;
And then the moon, like to a silver bow
New bent in heaven, shall behold the night
Of our solemnities. (1 i 1-11)

Theseus sees the old moon as a torturer (“she lingers my desires”), an unwelcome tyrant (“step-dame”), and as a “dowager / Long withering out a young man’s revenue” - “withering” adding suggestion to his personification of the old moon and to the idea of its depriving him of youthful job. While Theseus concentrates on the length of the interim to be endured, Hippolyta sees the four days as eclipsed by their end. She looks forward to the new moon as a thing of beauty, richness and energy (“like to a silver bow / New bent in heaven”), its presence lending grace and dignity to the “solemnities”. Hers is a joy of anticipation that needs no patience, the present absorbed into the dream.
This movement from heaviness and melancholy to energy and joy is echoed in the speech that follows:

**The.**

Go, Philostrate,
Stir up the Athenian youth to merriments;
Awake the part and numble spirit of mirth;
Turn melancholy forth to funerals;
The pale companion is not for our pomp. (I i 11-15)

The slow rhythm of Theseus' previous speech is replaced by a more lively and decisive one. There is a suggestion of the banishment of the old moon in the banishment of melancholy - the two are subtly linked in the image of "the pale companion". The suggestion, in the lines that follow, of the change from soli- tury to marriage (carrying as an undertone that suggestion of threat associated with the harmfulness of the old moon) is, by the transition image of a change of harmony, cleverly transmuted to convey a suggestion that all that the old moon stands for has been defeated:

Hippolyta I woo'd thee with my sword,
And won thy love, doing thee injuries;
But I will wed thee in another key,
With pomp, with triumph, and with revelling. (I i 16-19)

"Pomp", "triumph" and "revelling" carry the suggestive force of a soldiers' victory.

These lines might be seen as an epitome of the comic process in the play. A basic alteration of perspective in the movement from alienation to reconciliation is imaged here in the old moon's giving way to new - the transformation of a sense of alienation and frustration to one of anticipated union and realisation.

The alienation of Egeus from his daughter Hermia is presented, and immediately linked with a further alienation in the enforced separation of Hermia and Lysander.
The threat Egeus represents to the lovers in invoking the absolute Athenian decree is too stylised to be anything but exaggeratedly melodramatic:

Thou, thou, Lysander, thou hast given her rhymes,  
And interchanged love-tokens with my child;  
Thou hast by moonlight at her window sung,  
With feigning voice, verses of feigning love;  
And stolen the impression of her fantasy  
With bracelets of thy hair, rings, gauds, conceits,  
Knacks, trifles, nosegays, sweetmeats; messengers  
Of strong prevailment in unharden'd youth;  
With cunning hast thou filch'd my daughter's heart;  
Turn'd her obedience, which is due to me,  
To stubborn harshness:

The repetition of "thou" and "feigning" and the emotive elaboration of love-devices give an impression of rant. Egeus' notion of impressionableness, here, implies that viewpoint shapes reality. There is suggestion of the transforming power of love and of the deceptive power of moonlight, though the central image of the speech is of malleable wax (as in "stolen the impression of her fantasy" and "strong prevailment in unharden'd youth").

Egeus sees love as moulding through deception.

Theseus's clear and objective statement of the alternatives facing Hermia emphasises her need to make an absolute choice - "Either to die the death, or to abjure / For ever the society of men", or to obey her father and wed Demetrius. Alienation is associated here with ascetic retreat from life, as it is in the romances:

For aye to be in shady cloister mew'd,  
To live a barren sister all your life,  
Chanting faint hymns to the cold fruitless moon,  
Thrice blessed they, that master so their blood,  
To undergo such maiden pilgrimage;  
But earthlier happy is the rose distill'd,  
Than that which, withering on the virgin thorn,  
Grows, lives, and dies, in single blessedness. (I i 71-78)
Suggestion of the harmfulness of the old moon, of life without fruitful love, developed in Theseus's opening speech, is further elaborated - "Barren sister" recalling "step-dame" and "dowager", and the line "Chanting faint hymns to the cold fruitless moon" conveying in its rhythm and imagery the lack of energy and staleness associated with the old moon in Theseus's speech; the notion of withering occurs here too in "withering on the virgin thorn", again suggesting a denial of youth and life. But a second way of viewing ascetic retreat is suggested:

Thrice blessed they that master so their blood,
To undergo such maiden pilgrimage.

These two viewpoints relate to the initial double view of the four days Theseus and Hippolyta have to wait till their wedding - Theseus's view which concentrated on the immediate barrenness of life without fulfilled love, and Hippolyta's which saw the end as eclipsing the waiting. Here "earthlier" acts as a qualifier, and "single blessedness" suggests value and integrity for this way of life. Yet, the image of the rose "withering on the virgin thorn" stands starkly against the image of the "rose distill'd", so suggestive of an intensity of experience.

Against Theseus's serious statement of the choices facing Hermia if she does not obey her father, her uncompromising refusal to obey stands out as so much the stronger affirmation of the value of life with love, on the one hand, and as so much the more foolish absolutism on the other.

There is a subtle transition in the scene from the idea of love as a reality with absolute demands which may conflict with life to the idea of love as a dream. The second interpretation makes parody of the first possible - the play is on one level an extended parody on the theme of 'star-crossed' lovers.
In Lysander's and Hermia's dialogue at the end of the first scene, the rhetorical balancing of phrases and the cumulation of generalisations serve to distance particular conflict and so to rob it of some of its tragic intensity. In Hermia's philosophising:

If, then, true lovers hath been ever cross'd,
   It stands as an edict in destiny;
Then let us teach our trial patience,
   Because it is a customary cross;
As due to love as thoughts and dreams and sighs,
   Wishes and tears, poor fancy's followers. (I i 150-155)

their "trial" is equated with other trivial consequences and manifestations of love, with thoughts, dreams, sighs, wishes, tears, "poor fancy's followers". Lysander's comment, "a good persuasion", which commands Hermia's tasteful acting of her role as 'star-crossed' lover, underlines this couple's slipping into stock roles, reminding us that this is only a play - a realisation which prevents too great an identification with a tragic sense of reality, and invites us, rather, to a world of dream where a comic resolution is possible. Hermia's pledge of faithfulness, even more stylised in the Ovidian manner, completes this process of distancing.

As Helena enters and a second love-triangle is revealed, the theme of translation is developed, undermining further the notion of love's absolute vision:

Call you me fair? that fair again unsay.
Demetrius loves your fair: O happy fair!
Your eyes are lode-stars; and your tongue's sweet air
More tuneable than lark to shepherd's ear,
When wheat is green, when hawthorn buds appear.
Sickness is catching; O, were favour so,
Yours would I catch, fair Hermia, ere I go;
My ear should catch your voice, my eye your eye,
My tongue should catch your tongue's sweet melody.
Were the world mine, Demetrius being bated,
The rest I'll give to be you translated.
O, teach me how you look; and with what art
You sway the motion of Demetrius' heart! (I i 181-193)
Helena implies, as Egeus had done, that love is an art, the impact of externals - here beauty and manner (as before we had gawds, tricks, deceits, etc.). Later in the scene she argues that the real value of things bears little relation to the exaggerated value love gives them, balancing the idea of love as caused by deception with the notion of self-deception, of love's own blindness:

Through Athens I am thought as fair as she. But what of that? Demetrius thinks not so; he will not know what all but he do know. And as he errs, doting on Hermia's eyes, so I, admiring of his qualities. Things base and vile, holding no quantity, love can transpose to form and dignity; love looks not with the eyes, but with the mind; and therefore is wing'd Cupid painted blind: nor hath love's mind of any judgment taste; wings and no eyes, figure unheedy haste: (I i 227-236)

It is only if love is such a deluding force as Helena believes that the love-triangle in which she is involved can be happily resolved, that the 'absolute' commitment of Demetrius to Hermia can be directed again to Helena.

The impact of this love-triangle complication and of Helena's sense of alienation is distanced by the rhetorical patterning of the brief exchange and by the formality of sentiment and imagery. Love is presented more as a fleeting fantasy or vision in the play than as an intense reality - if we were made to feel in A Midsummer Night's Dream (as in Romeo and Juliet) that love's vision alone was true and comprehensive, there would be no comedy. Shakespeare's distancing the lovers' conflicts from the personal and immediately felt is a condition of their resolution.

By a beautifully modulated process in the first scene, our minds
are directed away from considering threats as realities, through the anticipation of escape. This process, represented in miniature in the dialogue about Theseus's melancholy, is realised dramatically as the lovers plan flight in answer to Egeus's threat.

Slowly and indirectly there is built up, at the end of the scene, suggestion of a metamorphosis to take place in the woods outside Athens. There, we are told, moonlight decks "with liquid pearl the bladed grass", and love's secrets can be disclosed in safety. The woods are made to seem a retreat from the stresses of old life and the portal to a new:

And thence from Athens turn away our eyes,
To seek new friends and stranger companies. (I i 213-219)

The idea of love as a power elevating and enhancing Nature, and as something demanding an absolute, a life-or-death commitment, is underscored by the notion of love as an indiscriminatory force outside the characters, leading them blindly on to some absolute, deluded commitment. For the audience, a desire to believe in a world where love is an absolute and proves itself in conflict is converted into a desire to escape to a world where love cannot come into conflict with life, where it exists not so much as an intensely personal and deep union of individuals, but as an impersonal force which can be experienced by all, and is capable of providing some kind of permanent and joyful resolution for all life's tensions. Shakespeare creates a comic tension between Love as a tragically real absolute and Love as a comically unreal absolute.

The switch from the court of Athens to a scene with recognisably Elizabethan artisans planning to act "The most lamentable comedy and most cruel death of Pyramus and Thisbe" renews our awareness that we are watching a play - lends further distance to the conflicts presented in the first
scene, reminding us that these too are make-believe.

Make-believe harm is parodied in Quince's fear that if Bottom roared like a lion it would "fright the duchess and the ladies, that they would shriek; and that were enough to hang us all". The absurdity of the mechanicals fears indirectly strengthens hope for a comic resolution of the threat represented by Authority in the first scene. The realistic comedy of the second scene is, too, a comment on the stylised tragicomedy of the first scene, the marked tonal contrast setting that scene in a perspective which could not have been presented from within.

The alienation of Oberon and Titania is developed as a comment on the petty jealousies and conflicting stubbornesses that can cause alienation for mortals. There is something absurd in the fairies' petty quarrel throwing the whole of nature into confusion, and yet the pattern this confusion takes is interesting - excess leading to destruction and deprivation:

Therefore the winds, piping to us in vain,
As in revenge, have suck'd up from the sea
Contagious fogs; which, falling in the land,
Hath every pelting river made so proud,
That they have overborne their continents: (II i 88-92)

These lines suggest blindness (fogs) leading to excess and disaster. This pattern is a constantly recurring motif in the play - it is the blindness of love or romantic fancy, for instance, that leads the lovers in the woods to declare their commitment in absolute terms. The cumulation of absolute commitments leads to hopeless confusion.
Titania's plea for a restoration of balance in Nature points indirectly to the need for balance in human relationships, and for a balanced perspective in viewing any situation. For Titania and Oberon the augmenting power of jealousy makes a minor dispute a major disturbance; the imbalance of this is mocked by actualising it as world confusion. The human capacity for wholesale blindness, excess and confusion is artfully suggested.

The imagery in Titania's speech develops and interweaves a number of themes. The suggestion of a frustration of youth is felt in "the green corn / Hath rotted ere his youth attained a beard" and the predatory power associated with this in Theseus's opening speech, in relation to the old moon, is recalled in the line "And crows are fatted with the murrion flock". Not only does the confusion in Nature entail an upsetting of Summer's fruition, but Winter, the time of maiden pilgrimage, is cut short, and the blessings accompanying this, lost: "The human mortals want their winter here: / No night is now with hymn or carol blest." Excess is seen as the cause of destruction:

Therefore the moon, the governor of floods,
Pale in her anger, washes all the air...
...And thorough this distemperature we see
The seasons alter: hoary-headed frosts
Fall in the fresh lap of the crimson rose;
And on old Hiel's thin and icy crown,
An odorous chaplet of sweet summer buds
Is, as in mockery, set. (II i 103-111)

Two extremes are caught in these balancing images - the curtailing of youth, the frustration of true love impatient for fulfilment, and a romantic or fanciful fruition that comes before its time and has not the conditions needed to sustain it. Shakespeare suggests in the imagery, here, something
that he works out dramatically in the contrast between the movement towards a realisation of the mature love of Theseus and Hippolyta and the fanciful resolution of the tangled and unreal relationships of the four lovers in the woods. In that realm of fantasies and delusions, through the essential benevolence of the fairies, a solution to the lovers' problems can be forged as if by the shaping power of Fancy. There is gentle mockery, not only of the lovers in their search, but of the audience, too, in their wish for an imaginative happy solution to the tangle.

At the conclusion of Titania's and Oberon's debate II i, we learn that the fairies will haunt the woods until after Theseus's wedding day - the interim, the time of metamorphosis, will be played out under fairy rule.

Oberon describes the origins and the powers of the love-juice to his henchman, Puck, and outlines his aim to taunt Titania by delusion. The fairies of Elizabethan folklore were in the main malevolent. Before Oberon plays his trick on Titania, Shakespeare assures us that his control is benevolent and that he can reverse the charm.

Oberon's benevolent control is a condition of ultimate harmony. It is because we have assurance of his control that alienation can be represented farcically in the scenes that follow. As the lovers' blindness leads them all into expressing absolute and deluded commitment, the absurd excess and the potential destructiveness of their blindness is manifest. The total confusion, through which all suffer in turn being mocked and scorned by the one they adore, develops, with logical absurdity, the notion of blindness leading to alienation and loss of identity - a notion developed more seriously in the fantasies that follow. The lovers find themselves trapped by the impersonality of the situation - impersonality that makes
their dilemma farcical rather than tragic. As they grope frantically for some orientation, the audience attains to an increasingly humorous perspective of their dilemma, and of the self-delusion and need-created delusion that lie behind the lovers' experience of the blindness of love. The assurance of Oberon's control prevents the humorous seeming tragic or the farcical pathetic.

Oberon's overhearing the scene between Demetrius and Helena, II i, which gives hope for an eventual comic resolution of the love-triangle, reduces overtones of pathos. The humorous potential in Helena's alienation from a Demetrius in love with Hermia can then be exploited freely.

Demetrius enters pursued by Helena. Much of the humour arises from the reversal of the conventional love situation - the role of the icy mistress and fawning lover are inverted. The effect of this is enhanced throughout by the use of Petrarchan love conceits. The playing on words, the punning so typical of Petrarchan love verse, are used, however, to expose the blindness and excess inherent in their roles:

Where is Lysander and fair Hermia?
The one I'll slay, the other slayeth me. (II i 189-190)

Helena's reply:

You draw me, you hard-hearted adament;
But yet you draw not iron, for my heart
Is true as steel: leave you your power to draw,
And I shall have no power to follow you. (II i 195-196)

plays with the conceit of the lodestone attracting true metal, and would wittily throw responsibility on to Demetrius. This only increases the comedy of his position. The Petrarchan paradox, that the disdain of the mistress should only increase the burning fervour of her lover, on Helena's lips intensifies the absurdity of the situation:
The more you beat me, I will fawn on you;
Use me but as your spaniel, spurn me, strike me,
Neglect me, lose me; only give me leave,
Unworthy as I am, to follow you... (II i 204-207)

Demetrius, in exasperation tries by bluntness and realism to break through
the artificial situation and the net of conceits Helena would weave around
him:

You do impeach your modesty too much,
To leave the city, and commit yourself
Into the hands of one that loves you not;
To trust the opportunity of night,
And the ill counsel of a desert place,
With the rich worth of your virginity. (II i 214-219)

The Petrarchan mistress's strength was her unassailable dignity and aloof-
ness. Demetrius' strength is physical. He is capable, as he points out,
not just of inflicting the conventional harm of "icy glances" but actual
harm. The foolishness of Helena, and the absurdity of the whole scene is
exposed in this juxtaposition of the conventional and actual. Helena's
refusal here to recognise something she does not want to face is presented
not only as the conventional blindness of love but as thick-skinned un-
awareness:

Your virtue is my privilege for that.
It is not night when I do see your face,
Therefore I think I am not in the night;
Nor doth this wood lack worlds of company,
For you, in my respect, are all the world:
Then how can it be said I am alone,
When all the world is here to look at me? (II i 220-226)

The notion of a person's perspective shaping reality for him is carried
to its extreme as Helena answers Demetrius's threat "if thou follow me,
do not believe / But I shall do thee mischief in the wood" with the
extravagant resolution:

I'll follow thee, and make a heaven of hell,
To die upon the hand I love so well. (II i 243-244)
Because the scene is watched over by Oberon, we do not take this threat of harm seriously. The scene is distanced as a play within-a-play. Amused by the scene where "Apollo flies and Daphne holds the chase", we have the assurance of Oberon:

"Fare thee well, nymph: ere he do leave this grove,
Thou shalt fly him, and he shall seek thy love." (II i 245-246)

The humorous play of convention against realism continues in II ii as Lysander and Hermia enter. The witty persuasions of Lysander are balanced by the literal-mindedness of Hermia, and the ambiguity of his "Love takes the meaning in love's conference", residing between protested innocence and admitted guilt, "for lying so, Hermia, I do not lie". Their lying apart makes Puck's confusion the more believable:

"Pretty soul! she durst not lie
Near this lack-love kill-courtesy." (II ii 75-76)

The absolutism of Lysander's resolve "And then and life when I end loyalty" makes Puck's mistake and its consequences all the more amusing. Puck's mistake becomes for the lovers a catalyst of confusion. It is significant that Oberon, the resolver of confusion, does not watch over the scene.

As Demetrius and Helena enter running, the likely plot complication is affirmed, but the tension of further complication in an already tangled situation provokes laughter. We can see that at any moment Helena's problem will be Hermia's, so that Helena's envy, both wistful and self-deprecating, is humorous rather than pathetic:

"No, no, I am as ugly as a bear;
For beasts that meet me, run away for fear;
Therefore, no marvel, though Demetrius
Do, as a monster, fly my presence thus.
What wicked and dissembling glass of mine
Made me compare with Hermia's sphyry eyne?" (II ii 93-98)
We laugh and are aware of jealousy's distorting power, represented already in the fantastic confusion of Nature said to have been caused by Oberon's jealousy. Helena's exaggerated self-deprecation makes Lysander's love-distorted vision of her on his waking the more absurd:

And run through fire I will, for thy sweet sake. (Waking)
Transparent Helena! Nature shows her art,
That through thy bosom makes me see thy heart...

...Not Hermia but Helena I love.
Who will not change a raven for a dove? (II ii 102-112)

Helena's refusal to take him seriously, seeing his protestations as "mocking scorn" displays the extravagance of his fervour.

Hermia's nightmare:

Methought a serpent eat my heart away,
And you sat smiling at his cruel prey. (II ii 148-149)

suggests the potential cruelty of love blindly given and blindly withdrawn.

However, the melodramatic overtones of Hermia's speech, and indeed of the whole episode, soften our concern for her personal plight. There is more than a touch of farce in:

What, out of hearing? gone? no sound, no word?
Alack, where are you? speak, as if you hear;
Speak, of all loves! I swoon almost with fear.
No? then I will perceive you are not nigh;
Either death, or you, I'll find immediately. (II ii 151-155)

Titania's wooing of the translated Bottom not only takes to an extreme the absurdity of Helena's and Hermia's wooing, but the blindness of all four lovers:

I pray thee, gentle mortal, sing again:
Mine ear is much enamour'd of thy note,
So is mine eye enthralled to thy shape;
And thy fair virtue's force, perforce, doth move me,
On the first view, to say, to swear, I love thee.

(III i 139-143)
Bottom's readiness to capitalise on the blindness and madness of love makes it the more ludicrous:

Tit.: Thou art as wise as thou art beautiful.
Bot.: Not so, neither, but if I had wit enough to get out of this wood, I have enough to serve mine own turn. (III i 150-153)

As Puck describes the night's diversions to Oberon (III ii), the incongruity, the violation of decorum in Titania's doting, are emphasised. Puck refers to "her close and consecrated bower", describing the artisans as "a crew of patches, rude mechanicals" and Bottom as "the shallowest thick-skin of that barren sort". Nothing could be blinder or more impossible than Titania's promise:

And I will purge thy mortal grossness so,
That thou shalt like an airy spirit go. (III i 162-163)

Oberon's and Puck's watching the display of mortal folly that follows in III ii distances it, again diminishing inherent pathos and increasing hope of eventual resolution. The humour of Hermia's invective against Demetrius, which dramatises the imaginary murder of Lysander:

And hast thou kill'd him sleeping? O brave touch:
Could not a worm, an adder, do so much?
An adder did it; for with doubler tongue
Than thine, thou serpent, never adder stung. (III ii 70-73)

lies in the hysteria of its sarcasm, straightway undermined by Demetrius's "You spend your passion on a mispris'd mood". It increases our sense of the lovers blindly and frantically groping in the dark, the extremes of their passions in direct proportion to their blindness. Puck's delight in "those things...that befall preposterously" shapes our attitude towards the scenes that follow:

Shall we their fond pageant see?
Lord, what fools these mortals be! (III ii 114-115)
Hermia's scornful Demetrius is now matched by Helena's scornful Lysander. With Apollo chasing Daphne the tide has already begun to turn towards normality. The emptiness of blind love's absolutism, the insincerity of its extravagance is pointed out by Helena's observation that two have been the object for it:

When truth kills truth, 0 devilish holy fray!  
These vows are Hermia's; will you give her o'er?  
Weigh oath with oath, and you will nothing weigh:  
Your vows to her and me, put in two scales,  
Will even weight; and both as light as tales. (III ii 129-133)

When Demetrius wakes and, falling in love with Helena, piles up hyperboles, both he and Lysander are neatly put in place by Helena's indignant "Never did mockers waste more idle breath".

The delight of the scene comes not only from the clever use of parody in the actualisation of the conflict, but in the reversal of the situation so that things "befall preposterously". The impersonality of blind love dominates the action. Even when Helena appeals to Hermia on grounds of personality:

In all the counsel that we two have shared,  
The sisters' vows, the hours that we have spent,  
When we have chid the hasty-footed time  
For parting us, - 0 me! is all forgot? (III ii 198-201)

her appeal only leads in its development to an image of impersonality:

So we grew together,  
Like to a double cherry, seeming parted,  
But yet a union in partition;  
Two lovely berries moulded on one stem:  
So, with two seeming bodies, but one heart; (III ii 208-212)

This is carried to the point of Hermia's questioning her own identity:

Am not I Hermia? Are not you Lysander?  
I am as fair now as I was erewhile. (III ii 273-274)
and Helena's denial of it in her answer: "Fie, fie! you counterfeit puppet, you!". Hermia frantically snatches at one characteristic of personality in their difference in height - "How low am I, thou painted maypole? speak!", but her image again leads away from the personal.

Thus by the time the complications of the love-triangles have been worked out with maximum confusion and humour, all the lovers in turn have experienced alienation: all have suffered from unrequited love, all have been subject to a series of confusing and contradictory orientations and disorientations, till personality has evaded them and control been quite lost. The meaningfulness of the lovers' experiences of alienation has been cancelled farcically for the audience, by the apparently indiscriminatory interchanging of partners in the Athenian woods. The cumulation of the lovers' declarations of absolute commitment has rendered these absurd and meaningless. With personality thus submerged, inherent tragedy has been laid open to mockery, and a relation comically developed between blindness and an alienation characterised by disorientation and a sense of losing identity.

We are at this point of maximal confusion assured of a happy conclusion by Oberon, who directs the metamorphosis of the play:

When they next wake, all this derision
Shall seem a dream, and fruitless vision;
And back to Athens shall the lovers wend,
With league whose date till death shall never end.
Whiles I in this affair do thee employ,
I'll to my queen, and beg her Indian boy;
And then I will her charmed eye release
From monster's view, and all things shall be peace.

(III ii 370-377)
Oberon's nature as comic resolver is suggested in the speech where it is shown that he belongs not only to the world of darkness, of dreams and midsummer madness, but to the morning of normality, of resolution and joy:

I with the morning's love have oft made sport:
And, like a forester, the groves may tread,
Even till the eastern gate, all fiery-red,
Opening on Neptune with fair blessed beams,
Turns into yellow gold, his salt-green streams. (III ii 431-432)

The distorting powers of fancy have been associated with moonlight, the transforming powers of fancy, enhancing, enriching and illuminating nature are perhaps suggested here in Oberon's image of the rising sun.

Helena's and Hermia's thoughts turn to the coming of morning:

O weary night, O long and tedious night,
Abate thy hours! shine, comforts, from the east . . .

In Puck's song are concentrated suggestions of the healing power of sleep, of waking to new delight, and of love mockingly made the comic solution of all problems:

Jack shall have Jill;
Nought shall go ill;
The man shall have his mare again, and all shall be well. (III ii 461-463)

Titania's opening speech in Act IV suggests an idyllic fairy world. The inclusion of Bottom in this world can only be ludicrous:

Come sit thee down upon this flowery bed,
While I thy amiable cheeks do coy,
And stick musk-roses in thy sleek smooth head,
And kiss thy fair large ears, my gentle joy. (IV i 1-4)

Bottom's "mortal grossness" is so well expressed in his "Scratch my head, Peaseblossom", his choice of enchanting music "the tongue and the bows", his request for a "peck of provender" and "a handful or two of dried peas". The juxtaposition of Bottom with Titania is, of course, not only ludicrous
but impossible, and Shakespeare, while actualising it, humorously declares
its impossibility. If Titania and her fairies are as small as every des-
cription suggests, her embracing an ass is incredible. This incongruity
in size is emphasised rather than glossed over:

Monsieur Cobweb; good monsieur, get your weapons in
your hand, and kill me a red-hipped humble-bee on the
top of a thistle; and, good monsieur, bring me the
honey-bag. Do not fret yourself too much in the action,
monsieur; and, good monsieur, have a care the honey-
bag break not; I would be loth to have you overflown
with a honey-bag, signior. (IV i 10-17)

This episode begins and ends with Titania's lyrical inclusion of Bottom in
her world, and the transforming suggestiveness of her words give the lie to
the declared impossibility and visual ludicrousness of what we see on stage:

Sleep thou, and I will wend thee in my arms.
Fairies, be gone, and be all ways away. (Exeunt Fairies)
So doth the woodbine the sweet honey suckle
Gently entwist; the female ivy so
Enrings the barky fingers of the elm.
O, how I love thee! how I dote on thee! (IV i 42-47)

Oberon's teasing of Titania turns to pity for Titania as the victim of
love's delusion, and he restores her through the "force and blessed power"
of "Dian's bud". The resolution of Titania's and Oberon's quarrel increases
the general joy. There is a strong sense of elation in the envisaged resol-
ution of all tangled threat, but this new amity carries besides a promise
of blessing for all lovers:

Now thou and I are new in amity,
And will, to-morrow midnight, solemnly
Dance in Duke Theseus' house triumphantly,
And bless it to all fair prosperity;
There shall the pairs of faithful lovers be
Wedded, with Theseus, all in jollity (IV i 89-94)
With the departure of the fairies and the entry of Theseus, Hippolyta, Egeus and train, the return from dream world to daylight reality is dramatically enacted. The morning excitement, the "musical confusion", the energy and the natural zest in hunting are immediately contrasted with the world of illusion, of confused and vexatious dreams, so that the harshness of this reality, the vigour of morning breaking in after a night of dreams, is muted:

I never heard
So musical a discord, such sweet thunder (IV i 119-120)

A cry more tuneable
Was never holla'd to, nor cheer'd with horn,
In Crete, in Sparta, nor in Thessaly: (IV i 126-128)

Theseus's amazement:

How comes this gentle concord in the world,
That hatred is so far from jealousy,
To sleep by hate, and fear no enmity? (IV i 145-147)

suggests the end of confusion through jealousy. Egeus's

Enough, enough, my lord; you have enough:
I beg the law, the law, upon his head. (IV i 156-157)

is an insistent discordant note, but no longer sounds a real threat, and is easily quieted in Theseus' "Egeus I will overbear your will".

To the lovers in the morning the happenings of the previous night can seem no longer real:

Dem.: These things seem small and indistinguishable,
Like far-off mountains turned into clouds.
Her.: Methinks I see these things with parted eye,
When everything seems double. (IV i 189-192)

Demetrius is uncertain as to whether even the present happenings are real:

It seems to me
That yet we sleep, we dream. Do not you think
The duke was here, and bid us follow him? (IV i 195-197)
Bottom too on waking is full of amusement:

I have had a most rare vision. I have had a
dream, past the wit of man to say what dream it was:
man is but an ass, if he go about to expound this
dream. (IV i 206-210)

while his misquoting St. Paul, his humorous blunders in

The eye of man hath not heard, the ear of man hath not
seen, man's hand is not able to taste, his tongue to
conceive, nor his heart to report, what my dream was.
(IV i 213-217)

increases the sense of the confusion and unreality of the night's events.

The joy and delight with which his companions welcome back "sweet
bully Bottom", and prepare now to play before the court, adds to the general
feeling of wonder, excitement and anticipation with which the act concludes.
Act V is in the nature of a celebration - the concentration of all the joy
that follows the relaxing of the tensions of the preceding acts - released
in an expansive comic affirmation.

In Theseus's speech at the beginning of this Act, a number of
themes, explored dramatically in the course of the play, are developed:

Hip.: 'Tis strange, my Theseus, that these lovers speak of
The.: More strange than true: I never may believe
These antique fables, nor these fairy toys.
Such shaping fantasies, that apprehend
More than cool reason ever comprehends. (V i 1-6)

We are reminded that all the levels in the fantasy, realistic or fantastic,
are part of the same dramatic illusion. Theseus, in denying the reality of
"fairy toys", dismissing the experience of the lovers along with other
incredible old tales, ironically denies his own existence (he being part
of an "antique fable"). His relation of love and madness furthers an
earlier suggestion of the lovers as suffering from midsummer madness, but
here there is a delicately executed ambiguity conveying, on the one hand, the notion of love (or madness) dispensing with reason and distorting reality and, on the other, the notion of love as taking a person beyond what reason can encompass, intensifying the ordinary powers of the senses and elevating the merely natural. The poet too is included in this relation ("The lunatic, the lover and the poet / Are of imagination all compact").

The lunatic projects or embodies his fears and guilt, "sees more devils than vast hell can hold"; the lover, "all as frantic", can superimpose his concept of ideal beauty over a gipsy's swarthy features, seeing what he desires to see, while the poet in the exaltation of inspiration has as fantastic a vision:

The poet's eye, in a fine frenzy rolling,
Both glance from heaven to earth, from earth to heaven;
And, as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name.
Such tricks hath strong imagination,
That, if it would but apprehend some joy,
It comprehends some bringer of that joy; (V i 14-20)

The need for a comic resolution has created the role of resolver. Shakespeare coolly asserts the unreality of his own creation, mocks his own actualisation of "airy nothing". Theseus's blessing, "Joy, gentle friends! joy, and fresh days of love / Accompany your hearts" is the realisation of a comic affirmation that we have anticipated throughout - the common folly of desiring love to prove an absolute shaping our anticipation.

Theseus, in choosing the Mechanicals' play, places sympathy and courtesy over mockery and criticism:

The kinder we, to give them thanks for nothing. Our sport shall be to take what they mistake: And what poor simple duty cannot do, Noble respect takes it in might, not merit. (V i 89-92)
in the modesty of fearful duty
I read as much as from the rattling tongue
Of saucy and audacious eloquence.
Love, therefore, and tongue-tied simplicity,
In least, speak most, to my capacity. (V i 101-104)

set the extravagance of the conventional speeches of the lovers in perspective.

The Mechanicals' play turns the tragic Pyramus and Thisbe theme of 'star-crossed' lovers to "most tragical mirth". It represents a concentration of all that was ludicrous in the lovers experience in the woods, and in their expression of it, and a final exorcism of the tragedy inherent in blind absolutism (which might otherwise cast a shadow over the joyful affirmation of the play's conclusion). Pyramus's apostrophe to Wall parodies directly the theme of enforced separation that was developed farcically in the alienations of the lovers.

The night's festivities conclude on the note of a joy to be realised at last:

The iron tongue of midnight hath told twelve;
Lovers, to bed; 'tis almost fairy time.
I fear we shall outsleep the coming morn,
As much as we this night have overwatch'd.
This palpable-gross play hath well beguiled
The heavy gait of night. Sweet friends, to bed.
A fortnight hold we this solemnity,
In nightly revels, and new jollity. (V i 360-367)

The song, dance and blessing of the fairies is the final imaginative expression of achieved joy - the exorcism of all harm and threat to love:

Every fairy take his gait;
And every several chamber bless,
Through this palace, with sweet peace;
And the owner of it blest,
Ever shall in safety rest. (V i 413-417)
Puck's epilogue carries the appearance-reality theme to its conclusion:

If we shadows have offended,
Think but this, and all is mended,
That you have but slumber'd here,
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream,
Gentles, do not reprehend; (V i 421-427)

Puck's "We shadows" has a double significance - on the one hand, meaning spirits (as in III ii 349) - "Believe me, King of shadows", and on the other, recalling Theseus's words (V i 212) - "The best in this kind are but shadows; the worst are no worse, if imagination amend them". The whole action of the play, this suggests, has no more reality than a dream - an illusion being shared as the 'reality' we desire to see. All that we have witnessed is purely imaginative - Theseus and his court, the lovers in their midsummer madness, the Fairies and their world. What is required is more or less imaginative sympathy on the part of the audience to establish their imaginative reality. Here Shakespeare seems to be gently mocking our endeavour to establish one level in a play as a norm of reality, a norm by which to distinguish Art from Nature.

All the motifs and separate plot strands are drawn together here in a conclusion which stresses the relativity of the whole, by setting it against a reality outside the imagined world within the play. Romantic conventions have been used to suggest different levels of reality - differences between what appears to be reality distorted by self-delusion, the blindness of love, or reality being manufactured from "airy nothing" by imagination. The implication is that there may be no such thing as an
objectively verifiable reality, since reality for each person seems to be shaped by his own vision and this is in each case subject to varying degrees of impressionableness. A balance of viewpoints may help give a less distorted perspective - this seems to be the principle underlying Shakespeare's own careful structure of incidents, and his welding all elements of the play to form one image, one grand illusion. But this illusion he explodes in the epilogue as he had each minor illusion throughout, throwing us back from the world on the stage to our own world, a reality beyond it.
CHAPTER TWO

As You Like It
AS YOU LIKE IT

Alienation is developed farcically in *A Midsummer Night’s Dream*. It is caused by blindness, but the effects of blindness are so fantastically magnified in the Athenian woods - realm of fantasy and delusion - that the characters with their distorted perspectives appear victims of midsummer madness. The effects of blindness stemming from fear, jealousy, or romantic love, are dramatised fantastically for the Mechanicals teased by Puck, for the jealous Fairy Queen made to embrace an ass, and for the vexed and bewildered lovers. A fanciful resolution of the conflicts caused by blindness, and the exorcism of blindness itself, seem to be represented in the eventual removal of the effects of the love-juice as Oberon, controller in the fantasy/pastoral world, effects a magical change in perspective which makes reconciliation possible.

Alienation in *As You Like It* is also caused by blindness; the tyrants, Oliver and Duke Frederick, are dominated by the blinding humours of jealousy and anger. Shakespeare alters Lodge's story to emphasise their unbrotherly behaviour: in their blindness they break ties of trust and kinship, yet, the tragic consequences of their blindness are minimised. Emphasis in Shakespeare's presentation of alienation in *As You Like It* falls mainly on the innocent court-characters' spirited response when threatened by the court-world tyrants, on their clear-sighted affirmation of values. Their view of exile as a liberation - "Now go we in content / To liberty and not to banishment" - shapes our response to the play experience. The exiles are seen as affirming the values of love and loyalty, choosing the liberty of banishment. Exile becomes a test of their ability
to adapt Nature to Fortune. They accept it as a challenge rather than as
a calamity. When the characters' joy at freedom from the constricting envy,
selfishness and malice of the court world encourages them to assert their
ideals extravagantly, Shakespeare can question and define more fully the
nature of the values behind their choice of exile. By showing the compro-
mise that even their own physical weakness forces on them, he can mock the
manner in which they confidently assume their ability to live out ideals;
but, at the same time, he can emphasise in their positive response the
strength of spirit behind the attempt.

Although alienation is treated more seriously in As You Like It
than in A Midsummer Night's Dream, Shakespeare does not make the experience
of alienation itself, or the moment of recognition and reconciliation, the
focal point in the play experience. Emphasis in his development of the
common romance pattern of alienation, metamorphosis and reconciliation,
falls, rather, on the metamorphosis that follows the movement of the main
characters from the court to the pastoral world.

In the personal relationships that the play develops, as well as
in the stylised action of the main plot, Shakespeare shows blindness and
self-awareness governing alienation and reconciliation. Once the court
characters have reached Arden, the play concentrates on the personal drama
of relationship. The barrier between Rosalind and Orlando, (which seems to
be caused not so much by the circumstance of exile as by Orlando's lack of
self-awareness) is centrally significant in this drama of relationship.
Interest, during the period of metamorphosis in Arden, centres on the
process by which the disguised Rosalind directs Orlando to self-awareness,
her eventual unmasking representing the removal of a barrier between them.
The issue of values involved in alienation, presented convincingly in the drama of personal relationship, reflects on alienation as it is represented in the plot in the story of the court characters' exile and return. In the personal drama, Shakespeare shows how the problem of alienation caused by blindness can be overcome by self-awareness and aware love. We accept the principle as it operates in the plot, more readily, then, when harmony is finally made possible by the exorcism of the blinding humorous of jealousy that have been dominating Oliver and Duke Frederick, and by their acceptance of the value of brotherly love denied in their usurpation.

In adapting Lodge's romance, Shakespeare contrives an artistic symmetry that presents the underlying issue of values schematically. Incidents are deliberately paralleled, characters more closely related than in the source. For instance, in As You Like It the two dukes are made brothers so that there is a new parallel created between Duke Frederick's banishing his brother and Oliver's unbrotherly behaviour in ill-treating and usurping the rights of Orlando. Also, as it follows from this relationship that Rosalind and Celia are cousins, a further contrast with this unbrotherly behaviour can be made in their sisterly love. Shakespeare supports this contrast by having Celia go freely into banishment with Rosalind, whereas, in Lodge, Torismond banishes his daughter for defending Rosalynde. Celia's faithfulness and selflessness can then provide a contrast with the two instances of self-centred, unbrotherly hate. There is a further subtle reinforcing of this contrast in Shakespeare's having Rosalind disguise herself as Celia's brother, whereas in Lodge's story Rosalynde goes as a page to Alinda. Orlando's brotherly love is tested and proved in his
saving of Oliver. As it is an act of love that makes reconciliation possible, Orlando's action has a significance other than that of forming part of a comic denouement. In Shakespeare's play, Duke Frederick does not die in battle, as in Lodge, but is converted by an old religious man, so that there can be a reconciliation of the two dukes paralleling the reconciliation of Orlando and Oliver. Duke Frederick's retirement as a recluse solves the practical problem of having the dukedom restored to the rightful duke.

The fact that the two dukes are brothers means also that the final harmony can include the paralleled restoration of the two 'lost' daughters to their fathers. Celia's name in banishment - Aliena for Lodge's Alinda - suggests her alienation from her father and from a court world under his tyranny. In the restoration of the two 'lost' daughters, we have an early suggestion of a theme that was to become central in the romances - the union of court and pastoral worlds in the reunion of old and new generations. In the romances this is represented, through the seasonal symbolism of the triumph of Spring over Winter, as an index of the harmony achieved through the exorcism of guilt and renewal of grace in the individual, and, by analogy, in society. In As You Like It the significance of the restoration is not as deep or as central but does represent the harmony of new and old worlds - the now hopeful present with the golden past - and the harmony of court and country whose values are compared and contrasted throughout. As the opposition of the two worlds in As You Like It is far from being a simple black-white contrast, the establishing of a harmony between them can mean, besides a comic resolution at the level of plot, an affirmation of the values defined in this opposition, a harmony achieved by the operation
of love - of the brotherly love that binds men together in society and of the joyful and fruitful union that Hymen sees as basic to society.

By stylising conventional plot elements, Shakespeare deflects interest from the action itself to its significance in terms of the values the play is examining. Shakespeare does not begin at the beginning of Lodge's story. Orlando's objection to Oliver's tyranny is not presented, as in Lodge, as a series of exciting and violent physical contests in which Orlando is aided by a doughty Adam. Rather, his objections are presented in a speech which might be regarded as a formal rhetorical complaint addressed by Orlando as much to the audience as to an aged Adam.

In Rosalynde Orlando, against the custom, was left the bulk of his father's fortune. In As You Like It Orlando is left relatively poor and completely dependent on his brother for an education. By this alteration of Lodge, Shakespeare exploits a conventional situation to make the point that where social harmony depends on the personal integrity of those in authority, on their willingness to uphold basic values such as trust, honesty and loyalty, failure in social responsibility, a negation of such values, may have serious repercussions for others.

Oliver's contemptuous and tactless barb to Adam in the opening scene of the play: "Get you with him, you old dog!" shows an unfairness, a lack of kindness and generosity but, more particularly, suggests a rejection of social responsibility and courtesy (which is basically respect for others as individuals). Adam's reply, pointing to Oliver's ingratitude, reminds him that there was a time when service was rewarded with kindness:

Is "old dog" my reward? Most true, I have lost my teeth in your service. God be with my old master, he would not have spoke such a word! (I i 78-30)
Adam's comment implies that tyranny or graciousness in a household depends finally on the responsibility of an individual. This instance of tyranny on the country estate and this emphasis on individual responsibility, prevents a stark opposition of a tyrant-dominated world centred in the court with a free world in Arden.

The unbrotherly behaviour of Oliver is underlined in this first scene by a parallel with tyranny at court where, Charles tells us, "the old Duke is banished by his younger brother, the new Duke". Instances of loyalty are weighed against these instances of unnatural usurpation. We are told of the "three of four loving lords" who, in loyalty to Duke Senior, have "put themselves into voluntary exile with him, whose lands and revenues enrich the new Duke; therefore he gives them good leave to wander", and of the sisterly love of Celia and Rosalind: "the Duke's daughter, her cousin, so loves her, being ever from their cradles bred together, that she would have followed her exile, or have died to stay behind her".

Exile is from the first, associated with liberty. The old Duke, Charles tells Oliver:

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. (I i 109-113)

His description suggests that Arden is a world free from the tensions which now characterise the society centred at court. With the reference to Robin Hood, Arden is directly associated with the golden age of England's folklore past, when justice, honour and true fellowship triumphed in spite of tyranny and oppression, when banishment to a green world meant freedom for the
oppressed and the restoration of right values.

Oliver's admission of envy at the end of the scene is close to an explanatory direct address to the audience. His motivating jealousy is displayed and against this is set his own recognition of the natural virtues of Orlando:

...my soul, yet I know not why, hates nothing more than he. Yet he's gentle, never school'd, 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 156-161)

Shakespeare can lessen the dramatic impact of tyranny in the play, by so stylising it, while he clearly indicates the social consequences and the issue of values involved.

The suddenness with which the Duke enters in I iii, banishing Rosalind in a sentence, underlines the humorous and conventional nature of his actions. While these appear to be controlled by the humour of jealousy dominating him, Rosalind's and Celia's responses which represent, on the other hand, an active, clear-sighted choice of values, seem more personal and individual. We are perhaps reminded of Hermione when Rosalind clearly and courageously pleads her innocence:

I do beseech your grace,
Let me the knowledge of my fault bear with me;
If with myself I hold intelligence,
Or have acquaintance with mine own desires,
If that I do not dream, or be not frantic,
- As I do trust I am not - then, dear uncle,
Never so much as in a thought unborn
Did I offend your Highness. (I iii 41-43)

Celia's response is no less spirited and positive. Le Beau had spoken of Rosalind and Celia as those "whose loves / Are dearer than the natural bond of sisters" and Celia proves these words true, declaring:
if she be a traitor,
Why, so am I: we still have slept together,
Rose at an instant, learn'd, play'd, eat together,
And whereas'er we went, like Juno's swans,
Still we went coupled and inseparable. (I iii 68-72)

The Duke's inflexible, egocentrically rational anger is similar to
Oliver's in its motive:

She is too subtle 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. Then open not thy lips:
Firm and irrevocable is my doom
Which I have pass'd upon her; she is banish'd. (I iii 73-80)

The strength and the uncompromising nature of Celia's love for Rosalind
is manifest against the absoluteness of the Duke's decree. Celia makes
the spontaneous and absolute choice to accompany Rosalind: "Pronounce
that sentence on me, my liege: I cannot live out of her company". Duke
Frederick's "You are a fool" is the expected response of a self-centred
tyrant to unselfish behaviour. It points to apparent folly in any self-
less devotion: in being absolute, such devotion lays itself open to
mockery. Celia's decision to follow Rosalind into exile has a precedent
in the choice made by those lords who accompanied the banished Duke and
found freedom in Arden. It is soon to have a second counterpart in the
heroism of Adam, where there is suggested more explicitly the physical
discomfort and absurdity that may also be involved in such action.

Shakespeare, by emphasising the spontaneity, enterprise and unself-
ishness of the exiles, makes their retreat to Arden more than a conventional
next step in the adventure. The fact that the 'fools' in the play are
prepared to lose all, lends a positiveness and value to their convictions
and actions. Here Shakespeare has changed Lodge's story significantly.
Alinda in *Rosalynde* was banished by her father in his anger. Celia chooses exile; her action is both selfless and positive.

The optimistic conclusion to Act I, Celia's "How go we in content / To liberty and not to banishment", acts as a preparation for the sense of freedom in the Arden scenes, and, further, links this freedom with the reign of the old Duke. When eventually the old Duke's rule is reinstated, we can feel this to be not an ideal suddenly made real, or made to seem real, but the restoration of ideals in a real world. Optimism at this point qualifies the seriousness of the threat experienced in the court world, and subtly transfers dramatic emphasis to the characters' positive and spirited response to adversity. The reality of exile is thereafter presented in terms of physical hardship - rather than as an anguished sense of alienation, or loss of relationship, such as we find developed in the romances. As one consequence of this, the tone of the fantasy, indeed the nature of the dramatic experience in *As You Like It*, is hardly comparable with that of the later plays although as we shall see, the experience of exile in this play, in its cause and in the means by which it is brought to an end, bears more than a superficial relation to the same pattern of experience in the later fantasies.

Though exile is presented as a wrong done to the court characters by their own kin, it is regarded, nonetheless, as a fact of Fortune, as an external circumstance which they determine to meet with courage and flexibility. The conventional debate on the opposition of Fortune and Nature, with which Rosalind and Celia entertain themselves in I ii, helps create this attitude to exile. An important distinction is made in this debate between natural potential for beauty and virtue and the necessity for good
fortune, for right opportunity for this to be expressed: "Fortune reigns in gifts of the world, not in the lineaments of Nature". The debate points wittily to the difference between wishing for ideal conditions for happiness and facing the responsibilities and problems in making such wishes come true:

...when Nature hath made a fair creature, may she not by Fortune fall into the fire? Though Nature hath given us wit to flout at Fortune, hath not Fortune sent in this fool to cut off the argument? (I ii 42-45)

This distinction is fundamental to the comedy. The role of Fortune in the action is stressed from the outset. Mock-railing at Fortune replaces more serious questioning as to why the innocent in the play are subjected to the misfortune of exile. Emphasis throughout is laid on the need for the major characters to accept the consequences, however unfortunate, of their chosen stand in a conflict of values - to meet adversity and endure their exile patiently until such time as they are able to regain control of their lives.

While Shakespeare uses conventional romance elements to present alienation in a special light, he uses the pastoral opposition of court and country to elaborate the issue of values underlying exile, and to maintain our consciousness of these values throughout. The basic and shaping opposition of court and country is qualified by the development of a second contrast between the old order under Duke Senior and Sir Roland and the new order ruled by the humorous tyrants, Duke Frederick and Oliver. Arden becomes a place of liberty for the exiles from court because there the values of the old order can be lived. The contrast of the two worlds in As You Like It is not of a court world which represents the tensions and complexities of reality with a simple and unreal world of
pastoral escape. Shakespeare makes quite clear through his stylisation of the court world and the inclusion of touchstones in the pastoral world - in the characters of realistic shepherds, William and Corin, of the goat-girl Audrey, of the melancholy Jaques, and of the court jester, Touchstone, - that there will be a showing up of all that is unreal, false or of little value in either world. There is no identification of the court world with reality, with a constant measuring of the idyllic world against it, as might seem inherent in the structure of the play. The uniting principle of love is seen operating in both worlds, though in the court world adverse circumstances check its expression. Yet in Arden, where it can have freer expression, we are not allowed to forget the fact of exile, to forget that there is disharmony which involves some alienation or compromise for the characters. Conditions in both worlds are seen as unsatisfactory for a full expression of love. Isolation and alienation from society is inevitable for Orlando, Adam, Rosalind and Celia when that society is dominated by selfishness and envy rather than by the values of love, loyalty and service. But the good fellowship in the forest is incomplete because it is cut off from its natural social centre. While the retreat to the forest - first by the banished duke and his followers and in the play by the court characters in turn - can allow them to come to terms with the partially live-out the values they hold to, the fact of isolation is never forgotten. The discomfort, the sense of having to adapt themselves and, indeed, to create an artificial and temporary society "till Fortune smiles again", continually suggests that this idyllic life is in fact not a satisfactory one. The need for reconciling the two worlds is felt not only as a need for purging the court world of selfishness, of envy and malice, but for finding a place in that world where the ideals upheld by those in exile can be lived out fully,
where those ideals can animate society itself.

In II i the Duke's speech, contrasting court and country, underlines the values that make for some measure of freedom and harmony in Arden:

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?  

In Arden, the Duke implies, good fellowship and brotherly love replace the unnatural, unbrotherly behaviour of an Oliver and a Duke Frederick. Simplicity and wholesomeness replace artificiality and deceptive splendour - there is no peril from malice and envy where no man is over-concerned with material welfare. Yet the reality of the adversity the Duke and his men endure is brought home to us through the imagery in the lines that follow:

Here feel we but the penalty of Adam,  
The season's 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".  

The Duke's positive attitude to exile is emphasised. His quiet acceptance of misfortune stands against the envious discontent of the court world tyrants. In Amiens' praise of the Duke:

Happy is your grace  
That can translate the stubbornness of fortune  
Into so quiet and so sweet a style.  

"grace" carries a double meaning, a courtesy title and a quality of spirit that makes possible the accepting of irremediable ill-fortune.
Later in the scene, we are reminded of the unnaturalness and unfairness of the exile that the Duke can so cheerfully accept, in his comment:

Come, shall we go and kill us venison?
And yet it irks me the poor dappled fools,
Being native burghers of this desert city,
Should in their own confines with forked heads,
Have their round haunches gored. (II i 21-25)

With a sentimental seriousness the Duke likens the deer to citizens in a town, their dignity and rights (suggested by the image of the deer with "forked heads" - a mark of attained maturity) unfairly transgressed. The conceit reminds us that these courtiers have themselves "in their own confines" been threatened, and cut off from the natural centre of civilised life (a suggestion reinforced by the description of Arden as "this desert city").

The scene develops a tension between a sense of liberation and the fact of banishment - a tension which operates subtly throughout the play in association with the pastoral opposition of court and country. It is this tension - this double attitude to exile - that holds the more serious thematic concerns in relation to the joyous, light-hearted spirit of the play.

The sudden switch back from Arden to the court with its tensions in II ii, reinforces our sense of Arden as a place of liberty before the court characters arrive there, and II iii is strategically placed to associate Arden more definitely with the time of Sir Rowland de Boys and Duke Senior. The values that they upheld - now those of Arden - can in this way be more fully defined in contrast with the values of a tyrant-dominated world centred at court before the scene shifts finally to Arden.
Stylistic exaggeration in II iii makes us aware of the formal or conventional role that Adam is playing. But a pathetic divorce of his capabilities from the demands of the role he assumes emerges clearly:

Master, go on, and I will follow thee,
To the last gasp, with truth and loyalty.
From seventeen years till now almost fourscore
Here lived I, but now live here no more.
At seventeen years many their fortunes seek,
But at fourscore it is too late a week:
Yet fortune cannot recompense me better
Than to die well and not my master's debtor. (II iii 69-76)

For instance, the specific contrast of youth and age as seventeen against fourscore undermines the distancing effects of the devices of rhyme, inversion and understatement.

However, Shakespeare uses stylisation more generally in the scene to elaborate the opposition of values between a tyrant-dominated new order and the free order under the old Duke. The collection of rhetorical questions, of listed proverbs and exempla, of rhetorical inversions, cumulations, parentheses, allows for a strong, though exaggerated, statement of the old world values:

What, my young master? O, my gentle master!
O my sweet master! O you memory
Of old Sir Rowland! why, what make you here?
Why are you virtuous? why do people love you?
And wherefore are you gentle, strong, and valiant?
Why should you be so fond to overcome
The bonny priser of the humorous duke?
Your praise is come too swiftly home before you. (II iii 2-9)

Orlando's winning the hearts of the people, the combination in him of gentleness, strength and valour, relate him to the old order, suggesting the selflessness, sense of honour and natural kindness on which that order depends and which it generates.
Adam points to the malice and envy that rule the present order:

Know not you, master, to some kind of men
Their graces serve them but as enemies?
No more do yours: your virtues, gentle master,
Are sanctified and holy traitors to you.
O what a world is this, when what is comely
Envenoms him that bears it! (II iii 10-15)

In this new order true virtues and graces expose a person to danger, mark him out for use and abuse. The last two lines in the passage are an inversion of Duke Senior's image of the toad:

Sweet are the uses of adversity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head; (II i 12-14)

In Arden even what is ugly and dangerous can be found to have some redeeming beauty, but in the new order's distorting vision what is "comely" makes it wearer appear threatening. The rhetorical balance in the passage marks the opposition of the two orders, as "graces" is balanced against "enemies", "sanctified and holy" is set against "traitors", and "comely" against "envenoms".

The household rules by malice is seen as destructive of virtue:

Come not within these doors; within this roof
The enemy of all your graces lives:...
...This is no place; this house is but a butchery:
Abhor it, fear it, do not enter it. (II iii 17-26)

Yet the tone of Adam's speech is so obviously that of emotional rant that judgment cannot but be called into play and our sense of the comic stimulated. Throughout the scene the extreme manner in which Adam represents the opposition of the old order and the new qualifies this opposition, though the exaggeration helps define it more fully and clearly.
The unnaturalness fostered by the new order is suggested in Orlando’s description ”the malice / Of a diverted blood and bloody brother”, and values of gentleness, natural dignity, peace, honesty, service set against violent self-seeking:

What, wouldst thou have me go and beg my food?
Or with a base and boist'rous sword enforce
A thievish living on the common road?  (II iii 31-33)

Adam’s thrift, honesty and generosity are contrasted with the loss of honour and self-seeking of usurpation. Adam entrusts his future to Providence, not to Machiavellian plotting:

He that doth the ravens feed,
Yea, providently caters for the sparrow,
Be comfort to my age!  (II iii 43-45)

Yet, as Adam goes on to claim a strength from following nature and virtue:

Though I look old, yet I am strong and lusty,
For in my youth I never did apply
Nor did not with unbashful forehead woo
The means of weakness and debility;
Therefore my age is as a lusty winter,
Frosty, but kindly: let me go with you;
I’ll do the service of a younger man
In all your business and necessities.  (II iii 47-55)

his idealisation of the situation becomes apparent. The humour and pathos here in the divorce of the idealised from the actual are soon to be demonstrated in action. Adam’s speech, however, is comment on the humorous, uncontrolled passions that dominate the tyrants of the play: indirectly he suggests that such passions are self-consuming - a suggestion developed in Orlando’s image of selfish service choking itself:

O good old man, how well in thee appears
The constant service of the antique world,
When service sweet for duty, not for meed;
Thou art not for the fashion of these times,
When none will sweat but for promotion,
And having that, do choke their service up
Even with the having; it is not so with thee.  (II iii 56-62)
In Orlando's pun on "antique" the link between Adam's values and those of the old order is made explicit; but the pun carries, too, a subtle ironic twist - Adam's loyalty is indeed 'antic' - it becomes grotesquely humorous as he tries to make what would normally pass for a rhetorical overstatement of absolute service literally true:

Master, go on, and I will follow thee,
To the last gasp, with truth and loyalty. (II iii 69-70)

The first part of the plot is complete with the court characters' arrival in Arden, but this arrival is made to seem more than the conventional next step in the adventure by a dramatic enactment, in II iv and II vii, of a subtle change in emphasis from a sense of oppression to one of attained freedom. A sense of release accompanies the relief of hardship. In II iv there is a transition from Rosalind's "O Jupiter, how weary are my spirits" to Celia's "I like this place / And willingly could waste my time in it", with relief promised by Corin. Adam's need for relief from hunger and exhaustion is stressed primarily to exploit the humour and the pathos in the divorce between Adam's intention and his achievement. Melodramatic exaggeration ensures that we do not lend disproportionate sympathy to Adam's sufferings:

Dear Master, I can go no further: O I die for food! Her lie I down, and measure out my grave.
Farewell, kind master. (II vi 1-3)

We must be able to accept Orlando's reassurance "Thy conceit is nearer death than thy power".

Orlando's abrupt entry into the duke's company (II vii 87) seeking relief for Adam, is made incongruous by the gentleness, civility and hospitality with which he is received. His extravagant gesture:

But forebear, I say:
He dies that touches any of this fruit
Till I and my affairs are answered. (II vii 97-99)
is cut down to size as Jaques takes up the challenge literally - Jaques picks and eats a grape, punning on raisin: "An you will not be answered with reason, I die". The duke's calm welcome: "Sit down and feed and welcome to our table" has another kind of deflating effect on his rhetorical hyperbole. And the humour, which is dependent here on tonal incongruity, increases as Orlando changes his style and role from that of melodramatic command to that of rhetorical persuasion:

But whate'er you are
That in this desert inaccessible,
Under the shade of melancholy boughs,
Lose and neglect the creeping hours of time;
If ever you have look'd on better days,
If ever been where bells have knoll'd to church,
If ever sat at any good man's feast,
If ever from your eyelids wiped a tear
And know what 'tis to pity and be pitied,
Let gentleness my strong enforcement be:
In the which hope I blush and hide my sword. (II vii 108-118)

Orlando bases his persuasion on values of civility, gentleness and graciousness but ironically, appeals to these values as belonging to civilisation rather than to life in "this desert inaccessible". This reminds us, however, of the court characters' alienation, reminds us that the duke's court in the Forest is cut off from its natural social centre.

The Duke's readiness to help Orlando:

And therefore sit you down in gentleness,
And take upon command what help we have
That to your wanting may be minister'd. (II vii 123-125)

brings a sense of relief that is felt immediately in Orlando's idealising of Adam's plight. The physical reality of Adam's distress is distanced and the value of Adam's love and loyalty emphasised:

Then but forbear your food a little while,
Whiles, like a doe, I go to find my fawn
And give it food. There is an old poor man,
Who after me hath many a weary step
Limp'd in pure love: till he be first sufficed,
Oppress'd with two weak evils, age and hunger,
I will not touch a bit.   (II vii 126-132)

This idealising of Adam's age and weakness, is, however, deflated in Jaques' famous speech on the Seven Ages of Man. This speech is really only an extension of Touchstone's moralising: "And so from hour to hour, we ripe and ripe / And then, from hour to hour, we rot and rot" - moralising which Jaques himself had mocked. Jaques' melancholic vision does not allow individual value to be accorded to anything - in sharp contrast with the idealising vision of Orlando. Jaques, describing old age, points to its uselessness: "Second childishness and mere oblivion / Sans teeth, sans eyes, sans taste, sans everything". The entry of Orlando bearing the "venerable burden", Adam, and the gratitude and concern of Orlando, however, show a kindness and respect for age that qualifies the depressing picture Jaques draws. Amiens' song in the scene, too, points to the unnaturalness of unkindness and ingratitude, of "benefits forgot" and "friend remember'd not".

Because of the emphasis on the values of courtesy and generosity in the scene, the duke's kindness seems to mean more than temporary relief for Orlando and Adam. We feel that a restoration of the old order and its values has begun, and that Orlando and Adam have been accepted by that order just as they had been rejected by the new:

If that thou were the good Sir Rowland's son,
As you have whisper'd faithfully you were,
And as mine eye doth his effigies witness
Most truly limn'd and living in your face,
Be truly welcome hither:   (II ii 190-194)

The gratitude, remembrance of past kindnesses and old friendship, that Amiens' song presents as values, are brought to life in the Duke's speech.
While we respond to the court characters' sense of relief from oppression, and achieved liberation in the scenes dealing with their arrival in the Forest, we are not allowed to forget the fact of exile. It is beyond the control of anyone in Arden to bring about the conversions of Oliver and Duke Frederick, which are required for resolution. When these conversions do occur, they represent a change of fortune that seems to belong to the marvellous of romance. Distanced by stylisation, these conversions are used to represent schematically the relations between Art, Nature and Fortune needed for a restoration of harmony.

Alienation is a product of moral blindness in *As You Like It*, as in the other three fantasies. There is, however, little attempt to represent blindness or its effects realistically in the plot. Oliver and Duke Frederick, dominated by the humours of jealousy and anger, exile the court characters in a conventional manner and are reconciled with them after equally conventional conversions. Interest in the action relating to alienation, as it is represented in the story of the characters' exile and return, is minimized. Comparing the play with Lodge's *Rosalynde*, the minimization of dramatic suspense is obvious. Action is confined mainly to the first and last acts. In Lodge's story the adventure is distributed fairly evenly throughout, being used to sustain interest in the narrative. Shakespeare presents much of the action in the main plot in the least possible space, and by stylisation makes it deliberately unreal. Action such as the rescue of Oliver from the snake and lioness, the reconciliation of Oliver and Orlando, the betrothal of Oliver and Celia, and the conversion of Duke Frederick, is reported by hearsay and without any attempted justification. This deflecting of interest from the action itself acts,
as the artificially structured contrasts between characters, to make us aware of the conventional nature of the material Shakespeare is exploiting. This, in turn, makes us conscious of the ends to which this is directed in the play. Shakespeare is presenting not realistic action drama or even a satire on pastoral but a fantasy-pastoral developed on several levels.

However, the playing down of dramatic suspense and the concentration of action at the beginning and end of the play may be explained also in relation to the particular placing of emphasis in Shakespeare’s development of the common pattern of alienation, metamorphosis and reconciliation in As You Like It. For, in the play, emphasis falls not on the experience of exile or on the moment of recognition but on the period of metamorphosis that follows the movement of the main characters from the court to the pastoral world.

Rosalind, as controller, presides over the period of metamorphosis in Arden. But she can do nothing to bring about the conversions of Oliver and Duke Frederick, nothing towards solving the problem of alienation caused by the unbrotherly behaviour in the court world. The need for the favourable workings of Fortune to bring about a reconciliation stresses the need for the characters to accept events beyond control, to accept the fact of alienation, until they are in a position to change the circumstances producing exile or to take advantage of change to achieve a restoration of their rights. This is true not only for Rosalind but also for the controllers in the romances that follow. In all cases, control is made necessary by the misfortune of exile, and the controller assumes a mask or disguise of some form throughout the period of exile and metamorphosis - working thus indirectly to effect change when opportunity offers. Though it may be in itself
a means of power, the controller’s mask or disguise is symbolic of an inherent limitation on the controller’s power. It represents an enforced hiding of identity which is a constant reminder of the fact of exile, and thus of a limitation either past or present in the controlling of their own destinies.

Though represented schematically, rather than realistically, through the plot, alienation and reconciliation (and the blindness and self-awareness governing them) are made more psychologically and dramatically convincing at a second, personal, level - in the drama of human relationship developed in Arden.

There are two forces operating in As You Like It - one relating to outer circumstance (the shaping of events at the level of plot) and the other to inner change in the characters themselves. The first of these forces is represented as an impersonal Fortune, and the second as the controller, Rosalind, directing the characters in Arden, in a very personal way, to self-awareness. Rosalind’s disguise might be said to represent a barrier between herself and Orlando caused by the external circumstance of exile. Yet her disguise, I think, more importantly represents a barrier between herself and Orlando caused by Orlando’s lack of self-awareness. (There is, in fact, no practical reason for Rosalind’s not revealing her identity either to Orlando or to her father in Arden).

During the period of metamorphosis, dramatic interest centres on the process by which Rosalind directs Orlando and Silvius and Phebe to self-awareness. In the case of Silvius and Phebe, Shakespeare presents directly the situation of a barrier between lovers resulting from their lack of self-awareness. By representing in extremis a problem which
Rosalind and Orlando themselves face, Shakespeare clearly underlines the origin of such alienation in blindness. He suggests a remedy in self-awareness that is within human power to obtain. Rosalind is able to direct Silvius and Phebe to self-awareness and reconciliation, using illusion to remove blindness, as do the controllers in the other three fantasies (working more freely in disguise than would otherwise be possible). As the principles underlying alienation in a personal relationship are manifest from the case of Silvius and Phebe, Shakespeare is free to treat the problem of alienation between Rosalind and Orlando more subtly. Indeed, the personal drama of Orlando's progress to self-awareness claims the focus of dramatic interest in *As You Like It*.

Both in the story of the characters' exile and return and in the personal drama of relationship, alienation is represented as being caused by blindness, and reconciliation as being dependent on self-discovery. The plot gives only a schematic representation of the process which is presented more immediately and dramatically at the personal level in the growth to self-awareness of Silvius and Phebe and, more importantly, of Orlando, under Rosalind's direction. There is an artistic correspondence between the movement from alienation to reconciliation at the level of plot and the removal of barriers between the lovers in Arden, yet, this correspondence is not comparable with the developed symbolic relation that we find in *The Winter's Tale* between a change in outer events and inner spiritual transformation.

In *As You Like It*, the principles governing an alienation caused by blindness and a reconciliation that follows self-discovery can be represented convincingly enough from the personal drama of relationship
for us to accept that the same principles may apply at the level of the plot. We accept the conversions of Oliver and Duke Frederick, finally, as representing attained insight and adoption of true values making possible harmony between court and country, between the old and new orders.

Thus by centring dramatic interest in the drama of relationship and by stylising conventional plot elements, Shakespeare is able both to develop the intrinsic interest of the personal drama and extend its significance schematically. The blindness and growth to insight which in the personal drama are shown to govern alienation and eventual reconciliation are seen to be operative at a more general, social, level. Social harmony, like harmony in a personal relationship, is shown to be based on a holding of common values, on an aware acceptance of one's fellows. Self-aware romantic love and brotherly love - the two uniting forces in the play are shown to be necessary for harmony in relationships between individuals. By extension, it is suggested that these two forces are basic, too, for harmony in society:

High wedlock then be honoured:
Honour, high honour and renown,
To Jymen, god of every town. (V iv 141-143)

The encounters of Rosalind and Orlando are central to the play. There is a careful preparation for these, firstly by a comprehensive definition of the nature and limits of Rosalind's role as controller in Arden, and secondly by a structuring of the scenes, leading up to and away from these encounters, which emphasises their central significance.

From the first, Rosalind's personal, sympathetic involvement with the situations she controls in Arden is emphasised. The first view of Rosalind in love (I iii) emphasises her depression and concern - a view
which necessarily qualifies our understanding of Rosalind's role in Arden as the mocker of love's folly. In II iv when the commonsense of Corin is juxtaposed with the passion of the Arcadian lover, Silvius, Rosalind's sympathy is contrasted with Touchstone's mockery, her sympathy registered in her adoption of Silvius's own style:

Jove, Jove! this shepherd's passion
Is much upon my fashion.

Rosalind's role in the play is not that of a more or less neutral witty evaluator as is Berowne's role in Love's Labours Lost. Her role combines sympathy with awareness. Throughout the play, instances of involvement are strategically placed to qualify any impression of her neutrality, to enhance the subtlety of the personal drama which depends on a developed tension between Rosalind's true feelings and the demands of the role she is forced to play.

This tension is at its greatest in the scenes with Orlando. There it finds expression through constant verbal betrayals such as that in III ii 369-372:

Orl.: Fair youth, I would I could make thee believe
I love.
Ros.: Me believe it? You may as soon make her that
you love believe it; which, I warrant, she is
apter to do than to confess she does.

On one level the critical detachment Rosalind assumes runs counter to her true feelings while at a second level (which the audience with their superior awareness will appreciate) Rosalind under cover of such detachment is actually able to express these feelings more freely. The effectiveness with which this tension is expressed in the encounters with Orlando, partly depends upon previous strategic emphasising of her involvement. Thus the encounter with Orlando in III ii is prefaced by the
instance earlier in the scene where Rosalind in her eagerness to hear the name of her lover displays her affection:

One inch of delay more is a South-sea of discovery; I prithee, tell me who is it quickly and speak space. I would thou couldst stammer that thou mightst pour this conceal'd man out of thy mouth, as wine comes out of a narrow-mouth'd bottle, either too much at ones, or none at all. I prithee, take the cork out of thy mouth that I may drink thy tidings. (III ii 192-199)

Her reaction on hearing Orlando named: "Alas the day! what shall I do with my doublet and hose?" points to her consciousness there being a contradiction inherent in the role she must play. The flood of questions that follows betrays her concern completely, yet Rosalind shows herself aware "Do you not know I am a woman? When I think, I must speak. Sweet, say on." Again, the encounter in IV i is prefaced by the instance in III iv where Celia actually chides Rosalind for allowing her sympathy to get the better of her judgment.

At the end of III iv as Rosalind and Celia follow Corin to see a pageant truly play'd,

Between the pale complexion of true love
And the red glow of scorn and proud disdain, (III v 49-50)

the quatrains Rosalind speaks acts as a prologue defining her attitude towards Silvius and Phoebe in the 'play' they witness in the following scenes:

O come, let us remove:
The sight of lovers feedeth those in love.
Bring us to this sight and you shall say
I'll prove a busy actor in their play. (III v 52-55)

Rosalind's is a lover in sympathy with all other lovers. She is ready to understand through identification but, as ready to direct this 'play' ("prove a busy actor") as she is her own affair with Orlando.
Through displaying the weaknesses and inadequacies of both Touchstone's and Jaques' mockery there is a negative definition of the harmonious combination of sympathy and detachment in Rosalind that qualifies her for her role as mocker of love's folly, and as the self-aware controller of the destinies of the lovers in Arden. Jaques and Touchstone merely dissect and reveal inherent incongruity; Rosalind, during the period of metamorphosis over which she presides as controller, has the role of integrating awarenesses.

Jaques' criticism is shown to be destructive because he has no sympathy with those he judges. He stands apart in fancied superiority. As kill-joy, Jaques is essentially isolated and his criticism sterile and negating. Jaques lacks self-awareness, failing to see his kinship with those he mocks, or his own faults reflected in the weaknesses he is so eager to expose in others. Jaques' scepticism about the values of love and of society, however, must be countered before these values can be established as positives in the play. His questioning is essential in the process of their definition. In II v, for instance, where Amiens' songs celebrate the carefree existence and social harmony made possible by freedom from self-seeking, ambition and envy, calling all to share in the happiness of Spring and shake off unnatural fears, Jaques questions the generosity and good-will that make for good fellowship: "when a man thanks me heartily, methinks I have given him a penny, and he renders me the beggarly thanks". He denies the vitality and value of the community.

His parody:

If it do come to pass
That any man turn ass,
Leaving his wealth and ease,
A stubborn will to please,
Ducdame, ducdame, ducdame:
Here shall he see
Cous, fools as he,
An if he will come to me (II v 47-54)

implies that the basis of communal sharing is simply possessing the
common condition of being a fool, and that the self-delusion of the duke
and his men is only the greater for being shared. They have brought
exile on themselves, he suggests, have lost real comfort, because like
asses they are too stubborn to compromise. Jaques suggests that in the
group each loses his identity as well as his selfishness. His mockery
is qualified by our recognition that, like Malvolio in Twelfth Night,
through being "sick with self-love" Jaques is isolated from the community
he criticises. His mockery is inherently limited by being unsympathetic
and destructive.

Jaques' lack of self-awareness is demonstrated in his description
of his encounter with Touchstone, (II vii). Telling how Touchstone "rail'd
on Lady Fortune in good terms / In good set terms", Jaques mocks the
shallowness and uselessness of conventional moralising - unaware of how
well his criticism of Touchstone applies to himself. Jaques recognises
and envies the "license of the fool" - "I am ambitious for a motley coat"
- for a fool has no responsibility and has the liberty to stand apart from
other men and criticise them -

I must have liberty
Withal, as large a charter as the wind,
To blow on whom I please; for so fools have;
And they that are most galled with my folly,
They most must laugh... (II vii 47-51)

...Invest ye in my motley; give me leave
To speak my mind, and I will through and through
Cleanse the foul body of th' infected world,
If they will patiently receive my medicine. (II vii 58-61)
But the Duke points to the divorce between Jaques' willingness to anat-
omy the evils of the world and his own unreadiness to recognise his
own sins:

Most mischievous foul sin, in chiding sin:
For thou thyself hast been a libertine,
As sensual as the brutish sting itself;
And all th' embossed sores and headed evils,
That thou with license of free foot hast caught,
Wouldst thou disgorge into the general world. (II ii 64-66)

In his encounter with Orlando in the same scene, Jaques' self-
centredness and lack of self-awareness is further emphasised. His invitation
to Orlando: "Will you sit down with me? and we two will rail against our
mistress the world and all our misery" earns the reply: "I will chide no
breather in the world but myself, against whom I know most faults". The
image of the mirror of self-knowledge (which, in many Renaissance representa-
tions of the goddess Nature, she held before her) is perhaps behind
Orlando's gibe to Jaques:

Jaques: By my troth, I was seeking for a fool when
I found you.
Orl.: He is drown'd in the brook: look but in, and
you shall see him.
Jaques: There shall I see mine own figure.
Orl.: Which I take to be either a fool or a cipher.
Jaques: I'll tarry no longer with you; farewell, good
Signior Love.
Orl.: I am glad of your departure: adieu, good
Monsieur Melancholy. (III ii 278-287)

Jaques scoffs at Orlando's playing a stock role and is answered by Orlando's
assertion that Jaques is playing a role just as conventional and just as
foolish.

In IV i Rosalind points to the extremity, the uselessness and the
delusion of Jaques' melancholy. The scene shows love's controller casting
the kill-joy lest his philosophy dampen the final achievement of joy. But
also the role that Rosalind is to play both in the encounter with Orlando that immediately follows and as the controller of the plot, the magician's nephew who brings each strand of the plot to its consummation and welds them together, is further defined by contrast with Jaques. Rosalind can be both critic and actor. While directing the plot she yet belongs very much within it. Jaques, as the critic of society in the play, on the other hand, has no place in that society. He is a "traveller" and, as Rosalind comments, has therefore "great reason to be sad. I fear you have sold your own lands to see other men's; then, to have seen much and to have nothing, is to have rich eyes and poor hands."

Against the extremity of Jaques' melancholy - Rosalind compares it with drunkenness - can be set Rosalind's self-control; against its uselessness - "if 'tis good to be sad and say nothing, why then, 'tis good to be a post" - can be set the constructiveness of Rosalind's criticism (demonstrated in her handling of Silvius and Phoebe).

In contrast to Jaques', Touchstone's mockery of others is matched by self-mockery - Touchstone seeks to reduce all men's behaviour to the same foolish reality. In III i the court wit is set against natural philosopher as Touchstone's flexible logic is juxtaposed with the random wise observations that Corin cites. Corin's mind is one that seeks to keep all levels separate: "those that are good manners at the court are as ridiculous in the country as the behaviour of the country is most mockable at court". Touchstone, on the other hand, seeks to strip off appearances and reduce all human actions to the one level: "do not your courtier's hands sweat? and is not the grease of a matton as wholesome as the sweat of a man?" This principle of reducing the individual to the general -
the stripping away of refinement to reveal bare Nature - is the principle also behind his parody of the poem Rosalind reads. This poem celebrates Rosalind’s uniqueness:

From the east to western Ind,
No jewel is like Rosalind.   (III ii 86-87)

Touchstone mocks it in the vein:

If a hart do lack a hind,
Let him seek out Rosalind,
If the cat will after kind,
So be sure will Rosalind.   (III ii 99-102)

Rosalind chides him "You'll be rotten ere you be half ripe, and that's the right virtue of the medlar".

Touchstone's self-mockery is manifest in his attitude to Audrey, one recognising the 'foulness' of her nature and admitting his own motives in marrying her to be that of natural passion: "As the ox hath his bow, sir, the horse his curl, and falcon her bells, so man hath his desires".

The values of parody, of mockery, of witty evaluation are thus defined, through a consideration of Jaques' and Touchstone's roles as critics of society, before Rosalind comes to assume her role as love's mocker. Then, it becomes clear that only with self-awareness can the mocker combine humane sympathy with criticism, becoming a true guide and leader for others.

By emphasising the divorce between conventional role and the actor playing it, Shakespeare makes his characters' far more than conventional types. He can use the characters' perceptions of what is artificial and what is natural in their own and others' roles to define the relationship in each case between Art and Nature. Shakespeare can thus play off Silvius, a 'cardboard' Arcadian shepherd, against Orlando, a realistic
lover playing a stock lover's role. So by the juxtaposition of a stock type with a more naturalistically presented character assuming a set of stock attitudes, we are able to distinguish between the conventional and natural elements that the second character combines. Or, again, Shakespeare can play off Jaques, the kill-joy moraliser, the self-centred satirist, against Rosalind, the self-aware and sympathetic mocker of love's follies, a woman in love playing the role of a witty curer of her own lover's lovesickness. And, while Jaques is blindly playing a conventional role, through the insights of other characters (chiefly Duke Senior and Orlando), he is made for us more than a conventional representation of Monsieur Melancholy - he becomes the libertine "sick with self-love" playing this role, and value judgments can then be made concerning him.

The technique of juxtaposition is used in this way to establish a relation between conventional attitudes and natural emotions. The combining of characters representing different levels of literary reality, the playing off of declared intention against achievement, of the conventional role against the emotions of the actor playing it, are characteristic of Shakespeare's original manner of handling conventional material, of using conventional pastoral elements to define the opposition of Art and Nature in his play.

In Rosalind's first encounter with Orlando (III ii) her teasing, in fact, aims at making Orlando see the conventional attitudes which he has assumed, with his adoption of the role of lover, in relation to a reality which can include other possibilities besides. Touchstone had suggested to Corin earlier in the scene that what one takes as reality depends largely on one's perspective. Rosalind takes up his argument. For instance,
she suggests that the passage of time cannot be regarded altogether objectively. Wittily she illustrates how "Time travels in divers paces with divers persons".

From here, Rosalind goes on to point out the difference between the ideal and the actual, stressing first a view of the inconsistency of women: "I thank God I am not a woman, to be touched with so many offences as he has generally taxed their whole sex withal". The difference between what Rosalind says and what we know her to feel, and between what she is herself and what she represents woman to be, qualifies the absolute stand she takes in this generalisation. We can appreciate the humour of this discrepancy and yet, through her juxtaposing of an extreme attitude against Orlando's idealisation, come to understand both the folly and the value of love. We are made to see the relation between the manner in which love is expressed and the passion which provokes the extremes.

Rosalind by cleverly denying that Orlando, who has not the conventional marks of love's madness upon him, could be in love, is measuring the extremes of the convention against the actual. She is, in fact, showing that Orlando's absurd behaviour has its own limits. Illustrating that he cannot possibly fulfil all conventional requirements - for instance, not even possessing a beard he can neglect - she forces him to see himself apart from his role, to see his love apart from his stylising of it:

Ros. : There is none of my uncle's marks upon you; he taught me how to know a man in love; in which case of rushes I am sure you are not prisoner.
Orl. : What were his marks?
Ros. : A lean cheek, which you have not; a blue eye and sunken, which you have not; an unquestionable spirit, which you have not; a beard neglected, which you have not; (but I pardon you for that, for simply your having in beard is a younger brother's revenue;) then your hose should be ungarter'd, your bonnet unbanded, your sleeve unbutton'd, your shoes
untied, and everything about you demonstrating a careless
desolation; but you are no such man; you are rather
point-device in your accoutrements as loving yourself
than seeming the lover of any other. (III ii 354-368)

Yet through Rosalind’s own self-awareness we are allowed to enjoy the
full humour of the situation and are reminded of the extent of the feminine
involvement that lies beneath her teasing:

Ros: But are you so much in love as your rhymes speak?
Orl: Neither rhyme nor reason can express how much.
Ros: Love is merely a madness; and, I tell you, deserves
as well a dark house and a whip as madmen do; and
the reason why they are not so punish’d and cured
is that the lunacy is so ordinary that the whippers
are in love too. (III ii 379-385)

Rosalind, unlike Jaques, freely recognises her kinship with the folly
which provokes her judgment. The delightful situation Rosalind deliberately
creates in having Orlando pretend to woo her as Ganymede pretending to be
Rosalind, is one in which her role as controller best combines her two
capacities as sympathiser and criticiser — capacities which qualify her to
achieve self-awareness and self-control, as well as to direct others
towards these.

Our delight in the encounters of Rosalind and Orlando is akin to the
delight of the masque, with its combination of a highly artificial situation
and an extraordinary freedom and naturalness for expressing feelings.
Rosalind, disguised, has "carnival freedom from the decorum of her identity
and her sex". I Orlando, ignorant of her identity, has no self-consciousness.
Rosalind’s disguise may represent a barrier between herself and Orlando

I Barber, C.L., Shakespeare’s Festive Comedy, Princeton, 1959, p.6.
caused by Orlando's lack of awareness, but the device of disguise allows for maximum freedom in communication. It makes Rosalind's task in breaking down the barrier much easier. Not only does Rosalind's disguise very naturally overcome the problem of shyness and self-consciousness, but it allows Rosalind a measure of control for directing her relationship with Orlando, that does not ordinarily belong to a woman. Such control appears neither awkward nor unbecoming in the disguised Rosalind. As the 'whipper' of love's madness she is far from being either a disdainful woman, an objective critic, or a distant controller - Rosalind's is a sympathetic, involved, high-spirited control. In the situation she has contrived she can express her own feelings freely, and be reassured by Orlando's expressing his, at the same time directing Orlando to awareness by continually qualifying love's absolutes and showing gesture distinct from the emotion inspiring it.

Before the second encounter of Rosalind and Orlando, Rosalind's role as controller in Arden is further defined by her attitude towards Silvius and Phebe and by the action she undertakes on their behalf to remove the barrier between them caused by lack of self-awareness. The development of the sub-plot concerning Silvius and Phebe prepares for, and underlines, the significance of Rosalind's leading Orlando to self-awareness, curing him of the "mad humour of love" as promised at the end of III ii: "this way will I take upon me to wash your liver as clean as a sound sheep's heart, that there shall not be one spot of love in't".

Rosalind's sympathy for Silvius and Phebe (III iv)

O come, let us remove:
The sight of lovers feedeth those in love.
Bring us to this sight and you shall say
I'll prove a busy actor in their play. (III iv 52-55)
qualities the sharpness and forcefulness of her criticism in III iv:

Who might be your mother,
That you insult, exult, and all at once,
Over the wretched? What though you have no beauty,—

...Might you be therefore proud and pitiless?...

...You foolish shepherd, wherefore do you follow her,
Like foggy south, puffing with wind and rain?..(III v 35-50)

In this scene Phebe, by deliberate literal-mindedness, mocks Silvius's Petrarchan conceits, while at the same time she plays the conventional role of the proud mistress scorning her fawning lover; and the style in which she speaks parodies Silvius's own:

I would not be thy executioner:
I fly thee, for I would not injure thee.
Thou tell'st me thee is murder in mine eye:
'Tis pretty, sure, and very probable
That eyes, that are the frail'at and softest things,
Who shut their coward gates on atoms,
Should be called tyrants, butchers, murderers! (III v 8-14)

Like Silvius's speech, hers is also a prettily balanced persuasion, using elaborate comparisons to illustrate the line of argument, employing poetic diction no less than his, as in

...lean but upon a rust,
The cicatrice and capable impressure
Thy palm some moment keeps; (III v 22-24)

and typical rhetorical devices such as that of exclamation:

...O, for shame, for shame,
Lie not, to say mine eyes are murderers! (III v 18-19)

It is, in short, a contrived and elaborate parody of conventional attitudes, using that same mode for its expression.

Rosalind adopts the same style, and completes the parody by mocking the disdaining mistress’s scorn:

...what though you have no beauty
Must you be therefore proud and pitiless?

As Phebe falls in love with Rosalind, her role as Petrarchan mistress is
completely reversed so that she becomes the fawn:

Sweet youth, I pray you, chide a year together;
I had rather hear you chide, than this man woo. (III v 63-64)

But, Rosalind in the reversed situation, while playing the un-conventional
lover scorning mistress,

I pray you, do not fall in love with me,
For I am falser than vows made in wine;
Besides, I like you not. (III v 71-73)

is actually and ironically, a disdaining woman.

In the teasing game that Rosalind plays with Orlando she, like Phebe,
mocks a folly in love's expression. But an important distinction between
Rosalind's mockery and Phebe's is implicit here. Phebe lacks self-awareness:

'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.
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 what you can, you are not for all markets: (III v 54-60)

The informing image here seems to be the image of the glass of self-knowledge
that, conventionally, goddess Nature holds. In the word 'lineaments' there
is perhaps an echo of the first conversation of Rosalind and Celia in I ii
on Nature and Fortune - "Fortune reigns in gifts of the world, not in the
lineaments of Nature". The advice that Rosalind gives Phebe is to accept
good fortune when it offers. The co-ordination of Fortune and Nature,
Rosalind says, is a gift from the gods - "thank heaven fasting" - one which
through blindness can be foolishly lost.

The lack of self-awareness in Phebe's attitude is more apparent here
because it has been prepared for by the contrasting attitude of Audrey, the
goat-girl, in III iii. Audrey receives Touchstone's poetical wooing of her
with a literal-minded but honest naïveté: "I do not know what poetical is:
is it honest in deed and word? is it a true thing?". Audrey's frank observation: "Well I am not fair; and therefore I pray the gods make me honest", also seems to echo the conversation of Celia and Rosalind on Nature and Fortune, and reads in the light of this as Audrey's acceptance of her own nature.

As a reflection on her falling in love with Ganymede, Phebe quotes from Marlowe's *Hiero and Leander*:

Dead shepherd, now I find thy saw of might,
"Who ever loved that loved not at first sight?" (III v 90-91)

The context of this quotation casts some light on Phebe's speech (III v 103-134). For, in Marlowe's poem the line preceding is "Where both deliberate, the love is slight". And Phebe's speech is, in fact, so deliberating that we cannot but feel that she is deceiving herself about Ganymede. Placing this speech against the witty "he loves me, he loves me not" verbal game of Rosalind and Celia in III iv - which had affirmed Rosalind's faith and sympathy - we see Phebe's speech to be, rather, a self-centred deliberation on whether Ganymede is worthy of her. The contrived balance throughout points to its shallowness and to Phebe's own uncertainty:

He is not very tall; yet for his years he's tall:
His leg is but so so; and yet 'tis well...

This reduces the dramatic consequences of Phebe's disappointment when Ganymede becomes Rosalind. When Phebe is forced by Rosalind's ruse to admit her self-deception, she is more ready to accept her own nature and Fortune's gift as Silvius, not Ganymede.

Phebe is shown as having an unnatural disdain. Her lack of self-knowledge allows her to assume a role that does not accord with the 'lineaments' of her nature. Her role of superiority and criticism is one assumed in blind fancy. It denies Nature as Rosalind's does not.
Jaques' parting gesture in IV:—his answer to Orlando's "Good day, and happiness, dear Rosalind!", "Nay then, God be wi' you, an you talk in blank verse!"—reminds us of the role Orlando has assumed. But, immediately, through Orlando's failure in acting it, we see the actor apart from his role: "My fair Rosalind, I come within an hour of my promise" gains the retort:

Break an hour's promise in love! He that will divide a minute into a thousand parts, and break but a part of the thousandeth part of a minute in the affairs of love, it may be said of him that Cupid hath clapp'd him o' the shoulders, but I'll warrant him heart-whole. (IV i 40-45)

We see Orlando apart from his role too when Rosalind reminds us of Orlando's plight as the penniless third son of Sir Rowland wanting in banishment in Arden:

I had as lief be wooed of a snail...for though he comes slowly, he carries his house on his head; a better jointure, I think, than you can make a woman: (IV i 48-52)

Rosalind's "Come woo me, woo me; for now I am in a holiday humour, and like enough to consent", only encourages Orlando in his absolutism. And, when Rosalind says "Well in her person, I say— I will not have you", he answers "then in mine own person, I die", Rosalind has an opportunity to point out that the absolute created by emotion is never to be taken as literally true:

The poor world is almost six thousand years old, and in all this time there was not any man died in his own person, videlicet, in a love-case. (IV i 86-89)

It is Rosalind's flippancy that undermines Orlando's absolutism—flippancy carried to the point of a mock-wedding ceremony. This mock-wedding has as a parallel the attempted hedge-wedding of Touchstone and Audrey in III iv. That had been a measure of Touchstone's irresponsibility,
his quickest means to gratifying natural passion. This mock-marriage, by contrast, is a measure of Rosalind's complete control in the scene. She can tease Orlando not only into pretending to woo her, but so far as to marry her. And it is a measure of her self-control that she can carry her own flippancy so far, and yet be aware still of her own part in the game: "certainly, a woman's thought runs before her action".

To her question "Now tell me how long you would have her after you have possessed her?" Orlando, of course, commits himself again to the absolute: "For ever and a day". This Rosalind can so easily undermine:

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 133-136)

When Orlando tells Rosalind that he will leave her for two hours, we see her involvement betrayed: "that flattering tongue of yours won me: 'tis but one cast away, and so - come death", though straightaway this is denied in her practical "Two o'clock is your hour". Again we see her as involved and self-aware. This is stressed further when, after Orlando's departure, Celia takes over Rosalind's role, mocking Rosalind's absolutism:

Ros.: O coz, coz, coz, my pretty little coz, that thou didst know how many fathom deep I am in love! But it cannot be sounded: my affection hath an unknown bottom, like the bay of Portugal.

Celia: Or rather, bottomless, that as fast as you pour affection in, it runs out...

Ros.: I'll tell thee, Aliena, I cannot be out of the sight of Orlando; I'll go find a shadow, and sigh till he comes.

Celia: And I'll sleep. (IV i 190-203)

Rosalind demonstrates here the truth of her earlier observation - "Love is merely a madness" but "the lunacy is so ordinary, that the whippers are in love too."
The scene that follows establishes a second parallel with the mock-wedding. Jaques talks the Lords into performing a ritual act in presenting the Lord that killed the deer to the Duke, wearing its horns as "a branch of victory" - a sign of crowning masculine triumph and potency. That Jaques himself most likely considers what he is persuading the Lords to do is ridiculous is suggested by his telling the forester to sing a song of triumph, adding "'tis no matter how it be in tune, so it make noise enough".

The forester's song, celebrating the vitality of Nature, is the song of Spring, the lusty youth, triumphing over grey-haired Winter. Its emphasis is on the cyclical renewal of life - the inherent power of Nature carried on through individuals but passing beyond them as a perpetual heritage:

Take thou no scorn to wear the horn;
It was a crest ere thou wast born:
Thy father's father wore it,
And thy father bore it:
The horn, the horn, the lusty horn
Is not a thing to laugh to scorn.  (IV ii 13-18)

an instance of the way in which the individual in the play is generalised: singular instances of romantic love are placed in perspective by being considered in relation to general human experience.

Following the centrally important encounter of Rosalind and Orlando in IV i Rosalind comes to assume, more obviously, the role of controller, directing events in Arden to a resolution. In IV iii Rosalind's attitude towards Silvius shows her concern to make him aware of Phoebe's true nature and of the actual relationship between them - to balance his inclination to idealise and his readiness to submit to her 'tyranny'. The verse style in the scene is again euphuistic, with formal balance, inversions, repetitionsm
exclamations. Rosalind's turning on Silvius and accusing him of writing the letter Phebe has sent to her in effect suggests that Phebe is playing the masculine, dominant role:

She has a huswife's hand; but that's no matter:
I say she never did invent this letter;
This is a man's invention, and his hand...

... 'tis a boisterous and a cruel style,
A style for challengers; why, she defies me,
Like Turk to Christian: woman's gentle brain
Could not drop forth such giant-rude invention,
Such Ethiop words, blacker in their effect
Than in their countenance. (IV iii 27-36)

When Celia sympathises with Silvius, sensing Phebe's betrayal of him, Rosalind criticises Silvius for his lacking awareness of what is true in the situation:

Do you pity him? no, he deserves no pity. Wilt thou love such a woman? What, to make thee an instrument, and play false strains upon thee! not to be endured. (IV iii 66-69)

Yet Rosalind follows up her criticism with a constructive plan (obvious to the audience at least):

Well, go your way to her, for I see love hath made thee a tame snake, and say this to her: that if she love me, I charge her to love thee; if she will not, I will never have her, unless thou entreat for her. (IV iii 69-72)

At the same time as we see Rosalind moving towards a direct controlling of events to contrive a resolution, we are told of a change of Fortune at the level of plot. Here with the sudden entry of Oliver the style changes from Rosalind's natural-seeming prose again to that of euphuistic verse:

Oliver: Good morrow, fair ones: pray you, if you know,
Where in the purlicus of this forest stands
A sheep-cote fenced about with olive-trees?
Celia: West of this place, down in the neighbour bottom:
The rank of osiers by the murmuring stream
Left on your right hand, brings you to the place..

(IV iii 75-80)
This change of style serves to minimize the dramatic impact of Oliver's appearance in the forest and to distance the scene sufficiently for us to accept the marvellous events he proceeds to narrate. Orlando's overcoming the lioness seems to represent the combination of Nature and Fortune in Orlando's disposition for brotherly love and in his happening upon the scene:

Twice did he turn his back, and purposed so; 
But kindness, nobler ever than revenge, 
And Nature, stronger than his just occasion, 
Made him give battle to the lioness, 
Who quickly fell before him. (IV iii 129-132)

Oliver, speaking of his conversation, freely admits his unnatural behaviour:

Celia: Was't you that did so oft contrive to kill him? 
Oliver: '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 135-138)

Shakespeare has changed Lodge's story significantly here. In Rosalynde Oliver had repented before he sought out Orlando. Here the reconciliation of the brothers is made possible by Orlando's love, and Shakespeare's adaptation becomes something more than a conventionally contrived resolution. The description Oliver gives of this reconciliation conveys a sense of repentance and renewal in love:

By and by, 
When from the first to last betwixt us two 
Tears our recountments had most kindly bathed, 
As how I came into that desert place; 
In brief, he led me to the gentle Duke, 
Who gave me fresh array and entertainment, 
Committing me unto my brother's love; (IV iii 139-145)

A sense of release is conveyed through physical relief. There is an organic development and interweaving of ideas here. A hint of hospitality in the tears which "had most kindly bathed" accompanies the main sense of emotional release. There is a suggestion too of guilt being cleansed away, of water
freshening and restoring, and this suggestion is carried over in "fresh array" — reconciliation being directly associated with "brother's love".

Rosalind's deep concern for Orlando and her feminine weakness in fainting at the sight of his blood betray her completely. Here her femininity and emotional involvement are brought home to us physically, significantly emphasised at a time when she is so shortly afterwards to assume the role of magician's boy bringing about the comic resolution in which she figures so centrally. The remainder here of the need for a change in Fortune before harmony can be restored in the play-world, establishes the limits of Rosalind's control. Able to direct events in Arden towards a resolution of conflict, by management of the characters' awarenesses, Rosalind is, nevertheless, as subject to the rule of Fortune as the resolution she contrives.

In the following scene, there is a switch from the marvellous of romance to the earthy level of Touchstone's and Audrey's love. The introduction of William as a rival to Touchstone allows rivalry and envy to be transformed to a country setting and made ridiculous in parody:

...abandon the society of this female, or, clown, thou perishest; or, to thy better understanding, diest; or, to wit, I kill thee, make thee away, translate thy life into death, thy liberty into bondage: I will deal in poison with thee, or in bastinado, or in steel; I will bandy with thee in faction, I will O'er-run thee with policy; I will kill thee a hundred and fifty ways, therefore tremble, and depart. (V i 49-57)

As William the taciturn shepherd with the "pretty wit" offers no sign of verbal or of physical opposition, Touchstone's threat is mocked in all its absurd extravagance. William answers simply "God rest you merry, sir" and departs.
The constant reference in the concluding act of the play back to the level of realistic country life and love ensures that as the narrative emphasis in the fantasy is necessarily placed on the marvellous, other elements that have been included in the play, far from being forced into the background, are welded into a fantastic harmony. As the hierarchy in the play world's society becomes established through the interaction of the different levels, the positive values in the play are shown in relation to all these levels and are, further, seen as the means of integrating them given the co-ordination of Nature and Fortune.

In V ii we are given the news that Celia and Oliver have so conveniently and conventionally fallen in love by way of Orlando's amazement:

Is it possible on so little acquaintance you should like her? that, but seeing, you should love her? and, loving woo? and wooing, she should grant? And will you persevere to enjoy her?  

(V ii 1-4)

Oliver's answer virtually says 'do not question the power, the possibilities of love':

Neither call the giddiness of it in question, the poverty of her, the small acquaintance, my sudden wooing, nor her sudden consenting; but say with me, I love Aliena; say with her that she loves me;...  

(V ii 5-8)

Marlowe's epigram 'Who ever loved that loved not at first sight', alluded to in III v 76, opposed self-interested deliberation to spontaneous love. Here we are assured by the very suddenness of Oliver's and Celia's love that, for Oliver especially, it is not a matter of expedient policy. This is made explicit, indeed, in Oliver's disregard for material gain or worldly honour - expressed in his reference to "the poverty of her" and his intention to give all to Orlando:

my father's house and all the revenue that was old  
Sir Rowland's will I estate upon you, and here live and die a shepherd.  

(V ii 10-12)
Thus, in Shakespeare's interpretation here of the romantic convention of falling in love, self-awareness precedes it and its power is felt in its being so sudden and overwhelming. Rosalind's and Orlando's conversation points to an inherent wonder though this is mocked through exaggeration:

Ros.: Did your brother tell you how I counterfeited to swoon, when he shew'd me your handkercher?  
Orl.: Ay, and greater wonders than that.  
Ros.: O, I know where you are: nay, 'tis true: there was never a thing so sudden, but the fight of two rams, and Caesar's thraasonical brag of "I came, saw and overcame": (V ii 25-31)

It is at this point that Rosalind openly assumes her role as controller, bringing about the resolution of the plot through supposedly magical powers:

Believe then, if you please, that I can do strange things: I have, since I was three year old, conversed with a magician, most profound in his art, and yet not damnable. If you do love Rosalind so near the heart as your gesture cries it out, when your brother marries Aliena, shall you marry her? (V ii 58-64)

Rosalind's reference to feeling as distinct from gesture subtly points again to the difference between the assumed role and the actor playing it; touched on, too, in her answer to Orlando's "Speakest thou in sober meaning?" - "By my like, I do; which I tender dearly, though I say I am a magician", and in her reply to Phoebe:

it is my study  
To seem despitful and ungently to you;  
You are there follow'd by a faithful shepherd;  
Look upon him, love him; he worships you. (V ii 78-81)

The chant-like repetition - "And so am I for Phoebe...And I for Ganymede etc", which so emphasises the conventional pairing off of the lovers, similarly divorces the convention from the actual, just as the gesture was divorced from the emotion inspiring it in Rosalind's mocking
of Orlando. The contradictions of love, its extremes, its values, are glanced at too in the chant:

..It is to be all made of fantasy,
   All made of passion, and all made of wishes;
   All adoration, duty, and observance,
   All humility, all patience and impatience,
   All purity, all trial, all observance...

(V ii 93-97)

By such means as this chanting, love is made to seem a force external to the characters but one by which they are all infected - characters from all levels in the fantasy are united by their sharing in the common experience of love. Rosalind takes part in the chanting here, finding in it a form for expressing the tension between the role she is forced to play and her true feelings - that tension which, as I have shown, personalises her role as controller. However she humorously points to what is extreme and absurd in it: "Pray you, no more of this; 'tis like the howling of Irish wolves against the moon". Then, like an oracle, she propounds a series of enigmas.

The audience with their knowledge of the whole situation can see Rosalind's own identity as pivotal - she is the key as well as the controller in the unravelling of all their destinies. The assumption of disguise by Rosalind is the equivalent of the self-aware assumption of a role. Her self-knowledge distinguishes her from all other role-players, and her unmasking is a mark of her ability to distinguish both in herself and in others the role from the player, the gesture from the emotion. Her assumption of a further role as a kind of magical controller and the laying down of such power to become the chief actor leading the four pairs of lovers who are pleased by Hymen, one might see as the transition Rosalind makes through Art to a realisation of Nature. With Rosalind Art is made
an instrument both for expressing and controlling Nature, not simply and inadequately one for masking, idealising, denying or blinding oneself to Nature (as it tended to be in the case of Silvius and Phebe, and to some extent for Orlando).

Before the culminating scene of the play there is a relaxing of tension with the song in V iii celebrating Spring. The song calls all to join with joy in the holiday moment, though at the same time it serves to remind us of the cycle implicit in Spring's triumphing over Winter. It places the moment's joy in relation to a comprehension of process, and it places individual joy in relation to general human experience - all "lovers love the spring". The scene, so strategically placed before the scene of resolution, using Elizabethan commonplaces about the fleeting of time, the passing of youth, in a delightfully persuasive lyric, prepares us for the remarkable harmony achieved in the last scene of the play. There all elements from the play-world are welded together as if by the joy of the moment, by the power of love felt as a force external to the characters.

In the concluding scene, the formality of the characters' answering Rosalind in turn, (like square dancers one after another taking a cue from the leader) makes us aware of Rosalind's control - aware that at her direction the play is being formally resolved. Yet the formality Rosalind contrives, gives a level at which harmony can be represented between characters from the many different levels of literary reality, who are so fantastically gathered together in this scene. Only some such formal patterning could embrace such diversity.

We are made conscious of Rosalind as the key as well as the controller in her parting speech in the first part of the scene. The transition from
her role as director of action to that of chief actor is prepared for, by the first suspicions the characters voice as to Ganymede's true identity. The Duke notes:

I do remember in this shepherd boy
Some lively touches of my daughter's favour. (V iv 26-27)

and Orlando admits:

My lord, the first time that I ever saw him
I thought he was a brother to your daughter; (V iv 28-29)

But Orlando has placed his hopes in Rosalind's power as resolver:

But, my good lord, this boy is forest-born,
And hath been tutor'd in the rudiments of
Of many desperate studies by his uncle,
Who reports to be a great magician,
Obscured in the circle of this forest. (V iv 30-34)

Jaques comments on the absurd formality: "There is, sure, another flood toward, and these couples are coming to the ark". The union of court and country so doubtfully represented in the love of Touchstone and Audrey is stressed by Touchstone's assertion here that he is a true courtier. His wit revolves on this, in the interim, and serves to prepare us for the return the characters must make to that world. Touchstone parodies court life "I have trod a measure; I have flattered a lady..." but mocks himself here for conforming with the natural no less than for conforming with the artificial: "I press in here, sir, amongst the rest of the country couples to swear and to forswear; according as marriage binds and blood breaks". His breaking off in the middle of his display of wit with the remark "Bear your body more seeming, Audrey" emphasises the incongruity in the union of courtier and country maid, a precarious combination of qualities associated in the play with Art and Nature. In Touchstone himself there is an irreconcilable divorce between wit or perception and
nature - he recognises himself that a true marriage is impossible for him to sustain. Touchstone's philosophy and dilemma are summed up in "Your 'if' is the only peace-maker; much virtue in 'if'". Jaques' farewell to Touchstone bequeaths him "to wrangling for thy loving voyage / Is but for two months victual'd". The likely failure of this union, however, helps define the nature of the successful union of court and country. Touchstone and Audrey are perhaps incapable of responding to love in any complete way, and it is love that is the bond establishing harmony throughout the play's world. Jaques, the melancholic, "sick with self-love", also, is isolated to the last - even less capable of knowing that love which binds men in social fellowship, or that love that unites man and wife in marriage.

The descent of Hymen may be taken to represent the concurrence of Art, Nature and Fortune at the resolution. Hymen's descent is deliberately contributed to emphasise the conventional - the dance as distinct from the dancers. He can take over Rosalind's role as director of action, leaving her free to reveal her identity. Moreover, his descent can represent Fortune's blessing on the couples.

Hymen represents Rosalind's appearance as a gift from heaven to the Duke, her father. There is a suggestion here of an all-embracing harmony, earth's joy reaching up to the heavens:

Then is there mirth in heaven  
When earthly things made even  
Atone together.  
Good Duke, receive thy daughter: (V iv 106-109)

The union of the two generations divided by Fortune is now secured by Fortune, the prelude to Rosalind's father giving her to Orlando:
Hymen from heaven brought her,
Yea, brought her hither,
That thou mightst join her hand with his
Whose heart within his bosom is.  (V iv 110-113)

Hymen's blessing concludes "these most strange events" and the wedding song extends the importance of marriage beyond the particular case presented here in the four pairs of lovers that Hymen weds, to celebrate its general importance in society:

Wedding is great Juno's crown:
O blessed band of board and bed!
'Tis Hymen peoples every town;
High wedlock then be honoured;
Honour, high honour and renown,
To Hymen, god of every town!  (V iv 139-144)

Formal chant-like repetitions are used throughout the scene as first Rosalind, then Hymen, then Jaques, addresses each pair of lovers in turn in the same chosen pattern. These repetitions reduce emphasis on individuality and stress the group response. Just as love has brought together the four pairs of lovers from court and country, so, Hymen tells us, it is love and its fruition in marriage that welds society together.

The entry of Jaques de Boys with his story of Duke Frederick's conversion places yet more emphasis on the necessary co-ordination of Fortune with Nature in the effecting of a resolution. Jaques' tale has necessarily to be unlikely if we are to recognise it as the operation of Fortune, and because it is unlikely we respond with a more ready suspension of disbelief. Duke Frederick's conversion we can accept as Fortune's intervention making possible the court characters' return to the court world. This return represents the reconciliation of the old and new worlds, of Nature and Art, Fortune concurring to make this reconciliation possible:
First, in this forest, let us do those ends
That here were well begun and well begot:
And after, every of this happy number
That hath endured shrewd days and nights with us,
Shall share the good of our returned fortune,
According to the measure of their states. (V iv 168-173)

Rosalind's stepping out of the play to become the epilogue points
deliberately to the fact that the whole play is a fantasy. Her delightful
quip: "If I were a woman..." reminds us of her role in the play, that of
a woman disguised as a man, and even more subtly of the fact that all this
while, in fact, the audience has been watching a boy actor playing the part
of a woman pretending to be a boy. There is a third meaning, too, of 'if I
existed', reminding us that she is nothing but another figure in the
fantasy - in actual fact no more nor no less real than Phebe. And, as
Epilogue, she tells us playfully we may take the play "as we like it".

Rosalind's unmasking in this final scene represents the removal of
the barrier between herself and Orlando (and that between Silvius and Phebe).
Alienation as it is represented in the play at this level of personal relation-
ship is, moreover, in the unmasking related to that alienation represent-
ed in the plot in the conventional romance story of exile and return. For,
Rosalind's unmasking makes possible her reunion with her father as well as
her union with Orlando, and is symbolic, indeed, of a union of old and new
generations, of a harmonious resolution of the issue of values that Shake-
speare had shown to divide the new order from the old.

Emphasis on the fact of banishment, as I have suggested, is thought-
out held in subtle tension with a sense of achieved liberty, and it is
only indirectly, through analysis of the conflict of values initially
producing the state of alienation and of the conditions underlying a
re-establishing of harmony, that insight into the nature of this experience
is developed. By showing, at the level of personal relationships, how the problem of alienation caused by blindness can be overcome by self-awareness and love, Shakespeare indirectly offers insight into the principles governing the alienation that is represented in the plot. Oliver's and Duke Frederick's conversions represent, then, an awakening, a new insight and an aware acceptance of values that makes for harmony and peace where blindness before had led to destruction. Dramatic emphasis in the play falls on the characters' spirited response to adversity, and on the period of metamorphosis during which, under Rosalind's direction the characters in Arden are brought to a degree of self-awareness. When "Fortune smiles again", they are both ready and able to accept the opportunity to assume their more responsible role as leaders of society.

By these means, the experience of alienation is personalised in As You Like It - in contrast with A Midsummer Night's Dream where a farcical presentation of alienation depended on a developed impersonality, yet it is not till the romances that Shakespeare develops alienation as deep personal experience - as anguish following the breaking of a deep personal bond.
CHAPTER FOUR

The Winter's Tale
Emphasis in *A Midsummer Night’s Dream*, *As You Like It* and *The Tempest* falls on the period of metamorphosis in the pastoral world—a time of transformation, governed by a controller with magical or seemingly magical powers. The elements in the common pattern of alienation, metamorphosis and reconciliation, receive more equal treatment in *The Winter’s Tale*. In *As You Like It* and *The Tempest*, attention focusses on the controller, an innocent exile directing events so as to achieve, finally, a restoration of rights. In *The Winter’s Tale*, Shakespeare examines the pattern of alienation, metamorphosis and reconciliation, from the point of view of the sinner. Leontes’ experience is made central. The tragic aspect of the pattern is developed more fully and deeply than in the other pastoral fantasies—developed to the extent that only a miracle of preservation can make a full reconciliation possible. *The Winter’s Tale*, like the tragedies, concentrates on the experience of one man, although Leontes’ experience of alienation, his time of exile in ascetic retreat from life, has a parallel in Hermione’s experience of enforced retreat. At the end of Act III, the dramatic focus moves outside the sphere of Leontes’ experiencing—offering a perspective on the tragic action of the first half of the play which sets it in relation to a pattern where its finality is called into question. As, eventually, the time of trial that both Leontes and Hermione have undergone issues in regeneration, in a joy beyond hope, suffering and endurance are seen in relation to the renewal in grace that they have made possible. Tragic experience is placed in a perspective of cycle where suffering and joy are together comprehended.
In his development of the romance motif of loss and recovery in *The Winter's Tale*, Shakespeare establishes a correspondence between the series of events that comprise the action of this tragi-comedy and the inner experience of the characters. Both Leontes and those innocent persons involved in the destructive action he unleashes are cut off by sin from full participation in life. With the loss of his wife and children, all hope of deep relationship seems lost for Leontes, as does all hope for inner peace. He is left to the helpless anguish of remorse, left like Hermione to a barren and comfortless time—of-waiting in submission to the will of the gods. His eventual reconciliation with those he has wronged and his reconciliation with himself come not as a result of active endeavour but as a reward for passive submission and patient endurance. It is a regeneration through grace, for which he has been prepared by this time—of-waiting but which comes itself as a gift from the gods.

The opening scene of *The Winter's Tale* introduces us to a courtly world. There is a pervading sense of security beneath the civility, grace and generosity of the two courtiers' exchange of compliments, and we become gradually aware of its basis during the course of their conversation. There is the obvious joy occasioned by Bohemia's present visit to Sicilia and by the anticipated return visit of Sicilia himself to the court of Bohemia. A deeper cause for this joy emerges with Camillo's recollection of the life-time of brotherly relations between the two kings, of a friendship, now confirmed anew, that has stood the test even of distance: "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". (I i 29-31).
The past and present seem to promise only a continuance of joy and peace. The image of natural fulfillment in "They were trained together in their childhoods, and there rooted betwixt them such an affection which cannot choose but branch now" suggests the summer of the kings' friendship, although this carries implicitly some hint of inevitable dissolution. For there is, I think, in the very moment in which it is spoken, a momentary and barely conscious anticipation of the ironical inversion of Archidamus's confidence that such joy and peace will remain forever unthreatened:

Camillo: The heavens continue their loves!
Arch. : I think there is not in the world either malice or matter to alter it. (I i 31-32)

It is, of course, Archidamus's conviction of a continuing peace that carries weight here - there is but a passing hint of its opposite. And we are immediately offered a further basis for his hope in:

You have an unspeakable comfort of your young Prince Mamilius; it is a gentleman of the greatest promise that ever came into my note. (I i 34-36)

Camillo agrees that all have cause for joy in the heir: "one that, indeed, physics the subject, makes old hearts fresh", but there is, too, an ironic recognition in this that as Youth waxes, Age wanes. This brings to the surface, I think, an undertone of doubt that the present security will escape challenge, a reminder that optimism may well blind a person to the possibilities of disruption through evil or ill-fortune, or even through natural change brought about by Time, who can "make stale / The glistening of this present".

One is struck by the dignity and formality of Polixines' opening speech in the scene that follows - an effect of the deliberate phrasing with its long rhythmic units and even more of the formal and elaborate manner of expression to which the phrasing is adapted:
Nine changes of the watery star hath been
The shepherd's note since we have left our throne
Without a burden. Time as long again
Would be fill'd up, my brother, with our thanks;
And yet we should, for perpetuity,
Go hence in debt: And therefore, like a cipher
(Yet standing in rich place) I multiply
With one 'We thank you' many thousands moe
That go before it. (I ii 1-9)

The style of the speech is not inflexibly euphistic. The impression it leaves is one of sincerity rather than artificiality, and yet it has a certain air of self-conscious politeness about it that would merit the description 'mannered'. And, indeed, this adjective might be used to describe the tone of the whole of the conversation that occupies the first two hundred or so lines of this scene. It is a tone that provides a natural context for the relationship between Hermione and Polixenes as it is presented in the scene - one that is both courtly and gracious, dignified and playful. It is a context from which Leontes, once possessed by jealousy, becomes isolated, so losing the natural referent for his observations of Hermione's and Polixenes' conduct.

With the banter of the 'Verily' and who speaks it, of the alternative of 'prisoner' and 'guest', Hermione persuades Polixenes to stay. It is as though she were playing an elaborate and lively game of wit which does not end with the victory in which she shows herself both pleased and gracious: "Not your gaoler then, / But your kind hostess", but which continues as a playfully serious discussion of innocence and experience. Leontes takes no part in the discussion, breaking in suddenly as if his mind had been far removed from their talk:

Leontes: Is he won yet?
Hermione: He'll stay, my lord.
Leontes: At my request he would not.
Hermione, my dearest, thou never spok'est
To better purpose. (I ii 86-89)
Though he momentarily adopts their courtly manner, it is to recall his original winning of her and even more to remind himself of his claim to a full possessing of her: "then did'st thou utter / 'I am yours forever' ".

Hermione's courtly words

'Tis grace indeed.
Why lo you now, I have spoke to th' purpose twice: The one, for ever earn'd a royal husband; Th' other, for some while a friend. (I ii 105-108)

and her turning to Polixenes, given him her hand, are simple and gracious gestures. In contrast stands Leontes' sudden and unprovoked outburst.

There is an inversion of values as Leontes twists gracious gesture into wanton act:

Too hot, too hot!
To mingle friendship far, is mingling bloods. (I ii 108-109)

and the beginning of that masochistic delight with which he is to elaborate his grievance - even in this initial outburst concern with self is central:

I have tremor cordis on me: my heart dances,
But not for joy - not joy. (I ii 110-111)

Tension between the rationalisation developed with dramatic speed and the intensity of the irrational fury inspiring it, is felt in the rapid, twisted process of thought association that subtly directs the surface 'logic' of the argument:

This entertainment
May a free face put on, derive a liberty
From heartiness, from bounty, fertile bosom,
And well become the agent; 't may, I grant:
But to be paddling palms, and pinching fingers,
As now they are, and making practis'd smiles
As in a looking-glass; (I ii 111-117)
The "free face" and "liberty" together with the cumulation "From hartiness, from bounty, fertile bosom" suggest, not the enhancing generosity that is momentarily toyed with as a rational alternative, but more the flaunted licence he is trying to convince himself is manifest in their conduct. The second jealous accusation that such wantonness is a practised art (even a profession) and, presumably, then, of quite long standing, emerges in the last image in the lines quoted. In the lines following,

and then to sigh, as 'twere
The mort o' th' deer - 0, that is entertainment
My bosom likes not, nor my brows. (I ii 117-119)

"entertainment" takes on such unsavoury connotations as to lead not unexpectedly to the conclusion that he is cuckold and that his marriage has been a history of deception: "Mamilius / Art thou my boy?"

There is a sudden reversal of direction, then, a strongly possessive assertion that his son at least is his:

Thou want'st a rough pash and the shoots that I have
To be full like me: yet they say we are
Almost as like as eggs; women say so;
(That will say any thing): but were they false
As o'er-dy'd blacks, as wind, as waters; false
As dice are to be wish'd by one that fixes
No bourn 'twixt his and mine, yet were it true
To say this boy were like me. (I ii 128-135)

Women may be false, he may now be cuckold, but nothing, he desperately asserts, can destroy his continuance through his son.

Concern with the bestial dominates the association of images. Throughout, simultaneous repulsion and obsession characterises Leontes' masochism. Here, for instance, the thought process that moves him first from "paddling palms and pinching fingers" to sighing "as 'twere / The mort o' the deer" to the image of the cuckold's horns that he now sees himself as wearing, develops again from the pun on next:
Come, captain,
We must be neat; not neat, but cleanly, captain:
And yet the steer, the heifer and the calf
Are all call’d neat. - Still virginal
Upon his palm! - How now, you wanton calf!
Art thou my calf?  (I ii 122-127)

Leontes uses a courtly gambit to cover his jealous fury when
Hermione and Polixenes ask what is disturbing him. Significantly, the
image behind the gambit is of his own childhood, of his own innocence -
the beginning of a process of aggrieved self-assertion and self-justifica-
tion, the corollary to his establishing the guilt of Hermione and
Polixenes:

Looking on the lines
Of my boy’s face, methoughts I did recoil
Twenty-three years, and saw myself unbreach’d,
In my green velvet coat; my dagger muzzl’d
Lest it should bite its master, and so prove,
As ornaments oft do, too dangerous.  (I ii 153-158)

The image of the dagger muzzled suggests impotence, there being no urge
to do wrong if there is no knowledge of evil (recalling Polixenes’descrip-
tion of innocence). Further development of the theme of the relation of
parent to child takes us back to the conversation of Camillo and Archidamus
in the preceding scene. Polixenes says of his son:

If at home, sir,
He’s all my exercise, my mirth, my matter:
Now my sworn friend, and then mine enemy;
My parasite, my soldier, statesman, all.
He makes a July’s day short as December;
And with his varying childishness cures in me
Thoughts that would thick my blood.  (I ii 165-171)

This speech sets by way of a norm against which is set Leontes’ fluctuating
between jealous questionings of Mamillius’s origins and possessive assert-
ions that he is indeed his son.
A certain grim pleasure in playing the role of aggrieved husband, together with anxiety for proof to justify his jealous imaginings, prompts Leontes' treacherous command:

Hermione,

How thou lov'st us, show in our brother's welcome;
Let what is dear in Sicily be cheap;
Next to thyself, and my young rover, he's
Apparent to my heart.  (I i 173-177)

and his aside: "I am angling now, / Though you perceive me not how I give line." Suspicions are soon certainties:

Now she holds up the neb, the bill to him!
And arms her with the boldness of a wife
To her allowing husband. (Exeunt Pol., Ner., & Attendants)
Gone already!
Inch-thick, knee-deep; o'er head and ears a fork'd one.

(I i 183-186)

Leontes moves from a twisted interpretation of Hermione's actual gestures to climax his imaginings with emphatic certainty: "Gone already!" The unquestionable fact of Hermione's departure provokes, by association, as sure an assertion of her guilt. Leontes takes up the role of cuckolded husband with greater and greater energy:

Go, play, boy, play: thy mother plays, and I
Play too; but so disgrac'd a part, whose issue
Will kiss me to my grave: Contempt and clamour
Will be my knell.  (I i 187-190)

There is here a self-regarding enjoyment of his passions (suggested in his own image of playing a role), a certain twisted satisfaction in elaborating the dire results of the injury done to him ("grave", "knell"). As he presumes to speak for all husbands wronged as he, his self-importance is magnified. He declares with authority:

Should all despair
That have revolted wives, the tenth of mankind
Would hang themselves.  (I i 197-200)
His is the common fate of mankind, women are treacherous possessions impossible to guard. Self-vindication lies with publishing his wrong. Concern for his reputation is marked, his pride injured by the thought of whispered comment:

They're here with me already; whispering, rounding 'Sicilia is a so-forth': 'tis far gone, When I shall guess it last." (I ii 217-219)

Leontes' determination to interpret events, and even Camillo's words, at will becomes more and more obviously desperate and unreasonable:


The confidence and half-conscious art with which Leontes elaborates logically all possibilities explaining away Camillo's attitude (save the possibility that he sees and says truly) suggest how strongly Leontes is bent on creating his own reality, with its own laws and reason:

thou art not honest: or, If thou inclin' at that way, thou art a coward, Which boxes honesty behind, restraining From course requir'd: or else thou must be counted A sergeant grafted in my serious trust, and therein negligent: or else a fool, That seest a game play'd home, the rich stake draw, And tak' st it all for jest. (I ii 242-249)

Camillo's reply is honest, humble, and reasonable, in marked contrast with Leontes' rationalized illusions. As their conversation continues one is struck by the way in which Leontes' speeches become increasingly pseudo-logical and rhetorical in their structure. We have, for instance, the rhetorical organisation of content in:

Ha' not you seen, Camillo? (But that's past doubt: you have, or your eye-glass Is thicker than a cuckold's horn) or heard? (For to a vision so apparent rumour Cannot be mute) or thought? (for cogitation Resides not in that man that does not think) My wife is slippery? (I ii 267-273)
or the cumulative series of rhetorical questions prefacing his declaration that if his suspicions are not real, nothing is real. Having staked all on his being right, Leontes' isolation, and his desperate need for confirmation to prevent a turning inwards to discover his own guilt, become apparent:

Leontes: Say it be, 'tis true
Camillo: No, no my lord,
Leontes: It is; you lie, you lie.
I say thou liest, Camillo, and I hate thee,
Frown at the gross fault, a mindless slave,
Or else a hovering temporizer that
Canst with thine eyes at once see good and evil,
Inclining to them both: (I ii 298-304)

In these last words of Leontes, one can see something of his own state of mind - a wavering between, or confusion of, good and evil that needs self-justification or self-condemnation to establish anything as certain. Leontes' wavering is suggested, too, in the phrase "Plainly as heaven sees earth and earth sees heaven" - the two levels of vision being equated. His justness and the reasonableness of his proceedings are the two facts he must now prove to himself and to all others, if he is to avoid facing that the truth is opposite: "Dost think I am so muzzy, so unsettled, /To appoint myself in this vexation."

Dramatic emphasis in the scene is on Leontes "in rebellion with himself". A desperate fear of discovering emptiness in life:

is this nothing?
Why then the world, and all that's in't, is nothing,
The covering sky is nothing, Bohemia nothing,
My wife is nothing, nor nothing have these nothings,
If this be nothing. (I ii 292-296)

lends intensity to Leontes' passionate efforts to suppress doubts of his own innocence by establishing his jealous suspicions as irrefutable certainties. Camillo warns of the danger inherent in such desperation:

Good, my lord, be cur'd
Of this diseas'd opinion, and betimes,
For 'tis most dangerous. (I ii 296-298)
The image of disease here, suggests not only the nature of jealousy, feeding on itself, but the consequences of this - for Leontes, impending self-destruction. It suggests, too, danger for those whose guilt must be established for Leontes' justification. Leontes, adopting this imagery of disease, diverts Camillo's accusation of himself to Hermione and Polixenes in increasingly savage and desperate assertions of their guilt:

Leon: Were my wife's liver
Infected, as her life, she would not live
The running of one glass

Camillo: Who does infect her?
Leon: Why, he that wears her like her medal, hanging
About his neck, Bohemia. (I ii 304-308)

In the forceful and outright disapproval Camillo expresses to Leontes:

You never spoke what did become you less
Than this; which to reiterate were sin
As deep as that, though true. (I ii 282-284)

Camillo's integrity, honesty and control are made foil to the blind pride of Leontes, to his passionate determination that he is not guilty. The tragic events that follow are presaged in the conviction Camillo expresses to Polixenes that Leontes in his jealousy has committed himself absolutely:

Swear his thought over
By each particular star in heaven, and
By all their influences, you may as well
Forbid the sea for to obey the moon,
As or by oath remove or counsel shake
The fabric of his folly, whose foundation
Is pil'd upon his faith, and will continue
The standing of his body. (I ii 424-430)

and Polixenes warns that:

This jealousy
Is for a precious creature: as she's rare,
Must it be great; and, as his person's mighty,
Must it be violent; and, as he does conceive
He is dishonour'd by a man which ever
Profess'd to him; why his revenges must
In that be made more bitter. (I ii 451-457)
We move from the urgency and seriousness of II to a leisurely
and playful tone in II:

Mam.: Pray now,
What colour are your eyebrows?
1 Lady: Blue, my lord.
Mam.: Nay, that's a mock: I have seen a lady's nose
That has been blue, but not her eyebrows... (II i 12-15)

We note the great difference between Hermione's natural exasperation:
"Take the boy to you: he so troubles me, / Tis past enduring", and the
savagely bitter tone, in the preceding scene, of Leontes "Go, play, boy,
play: thy mother plays, and I play too."

Here we have a glimpse of the harmonious life that Leontes' storm
is shortly to disrupt.

There is a sudden ironic contrast, however, at the end of the
playfulness: the sad tale Hamillius is to tell Hermione for her amuse-
ment: "A sad tale's best for winter: I have one / Of sprites and goblins", suggests the other unhappy fiction that Leontes in his jealousy has con-
ccoed, and with possible tragic consequences is to force on all at court.
Possibly, at a third level, there is too a reminder here that the tragic
events to follow are themselves but fiction - a 'Winter's Tale' - a reminder
which may make it easier for us to accept Leontes' fantastic unreasonableness
as he bursts in on this peaceful and normative scene.

Leontes' reaction, on learning that Camillo and Polixenes have
escaped together, is the relief of gaining a confirmation of the justness
of his thoughts which he could not obtain from Camillo: "How blest am I /
In my just censure! in my true opinion!". He proceeds to develop at
length the notion that it is knowledge of evil that is fatal:

How accurs'd
In being so blest! There may be in the cup
A spider steep'd, and one may drink, depart,
And yet partake no venom (for his knowledge
Is not infected); but if one present
Th' abhor'd ingredient to 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 38-45)

The surface meaning holds that without knowledge of the evil committed against him, Leontes might have continued happy, not shaken by passion. There is an obvious fallacy, however, in the argument that evil cannot touch the man oblivious to it, that only knowledge of evil is dangerous. Were venom present in the cup it must kill. Indeed events are to prove ironically that the reverse of Leontes' notion is true, that the innocent may and do suffer from others' evil.

It is interesting to compare this speech with Polixenes' speech about his and Leontes' innocence of evil as children:

we knew not
The doctrine of ill-doing, nor dream'd
That any did. Had we pursu'd that life,
And our weak spirits ne'er been higher rear'd
With stronger blood, we should have answer'd heaven
Boldly 'not guilty', the imposition clear'd
Hereditary ours.  
(I ii 69-75)

Polixenes points out that as awareness increases, and as capacity for deeper passions develops, man is laid open to temptation, that in the moment from innocence to experience there is involved loss and danger, as well as the gain in understanding and capacity for fuller and deeper experiencing suggested by "higher rear'd", "stronger blood". Leontes has a twisted version of a similar notion - he does not see innocence itself as some protection against a person's succumbing to evil and being destroyed by it, and rather, ignorance as a protection from the evil of others. An image of self-destruction dominates the speech. The speech,
in contradiction to its surface meaning, emerges as an expression of Leontes' own self-poisoning. For, the only way in which the shaping analogy of the speech does not break down is for the spider not to be real. There is destruction for the person poisoned by his own evil imaginings which the innocent (and not merely ignorant) man escapes. Leontes' "I have drunk and seen the spider" seems to become a statement of guilt he will not consciously face.

His guilt is manifest in the violence with which almost immediately he turns on Hermione. Her amazed and unbelieving, "What is this? Sport?", is placed in direct contrast with Leontes' cruel play on 'sport' in framing his accusation. Leontes takes an almost sadistic pleasure in his exposure of her:

You, my lords,
Look on her, mark her well: be but about
To say 'she is a goodly lady', and
The justice of your hearts will thereto add
'Tis pity she's not honest, honourable': (II i 64-68)

Leontes' manner is mocking, revengeful. He elaborately develops his accusation, finding an increasing self-importance in the role of the wronged husband and taking grim delight in publicly shaming Hermione:

But be't known,
From him that has most cause to grieve it should be,
She's an adulteress!" (II i 76-78)

Hermione's faithfulness to Leontes stands out markedly against his betrayal of her, his cruel and unrelenting and cruel taunting:

Her: Should a villain say so
(The most replenish'd villain in the world)
He were as much more villain: you, my lord,
Do but mistake.

Leontes: You have mistook, my lady,
Polixenes for Leontes. (II i 76-82)
Her thought is not merely for the preservation of her own reputation, but for the pain Leontes is preparing for himself in so accusing her, and his inability to make amends. She places the present injury in a perspective to which Leontes is blind - hers is an ability to see beyond the moment, beyond her own self, to understand something of the cause, nature and consequences of Leontes' actions, and grieve not merely for herself, but for Leontes in hurting himself through her.

    How will this grieve you,
    When you shall come to clearer knowledge, that
You thus have publish'd me! Gentle, my lord,
You scarce can right me throughly, then, to say
You did mistake. (II i 96-100)

And again there comes a startling and revealing image from Leontes:

    No; if I mistake
    In those foundations which I build upon,
The centre is not big enough to bear
A school-boy's top. (II i 100-103)

Literally, this is an assertion by Leontes of how unshakeable his conviction is, actually it is more expressive of his own isolation from reality: he is more ready to declare the whole world unstable than affirm his own jealous fantasies unreal.

Hermione shows that patience and fortitude characteristic of romance heroines from Griselda to Chaucer's Constance to Greene's Dorothea:

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

Hermione, in her own distress offers strength and comfort to her ladies. Her quiet dignity and her self-control seem to spring from a strength of understanding that does not revolt against suffering but perceives in it both a meaning and values:

    Do not weep, good fools,
There is no cause: when you shall know your mistress
Has deserv'd prison, then abound in tears
As I come out: this action I now go on
Is for my better grace. (II i 118-122)

When Antigonus and another lord declare themselves ready to lay
down their own lives, being more prepared to deny womanly virtue to exist,
then deny Hermione's chastity, Leontes is moved only to reject the worth
of their opinions:

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 within
The instruments that feel. (II i 151-154)

The path Leontes has chosen becomes clear: now he can only isolate himself
from the rest of the court, set himself up as sole judge, the only one cap-
able of seeing and judging Truth. His becoming increasingly obsessive to
the point of a blasphemous denial of the truth of the oracle, is here fore-
shadowed:

Why, what need we
Commune with you of this, but rather follow
Our forceful instigation? Our prerogative
Calls not your counsels, but our natural goodness
Imparts this; which if you, or stupified,
Or seeing so, in skill, cannot or will not
Relish a truth, like us, inform yourselves
We need no more of your advice: the matter,
The loss, the gain, the ord'ring on't, is all
Properly ours. (II i 161-170)

The last words reflect ironically on the pain to self, to which this line
of action must tragically lead, on the process of self-destruction he has
entered upon. Antigonus's regretful wish that Leontes' suspicions could
have been confined, so as not to hurt his queen and make her pain public,
is dismissed by Leontes as foolish. Leontes now equates in his mind the
public necessity of having Truth established with his over-riding need for
personal self-justification and public vindication. He has sent to Delphos
to the oracle. The exaltation that he promises himself from establishing
Truth is, however, exposed as egocentric rather than spiritual in the
deflation suggested by Antigonus in his aside:

Leont. Come, follow us;
We are to speak in public; for this business
Will raise us all.
Antig. (Aside) To laughter, as I take it,
If the good truth were known. (II i 196-199)

The prison scene is introduced at this point to emphasise the
grievous wrong done to Hermione, and also to suggest a new source of
hope and comfort springing from her sufferings:

Emilia: on her frights and griefs
(Which never tender lady hath borne greater)
She is, something before her time, deliver'd.
Paulina: A boy?
Emilia: A daughter: and a goodly babe,
Lusty, and like to live: the queen receives
Much comfort in't; says, 'My poor prisoner,
I am innocent as you'. (II ii 23-29)

We are shown a second cause for hope as Paulina announces her intention
to champion Hermione and we see her as loyal, courageous, determined and
avowedly shrewish:

He must be told on't, and he shall: the office
Becomes a woman best. I'll take't upon me:
If I prove honey-mouth'd, let my tongue blister,
And never to my red-lock'd anger be
The trumpet any more. (II ii 37-35)

Her authority is obvious from the first in her dealings with the gaoler,
and appears especially in the confident tone of her assurance that he need
have no doubts about letting the child pass without a warrant:

You need not fear it, sir:
The child was prisoner to the womb, and is
By law and process of great nature, thence
Free'd and enfranchis'd; not a party to
The anger of the King, nor guilty of
(If any be) the trespass of the queen. (II ii 58-63)
Paulina is shown admirably suitable for the role of advocate—able quickly to assess and present the principles involved, and to plead eloquently, reasonably and authoratively.

Once shown the effects of Leontes' jealousy on Hermione in the interim before her trial, we are shown the repercussions it has had on his son and on himself. Of Mamillius we are told:

To see his nobleness
Conceiving the dishonour of his mother!
He straight declin'd, dropp'd, took it deeply,
Fasten'd and fix'd the shame on't in himself,
Throw off his spirit, his appetite, his sleep,
And downright languish'd. (II iii 12-17)

Leontes' evil is seen as spreading already beyond his control to destroy his son. His frustrated desire to wreak vengeance on Polixenes and Camillo is transferred on to Hermione as object. We are left in no doubt as to the fact that Leontes is prompted by a petulant desire for revenge, not by thoughts of justice, in his resolution to bring Hermione to trial:

Camillo and Polixenes
Laugh at me; make their pastime at my sorrow;
They should not laugh if I could reach them, nor
Shall she, within my power. (II iii 23-26)

Paulina's manner from the moment of her sudden entry bearing the child of Leontes, is outspoken, aggressive, one abiding no nonsense. She chides the servants:

Fear you his tyrannous passion more, alas,
Than the queen's life? A gracious innocent soul,
More free than he is jealous. (II iii 28-30)

She points a bold contrast of Leontes, imprisoned by his jealousy, with Hermione, free in her innocence and in her self-possession. Leontes' passion is 'tyrannous' in two senses, as both ruling him and causing his tyranny. She scolds his servants for doing Leontes a disservice in humouring him, asserting roundly that he needs the medicine of Truth to purge
his humour.

The petulance and self-pity glimpsed beneath Leontes' desire for vengeance become comically apparent in his exasperated:

Away with that audacious lady! Antigonus, I charg'd thee that she should not come about me. I knew she would. (II iii 42-44)

The last words are already an admission of the helplessness that is to become more and more marked as the scene progresses and Leontes lapses into frenzied invective which Paulina calmly dismisses:

Leontes: Out!
A mankind witch! Hence with her, out o' door:
A most intelligencing bawd!

Paulina: Not so:
I am as ignorant in that, as you
In so entitling me; and no less honest
Than you are mad; which is enough, I'll warrant,
As this world goes, to pass for honest. (II iii 66-72)

In his helplessness Leontes turns on his attendants, who are as little able as he to deal with Paulina:

Traitors!
Will you not push her out? Give her the bastard,
Thou dotard! thou art woman-tir'd, unroasted
By thy dame Partlet here. (II iii 72-75)

The extent of Paulina's control is manifest in the dry humour she exhibits as she elaborates at length (and without interruption) on the babe's likeness to Leontes - for instance in

It is yours;
And, might we lay th' old proverb to your charge,
So like you, 'tis the worse. (II iii 95-97)

and in
And thou, good goddess Nature, which hast made it
So like to him that got it, if thou hast
The ordering of the mind too, 'mongst all colours
No yellow in't, lest she suspect, as he does,
Her children not her husband's! (II iii 103-107)
One level of humour in the scene is that of masculine authority being cowed by a shrewish woman. Yet this is a fairly superficial level. The contrast of Leontes' frenzied impotence here, seen in relation to his earlier and highly dangerous fury, and the quality of Paulina's honesty and forthrightness, of her dry humour and the extraordinary respect she commands, give a richness to the humour of the scene. It is as though there is played out here the comic deflation, one view of Leontes' fury when tested against reality, predicted by Antigonus at the end of II ii. Shakespeare is left free then in the trial scene to explore and elaborate, with full seriousness, the metaphysical implications of the evil causing such departure from reality, and to display with tragic force the consequences of Leontes' jealousy. Offering comic relief at this point, Shakespeare preserves the tragic action from assuming the appearance of unrelieved melodrama. At the same time we are presented with the case against Leontes, very forcibly stated—indeed, stated with an aggression that would be incompatible with the presentation of Hermione in the play as a model of quiet dignity and patience. Paulina's forthrightness here is both foil to the quiet fortitude Hermione displays during her trial, and preparation for a whole-hearted sympathy with Hermione in that scene. Moreover, the child is saved by Paulina's refusal to take Leontes' fury as anything other than madness. For by the end of the scene Leontes' wavering and insecurity are obvious even to himself:

I am a feather for each wind that blows:
Shall I live on to see this bastard kneel
And call me father? Better burn it now
Then curse it then. But be it: let it live.
It shall not neither. (II iii 153-157)
and it is this wavering that prompts his compromise of having the infant exposed "where chance may nurse or end it" instead of being burnt. This compromise makes recovery, however distant, at least possible. The two-fold promise of comfort offered in the preceding scene, in the birth of Hermione's child and in Paulina's championing of Hermione have proved related.

By the time news of Cleomenes' and Dion's return has been brought, Leontes has regained his composure, and has become the Leontes we are to see in the trial scene. The juxtaposition of the elements of formal arrangement and private vengeance, with its foregone conclusion as to Hermione's guilt, is very noticeable here:

Prepare you, lords;
Summon a session, that we may arraign
Our most disloyal lady; for, as she hath
Been publicly accus'd, so shall she have
A just and open trial. While she lives,
My heart will be a burden to me. (II iii 200-205)

III i, the scene in which the messengers describe their experience at Delphos conveys a sense of deep and pervading spiritual harmony between the natural and ceremonial:

Cleo.: 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 in th' offering! (III i 1-8)

The verse with its quiet rhythms, falling cadences, combination of sounds without harshness or abruptness, establishes an air of harmony and wonder that inspires faith in the truth of the oracle. The oracle plays a crucial role in the dynamics of the play, binding together the two actions. This
scene contributes towards making the oracle as it needs be, credible. Without this, we would not appreciate the seriousness of Leontes' blasphemy, nor the value of Hermione's implicit trust in the truth of the oracle, its significance as a reaching out beyond worldly justice with an assured appeal to the heavens. The promise of something rare and wonderful arising from the oracle, of a new lease of life, is suggested by an image which suggests blood rushing to the face (an image that recurs significantly in the play's recognition scenes):

When the Oracle
(Thus by Apollo's great divine seal'd up)
Shall the contents discover, something rare
Even then will rush to knowledge. (III i 18-21)

In the climactic trial scene much emphasis is placed on the formality of the proceedings - this formality throwing into relief the gravity of the trial, the seriousness of Leontes' action in its nature and consequences, the suffering and courage of Hermione. The emphasis on formality points to the blind self-righteousness inspiring Leontes. The trial has the form without the substance of justice. Conducted with reference not to facts but to the jealous imaginings of one who is prosecutor, judge and jury, its formalities cannot but be empty mockeries. Leontes' obvious preoccupation with the projection of a public image acts as counterpoint to the surface concern with correctness of proceedings:

This session's (to our great grief we pronounce)
Even pushes 'gainst our heart........
....Let us be clear'd
Of being tyrannous, since we so openly
Proceed in justice...  (III ii 1-6)
Hermione's speech of defence carries, by contrast, a sincerity and conviction, a clear-sightedness and honesty that is self-evident. She recognises her word will count for nothing if her integrity is denied, that some power beyond her control must convince them of her innocence:

But thus, 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 28-32)

She appeals eloquently to Leontes' knowledge of her former honour. She is not concerned with self-vindication merely for her own sake, for her self-preservation, but for the sake of an honour she holds dearer than life

For life, I prize it
As I weigh grief (which I would spare) for honour,
"Tis a derivative from me to mine,
And only that I stand for. (III ii 42-45)

Her selflessness stands foil to the vengeful pride of Leontes. She does not disclaim a relationship with Polixenes - she defines the nature and limits of her love for him:

For Polixenes,
With whom I am accus'd; I do confess
I lov'd him as in honour he requiz'd,
With such a kind of love as might become
A lady like me; with a love, even such,
So, and no other, as yourself commanded;
Which, not to have done, I think had been in me
Both disobedience and ingratitude
To you, and toward your friend, (III ii 61-69)

With regard to the charge of treason in aiding the flight of Camillo she declares with dignity and gravity:

Sir,
You speak a language that I understand not;
My life stands in the level of your dreams,
Which I'll lay down. (III ii 79-82)
while Leontes proceeds from his retort, "Your actions are my dreams", to threaten to render her declaration literally true. His actual pronouncing of sentence is interrupted by Hermione's warning that:

if I shall be condemn'd
Upon surmise, all proofs sleeping else
But what your jealousies awake, I tell you
"Tis rigour and not law.  (III ii 111-114)

which prefaces her invoking of the judgment of the oracle, an appeal above Leontes' head to the gods themselves. Again we note the seriousness and the formality with which the officer charges Cleomenes and Dion to swear upon the sword of justice as to the authenticity of the oracle. This emphasis on formal proceeding, here, makes us aware that in this trial of Hermione's innocence final judgment is to follow. The oracular pronunciation gains dramatic force - we are reminded of its prime importance in the trial and of its own great authority. The court receives the oracle with both wonder and thankfulness. Only Leontes is shocked and unbelieving, and his blasphemous denial of it is linked with a pathetic return to empty formality:

Hast thou read truth?
...There is no truth at all i' th' Oracle,
The sessions shall proceed! this is mere falsehood.  (III ii 139-141)

The dramatic entry of the servant with news of Mamilius' death, before the court has had time to recover from their wonder at the oracle or the shock of Leontes' blasphemy, provides the immediate occasion for Leontes' stricken recognition:

Apollo's angry, and the heavens themselves
Do strike at my injustice".  (III ii 146-147)
As with Alonso's imagined loss in 'The Tempest' it is the shock of loss that opens Leontes' eyes to his guilt. But here the loss is real: bare admission of his guilt cannot cure Leontes' wrong, cannot check the snowballing of its consequences:

This news is mortal to the queen: look down
And see what death is doing.  (III ii 148-149)

That Leontes' formal admission of guilt, his remorse, his plans for recompense, cannot restore things to their former place, cannot retract the sufferings of the innocent, is made clear in Paulina's passionate outburst of anger and grief. Leontes has to answer for "the casting forth to crows thy baby daughter", for "the death / Of the young Prince", and last of all for the death of Hermione:

O lords,
When I have said, cry 'Woe!' - the queen, the queen,
The sweet'st, dear'st creature's dead: and vengeance for't Not dropp'd down yet.  (III ii 199-202)

There can be no doubt that we are meant to believe Hermione is dead. There is an unmistakable note of authenticity in Paulina's

I say she's dead: I'll swear't. If word nor oath
Prevail not, go and see: if you can bring
Tincture, or lustre in her lip, her eye,
Heat outwardly or breath within, I'll serve you
As I would do the gods.  (III ii 203-207)

and her absolute conviction that Hermione is dead gives rise as unmistakably to her rash and soon repeated commending of Leontes to despair:

But, O thou tyrant!
Do not repent these things, for they are heavier
Than all thy woes can stir: therefore betake thee
To nothing but despair. A thousand knees
Ten thousand years together, naked, fasting,
Upon a barren mountain, and still winter
In storm perpetual, could not move the gods
To look that way thou wert.  (III ii 207-214)
It is as though the storm of remorse to beset Leontes finds its voice through Paulina while Leontes himself is presented as broken penitent, humbly submissive in her invictive. If such remorse were voiced by Leontes, it may appear that he had merely slipped from one passion into another - his penitence and return to sanity is the more convincing for his completely submissive acceptance that he has merited all blame:

Go on, go on:
Thou canst not speak too much; I have deserv'd
All tongues to talk their bitt'rest. (III ii 214-216)

How convincing, is revealed in Paulina's almost instant regret for her harsh words:

Alas! I have show'd too much
The rashness of a woman; he is touch'd
To th' noble heart. What's gone and what's past help
Should be past grief. Do not receive affliction
At my petition; (III ii 220-224)

In Leontes' reassurance to Paulina:

Thou didst speak but well
When most the truth: which I receive much better
Than to be pitied of thee. (III ii 231-233)

we see that his self-pity and desire for self-justification have indeed given way to readiness to accept truth, however bitter: "Come and lead me / To these sorrows".

In the early romantic fantasies, blindness is seen to be potentially destructive, the cause of alienation, but Shakespeare does not explore the experience of alienation deeply. Disorientation is treated humorously in A Midsummer Night's Dream - the fantastically distorted perspectives of those in the Athenian woods suggests midsummer madness. In As You Like It the destructive consequences of a character's losing his sense of identity, when dominated by jealousy, are represented schematically. But in The Winter's Tale Leontes' distorted perspective
is a symptom of a madness which so alienates him from humane feeling that he can destroy those he loves, and blasphemously isolate himself from all that is true and natural: the consequences of his disorientation are tragically realised.

Through the tragedy of loss Leontes moves to self-awareness, to an agonised realisation of his sin against those he loves, and of the alienation he has brought on himself through his own blindness. But, powerless to effect a restoration, he seems left to sorrow without hope.

In III iii we see the delicate handling of perspectives which characterises Shakespeare's realisation of his romance material in The Winter's Tale. The old tale elements are transformed, becoming the dramatic means for quite remarkable metaphysical exploration.

The scene opens with a heavy sense of foreboding, occasioned by the threatening storm and even more by the Mariner's premonition that this storm means more than the fury of the elements:

In my conscience,
The heavens with that we have in hand are angry,
And frown upon's. (III iii 4-6)

Shakespeare does not let the Mariner's fears pass as just 'sailor's superstition'. Foreboding deepens with Antigonus's relation of his weird and apparently supernatural dream. Hermione appears to him, a figure both of sorrow and sanctity. The description of her is distanced, conveying both strangeness and a visionary quality that brings to mind the description Cleomenes and Dion give in III i of Delphos, with its air of the "ceremonious, solemn and unearthly". In Antigonus's description:

I never saw a vessel of like sorrow,
So fill'd and so becoming: in pure white robes,
Like very sanctity. (III iii 21-23)
there is the same tone of awe and reverence that we find in their description of that isle. Here Hermione's motions, as Antigonus describes how she "thrice bow'd before me" suggest ritual. Instead of the peace and fertility associated with Delphos, however, we have Hermione's sorrow associated with storm, though the imagery is distanced by an almost bizarre extravagance:

And, gasping to begin some speech, her eyes
Became two spouts; the fury spent, anon
Did this break from her... (III iii 25-27)

Hermione's direction to leave the child in Bohemia and her foretelling of Antigonus's death are solemnly recorded. Antigonus's affirmation that the dream is not meaningless also carries weight:

Dreams are toys:
Yet for this once, yea, suppositiously,
I will be squar'd by this. (III iii 39-41)

even though he misinterprets the dream. His conviction that Hermione is dead and that it was her ghost that appeared to him is allowed to stand uncorrected here (and remains uncorrected till the revelation of the statue scene). His assumption of Hermione's guilt is waived by the confirmation given in the preceding scene of her innocence. And, however we decide to interpret its cause and meaning, the apparition has significance of its own, in its emotional effect expressive of the great burden of sorrow that has apparently caused Hermione's death, and of a love for her child such as we would expect Hermione to feel.

The dream gives to the fantastic events that follow (both immediately and subsequently) in appearance of divine ordinance. As there was direction for placing Ferdita in Bohemia, both the shepherd's finding of her and, less directly, her eventual meeting with Florizel seem less coincidental. And so
in this eventual meeting the emphasis in presentation can move away from chance to the natural fulfilment of something made possible or even purposed by the gods (if not directed as closely as is Prospero's actual arrangement of a meeting between Ferdinand and Miranda in "The Tempest").

Just as the foreboding furthers acceptance of the incredible action, so the perspective brought to events by the old shepherd and his son helps make the symbolic function of the scene's action more apparent. The scene acts as a bridge between the two dramatic actions of the play, that of destruction and that of regeneration. The melodramatic events are subject to rustic humour, to a view more kindly and more tolerant than that typical of the courtly world - a view that accepts misconduct as something forgiveable, and as something that is, after all, hardly more than is to be expected (and especially of those in courtly circles!). The court world has treated the subject of adultery with almost unmitigated gravity, has literally made a life and death issue of it in Hermione's trial. In the shepherd's world such matters are accepted as unexceptionable, as but further instances of excessive human folly:

I would there were no age between ten and three-and-twenty, or that youth would sleep out the rest; for there is nothing in the between but getting wench's with child, wrangling the ancients, stealing, fighting - (Horns) Hark you now! Would any but these boiled-brains of nineteen and two-and-twenty hunt this weather?...

(III iii 59-65)

The play on the difference between "three-and-twenty" and "two-and-twenty" points to a humourous awareness that the definition of youth as prone to any excess and maturity as exempt from them, is not entirely the matter of age he declares it to be. Indirectly this is a recognition of general human folly that cancels a two-serious view of human weakness - it puts tolerance and kindness in place of the rejection and cruelty that we have witnessed in
the court world.

The clown, even in witnessing death, can find incongruity. His perspective of events turns tragedy into bathos. The frothing sea engulfing the ship, by an image both apt and incongruous, becomes an overflowing keg; Antigonus who affirms his nobility in the very face of 'Death the Leveller' is a subject for laughter as well as for pathos; and the screams of the unfortunates meeting death are seen as if in comic and pathetic contest with beast and elements. The clown's description is not altogether unfeeling. It lacks the subjective aspect that belongs to sympathy. How extraordinarily elastic it is in its objectivity, on the other hand, is seen in the comment: "I have not wink'ld since I saw these sights; the men are not yet cold under water, nor the bear half din'd on the gentleman; he's at it now". The shepherds sympathy is mocked:

Shep.: Would I had been by, to have helped the old man!  
Clown: I would you had been by the ship side, to have helped her; there your charity would have lacked footing.  

(III iii 106-110)

The clown's point, that there is no use lamenting one's helplessness in the face of death, is qualified, however, by the shepherd's half-reprimanding "Heavy matters, heavy matters" death is not mockable. The shepherd turns immediately however from considering death to considering birth: "How bless'tyself; thou met'st with things dying, I with things new-born" - words in which many critics have found a crystallisation of this scene's meaning, expression of its pivotal function in the structure of the action.

The scene offers many perspectives of disaster - ranging from Antigonus's forebodings to the dramatic surprise, compounded of fear, thrill and amusement, experienced by the audience in the almost immediate realisation of these forebodings as a bear appears and pursues Antigonus off the
stage; to the shepherd's acceptance of disaster - with surprise no greater
than that on his discovery of the babe - to the clown's perception of the
incongruous, not in the fact of the disaster but in the more trifling
circumstances surrounding it. All these perspectives of the action and
their interplay give a richness and meaning to the conventional material
on which Shakespeare draws for the scene, transforming it from the level
of accidental circumstance or purely marvellous action, to action that
belongs within a cycle of events forming the carefully contrived structure
of the play's action. This scene sees the beginning of a process in which
the impossible is shown to be possible, the marvellous realised against
all hope. We have in Perdita's survival, not merely fortunate (and
relevant) accidental discovery, but something more nearly akin to a miracle
of preservation - a miracle that is fully realised in the animation of
Hermione's statue.

In all four pastoral fantasies, the movement to a pastoral world
leads to a basic change in the nature of the exiles' experience. In As
You Like It and in The Tempest the innocent exiles, Rosalind and Prospero,
win control in the pastoral world; in time, they are able to achieve a
restoration of right values and of their own rights, ending exile and
returning to the court world. In A Midsummer Night's Dream, on the other
hand, the characters are helpless: too confused, deluded and self-blind
to win control. Yet in the pastoral world, the distant, benevolent con-
troller, Oberon, directs a metamorphosis changing their experience from
one of nightmare confusion and discord to one of waking clarity and peace.
In The Winter's Tale Leontes, by himself, is powerless to achieve recon-
ciliation with those he has wronged or to end his own exile - an ascetic
retreat from life following the loss of deep relationship. His hope for peace and joy seems slight. Although Leontes' experience of alienation is central to the play, action in the pastoral world reflects on his experience only obliquely and symbolically. Metamorphosis in the pastoral world is directed neither by an external controller-figure nor by innocent exiles themselves winning control and resolving conflict. Only the audience is aware, during the pastoral scenes, that a metamorphosis is preparing that will change the nature of Leontes' experience from one of unqualified tragedy to one in which suffering issues in a regeneration.

That Leontes is unaware of the direction events are taking towards a restoration and reconciliation, emphasises his helplessness in comparison with the innocent exiles in As You Like It and The Tempest, and emphasises his dependence on the gods, seeking in blind trust and in passive obedience to their will for a grace which he cannot command. The audience's hope that his trust will be rewarded is confirmed by the miracle of preservation enacted in III iii and the love of the heirs of Polixenes and Leontes, promising new life for Sicilia and Bohemia and for the friendship of the two kings.

In the other three pastoral fantasies metamorphosis in the pastoral world involves a definition of the values rejected by the court-world tyrants in bringing about alienation, a definition of the values necessary for harmony. This is true also for The Winter's Tale. In the pastoral scenes of the play, Shakespeare shows love as a principle of harmony. In the love of Florizel and Perdita he presents positively the value of deep human relationship, basic to the play. He opposes the clear-sightedness and selflessness of the young lovers to the blind egocentric fury of Polixenes, dominated
by a sexual jealousy similar in its motive and driving force to the destructive fury of Leontes. The young lovers are forced by the opposition of Polixenes, the senex iratus figure in the play, and by the alienation he threatens, to define their values clearly and to act decisively on them. Like the innocent Hermione, Florizel and Perdita accept the consequences of their choice with courage and resolution; their actions affirm values they are prepared to hold against opposition and possible destruction.

In the pastoral scenes in The Winter's Tale the finality of tragedy is questioned. The crisis produced by Leontes' blind, destructive jealousy is placed in a perspective where it is seen not just as the end of a tragic sequence of events but as part of a process in which joy and suffering are together comprehended, in which suffering can lead to renewed hope and joy, and evil can issue in regeneration. This overall view of Leontes' experience is given partly through the introduction of the figure, Time, in IV i, but Shakespeare's evoking a sense of cycle in the pastoral scenes is even more significant. A sense of the natural cycle of human life and of the cycle of human generations is created through association with the seasonal cycle. Celebrating the return of Spring, Shakespeare reminds us that although individual life is subject to Time, life itself has continuity. He stresses the individual's need for accepting tragedy and suffering as conditions of existence in order to be free to live fully and joyfully.

In Act III in the trial scene, the personal consequences of Leontes' experience were presented with tragic immediacy in Leontes' awakening to helpless remorse and comfortless exile following the deaths of Mamillius and Hermione. In Act IV Shakespeare moves from considering the personal consequences of Leontes' experience to displaying unforeseen consequences -
Perdita's preservation in Bohemia, her growth in grace and beauty, her love for the prince of that land. Events in Bohemia in this act move quickly towards bringing about Perdita's return to Sicilia. Leontes' experience promises to end not in unbroken barren exile but in restored relationship, in renewal of life.

Through the introduction of the chorus figure, Time in IV i, we are offered a perspective of the play's action that prevents us regarding any state of affairs, happy or sad, as permanent (the illusory view of the courtiers in the opening scene of the play). Everything is seen as being subject to change wrought by Time:

...that please some, try all: both joy and terror
Of good and bad, that makes and unfolds error, (IV i 1-2)

Time comprehends the tragic and comic actions: through his perspective the two actions in the play are knit together, without the significance of either being qualified. Time brings each action to its fulfilment and consummation -

Let me pass
The same I am, ere ancient order was,
Or what is now receiv'd. I witness to
The times that brought them in; so shall I do
To th' freshest things now reigning, and make stale
The glistering of this present, as my tale
Now seems to it. (IV i 9-15)

In Time's words:

....since it is in my power
To o'erthrow law, and in one self-born hour
To plant and o'erwhelm custom. (IV i 7-9)

is caught a suggestion of the speed with which seemingly unimpeachable happiness can be ended - shown, indeed, in the sudden onslaught of Leontes'
jealousy and the dramatic speed with which the tragic cycle of events was completed (from Memillius's death to Leontes' tragic disillusionment and Hermione's apparent death).

Time directs us to consider now the two whose grace is to bring new joy to the two kingdoms. The events that are to follow, we are told, are "th' argument of Time", who does not predict the future but brings it to consummation: allowing events to unfold themselves, inherent potential to be realised.

In the scene which follows we are told of the existing state of affairs in both Sicilia and Bohemia: Polixenes asks not to be reminded of that fatal country, Sicilia, ... whose very naming punishes me with the remembrance of that penitent (as thou call'st him) and reconciled king, my brother; whose loss of his most precious queen and children are even now to be afresh lamented. (IV ii 20-25)

His concern for Florizel's absence from court and his fear that he is drawn thence by a shepherd's daughter, anticipates a crisis in the Bohemian court. The shepherd involved, is established as the shepherd of III iii by the hint "a most homely shepherd - a man, they say, that from very nothing, and beyond the imagination of his neighbours is grown into an unspeakable estate!", and by the praise of Perdita:

I have heard, sir, of such a man, who hath a daughter of most rare note: the report of her is extended more than can be thought to begin from such a cottage. (IV ii 42-45)

We are introduced to the pastoral world of the play through the song of Autolycus in IV iii celebrating the return of Spring. With clever variations on traditional material, however, (through the introduction of such words as "doxy", "pugging tooth", "ants", "stocks") his song becomes a rogue's song, in keeping with the amoral vitality of Autolycus himself.
We are persuaded to believe that such amoral vitality is natural, by Autolycus's own presentation of himself as a mercurial and professed rogue. His self-presentation checks judgment regarding himself: "for the life to come, I sleep out the thought of it"; we are persuaded to view his actions as they relate to his nature, rather than to some external standard:

My father nam'd me Autolycus; who, being, as I am, littered under Mercury, was likewise a snapper-up of unconsidered trifles. (IV iii 24-26)

His picking the Clown's pocket becomes an only-to-be-expected act. The Clown's struggles with arithmetic, his slow, careful mental checking of the shopping list seem to make his natural prey for Autolycus, whose success has about it the flavour of natural justice. The Clown's literal-mindedness makes him a perfect gull, and provides a foil for the melodramatic exaggeration and cleverness in Autolycus's trickery:

_Aut._ O, help me, help me! pluck but off these rags; and then, death, death!  
_Clown_ Alack, poor soul! thou hast need of more rags to lay on thee, rather than have these off.  
_Aut._ O sir, the loathlessness of them offend me more than the stripes I have received, which are mighty ones and millions.  
_Clown_ Alas, poor man! a million of beating may come to a great matter. (IV iii 52-60)

Autolycus glories in his roguery - his extraordinary vitality calls for an admiration that we are not encouraged to qualify. The play has so far treated of judgment - Autolycus belongs to a world which is less likely to make a life and death issue of immorality.  

IV iv celebrates the miracle of a perpetual renewal of life manifest in each return of Spring. Considered in relation to the first half of the play, the scene suggests new hope: the possibility of a
grace that may lead beyond the seeming finality of the tragedy brought about by sin.

In the romances the recovery of lost heirs offers a second, golden chance to their parents. It represents to them a recovery of innocence and joy, a new orientation, (for the parents find in their love for their children a new centre to their own lives). In The Winter's Tale the love of Perdita and Florizel represents the hope for an "unspeakable comfort" for Sicilia - for the land and for its King - the possibility of new joy "that indeed physics the subject, makes old hearts fresh".

A quality of queasiness is associated with Perdita from the first, contrasted with her lowliness as shepherdess:

This, your sheep-shearing

Is as a meeting of the petty gods,
And you the queen on't. (IV iv 3-5)

The contrast is especially marked in Perdita's own self-consciousness about the inappropriateness of her festival dress to her nature: "me, poor lowly maid / Most goddess-like prank'd up." Though the audience, knowing of Perdita's royal birth, recognise that the relation between Art and Nature here is not contradictory or deceptive, as Perdita believes. Perdita's dress is true to more than her festive role as queen of the feast, is, in fact, strangely appropriate to her nature as heir of Sicilia.

Perdita's self-consciousness about the roles that she and Florizel have inappropriately assumed, implies a more serious awareness of the consequences of their failure to observe degree:

Even now I tremble

To think your father, by some accident
Should pass this way, as you did: 0, the Fates!
How would he look, to see his work, so noble,
Vilely bound up? What would he say? Or how
Should I, in these my borrowed flounces, behold
The sternness of his presence? (IV iv 18-24)
Florizel affirms the strength and purity of his love as answer to her fears, although there is perhaps a suggestion of blindness in his confidence:

**Apprehend**

Nothing but jollity. The gods themselves, 
Rumbling their deities to love, have taken 
The shapes of beasts upon them: Jupiter 
Became a bull and bellow'd; the green Neptune 
A ram, and bleated; and the fire-rob'd god, 
Golden Apollo, a poor humble swain, 
As I seem now. Their transformations 
Were never for a piece of beauty rarer, 
Nor in a way so cheats, since my desires 
Run not before mine honour, nor my lusts 
Burn hotter than my faith. (IV iv 24-35)

By comic deflation ("bellow'd", "bleated") Florizel places in humorous perspective the melodramatic potential of the conflict for which we have been prepared in IV i. The direct and serious affirmation of the strength of his love which follows:

**Thou dearest Perdita,**

With these forc'd thoughts, I prithee, darken not 
The mirth o' th' feast. Or I'll be thine, my fair, 
Or not my father's: For I cannot be 
Mine own, nor anything to any, if 
I be not thine. To this I am most constant, 
Though destiny say no. (IV iv 40-46)

suggests an attitude of considerable importance for the play. This is that freedom and wholeness for a person depend on relationship, on commitment to something or someone outside the self. Such commitment, Shakespeare implies, allows freedom from the limits of self, makes possible a self-possession which enables a person to be 'all things to all men'. This idea - in its extension beyond the immediate context here of a personal affirmation by Florizel - is central to Shakespeare's development, in the play, of the experience of the loss and recovery of
relationship. For it is the recognition of the value of relationship,
of love as a force redeeming man from the prison of self and giving true
richness and meaning of life, that makes the restoration of lost relation-
ship in this play a triumphant affirmation, not just an irresponsible
'happy ending'.

A transition follows from the personal context in which Florizel
makes his affirmation to Perdita to the social context in which his affirm-
ation must be proved. This transition is suggested by the Shepherd's
chiding his daughter for neglecting her social duties as mistress of the
feast:

You are retired,
As if you were a feasted one, and not
The hostess of the meeting! (IV iv 62-64)

Involvement with others cannot be shrugged off — Florizel's responsibilities
cannot be disregarded any more than can Perdita's temporary responsibilities
as hostess. The weakness of Florizel's blithely over-confident "Apprehend /
Nothing but jollity" is already apparent as Perdita turns to greet the two
strangers whom the audience recognises as the disguised Polixenes and
Camillo.

Perdita greets Polixenes and Camillo with winter flowers (making
a relation between the seasonal cycle and the cycle of man's own life).

Wryly, Polixenes comments: "Well you fit our ages / With flow'rs of winter".
Perdita reminds him that there are no flowers, save "nature's bastards" to
represent the time of life to which they belong:

the year growing ancient,
Not yet on summer's death nor on the birth
Of trembling winter. (IV iv 79-81)
Polixenes takes the occasion to comment on the relation of Art to Nature. The attitude he expresses is important to the play, though ironical given his opposition to Florizel's marrying beneath his rank:

Yet nature is made better by no mean
But nature makes that mean: so over that art,
Which you say adds to nature, is an art
That nature makes. You see, sweet maid, we marry
A gentler stock to the wildest stock,
And make conceive a bark of baser kind
By bud of nobler race. This is an art
Which does mend nature - change it rather - but
The art itself is nature. (IV iv 89-97)

Polixenes suggests that there is need for Nature's wildness, its untamed strength and vigour, to be modified by contact with Art - both in the sense of the refinements and graces of civilisation (suggested by "gentler stock") and Art in the sense of that knowledge by which man can, in some measure, control his environment and his own destiny.

Perdita concedes Polixenes' point that nature can be changed by an Art which itself is natural, but she refuses to act on this argument for fear that appearance, contrived or changed by Art, may then contradict Nature and only deceive - something that, with instinctive honesty, she rejects with some force:

I'll not put
The dibble in earth to set one slip of them;
No more than, were I painted, I would wish
This youth should say 'tware well, and only therefore
Desire to breed by me. (IV iv 99-103)

The apparent difference of degree between Florizel and Perdita emphasises that Florizel loves Perdita for herself. His love is seen as both spontaneous - an instinctive appreciation of her true quality - and pure - untainted by motives of expediency and self-interest.

Perdita's clear-sightedness and sense of perspective are reminis-
cent of Rosalind's. Perdita, like Rosalind, far from being blinded by flattery, marks its extravagance - as in her answer to Camillo's courtly compliment:

Cam.: I should leave grazing, were I of your flock,
      And only live by gazing.
Per.: Out, alas!
      You'd be so lean that blasts of January
      Would blow you through and through. (IV iv 109-112)

This instance of her honesty precedes her celebration of the beauty and possibility represented by Spring and youth - a description saved from being sentimental by her readiness to accept the fact that life involves disappointments, that there is inevitably much natural potential unrealised. Her vision, far from being one of blind and unqualified optimism, is a joyful and clear-sighted affirmation, of central importance in the play:

Now, my fairst friend, (To Florizel)
I would I had some flowers o' th' spring, that might
Become your time of day; and yours, and yours, (To Mope and
That wear upon your virgin branches yet the other girls)
Your maidenheads growing: O Proserpina,
For the flowers now that, frightened, thou let'st fall
From Dis's waggon: daffodils,
That come before the swallow dares, and take
The winds of March with beauty; violets, dian,
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 (a malady
Most incipient to maids); bold oxlips, and
The crown imperial; lilies of all kinds,
The flower-de-luce being one... (IV iv 113-127)

Youth's hope and innocence, its faith in possibility, is seen as something fragile - subject to all the destructive force of evil - and yet, strong in the daring and courage of its affirmation. These qualities of fragility and strength are caught suggestively in the images of the daffodils, bravely defying the winds of March - "take / The winds of March
with beauty" suggests the daffodil gracefully bending before the wind, yet suggests triumph too, their beauty captivating the enchanting; in the image of the violets, so delicate their colour is compared with the veins of Juno's eyelids, their perfume with Cytherea's breath, their beauty "dim" but of an extraordinary richness; and in the image of the primroses blooming though "pale", fated never to reach maturity. Youth, it is suggested, like these Spring flowers, has a beauty the more intense for its being fragile and short-lived, and its affirmation is the braver when its faith in the value of life can be only a faith in possibility. Here the quality of Youth's hope is considered not only against the inevitability of life's disappointments but against the finality of death. The reference to Proserpina reminds us that death is the fate of all living things. Yet the legend also reminds us that life itself has continuity. Individual life and beauty dies, but life renews itself from within - Proserpina returns each Spring with her gift of life to the earth.

Perdita's speech suggests that death must be accepted in order for one to be free to affirm life. Life and death are directly juxtaposed in Florizel's question and Perdita's answer:

Per.: O, these I lack,
     To make you garlands of; and my sweet friend,
     To strew him o'er and o'er!
Flor.: What, like a corpse?
Per.: No, like a bank, for love to lie and play on;
     Not like a corpse; or if - not to be buried,
     But quick, and in mine arms. (IV iv 127-132)

The opposition, caught rhythmically, of "not to be buried" and "quick", suggests how the value of life is intensified rather than negated by death. Life, for this reason, cannot be arrested at any point, no matter how beautiful or valuable one phase of it may seem. Florizel wistfully suggests it might:
What you do,
Still better what is done. When you speak, sweet,
I'd have you do it ever when you sing,
I'd have you buy and sell so, so give alms,
Pray so, and, for the ordring your affairs,
To sing them too: when you do dance, I wish you
A wave o' th' sea, that you might ever do
Nothing but that, move still, still so,
And own no other function. Each your doing,
So singular in each particular,
Crown what you are doing, in the present deeds,
That all your acts are queens. (IV iv 135-146)

But the impossibility of arresting life is suggested by the sense of
extravagance, even preciousness in Florizel's speech which Perdita herself
remarks Florizel's admiration for Perdita is unmistakable. How worthy
Perdita is of such praise is shown when even Polixenes and Camillo wonder
at her beauty and grace:

Pol: This is the prettiest low-born lass that ever
Ren on the green-ward: nothing she does or seems
But smacks of something greater than herself,
Too noble for this place.
Camil: He tells her something
That makes her blood look out: good sooth, she is
The queen of curds and cream. (IV iv 156-161)

The rogue Autolycus cozening purses, selling ballads and knick-
knacks, introduces something of the exuberance and freedom of festival or
fair. Music and dancing heighten the atmosphere of festivity, though they
suggest, besides, the natural vitality and harmony that is shortly to be
threatened by the jealous fury of Polixenes. This vitality and harmony is
expressly associated with the love of Florizel and Perdita, which provides
a centre for the festivity of the scene. Yet, the royal pair are set
apart from the other revellers. When Florizel, for instance, makes it
clear to Polixenes that their happiness, based on love and trust, hardly
needs to be expressed in the exchange of trivial gifts, their committed
love is opposed to festive release:
Old sir, I know
She prizes not such trifles as these are:
The gifts she looks from me are pack'd and lock'd
Up in my heart, which I have given already,
But not deliver'd.  (IV iv 357-361)

Florizel's seriousness in this act as a transition to his public declara-
tion of his commitment to Perdita - his expressed wish that their
contract now be witnessed:

...were I crown'd the most imperial monarch
Thereof most worthy, were I the fairest youth
That ever made eye swerve, had force and knowledge
More than was ever man's, I would not prize them
Without her love; for her, employ them all;
Command them and condemn them to her service,
Or to their own perdiction.  (IV iv 373-179)

Here self-interest is over-ridden - the value he places on life is centred
in Perdita. He sees all he has and is given meaning in relation to her,
having value in serving her.

To the shepherd's promise: "I give my daughter to him, and will
make / Her portion equal his" Florizel replies:

O, that must be
I' th' virtue of your daughter: one being dead,
I shall have more than you can dream of yet;
Enough then for your wonder.  (IV iv 386-390)

Polixenes takes this as a threat to himself - the agitated manner in which
he elaborates his question as to whether Florizel's father is already too
old to be consulted about his son's marriage, suggests an inability to
accept the fact that it is natural for the young to achieve independence and
eventually to take the place of the old:

Is not your father grown incapable
Of reasonable affairs? is he not stupid
With age and alt'ring rheums? can he speak? hear?
Know man from man? dispute his own estate?
Lies he not bed-rid? and again does nothing
But what he did being childish?  (IV iv 398-403)
There is a suggestion of rent in this cumulation of rhetorical questions (though they appear to his listeners to be actual questions), and there is too something of a self-regarding sense of the dramatic in the way Polixenes discovers himself to Florizel:

Flor.: Mark our contract.
Pol.: (Discovering himself) Mark your divorce, young sir, whom son I dare not call; (IV iv 418-419)

There is cruelty in Polixenes fury as it breaks in on the harmony of the scene, a harmony reaching its climax in the public betrothal of Florizel and Perdita. Polixenes' fury seems to be caused by the failure to observe degree: "thou, a sceptre's heir / That thus affects a sheep-book!". But in Polixenes' speeches to the young lovers another motivation for his fury emerges - a kind of sexual jealousy expressed in a twisted desire to deny Florizel's love and to destroy Perdita's beauty. As though resentful of a youth he no longer enjoys, Polixenes seems to be taking petulant, jealous revenge on life:

I'll have thy beauty scratch'd with briers and made
More homely than thy state. For thee, fond boy,
If I may ever know thou dost but sigh
That thou no more shalt see this knack (as never
I mean thou shalt) we'll bar thee from succession;
Not hold thee of our blood, no, not our kin,
Farre than Deucalion off. (IV iv 426-432)

The ugliness and distortion of the sexual jealousy inspiring his fury is caught in the threat:

If ever henceforth thou
These rural latches to his entrance open,
Or hoop his body more with thy embraces,
I will devise a death as cruel for thee
As thou art tender to't. (IV iv 438-442)

The value, meaning and freedom of love are denied here - love is made a snare.
The new life to come out of Bohemia to an heirless Sicilia is
tested against the destructive force of evil. There is an honest acknowledge-
ment that often the innocent cannot escape being exposed to evil. To
survive, the innocent must learn to meet evil with the kind of courage,
strength and clear-sightedness that Perdita and Florizel show here. The
wretched lament of the old shepherd cowered by Polixenes' blow is foil to
their youthful positiveness:

Per.:
Even here, undone,
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. Will't please you,
sir, be gone?
I told you what would come of this: beseech you,
Of your own state take cares: this dream of mine —
Being now awake, I'll queen it no inch farther,
But milk my ewes, and weep...

Flor.:
Why look you so upon me?
I am but sorry, not afeard; delay'd
But nothing alter'd: what I was, I am;
More straining on for plucking back; not following
My leash unwillingly. (IV iv 442-467)

Perdita is prepared to resign herself to the impossibility of the match,
but Florizel sees the choice of love over his role as prince as the only
ture one - the alternative, he declares, would not only be a denial of all
he values in life, but a denial of life:

It cannot fail, but by
The violation of my faith; and then
Let nature crush the sides o' th' earth together,
And mar the seeds within! Lift up thy looks:
From my succession wipe me, father; I
Am heir to my affection. (IV iv 476-482)

Florizel admits the course he is taking may not be reasonable:

If my reason
Will there to be obedient, I have reason;
If not, my senses, better pleas'd with madness,
Do bid it welcome. (IV iv 483-486)
In contrast with the negative, destructive and imprisoning madness of jealousy that conquered Leontes and seems also to be ruling Polixenes, the madness of love seems positive, constructive and liberating. Florizel is as "irremovable" in his determination that he will not break his vow as Leontes had been determined to bring Hermione to justice:

Camillo,

Not for Bohemia, nor the pomp that may
Be thereat glean'd: for all the sun sees, or
The close earth wombs, or the profound seas hides
In unknown fathoms, will I break my oath
To this my fair belov'd. (IV iv 487-493)

The fact that Camillo is confidant to Florizel, as he had been to Leontes, reinforces the contrast of Florizel's madness with Leontes'.

Camillo becomes the trusted contriver of flight for Florizel now, as he had been for Polixenes. He proposes that Florizel and Perdita visit Bohemia, and that Perdita disguise herself as a princess. In some respects, we might see Camillo linked, in his role as contriver, with the controllers in the other fantasies - firstly, in Florizel's wondering response to Camillo's proposal, as though Camillo had semi-magical powers:

How, Camillo,

May this, almost a miracle, be done?
That I may call thee something more than man
And after that trust to thee. (IV iv 534-537)

and secondly, in the remark of Camillo in which he suggests an analogy between himself in this role as contriver of action and the role of a presenter in a play:

It shall be so my care
To have you royally appointed, as if
The scene you play were mine. (IV iv 592-594)

This suggested of Camillo as presenter-controller is supported by his actions in having Autolycus and Florizel exchange clothes and by his advising Perdita to "disliken / The truth of your own seeming" - advice
which has overtones of irony since her disguise as princess is no disguise.
Thirdly, this suggestion is supported by Perdita's remark: "I see the play so lies / That I must bear a part".

At this point in the scene, we are made conscious of watching a drama, by the constant interruptions to the flow of dialogue - with artfully contrived conversations allowing Camillo to explain his actions in asides (which have almost the character of direct address to the audience). Conventional action, in this lovers' flight, is distanced by being directed and presented by Camillo in this manner.

Three times in the play, Camillo has had to make the choice as to which of two masters to serve: initially in choosing to aid Polixenes rather than Leontes, secondly in his choice to delay his visit to his old master, Leontes, and help Polixenes worried about Florizel, and thirdly in his choice to aid the flight of Florizel, now abandoning Polixenes' service to "Purchase the sight again of dear Sicilia / And that unhappy king, my master". Autolycus's choosing to serve "the Prince, my master" rather than the King, because it is the least honest choice he can make:

if I thought it were a piece of honesty to acquaint the king withal, I would not do't: I hold it the more knavery to conceal it; and therein am I constant to my profession. (IV iv 690-683)

perhaps parodies the motivation of honesty behind Camillo's choice on each occasion. Here Camillo seems to rationalise his motive for transferring his allegiance to Florizel:

If you may please to think I love the king,
And through him what's nearest to him, which is
Your gracious self, embrace but my direction...(IV iv 522-534)

Yet, irregardless of motive, the allegiance of both Camillo and Autolycus to the Prince, bringing about Perdita's return to Sicilia, prepares the way for a solving of confusion.
In all four pastoral fantasies, metamorphosis is achieved through the creation and removal of illusion which affects a basic change in perspective. In *The Winter's Tale* illusion of loss is gradually dispelled. In the pastoral scenes the audience is shown Perdita living the life of a shepherdess, unaware of her identity. The assurance of her survival is enough to give the audience hope that she will be restored to Leontes, this causing a change in their perspective of Leontes’ tragic experience. The movement from court to pastoral world, and the passing of sixteen years, helps bring about this change of perspective by distancing the experience of the first three acts for the audience. With Perdita’s discovery in Act V, Leontes and his court experience a similar change in perspective, but experience this with an immediacy that generates extraordinary emotional intensity. Leontes’ tragic experience is recalled to him with such immediacy on seeing Perdita that an affecting and delicate tension is created between loss and recovery.

At the beginning of Act V, Shakespeare reminds us that while the audience has every reason to hope that the oracle will be fulfilled, Leontes and those in Sicilia can but trust blindly:

> the gods
> Will have fulfill'd their secret purposes;
> For has not the divine Apollo said,
> Is't not the tenor of his Oracle,
> That King Leontes shall not have an heir,
> Till his lost child be found? which, that it shall,
> Is all as monstrous to our human reason
> As my Antigonus to break his grave
> And come again to me; who, on my life,
> Did perish with the infant. (V i 35-44)

The analogy that Paulina uses to emphasise the seeming impossibility of the oracle’s being fulfilled carried weight because, as audience, we are even more certain than she that Antigonus cannot "break his grave". Our
superior awareness is exploited to confirm as well as to qualify the emotional effect of Sicilia's hopelessness - to create by this means a tension between Leontes' resignation to barrenness and the sense of promised renewal created in the preceding act. Leontes' sworn submission of the will of the gods - a submission that goes against the dictates of reason and expediency - shows him penitent and faithful, ready for the new life that the return of Perdita brings.

Were Leontes to decide, at this point, to remarry, as some in his court advise, he might seem to be escaping from his problem of loss rather than discovering a real solution. But, more importantly, Leontes' refusal to remarry is, in terms of dramatic structure, a condition for Shakespeare's establishing effectively a correspondence between the outer series of events in the play and the personal experience of Leontes. Leontes has been living in a state analogous to the state of enforced exile experience by Hermione and Perdita in this play, and experienced in varying degrees by the innocent exiles in the other pastoral fantasies. Like these exiles, Leontes moves from a state of ascetic retreat from life, represented by the loss of deep family ties, to renewed participation in life, with the re-establishing of deep human relationship. There is a correspondence between the structure of events from loss to recovery and the nature of Leontes' spiritual experience as he moves from a spiritual barrenness following sin to a regeneration through grace, symbolised in the recovery of his heir.

Perdita moves from a pastoral retreat to a destination where she is recognised as heir to Sicilia. In finding her, Leontes (and, by analogy, his kingdom whose wholeness is seen as dependent on his) finds not only his
heir, but that part of himself that had been deadened in his casting out
of Perdita. The discovery of her grace and beauty is both a cause for
renewed joy in life and a symbol of that return to life, for King and
state, made complete with the return of the Queen.

There is, further, a correspondence between Leontes' need to be
reconciled with those he has alienated through his destructive jealousy,
and his need to be reconciled to himself. He is presented at the beginning
of Act V as being unable to find peace, unable to forgive himself or for-
get the loss he brought on himself. When Cleomenes pleads with him here:

Sir, you have done enough, and have perform'd
A saint-like sorrow: no fault could you make,
Which you have not redeem'd: indeed, paid down
More penitence than done trespass: at the last,
Do as the heavens have done, forget your evil;
With them, forgive yourself. (V i 1-6)

Leontes answers that with Hermione dead he can never forget the wrong he
did to her, to himself in wronging her, or to his kingdom. He can see no
end for his remorse:

Whilst I remember
Her, and her virtues, I cannot forget
My blemishes in them, and so still think of
The wrong I did myself: which was so much,
That heirless it hath made my kingdom, and
Destroy'd the sweet'st companion that e'er man
Bred his hopes out of. (V i 6-12)

The impossible condition for a full restoration for Leontes and
his kingdom - the return of Hermione from the dead - is suggested in the
melodramatic image of her ghost, as in a revenge drama, walking again:
Leon.: Thou speak'st truth,
No more such wives; therefore, no wife: one worse,
And better us'd, would make her sainted spirit
Again possess her corpse, and on this stage
(Were we offenders now) appear soul-ver'd,
And begin, 'Why to me'?
Paul.: Had she such power,
She had just cause.
Leon.: She had; and would insance me
To murder her I married.
Paul.: I should so;
Were I the ghost that walk'd, I'd bid you mark
Her eye, and tell me for what dull part in't
You chose her: then I'd shriek, that even your ears
Should rift to hear me; and the words that follow'd
Should be 'Remember mine'.
Leon.: Stars, stars,
And all eyes else, dead coals! Fear thou no wife;
I'll have no wife, Paulina. (V i 55-69)

Through this melodramatic image Shakespeare expresses in extreme form the impossibility of Hermione's return. He does so before he conjures us into sympathy with that miracle of preservation. He uses the same techniques here as in Antigonus's narration of his weird dream of Hermione's ghostly appearance in Act III. There the fantastic events to follow, relating to the first miraculous preservation, were foretold. Here, in Paulina's promise, we have a more indirect foretelling of the events of the last scene:

Paul.: I have done.
Yet, if my lord will marry, - if you will, sir;
No remedy but you will, - give me the office
To choose you a queen: she shall not be so young
As was your former, but she shall be such
As, walk'd your first queen's ghost, it should take joy
To see her in your arms.
Leon.: My true Paulina,
We shall not marry till thou bid'st us.
Paul.: That
Shall be when your first queen's again in breath:
Never till then. (V i 75-84)
The arrival of Florizel and Perdita at the court is straightway announced — disproving the first impossibility, the recovery of Leontes' child, which, moments before, Paulina had declared to be "monstrous to our human reason".

Through seasonal imagery, the return of Perdita is expressly associated with seasonal renewal, the banishment of a Winter of exile. There is a sense of cycle evoked in the words of the gentleman announcing her return:

Leon.: His princess, say you, with him?
Cort.: Ay, the most peerless piece of earth, I think,
    That e'er the sun shone bright on. (V i 93-95)

A suggestion of absolute beauty is juxtaposed with recognition of the fact of human mortality ("piece of earth"). Yet through the perspective of time implicit here, wonder at the beauty of this spring, this "peerless piece of earth", becomes, implicitly, wonder at continual renewal of life.

The scene develops a simultaneous wonder and regret at a recovery that must involve remembrance of what is lost. In the recognition scenes this becomes a tension between a sense of time irreparably lost and a sense of fulfilment at the end of patient waiting, such as time alone could bring.

Here, the audience is aware that Perdita, directly, and Florizel, through his relation to Perdita, are Leontes' lost children returning to him. Yet this awareness is held in tension with a sympathetic response to Leontes' deepening sense of loss. Leontes seems to recognise spontaneously the relationship the couple bear to him, but for Leontes this is checked by a terrible consciousness that the possibility of such relationship is lost to him.
Your mother was most true to wedlock, Prince;
For she did print your royal father off,
Conceiving you. Were I but twenty-one,
Your father's image is so hit in you,
His very air, that I should tell you brother,
As I did him, and speak of something wildly
By us perform'd before. Most dearly welcome!
And your fair princess, - goddess! - o, alas!
I lost a couple, that 'twixt heaven and earth
Might thus have stood, begetting wonder, as
You, gracious couple, do; and then I lost -
All mine own folly - the society,
Amity too, of your brave father, whom
(Though bearing misery) I desire my life
Once more to look on him. (V i 123-137)

The lost possibility of brotherhood for Florizel and Nemillius:

Had our prince
(Jewel of children) seen this hour, he had pair'd
Well with this lord; there was not full a month
Between their births. (V i 115-118)

recalls the friendship of Polixenes and Leontes as youths, relating the
two generations. A sense of continuity here, is offset by a sense that
for both generations the natural course has been disrupted, natural ties
of brotherhood broken, and by a sense that what has been lost already
cannot be fully compensated.

The motif of the reconciliation of the brothers is developed in
relation to the return of Leontes' child. Florizel, whose likeness to
his father is emphasised, presents himself as ambassador for his father:

By his command
Have I here touch'd Sicilia, and from him
Give you all greetings that a King (at friend)
Can send his brother; and but infirmity
(Which waits upon worn times) hath something seiz'd
His wish'd ability, he had himself
The lands and waters 'twixt your throne and his
Measure'd, to look upon you; (V i 137-144)
Already, with Florizel speaking for his father here, one feels that the restored friendship of the two kings is a more living one:

O my brother, —
Good gentleman! — the wrongs I have done thee stir
Afresh within me; and these thy offices,
So rarely kind, are as interpreters
Of my behind-hand slackness! Welcome hither,
As is the spring to th' earth. And hath he too
Expos'd this paragon to th' fearful usage
(At least ungentle) of the dreadful Neptune,
To greet a man not worth her pains, much less
Th' adventure of her person? (V i 146-155)

The image of Spring's return suggests a living restoration. And, in the image of the voyage is prefigured a shaping idea of The Tempest, that of winning through danger (associated with the sea) to a rediscovery of self through living relationship - the voyage imagined in each case being the long and dangerous one from Africa (here from Libya, in The Tempest from Tunis) to Europe.

A certain irony emerges in the scene in relation to Polixenes. In his behaviour towards Florizel and Perdita in the preceding scene, Polixenes was shown possessed by a sexual jealousy not unlike Leontes'. We can see that, unchecked, such jealousy, driving Polixenes to destructive action, must alienate his issue as Leontes' jealousy had done. Leontes develops an ironic association of Polixenes with holiness, of himself with sin. Our knowledge of the same weakness in Polixenes qualifies the uniqueness of Leontes' guilt:

You have a holy father,
A graceful gentleman; against whose person
(So sacred as it is) I have done sin,
For which, the heavens (taking angry note)
Have left me issueless; and your father's blest
(As he from heaven merits it) with you,
Worthy his goodness. What might I have been,
Might I a son and daughter now have look'd on,
Such goodly things as you! (V i 169-177)
Suggestions of sanctity linked with a man's being blest with issue, which apply ironically to Polixenes, apply unironically to Polixenes, who having "perform'd / A saint-like sorrow" is now to be "blest / As he from heaven merits it" with children "Worthy his goodness". His words:

What might I have been,
Might I a son and daughter now have look'd on,
Such goodly things as you!  (V i 175-177)

suggests a rediscovery of lost possibility within himself, suggest the new wholeness which he is to find on recovery of his heir.

The ironic overtones in Leontes' speech are emphasised by the announcement of Polixenes' arrival in Sicilia in pursuit of the couple. In the description the Lord gives of Polixenes' tyrannous refusal to listen to the entreaties of the shepherd and his son, Polixenes' rage seems to parody Leontes' earlier jealous fury:

Never saw I
Wretches so quake: they kneel, they kiss the earth;
Forbear themselves as often as they speak,
Bohemia stops his ears, and threatens them
With divers deaths in death.  (V i 197-201)

There is a beautifully modulated relation, at the end of this scene, between the fears of Florizel and Perdita:

The heaven sets spies upon us, will not have
Our contract celebrated.  (V i 202-203)

The stars, I see, will kiss the valleys first.  (V i 205)

and the audience's increased hope at the news that Polixenes, though he threatens, has encountered the shepherd and his son - fulfilment of another condition of a comic denouement.
The recognition of Perdita is reported, not dramatised, preserving the climax for the miraculous recovery of Hermione. Being reported, the recognition can be described with a conscious exaggeration that creates emotional intensity:

I make a broken delivery of the business; but the changes I perceived in the king and Camillo were very notes of admiration: they seemed almost, with staring on one another, to tear the cases of their eyes: there was speech in their dumbness, language in their very gesture; they looked as they had heard of a world ransomed, or one destroyed; a notable passion of wonder appeared in them; but the wisest beholder, that knew no more but seeing, could not say if th' importance were joy or sorrow; but in the extremity of the one it must needs be. (V ii 9-19)

The transition in tone here is comparable with that which occurs in the last scene of Act III. There is the same remarkable combination of finality and hope caught in the phrase "of a world ransomed or one destroyed" which, in that pivotal scene, is created by the juxtaposition of Antigonus's death with the preservation of the babe. Significantly, in the description of Paulina's joy and sorrow later in the scene, the loss of Antigonus is recalled in relation to the recovery of Perdita:

But, O, the noble combat that 'twixt joy and sorrow was fought in Paulina! She had one eye declined for the loss of her husband, another elevated that the Oracle was fulfilled: she lifted the Princess from the earth, and so locks her in embracing as if she would pin her to her heart, that she might no more be in danger of losing. (V ii 72-78)

The news of the oracle's fulfilment is followed by a comparison of the wonder of this to the wonder one might expect in an 'old tale' - the suggestion of incredibility, expressed from within the play itself, preserves dramatic credibility. Emphasis is, moreover, diverted from wonder at Perdita's recovery to the kings' meeting. Here the closeness of joy to sorrow is again stressed, contributing to the tonal congruity of the scene,
and to the sense that recovery is inseparable from remembrance of loss.

Then have you lost a sight which was to be seen, cannot be spoken of. There might you have beheld one joy crown another, so and in such manner that it seemed sorrow wept to take leave of them, for their joy waded in tears.  

(V ii 43-46)

The romance motif of alienation and reconciliation is developed recurrently in these fantasies in relation to estranged brothers. The brotherhood of Polixenes and Leontes is stressed in the last two acts, and Leontes' renewal of friendship with him becomes a further expression of Leontes' return from exile to a renewal of deep relationship.

In the description of the old shepherd "which stands by like a weather-bitten conduit of many kings' reigns", the pun on "reigns" fuses suggestions of seasonal continuity and historical continuity. This suggestion of an interrelation of past and present is continued in the natural relation of Perdita to her mother, which prevents Leontes, in recovering Perdita, from forgetting the loss of Hermione:

Our king, being ready to leap out of himself for joy of his found daughter, as if that joy were now become a loss, cries 'O, thy mother, thy mother!' then asks Bohemia forgiveness...  

(V ii 50-53)

The association of Perdita's return with seasonal renewal is re-emphasised in this scene. Imagery from the song with which Autolycus celebrates, with natural if amoral vitality, the return of Spring:

Why, then comes in the sweet o' the year  
For the red blood reigns in the winter's pale  

recurs in this recognition scene. The remission, imaged so suggestively in the Third Gentleman's description of the mingled joy and sorrow of Perdita's reunion with her father and his telling her of the Queen's death:

for I am sure my heart wept blood. Who was most marble, there changed colour; some swooned, all sorrowed; if all the world could have seen't, the woe had been universal.  

(V ii 87-91)
is to be made concrete in the seeming animation of the marble of Hermione's statue. Here, in fact, there is an immediate transition to a mention of a statue of Hermione by 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 96-101)

We are prepared here for a remarkable relationship between this work of art and the Hermione it represents if not for the miracle of their identity.

Autolycus and the Shepherd and Clown, now 'transformed', entering a new life at court, offer parody on Perdita's finding of new life and discovery of new relationship:

for the King's son took me by the hand, and called me brother; and then the two kings called my father brother; and then the prince, my brother, and the princess, my sister, called my father father; and so we wept. (V ii 140-144)

Here we might see also parody of the device by which Perdita's disguise had proved to be no disguise, but a choice of clothes and roles appropriate to her nature:

You are well met, sir. You denied to fight with me this other day, because I was no gentleman born. See you these clothes? say you see them not and think me still no gentleman born? (You were best say these robes are not gentleman born:) give me the lie; do; and try whether I am not now a gentleman born. (V ii 129-135)

The role of controller has an essential part in the shaping of the action in the other three pastoral fantasies. In The Winter's Tale, the focus of the experience that the play presents is not the actions of the innocent trying to regain control, but the helplessness of the repellant wrongdoer who is unable to restore the relationships he has broken, who can but wait patiently for a grace that can come only as a gift from the
The Winter's Tale is shaped by fulfilment of an oracle - the time of waiting in this play seems all the more barren and hopeless, and the fulfilment that Time brings all the more remarkable because Leontes has been unable to take a positive line of action as do the innocent exiles in the other three plays. And yet, as audience, we have a perspective that ranges beyond Leontes' own. Our response to Act V is qualified by our awareness of the direction events seem to have been taking in Act IV, by our sense of a restoration preparing. Yet there is, as I have suggested, a subtle tension between two aspects of the experience in Act V - the experience as we see it through our sympathetic relation to those living it and as we see it from a vantage point outside.

The condition for restoration is laid down in the oracle's decree so that we feel the way to restoration has been predetermined. In the last act of the play, events having come full cycle, we anticipate a revelation. And yet in the statue scene, saved for the climax of this revelation, the action seems to be directed in a way that is not unlike the controllers' direction of action in the other three fantasies. For, in the statue scene, Hermione and Paulina effectively divide between them the functions that belong to the controllers in the other plays. Hermione is, in some sense, the equivalent of Rosalind and Prospero. Like them, she suffers enforced exile but when time is right directs exile to an end by unmasking - her revelation of identity is the key to a restoration is which she is sharer.

The final scenes of As You Like It and The Tempest are distanced. A second perspective on the action - such as is ordinarily involved by the device of a play within-a-play - is suggested by a formal presentation of
the scene, by a presenter-controller figure affecting resolution. Elements from a number of different levels in each fantasy can be the more readily combined when action is so distanced. In the final scene of The Winter's Tale, Paulina acts as presenter. In bringing the statue of Hermione to life she, like Rosalind and Prospero, appears to be performing a magician-like feat. And, like Rosalind and Prospero, she makes it clear that her power is not unlawful and that the end of her art is the fulfilment of the natural.

The oracular pronouncement - laying down the 'impossible' condition of the recovery of Perdita - had seemed to those in Sicilia to banish all hope for restoration. For the audience, however, the oracular pronouncement offered confirmation of a new direction first hinted in the recognition of the romantic convention of the exposed babe to be miraculously preserved. From the tempest onwards, the play offers a demonstration of the impossible made possible, which reaches its culmination in this scene. Here a second miracle of preservation is presented but, as the audience believes that Hermione is dead, the scene breaks on them, as well as on those in the court of Sicilia, as miracle. And yet, any sense of a sudden or contrived reversal of fortune is refined away - partly by the deliberately formal, ritualistic presentation, partly because this revelation has been subtly prepared for by suggestion of a reanimation in the two preceding scenes, and partly because this miracle of preservation, which has as its parallel the marvellous recovery of Perdita, seems to be continuous with that recovery to be part of the same process by which the seemingly impossible is shown to be possible. In this scene a delicate balance is achieved between dramatic credibility and a sense of the marvellous. There is, too, a subtle relation
between Leontes' personal experience, his rediscovery of self, and the spiritual regeneration this symbolises.

In Vi the sight of Florizel and Perdita had touched Leontes with an immediate and deep sense of lost possibility, although as audience we recognised that for Leontes, Florizel and Perdita actually represent a possibility rediscovered. A delicate tension was established between our sympathy for Leontes and our appreciation of what Florizel and Perdita represent to him. In the statue scene, on the other hand, we do not have this superior awareness—we experience with the characters the dramatic enactment of the miracle of grace.

The principle underlying metamorphosis in the other pastoral fantasies is, as I have explained, effecting a basic change in perspective through the creation and removal of illusion. We saw this as a principle underlying the recovery of Perdita. It is also the principle of Hermione's recognition. Paulina controls the characters' (and the audience's) awarenesses in the statue scene. Through creating and dispelling illusion, she leads all to experience immediately the miracle of grave represented in Hermione's recovery.

In the opening lines of this scene there is suggestion that grace is a gift far in excess of a mere payment of services:

Leon.: O grave and good Paulina, the great comfort
      I have had of thee!
Paul.: What, sovereign sir,
      I did not well, I meant well. All my services
      You have paid home: but that you have vouchsaf'd,
      With your crown'd brother and these your contracted
      Heirs of your kingdoms, my poor house to visit,
      It is a surplus of your grace, which never
      My life may last to answer. (V iii 1-5)

As with the reconciliation of Alonso and Prospero in The Tempest, the
renewed amity of the Kings finds an unexpectedly rich expression in the union of their heirs.

The isolation of Hermione's statue suggests its rarity, as well as the actual isolation Hermione has endured:

As she liv'd peerless,
So her dead likeness, I do well believe,
Exceals whatever yet you look'd upon,
Or hand of man hath done; therefore I keep it
Lonely, apart. (V iii 14-18)

As Paulina, with a dramatic gesture, draws the curtain to reveal Hermione, her words prepare us to see something extraordinary:

Prepare
To see the life as lively mock'd as ever
Still sleep mock'd death: Behold, and say 'tis well.
(V iii 18-20)

In her gesture and in the objectivity of her comment:

I like your silence, it the more shows off
Your wonder; but yet speak; first, you, my liege
Comes it not something near? (V iii 21-23)

Paulina is very much the presenter of a wonder. The tone of Leonatus' response stands in striking contrast to Paulina's - he is caught up by the sight, torn between a deep sense of irreparable loss and a wish to believe the statue real, between a longing recollection of Hermione's living tenderness and a recognition that he sees only the lifeless hardness of stone:

Her natural posture!
Chide me, dear stone, that I may say indeed
Thou art Hermione; or rather, thou art she
In thy not chiding; for she was as tender
As infancy and grace. (V iii 23-27)

Remembrance of Hermione's innocence, suggested in "infancy and grace", recalls his own guilt. There is, firstly, wistful recognition that if only the stone could express reproach it would, in so chiding, prove real.
But Leontes moves from wishing the statue real to seeing it as being, in its very silence expressive of the quality of Hermione's tenderness and grace. The recognition that, even if Hermione could now be restored, sixteen irrecoverable years have past, suggests Leontes' resignation to loss and, at the same time, suggests his longing for the restoration, not of an idealised image, but of an actual Hermione:

Leon.: But yet, Paulina, Hermione was not so much wrinkled, nothing So aged as this seems.
Paul.: 0, not by much.
Paul.: So much the more our carver's excellence, Which lets go by some sixteen years and makes her As she liv'd now.
Leon.: As now she might have done,
Leon.: So much to my good comfort as it is Now piercing to my soul. (V iii 27-34)

The recovery of Hermione is achieved within limits imposed by mortality, is not an unreal escape from them. Though stirred by living representation of what might now have been, Leontes accepts the fact of death. Yet complex relations between the apparent and the real are suggested in his reflection:

0, thus she stood,
Even with such life of majesty, warm life,
As now it coldly stands, when first I wo'd her!
I am ashamed: does not the stone rebuke me
For being more stone than it? O royal piece!
There's magic in thy majesty, which has
My evils conjur'd to remembrance, and
From thy admiring daughter took the spirits,
Standing like stone with thee. (V iii 34-42)

For the gazer, the statue seems to bring to life Hermione's majesty and yet to mock remembrance of the living Hermione - "warm life / As now it coldly stands". We have a strange comparison of the marble Hermione with the marble-like Perdita, pale, still, silent with wonder - strange because it is an inversion of the expected comparison of the natural-seeming statue with the living Perdita. Here this comparison calls to mind Paulina's words
on revealing the statue:

**prepare**

To see the life as lively mock'd as ever
Still sleep mock'd death: (V iii 18-20)

Just as we might see sleep as a mock-death, a mask that can be stripped off to reveal life, as a state that allows for an awakening, so might we see Perdita's temporary marble-like state as mocking the reality of a marble Hermione. And, as a suggested extension of this, we are perhaps prepared to move beyond the bounds of apparent possibility to accept the 'impossibility' that the Art-life of Hermione's statue is, too, really mocking life - is a further masking of disguising of a life that is real.

Here, indeed, Perdita seems to be moving towards accepting the marble Hermione as the real Hermione, addressing her as though she were living:

**Lady,**

Dear queen, that ended when I but began,
Give me that hand of yours to kiss. (V iii 44-46)

Perdita's words here suggest also that life is lived at an expense - and that expense is of life itself - an idea suggested in a similar context by Marina in *Pericles*:

My mother was the daughter of a king
Who died the minute I was born. (V i 156-157)

and suggested too in *The Tempest* in Alonso's and Prospero's expressed readiness to resign from life that the young may live.

The dramatic focus, however, changes from Perdita's response to Leontes'. Camillo suggests the extremity of Leontes' feeling:

My lord, your sorrow was too sore laid on,
Which sixteen winters cannot blow away,
So many summers dry: scarce any joy
Did ever so long live; no sorrow
But kill'd itself much sooner. (V iii 49-53)
For Leontes there is a slow dawning of the possibility that the statue is alive. There is a suggestion of madness, of the rapture of vision, in an increasing emotional intensity as the fulfilment of a wish, barely entertained, becomes for him an intuitive certainty:

Paul.: No longer shall you gaze on't, lest your fancy may think anon it moves.
Leon.: Let be, let be!
Would I were dead, but that methinks already—
What was he that did make it?
Would you not deem it breath'd? and that those veins
did verily bear blood? (V iii 60-65)

In his "Would I were dead, but that methinks already" there is again a tension of a finality of resignation with a barely grasped hope—a tension that characterised the recognition of Perdita also. Here it is extraordinarily moving. After the pause in which the possibility of the statue's having life is for a split second maintained, "Who was he that did make it?" becomes a wondering appreciation of great powers of artistry, and, at a second level, a question as to whether such an artist could be human, a question that becomes more and more insistent and is climaxed in certainty:

Leon.: The fixture of her eye has motion in't,
As we are mock'd with art.
Paul.: I'll draw the curtain:
My lord's almost so far transported that
He'll think anon it lives.
Leon.: O sweet Paulina,
Make me think so twenty years together!
No settled sense of the world can match
The pleasure of that madness. Let's alone.
Paul.: I am sorry, sir, I have thus far stirr'd you; but
I could afflict you farther.
Leon.: Do, Paulina;
For this affliction has a taste as sweet
As any cordial comfort. Still methinks
There is an air comes from her. What fine chisel
could ever yet cut breath? Let no man mock me,
For I will kiss her. (V iii 67-69)
Here Leontes' madness - a madness that penetrates appearance to grasp essential truth - is almost a parody on his former state, when madness, blinding him to truth, carried him into a self-created world of fantasy.

Paulina offers the choice to all to follow 'reason' and reject the very suggestion that Hermione lives, or to allow madness to take them further and let them discover a truth beyond credibility:

Either forbear,
Quit presently the chapel, or resolve you
For more amazement. If you can behold it,
I'll make the statue move indeed; descend,
And take you by the hand; but then you'll think
(Which I protest against) I am assisted
By wicked powers. (V iii 85-91)

Leontes' faith and trust are expressed in the calmness with which he answers her, in his suggestion that this impossibility can be no greater than any other impossibility, and in his complete receptivity:

What you can make her do,
I am content to look on; what to speak,
I am content to hear; for 'tis as easy
To make her speak as move. (V iii 91-94)

Paulina creates a stillness and solemnity by the formality of her gesture, as she had done on first revealing the statue:

It is requir'd
You do awake your faith. Then all stand still:
Or - those that think it is unlawful business
I am about, let them depart. (V iii 94-97)

It is as if she is exorcising all discordant elements - contriving a silence that must precede the creation of a new harmony:

Music, awake her; strike! (Music)
'Tis time; descend; be stone no more; approach;
Strike all that look upon with marvel. Come!
I'll fill your grave up; stir, nay, come away:
Beneath to death your numbness; for from him
Dear life redeems you. You perceive she stirs:
(Hermione comes down) (V iii 98-103)
The awakening of Hermione means the end of exile for Hermione and Leontes, cut off from full participation in life. Deep relationship, on which fullness of life for them depends, is renewed. The recovery of lost possibility is for Leontes, as well as for Hermione, an awakening from a numbness, a state of death-in-life, to a new freedom and wholeness. The return of life to Sicilia - King and kingdom - represented in, and made possible by, the recovery of Perdita, is completed with the redemption of Sicilia's queen. As she is freed from her mask of death, Leontes in turn is freed from the bonds of guilt and loss. The discovery of Perdita, from the first seen as a renewal of life - "Welcome hither / As is the spring to th' earth" is, in Hermione's blessing, linked with a renewal of grace following patient waiting:

You gods, look down,  
And from your sacred vials pour your graces  
Upon my daughter's head! Tell me, mine own,  
Where hast thou been preserv'd? where liv'd? how found  
Thy father's court? for thou shalt hear that I,  
Knowing by Paulina that the Oracle  
Gave hope thou wast in being, have preserved  
Myself to see the issue.  

Hermione's speech suggests deep ties of relationship linking parent with child and giving the parent's life a continuity beyond its natural limits.

The harmony is complete as Leontes, changing roles with Paulina, gives her a husband in Camillo. Leontes begs pardon from Polixenes and Hermione together:

What I look upon my brother: both your pardons,  
That e'er I put between your holy looks  
My ill suspicion.  

and tells Hermione of the betrothal of Perdita and Florizel:

This your son-in-law,  
And son unto the king, whom, heavens directing,  
Is troth-plight to your daughter.
Leontes' reunion with Hermione is the end of a barren exile, a consummation of the old cycle from Winter to Spring, from destruction to regeneration, that shapes the action of the play. To the very end, however, that delicate tension is maintained between the sense of time irreparably lost and of time as alone bringing fulfilment. Leontes and Hermione cannot relive those sixteen wasted years. Yet the joy of a renewal of life for them, of new freedom won by transcendence of self, is given a continuity ranging beyond their own lives in the betrothal of Perdita and Florizel. The creation of a sense of cycle, that underlies and binds together the action of the whole play, allows for a deepening sense of relation and continuity, which accords great value to individuality yet suggests a perspective transcending its limitations.
CHAPTER FIVE

The Tempest
THE TEMPEST

In Shakespeare's development of the common romance pattern of alienation, metamorphosis and reconciliation in The Winter's Tale, emphasis falls on Leontes' experience of alienation and on the climactic moment of recognition leading to his reconciliation with Hermione. Leontes' experience is central. The period of metamorphosis in the pastoral world, important in its own right, is prelude to the metamorphosis that Leontes experienced when first Perdita's and then Hermione's loss proves an illusion. The metamorphosis in the pastoral world reflects indirectly and symbolically on Leontes' growth to grace during the sixteen years of his exile. Perdita's return, for which this metamorphosis prepares, corresponds with the end of Leontes' exile - the ascetic retreat from life which for Leontes had followed the destruction of relationship - and with Leontes' own renewal in grace. His rediscovery of a wholeness of self finds external form in the reconciliation that follows the marvellous awakening of Hermione - the climax of the play's experience.

In The Winter's Tale the transformation from an anguished sense of loss to a transcendent hope and joy on recovery is dramatised in the recognition scenes. In The Tempest the process by which loss is transformed is made central. Dramatic emphasis in The Tempest, as in As You Like It, falls not on alienation or reconciliation but on the period of metamorphosis in a pastoral world, governed by a controller. Prospero, through his Art, effects a change in the destinies of all the main characters on the island, as Rosalind, the controller in As You Like It, had directed events in Arden.

In The Tempest as in As You Like It, Shakespeare qualifies any impression of the controller's functional impersonality by a careful study
of the controller's personal involvement in the action that he controls. In As You Like It Shakespeare has given a sympathetic study of Rosalind, a woman in love, as the 'whipper' of love's madness. In The Tempest there is an ironic study of Prospero's self-interest - self-interest to which he himself is blind, but which appears in a desire for vengeance that seems to be one motive for his demand for justice.

In The Tempest Shakespeare is concerned to examine the nature and significance of Prospero's control. There is little effort to present realistically the alienation that forms a background to the play. The distancing of the inset narrative relating to Prospero's exile in I ii and the preservation of the unities underlines a concentration on present events, on the process of transformation which, at all levels in the play, is designed both to reconcile the characters to the past and to shape their future.

In Prospero's narrative of past wrongs, the experience of alienation is presented in such a way as to reflect ironically on Prospero's past innocence and on his present motives in seeking justice. Prospero's blindness to evil - the cause of his alienation - is set against his assertion of blamelessness, while his obvious resentment and anger at the wrong his brother has done him reflects ironically on the disinterestedness of his control.

Prospero, like the controllers in the other three fantasies, works to bring others to awareness through the deliberate fostering or creation of illusion and its eventual removal. During the period of metamorphosis, Prospero retains his role as magician, unmasking to effect a final reconciliation with those who have wronged him (though his reconciliation with his brother is dubious, qualified by Antonio's unregenerate hardness of heart).
During the time of metamorphosis, Shakespeare develops an ironic tension between Prospero's function as magician (his assumed impersonal role as controller) and his personal involvement in the action he controls - a tension, for instance, between his function in restoring rights, enabling evil to issue in a regeneration, and his self-satisfaction in holding those who have wronged him in his power. This tension is resolved through Prospero's attaining humility, gaining some sympathy for Nature and some insight into the meaning of Mercy. Prospero resigns the power his Art has given him, then, to return to the world of Milan and Naples, accepting with increased understanding men's limitations and weaknesses.

The magical transformation of apparent loss to remarkable recovery is a principle governing the action of Pericles, Cymbeline, and The Winter's Tale, as well as of The Tempest. Increased awareness (both for the characters involved in the drama and for the audience witnessing it) follows from the creation and eventual removal of illusion about apparently irrevocable loss. Where the audience shares in the characters' illusion of loss - notably in The Winter's Tale - they share, too, with immediacy in the characters' sense of the marvellous on discovery that there has been a miraculous preservation. In The Tempest, however, owing to the creation of a magician-controller, there is a minimizing of dramatic suspense and a general distancing of the action. The audience, aware of Prospero's magical powers and of the controlling effect of these on the action, viewing the action largely through Prospero's eyes, are not as subject to illusion about loss, retaining throughout a position of superior awareness in relation to the action.

In the first scene of The Tempest, however, action is not distanced
- this is the one instance in the play where reassurance, for the audience as well as for the characters, follows the illusion of loss. The play opens with a storm at sea, experienced by those aboard a ship carrying Alonso, King of Naples, and his court on a voyage to Naples from Tunis. The storm seems to be offered as a symbol for tragic experience that leads to alienation or loss. The audience, given no more insight into the nature of the storm than are those experiencing it, are temporarily committed to the characters’ own limited framework of questioning and uncertainty. Shakespeare, concerned with exploring the process by which suffering and loss may lead to regeneration and joy, represents tragic experience in this concentrated and immediate form, just as he later telescopes and distances the story of the actual alienation that forms the background to the island action.

In the following scene there is an immediate change of perspective on the disaster. We move out from the characters’ limited framework. Miranda’s first words, together with Prospero’s appearance in magician’s robes, suggest that the storm, as a product of Prospero’s Art, may have a different meaning. Prospero’s reassurances to Miranda increase a sense that the disaster of the ship’s loss, which she describes, is the means to an end foreseen by the magician-controller. The juxtaposition of Prospero’s reassurances with the immediate dramatic impact of the storm in the preceding scene, brings home to us effectively, a realisation, which the play carefully develops, that tragic experience producing alienation may not be in itself final but, as we saw in The Winter’s Tale, part of a pattern that includes and transforms suffering and loss in a process of renewal and regeneration.
Miranda's speech, which embodies the compassion of the uncomprehending spectator, acts as a necessary transition from the dramatic impact of the first scene. Her description captures the elemental fury imaginatively:

If by your Art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky, it seems, would pour down stinking pitch,
But that the sea, mounting to th' welkin's cheek,
Dashes the fire out. (I ii 1-5)

A sense of the destructive potential of Prospero's Art emerges through Miranda's distress at the immediate horror of the ship(s being dashed to pieces:

O, I have suffered
With those that I saw suffer: a brave vessel,
(Who had, no doubt, some noble creature in her),
Dash'd all to pieces. O, the cry did knock
Against my very heart! Poor souls, they perish'd!
Had I been any god of power, I would
Have sunk the sea within the earth, or ere
It should the good ship so have swallow'd, and
The fraughting souls within her. (I ii 5-13)

Yet Prospero offers immediate reassurance, as magician-controller, that his control is not harmful:

Be collected:
No more enagement: tell your piteous heart
There's no harm done. (I ii 13-15)

He associates his action in calling up the storm with care for his daughter and concern for her destiny, and now reveals to Miranda her birth and her rightful place in a society from which, fourteen years before, she had been banished with himself, the Duke of Milan rather than the magician-controller she has known. Prospero, in revealing his own nature to Miranda, reveals to the audience the duality of his role in this drama - his role as a benevolent godlike controller and his role as an exile seeking to regain
power over his enemies. Shakespeare, at this point, takes pains to make clear to the audience the dichotomy of these roles. The symbolic gesture of taking off his magic garment—"Lie there, my Art"—relates to Prospero's self-revelation. It is a deliberate unmasking—matched, at the end of his tale of the events of the past leading up to his calling up of the storm, by a resumption of mask—an artistic device that marks the divorce between Prospero's function as a magician-controller and his role as a man involved in a personal drama.

There is a deliberate distancing of the inset tale by use of archaic diction, of difficult and contrived rhythms. The tone Prospero adopts is not that of an intimate dialogue between father and daughter but one of dramatic revelation:

The hour's now come;
The very minute bids thee ope thine ear;
Obey, and be attentive. (I ii 36-38)

Miranda's own dim memories help create the effect of distance and mystery that we associate with romance:

'Tis far off,
And rather like a dream than an assurance
That my remembrance warrants... (I ii 44-46)

and a feeling of a dim past emerges in Prospero's question: "What seest thou else / In the dark backward and abysm of time?". Emphasis on Prospero's story as a tale within-a-tale tends to dissociate the teller of the tale from the role he/ she plays in it—to emphasise the divorce between Prospero the storm-controller and Prospero the man, subject to the vicissitudes of storm. Yet, while the distancing of the inset narrative tends to emphasise the quality of Prospero's roles, it emphasises also the subjectivity of his account of past wrongs. Prospero's irritability at
Miranda's inattention suggests that he wishes to impose his view of the past on her. Miranda, who does not remember sharing in the experience, can hardly be expected to feel the wrongs as intensely. Her sympathetic but dispassionate response suggests that Prospero's tale is somewhat remote for her, as it is for the audience, and throws emphasis on to Prospero's personal resentment. For instance, her reply to Prospero's "Mark his condition, and th' event; then tell me / If this might be a brother" -

I should sin
To think but nobly of my grandmother;
Good wombs have borne bad sons. (I ii 116-120)

which implies that evil is something to be expected and accepted, points to Prospero's subjective view of evil - to his being still unable to accept the fact that his own brother could have wronged him.

By presenting the past through the obviously prejudiced eyes of Prospero, Shakespeare is able to review Prospero's innocence ironically. One would expect the audience's sympathies to be with the innocent person wrongfully cast out. Such sympathy here is modified by Prospero's manner. Anxious to assert his own blamelessness, Prospero stresses the extent of his trust in Antonio. His resentment at Antonio's wronging him, appears as righteous outrage at Antonio's betraying his absolute trust:

I, thus neglecting worldly ends, all dedicated
To closeness and the bettering of my mind
With that, which, but by being so retir'd,
O'er-priz'd all popular rate, in my false brother
Awak'd an evil nature; and my trust,
Like a good parent, did beget of him
A falsehood in its contrary, as great
As my trust was; which had indeed no limit,
A confidence sans bound. (I ii 99-97)
Prospero sees his trust as "a good parent" begetting falsehood as great as his trust was limitless. In his view, the extent of his trust makes Antonio the more guilty - he fails to see that it was his shrugging off of the responsibilities of state and his blindness to evil that tempted his brother to power so that he is, in part at least, liable to blame both for his brother's acts and for their consequences - not only the casting out of Milan's rightful heirs but the enslaving of Milan to Naples' overlordship.

Yet, while Prospero's innocence is viewed ironically, there is no underestimation of Antonio's guilt. Prospero's account of the past may be prejudiced but it does present effectively a sense of the nature and seriousness of Antonio's actions in violating ties of trust and kinship. In the description of Antonio's perfecting himself in the art of Machiavellian policy, the slow, calculating process of gaining power is captured in the texture of the verse - the very balance of phrases suggesting the kind of calculating mind at work; the cumulative technique used to describe Antonio's methods suggesting an insidious process which is parasitic and usurping, one slowly transforming the appearance and nature of the state.

Being once perfected how to grant suits,
How to deny them who t'advance, and who
To trash for over-topping, new created
The creatures that were mine, I say, or chang'd 'em,
Or else new form'd 'em; having both the key,
Of officer and office, set all hearts i' th' state
To what tune pleas'd his ear; that now he was
The ivy which had hid my princely trunk,
And suck'd my verdure out on't. (I i 79-87)

Antonio's deception of Prospero is seen as reaching inwards to become self-deception:

He was indeed the duke; out o' th' substitution,
And executing th' outward face of royalty,
With all prerogative; (I ii 102-105)
and his traitorous action is seen as extended not merely to usurpation
but to enslavement of the dukedom.

At the point where Prospero begins to relate his tale of the past
to his present actions as magician-controller, his tale becomes even
further distanced from the dramatic reality of the first scene. This
distancing coincides with the exploitation of the romantic narrative con-
vention of innocent exiles cast out to sea in a "rotten carcass of a butt,
not rigg'd / Nor tackle, sail nor mast..." The suggestion of sympathy
between the banished pair and Nature - the inverse of the threatening
opposition of Nature that is felt in the tempest of scene i

there they hoist us,
To cry to th' sea that roar'd to us; to sigh
To th' winds, whose pity, sighing back again,
Did us but loving wrong. (I ii 147-151)

casts the unreal mist of romance round this part of his tale.

Miranda is seen as the happy "chance" that may redeem Prospero's
sorrow, the gift of Providence enabling him to face fortune patiently. The
language and imagery in which these ideas are presented is again stylised
and unreal:

O, a cherubin
Thou wast that did preserve me. Thou didst smile,
Infused with a fortitude from heaven,
When I have deck'd the sea with drops full salt,
Under my burthen groan'd; which rais'd in me
An undergoing stomach, to bear up
Against what should ensue. (I ii 152-158)

Yet this distancing serves its purpose of relating the events to a pattern.
Prospero's banishment is seen not as something irrevocable but as subject
to a controlling vision which, while allowing the banishment, has yet
given him the means of restoration. For they came ashore "By Providence
divine", and owing to the "charity" and "gentleness" of Gonzalo they had
not only means of preservation but "Rich garments, linens, stuffs and
necessaries" and "volumes that / I prize above my dukedom". Prospero,
banned, still has vital links with civilisation, through his daughter,
through his books which represent the highest intellectual attainments of
that society, and through rich garments, the comforts of civilized refine-
ment.

When Prospero's story reaches the point of their arrival on the
island he resumes his magic cloak; he is no longer simply the man subject
to storm but once more the magician-controller, and Miranda now questions
him again as to his reason "For raising this sea-storm". Prospero's answer
immediately associates his powers with the workings of Providence:

By accident most strange, bountiful Fortune,
(Now my dear lady) hath mine enemies
Brought to this shore; and by my prescience
I find my zenith doth depend upon
A most auspicious star, whose influence
If now I court not, but omit, my fortunes
Will ever after droop. (I i 178-184)

Prospero's magic power is immediately asserted in his putting Miranda to
sleep, and in calling up his spirit servant, though Miranda's sleeping
suggests as well that the tale had been for her one that was tedious and
unreal: "The strangeness of your story put / Heaviness in me". This
device further emphasises Prospero's narrative as a tale within-a-tale.

With Prospero's calling up of Ariel a third level of reality in
the play is now exploited. We have had the dramatic realism of the first
scene, and in contrast with this, the distanced romance of the inset tale.
Now the fantasy reality of the island world, controlled by Prospero, is
presented. Prospero's putting Miranda to sleep is, too, quite a subtle
transition from one level to the next - an expression in dramatic action
both of Prospero's reassumption of his role as magician-controller, and
of the movement from a dream-like past to a fantastic present.

Establishing the nature of Prospero's power is a central concern in The Tempest. In As You Like It we saw how Shakespeare, through a developed contrast of Rosalind's role as controller at Arden with the roles of the critics, Jaques and Touchstone, carefully defined the nature of Rosalind's control. In The Tempest also, Shakespeare gives a careful definition of the nature and limits of the controller's power.

Shakespeare begins the process of definition by contrasting the potential destructiveness of Prospero's Art with actual effects. In the first lines of this second scene, Miranda's description of the ship being engulfed in the storm is set against Prospero's reassurance that there has been "not so much perdition as an hair" - an effect reinforced later in the scene in Prospero's conversation with his spirit servant, Ariel. The storm, which appeared so disastrous, becomes in Ariel's description of it so expressive of his own exuberance and fiery nature that we are drawn, in response to Ariel's imaginative excitement, to seeing this storm through his eyes. The sprightly rhythms of Ariel's speech, the coincidence of stress with the extraordinary use of transitive verbs aiding the impression of darting motion, lend an infectious exuberance to his description:

I boarded the king's ship; now on the beak,
Now in the waist, the deck, in every cabin,
I flam'd amazement; sometime I'd divide,
And burn in many places; on the topmast,
The yards and borespirit, would I flame distinctly,
Then meet and join. Jove's lightnings, the precursors
'O th' dreadful thunder-claps, more momentary
And sight-outrunning were not: the fire and cracks
Of sulphurous roaring the most mighty Neptune
Seem to besiege, and make his bold waves tremble,
Yea, his dread trident shake. (I i 196-206)

The description of the fear felt by all aboard the ship:
Not a soul
But felt a fever of the mad, and play'd
Some tricks of desperation. All but mariners
Plung'd in the foaming brine, and quit the vessel,
Then all a fire with me: (I ii 208-212)

is followed immediately by reassurance:

Pros. But are they, Ariel, safe?
Ariel: Not a hair perish'd;
On their sustaining garments not a blemish,
But fresher than before. (I ii 217-219)

Though it seems to have frightening unnatural and destructive potential, Prospero's Art is characterised here by its result - preservation. And Prospero's Art is further defined in the scene by contrast with the Black magic of Sycorax, which it was powerful enough to overcome.

It is significant that Ariel's 'quality' could not be bent to the service of Sycorax - "thou wast a spirit too delicate / To act her earthy and abhor'd commands". Sycorax's rage in her imprisonment of Ariel is seen as having been "unmitigable", her act irredeemable by her own Art. Prospero, able to control the consequences of his magic, is seen as the more powerful magician. His white magic is able to undo the work of evil. Yet there is a relation between the actual consequences for Ariel of Sycorax's spite and revenge, when he would not serve her, and the harsh action Prospero threatens should he fail him. Prospero's threat is the prison Sycorax had made actual. Prospero's words refer back directly to the cloven pine where, we are told, Ariel "didst painfully remain / A dozen years":

If thou more murmur'st, I will rend an oak,
And peg thee in his knotty entrails, till
Thou hast howl'd away twelve winters

though Prospero's promise of freedom:

Ariel: Pardon, master:
I will be correspondent to command,
And do my errand gently.
Prosp. Do so; and after two days
I will discharge thee. (I i 294-300)

again strikes the difference between threat and resultant action that characterises Prospero's magic throughout. It is significant that, in the play, Prospero offers a threat to every character as he does to Ariel, here, though this threat is seen in each case to be controlled and temporary.

This scene develops the tension between Prospero's role as controller and his personal relation to those he controls. In his encounter with Ariel, Prospero finally orders him to disguise himself as "a nymph o' the sea", invisible to all but Prospero. An intimate association of Prospero with Ariel is maintained throughout by this device of invisibility, though the device also serves the ends of the plot. The sea throughout is associated with estrangement and transformation and significantly Ariel is linked with the sea in his disguise. In the play Ariel is the agent effecting the "sea-change" - the transformation wrought, through estrangement, by Prospero's Art.

Though Prospero threatens Ariel, his intimacy with the spirit-servant is contrasted with his harsh and distant command of Caliban, the earth-slave. To Prospero, Ariel was "my brave spirit", distinction between servant and slave being made clearly in the sarcasm: "Thou, my slave, / As thou report'st thyself..." Caliban, described earlier as "A freckled whelp hag-born - not honour'd with / A human shape" is referred to now by Prospero as "my slave, who never / Yields us kind answer" and hailed as "thou earth, thou!" The fleeting entrance and exit of Ariel as a water nymph between the time Caliban is called and appears, is a pointer to the deliberately structured contrast of Caliban's and Ariel's natures, and to their attitudes to service and to Prospero's differing tones in commanding them. We have
the juxtaposition of:

Prospero: Fine apparition! My quaint Ariel,
Hark in thine ear.
Ariel: My lord, it shall be done. (I i 319-320)

with Prospero's "Thou poisonous slave, got by the devil himself/ Upon thy wicked dam, come forth!", followed by Caliban's entrance cursing:

As wicked dew as e'er my mother brush'd
With raven's feather from unwholesome fen
Drop on you both! a south-west blow on ye
And blister you all o'er! (I i 323-326)

The contrast is made a deliberately stylistic one by Prospero's use of "my" and "thine" when addressing Ariel, as distinct from a contemptuous "thou" for Caliban.

On another level, Prospero's harshness to Caliban and his intimacy with Ariel may be seen as expressive of Prospero's rejection or distrust of physical nature. There is a suggestion that Prospero, in turning away from life in ascetic retreat to the life of the mind and spirit, has cut himself off from sympathy for the natural.

The limits of Prospero's control are suggested by the measure of his failure with Caliban. His limitations in understanding Nature (effecting his ability to relate Art to Nature) qualifies the success of his control on the island. There is, moreover, a suggested parallel of his failure with Caliban and his previous failure in relation to Antonio. It was Prospero's blindness, his not understanding Nature, that in Milan led him to divorce Art from Nature, with disastrous consequences to himself and his people (then made subject to Naples' overlordship).

Here Caliban brings against Prospero the same charge of unnatural usurpation that Prospero had brought against his brother, Antonio:

For I am all the subjects that you have,
Which first was mine own King; and here you sty me
In this hard rock, whiles you do keep from me
The rest o' th' island. (I i 343-346)
Caliban’s resentment is put into perspective by Prospero’s reminder that:

...when thou didst not, savage,
Know thine own meaning, but wouldst gabble like
A thing most brutish, I ensow’d thy purposes
With words that made them known.  (I ii 257-360)

Prospero claims, validly enough, that the cause of Caliban’s imprisonment rests with his own nature, which has created the need for them to protect themselves from him. Prospero reminds him that, at first, he offered him not imprisonment but a home:

I have us’d thee,
Filth as thou art, with human care; and lodg’d thee
In mine own cell, till thou didst seek to violate
The honour of my child.  (I ii 347-350)

Yet Prospero, in bringing Caliban to consciousness has obviously upset the natural order of things. Caliban, it seems, was not capable of responding fully to an education which was, to some extent, unnaturally imposed on him. Prospero was expecting too much in expecting a rational and moral co-ordination in Caliban of his new perceptions with his natural desires and ways of acting. Because Prospero’s Art has taken too little account of the demands of Nature, Caliban seems to have been converted into a formidable opponent. Envy, discontent and ambition have been nurtured in him, making him the island’s counterpart of the courtworld’s Antonio.

Ariel’s songs, which provide a transition to the third encounter of the scene, that of Miranda and Ferdinand, distill and poetically enact the process of which the whole plot is a function – that of transformation and reconciliation. In Ariel’s first song it seems as if a harmony between Art and Nature is achieved or expressed as a dance with the waves. The regular rising and falling rhythm of the song suggests both the action of the waves and the formal advancing and retreating of a dance-pattern. The
opening lines are a call to the dance: "Come unto these yellow sands / And then take hands" – the island shores being the place where reconciliation and harmony and interchange (three associations in this action of taking hands) are to be achieved. But also the double suggestion of the lines

Courtsied when you have and kiss'd
The wild waves whist
Foot it feately here and there. (I ii 379-381)

adds richly to the suggestion of a co-ordination and interchange. It suggests dancing that is in harmony with the mood of the sea itself. We could interpret the lines: "When you have formally become partners ("Courtsied when you have and kiss'd"), the wild waves now being silenced, dance hither and thither". But the lines suggest also dancing with the waves themselves - suggest courtesying to the waves, kissing them into silence. "Foot it feately here and there" suggests dancing nimbly on the very edge of the waves, darting to and fro to be in time with their capricious advancing and retreating.

There is suggestion of magical transformation and harmony too in the words of Ferdinand's which follow:

Sitting on a bank,
Weeping again the king my father's wrack,
This music crept by me upon the waters,
Allaying both their fury and my passion
With its sweet air: (I ii 392-396)

Our impression of Ferdinand's grief is distanced in its very description. The magical music is felt to be transforming "fury" to calm.

In Ariel's second song, the King's 'death' is seen as a magical transformation. There is a richness in the sound of "Full fathom five" and a transformation in poetical and imaginative terms as bones become
"coral", eyes "pearls". The lines

        Nothing of him that doth fade,
        But doth suffer a sea-change
        Into something rich and strange. (I ii 402-405)

bears the same suggestion of regeneration felt in Ariel's earlier description of the fate of those aboard the ship:

        Not a hair perish'd
        On their sustaining garments not a blemish,
        But fresher than before. (I ii 217-219)

The songs provide a necessary and effective transition from the harshness of Prospero's "Nag-seed, hence! / Fetch us in full; and be quick...." to the elevated tone of "the fringed curtains of thine eye advance / And say what thou seest yond". Miranda's and Prospero's exchange is prologue to a new level of experience in the play, and together with Prospero's stepping aside serves momentarily to divorce or elevate Miranda's words from their surrounding context - a quite subtle use of the play within-the-play technique.

Miranda's wonder on seeing Ferdinand is caught in the broken rhythms of her speech, set against the controlled syntax, the deliberately used conceits and the smoothly flowing rhythm of Prospero's reply:

Mir.: What is't? a spirit?
    Lord, how it looks about! Believe me, sir,
    It carries a brave form. But 'tis a spirit.
Pros.: No, wench; it eats and sleeps and hath such senses
    As we have, such. This gallant which thou seest
    Was in the wreck; and, but he's something stain'd
    With grief (that's beauty's canker) thou might'st call him
    A goodly person. (I ii 412-419)

There is an elevation suggestive of prayer in the language that characterizes the meeting of Miranda and Ferdinand:

Mir.: I might call him
    A thing divine; for nothing natural
    I ever saw so noble....
Ferd: Most sure the goddess
On whom these airs attend! Vouchsafe my prayer
May know if you remain upon this island;
And that you will some good instruction give
How I may bear me here: my prime request,
Which I do last pronounce, is, 0 you wonder!
If you be maid or no? (I i 420-429)

Prospero's asides make clear his motives for assuming harshness,
threatening Ferdinand as he had threatened both Ariel and Caliban. His
own joy shows in his promise to Ariel:

It goes on, I see
As my soul prompts it. Spirit, fine spirit! I'll free thee
Within two days for this. (I ii 422-424)

He claims a temporary control to ensure an even greater joy:

They are both in either's power; but this swift business
I must uneasy make lest too light winning
Make the prize light. (I ii 453-455)

Prospero's asides explain and distance his actions as a *senex irratus*
figure. At one level his crabbedness is in accord with a general lack of
sympathy for the natural (to which I have already pointed in Prospero's
dealings with Caliban, suggesting that this may be partly a consequence of
Prospero's chosen exile from life for the sake of his Art). Yet, since it
is clear from his asides that Prospero has only assumed this role in order
to test and confirm their love, his image (and function) as benevolent
controller is preserved. It is interesting to note here that there is a
*senex irratus* figure in each of the pastoral fantasies - Egeus in *A Mid-
summer Night's Dream*, Duke Frederick in *As You Like It*, and Polixenes in
*The Winter's Tale*, with Prospero assuming the role in *The Tempest*. The
young lovers in these fantasies, faced with unreasonable parental opposition
are forced to define their values - their affirmation of love, then, has
strength and clarity.
Prospero accuses Ferdinand of usurpation and treachery. He turns on Miranda, chiding her, questioning and forcing her to defend her love.

The strength of Miranda’s intuitive conviction establishes her love against Prospero’s claim that it is but a weak delusion rising from ignorance:

**Pros:**

Silence! One word more
Shall make me chide thee, if not hate thee. What?
An advocate for an imposter! hush!
Thou think’st there is no more such shapes as he,
Having seen but him and Caliban: foolish wench!
To th’ most of men this is a Caliban,
And they to him are angels.

**Mir.:**

My affections
Are then most humble; I have no ambition
To see a goodlier man. (I.i.478-496)

The strength of Ferdinand’s love is seen in relation to the loss and humiliation he endures:

My spirits, as in a dream, are all bound up.
My father’s loss, the weakness which I feel,
The wrack of all my friends, nor this man’s threats,
To whom I am subdued, are but light to me,
Might I but through my prison once a day
Behold this maid: all corners else o’ th’ earth
Let liberty make use of; space enough
Have I in such a prison.

The suggestion his words evoke of dreamlike, magical transformation, the quality of Ariel’s songs, supports the paradox that, through the service of love, what appears to be harsh and constricting may be joyful and liberating.

Prospero’s words, "It works", Miranda’s comfort to Ferdinand:

"My father’s a better nature, sir, / Than he appears by speech", and Prospero’s repeated promise of freedom to Ariel, reassure us, too, that Ferdinand’s service is to be but temporary, as is the 'loss' of his father and of all his friends.
In The Tempest the story of Prospero's exile forms a background to the island action. The play represents the process of transformation in which Prospero, through his Art, causes suffering and exile to issue in regeneration. In The Winter's Tale alienation had been represented with dramatic immediacy as a sense of enduring loss. In The Tempest, owing to the special conditions in the island world, where a magician-controller has almost complete control over the destinies of all and can limit the effects of evil, alienation can be presented from the first in a perspective in which it is seen as not necessarily final or irrevocable. A brother's treachery had caused the alienation of Antonio and a Prospero blind to evil. On the island when Sebastian plans treachery against his brother, Alonso, Prospero with the vision and power of his Art is able to foresee and control such evil. Moreover he is, able now to end his own and his daughter's exile, restoring their rights to Milan. Prospero also controls alienation in the island world which is caused by illusion of loss - through his power to create and dispell such illusion, he directs the characters on the island to self-discovery.

Shakespeare develops the notion of freedom in service in relation to the special perspective in which he presents alienation in The Tempest. A time of service, like a time of exile, is seen as a time of enforced waiting and compromise, to be endured patiently till freedom and realisation are at least possible. Freedom lies in accepting service positively.

The need for transcending self-interest, that is represented in willing service, is emphasised throughout - from Gonzalo's criticism of the Boatswain in the first scene to Prospero's decision in the last scene to place Mercy above his desire for personal vengeance in invoking Justice
on his enemies. The theme of freedom in service is, moreover, related in
the play to the metaphysical notion of losing oneself to find oneself,
developed implicitly in the action and stated explicitly by Gonzalo in Act
V. The shipwreck, through which all are 'lost' on the island, involves the
main characters in experience which leads those of them who are flexible
enough to respond, to a major alteration of perspective, and to self-discovery.

Throughout, Prospero's control is characterised by his creating
circumstances designed to stimulate awareness. He subjects the main char-
acters in various ways to the experience of loss or alienation, causing all
to experience severe disorientation. This disorientation makes it possible
for them to attain to new awareness and self-awareness, to find a new
orientation - though Antonio and Sebastian can refuse to respond to the
experience. The characters' own capacity for learning from experience is
shown to be a determining factor for the successof the moral education that
Prospero undertakes in having them shipwrecked on his island. The second
Act of The Tempest deals largely with the differing responses of the
courtiers to the island world.

In Gonzalo's opening speech the sorrow of Ferdinand's loss is
weighed against the miracle of their own preservation. Their experience
of shipwreck is related to the common human experience of disaster and
loss, while their preservation is represented as being something quite
extraordinary:

Beseach you, sir, be merry; you have cause,
So have we all, of joy; for our escape
Is much beyond our loss. Our hint of woe
Is common; every day, some sailor's wife,
The masters of some merchant, and the merchant,
Have just our theme of woe; but for the miracle,
I mean our preservation, few in millions
Can speak like us: then wisely, good sir, weigh
Our sorrow with our comfort. (II i 1-9)
The old courtier, Gonzalo, has wisdom enough to be able to relate the sufferings of the moment to a pattern in which joy and sorrow can be together comprehended. Sebastian and Antonio with their skeptical, destructive mocking, on the other hand, seem little able to see beyond present misfortune. They are shown to be not only hardened but severely limited by their selfishness. They are seen here cleverly and pointlessly exercising their courtly wit at the expense of others' feelings, exposing incidental exaggerations and incongruities in the situation rather than facing and accepting misfortune. Their heartless and tactless blaming of the King is thrown into relief by the kindly and constructive attempts of Gonzalo and Adrian to comfort Alonso, although the King, under the shock of loss, seems impervious to either blame or comfort.

Gonzalo's and Adrian's responses to the strange island world show the willingness and ability to adapt themselves readily to conditions imposed, seemingly, by Fortune or Providence. The value of a flexible and positive acceptance of such conditions over a cynical and negative one, might be compared with the value of a willing, full-hearted acceptance of service over grudging compliance. The first Shakespeare suggests, enables a person to live as fully and freely as possible within the limits imposed on him, preparing him for freedom. In the second case, the individual, by his inflexible response, constricts and limits himself - in not opening himself to the experience, prevents himself learning from it.

Although the nature of Prospero's control is of central concern in the play, Shakespeare's insights into this control-developed through an exploration of Prospero's relation, as controller, to those he controls - are extended to reflect more generally on the nature of government by such
means as Gonzalo's elaborating in this scene on his plans for an ideal Commonwealth. Indirectly, the weaknesses of Gonzalo's envisaged rule underline the weaknesses of Prospero's control, in so far as it has settled in the past to successfully relate Art & Nature. Sebastian and Antonio are quick to point out here the impossibility and absurdity of Gonzalo's commonwealth. Such complete freedom as Gonzalo envisages for society could mean only ignorance, immorality and chaos, not a "golden age". Without Art - social organisations, codes of behaviour, standards of civilisation, are all part of the meaning of Art on this level - there can be no organised, civilised, free society. Gonzalo's commonwealth is formulated without taking account of evil. Already through Prospero's mistakes with both Antonio and Caliban, you have seen that the innocent's blindness to evil may have serious consequences. Shakespeare suggests here that any government which excludes consideration of the natural, which ignores potential evil and human weakness, is inadequate and liable to destruction.

As Ariel, the agent of the unseen controller, Prospero, creates the artificial conditions in this scene for the plot of Sebastian and Antonio, we cannot seriously believe that their plot will not be forestalled. In choosing evil, Sebastian and Antonio act freely. We see opportunity stimulating their potential for evil, just as Miranda and Ferdinand choose love freely though Prospero creates the opportunity for it. Dramatic suspense is so diminished by our sense of Prospero's control that we watch the scene chiefly with a moral interest and perspective. There is an important relation in words spoken by Antonio between free choice and personal endeavour, within a pattern of events controlled not just by Prospero, as here and in the previous scene, but by Providence:
she that from whom
We all were see-swallow'd, though some cast again,
And that by destiny, to perform an act
Whereof what's past is prologue; what to come,
Is yours and my discharge.  

(II i 245-249)

The device of having all but Sebastian and Antonio fall asleep, emphasizing the defencelessness of the innocent, points to the callousness of those taking advantage of them. Shakespeare, concerned in the play to show the moral insensitivity of Antonio and Sebastian (consistent with their unremitting refusal of grace), confirms the earlier strong statement of Antonio's guilt given in Prospero's account of the past. This confirmation is necessary. Our acceptance of the account Prospero gives of the evil nature of his brother, has perhaps been qualified by our ironic perspective of Prospero as a far from unbiased narrator, by our awareness of Prospero's blindness to his own pride and to his own failure of responsibility, and of Prospero's anxiety to accord full blame to Antonio in order to forestall any self-questioning about his own blamelessness.

From Antonio's answer to Sebastian's "But for your conscience?" it is obvious that Antonio is unregenerate:

Ay, sir; where lies that? if 'twere a kisse,
'Twould put me to my slipper: but I feel not
This deity in my bosom: twenty consciences,
That stand 'twixt me and Milan, candied be they,
And melt, ere they molest!  

(II i 271-275)

His image here half-jokingly refers conscience to the tenderness of a chilblain, and refers to his own need, if he possessed a conscience, to wear a slipper. The claim that where his own self-interest was concerned he has not let and would not let anything stand in his way, is an admission of callousness and ruthlessness, and his disrespect for kingship and age points again to moral insensitivity (as in his cynical references to Gonzalo as "this ancient morsel, this Sir Prudence").
The contrived speaking apart of Antonio and Sebastian, that allows Ariel to enter, breaks the tension in a deliberately artificial manner:

Ant.: Draw together;
And when I rear my hand, do you the like,
To fall it on Gonzalo.

Seb.: 0, but one word. (They talk apart) (II i 289-291)

The play within-the-play illusion which distinguishes this part of the scene and which gives it its special moral perspective, is reinforced by this device, while Ariel's entry, still invisible, means that none of the courtiers is aware that his actions are being controlled. The audience has a perspective that the actors lack. And Ariel's words:

My master through his Art foresees the danger
That you, his friends, are ing and sends me forth -
For else his project dies - to keep them living.

(II i 292-294)

though addressed to Gonzalo, really offer an explanation to the audience, Gonzalo being yet asleep. Ariel's prevention of the conspiracy gives hope for an end or alienation;

Prospero my lord shall know that I have done:
So, king, go safely on to seek thy son. (II i 321-323)

In II ii as Trinculo whirls Stephano around - "And art thou living, Stephano? O Stephano, two Neapolitans scoap'd!" - his joy becomes a parody of Gonzalo's serious urging of a cause for joy in the miracle of their preservation.

Miranda's responses are compared with Caliban's throughout. Here Caliban's wonder and willing service parody Miranda's own. The objects of their wonder, however, partly defines the validity of their response - Miranda's being a prince among men, Caliban's gods a timid jester and drunken butler.

The tone of Caliban's wondering responses:
These be fine things, as if they be not sprites,
That's a grave god and bears celestial liquor.
I will kneel to him.  (II ii 116-118)

in this scene of low comedy can only appear incongruous, (and becomes secondarily a parody on the elevated tone of Miranda's response). The drunken butler's jovial "How now, moon-calf / How dost thine age?" is answered by Caliban's wondering "Hast thou not dropp'd from heaven?", and the absurdity is carried further as Caliban takes literally Stephano's joking "Out o' the moon, I do assure thee: I was the man i' the moon when time was" as if it were the spoken truth of a prophet.

Caliban's drunken song, ironically sung at the point in the play where his pathetic servility is most clearly manifest:

'Ban, 'Ban, Cacaliban
Has a new master: get a new man.
Freedom, high-day! high-day, freedom! freedom,
high-day, freedom! (II ii 184-186)

is a parody on the theme of transformation, on the casting out of the old self ("Ban, 'ban, Cacaliban") and the taking on of a new freedom ("Freedom, high-day! high-day, freedom! ...). Caliban's song is more particularly a parody on the theme of the resigning of personal independence to find new freedom in the service of love — a theme developed in the following scene. Caliban's "get a new man" is both a recommendation to find a new self and a taunting demand to his old master to "ban" Caliban and "get a new man" — perhaps a preparation for the sight of Ferdinand in the first scene of the next Act, as Prospero's new "log-man".

Ferdinand's opening speech at the beginning of the third Act tells how the very cause of suffering can, at the same time, be to him a cause of joy. His speech corresponds with Gonzalo's speech at the beginning of Act II and Prospero's speech beginning Act IV — three variations on the
theme of which the whole play is a process - in which individual instances of suffering become part of a pattern of harmony which can include and transmute guilt and sorrow, make immediate suffering the means to a greater joy.

Caliban's delusion as to his freedom in service, instanced in his servility, in the degradation of his kissing the foot of a drunkard, is contrasted with Ferdinand's joy in service - a joy which recognises the pain and degradation actually involved but can see beyond these to a joy which makes his suffering light by comparison:

There be some sports are painful, and their labour Delight in them sets off: some kinds of baseness Are nobly undergone; and most poor matters Point to rich ends. This my mean task Would be as heavy to me as odious, but The mistress which I serve quickens what's dead, And makes my labours pleasures. (III i 1-7)

In these lines the process of transmutation is caught in the rhythm and in the balance of phrases. The primary stress of the lines falls recurrently on those words which record Ferdinand's joy - "sports", "delight", "Nobly", "rich", "quicken", "pleasures". These stresses, initially placed, propel the sense forward over the end of the run-on line (to which the negatives are relegated) to the beginning of the next where such negatives are qualified or transmuted.

Again the appearance of Prospero ('at a distance, unseen') seems to set the exchange of Ferdinand and Miranda on a different level of dramatic reality. Miranda sees Ferdinand's service as unnatural - "such baseness / Had never like executor" - but her expression too conveys the notion of Ferdinand's nobility lending dignity to the work itself. Ferdinand's determination shows that his is a full-hearted response to the "sore
injunction" of Prospero, not grudging obedience. Miranda's longing to help him is an expression of her compassion for his trial, an indication of her willingness to take on the service of love. Ferdinand's response to Miranda's concern "You look meanly" is not an acquiescing self-pity but words which are both a reassurance to her and an expression of the joy she gives him: "No, noble mistress: 'tis fresh morning with me / When you are by at night".

Their professions of absolute devotion are not exposed to criticism of an unbelieving sceptic within the scene who reduces love's hyperboles to size. Balance is brought by the pair themselves. Ferdinand sets his service against his natural loathing of such baseness, a loathing instanced in the very image he uses. Before, he says, he

would no more endure
This wooden slavery than to suffer
The flesh-fly blow my mouth. (III i 61-63)

but now his love enables him to transcend the natural:

The very instant that I saw you, did
By heart fly to your service. (III i 64-65)

The movement of these lines is contrasted with the stilted impression of those preceding, and the sense of heaviness and restriction in "wooden slavery" is converted to his accepting "And for your sake / Am I this patient log-man." Both recognise possible limitations in their vision so that the heightened expression of their love does not lay itself open to challenge. We accept Miranda's

I would not wish
Any companion in the world but you;
Nor can imagination form a shape,
Besides yourself, to like of. (III i 54-57)

And Ferdinand's
Indeed the top of admiration is worth
What's dearest to the world.
...0 you,
So perfect and so peerless, are created
Of every creature's best! (III i 38-48)

The sympathy and joy, the warm praise of Prospero (who has been shown cold and harsh as well as knowing) is strong confirmation that their love is indeed something rare and precious:

Fair encounter
Of two most rare affections! Heavens rain grace
On that which breeds between 'em. (III i 74-76)

Prospero concludes this scene in his role as Presenter:

So glad of this as they I cannot be,
Who are surpris'd with all; but my rejoicing
At nothing can be more. I'll to my book.
For yet, are supper-time, must I perform
More business appertaining. (III i 92-96)

His words stress his position outside the action, and remind us too, by the reference to his power of foresight and planned control, of his essential role as magician.

II iii was a low comedy parody on the theme of finding freedom in devoted service. III ii parodies court intrigue, the ruthless self-interest displayed in the plot of Antonio and Sebastian. The machinations of civilized policy are degraded as civilized manners are aped by a servant-monster and his drunken gods. The play on court manners by Stephano and Trinculo makes Caliban's presentation of his temptation absurdly formal:

Cal.: Wilt thou be pleas'd to harken once again to the suit I made to thee?
Steph: Marry, will I; kneel and repeat it; I will stand and so shall Trinculo. (III ii 36-39)

Ariel straightway enters invisible so that the formulation of this plot against Antonio's life is presented, as was Antonio's and Sebastian's plot against Alonso, almost as a play within-a-play:
There is a double sense in "plot" here - meaning both intrigue and a fictional plan which Stephano takes self-contemplating delight in formulating. This second meaning is suggested again in Stephano's reply to the single-minded determination expressed in Caliban's urgent insistence, "When Prospero is destroyed" - "That shall be by and by: I remember the story."

Caliban's animal brutality:

there thou mayst brain him,

Having first seiz'd his books; or with a log
Batter his skull, or paunch him with a stake,
Or cut his weezand with thy knife.  

contrasts with the cold-blooded ruthlessness of Antonio:

Whom I, with this obedient steel, three inches of it,
Can lay to bed for ever; whilsts you, doing thus
To the perpetual wink for eye might put
This ancient morsel, this Sir Prudence, who
Should not upbraid our course...

The sneering contempt of "This ancient morsel, this Sir Prudence", the calculating coldness and deliberateness sought especially in the rhythmic balance of "this obedient steel, three inches of it", the control and dispersion of the whole (dependent largely on the controlled syntax and on rhythmical and rhetorical balance), contrasts markedly with the cumulative passion of Caliban's speech. The force of the verbs "brain", "seiz'd", "batter", "paunch", "cut", intensifies as the last three coincide with metrical stress, and the end-of-line pause occurs with a cumulative emphasis after "log", "stake", "knife", each of these words in turn seeming to be lingered on, relished a little more than the one preceding. A very
sharp rhythmic emphasis is thrown onto "cat" and the shortness of the vowel sound adds to the sense of sharpness (there is a progression from the two-syllable "batter" to the long vowel sound of "paunch" and finally to this short "cat"). There is a remarkable combination of these two means of embodying cumulative passion - that of lingering on and relishing and that of propelling sense forward to an increasingly destructive precision.

In contrast with this savage animality is Caliban's response to the beauty of the islands:

Be not afraid: the isle is full of noises,
Sounds and sweet airs, that give delight, and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometime voices,
That, if I then had wak'd after long sleep,
Will make me sleep again; and then, in dreaming,
The clouds methought would open, and show riches
Ready to drop upon me; that, when I wak'd,
I cried to dream again. (III ii 132-141)

In this description there is the suggestion of a harmony between the uncivilized, unselconscious man and Nature. But there emerges even more strongly a sense of Caliban's yearning for something beyond the sensory, something beyond physical Nature which yet seems forever out of reach.

One is tempted to see this as a damming sense of spiritual possibility. Caliban's yearning stands out sharply against the savage animality with which he had contemplated Prospero's destruction. The two speeches side by side suggest something of the paradox and tragedy of Caliban - thrown into a dilemma by contact with civilization, unable to reconcile perception and action, laid open to the deception of appearances; not self-conscious enough to have developed a conscience, unable therefore to understand the meaning of morality; made aware of the meaning of power so that ambitions and desires are stirred in him that can never be realised;
and made dimly aware of something beyond the physical which seems forever out of reach.

Against Caliban in this scene are set the amoral Stephano and the immoral Antonio, who have degraded their natures: both chosen to blunt their moral sensitivity - the one by alcohol, the other by callous self-seeking.

Shakespeare strikes a clever balance in his presentation of this "plot" - the spectator's (Ariel's) interaction with the actors of the scene allows immediacy - the scene has not the full distanced effect of the play within-the-play yet gives us reassurance of a warning to Prospero and thus of ultimate control. We feel partly reassured, too, by the ineffectiveness of Stephano, drunkenly play-acting. This presentation allows, however, the violence of Caliban's hate to be fully represented, and also conveys a suggestion that this action is something outside Prospero's vision, something not foreseen and pre-controlled but which has developed insidiously, stemming from Prospero's own mistake in his education of Caliban.

In III iii we have an obvious demonstration of the principle behind Prospero's control: that of the deliberate creation and removal of illusion as a means of stimulating wareness. In this scene, the entry of Prospero 'above, invisible' establishes the courtiers' action on a level of a play within-the-play. The magician-controller himself watching them makes his first active appearance, while the appearance of the strange shapes bringing in the banquet creates yet another level in the action we witness - a play within-the-play-within-the-play.

Sebastian and Antonio, the unbelievers, both utter the word "believe" but ironically accept fantasy as reality. From our vantage point as audience, with Prospero the magician visible to us, we can see this second inner play
for what it is - deliberately created illusion, though even at this point there is a difference between appearance, "monstrous shape", and reality:

Their manners are more gentle, kind, than of Our human generation you shall find Many, nay, almost any. (III iii 32-34)

And Prospero in his aside extends the significance of this, comparing the appearance and nature of the courtiers implicitly with the "monstrous shape" and nature of the real islander, Caliban:

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

And the same appearance-reality notion is implicit too in Prospero's aside: "Praise in departing" which is a proverbial expression: 'Do not praise your host or his entertainment too soon; wait to see how all will end.' ¹ This aside is acted out fifteen lines later when Ariel in the appearance of a happy makes the banquet, which they had taken for a reality - indeed were just about to consume - disappear. Yet, though this was an illusion and vanishes it has perhaps prepared the courtiers to believe and accept the new vision of Ariel as a harpy:

You are three men of sin, whom Destiny, -
That hath to instrument this lower world
And what is in't, - the never-surfeited sea
Hath caus'd to belch up you; and on this island,
Where man doth not inhabit, - you 'mongst men
Being most unfit to live. I have made you man;
And even with such-like valour men hang and drown
Their proper selves.

(Alon., Seb., etc., draw their sword)

You fools! I and my fellows
Are ministers of Fate: the elements,
Of whom your swords are temper'd, may as well
Wound the loud winds, or with bemock'd-at stabs
Kill the still-closing waters, as diminished
One dowle that's in my plume...

¹ Arden Shakespeare: The Tempest. (footnote p.33)
....But remember, -
For that's my business to you, - that you three
From Milam did supplant good Prospero:
Expos'd unto the sea, which hath requit it,
Him and his innocent child: for which foul dead
The powers, delaying, not forgett[ing], have
Incens'd the seas and shores, yea, all the creatures,
Against your peace. Thee of thy son, Alonso,
They have bereft; and do pronounce by me
Ling'ring perdition - worse than any death
Can be at once - shall step by step attend
You and your ways; whose wrath to guard you from, -
Which here, in this most desolate isle, else falls
Upon your heads, - is nothing but heart-sorrow
And a clear life ensuing.

(III iii 53-82)

In this speech by Ariel as harpy there is an explicit link of Prospero's control with that of Destiny. And yet the passage can be read so that there is a syntactical equation between Destiny and the "never-surfeited sea" - the sea to which Prospero also, we remember, was subject. The island is represented as a place of banishment - it had been so for Sycorax, then for Prospero, and now becomes this for the leaders of that society, "men of sin..."mongst men / Being most unfit to live". The action of "the powers", of Destiny, is however seen as being that of a just exactment. The requittal by the sea in vengeance is associated, in retrospect, with Prospero's action as storm-controller, unnaturally controlling Nature. Ariel's "business" as Prospero's agent, as "minister of Fate", is to remind the courtiers of their sin, to warn them that their only guard against the "wraths" of "the powers" is "nothing but heart-sorrow / And a clear life ensuing". Ariel's speech, however, suggests, more generally, the disruption of harmony and peace through evil and forecasts the result of such evil as "ling'ring perdition", words suggestive both of spiritual disorientation and of actual exile or banishment with loss of relationship.
The success of Prospero's endeavours to stimulate Antonio, Sebastian and Alonso to a recognition of guilt, to "heart-sorrow / And a clear life ensuing", is dependent on their individual capacity to respond: Alonso, overcome with remorse, hears all Nature "bans" his "trespass":

O, it is monstrous, monstrous!
Methought the hollows spoke, and told me of it;
The winds did sing it to me; and the thunder,
That deep and dreadful organ-pipe, pronounced'd
The name of Prosper: it did bese my trespass.
Therefore my son i' th' cove is bedded; and
I'll seek him deeper than e'er plummet sounded,
And with him there lie madded. (III iii 95-101)

His speech is an amazing expression of projected guilt, though his remorse his desperate. Sebastian and Antonio, however, resist, harden themselves against self-recognition, becoming instead aggressive and distracted:

Seb.: But one fiend at a time,
      I'll fight their legions o'er.
Ant.: I'll be thy second. (III iii 104-105)

The scene shows Prospero's power as a distant magician-controller. Prospero, challenging those who have wronged him, speaks not in his own person, or even in disguise. He speaks more indirectly and impersonally still, through Ariel as Harpy, seeming thus to exercise control from a distance. Yet Prospero's own statement of power, at the end of the scene:

My high charms work,
And these mine enemies are all knit up
In their distractions; they now are in my power;
And in these fits I leave them, while I visit
Young Ferdinand, - whom they suppose is drom'd, -
And his and mine lov'd darling. (III iii 88-93)

suggests his control is not altogether disinterested, prepares for the development in the last two Acts of a tension between his functionally impersonal role as controller and his personal involvement in the action, with need to transcend self-interest in his exercising power.
In The Winter's Tale the love of Florizel and Perdita is symbolic for their parents of a regeneration, of their discovery of a new life and wholeness within themselves. The force of a full cycle of experience is felt also in The Tempest - the joy of the young pair has relation to their fathers' regaining of a fullness of life. As with the union of Florizel and Perdita, the union of Ferdinand and Miranda suggests the possibility of grace, of new life following restraint and endurance.

In the opening words of Act IV, Prospero suggests a living relation between the older and younger generations:

If I have too sternely punish'd you,
Your compensation makes amends; for I
Have given you here a third of mine own life,
Or that for which I live; (IV i 1-4)

Prospero's willingness to give up the part of his life that has been so intimately bound up with Miranda's means not simply a resignation but a transformation. Age involves the acceptance of a new role, a new function. The old who find joy not so much in self-realisation as in their relation to the young, must allow the young independence from them - another instance of the need for disinterested love, an ideal that informs the play's vision.

The notion of testing and proving here is related to the value given in the play to human endeavours:

... all thy vexations
Were but my trials of thy love, and thou
Hast strangely stood the test; here, afore Heaven,
I ratify this my rich gift. (IV i 5-8)

The joy of Ferdinand and Miranda is not just a gift of Providence, or simply created by Prospero's Art - it is too a spontaneous joy lending value and giving strength to their human endeavour: "Then, as my gift, and thine own acquisition / Worthily purchas'd, take my daughter". Emphasis on
virginity, here, is related to the need for and value of a timely natural or 'seasonal' fulfilment, suggested in Ferdinand's image of snow:

I warrant you, sir,
The white cold virgin snow upon my heart
Abates the ardour of my liver.  (IV i 54-56)

The rankness of Nature uncontrolled is suggested in Prospero's image of "loathly" weeds. At another level, however, Prospero's distrust of physical nature suggests a renunciation of human passion that is characteristic of him, and is expressed in the exclusion of Venus from the wedding masque that follows. Prospero's renunciation needs to be qualified, perhaps, by the recognition that the capacity for passion, as for that of deep human feeling, belongs naturally to man. It may need to be ordered and controlled by man's more reasonable powers, but in life (as opposed to the vision of Art in the masque) it cannot be so simply disregarded or renounced.

The Masque of Ceres is, in many respects, the polarity of the tempest with which the play began. That 'vanity' of Prospero's Art was presented naturalistically, this has the deliberate artificiality of the masque. The storm, which seemed to represent chaos and uncertainty, was characterised strikingly in Miranda's speech in I ii as the clash of mighty opposites, sea and sky. Here the harmony of heaven and earth is attested in the double blessing sung by Juno and Ceres, the goddesses of sky and earth, brought together by Iris, who is both "the watery arch and messenger" of the "queen of the sky", and, as Ceres calls her, the "rich scarf of my proud earth".

In Iris's invocation of Ceres the notions of fertility and chastity and blessing, developed earlier in the scene, are brought together. Fertility is suggested in the enumeration of the products of harvest, and there is
a sense of harmony between cultivated Nature and the free life of the spirits of Nature - harmony enacted in dance as chaste and "temperate" nymphs "of the wand'ring brooks" are called from their "crisp channels" to dance with reapers, "sunburnt sicklemen" (representing Man, the cultivator of Nature), called "higher from the furrow". Momentarily in the celebration of this masque the blessings of heaven and earth - of Providence and Nature - are joined, represented to us in harmony through the Art of Prospero.

Shakespeare in the romantic comedies deflated the emotion of the lovers who sought to make the passion of the moment eternal, by suggesting that such loving was a momentary folly of the "Spring-time, the only pretty ring time". The love of Ferdinand and Miranda is recognised to be a rare union - a precious instance which gives a glimpse of what is possible for individuals. Yet Shakespeare places human joy and realisation within limits. The comparison of human life with eternity makes even such joy as theirs seem but a dream, a prefigurement and not an ultimate reality:

Our revels are are ended. These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on; and our little life
Is rounded with a sleep. (IV i 148-159)

The image of the "great globe itself" relates the world of theatre, where man's world is enacted as pageant, and the world itself, where civilization can be seen too as a series of passing pageants. A statement of individual mortality follows naturally from this imaged mutability. The lines that follow:
Sir, I am vex'd;
Bear with my weakness; my old brain is troubled;
Be not disturb'd with my infirmity:
If you be pleas'd, retire into my cell,
And there repose: a turn or two I'll walk,
To still my beating mind. (IV i 158-163)

which have sometimes been taken as proof that the lines preceding are nothing more than an expression of Prospero's world-weariness, are in their being Prospero's expression of his own weakness thematically significant. It is through the recognition of Prospero's being mortal, being himself subject to Providence, that we are made to understand the analogy in the play of the inset island action under Prospero's control with the life of man under the control of Providence. The relation Prospero makes between human life and eternity and the Masque and the life we know, having reference to this basic structural analogy, is made a dynamic extension of the whole play's meaning.

The tension, felt throughout, between Prospero's double role - as magician-controller and exile - is brought home to us here, not through irony but through stimulating our compassion for Prospero's human weakness. In III iii there was suggestion that the plot of Caliban was something that had developed outside Prospero's vision. Prospero's "passion" here, ending the Masque so suddenly, recalls this plot to us. We saw Prospero in the role of superb invulnerable controller in Act III. Here his life is threatened - a dramatic reminder of Prospero's human limitations:

I had forgot that foul conspiracy
Of the beast Caliban and his confederates
Against my life: the minute of their plot
Is almost come. (IV i 139-142)
Prospero asserts that in the case of Caliban he is dealing with Nature that will not respond to Art, to nurture:

A devil, a born devil, on whose nature
Nurture can never stick; on whom my pains,
Humaneely taken, all, all lost, quite lost;
And as with age his body uglier grows,
So his mind cankers. \(\text{(IV i 188-192)}\)

Prospero's recognition of failure here is partly self-justificatory, partly self-pitying, but perhaps a step towards the point where Prospero recognises his own responsibility in this. The failure of Caliban's education was at least partly a result of Prospero's inability to understand Caliban's nature, and like Prospero's initial mistake in trusting Antonio so absolutely, represents a failure in adapting Art to accord with the demands of Nature.

In *As You Like It*, the combination of sympathy and awareness in Rosalind qualifies her for her role as controller in Arden. In *The Tempest* on the other hand, Prospero's success as controller is limited by his lack of sympathy for Nature and his failure, therefore, to understand those he controls. Not only has Prospero's measure of control been limited by his failure to adapt his Art, his means of power, to accord with the needs and natures of those he governs, but he himself has been made vulnerable by it, laid open to the threat of evil to which he has been blind, and which his own blindness has allowed or even fostered.

With the entry of Caliban, Stephano and Trinculo in the scene, there is further low-comedy parody of serious themes. For instance, Caliban's words in response to the chiding of Stephano:

> Good my lord, give me thy favour still.
> Be patient, for the prize I'll bring thee to
> Shall hoodwink this mischance. \(\text{(IV i 204-206)}\)

parodies the theme of suffering being translated into joy, of patience and
endurance being rewarded with final realisation. And again there is parody of the end of control and realisation justifying the unnatural means necessary for bringing these about in Caliban's

Do that good mischief which may make this island
Thine own for ever, and I, thy Caliban,
For eye thy foot-licker. (IV i 217-219)

But there is too, in this part of the scene, a dramatising of Caliban's attaining to a degree of insight through his recognition of the difference between appearances and reality, his awareness set sharply against Stephano's and Trinculo's acceptance of illusion. They turn aside from the purpose of killing Prospero to delight in the roles they have assumed, to dress up for their play-acting. Caliban here shows an unrelenting, single-minded purpose. He had mistaken their role-playing for actuality; with play-acting set against the demands and urgency of action, he can now see the difference between appearance and reality. Caliban's attaining to new insight is cleverly expressed: Trinculo now plays the role of flatterer and "standard" to the bragard, to the swaggering actor: "O King Stephano!"

"Thy Grace shall have it...", while Caliban takes over Trinculo's former role as eiron distinguishing reality from appearances:

Let it alone, thou fool; it is but trash...
...The dropsy drowns this fool! What do you mean
To dote thus on luggage? Let' alone,
And do the murder first; if he awake,
From toe to crown he'll fill our skin with pinches,
Make us strange stuff. (IV i 224-234)

As Prospero and Ariel, who invisible, have witnessed the behaviour of the three, together set the hounds on them, Prospero bids Ariel:

Go charge my goblins that they grind their joints
With dry convulsions; shorten up their sinews
With aged cramps; and more pinch-spotted make them
Then pard or cat o' mountain. (IV i 258-261)
Prospero's harshness answers the violence of the conspiracy, representing complete physical control over them as compared with the mental control he asserted over Alonso, Antonio and Sebastian in sending them temporarily mad.

Prospero's speech at the end of Act III

My high charms work
And these mine enemies are all knit up
In their distractions...

is comparable with his concluding words here, asserting both physical control over Caliban, Stephano and Trinculo and intellectual control over all action on the island:

Let them be hunted roundly. At this hour
Lies at my mercy all mine enemies:
Shortly shall all my labours end, and thou
Shalt have the air at freedom. (IV 1 262-263)

More ironically, these words might be seen as Prospero's gloating over his now having all his enemies at his mercy, as a betrayal of Prospero's all too human desire for the self-satisfaction of vengeance, a betrayal therefore of far from disinterested motives for control. Unironically these words stand as the magician-controller's objective statement of the success of his planned scheme of control.

In Act V there is a subtly achieved transition in emphasis from the role of Prospero as magician-controller to his role as a man in a human society. This transition bridges the gap between the play within-the-play, of which Prospero is controller and presenter, and the play itself, in which he is but another actor - reinforcing thus the structural analogy, on which the play turns, between the island action controlled by Prospero and human life controlled by Providence. The Act sees the fulfilment of the process of transformation central to the play - a transformation which Prospero through his Art has directed, but in which he too is caught up, finding new
insight through sympathy and, with new readiness to accept Nature, a new
sense of relation to his fellow men.

The imagery in Ariel’s description of the courtiers’ sorrow:

The King,
His brother, and yours, abide all three distracted,
And the remainder mourning over them,
Ermful of sorrow and dismay; but chiefly
Him that you term’d, sir, “The good old lord Gonzalo”,
His tears runs down his beard, like winter’s drops
From eaves of reeds. Your charm so strongly works ‘em,
That if you now beheld them, your affections
Would become tender. (V i 11-19)
suggests the mourning of the death or banishment of a King, and the rule of
winter holding away, but there is hint of a release that will come with the
breaking of the charm. Prospero’s spontaneous and decided response is like
the breaking of ice:

Pros.: Doest thou think so, spirit?
Ariel: Mine would, sir, were I human.
Pros.: And mine shall. (V i 19-20)

It is the triumph of warmth of feeling over the coldness of intellect now
working on Prospero:

Hast thou, which art but air, a touch, a feeling
Of their afflictions, and shall not myself,
One of their kind, that relish all as sharply
Passion as they, be kindlier mov’d than thou art?
(V i 21-24)

Against the light broken rhythms of the first line, where the nouns "touch",
"feeling", suggest approximation, is set the cumulative force of the rhythm,
and the strength of those verbs "relish", "passion", "be...moved". Yet, in
the effect of controlled reasonableness conveyed in the lines that follow,
there is ironically a suggestion that Prospero’s virtue is not altogether
un-self-regarding and, less ironically, a reminder of the second role
Prospero has yet to play out - the role of a magician-controller remote
enough from the action to view it thus dispassionately and objectively:

Though with their high wrongs I am struck to th' quick,
Yet with my nobler reason 'gainst my fury
Do I take part: the rarer action is
In virtue than in vengeance: they being penitent,
The sole drift of my purpose doth extend
Not a frown further. (V i 24-30)

In Prospero's final words to Ariel here the hint of winter ending with the breaking of the spell is taken up:

Go release them, Ariel:
My charms I'll break, their senses I'll restore,
And they shall be themselves. (V i 30-32)

There is further suggestion in this that Nature, unnaturally bound, is now to be released - and this is the idea developed in the famous speech that follows in which Prospero adjures his Art:

Ye elves of hills, brooks, standing lakes, and groves;
And ye that on the sands with printless foot
Do chase the ebbing Neptune, and do fly him
When he comes back; ye demi-puppets that
By moonshine do the green-sour ringlets make,
Whereof the ewe not bites; and you whose pastime
Is to make midnight mushrooms, that rejoice
To hear the solemn curfew; by whose aid -
Weak masters though ye be - I have bedimmed
The noontide sun, call'd forth the mutinous winds,
And 'twixt the green sea and the azur'd vault
Set roaring war: to the dread rattling thunder
Have I given fire, and rifted Jove's stout oak
With his own bolt; the strong-bos'ed promontory
Have I made shake, and by the spurs puck'd up
The pine and cedar: graves at my command
Have wak'd their sleepers, op'd, and let 'em forth
By my so potent Art. (V i 33-50)

These lines suggest that the spirits of Nature who have some natural magical powers of their own which they turn to mischievous and relatively ineffectual ends, have been harnessed by Prospero to violently unnatural ends, Prospero using the very powers of Nature against Nature - Jove's "own bolt" being used to rift "Jove's stout oak". There is strong implication of
Prospero's usurping the powers of a god, dimming "the noontide sun", shaking the earth, disturbing even the sleep of the dead. But with the reservation of using his magic to establish harmony again:

when I have requir'd
Some heavenly music, - which even now I do, -
To work mine end upon their senses, that
This airy charm is for. (V i 51-54)

Prospero now abjures the destructive power attained through "this rough magic":

I'll break my staff,
Burzy it certain fadoms in the earth,
And deeper than did ever plummet sound
I'll drown my book. (V i 54-57)

abjures his role as storm-controller to become a man subject himself to Nature, ready now to return with the courtiers to their world.

Now Prospero to solemn music breaks the spell upon the courtiers.

His words suggest Winter thawing to Spring:

Holy Gonzalo, honourable man,
Mine eyes, ev'n sociable to the show of thine,
Fall fellowly drops. (V i 62-64)

Prospero, weeping, shows a human sympathy here that replaces the former harshness of vengeance in him, which transcends the coldness of the desire for justice. There is suggestion of holy water, of blessing and renewal. The sense of thawing and resolving associated with the breaking of the spell is carried on in the following lines:

The charm dissolves apace;
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 64-68)

and associated there with the new life of day and a new clarity of understanding.
Prospero's speech being turned first to the praise of Gonzalo establishes a tone that is predominantly one of blessing, not anger:

O good Gonzalo,
My true preserver, and a loyal sir
To him thou follow'st: I will pay thy graces
Home both in word and deed.

And in Prospero's chiding the language is controlled though a certain force is generated as he addresses Antonio:

Flesh and blood,
You, brother mine, that entertain'd ambition,
Expell'd remorse and nature.

The reference to stings of conscience as "inward pinches" contrasts the nature of their punishment with the physical pinches and cramps suffered by Caliban, Stephano and Trinculo.

Prospero's image of the tide turning, washing away their madness and the deposits of guilt, signifies the transformation soon to take place in Alonso, if not in the other courtiers. But Prospero himself now undergoes a symbolic transformation from magician to man as Ariel removes the magic cloak and dresses him as "sometime Milan", Ariel, as he does so, singing the song celebrating his own freedom.

It is not as distant controller but as his fellow man that Prospero embraces Alonso:

Behold, sir King,
The wronged Duke of Milan, Prospero:
For more assurance that a living Prince
Does now speak to thee, I embrace thy body;
And to thee and thy company I bid
A hearty welcome. (V i 106-111)

and it is to one whose "pulse / Beats as of flesh and blood", not to a terrifying enchanter that Alonso says:

Thy dukedom I resign, and do entreat
Thou pardon me my wrongs.
Prospero sympathises with Alonso over the loss of his son, at the same time suggesting that a consolation is to be found for such loss:

Alon.: Irreparable is the loss, and patience
       Says it is past her cure.

Pros.: I rather think
       You have not sought her help, of whose soft grace
       For the like loss I have her sovereign aid,
       And rest myself content. (V i 140-144)

The double truth of Prospero's words is apparent to the audience aware that the loss of Ferdinand and Miranda to their fathers means for Alonso and Prospero new cause for joy, the discovery of new life within themselves in discovery of a new cause for living outside the self. The union of Ferdinand and Miranda represents a hope for the world of Milan and Naples that is poignantly underlined by Alonso's grief:

O heavens, that they were living both in Naples,
The King and Queen there; that they were, I wish
Myself were madded in that close bed
Where my son lies. (V i 149-152)

It is through the 'loss' of Ferdinand and Miranda, a loss for which he blames himself, that Alonso is made aware of the possibility the pair represent - awareness that on restoration doubles joy.

As Prospero reveals Ferdinand and Miranda playing at chess, we have a bringing together and concentration of the play's themes of discovery and miracle, of renewal and blessing:

Alon.: If this prove
       A vision of the island, one dear son
       Shall I twice lose.

Seb.: A most high miracle!

Ferd.: Though the seas threaten, they are merciful,
       I have cures'd them without cause.

Alon.: Now all the blessings
       Of a glad father compass thee about!
       Arise, and say how thou cam'st here.

Mir.: 0, wonder!
       How many goodly creatures are there here!
       How beauteous mankind is! 0 brave new world,
       That has such people in't!
Proe.: 'Tis new to thee.
Alon.: What is this maid with whom thou wast at play?
      Your eld'est acquaintance cannot be three hours:  
      Is she the goddess that hast sever'd us, 
      And brought us thus together?
Ferd.: Sir, she is mortal;
      But by immortal Providence she's mine:

Ferdinand's words point through and beyond a sense of the power and mercy
of the seas to a sense of a mighty yet merciful Providence. And although
Miranda's child-like wonder in taking appearance for reality is comparable
with the gullibility of Caliban, her words convey a truth in their perception
of the tremendous possibility represented by civilized man and his society. The actual may be at a far remove from the ideal. Appearances
may therefore be deceptive - an Antonio may appear "brave" as Ferdinand
does. Potentially, of course, he is "brave" - he chooses to be what he is:
the world of Milan and Naples is a world of freedom as opposed to the island
world under the control of Art. Because events in the island world can be
controlled, Prospero can impose a moral pattern which would not exist as
clearly in the free world of man's society where there is no interference
with the consequences of individuals' choices which check and arrest such
moral order. Yet, however unknowable the ways of Providence may be to those
subject to it - man like all those on the island being ignorant of the ways
and of the meaning and end of the control exercised over him - and however
confused in the real world the moral pattern may be, the whole impact of the
play speaks for a control ruling chaos, the action on the island being a
simplified (and clarified) analogy for this control. Appearance against
reality operates at all levels throughout to place each event in a pattern
which cannot always be comprehended at the moment of its occurrence by those
caught up in the event. What appears at one moment to be a disaster may turn
out to be an illusion, like the tempest itself leading not only to loss but to rediscovery; what appears an illusion, a miracle, may be a reality or an index of a reality. The play shows human deeds becoming part of a pattern momentaril beyond human comprehension, in which, when Nature responds to and works with grace bestowed by Providence, it is shown that suffering and evil, far from being banished or ignored, can be absorbed and transformed in an authentic redemptive process.

It is Gonzalo who relates the themes of discovery, miracle, blessing and renewal as they appear in this play not only to the marvellous events on the island but to the workings of Providence controlling the action of all their lives:

**Con.:** Look down, you gods,
And on this couple drop a blessed crown!
For it is you that have chalk'd forth the way
Which brought us hither.

**Alon.:** I say, Amen, Gonzalo!
**Con.:** Was Milan thrust from Milan, that his issue
Should become Kings of Naples? O, rejoice
Beyond a common joy! and set it down
With gold on lasting pillars: 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 201-213)

Even the association of Claribel's lot with unnatural banishment (II i) is transformed here, as emphasis is placed on natural realisation in marriage, that indeed stemmed from her losing herself. All indeed have had to lose themselves to find themselves. Even Prospero's banishment is seen as the means to a greater realisation - his "issue" to become "Kings of Naples", and he to find his dukedom and himself on "a poor isle". Suffering and loss become a way to self-realisation. Gonzalo sees the very occasion of suffering as being comprehended within a scheme where it can become the
occasion of a joy far transcending anything they might have deemed possible. The union of Ferdinand and Miranda is made the pivot and consummation of the voyage of discovery:

Alon.: Give me your hands; Let grief and sorrow still embrace his heart That doth not wish you joy.

Con.: Be it so! Amen! (V i 213-215)

As Ariel leads first the Master and Boatswain and then Caliban, Stephano and Trinculo onto the stage, the full society of the play-world is brought together.

We may see Caliban's complete rejection of his gods, Stephano and Trinculo, and his readiness now to serve his old master in his new appearance as Duke of Milan as a further instance of the child-like absolutism that has characterised his behaviour throughout. And yet there is cause for arguing that Caliban has attained to a degree of insight. Caliban's awe of his master in his new role is associated with his fear of him in his old ("I am afraid / He will chastise me", "I shall be pinch'd to death") but there seems to be more than fear and servility and illusion represented here in his new readiness to serve:

Pros.: Go, sirrah, to my cell; Take with you your companions; as you look To have my pardon, trim it handsomely.

Cal.: Ay, that I will; and I'll be wise hereafter, And seek for grace. What a thrice-double ass Was I, to take this drunkard for a god, And worship this dull fool! (V i 291-297)

On a simple level Caliban's words express his intention to seek his master's pardon, but on another level his words suggest that he now has awareness of the need to serve patiently and seek for grace - a further expression of a theme developed in the play: that of the need for grace to be complemented by willing human response.
Prospero's attitude to Caliban is no longer one of rejection but of acknowledged responsibility:

Two of these follws you
Must know and own; this thing of darkness I
Acknowledge mine. (V i 274-276)

an attitude humble now, rather than righteous. In devoting himself to Art Prospero had refined away passion, and in rejecting "gross mortality" from his vision had rejected part of Nature itself (and had in turn been rejected). Through a new joy at the love of Miranda and Ferdinand and moved by the persuasion of Ariel, Prospero seems to have learnt humanity while involved in the very process which was originally a means of wreaking vengeance as well as a means of restoring Miranda to her place in the world of men. In a play about learning and self-discovery, Prospero resigns the role of controller and teacher to become actor and pupil. But the transition from one role to the other is subtly achieved. The mercy of Prospero, at the same time as it shows his learning of humanity, remains yet analogous to the mercy of Providence.

For this process of transition to be complete Prospero must accept his own mortality, just as his vision accepts now a Nature that includes a Caliban and a society that produces a Stephano and Trinculo as well as an Antonio. The attitude in Prospero's final speeches is not simply one of world-weariness, an expression of Prospero's old life-negating rejection of Nature. It is more importantly an expression of the necessary complement - mortality - of that joyful vision with which the play concludes: a regenerated society, with Ferdinand and Miranda its new hope, promising a new millenium for the world of Naples and Milan.

Despite the restoration of moral order that Prospero is able through
his Art to achieve on the island, there is no final symbolic victory of the forces of good over evil. Indeed the play implies that there can be no such victory while life remains, as it does in comedy, and while the freedom to choose or reject grace remains - the reason, I think, that the regeneration of Sebastian and Antonio is left not only inconclusive but doubtful.

The conclusion of the island action, with Prospero accepting death and with Ferdinand and Miranda sailing into the experience of life, suggests the ending of one cycle of experience and the beginning of another:

> And in the morn
> I'll bring you to your ship, and so to Naples,
> Where I have hope to see the nuptial
> Of these our dear-belov'd solemnized;
> And thence retire me to my Milan, where
> Every third thought shall be my grave...
> ...And promise you calm seas, auspicious gales,
> And sail so expeditious that shall catch
> Your royal fleet far off. (Aside to Ariel) My Ariel, chick,
> That is thy charge; then to the elements
> Be free, and fare thou well! Please you, draw near,
> (V i 306-317)

The passage, literally about a voyage to another world, suggests more deeply the movement from one level of experience to another, and this movement is here associated, through the imagery, both with death and new life. The passage moves from "morn" and "nuptial" with "solemnized" (both joyful and serious) the transition to "retire", "thought", "grave".

Prospero's quiet acceptance of inevitable death - "Every third thought shall be my grave" - seems to represent a new-learned humility, a wise acceptance of himself (and the limitations of self) and of his destiny - a product of the process of learning in which Prospero himself has been involved.

The epilogue, spoken by Prospero as an actor - a man assuming the role of Prospero, as Prospero from within the play-world had assumed the
role of a god-like controller - is significantly in the form of a prayer to the audience. Prospero suggests that the fantasy they have witnessed must have its reality in terms of the audience's own imaginative response. As man's hope rests with the mercy of Providence so, Prospero gracefully suggests, the hope of this play, indeed of all Art, rests with the audience, with their grace and indulgence:

Now I want
Spirits to enforce, Art to enchant;
And my ending is despair,
Unless I be reliev'd by prayer,
Which pierces so, that it assaults
Mercy itself, and frees all faults.
As you from crimes would pardon'd be,
Let your indulgence set me free.  

This epilogue completes the analogical structure of the play. If Prospero controlling the island is a type of Providence he is too a type of the Artist, of the myth-maker whose Art can shape a vision of life in much the same way Prospero controls events on the island, giving them a special moral pattern. And just as Prospero's work to be completed needed a response from the natures of those over whom he was exercising the control of his Art, so too, Shakespeare emphasises in this Epilogue, the play itself needs to be completed, realised by a response from the hearts of the audience. Imaginative truth can only be comprehended imaginatively. Without this response, it is suggested, Art is helpless, as isolated from and irrelevant to the life of men in society as is a Prospero banished on a distant island.

In The Tempest emphasis, within the common romance pattern of alienation, metamorphosis and reconciliation, falls primarily on the period of metamorphosis - the process of transformation from alienation to reconciliation which Prospero, as magician-controller on the island, directs.
There is transformation not only of external circumstances, ending the exile of Prospero and Miranda, and reconciling Prospero with his enemies, but inner spiritual transformation, an end to which Prospero is Art seems to be more particularly directed. In this, however, Prospero can do no more than stimulate awareness. The willing response of the individual is needed to complete his work, just as Prospero's spiritual transformation is dependent on his own receptivity, when Ariel, stirring his compassion for his enemies, stimulates insight into the meaning of Mercy.

The play considers the possibility of human society as well as human possibility in terms of individuals' realisation. The pastoral opposition of Art and Nature is developed in this play in such a way as to extend the implications of the action by developing a more generalised concern with the nature and possibility of human society, and government.

The two worlds of Nature and Art, in the extremes of undeveloped wildness and highly sophisticated intellectual command, are shown to be incompatible. They lack the elements for a dynamic relation, the elements that could make their interaction effective and mutually advantageous. In Ariel's plea for freedom, in the complaints of Caliban, and in Prospero's own speech renouncing "rough magic", his Art, however necessary, is seen in this refined form to be irreconcilable with Nature. Prospero, through his own endeavour, and working in relation with Providence - he must take opportunity as it is offered by "bountiful Fortune / (Now my dear lady)" - is successful in perpetrating Justice, just as he had succeeded in wresting the island from the evil powers of Sycorax. But this justice cannot of itself be complete and life-fulfilling. It is an unnatural control and ultimately can be made effective only in relation to individuals and, then, only through their whole-hearted co-operation - that is, through
their spontaneous natural response.

The value of human endeavour is seen as a basic one in this play. It is Miranda and Ferdinand who give meaning to Prospero's attempt to purge society, who make his project more than one of justice, cold and severe. They complete Prospero's work, making it a life-giving restoration of joy to society.

The realisation of Nature, we are shown, depends not merely on conditions imposed by Providence. It is subject to the will of the individual. Whether the individual's response be evil or good, whether he be a Machiavel, a drunken role-player or a storm-controller, his actions (what he chooses Art to be, and to what ends he chooses to direct it), depend ultimately on what he himself is and chooses to be. His actions may be checked, controlled or, alternatively, allowed or made possible by the operations of Providence, but his nature itself cannot be conditioned, shaped or transformed without his response, without the co-operation of his own will. Grace can build on Nature but it is useless without the individual's wholehearted willing response.

The case of Caliban and that of Antonio and Sebastian define Prospero's failure, just as those of Miranda and Alonso show the measure of his success. Ariel's is a willing service, despite a nature which longs for freedom. Yet, while the realisation of his nature is made possible with his liberation from service to a human world, this is in contrast to the realisation of the natures of Miranda and Ferdinand - their service in love to the society they are to lead means their essential freedom and realisation.
Grace, then, has to be related to Nature, and the relation is to be achieved through natural endeavour, which can only come from Nature itself and is made true for individuals. It cannot be generally imposed on Nature or society from without. Nature, the play seems to suggest, has to help redeem itself in the sense that individuals must be ready to take the grace offered by the occasion. Antonio and Sebastian are not automatically redeemed. Their experience is designed by Prospero to stimulate self-awareness and a recognition of guilt, but is actually ineffective without their co-operation. Antonio and Sebastian, placed alongside Alonso, show that there is freedom to take or reject the grace of the occasion.

Art must be modified to accord with the demands of Nature. This is the lesson that Prospero, in contradistinction to most of the other characters in the play, learns. Prospero, in turning aside from the responsibilities imposed on him by his office as Duke, lost control. He retreated from life into Art to be thrust out from life into a world of Nature which could not simply respond to Nature. By slowly learning, through the conditions of his banishment, to relate Art to Nature, Prospero is at last able to achieve a return to the civilised world to which he and his daughter belong. This learning is a precondition of his being included in the experience of transformation and regeneration. We see in the play a progress from his original mistake in assuming the virtue of his brother (ignoring the possibility of evil), to his second mistake in the education of Caliban, again not adapting Art to accord with Nature, with one of its consequences the plot against his own life, to an eventual recognition of the cause of his own mistakes, to the humbler recognition of his responsibility for these mistakes, and finally to the humble acceptance of his own mortality.
Art is not only ineffective when not adequately related to Nature but dangerous. The play stresses, as Measure for Measure had done, the need for self-awareness in the exercise of power. The authority lent by Art, by knowledge, may be as inflexible as that given by Law, when not applied with the sympathetic understanding that can only come from self-awareness in the controller and the understanding this makes possible for him of the natures of those he controls. Without self-awareness, the controller cannot be assured of having disinterest in the exercise of power, or of being able to recognise potential evil, thereby preventing and controlling it or, when punishing, of having enough understanding of the weaknesses of others to be governed by the warmth of compassion rather than the coldness of judgment.

Prospero's alienation from his fellow-men ends with his acceptance of Nature, with a growth in awareness that enables him to see other men in relation to himself, to see their weaknesses as potentially his own, and to have compassion for them. At the end of the play Prospero may still to some extent be blind to himself, mistaken about the measure of his own awareness and self-awareness, but Prospero's gaining a new orientation, a new sense of relation to other men, is significant in itself in a play that is largely concerned with reorientation. It means that Prospero too has been included in the experience of transformation that he directs through his Art - providing, as we have seen, through the deliberate creation and removal of illusion, experience giving the characters new perspective and stimulation their self-awareness, making possible reconciliation to loss and past suffering and preparing the way, after a time of waiting and endeavour, for greater joy.
Prospero has to accept, as one of the conditions of life, old age - to transfer the centre of life's interests from himself and his own role to life as continued more wonderfully in Ferdinand and Miranda. He has to find a new cause for living, outside himself. In relation to this, his resignation to mortality at the end of The Tempest has special significance. Now that the full realisation of Miranda's nature is prepared for, he is content to retire to Milan "with every third thought" his "grave". Prospero's experience is perhaps akin to Alonso's feeling for self-effacement when he declares that in order that Miranda and Ferdinand might be living King and Queen of Naples.

I wish
Myself were muddled in that cozy bed
Where my son lies. (V i 150-152)

Miranda and Ferdinand's hopeful union stands as a symbol for and embodiment of the end towards which the process of transformation, which the whole action of the play enacts, has been directed. This transformation is one in which old wrongs, suffering itself, give way to new life, give place before the redeeming and regenerating power of love. At the end of the play, looking on the future which now opens out, on the vista of tremendous possibilities displayed, even the old can "rejoice beyond a common joy".
CHAPTER SIX

CONCLUSION
CONCLUSION

I have tried to show that in the four pastoral fantasies, *A Midsummer Night's Dream*, *As You Like It*, *The Winter's Tale*, and *The Tempest*, there is a continuous development of the basic situation of a breach in family harmony and of a restoration after exile and suffering. Restoration follows a slowly contrived metamorphosis that involves both an inner transformation, a growth to self-awareness in the characters themselves, and, at the level of plot, a reversal of the external effects of alienation. There is a continuity in thematic concerns and in the manner in presenting these but in each of these plays the elements in the common pattern of alienation, metamorphosis and reconciliation, are variously emphasised, and in the romances the development of the romance archetype is both more richly symbolic and more organic than in the pastoral fantasies of the early 1590's.

I have not drawn attention to thematic and technical similarities in the four plays merely for the sake of demonstrating Shakespeare's versatility in dealing with limited material. Shakespeare develops in these four fantasies a basic romance situation, using associated romantic conventions, but he is not simply reworking a familiar situation and exploiting popular devices for their assured popularity. He displays new and richer possibilities in popular dramatic and romantic conventions for expressing insights in his fantasies.
For instance, the romantic convention of disguise becomes a means for exploiting different levels of awareness, the dramatic convention of the play within-the-play for establishing different levels within the play world, and the related device of epilogue for bridging the gap between this world and the real world and for defining their relation more sharply.

Relating the characters' progress to self-awareness with their movement towards reconciliation at the level of plot, Shakespeare can demonstrate directly and clearly in the fantasies the potential destructiveness of moral blindness, on the one hand, and the value of insight and self-awareness, on the other. Insight and self-awareness are potential means to control. Shakespeare can demonstrate their value in the pastoral fantasies not only by intimating that, through them, the initial conflict may have been avoided but by making them means to control, means by which the mistakes of the past can be actually reversed. For romance offers, in place of a picture of the likely, a vision of the ideal made possible. There can be a second, 'golden', chance: lost opportunities can offer themselves again, past errors can be reversed, loss can end in recovery.

In romance we are offered some relief from the relentless relation between action and consequence which usually makes it impossible for suffering and loss to be much alleviated, for conflict to be simply and happily resolved, or for destruction to issue in regeneration. Emphasis is shifted from probability to imaginative possibility, from a tragic divorce of the ideal and the actual to an
ideal reconciliation of the two. However, in Shakespearean romance (as in all true romance), the action, improbable or seemingly impossible at the level of event, is not improbable when considered as psychological or moral experience. When for instance two kinsmen are tragically alienated from one another through the blindness of one or both, and when their growth to insight seems to come too late to influence events, action bringing about their reconciliation may seem incredible. But, that their gaining new insight, humility and receptivity, should lead to a reconciliation and renewal of love, has a truth that makes the improbable representation of this at the level of event acceptable to us: romance offers an affirmation in its happy ending that rises above shallow escapism.

The medium of romance enables Shakespeare to show clearly, in his pastoral fantasies, the nature of the moral blindness causing destruction and of the insight making for control but, further, enables him to show these in an especially entertaining and dramatically effective way. A combination of fantasy, pastoral and romance elements in the romantic fantasies allows him the freedom, for instance, to create the absurd excess in *A Midsummer Night's Dream*, a play in which our chief delight is in things "that befall preposterously"; or to offer us in *As You Like It* an exuberant affirmation of the value of an aware love - one in which a sympathetic involvement is matched with an alert critical detachment - in the disguised Rosalind's high-spirited control, in her mischievous and deft management of awarenesses.
These elements, in the romances, enable Shakespeare to present, symbolically, a vision in which contradictory elements in human experience are reconciled, in which a cause of suffering can become a cause of joy, and evil issue in regeneration.

Tracing, through imagery, the development of associations called up by the related romance situations presented in these fantasies, enables us to gain some idea of a deeper, symbolic treatment of these situations in the romances. For instance, all four plays stress unnaturalness in alienation. In A Midsummer Night's Dream an unnatural choice is forced on Hermia by her father and the law he invokes: to choose between marrying Demetrius against her will, becoming a nun, or being put to death for disobedience. In As You Like It it is perverse of Oliver to deny his own brother education and livelihood; Orlando's goodness, for which he is "of all sorts enchantingly beloved", makes Oliver's motiveless plotting for his death seem even more "the malice / Of a diverted blood and bloody brother". In the romances this idea of unnaturalness is developed more significantly. Intimate family ties, and ties of kinship and fealty within society are represented in these plays as being sacred. Their violation is seen as a violation of divine sanctions, and of a natural order that ensures harmony, integrity, freedom and also continuity for the family and for society. In The Winter's Tale the innocence of Hermione and of the new-born babe emphasizes the unnaturalness of Leontes' sin against them. He is seen as challenging the continuity of life, his blasphemous defiance of Nature expressed finally in his denial of the
natural grace and fertility with which Delphos had been associated. There is a similar pattern in The Tempest. Antonio casts out his brother and his brother's child, leaving them in a rotten boat to the mercy of the elements, and treacherously enslave his own people of free Milan to Naples' overlordship. On the island, the device of having all but Antonio and Sebastian fall asleep highlights the helplessness of their victims and the treachery of their plotting to kill Alonso, the brother of Sebastian, the king of both.

However, a continuity and development of attitudes and values in the plays may be implied from the action itself as well as from the imagery which helps shape our attitude towards it. For instance, the relation between moral blindness and loss of identity is developed dramatically. In A Midsummer Night's Dream Shakespeare does not emphasise the lovers' personal responsibility for their lack of awareness. In order to develop alienation farcically he needs to represent the lovers' blindness impersonally and does so by treating it, in each case, as an exaggerated instance of common human folly. But he does emphasise that it is the characters' own blindness that causes the personal disorientations they experience and the general chaos and confusion that develops. As the characters assume roles, blindly adopting inflexible lines of action, they lose their sense of identity: under the pressure of events they become increasingly unable to distinguish their selves from the roles they are playing. In As You Like It a character is seen as losing his sense of self on either of two accounts: through assuming a stock role or through
being dominated by a humour. It is Rosalind’s role in Arden to lead the characters to self-discovery, to direct them to awareness of themselves apart from the conventional roles they have assumed, and of their true feelings as distinct from the set of stock attitudes they have adopted. Where loss of identity comes from being dominated by a humour, the characters cannot find themselves until their humours have been exercised. In the case of Oliver and Duke Frederick, this occurs miraculously after they enter Arden. Their self-discovery is a condition for resolution of the conflict caused by their initial blindness, just as the lovers’ self-discovery is a condition for the removal of barriers between them which are caused by a lack of self-awareness.

This relation between moral blindness and a character’s losing his sense of identity is again developed dramatically in the romances. In The Winter’s Tale Leontes is possessed by the blinding humour of jealousy, unable to see himself apart from his adopted role as aggrieved husband. Unable to distinguish truth from imaginings, he takes a blind absolute stand, fraught with potential destructiveness that is realised with tragic force in this play. In The Tempest a Prospero bent on vengeance is also potentially dangerous. It is a condition of harmonious resolution that Prospero transcend any desire for the satisfaction of revenge, by coming to a sympathetic understanding of those he would punish, by seeing himself apart from the self-righteous role he has assumed as arbiter of justice. It is then that he is able to transcend
the limiting blindness of self-interest and attain insight into the meaning of mercy. He moves from this to an adjuring of his role as magician, and a rediscovery of himself as 'sometime Milan'.

It is clear from As You Like It, and even more so from some of the tragedies and romances, that alienation which is brought about by some form of moral blindness may be suffered also by those for whom it is not the consequence of evil but, rather, the consequence of a deliberately chosen, clear-sighted affirmation of values - values prized above the life from which the innocent are exiled by their stand. Indeed, in Shakespearian drama, reconciliation is usually conditional on the innocents' taking a positive stand against evil and being prepared to live out the consequences of such a stand. In King Lear, for instance, where the blind absolutism which leads to alienation unleashes the full destructive power of evil, a measure of reconciliation is possible because the innocent - Cordelia, Kent, and Edgar - have taken a clear-sighted positive stand: they choose to affirm uncompromisingly the values of truth and love, and their actions clarify these values. Lear and Gloucester, groping painfully towards reconciliation on with the innocent and with what they represent, move towards an understanding of these values. In The Winter's Tale Hermione's exile is not simply a consequence of Leontes' evil. It is in itself an affirmation, a consequence of Hermione's uncompromising stand in trusting the gods and in choosing to be obedient to their will. Hermione cannot hope to know the outcome of her trust, and in this sense she trusts blindly. Yet the audience is unlikely to see
her stand as one based on misplaced optimism. For, in the play, the description of Delphos (111 i), with its sense of a pervading harmony, of an unearthly sanctity and peace, acts as a reassurance for the audience that Hermione's faith in the oracle will be upheld. Paradoxically, Hermione's blind trust is a clear-sighted affirmation of values. It is through a similar blind trust and through a similarly chosen obedience to their will that Leontes moves to reunion with Hermione.

Prospero's exile in *The Tempest*, on the other hand, is seen as a consequence of misplaced blind trust. Without taking account of human weakness, Prospero had vested his faith in a human Antonio. His action in this illustrates how the innocent in their blindness may court destruction, in their trust may indirectly foster an evil waiting to take advantage of unawareness.

It may be part of the human condition that man can only see 'as through a glass darkly', but the point is made clearly in the comedies and romances, as well as in the tragedies, that man is responsible for his blindness when it is caused by his own negligence or irresponsibility as much as for his blindness when caused by pride, jealousy or ambition.

Reconciliation is conditional on the attaining of insight, on a clarification of values. The price paid for such insight varies with the gravity and extent of the blindness. Where inherent potential for destruction is realised to any great extent, as in the tragedies, the
consequences of the blindly chosen stand may prove irrevocable. In The Winter's Tale we feel Leontes' tragedy with such immediacy because we believe Hermione to be dead and Leontes' relationship with her forever destroyed. Reconciliation is only possible when this loss is shown to be an illusion. But, even then, the joy of Leontes' reunion with Hermione is qualified by the remembrance of sixteen wasted years. In the romances, as in the tragedies, a great price is paid for insight because the blindness represented in these plays involves a major distortion of values - distortion which is both cause and consequence of evil, dangerous because it involves destruction and self-destruction.

Just as a relation between moral blindness and loss of identity is developed dramatically in these plays, so there is a relation between clear-sightedness and integrity. This can be clearly illustrated from As You Like It. While a character through his lack of self-awareness may be so dominated by a humour as to lose all sense of identity and adopt a role, an absolute stand leading to confusion and possible destruction, a character possessing a degree of self-awareness is able to control events, to resolve confusion. For, Rosalind, with her self-awareness is, as we have seen, able to preserve a true sense of her identity, to offer in her actions a clear-sighted affirmation of values, and to maintain some control over her own destiny. She is qualified by her self-awareness to direct others to self-awareness and control. In The Tempest, by way of contrast, a relation between self-awareness and control is represented in process. Prospero's gaining awareness and knowledge enables him to move from a condition of virtual helplessness in exile to the control which enables him to shape events so as to resolve conflict and to restore his rights in Milan. But a further growth in self-awareness is required: for Prospero
himself to be fully reconciled with the past, he must be able to transcend the limiting blindness of self-interest to obtain insight into the meaning of Mercy.

Comparison of the early and late pastoral fantasies not only suggests that Shakespeare grew more aware of possibilities, in the basic romance situation he develops in these plays, for conveying insights, but that throughout his career he possessed a technical control that enabled him to exploit romantic and dramatic conventions variously for developing insights in a chosen situation. His use of the romantic convention of disguise in these fantasies provides a good example of this.

Disguise is important in enabling the innocents in exile to win control; it is a means to power and eventual return. Disguise enables them to gain an objective and more extensive view of events, and further, gives greater freedom then to order them. It is correlative with superior awareness - the mark of the disguised controller figures presiding over the period of metamorphosis in these plays.

The controller-figures in these fantasies are involved in the action in different ways and to different extents. Manner of control differs for each of them. There are corresponding differences in the nature of the metamorphoses they direct.

Rosalind is a direct descendent of Portia, who in The Merchant of Venice is a semi-controller figure effecting resolution through disguise. Rosalind's control, however, is more extensive than Portia's and might more truly be compared with the extraordinary powers of Prospero. We are for a moment half-inclined to believe her tale of being a magician's nephew and it is as if by her magic that Hymen appears to resume Rosalind's temporary controlling power and to free her to become the leader of the dance of
happy lovers at the close of *As You Like It*. Rosalind's direct participation - though she is disguised - is perhaps the greatest of all controller-figures in these plays. Indeed she speaks herself of this participation and its cause when she says with regard to Silvius and Phoebe:

The sight of lovers feedeth those in love.
Bring us to this sight, and you shall say
I'll prove a busy actor in their play.

Rosalind seems in her role to possess what has been described as "carnival freedom from the decorum of her identity and her sex". She has something of the exuberant spirit of the masked reveller. The involvement of Oberon and Prospero, by contrast, is far less direct. They avoid revealing their identities, or even themselves, by participation, so enhancing the mystery of their power. They watch invisible while spirits act out their commands. The exuberance and mischief that would hardly harmonise with the dignity and mysteriousness of these more distanced controllers seems to find its embodiment in their spirits, Puck and Ariel.

Oberon, save in his relation to Titania, remains the distant controller throughout. Prospero's involvement is a human one. Like Rosalind, he abjures unnatural power before his actual unmasking, to reveal a human relationship with those whose destinies he has been controlling as magician. In *As You Like It* there was a hinted divorce between Rosalind, a magical controller working in co-ordination with Fortune, and Rosalind, the chief actress herself subject to the workings of Fortune. In *The Tempest* Prospero's dual role is established early in the play. In 1 ii Prospero removes his magic garment before relating the history of events that brought Miranda and himself to the isle. His gesture is symbolic of self-revelation, appropriate to his narration of his personal history, of

1 C. L. Barber, *Shakespeare's Festive Comedy*, p. 6.
his birth and place in a society from which he had been banished as a man rather than as a magician. Prospero's unmasking and resumption of mask, as an artistic device, makes clear the divorce of his roles as magician-controller and as man subject to the control of Providence.

The assumption of disguise suggests in itself a degree of self-awareness, an ability to distinguish between oneself and the role one is playing. Those possessing such ability can, by assuming a role themselves, teach others the importance of self-awareness and balance by ironic undermining of roles assumed blindly. When Rosalind in her mock-wooing forces Orlando to mark the excesses of his adopted stock attitudes (or when Paulina in The Winter's Tale scolds Leontes for his tyranny), she is, by parody and by refusing to conduct discussion in the terms that the role-player would like to enforce, distinguishing role from player.

Shakespeare often uses the romantic convention of disguise in such a way as to develop the audience's awareness of different levels of reality. For instance, though the heroine's disguise is often assumed as a protection there is frequently an ironic reversal of this where the disguise leads to a betrayal of feminine weakness. We think of Imogen's embarrassment when her brothers suggest that she go hunting with them, or of Rosalind's fainting at the sight of Orlando's blood, or of the recurring situation in the comedies in which another woman falls in love with the disguised heroine. The ironical presentation of the disadvantages of disguise makes the audience aware of disguise as other than a convention, as something that relates more realistically to the situation in which the heroine finds herself. On this level, too, we have the development of the dramatic potential of verbal mock-betrayal, as in the mock-wooing scenes in
As You Like It, where much of the delight springs from Rosalind's constant verbal betrayal of her true identity. Again we have a playing with levels of awareness in such unconscious betrayal of relationship as that in Cymbeline where Imogen calls Arviragus and Guiderius her brothers.

Often, as Sanders notes, disguise is the symbolic equivalent of some barrier between lovers which

reflects some delusion or spiritual blindness in one or both of them as well as in the characters who surround them. Indications of this are the conscious and unconscious violations of one's nature which is basic in many of the comic situations...Frequently the pretence is given a visual form, the commonest being a change of clothing.¹

This is especially true of the romantic comedies where the delusion and blindness of love are explored directly. In the romances, delusion in the young lovers takes the form of an illusory social barrier between the high-born Prince and a Princess whose noble birth is hidden. The Prince achieves a degree of self-knowledge when they are forced to see themselves apart from their role - as when Florizel rejects his princely status for the sake of love, or when Ferdinand, with full awareness and acceptance of the responsibility of his princely status, chooses to marry one whose worth is unknown. In the process of this growth to understanding, illusion about the low or unknown birth of the Princess is uncovered. The Prince's natural choice, their instinctive appreciation of beauty and worth, is seen to coincide with choice that befits both their princely nature and their princely status. The discovery that the two are in fact related means for the characters themselves the movement from one level of awareness to another.

The audience's appreciation of the relation between different levels is involved, too, in that situation where a heroine in disguise betrays her true identity. There is then an ironic congruity between the heroine's actions and her nature which contradicts apparent incongruity. The most complex example of this is probably that of Perdita's assumed role in *The Winter's Tale*. Perdita appears as queen of the feast. Reminders of her royalty, reiterated throughout the pastoral scenes of the play, serve to emphasise the divorce (felt by all the characters on stage, and especially by Perdita herself) between her humble role as shepherdess and her make-believe role as queen. As Perdita, following Polixenes' interference, declares, "I'll queen it no inch further", she adjures, with characteristic humility and honesty, a festive role that she feels she has presumptuously assumed. To an audience who know that Perdita is not a low-born shepherdess, her words are ironically inappropriate. Knowing her to be the daughter of a king, they perceive a similar irony when Camillo contrives to send Perdita with Florizel in the disguise of a princess. Reminders of Perdita's royalty serve to increase the audience's awareness of a subtly ironic inversion of illusion and reality. They are comment on the fact that an intuitively recognised truth may be actual even when it appears to contravene the likely. In the pastoral scenes all who recognise Perdita as "the prettiest low-born lass that ever / Ran on the green-wood", "the queen of curds and cream", are responding to inherent quality, Shakespeare adopting the romantic convention equating beauty and worth.

Disguise is an external reminder of the alienation and exile that lie behind its assumption, of an enforced hiding of identity until there has
been a restoration of rights. It reminds us that favourable conditions —
the blessing of good Fortune — is needed to make possible the exercise of
natural virtues and powers. Disguise reflects also the loss of identity
that is characteristic of a time of metamorphosis, and that seems to be
related in these plays to the metaphysical notion of losing oneself to
find oneself. In The Tempest this notion has concrete form: the major
characters through their experience of being shipwrecked and lost on an
island 'find' themselves, as Gonzalo points out in Act V, "where no man was
his own".

The removal of external illusion corresponds to the removal of a
spiritual blindness. The unmasking is thus associated with revelation and
has an element of wonder inherent. This wonder is greatest in the awakening
of Hermione. We discover that she, like Prospero and Rosalind and Oberon,
has been, in a more limited way, an unseen controller. In the last scene
there is a daring reversal of our expectation of a straightforward and quite
satisfactory denouement — a reversal demonstrating new possibilities of
relation between levels of reality. Hermione's unmasking breaks on us as
miracle, stripping away illusion, opening awareness to new avenues of
possibility, to a new conception of reality.

Hermione's unmasking has something of the quality that we
associate in these plays with the recognition of the lost heir — partly
because Hermione has a far more limited role as controller, and partly
because the central experience of the play belongs to Leontes (and in a
sense Hermione as well as Perdita is lost and restored to him). In the
romances, as S. L. Bethell points out, "the finding of what is lost is never
in point of fact a human finding but a divine disclosure".¹ In The Winter's

¹Bethell, S.L., The Winter's Tale: A Study (London 1941) p.74
Tale and The Tempest, the chief quality of the romance motif of the recognition of a lost heir is that of a miracle of preservation. In both plays this quality enhances the sense of revelation that we have associated with the unmasking. The unmasking itself has central import, both dramatically and symbolically.

All four romantic fantasies exploit the same principle as that underlying the statue scene of The Winter's Tale—revelation with a deepening of insight through the removal of deliberately created illusion. This, as I have noted, is the principle that inspires Oberon's trick on Titania with the love-juice, or Puck's giving Bottom an ass's head, or his teasing of the Mechanicals as he "led them on in this distracted fear / And left sweet Pyramus translated there", and further, of the mechanism of the nightmarish series of illusions undergone by the lovers in the moonlit Athenian woods. It is the principle that inspires Rosalind, too, in her dealings with Silvius and Phebe, and in her mock-wooing of Orlando. The creation and removal of illusion is a principle of action suited to a disguised controller-figure whose superior awareness and freedom in disguise lend a naturalness to a metamorphosis directed by these means. We see the principle most obviously developed in The Tempest, for the therapeutic creation of illusion, with its removal once insight has been attained through it, is the principle underlying all Prospero's actions: the creation of the storm in which all believe themselves to be lost and then miraculously preserved; the encouragement of Ferdinand's belief that he has lost his father, and Alonso's that he has lost his son—a loss that causes him to face past guilt and promise Prospero a restoration of his rights; Prospero's
assumed severity towards Ferdinand and Miranda; his conjuring up of the strange disappearing banquet for the courtiers and the vision of Ariel as harpy; his creation of the Masque of Ceres; his revelation of himself finally as Prosper of Milan; and his final revelation of Ferdinand and Miranda, both 'lost' "in this past tempest", playing chess. In all cases the removal of illusion displays the existence of further levels of reality. Prospero is using fantasy to extend awareness in the same way that, on a larger scale, Shakespeare uses fantasy in all these plays. By way of fantasy Shakespeare gains greater freedom for exploring metaphysical problems. He both exploits and analyses dramatic illusion, using the Induction as the means by which the freedom and timelessness of a romance world can be reconciled with the demands of a time-governed world of responsibility.

Shakespeare's handling of conventional romance material in these fantasies takes it from a level where it may appear simply accidental circumstance or purely marvellous action to a level where events belong within a controlled cycle, form a carefully contrived structure of action that reflects the nature of the experience dramatised. Important here is the correspondence I have shown between the cycle of events from alienation to reconciliation, growth to insight and awareness for both innocent and guilty alike, and, for the sinner, spiritual progression from loss of grace to regeneration. In the romantic fantasies, while removal of illusion and growth to insight are more emphasised in relation to the characters' exile and return, Shakespeare does make the ending of exile in As You Like It conditional on the conversion and repentance of Oliver and Duke Frederick, and in A Midsummer Night's Dream on Duke Theseus's change of heart in deciding not to invoke an unnatural law. The
correspondence between the movement from alienation to reconciliation and the sinner's progression from loss of grace to regeneration is, however, more clearly seen in the romances. It is most fully developed in The Winter's Tale where the central concern of the play is with the experience of a guilty Leontes regaining peace. The imperfect conversion in The Tempest, where Alonso is the only one of three sinners to repent, shows an ironic consciousness of the perverse blindness of the hardened sinner.

The movement from court to pastoral world in these plays has significance apart from its representing the romance motif of exile and return. The fusion of pastoral and romance motifs allows Shakespeare greater freedom for presenting different levels of reality within the pastoral world. The inclusion of pastoral, which inherently involves a sophisticated enjoyment of simplicity, at once involved and detached - a consciousness not usual in the presentation of romance, which often encourages an uncritical suspension of disbelief. The pastoral traditionally involves an exploration of the relations of Art and Nature. In these plays such exploration complements the projection through fantasy of an envisaged comic resolution.

In As You Like It we have the image of the wheel of Fortune controlling the cycle of events, reversing as well as allowing the sway of ill-fortune. Rosalind is seen as working in co-ordination with Fortune in effecting a resolution. The characters, even with their problems solved under Rosalind's direction in Arden, could not return
to the court world without the miraculous conversions of Oliver and Duke Frederick - the very unlikelihood of these conversions suggesting the intervention of some power beyond the natural. The return to the court world represents the concurrence of Art, Nature and Fortune. The reconciliation, of old and new worlds - the now hopeful present with the golden past - of Nature with Art, is made possible by this concurrence. The spirit of freedom and brotherliness, characterising the pastoral world of Arden, can be joined with the courtliness and grace, the gentleness and civility that characterised the court world in the days of the old Duke (a court world free then from selfishness, envy and malice). This reconciliation achieved through love (which is seen throughout as the principle animating and preserving harmony in society) could not have been brought about without the concurrence of Fortune.

In A Midsummer Night’s Dream there is a different emphasis in the exploration of Art and Nature in relation to Fortune. There is a more direct exploration of the nature of fantasy and of the transforming power of imagination, which can delude the self-blind as well as offer insights ranging beyond reason’s limits. As Shakespeare explores delusion in extreme forms, awareness of the benevolent power of Oberon operating in the wood qualifies any sense of the tragic inherent in the lovers’ nightmarish experience. We are never allowed to feel that that Puck’s mischief could not be reversed. There is constant assurance of Oberon’s overruling benevolence, expressed finally in the exercise of illusion
and of the folly it generated, the resolution of the lovers' dilemma and their return to normality.

The relation of Art to Nature and Providence is represented with greater complexity in the romances. As in the romantic fantasies, the establishment of a harmony between Art and Nature, between the values of court and pastoral worlds, is seen as being dependent finally upon Fortune or Providence. This is represented in the romances as a process of rendering the 'impossible' possible. The controller figures are represented as instruments of this shaping Providence. This is seen most obviously in The Tempest where Prospero as magician is given directly the function and powers associated with Providence in the romances preceding. In The Winter's Tale the sense that events are being shaped by an overruling, oracular power is subtle and pervasive - evoked by means such as the description of Delphos and the giving of the oracle, the striking down of Hamillius and Hermione straightway following Leontes' blasphemy, and the final revelation of the statue scene. Yet in that distanced scene, Paulina, its formal presenter, in her management of awarenesses assumes a role not unlike that of Prospero in The Tempest. Hermione, after her exile in obedience to Apollo, whose judgment she had invoked, is more directly represented as the instrument of the final reconciliation. In Pericles and Cymbeline, on the other hand, where action seems less directed, where for the most part we may lack a sense that "The fingers of the pow'rs above do tune / The harmony of this peace", 
we have direct representation of supernatural intervention— in one case Diana appears in a vision to Pericles, in the other, Jupiter in Posthumous' dream descends on the back of an eagle. This is so direct that in Cymbeline at least, some critics have felt it to be a crude intrusion—a later interpolation by a less subtle craftsman. The association of divine control with human controllers in the two later fantasies solves the problem of integrating supernatural elements in the final harmony.

We have at the end of all these pastoral fantasies a sense that time has run its full course, that a cycle of events is now nearing completion and another beginning. In The Winter's Tale this is largely a product of the structure of the romance—its story shaped by fulfillment of an oracle. In the other three fantasies we have the sense of a pattern worked out finally by a controller-figure. In all four cases the time of exile is seen as a time of waiting until completion of a prescribed cycle, until the working out of a pattern of events that reverses the direction taken in the sequence of events that produced conflict initially. The oracle defines the manner and conditions of resolution, foretells the shape of events that are to return the characters to a state of peace and harmony.

A hint of the direction that will be taken is given by the device of oracular pronouncement in The Winter's Tale or by the prophetic dream and strange message in Cymbeline. Such hints are important when we
do not have knowledge of the course events will take, when we are
unaware of a control. Yet even in As You Like It, where there is
a controller, the 'magical' resolution was also presented as a series
of conundrums not unlike the oracular pronouncement or mysterious message
of these two plays.

The fusion of pastoral and romance motifs in these plays
allows also for a richer symbolic exploration of the experience of
alienation and reconciliation. In all four fantasies the comic affirm-
ation is associated with the movement to a pastoral world (from which new
life is brought back to an heirless court world), and it is in varying
ways related to the triumph of seasonal renewal.

The romantic comedies and romances differ in their exploitation
of elements of seasonal ritual. In the romantic comedies, the elemental
call to life that Spring embodies is evoked to enhance and extend the
invitation for all to join in the spirit of festive release. The general
experience of Spring — usually associated with and embodied for Eliza-
bethan England in such festivities as that of May-Day — is evoked in these
plays by way of such associations. In the romances, on the other hand,
where emphasis is on the return of Spring (Spring in relation to the cycle
of the seasons? Spring symbolises renewed life, the recovery of natural
innocence untainted by selfishness and worldliness, the rediscovery of
the redeeming principle of love by individual and society. Though as
Northrop Frye suggests, the movement to a green world and the metamor-
phosis wrought there charges the romantic comedies with the symbolism of
the victory of Summer over Winter, it is, nevertheless, not until the romances that the full implications of such symbolism are developed.

In all four plays, however, the time of exile is associated with a time of winter — barren, with the barest promise of a restoration of the life that is lost. There is too a persistent association in these plays of this time of exile with some form of involuntary asceticism. In The Winter's Tale, for instance, there is a direct association of the time of alienation with a winter of despair in Paulina's outburst against Leontes:

....therefore betake thee
To nothing but despair. A thousand knees,
Ten thousand years together, naked, fasting,
Upon a barren mountain, and still winter
In storm perpetual, could not move the gods
To look that way thou wert. (Il.i.iii.206-211).

Leontes lives in unnatural retreat, devoted to penitence, forbidden to remarry though heirless; the innocent Hermione has to assume the mask of death. Prospero in The Tempest is forced to live the life of an ascetic hermit; Thaisa becomes the priestess of Diana in Pericles. In the romantic comedies, also, we find an early development of this same association. Hermia in A Midsummer Night's Dream is confronted with the possibility of

For aye to be in shady cloister mew'd,
To live a barren sister all your life,
Chanting faint hymns to the cold fruitless moon.

(1.i.71-73)

---

1 N. Frye, The Anatomy of Criticism, p. 182.
The same association of exile with the coldness and barrenness of winter is found, incidentally, in As You Like It, in the Duke's famous passage on the theme "No enemy / But winter and rough weather":

Here feel we but the penalty of Adam,
The season's difference, as the icy fang
And shrillish chiding of the winter's wind,
Which, when it bites and blows upon my body,
Even till I shrink with cold...(ll i 5-9)

This association of exile with winter is, further, related to the contrast of court and pastoral worlds. It is in the pastoral world that the process by which the winter of despair experienced in the court world gives way to a spring of comfort and renewed hope. In the pastoral scenes in these fantasies Shakespeare makes the audience aware of the cycle of the seasons and of the cycle of the generations, using this awareness subtly to support his development of a tragi-comic form, for fear of irrevocably disastrous conflict is to some extent lessened by evoking a sense of cycle. In The Winter's Tale, for instance, the birth of Hermione's babe is the first hint of a new hope and, even as Leontes casts it out, our recognition of the romantic convention of the exposed babe rescued against all hope by a wild animal or by a kindly shepherd, suggests a new direction. The convention gives hint of a possible recovery, just as the introduction of an oracle, or the presence of a controller-figure allows hope for a shaping of events that will eventually reverse near tragic circumstances.

I have suggested that Shakespeare's handling of conventional romance material takes it from a level where it may appear to be purely
marvellous action to a level where events seem to belong within a
controlled cycle and form a carefully contrived structure of action
that reflects the nature of the moral and psychological experience
dramatised. As a final illustration of this important point we might
turn to the last scenes of The Winter’s Tale.

The statue scene breaks on the audience, as well as on the
characters involved, as miracle. Here, when the apparent and the real
are shown to be distinct, there is a sudden movement beyond appearances
to a reality that is not so much discovered as rediscovered. We share
in a sense of joy, peace and wonder, as the end to which all has been
directed is revealed. We recognise finally a meaning inherent throughout
but obscured till this moment of revelation and realisation.

The dramatic and emotional force of Leontes’ recovery of deep
relationship is reserved for the awakening of Hermione. The early
reassurance of Perdita’s survival left open to us the chance of the oracle’s
being fulfilled, but the miraculous recovery of Hermione was unforeseeable.
Leontes and those in Sicilia had not our hope that the oracle would be
fulfilled. Leontes’ refusal to remarry shows his penitent and faithful,
ready for the new life that the return of Perdita brings. It ensures
a symbolic relationship between Perdita’s recovery and his own return from
an ascetic retreat from life, represented by the absence of deep human ties,
to participation again in life with renewal of deep relationship. During
the time of alienation Leontes has been entirely without hope, and, unlike
the innocent exiles in the other three plays, powerless himself to effect restoration. All he has been able to do is to prepare himself for a grace he could not command, and which could only come as a gift from the gods.

Perdita moves from a pastoral retreat to a destination where she is recognised as heir to Sicilia. In finding her, Leontes - and his kingdom whose health and wholeness are seen to depend on his - finds not only his heir but that part of himself that had been deadened in his casting out of Perdita. The discovery of her grace and beauty is both a cause for his renewed joy in life, on a realistic plane, and a symbol of a return to life for King and state, made complete with the return of the Queen.

This return and renewal is associated, in its quality of wonder and in the freshness and beauty of the lost innocence that Leontes redisCOVERs in Perdita, with seasonal renewal, the banishment of Winter and return of Spring. Imagery from the song with which Autolycus had celebrated the return of Spring: "'By, then comes in the sweet o' the year / For the red blood reigns in the winter's pale", as I have noted, recurs in the recognition scene. The reanimation, imaged so suggestively in the Third Gentleman's description of the mingled joy and sorrow of Perdita's reunion with her father and his telling of the Queen's death:

...for I am sure my heart wept blood, who was most marble, there changed colour: some swooned, all sorrowed: if all the world could have seen't, the woe had been universal. (V ii 96-101)
is made concrete in the seeming animation of the marble Hermione. In these recognition scenes there is a delicate balance between the sense of time irreparably lost and of fulfilment at the end of patient waiting such as time alone could bring. The return of Spring for Leontes and for Sicilia is symbolised in the discovery of Perdita, the consummation of the old cycle and the end of exile in Leontes' reunion with Hermione. Hermione and Leontes cannot relive the springtime of their youth or recapture the summer of those sixteen wasted years. The joy of a renewal of life for them, won by transcendence of self is, however, given a continuity ranging beyond their own lives in the betrothal of Perdita and Florizel.
### TEXTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Edition Details</th>
</tr>
</thead>
</table>

### SECONDARY READING

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barber, C.G.</td>
<td>Shakespeare's Festive Comedy, Princeton, 1959.</td>
</tr>
</tbody>
</table>
Brown, J.R.,
Shakespeare and His Comedies, London 1957.

Brown, J.R.,
"The Interpretation of Shakespeare's Comedies 1900-53", 
Shakespeare Survey VIII (1957).

Bryant, J.A. Jr.,
Hippolyta's View: Some Christian Aspects of 

Bryant, J.A. Jr.,
"Shakespeare's Allegory: The Winter's Tale", 

Bullough, G.,
Narrative and Dramatic Sources of Shakespeare, 

Charlton, H.B.,

Clemon, W.H.,
The Development of Shakespeare's Imagery, London, 1951 
(1959).

Coghill, N.,
"Six Points of Stage-craft in The Winter's Tale", 

Curzy, W.C.,
Shakespeare's Philosophical Patterns, Louisiana, 1937 
(1959).

Daiches, D.,

Denby, J.F.,

Doran, E. Van.,
Shakespeare, New York, 1937.

Dowden, E.,
Shakespeare: A Critical Study of his Mind and Art, 
London, 1901.

Draper, J.W.,
Stratford to Dogberry - Studies in Shakespeare's 

Ellis-Permor, Una,
Shakespeare the Dramatist and Other Papers (ed. 

Emsen, W.,
"Robert Greene: The Function of Double Plot", 
Shakespeare's Contemporaries (ed. Bluestone, M., and 
Evans, B.,


Frye, N.,

Anatomy of Criticism, 1957.

Frye, N.,

"Characterization in Shakespearean Comedy", Shakespeare Survey IV (1953).

Frye, N.,


Gardner, Helen,


Gittings, R.V.W.,

The Living Shakespeare, 1960.

Goddard, R.C.,

The Meaning of Shakespeare, Chicago, 1951.

Gordon, G.,

Shakespearean Comedy and Other Studies, Oxford, 1944.

Halliday, F.E.,


Hopgood, R.,


Hurbage,

As They Liked It, 1941.

Howarth, R.G.,


Hunter, G.K.,


Hunter, G.K.,


James, D.G.,

Scepticism and Poetry, 1937.

Jenkins, H.,

"As You Like It", Shakespeare Survey VIII (1955).

Kermode, F.,


Nelson, R.J., Play Within a Play, New Haven, 1958.


Spens, Janet, Elizabethan Drama, Oxford, 1922.
Still, C., The Timeless Theme, 1936.
Thorndike, A.H., English Comedy, 1929.
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Location</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vyvyan, J.</td>
<td>The Shakespearean Ethic</td>
<td>London,</td>
<td>1959</td>
</tr>
<tr>
<td>Welsford, Enid</td>
<td>The Court Masque: A Study in the Relationship between Poetry and the Revels</td>
<td>Cambridge,</td>
<td>1927</td>
</tr>
</tbody>
</table>