

## INFORMATION TO USERS

This material was produced from a microfilm copy of the original document. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the original submitted.

The following explanation of techniques is provided to help you understand markings or patterns which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting thru an image and duplicating adjacent pages to insure you complete continuity.
2. When an image on the film is obliterated with a large round black mark, it is an indication that the photographer suspected that the copy may have moved during exposure and thus cause a blurred image. You will find a good image of the page in the adjacent frame.
3. When a map, drawing or chart, etc., was part of the material being photographed the photographer followed a definite method in "sectioning" the material. It is customary to begin photoing at the upper left hand corner of a large sheet and to continue photoing from left to right in equal sections with a small overlap. If necessary, sectioning is continued again — beginning below the first row and continuing on until complete.
4. The majority of users indicate that the textual content is of greatest value, however, a somewhat higher quality reproduction could be made from "photographs" if essential to the understanding of the dissertation. Silver prints of "photographs" may be ordered at additional charge by writing the Order Department, giving the catalog number, title, author and specific pages you wish reproduced.
5. PLEASE NOTE: Some pages may have indistinct print. Filmed as received.

### University Microfilms International

300 North Zeeb Road  
Ann Arbor, Michigan 48106 USA  
St. John's Road, Tyler's Green  
High Wycombe, Bucks, England HP10 8HR

7821902

HEIMS, NEIL STEPHEN  
FATHERS AND DAUGHTERS IN THE PLAYS OF  
SHAKESPEARE.

CITY UNIVERSITY OF NEW YORK, PH.D., 1978

University  
Microfilms  
International 300 N. ZEEB ROAD, ANN ARBOR, MI 48106

FATHERS AND DAUGHTERS IN THE PLAYS OF  
SHAKESPEARE

by

NEIL HEIMS

A dissertation submitted to the Graduate  
Faculty in English in partial fulfillment  
of the requirements for the degree of  
Doctor of Philosophy, The City University  
of New York.

1978

This manuscript has been read and accepted for the Graduate Faculty in English in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

4/21/78  
date

Angus Fletcher.  
Chairman, Examining Committee

5/12/78  
date

Allen Mandelbaum -  
Executive Officer

Cullen Fader  
Thomas McFarland  
  
\_\_\_\_\_  
Supervisory Committee

The City University of New York

## Abstract

This dissertation tries to show that, in Shakespeare's plays, there is a strong concentration on the father/daughter relationship; that the father/daughter relationship, as Shakespeare presents it, is underpinned by incestuous fixations on the part of fathers; that such incestuous fixations represent a general cupidity, i.e., lust for possession of the processes, creatures and things of the world; that such cupidity has tragic consequences; that daughters try to function, in most instances, as if they were independent of their fathers' cupidity, and try to assert their right not to be possessions; that the contexts their fathers define, however, despite the daughters' efforts, frequently determine their fates; that by means of an attitude of non-attachment to life --which can be cultivated-- and by not defining processes as things, nor coveting the events of the world or the processes and beings of life --for fathers this means eschewing incestuous fixations and desires for possession-- by renouncing vengeance and by practicing non-violent resistance to evil, fathers can co-operate with the process-

es of time and nature (frequently embodied in daughters), rather than confusing, restraining, twisting or opposing these processes. In this way, fathers may participate in undoing evil and continuing the creation of life.

The plays that are discussed intensively in this dissertation are King Lear, Timon of Athens, and the four romances, with particular emphasis placed on The Tempest.

For Sears and Mae Jayne

For the memories of  
Mr. Kernan  
and  
Mike Liben

For Iren Smolarski

For Aur and Chloë

## Acknowledgements

I reserve the names of those people, and in my fashion honor them, who helped me do this work.

Il est vrai qu'il y a de la peine, en entrant dans la piété. Mais cette peine ne vient pas de la piété qui commence d'être en nous, mais de l'impiété qui y est encore. Si nos sens ne s'opposaient pas à la pénitence, et que notre corruption ne s'opposât pas à la pureté de Dieu, il n'y aurait en cela rien de pénible pour nous. Nous ne souffrons qu'à proportion que le vice, qui nous est naturel, résiste à la grâce sur-naturelle; notre coeur se sent déchiré entre des efforts contraires; mais il serait bien injuste d'imputer cette violence à Dieu qui nous attire, au lieu de l'attribuer au monde qui nous retient.

Pascal

...du ein Mensch nur bist, der nichts behalten darf.

Brecht

## Table of Contents

|    |                                                                                                                                                            |    |
|----|------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| I  | Fathers and Daughters                                                                                                                                      |    |
|    | Introduction                                                                                                                                               | 12 |
|    | Notes                                                                                                                                                      | 17 |
|    | <u>Chapter</u>                                                                                                                                             |    |
|    | One:     A Survey of the Appearance of the<br>Father/Daughter Constellation in<br>the Plays of Shakespeare                                                 | 20 |
|    | Notes                                                                                                                                                      | 43 |
| II | From Tragic Hero to Magic Hero                                                                                                                             |    |
|    | Two:     Lear                                                                                                                                              |    |
|    | i.     Lear's Idea of His Daughters, and<br>His Daughters' Idea of Them-<br>selves; The Similarity of Lear's<br>World View and Edmund's                    | 46 |
|    | ii.    The Arousal of Lear's Passion                                                                                                                       | 49 |
|    | iii.   The Potential Similarity of Lear's<br>Power and Prospero's, and the<br>Failure of Lear's Power because<br>of His Desire to Possess His<br>Daughters | 55 |
|    | iv.    Lear in the Storm                                                                                                                                   | 59 |
|    | v.     Lear's Recognition of Incestuousness                                                                                                                | 62 |
|    | vi.    The Absorbing Effect of Lear's<br>Physical Pain; Edgar's Amplification<br>of Lear's Suffering                                                       | 64 |
|    | vii.   Lear's Melancholy Hallucinations                                                                                                                    | 69 |
|    | viii.  The Crossover of Main Plot and<br>Subplot                                                                                                           | 71 |
|    | ix.    The Meaning of the Imagery of<br>Falling                                                                                                            | 73 |

|        |                                                                                                                                            |     |
|--------|--------------------------------------------------------------------------------------------------------------------------------------------|-----|
| x.     | Cordelia's Flower Speech As It<br>Reveals Her Place in Nature; Why<br>Cordelia Fails                                                       | 75  |
| xi.    | Lear and Cordelia: Reunion;<br>Imprisonment                                                                                                | 79  |
| xii.   | The Similarity of Lear's Triumph<br>and Edmund's                                                                                           | 83  |
| xiii.  | Edgar's Challenge to Edmund and<br>Its Significance for Lear                                                                               | 84  |
| xiv.   | The Love Death                                                                                                                             | 85  |
| xv.    | <u>King Lear's Closure</u>                                                                                                                 | 86  |
|        | Notes                                                                                                                                      | 88  |
| Three: | In Transition: <u>Timon of Athens</u>                                                                                                      |     |
| i.     | Introduction                                                                                                                               | 97  |
| ii.    | How <u>Timon of Athens</u> Resembles<br><u>King Lear</u> and Points to<br>the Last Romances                                                | 98  |
| iii.   | The Bestial Imagery in <u>King Lear</u><br>and in <u>Timon of Athens</u>                                                                   | 100 |
| iv.    | The Incompleteness and Ambiguity<br>of <u>Timon of Athens</u>                                                                              | 102 |
| v.     | The Function of Timon's Death                                                                                                              | 104 |
| vi.    | The Importance of Sea Imagery in<br><u>Timon of Athens</u> , and How Se Imagery<br>Connects <u>Timon of Athens</u> to the<br>Four Romances | 106 |
| vii.   | The Evolution, through Timon of<br>Lear into Prospero                                                                                      | 110 |
| viii.  | Timon's Money in the Role of His<br>Daughter                                                                                               | 114 |
| ix.    | Timandra As Timon's Daughter                                                                                                               | 118 |
| x.     | The Idea of Women in <u>Timon of<br/>Athens</u>                                                                                            | 119 |
| xi.    | The Argument between Alcibiades<br>and the Athenian Senate                                                                                 | 122 |
| xii.   | Charity and Cupidity                                                                                                                       | 126 |
| xiii.  | The Masque of Cupid                                                                                                                        | 128 |
| xiv.   | Conclusion                                                                                                                                 | 130 |
|        | Notes                                                                                                                                      | 131 |

|       |                                                                                 |     |
|-------|---------------------------------------------------------------------------------|-----|
| Four: | Prospero                                                                        |     |
| i.    | Some Differences between <u>King Lear</u> and <u>The Tempest</u>                | 135 |
| ii.   | Patterns of Dissolution in <u>The Tempest</u>                                   | 139 |
| iii.  | The Effect of the Study of the Liberal Arts upon the Limits of Prospero's Power | 143 |
| iv.   | Prospero and Caliban                                                            | 149 |
| v.    | Miranda As the Object of Caliban's Lust                                         | 150 |
| vi.   | How Miranda Can Be Seen As the Object of Her Father's Desire                    | 151 |
| vii.  | What the Punishments Prospero Inflicts upon Caliban Suggest                     | 156 |
| viii. | The Similarities between Prospero and Ariel                                     | 160 |
| ix.   | Ariel's Power                                                                   | 163 |
| x.    | The Convergence of Caliban and Ariel in Prospero's Masque                       | 167 |
| xi.   | The Epilogue                                                                    | 174 |
|       | Notes                                                                           | 176 |
| III   | From Resistance to Receptivity                                                  |     |
| Five: | Daughters                                                                       |     |
| i.    | The Daughter As the Embodiment of What Is Missing                               | 181 |
| ii.   | Miranda                                                                         | 184 |
| iii.  | Cordelia and Miranda                                                            | 190 |
| iv.   | Patience and the Virtue of Non-resistance                                       | 198 |
|       | Notes                                                                           | 203 |
|       | Bibliography                                                                    | 209 |

Fathers and Daughters

## Introduction

There is hardly a father in any of Shakespeare's plays who willingly gives his daughter away in marriage to the man of her choice. This is chiefly because the father, regarding himself as his daughter's master, takes her alliance with a man she chooses to give herself to as treachery to himself. The father frequently assumes his daughter's devotion to himself, and he expects her, as his property, to submit her will to his choice of a husband for her. A daughter is his, he thinks, to dispose of as he wishes ("As she is mine," Egeus, at I.i.42 of A Midsummer Night's Dream, says of Hermia, "I may dispose of her;" Capulet tells Juliet, at III.v.193 of Romeo and Juliet, "And you be mine, I'll give you to my friend;"). A daughter may not, without being in rebellion against her father, most Shakespearean fathers show, assume control of her own disposition.<sup>1</sup> By their intransigence to the desires of their daughters, and by their insistence upon entirely controlling their daughters, the fathers provoke disobedience in their daughters, discord in themselves, and, in the realms they inhabit, of which, in some plays, they are rulers, disorder.<sup>2</sup>

The fiercest example of a possessive father, who appears in Pericles, is Antiochus. He does not allow his daughter

to marry anyone because he is her lover. He lies and murders in order to preserve the incestuous relationship. Nevertheless, he and his daughter perish, devoured by a fire sent from heaven.<sup>3</sup> But fathers need not be so far outside the boundaries of virtue for them to be bitterly possessive of their daughters. Brabantio, who is neither a murderer nor a sexually exploitative father,<sup>4</sup> who is not even a politically wicked man, mingles a deadly wish with his warning, implicitly, when he says, resigning himself to Othello's possession of Desdemona:

Look to her, Moor, if thou hast eyes to see:  
 She has deceived her father, and may thee.  
(I.iii.287-8)

Iago later argues that because Desdemona has disobeyed and deceived her father she can be slippery to her husband. After Brabantio dies, shortly following his loss of Desdemona, Gratiano reports that Desdemona's "match was mortal to him" (V.ii.202). Brabantio had already opposed at least one suitor, Roderigo, before Othello. After Othello has married Desdemona, Brabantio wishes he had given his daughter to Roderigo, but, probably, only because Roderigo represents a condition counter to fact and because, in his non-blackness, Roderigo is more like Brabantio than Othello is. Moreover, because of his foolishness, Roderigo is less of a threat than the impressive Othello to the father's ability to control his daughter's devotion to himself even after her marriage.

In Romeo and Juliet, only when Capulet accepts Juliet's

love for Romeo --after both Romeo and Juliet are dead-- does the strife between the Montagues and the Capulets end. But Capulet's underlying rejection of Romeo as his rival expresses itself in his wit. Capulet says to Montague after they have seen their children dead:

O brother Montague, give me thy hand.  
This is my daughter's jointure.  
(V.iii.296-7)

The jointure is the portion of property that goes to the widow upon the death of her husband. Juliet's husband being dead, she is entitled to jointure, a property settlement from Montague. Since Juliet is dead, she cannot enjoy his bestowal. But her father's formulation imagines her Romeo's widow, not his companion in death.

Frequently, Shakespeare's daughters respond to their fathers' claim by disobedience, rather than by regarding themselves as their fathers' property or duty bound to his disposition of them. (Ophelia, who goes mad and drowns herself, is an exception.) By trying to own their daughters, fathers in Shakespeare's plays actually lose them. Among Shakespearean fathers, only Prospero and Simonides, a minor figure in Pericles, are able to renounce the idea of ownership of their daughters. Prospero, in fact, creates the conditions that enable Miranda to leave him.

The Tempest shows Miranda to be cut from the same pattern as many other Shakespearean daughters. She places obedience to her beloved above her duty to her father, refusing to submit to her father's opposition. Prospero's accomplishment

consists in aligning himself with Miranda's desire for Ferdinand. Indeed, Prospero wins Miranda's continuing obedience by shaping his own desires to imagine and to execute hers.<sup>5</sup>

These abilities exist in Prospero because he is a magician. He can control natural events which usually occur outside the range of mortal power. His ability to control his daughter and human and non-human phenomena is the power some of the fathers who try to attach their daughters to themselves wish to have but do not. Their frustrated attachment to their daughters deranges them and scatters their power. Prospero's attitude towards his daughter, and the strength of his ability to control the operations of nature are related. He can use the energy not wasted maintaining a fixation on his daughter for magic, and, by magic, he can influence his daughter and her environment.

Lear, on the other hand, is a father who squanders his authority and turns his daughters against himself. Lear is sure of his right to possess his daughters, and he assumes his power is inherent and secure. The consequences of his mistake include losing the authority of his position, the obedience of Goneril and Regan and the nursery of Cordelia. Lear's daughter-based-turmoil takes all his energy and all his mind.

The paradox of loss as gain and gain as loss is common in Judeo-Christian tradition.<sup>6</sup> Shakespeare expresses the paradox in the sixteenth sonnet when he writes:

To give away yourself keeps yourself still.<sup>7</sup>

And the conception of daughters and wives as property is a social reality under attack in the Renaissance.<sup>8</sup> Shakespeare uses the father/daughter relationship fundamentally to discredit the practice of possession and the attitude of cupidity.

## Notes

<sup>1</sup> That such a relationship of owner and property existed between fathers and daughters and then between husbands and wives can be seen from the following citations. Juliet Dusinberre, Shakespeare and the Nature of Women (London: The MacMillan Press Ltd., 1975), argues that women were regarded as property in Shakespeare's time and in the periods surrounding his time, and that Humanist, Puritan and legal writings sought to challenge this definition of women. She refers to The Paston Letters to show that "the Pastons virtually sold their daughters" (p.142). The Paston Letters, The Concise Cambridge History of English Literature indicates, "written during the fifteenth century, give a detailed picture of three generations of a well-to-do Norfolk family, their friends and enemies, their dependants and noble patrons, and form an inexhaustible treasure of personal, domestic and historical information about the period" (P.81). Furthermore, Dusinberre writes, "puritan marriage abhorred an authoritarian climate whether in father or husband, and an anonymous handbook of common law printed in 1632, but written specifically for the instruction of women some thirty years earlier, stated categorically that in marriage 'the good will of parents is required in regard of honestie, not of necessitie'" (p.97).

Making such law suggests the need for such law. Parents must have exercised strongly possessive attitudes towards their daughters. Accordingly, Dusinberre writes, "Marriage could only be a partnership in Puritan terms if the woman was free to choose a husband, and was herself adult enough to be his partner. When the Puritans allowed the right of a daughter to veto an arranged marriage they set a precedent for her independence from her father which influenced her attitude to her husband" (p.96). Marriage for the husband of such a freed wife came to be thought of as bondage. Dusinberre cites Bacon's "Of Marriage and Single Life," and concludes, "the most ordinary cause of the single life is liberty" (p.96).

The legal freeing of women, nevertheless, also continued the diminution of the person of a woman. Dusinberre quotes from The Lawes Resolution of Women's Rights: "They are but one person, & by this a married Woman perhaps may either doubt whether shee bee either none or no more then halfe a person. But let her bee of good cheare, though

for the neere conjunction which is betweene man and wife, and to tye them to a perfect love, agreement and adherence, they be by intent and wise fiction of Law, one person, yet in nature & in some other cases by the Law of God and man, they remaine divers, for as Adams punishment was severall from Eves, so in criminall and other special causes our Law argues them severall persons" (p.101). Dusiaberre comments, "There was only one way in which a woman might seem to be immune from the penalties pf her actions in law. If all her property belonged leagally to her husband, it was impossible to fine her as an independent person, and this was one reason women were able to be active in the Catholic recusant movement. As long as the husband conformed it was difficult to convict the wife of subversive activity because she could not be fined separately" (p.101). Dusiaberre also reports that "At the end of the sixteenth century farthers arranged the sale of their daughters,,," and that "the relation of father and daughter ...in Elizabethan drama...is capitalist" (p.123).

That Shakespeare saw the will to possess as the mode of most of his fathers in their relationships with their daughters is what this essay aims to show. For now, let these words of Egeus in A Midsummer Night's Dream suffice: "As she is mine, I may dispose of her," he says of Hermia at I.i.42. Theseus confirms her father's sentence saying, "To you your father should be as a god,? One that composed your beauties; yea, and one/ To whom you are but a form in wax/ By him imprinted and within his power/ To leave the figure or disfigure it" (I.i.47-51).

2 The role of the mother, obviously significant for understanding the complexity of Shakespeare's meaning, has been left unexamined in this essay. But these facts ought not to go unnoticed; frequently a mother figure is absent when a father and daughter form the subject of a play; those mothers who are present are usually weak, like Lady Capulet, weakened like Hermione in The Winter's Tale and Thaisa in Pericles, or evil, like Dionyza in Pericles, the queen in Cymbeline and the absent Sycorax in The Tempest.

3 Antiochus is a literary descendant of the fourteenth century dramatic character Dux Moraud. The dramatic fragment that has survived in which he figures shows him to be entangled in a sexual liason with his own daughter. He undertakes lying and murder to protect the secret relationship. Unlike Antiochus, however, he repents of his sins before he dies.

4 Though Leslie Fiedler, The Stranger in Shakespeare (New York: Stein and Day, 1972), believes that Brabantio is unconsciously incestuous (p.142).

<sup>5</sup> One of the few occasions Prospero uses no magic is when the lovers meet. They fall in love freely. As long as Prospero seems to oppose the lovers, Miranda hovers in a state of rebellion to her father. Her rebelliousness is tempered by her accurate belief that Prospero does not really mean his opposition. Prospero's initial plan to bring Ferdinand to the island shows his imagination at work in Miranda's service. Prospero might have kept and possessed his daughter without her objection had he decided to keep her in ignorance of her identity and on the edge of hysteria, which she first appears to be. His reasons for overcoming himself perhaps reside in Vincentio's words in Measure for Measure: "Heaven doth with us as we with torches do/ Not light them for themselves; for if our virtues/ Did not go forth of us, 'twere all alike/ As if we had them not" (I.i.32-5).

<sup>6</sup> E.g., St. Luke, 9:24,25, "For whosoever will save his life shall lose it: but whosoever will lose his life for my sake, the same shall save it. For what is a man advantaged, if he gain the whole world, and lose himself, or be cast away?" Cf. St. Mark, 9:35,36.

<sup>7</sup> "Still" means always. But there are also the rich secondary meanings of quiet and calm. These are particularly apposite, for possessing is an action full of turmoil.

<sup>8</sup> See Dusiñbere, pp.96, 97, 101, 119.

## Chapter One

### A Survey of the Appearance of the Father/Daughter Constellation in the Plays of Shakespeare

In all the plays Shakespeare wrote before King Lear, in which the theme of father/daughter conflict occurs, that theme is presented as being in relation to the primary dramatic action. In King Lear, disturbances of father/daughter relationships form the action itself and constitute the substance of the play. King Lear is not the last father/daughter play that Shakespeare wrote, but King Lear is the last play in which Shakespeare uses the tension between fathers and daughters to shape a tragedy. In the father/daughter plays that follow King Lear, Shakespeare makes father/daughter interaction central to the plays but overcomes the tragic possibilities of the theme.

In Shakespeare's early treatments of the father/daughter theme, the nature of the father's relation to his daughter is not the issue of the play, but the effects of his actions or attitudes with regard to his daughter are. In the comedies, the obstacle the father places in the way of the lovers is usually overcome, and the daughter gets to marry the husband of her choice. In A Midsummer Night's Dream,

the conversion of Demetrius by the fairies in the forest and the generosity Theseus shows after his own marriage untangle the father/daughter plot. Nothing inherent to the relation of Egeus and Hermia is either developed or resolved by the action of the play. Egeus' assumption of absolute power over his daughter (I.i.42) as well as Hermia's defiance of her father is neither tested nor challenged.

In The Merchant of Venice, Portia is bound by her dead father's will in the selection of a husband. But her favored suitor's choice of the right casket shows only his worthiness, luck or cleverness. Bassanio's proper choice reveals little else about Portia's relationship to her dead father than that Portia has the wit for acts of disobedience. Sir Arthur Quiller-Couch has suggested that Bassanio's choice of the lead casket less reveals his wisdom or goodness than his ability to catch the hints Portia salts into the rhymes of the song she offers while he chooses.<sup>1</sup> She sings:

Tell me where is fancy bred,  
Or in the heart, or in the head?  
How begot, how nourished?  
(III.ii.63-5)

One may imagine an echoing line like the following generated:

Choose the casket made of lead.

Jessica, indeed, shows real disobedience to her father who has tried to secure him to her as soundly as his ducats. Jessica bestows both herself and her father's gold on Lorenzo. The pathetic comedy of Shylock, who is constrained

within the Christian context of the play, is to be equally distraught by both losses.

In The Two Gentlemen of Verona, the Duke of Milan objects to Valentine's love for his daughter. The Duke prefers Valentine's rival, the unsubstantial Thurio, for his daughter. Sylvia hates Thurio and loves Valentine. The disagreement between father and daughter is exploited for comic intrigue, but implies nothing beyond. The Two Gentlemen of Verona, however, combines elements that are significantly combined in later plays: the father/daughter conflict, the romance genre, and an ending characterized by reconciliation effected, in part, by the power of the green world.

In Romeo and Juliet, again, the father's role is one of instrumentality with regard to the plot and to the genre. Capulet's intransigence helps to keep the plot going, to provide obstacles to the lovers, and to bring about a tragic end. When that end arrives, little has been revealed about the relationship between fathers and daughters that has moved Capulet's actions and attitudes. Perhaps a suggestion is offered about the nature of the father's attachment to his daughter in Capulet's words,

look how our daughter bleeds!  
This dagger hath mista'en, for, lo, his house  
Is empty on the back of Montague,  
And it missheathed in my daughter's bosom!  
(V.iii.202-5)

Iconographically, these words suggest a dagger used as a penis. And though the fault is attributed to Romeo, the

image that defines the fault is of Capulet's invention. Domination through a kind of sexual penetration is imagined. Capulet, indeed, is a man who can and does dominate others. The play shows he enjoys being master and being obeyed, as his censure of Tybalt at the ball, his behavior towards Juliet with regard to her marriage to Paris, or how he directs his servants show. Through the character of Capulet, furthermore, and through his images of piercing and death, the iconography of the dagger missheathed in Juliet's bosom may suggest the agency of the father in translating imagery of mutual sexual love into imagery of the phallic sadism just described. In his grief, too, Capulet reveals how exclusive his attachment to Juliet really is. Within three lines of the words cited, he shifts from the plural possessive pronoun, "our" (he had been addressing his wife), to the singular possessive pronoun, "my."

Assuming his role of a cynical and wise counselor, even towards his daughter, Polonius, in Hamlet, warns Ophelia not to believe the prince's avowals of love. But Polonius speaks rather disrespectfully of his daughter, as if he considers her his creature whom he may manipulate as he wishes. He says he will "loose" (II.ii.162) her to help to determine the cause of Hamlet's indisposition. Hamlet calls Polonius "a fishmonger" (II.ii.174), i.e., a pimp, soon after, and he implies Polonius treats Ophelia like a whore when Hamlet says to her --probably knowing they are

within the range of her father's hearing-- "Get thee to a nunnery." (III.i.121) In his report to the king and queen, Polonius says, "I have a daughter: have, while she is mine." (II.ii.106) He shifts the meaning of the word, "have," away from indicating a role to indicating a condition of ownership.

Ophelia is one of the few Shakespearean daughters who do not rebel against their fathers. With respect to the close association the daughter will be shown later to have with redemptive nature, Ophelia's acquiescence to her father's domination, and her disavowal of her own will and desires further demonstrate the actuality of Hamlet's indictment of nature in his soliloquy, "O that this too too sullied flesh would melt." (I.ii.129) Nature has been corrupted by bad care, and is without its own power. Ophelia's madness and death, consequences of her father's death and Hamlet's strangeness and violence, indicate, too, the elimination of nature from Hamlet as a force able to aid against evil.

In Othello, Desdemona's deception of her father reverberates throughout the play in the awareness of Othello. Brabantio intends this effect when he warns Othello that Othello should be no more secure about Desdemona's faithfulness than her father could be. Implicitly, Brabantio is equating the roles of husband and father. He regards both offices as masterships entitling possession, and he defines Desdemona as a treasure to be guarded. Iago taunts

Brabantio, when Iago rouses him, with Othello's possession of Desdemona by presenting sharp images of Othello and Desdemona making love. The impression of the closeness of Othello and Brabantio is furthered, too, by the fact that Othello is rather older than Desdemona, and had even been her father's friend. Iago, in working Othello into a jealous fit, taunts Othello with his age. Othello worries that Desdemona may have stopped loving him because he is "declined/ Into the vale of years."<sup>2</sup> (III.iii.264-5)

King Lear need not be mentioned now since much will be said later. Let but one observation about Lear's relationship to his youngest daughter be included here. Lear wishes Cordelia to voice her fullest praise of him and devotion to him when

The Princes, France and Burgundy,  
Great rivals in our youngest daughter's love,  
Long in our court have made their amorous sojourn,  
And here are to be answered.  
(I.i.47-50)

Lear's use of the preposition, "in," rather than, "for," teases the rivals, giving neither a full share of Cordelia's love.<sup>3</sup> Furthermore, though Lear may marry her to France or to Burgundy, if Cordelia speak as he wishes, she will never not be his. Let this observation suffice about Cordelia. She is bound, as she says, to her father. The heroines of the three romances before The Tempest all are cut off from their bonds to their dominating males.

Pericles is the first father/daughter play to follow King Lear.<sup>4</sup> For this reason, and because the three last

plays that follow Pericles are all major father/daughter plays, Pericles is particularly interesting. Pericles shows the transition from King Lear to the romances.

In Pericles, Antiochus and his daughter actually are lovers. Antiochus wishes to keep suitors, who are drawn by report of her great beauty, away from his daughter. He will let only the one who can answer a riddle he puts have his daughter, he declares. Those who fail must be beheaded, their severed heads hung on the castle gate. The answer to the riddle reveals the incestuous relation between Antiochus and his daughter. No one, until the arrival of Pericles, solves the riddle. When Pericles perceives the answer, he becomes afraid and speaks guardedly, not revealing what he knows. But Antiochus perceives Pericles has discovered his secret, and resolves not to fulfill his promise but to kill Pericles. Pericles suspects Antiochus' design and escapes from Antioch, thinking, "By flight I'll shun the danger which I fear" (I.i.139), an ironic formulation given the life of sea-wandering he is to endure.

In the opening of Pericles, the sexual and the murderous are made to mirror and contain each other, as Pericles suggests when he fears, "Murder's as near to lust as flame to smoke" (I.i.139), and both are methods of mastery. Antiochus indicates the same conflation only twenty-five lines later when he instructs Thaliard, "Like an arrow shot from a well-experienced archer hits the mark his eye doth level at, so thou never return unless thou say Prince

Pericles is dead." Thaliard's response continues the imagery of piercing: "if I can get him within my pistol's length, I'll make sure of him."<sup>5</sup> The conjunction of murderous piercing and phallic, possessive sexuality within a father/daughter relationship that these images suggest recalls a similar conjunction noted already with regard to the father/daughter relationship in Romeo and Juliet.

The coherence of the drama in a play with a seemingly episodic plot, like Pericles, demands that the first episode, Pericles' encounter with father/daughter incest, be significant to the development of the subsequent episodes. In fact, the last, ambiguous line of Antiochus' riddle indicates how important the problem of father/daughter incest is for Pericles. "As you will live, resolve it you" (I.i. 72), the line threatens. Those who cannot solve the riddle are killed, according to the line's first meaning: if you want to live, solve the riddle." But the line may also mean, "if you want to live, and not be destroyed, solve the problem of the line, the problem of father/daughter incest, which exists for you." And the line can mean, "solve that problem in the course of and by the quality of your life." These may not be Antiochus' intended meanings, but they are meanings of the text. Antiochus is the instrument for delivering these messages within the text.

Pericles is as revolted as he is frightened by his discovery. The sea storms he suffers may be thought to signify or to be extensions of a turmoil engendered in

him by his discovery. The second storm leaves him, like Antiochus, with a daughter and a dead wife. Pericles cherishes his daughter and avoids her, giving her to the king and queen of Tharsus to raise. He has saved their land from famine, and feels justified to impose such a duty upon them. The text offers no reason why he gives the child out. At the time he does, however, he vows, imposing a discipline upon himself:

Till she be married, madam  
By bright Diana, whom we honor all,  
Unscissored shall this hair of mine remain,  
Though I show ill in't.

(III.iii.28-31)

When he returns fourteen years later and is told that his daughter is dead, he vows a second time not to cut his hair. This avowal is not presented dramatically; Gower narrates it (IV.iv.27-8). Pericles' second vow satisfies a mourning convention. The first vow seems to express Pericles' dread of incestuous possession of his daughter. By observing it, he keeps the thought of death near him. So strong a resistance to his daughter suggests a strong desire that needs to be strongly repressed. Pericles succeeds in this repression by means of his own avoidance of Marina and by means of the generalization of this avoidance that shapes the plot of Pericles' when Marina is separated from her father by her false death and real abduction.

Gower recalls Antiochus and his daughter in the last speech of the play; and he compares Antiochus to Pericles;

In Antiochus and his daughter you have heard

Of monstrous lust the due and just reward.  
 In Pericles, his queen and daughter, seen,  
 Although assailed with fortune fierce and keen,  
 Virtue preserved from fell destruction's blast,  
 Led on by heaven, and crowned with joy at last.  
 (V.iii.84-89)

The audience is invited to see Pericles' actions in the light of Antiochus'. The major difference between the two fathers is the kind of love each generates. Antiochus' love is "monstrous lust." Antiochus covets the physical possession of his daughter. His "love" inspires him to evil deeds like murder. Antiochus' daughter has almost no part in Pericles, and no definition except an object. She speaks once, but two lines:

Of all 'sayed yet, mayst thou prove prosperous!  
 Of all 'sayed yet, I wish thee happiness.  
 (I.i.60-1)

It is not possible to tell whether she means what she says or if her words are part of her father's ceremony.

Pericles' love for his daughter, nurtured and protected by separation, becomes sublime. His love, "led on by heaven," is not sexual but spiritual. Its fulfillment brings him the ability to hear the music of the spheres. His daughter's love, too, is a spiritual force strengthened by hardship. Marina is characterized by her goodness and by her power to restore. She restores the clients in the brothel to virtue, and she restores her father to life. In addition, for her father, she is the restoration of herself.

That the plot of Pericles leads Pericles' daughter to a brothel and to the edge of whoredom seems to confirm the hypothesis that the father/daughter incest theme begun in

the story of Antiochus and his daughter is continued in the Pericles/Marina story as the theme of father/daughter incest avoidance. Sexual assaults upon Marina do not come from her father, but the concurrence of those assaults, his absence and the thematic and narrative background of father/daughter incest suggest Pericles as the agent of sexuality whose sexual agency must be denied and replaced by substitutes. Lysimachus, because of his social position as Governor of Mytilene, is an especially fitting substitute, nor the less because he marries Marina after her goodness has moved him.

There is another father/daughter couple in Pericles, Simonides and Thaisa. Simonides teases his daughter and her suitor, Pericles. First, he encourages, their love. Then, feigning opposition (II.v.16-23), he says to Pericles, as Brabantio says to Othello, "Thou hast bewitched my daughter, and thou art/ A villain!" (II.v.47). But he soon relents and gives Thaisa to Pericles enthusiastically (II.v.71-86).

The text shows a strong identification to exist between Simonides and Thaisa. Simonides falls in love with Pericles, much as his daughter does, when she does. In parallel speeches, first Simonides says:

By Jove I wonder, that is king of thoughts  
These cates resist me, he but thought upon.  
(II.iii.28-9)

and then, Thaisa, his daughter, says:

By Juno, that is queen of marriage,

All viands that I eat  
 Do seem unsavory, wishing him my meat.  
 (II.iii.31-3)

The major difference between the two confessions is that Simonides makes Pericles the subject in his thoughts; himself, the object. But Thaisa keeps the "I" for herself and thinks of Pericles as the object, as "my meat." Simonides' parallel expression implies he can do what Prospero can. He can put himself in his daughter's place and feel her desires as his own. Simonides' grammatical passivity does not imply that a woman is conceived of as passive, properly, or that Simonides has a passive psycho-sexual attraction for Pericles, but his grammatical passivity emblemizes how Simonides achieves his sensitivity to his daughter. It shows the passivity or receptivity of his person that allows his identification with his daughter, to know her wishes and to yield to them as if they were his own. Furthermore, Simonides, by teasing the lovers, shares involvement in their love. His last words to them, and his last words to Pericles emphasize his interest in their love. "With what good haste you can," he says, "get you to bed" (II.v.91).

According to Pericles, then, fathers are drawn to desire union with their daughters. But they must renounce that union because, as the incest of Antiochus and his daughter describes it, that union is evil and destructive of life,<sup>6</sup> and as the incestuous pair's punishment indicates, such a union is repugnant to heaven. But Pericles and

Simonides achieve proper unions with their daughters. Simonides yields his daughter to a husband, but by identifying with her desires, and by letting them fill him he becomes one with her. Pericles' aversion to an incestuous form of union and his separation from his daughter bestow upon him a union with all nature and the processes of nature when, by the chances of life, she is restored to him.

A disturbance in a father/daughter relationship generates the action of Cymbeline. Cymbeline is beguiled by his beautiful but evil queen. She encourages him to oppose the marriage of his daughter, her step-daughter, Imogen, to Posthumus Leonatus (a favorite of Cymbeline's until Posthumus married Imogen) and to favor her son, Cymbeline's step-son, Cloten. The queen's easy command over Cymbeline suggests the strength of his desire to possess and to command Imogen as well as the strength of the queen's power. Were Imogen to marry Cloten, since she does not love him, she would not be giving herself away as she does by marrying Posthumus. And, by determining whom she marry, her father would keep his hold over her even after her marriage. Marrying Posthumus without her father's consent, Imogen has not only disobeyed him, but asserted her right to.<sup>7</sup>

The conflation of Cloten and Cymbeline is effectively rendered in Cloten's reproach to Imogen for his failure at wooing her. Rather than speak in his own person, he acts her father's role, accusing:

You sin against  
Obedience, which you owe your father.  
(II.iii.113-4)

According to his argument, the obedience Imogen owes her father, not the obligation she has to love Cloten nor the strength and necessity of his love for her, allows Cloten to declare Imogen's marriage to Posthumus is "no contract" (II.iii.117).

When Imogen is reunited with her brothers, and when she and her brothers are reunited with their father, Cymbeline gives Imogen to her chosen husband, Posthumus. Cymbeline shows a little jealousy during the scene of reconciliation, nevertheless. Imogen clings to her husband, and recognizes him before she recognizes her father. Cymbeline says:

How now, my flesh, my child?  
What, mak'st thou me a dullard in this act?  
Wilt thou not speak to me?

(V.v.264-6)

After a fuller recognition has satisfied him, Cymbeline unfathers himself by saying:

O, what am I?  
A mother to the birth of three? Ne'er mother  
Rejoiced deliverance more.

(V.v.368-70)

The Winter's Tale is a father/daughter play, too, that shows a father casting out his infant daughter because, since he believes his wife has been sexually disloyal to him (which she has not been), he thinks his daughter is not his own. Apollo's oracle declares that "the king shall live without an heir, if that which is lost" --his daughter, Perdita-- "be not found" (III.ii.132-3).

But The Winter's Tale defines Perdita only as a com-

ponent force in the natural process of restoration. Her power can be activated only by the cooperation of accidental dramatic actions, like Polixenes' wrath and Camillo's longing to see Sicilia, and by essential deliberate acts, like Leontes' penitence, which makes him, and because of him, his land, receptive to the grace of nature Perdita brings with her.

The Winter's Tale illustrates a familiar father/daughter theme: coveting engenders loss, but renunciation of possessiveness is the necessary condition for the enjoyment or the restoration of the object of desire. Perdita represents, then, more than herself in the fable of The Winter's Tale. She enables the restoration of life to Sicilia, to Leontes and to Hermione. Perdita shows, therefore, also, that the daughter as an object of desire and value cannot be coveted as a possession --as Perdita is momentarily by Leontes (V. i.223)-- but must be appreciated for the processes (of good growth and restoration) in which she participates as a power.

The Tempest is a very important father/daughter play, and will be discussed later in detail. Suffice it here to say that in this essay, The Tempest is seen as a recasting of King Lear designed to give play to this difference: Prospero can let his daughter go, and does not wish to be imprisoned with her, and to have sole enjoyment of her. Lear, of course, will not let Cordelia go, and does crave to be her sole possessor and enjoyer. Prospero, therefore, averts the calamities Lear brings on, because Miranda seems

to be as set to disobey Prospero should she be moved to as Desdemona is ready to disobey Brabantio or as Cordelia is to frustrate her father when he threatens her sense of the proper operation of herself.

Several other plays by Shakespeare that touch upon the father/daughter theme --some very lightly-- ought to be catalogued in order to show the extent of Shakespeare's preoccupation with fathers and daughters.<sup>8</sup>

The climactic negation of Love's Labors Lost is caused by the death of the father of the Princess of France. She had visited Navarre on the business of reclaiming land for her father. Her father's death forces his daughter and her women to leave their suitors for a year of mourning. However unintentionally, the father intervenes, by his death, and helps to hinder the romantic plans of his daughter's and her ladies' wooers.

Much of the motivation for Titus' revenge in Titus Andronicus comes from the rape and mutilation of his daughter, Lavinia.

In The Taming of the Shrew, an examination of source material provides a confirmation of the existence of a veiled father/daughter incest theme in the play. In Shakespeare's rendition, this theme exists only as a possibility of interpretation. But in the source, Here Begynneth a Merry Jest of a Shrewd and Curste Wyfe, Lapped in Morrelles Skin, for her Good Behavyour,<sup>9</sup> the theme is quite openly presented. In the source, the younger daughter is the

father's favorite. The older, like her mother, a character Shakespeare drops, is shrewish and her mother's favorite. The father is reluctant to give the younger daughter in marriage because she pleases him. The condition that Shakespeare retains, which requires the marriage of the shrew before the marriage of the milder daughter will be allowed, is established by the father to keep his younger daughter his own. That Shakespeare chose to diminish a part of the motivation of his plot does not suggest the insignificance of that material. Rather, like blocked memories or suppressed information, the muted father/daughter material seems to take on particular significance, especially because father/daughter interactions are significantly recurrent in Shakespeare's plays.

In the first part of Henry VI, Joan of Arc appears. In an encounter between Joan and her father, after she has been captured by the English, she defies his tenderness and denies he is her father at all. Earlier (I.ii.72), she had told the Dolphin, "I am by birth a shepherd's daughter." When she refuses her father's blessing, he curses her saying, "O, burn her, burn her! hanging is too good" (V.iv.33). She chooses destiny over her father.

In I Henry IV, Glendower marries his daughter to Mortimer, his political and military ally against the king. The lady does not speak English; Mortimer does not speak Welsh. The lady's father must interpret between husband and wife. Mortimer and his wife, appear only briefly in

Henry IV, in an interlude. Her father is present, too. She sings. Her husband is to go off to war. She is to follow him in the company of her father.

In Much Ado About Nothing, when he believes the Prince wants to marry his daughter, Hero, Leonato instructs her to accept. When he learns that the Prince is not her suitor but has spoken for Claudio, he still approves. Hero is also pleased with the marriage, but, before the ceremony, she is slandered, and her bridegroom interrupts the marriage ceremony with the accusation, which he believes. She faints. Initially, her father, too, believes the slander. As part of the strategy to clear her, Hero's party declare she is dead. This stratagem introduces into the play a thematic device often associated with daughters: death (or loss) and rebirth (or restoration). When Hero's father a second time gives her to Claudio in marriage, the fiction of her death is continued. Hero poses as her own cousin. Leonato gives Claudio this "substitute." When the real wedding takes place, father and daughter have assumed the more distant roles of uncle and niece.

No father/daughter intrigue figures in Henry V. Nevertheless, the daughter of the king of France shows a forwardness characteristic of Shakespeare's daughters. Before the French defeat, she is studying English. When France is defeated, the joining of the kingdoms of England and France is signified by her marriage to King Harry who has defeated her father.

In As You Like It, Celia disobeys her father when he banishes from court her friend Rosalind, the daughter of his brother, whose dukedom he has usurped. Celia follows Rosalind into the forest in order to find Rosalind's father. In the forest, however, Rosalind finds not only her father but a husband who, in the mistreatment he has received from his brother, resembles her father.

In The Merry Wives of Windsor, Anne Page defies father and mother to marry master Fenton, and Ford defends the marriage, with an ironic reference to daughters as property, saying, "Money buys lands, and wives are sold by fate" (V.v.234). Fenton, after he is Anne's husband, argues that her disobedience to her father and mother is a holy offense which enables her to "shun/ A thousand irreligious cursed hours/ Which forced marriage would have brought upon her" (V.v.229-31). Her father accepts her marriage easily, saying, "What cannot be eschewed must be embraced" (V.v.239).

In Troilus and Cressida, the father/daughter configuration is quite important even though the play is not about fathers and daughters, though it is quite concerned with a theme closely associated with fathers and daughters, possession. Cressida is traded to the Greeks for Antenor and taken away from Troilus because her father wishes to have her with him among the Greeks.<sup>10</sup> He says, "her presence/ Shall quite strike off all service I have done" (III.iii.27-8). He does not say why or how, and the effect of which he speaks is never shown. Cressida never expresses the de-

sire to join him. Nor does she ever suggest that she misses him. The news that she must join him is bad news to her.

Calchas, Cressida's father, is present on stage, according to stage directions, when Cressida is brought into the Greek camp, but Shakespeare gives him no words, even of greeting, to speak. No interaction is indicated here or anywhere else in the play between the father and daughter. Calchas does not seem to be aware of or offended by the vulgar treatment of his daughter by the Greek army. In a stage production, of course, interpretive action can be imagined and enacted, but the text gives nothing.

In V.ii., when Diomedes visits Cressida at night, he first encounters Calchas. Diomedes asks, "where's your daughter?" Calchas answers, "She comes to you." In the Greek camp, Cressida's father seems to be taking the role her uncle, Pandarus, had taken in Troy.

In All's Well That Ends Well, Helena, the daughter of a famous physician, uses the art her dead father has bequeathed her to restore the king of France to health. His reward is to give her any husband she chooses.

Measure for Measure is, ostensibly, not a father/daughter play. Nevertheless, by giving another meaning to the words "father" and "daughter," Measure for Measure becomes one. Vincentio, Isabella's priest, is her ghostly father. She calls him "good father" (III.i.242). He calls her friend Juliet "daughter" (II.iii.29). Vincentio marries Isabella at the end of the action of Measure for Measure.

The idea of a father is further amplified in Measure for Measure. Vincentio's role suggests that fathering is a condition based on actions that direct growth and that create the opportunities for growth. This definition of being a father is integrated into Prospero's way of being a father.

The father/daughter theme is recalled in Macbeth. Lady Macbeth gives as the reason for not killing Duncan herself that, as he slept, he reminded her of her father (II.ii.12-3).

In Henry VIII, a play perhaps of multiple authorship, no father/daughter interaction occurs. But the play closes with a scene of the christening of the daughter born to Henry who becomes Elizabeth I.

In The Two Noble Kinsmen, another play of perhaps multiple authorship,<sup>11</sup> a jailer and his daughter appear. Most of the scenes involving the daughter --solo narrations by the daughter-- following the first scene, apparently by Shakespeare, seem to be by Fletcher. In Shakespeare's scene (II.i.1-59), the daughter is firmly sane. Her language shows her as intelligent, observant and strong. What her relation to the wooer who has been negotiating with her father before she enters is difficult to know. The wooer tells her father he has the maiden's consent to marry. Her father says he will, therefore, agree to the marriage. There is no dialogue between the lovers (are they?) but this can be accounted for by the fact that the father stops

conversation, saying they can consider marriage afterwards, and sends his daughter to attend on his prisoners, Palamon and Arcite. What stage business there is between the wooer and the daughter may be determined by the director. The text gives no indication of any action. How the wooer and the daughter greet each other or look at each other, if they do at all, affects the plausibility of what follows.

In the sections possibly by Fletcher, the daughter goes mad because of a love unrequited by Palamon, whom, for love, she has freed from jail. In the last scene of the play, which is regarded as Shakespeare's, the daughter is not present when the jailer answers Palamon, who has courteously inquired (V.iv.25) that his daughter has returned to health and is to be married to her suitor. In V.ii. when she had last appeared, the daughter was shown as mad, with her lover, to humor her, pretending he was Palamon wooing her, and the Doctor standing by as Arcite.

Of the thirty-eight plays, then, which Shakespeare wrote or participated in writing, twenty-seven present his concern with the father/daughter relationship. Among these are Shakespeare's fullest productions. In many of these plays, the father/daughter relationship is central to the drama and meaning of the play. The father/daughter motif, indeed, is one of the elements that unites many separate plays, making them parts of a whole. And, though beyond the scope of this essay, the relationship between fathers and daughters can be seen to fit into Shakespeare's con-

cern with the larger complex of interrelations between all family members and with his interest in the interplay of families and the larger social orders in which they exist.

## Notes

<sup>1</sup> Sir Arthur Quiller-Couch, "Paternity in Shakespeare" (Annual Shakespeare Lecture, Read April 27, 1932), p.12.

<sup>2</sup> Cf. Thomas McFarland, Tragic Meanings in Shakespeare (New York: Random House, 1966), pp.64, 65, 69. See also Leslie Fiedler, The Stranger in Shakespeare (New York: Stein and Day, 1972), pp.146-7.

<sup>3</sup> See Harry V. Jaffa, "The Limits of Politics: King Lear, Act I, Scene i," in Shakespeare's Politics by Allan Bloom with Harry V. Jaffa (New York: Basic Books, Inc., 1964), pp.124ff. for Jaffa's argument that Lear intended Burgundy to be Cordelia's husband. By marrying Cordelia to the lesser power, Jaffa thinks, Lear would have kept political hold on the part of the kingdom he intended to give to Cordelia and her husband.

<sup>4</sup> Shakespeare uses the father/daughter motif in Timon of Athens, but the daughter herself does not appear in that play.

<sup>5</sup> "Pistol" is a familiar bawdy expression in Shakespeare for penis. See II Henry IV, II.iv, for example, for plays on Pistol's name. See also Henry V.

<sup>6</sup> Indeed, their incest is shown to have such consequences. By displacement in Pericles Tharsus is punished with a famine for the sins of Antioch. See Sir James Frazer, The New Golden Bough: A New Abridgment, ed. Dr. Theodore H. Gaster (New York: Mentor/New American Library, 1959), p.127: "...it is believed that breaches of sexual morality disturb the course of nature, particularly by blighting the fruits of the earth."

<sup>7</sup> See Cymbeline, I.i.86-8 and III.iv.90.

<sup>8</sup> Shakespeare's own only surviving children were his daughters, Susanna and Judith. Susanna was, apparently, his favorite. He willed the bulk of his estate to her. Judith did not marry until 1616, two months before her father's death. She was thirty-one. Susanna is identified

this way in the epitaph inscribed on the burial monument erected for her and her husband in Holy Trinity Church:

Witty above her sex, but that's not all,  
Wise to salvation was good Mistress Hall;  
Something of Shakespeare was in that, but this  
Wholly of him with whom she's now in bliss.

These lines are quoted in S. Schoenbaum, Shakespeare's Lives (New York: Oxford University Press, 1970) p.7.

There is an account, also, of Shakespeare's involvement with an actual father/daughter difficulty in S. Schoenbaum, "The Life of Shakespeare," in A New Companion to Shakespeare Studies, ed. Kenneth Muir and S. Schoenbaum (London: Cambridge University Press, 1971) p.8. In 1612, a law suit was brought against Mountjoy, a tiremaker with whose family Shakespeare had lodged in London in 1604, by Mountjoy's son-in-law. "The Mountjoys were eager to marry their daughter Mary, an only child, to Belott. But he held back, and Madame Mountjoy 'did send and persuade one Master Shakespeare that lay in the house to persuade the plaintiff to the same marriage'." Shakespeare "conveyed to Belott the father's promises with respect to the marriage portion, and also the information that, should he refuse the match, 'she should never cost him, the defendant her father, a groat. Whereupon, and in regard Master Shakespeare had told them that they should have a sum of money for a portion from the father, they were made sure by Master Shakespeare by giving their consent, and agreed to marry...' The wedding took place" in "1604. Later Belott quarrelled with his father-in-law over the dowry and a promised legacy; hence the suit. In his testimony Shakespeare...remembered the plaintiff as an apprentice who 'did well and honestly behave himself', and the defendant as one who showed 'great good will and affection towards the said complainant'. But the crucial points --the amount of the portion and when it was to be paid-- Shakespeare could not recall, nor could he remember what Mountjoy had promised his daughter after his decease."

<sup>9</sup> Richard Hosley, "Sources and Analogues of The Taming of the Shrew," in The Signet Classic Shakespeare: The Taming of the Shrew, ed. Robert B. Heilman (New York: Signet/New American Library, 1966) pp.193ff.

<sup>10</sup> Speaking of the exchange, Calchas says that Antenor "shall buy my daughter" (III.iii.28). The use of the word "buy" emphasizes Cressida's identification as property.

<sup>11</sup> Paul Bertram, Shakespeare and The Two Noble Kinsmen (New Brunswick: Rutgers University Press, 1965) believes Shakespeare wrote the play entirely, and discusses the daughter's scenes beginning on p.222.

From Tragic Hero to Magic Hero

## Chapter Two

### Lear

- i. Lear's Idea of His Daughters, and His Daughters' Ideas of Themselves; The Similarity of Lear's World View and Edmund's

King Lear describes the uncontrolled arousal of emotions stimulated in the old king by his three daughters' revelations of their true selves. As Lear contrived to make himself into the image of a king, he miscalculated by regarding his daughters as only the image of daughters. Lear's image of his daughters is derived from the same social reality against which Erasmus and More wrote when they called for a non-discriminatory education for girls.<sup>1</sup>

Lear's image of the ideal daughter is of one who affirms herself as her father's property, and of one whose devotion to her father does not fall short of worship. Each of the three sisters deviates from the social norm and from Lear's ideal. The elder two use the appearance of devotion in order to gain power for themselves. Cordelia's ideal of devotion is service to her father or to her husband, but not service as a form of worshipping them and obliterating herself, but service as an expression of her willed and active duty. By perceiving a loyalty divided

between her father and her husband, Cordelia asserts herself not as property but as a person with a complex soul. By seeming to perceive a single loyalty, Goneril and Regan, who allow themselves to appear as objects he possesses to their father, define everyone around them as capable of being regraded as and treated like property.

Lear, by perceiving his daughters as property, prepares the way for their various rebellions. Cordelia's rebellion takes the form of an assertion that there is an ethical, natural standard that is more authoritative than any standard of human devising, and that this standard must be known and obeyed.<sup>2</sup> This understanding is the work of reason. Goneril and Regan rebel against Lear's authority not by invoking a higher one than human authority. They invoke themselves and their own natures --as Edmund does for his-- for their rebellions.<sup>3</sup> Goneril's and Regan's desires define reality for them, and their ethic is based upon the power of their actions to impose upon reality the desires and the definitions they choose.

By regarding his daughters as property, furthermore, Lear reveals that his wish to "crawl toward death" (I.i.43) is a confused wish whose implications Lear himself does not actually grasp. Desiring possessions and the mortal gratifications they can bring contradicts the renouncing of mortality preparation for death entails.

The possessiveness of Lear's desire to possess his daughters is echoed in the Gloucester plot. In Gloucester's

bastard, Shakespeare anatomizes the working of covetousness. Edmund's evil actions begin with his desire to dispossess Edgard from his inheritance and to usurp his place. In his opening soliloquy of the second scene of King Lear, Edmund says, "Legitimate Edgar, I must have your land" (I.ii.16). In this desire, Edmund expresses the prestigious as well as the real power of possession. Property can serve to enhance the self-esteem of those who have none inherent. Edmund is such a one. His boasting in the soliloquy, though conventional, expresses the aggressive defensiveness of one who feels himself defined by inferiority. He says:

Wherefore base?  
 When my dimensions are as well compact,  
 My mind as generous, and my shape as true,  
 As honest madam's issue? Why brand they us  
 With base? With baseness? Bastardy? Base? Base?  
 Who in the lusty stealth of nature, take  
 More composition and fierce quality  
 Than doth, within a dull, stale, tired bed,  
 Go to th' creating a whole tribe of fops  
 Got 'tween asleep and wake?  
 (I.i.6-15)

Similarly, Lear's need for his daughters' devotions is a need to have his daughters satisfy his appetite<sup>4</sup> for being and to give him a sense of being.<sup>5</sup> Lear's identity derives from the decorations enhancing him, decorations he must possess, as his demands on his daughters show and as the conditions of his transference of the kingdom shows. "Only we shall retain," he stipulates, "The name and all th' addition to a king. The sway, / Revenue, execution of the rest" he gives away without thought (I.i.135-7).

## ii. The Arousal of Lear's Passions

According to Elizabethan psychology, actions that are directed towards satisfying appetite, as well as exercises that are directed towards diminishing appetite share the goal of reducing emotional and physiological tensions. Emotional and physiological tensions can be reduced either by being discharged or by being transcended. In the course leading up to the process of discharge, emotions must first be aroused and intensified. If the system in which the emotional tension is intensified is capable of discharging the highly charged energy of feeling, the system can enjoy the relaxation that follows the reduction of tension. If the capacity for discharge is not available, the system in which the tensions accumulate becomes irritated.<sup>6</sup> The emotional irritations that result from hindered discharge, moreover, seem to be able to express themselves without discharging themselves. In such cases an increase in tension can develop until the tension becomes intolerable and unsupportable, and the system breaks.<sup>7</sup> In Lear's case, the conditions for emotional discharge are not available though emotional tensions are, in the form of desires for his daughters' submission, and especially for Cordelia's, and in the form of the abuse to which Coneril and Regan subject him.

Lear's anger at Cordelia is so great because, as he says, he "loved her most" (I.i.125). He had wished and expected that she would express the desire for him to use

her: "I had thought to set my rest/ On her kind nursery" (I.i.125-6). The degree to which the old king's rage at Cordelia in the first scene debilitates Lear himself then is a matter for theatrical interpretation.<sup>8</sup> Nevertheless, however shaken he is by his own anger, Lear leaves the stage still thinking of himself as master after he has banished Cordelia and Kent. They, apparently, submit to Lear's authority, and, thereby, play their public parts in Lear's (altered) ritual. The intransigence of Goneril and Regan, however, however, in their first confrontations with their father, prevents his satisfactory and powerful discharge of rage. By their cruelty, disregard and scorn, they deprive him of mastery. Furthermore, his anger at Cordelia had expressed his desire for her, not his authority; and the force of that desire, remaining unsatisfied (in fact, amplified by his rage) lingers within him, providing the emotional energy further to be unsettled, just as a hungry person is more prone to be unsettled by disturbing influences than a person who has eaten enough.

When he banishes Cordelia, Lear makes Goneril and Regan the midwives of his death. The passions they help to unleash in Lear have no possibility of being discharged because of the daughters' cold strength and the father's weakness. Ironically, considering Lear's stated desire to "crawl toward death," the condition the elder daughters provoke in Lear, according to Elizabethan psychologists,

actually can cause death.<sup>9</sup>

When Lear's rage is aroused and frustrated by his elder daughters, the turbulence of his anger turns against himself. Lear describes the bodily reality of his emotional upheaval when he cries after hearing Kent's explanation of how he came to be put in the stocks:

O, how this mother swells up toward my heart!  
Hysterica passio, down, thou climbing sorrow,  
Thy element's below.

(II.iv.35-7)

Lear is talking about a morbidly excited condition coming from a fit of hysteria, which was also known as a rising of the mother.<sup>10</sup> As Lear describes it, the sorrow climbs from the matrix or the center of his body up to his heart and torments him with a congestion of the heart.<sup>11</sup> Melancholic humor, aroused by Cordelia's "betrayal," is now set in motion by the external stimuli of Goneril's and Regan's actions.<sup>12</sup> Lear tries to suppress the upsurge because it feels explosive. The reality of his physical condition is at odds with the ideal balance of humors.<sup>13</sup> Such an upsurge not only brings sorrow to the heart, but confusion to the reason. Soon after Lear's complaint about the "climbing sorrow," he cries, "O me, my heart, my rising heart! But down!" (II.iv.119).

Lear's images of upward movement recur continuously throughout King Lear, in other characters' speeches as well. These images are also varied and opposed by images of downward motion. The Renaissance concept of the humors contains

a theory that posits movement happens circularly on a vertical axis both in the macrocosm and in the microcosm.<sup>14</sup> The Elizabethans believed that the humors, in their functioning, and as they were altered from one to the other, set "motions" going.<sup>15</sup> Furthermore, the Elizabethans believed that the head was higher than the body and that vapors were sent up to the head from the belly. This process of ascension can constitute an attack of passion upon reason<sup>16</sup> such as Lear repeatedly suffers, initially when his desire for Cordelia overwhelms his sense.

Brought to despair by his own undischageable passion assaulting him, Lear wails to Goneril, "I am ashamed/ That thou hast power to shake my manhood thus" (I.iv.303-4). "Shake" bears a weight of irony. "Shake" recalls Lear's original intent to "shake all cares and business from our age" (I.i.41). The image of movement away from himself is transformed into an image of movement penetrating him. Then, in the condition of his own passionate contraction, Lear imagines release by means of violent penetration of his daughter. He fashions this curse against Goneril:

The untented woundings of a father's curse  
Pierce every sense about thee.  
(I.iv.307-8)

"Sense" carries an ambiguous sexual implication, as in Regan's earlier expression, "the most precious square of sense"<sup>17</sup> (I.i.76). "Untented woundings," too, may be read as sexually suggestive. Once again, one of Shakespeare's fathers expresses domination of his daughter through imagery

of sexual piercing. (Sexuality and dominating power are linked in King Lear in the Goneril-Regan-Edmund triangle that develops later in the play, too.)

When Cordelia's "most small fault" (I.iv.273) initiated Lear's disturbance and "wrenched my frame of nature/  
From the fixed place; drew from my heart all love,/ And added to the gall" (I.iv.275-7), Lear's shock increased his melancholy humor, drove his heart's own fluid from his heart, and increased the fluid (gall) of the lower regions of the body. This fluid replaced his heart's fluid. How intensely physical Lear's need to possess Cordelia, as well as the consequences of that need's frustration, is can be seen from the imagery of his speech severing her from him. His idea of possession borders on fantasies of eating. Lear says:

Here I disclaim all my paternal care,  
Propinquity and property of blood,  
And as a stranger to my heart and me  
Hold thee from this forever. The barbarous Scythian  
Or he that makes his generation messes  
To gorge his appetite, shall to my bosom  
Be as well neighbor'd, pitied, and reliev'd,  
As thou my sometime daughter.  
(I.i.115-22)

These words tell, in quite violent and alienated terms, the same desire to assimilate his daughters, to feed upon them, their devotion and flattery as did his initial question, "Which of you shall we say doth love us most?" (I.i. 53). Like Antiochus in Pericles, Lear wants to hoard and devour his daughters.

In King Lear, two designs, both involving movement,

are repeatedly worked into the fabric of the play. Images of upsurge present a physiological description of Lear's passionate arousal,<sup>18</sup> and violent images of attack show the effect of the aroused energy as its force inside Lear increases without a similar increase in the opportunity for the aroused energy to be discharged.

In his curse against Goneril, Lear combines references to the upper and lower body. He implores Nature:

Into her womb convey sterility,  
Dry up her organs of increase,  
(I.iv.285-6)

Then he wishes, should she conceive despite his curse, her child may

Stamp wrinkles in her brow of youth,  
With cadent tears fret channels in her cheeks.  
(I.iv.291-2)

The sexually spiteful quality of his curse is apposite, too. And when Lear curses Goneril to Regan, he projects upon Goneril the energy that is charging upward in himself, turning that energy away from himself and onto Goneril. Lear says:

You nimble lightnings, dart your blinding flames  
Into her scornful eyes.  
(II.iv.164-5)

When Regan, upon her sister's arrival at Gloucester's castle, takes Goneril's hand in welcome, Lear suffers bodily hurt, and cries out:

O sides, you are too tough:  
Will you yet hold?  
(II.iv.196-7)

Here is multiple ambiguity. Lear is addressing the sides

of his body, which he feels ought to split with pain, but are too tough and, therefore do not burst. He is also addressing his daughters whom he sees standing in tough defiance of him, holding each other's hands, forming the two sides of one enemy. The ambiguity shows the emerging alignment of inner and outer forces of destruction. Furthermore, whether Lear is addressing his sides or his daughters, his words indicate his powerlessness to control processes he has instigated by an unreason that has been caused by his wrong regard for people and processes as objects capable of being possessed.

iii. The Potential Similarity of Lear's Power and Prospero's, and the Failure of Lear's Power because of His Desire to Possess His Daughters

If emotional and physiological tensions are reduced by being transcended (which they are not in Lear's case), then passions and desires, rather than being aroused (as they are in Lear's case) must be flattened and emptied of their particular affect. Passions and desires that cannot be discharged must be neutralized. The ability to rise above the physiological working of passion, and, thereby, to prevent destructive passion from growing seems to be what allows Prospero to perform magic. His magic results from his ability to use reason to determine the disposition of his passions; in consequence, he can determine external

conditions which affect the arousal of passion. Because, in other words, Prospero controls the inner operations of passion by reason, he frees energy from being bound in appetite to a desire or from such torment as Lear's frustrated desire induces. This freed energy is the energy an intelligence skilled in magic can use for performing magical actions, actions in which a realm beyond the self is put under the deliberate control of the self.

The thesis of this chapter is that Lear has the same resources available to control the natural phenomena and the human actions around him that Prospero does. However, Lear cannot mobilize his ability to command those resources because he has eviscerated himself by his possessive attitude towards his daughters. Furthermore, Lear has made himself the victim of the unruled exertion of his powers. He has not been able to formulate their exercise in a way beneficial to himself and to the good. The reason, again, is a rashness that comes from regarding his powers as property rightfully his to possess, just as he thinks his daughters are. Therefore, in King Lear, Lear's suffering moves from his own microcosmic turmoil to a macrocosmic storming uncontrollably because the manipulation of nature which is a deliberate power in Prospero has not been brought under deliberate, intellectual control by Lear.

Control in determining actions of nature, of which Prospero is capable, is possible for several reasons be-

yond his own self-discipline. The concept of the humors organizes the world in terms of the macrocosm/microcosm arrangement which describes the larger and the smaller worlds as sharing substances and processes. Furthermore, within the microcosm of a person, "the mind most effectually works upon the body, producing by his passions and perturbations miraculous alterations, as melancholy, despair, cruel diseases, and sometimes death itself."<sup>19</sup> Magical powers may be defined as those which derive from the skill of strengthening the mind and extending the boundaries of that in which the mind is bodied.<sup>20</sup> Such control as Prospero exercises can exist, consequently because:

the world is a feeling animal,<sup>21</sup> and...all its parts partake in one and the same kind of life. Just as our own arm does not wish to be separated from the elbow, nor the elbow from the upper arm, nor the head from the neck, nor the leg from the thigh, but all oppose and hate division, so the whole world hates division-- which division occurs when an empty space or vacuum intervenes between any of its parts. Moreover, if the air does not feel pain when it is not being touched by another body it would not rush so swiftly to the aid of the whole, which it does in order to bring itself into contact with other bodies.

This passage is from On the Sense and Feeling in All Things and on Magic, written by Tommaso Campanella.<sup>22</sup>

No suggestion is being offered here that Shakespeare read Campanella's work or knew of his existence, but the ideas Campanella is expressing are not peculiar to him nor original with him. They are products of Ficino's neo-Platonism, with which Shakespeare is likely to have been

acquainted.<sup>23</sup>

Compare the following paragraph from Ficino's Commentary on Plato's Symposium with the paragraph of Campanella's already given:

...all the parts of the world, because they are the works of one artist, the parts of one creation, like each other in life and essence, are bound to each other by a certain mutual affection so that it may justly be said that love is the perpetual knot and binder of the world, the immovable support of its parts and the firm foundation of the whole creation.<sup>24</sup>

Several ideas that resemble neo-Platonic ideas as they are expressed in this passage figure significantly in the design of the worlds of King Lear and of The Tempest. Ficino's passage asserts that the single energy of love flows through all parts of creation and binds them together.

King Lear and The Tempest both show that the quality and the effect of the force of love exist through the interpenetration and interinfluence of phenomena and events upon each other. In Shakespeare's plays, love is shown to need the guidance of reason for it to operate as love itself. When love is asserted without the tempering of reason and without the guidance of generosity, as love is asserted by Lear, by Edmund, by Goneril and by Regan, love is a force that sets chaos and evil in motion. True love, on the other hand, does not connote the passionate state of an individual's emotions and desires, but a process of human sympathy that operates to create a prosperous and a generous social order.

In King Lear and in The Tempest, the movement of the energy that Ficino calls love flows from Lear and from Prospero into the operations of nature; and, within Lear and within Prospero, that energy flows upward from the region of the belly. Prospero guides this energy, freed from passion, with his reason, and uses its force to effect his purposes in the nature surrounding him. Within Prospero, this energy does not ascend disturbingly to the head, clogging the brain and impairing the reason. In Lear, the energy of his passions arises and works without being subjected to the control and guidance of reason, but overwhelms reason. The tumultuous effect on Lear's body of this upheaval of passion has already been shown. The energy of aroused and unharnessed passion, however, affects, in King Lear, the body of the world around Lear, too, just as, in The Tempest, Prospero's aroused energy affects the world around him. The difference, of course, is that Lear's effects are not deliberate whereas Prospero's effects are the deliberate results of his art.

#### iv. Lear in the Storm

The first of the scenes of the heath storm, in King Lear, presents both the painful body imagery so prominent throughout King Lear<sup>25</sup> and images suggesting that the strain ("Blow, winds, and crack your cheeks." III.ii.1) on the body of the world is a result of the turmoil in Lear's

body and mind. As in Lear, in nature, the dislocation of energies seems to happen by an increase in the force of an upward flow. Lear cries out, commandingly:

You cataracts and hurricanoes, spout  
Till you have drenched our steeples, drowned  
the cocks!  
(III.ii.2-3)

as if arguing against and compelling his own berserk powers. The possibility of a play on the meaning of "cocks" --signifying weather cocks and penises-- reiterates the unity of internal and external upsurge. Imagery introducing drowned phalluses is fitting, too, at the time Lear confronts his powerlessness, and rages against it, especially because he had expressed his power in piercing, penetrating and devouring imagery.

Ascending pressure so greatly pounds upon him and within Lear's head that his words invoke the delusional process of willing what one suffers.

You sulph'rous and thought-executing fires,  
Vaunt-courriers of oak-cleaving thunderbolts,  
Singe my white head,  
(III.ii.4-6)

he implores spitefully. The two meanings suggested by "thought-executing fires" --the fires execute thought in the sense either of enacting thought or of destroying thought-- continues to express the ambiguity of Lear's role as the victim of his own power. This ambiguity offers Lear no advantage, however. Lear's attempt to control the force oppressing him comes too late. Like Hamlet's words Lear's power, once released, is not his own.

Lear continues to connect the turmoil in his belly and the turmoil in external nature when he calls to the storm: "Rumble thy bellyful" (III.ii.14). With impotent command, he dares fire and water to "spit" and "spout" until they "let fall" their "horrible bristling pleasure." Then Lear contemns them because they "join" with his daughters their "high engendr'd battles 'gainst a head/ So old and white as" his (III.ii.23-4). Lear has put his own force in his elder daughters' service. His own rage seems to accomplish the work of his destruction that those daughters wish.

The opposition between the lower and upper bodily regions is twice presented in the Fool's rhyme.

The cod-piece that will house  
 Before the head has any,  
 The head and he shall louse;  
 So beggars marry many.  
 The man that makes his toe  
 What he his heart should make,  
 Shall of a corn cry woe,  
 And turn his sleep to wake.  
 (III.ii.26-34)

The Fool states the opposition again in his reply to Kent's question, "Who's there?" "Grace and a cod-piece;" (III. ii.39-40) the Fool answers. Kent's language continues to present the opposition between upper and lower regions on a cosmic scale:

the wrathful skies  
 Gallow the very wanderers of the dark  
 And make them keep their caves,  
 (III.ii.43-5)

he says, describing how dreadful the night is. But his

words suggest, also, that when the night's warning is obeyed rather than its fierceness challenged, the night protects delicate things. This implication is not given substance until the last romances.

#### v. Lear's Recognition of Incestuousness

Throughout Act III, Scene ii, Lear speaks of events outside himself that mirror processes within him. In his last invocation of the scene, after a subjunctive plea to "the great gods/ That keep this dreadful pudder o'er our heads" to "Find out their enemies now" (III.ii.49-51), he addresses those enemies using, "thou," though he is, himself, one of those enemies and the thou of whom he speaks. He says:

Tremble, thou wretch  
That hast within thee undivulged crimes  
Unwhipped of justice; hide thee, thou bloody hand,  
Thou perjured, and thou simular of virtue  
That art incestuous.

(III.ii.51-5)

Lear suggests that the storm is powerful because the person the storm afflicts has been weakened by "close pent-up guilts" (III.ii.57). The power of external force activates an internal response (just as the eruption of internal passion disrupts external order). Lear's trembling results from forces acting upon him from within and from without.

Lear's fault, like the fault of many other fathers

of daughters in Shakespeare's plays, is an excessive possessiveness and an excluding desire for his daughters' devotion, and particularly for Cordelia's submission to him. One of the "undivulged crimes/ Unwhipped of justice" of which Lear accuses the "thou" of his speech is incest: unlawful sexual possession. Father/daughter incest describes an attitude of retaining rather than yielding in the father, of holding back something from the world rather than of giving to the world. The proximate image of a whip reintroduces imagery of phallic domination often occurring in relation to the character of Shakespearean fathers of daughters.

The importance for Lear of the recognition that he is "incestuous"<sup>26</sup> is clear because calm follows upon it. He becomes less confused and combative. The storm loses symbolic value for him. He is freed from contentiousness. Words no longer rush out of him with desperate force. He says, "My wits begin to turn" (III.ii.67). (Characteristic of sentences in King Lear these words are ambiguous. Are his wits turning toward confusion or toward recognition, or are they turning toward both?) Lear says to the Fool, "Come on, my boy. How dost, my boy? Art cold?" (III.ii.68). Asking this question makes Lear recognize, "I am cold myself" (III.ii.69). Lear asks Kent for help. "Where is this straw, my fellow?...Come, bring us to this hovel" (III.ii.69,71), he says.

With the release of passion, and with an expression of his passion's motive force, Lear eases the tormenting effects of the storm upon himself. But such ease is not power, and the forces Lear has activated against himself have, by the third act, gotten good momentum.

vi. The Absorbing Effect of Lear's Physical Pain;  
Edgars Amplification of Lear's Suffering

The improvement in balance that Lear shows after he names the "crime" of incest continues into the next scene in which he appears. Lear is more coherent than he had seemed before. He is less melodramatic about the torments of the storm than he had been. Images of bodily pain caused by the violence of his passion, nevertheless, continue, too. Lear's first words are, "Let me alone.... Wilt break my heart?" (III.iv.3-4).

Lear is sound saying this. Human association is painful because by likeness and by unlikeness commerce with others (in this case with Kent) recalls for him his own humiliation and the loss of Cordelia. By means of Lear's first words, Shakespeare focuses attention on the turmoil threatening within Lear as well as on "the tyranny of the open night" (III.iv.2). Lear is self-possessed enough to discuss with Kent the relation of the storm to his own misery. Lear says:

Thou think'st 'tis much that this contentious  
storm



interconnectedness of all things.

Lear's prayer, "Poor naked wretches," expresses not only an improvement in his politics, but an effort to release the rage that still agitates and disturbs him. He tells himself to

Expose thyself to feel what wretches feels,  
That thou mayst shake the superflux to them,  
And show the heavens more just.

(III,iv.34-6)

In this passage, "shake," a word which Lear has twice before been given to say, means distribute. Lear means to give the wretched the superfluity of wealth that the rich have accumulated and that makes the difference between rich and poor. (But he no longer has anything to give or the power to compel others to give.) Lear needs, however, to shake off the excessive tension that he has aroused in himself because of the willfulness unguided by reason he has called forth in himself. The surface content of his prayer, by expressing a generalized pity for Lear to experience, disburdens him of a weight of wretchedness. His words also bespeak the interconnection between human and heavenly actions.

The appearance of Edgar as a poor naked wretch recalls Lear to madness. Tom's misery reminds Lear of his own. The theme of Lear's madness, daughters who have "brought him to this pass" (III.iv.63), reemerges. Lear had suppressed this theme forty lines before when recollection of his elder daughters' treachery had threatened to take hold of him because "that way madness lies" (III.iv.

21). Now, at Tom's arrival, Lear transfers his own situation onto the other mad one:

Lear. What, has his daughters brought him  
to this pass?  
Couldst thou save nothing? Wouldst  
give them all?  
Fool. Nay, he reserved a blanket, else we  
had been all shamed.  
Lear. Now all the plagues that in the  
pendulous air  
Hang fated er men's faults light on  
thy daughters!  
Fool. He hath no daughters, sir.  
Lear. Death, traitor; nothing could have  
subdued nature  
To such a lowness but his unkind daughters.  
Is it the fashion that discarded fathers  
Should have thus little mercy on their  
flesh?  
Judicious punishment -- 'twas this flesh  
begot  
Those pelican daughters.

(III.iv.63-75)

Mad displacement provides Lear a way to speak what presses for expression but which threatens to undo him if expressed.

The adjective, "pelican," applied to Lear's daughters, again, introduces sadistic phallic and oral images, images of piercing and eating. There are several versions of pelican lore. In all of them, however, the young devour the blood of their parent. In one version, the young attack and pierce their nurturer. In another, the parent pelican pierces its own bosom to provide the young with food. In a third version, the young attack, and the parent pelican, therefore, kills them. Then the parent pelican kills itself, and its blood, flowing from its death wound, revives the young. In all versions, there is a reversal of the situation expressed in Lear's first eating image

in which the father eats his children. Now Lear is the one being devoured. He has become the victim sacrificed to his own desire.<sup>27</sup>

The things Edgar says as Tom suggest some of the primary issues and themes of King Lear: "obey thy parents; keep thy word's justice; swear not; commit not with man's sworn spouse; set not thy sweet heart on proud array" (III. iv.80-3). Each imperative recalls a maxim disobeyed in the story of Lear and his daughters. Along with the themes that overtly refer to the complex of father/daughter interactions in King Lear, Edgar alludes to the theme of unlicensed sexuality, thereby linking the theme of father/daughter interplay with sexuality.

Immediately after Lear damns Tom's pelican daughters, Edgar freely associates, "Pillicock sat on Pillicock Hill" (III.iv.76). The things Tom talks of having done, that have brought him to a wretchedness similar to Lear's, are, often, sexual vices. After cataloguing his own supposed crimes, Tom warns Lear against sexual license, saying, "Keep thy foot out of brothels, thy hand out of plackets, thy pen out of lenders' books" (III.iv.97-9). Tom's last phrase mingles sexual and economic looseness conflating sexuality and property. (This is a joining Lear later repeats when he says, "No they cannot touch me for coining" IV.vi.84.)

When Lear is encouraged by Edgar's preaching to resume his own frenzy, and tears off his clothes in defiance

of the storm --as if to tear his skin and ease the beating of his inner tempest-- the Fool's comment imposes the image of an old lecher upon him. The Fool says:

Prithee, Nuncle, be contented, 'tis a naughty night to swim in. Now a little fire in a wild field were like an old lecher's heart -- a small spark, all the rest on's body, cold.  
(III.iv.113-7)

Once Gloucester, against Lear's elder daughters' orders, has secured Lear and his company from the menace of the outer storm, Lear's language again records and, in part, releases, internal fury. Lear's image of revenge,

To have a thousand with red burning spits  
Come hissing in upon 'em.  
(III.vi.15-16)

suggests the pressure of his own bodily pain, as well as the devils whose force he would command.

#### vii. Lear's Melancholy Hallucinations

The physiological processes of anger and grief that disturb Lear by attacking his heart hinder the heart's work.<sup>28</sup> Normally, the heart refines the blood into the vital spirit. If the heart is hindered in its function, by anger, for example, the supply of the vital spirit will be reduced. A bad spirit will be produced instead.<sup>29</sup> If the production of good spirits is prevented because the operation of the heart is corrupted,<sup>30</sup> the operation of the brain will be hindered, too. The brain works to rarify the vital spirits into animal spirits.<sup>31</sup> In health or in

disease, spirits rise from heart to brain, animating or dulling the brain, accordingly. The animal spirits, in health, flow from the brain to the nerves and serve to link the mind to the body.<sup>32</sup>

One of the results of such melancholy corruption of the body's operations and of reason as has been described, and that fits Lear, can be melancholic hallucination.<sup>33</sup>

One form of melancholy hallucination involves seeing and hearing devils<sup>34</sup> as mad Tom does, when he partially expresses Lear's turmoil in his own performance, and as Lear himself does at III.vi. 15-16, when he wishes his elder daughters the victims of the devils' torments he feels.

Melancholy hallucination takes another form in the trial scene. The process that provokes the hallucination -- "hallucination" refers to the entire situation of staging a trial, not just to a visual perception of a daughter who really is not present-- also grant some relief to Lear from his distraught conditions, for the "fumes rising from the stomach or from the humors" and ascending "to the brain ...dull the operations of the soul"<sup>35</sup> and cause sleep as well as hallucinations. Lear's hallucination, before transforming into sleep, brings some relief to the tensions his battles with Goneril and Regan have brought, for on their hallucinated proxies Lear can vent some of the rage and shock to which the actual daughters were impervious. But even within the reduced awareness of a hallucination, reality nags; Goneril escapes Lear's justice (III.v.55).

Though hallucination may spend some of Lear's passion, Lear's capacity for hallucinating, precisely because hallucinating only in the mind of the hallucinator alters what in the outside world remains unaltered, is inverse to Prospero's proficiency at working magic. Magic actually does help to determine what the real situation outside the self will look like.

#### viii. The Crossover of Main Plot and Subplot

Some of Shakespeare's characters can control the movement of other characters and of the action of the plays in which they appear. Often, also, they speak directly to the audience and try to manipulate audience response. Despite the differences between Vincentio in Measure for Measure, Iago and Prospero; despite the differences between the obstacles or situations that confront these characters; and despite the differences in each character's purposes, they all have such dramatic, directorial power. Lear does not. The trial scene shows that his mind does not control the operation of bodies or the course of events. The operations of Lear's body and the course of events determine the workings of Lear's mind.

King Lear begins as if Lear did have such directorial control. His blindness with regard to his daughters, however, causes him to lose control of the play. A dramatic frame has to be constructed around Lear, therefore, in

order to contain him and to give his actions a setting and in order to show the consequences of Lear's conflation of loving and possessing. In order to construct such a frame, Shakespeare makes two things happen while Lear is asleep. Lear is moved --he cannot move himself anymore-- by Kent and Gloucester, to Dover in order to be restored to Cordelia. And while Lear is sleeping, the Gloucester subplot and the Lear main plot cross. Lear's becomes the subplot contained within Gloucester's which --focusing on the fortunes of Edgar-- becomes the main plot.

The point of crossover comes at the moment of Gloucester's blinding. Gloucester, as one of Lear's party, as a father, too, to an ungrateful child and to a child he misesteems, and as an old man, stands for Lear, and takes Lear's place as Regan's victim. (She controls the event of Gloucester's blinding although her husband, who does not survive the deed, performs it.) Moments before Gloucester is blinded, he says to Regan, "I would not see thy cruel nails/ Pluck out his poor old eyes" (III.vii.55-6), referring to Lear, whom he, therefore, in his punishment seems to replace.

The moment of Gloucester's blinding is climactic, showing the forces Lear has loosed -- not diffuse in natural phenomena, but concentrated in the action of one of his own daughters. The imagery of piercing that has recurred in Lear's language regarding his power over his daughters, in this scene emerges from language and becomes the dramatic

imagery of the play's action. Gloucester has only used a figure of speech at line 55. At line 67, Cornwall actually crushes out one of his eyes. And at line 83, he pierces the other.

Once the crossover has been effected, Goneril and Regan, because of their love for Edmund, are transferred into the Gloucester plot. Their deaths are in relation to Edmund. Their deaths have nothing to do with Lear, and he is indifferent when he learns of them. Edgar's ascension to the throne completes the Gloucester plot. His ascension, also, returns King Lear to a neutral point by resolving the tensions --not the problems--<sup>36</sup> of the Lear plot by means of the Gloucester plot.

#### ix. The Meaning of the Imagery of Falling

The imagery of King Lear after the blinding of Gloucester suggests falling. A sense of toppling is produced quite strongly by Edgar's description of the height he and his father stand above in their scene at Dover. Edgar's description establishes a downward pull by continuing imagery that elicits the opposing tension of upper and lower regions. Edgar tells Gloucester:

How fearful  
And dizzy 'tis to cast one's eyes so low!  
The crows and choughs that wing the midway air  
Show scarce so gross as beetles. Half way down  
Hangs one that gathers sampire, dreadful trade!  
Methinks he seems no bigger than his head.  
The fishermen that walk upon the beach  
Appear like mice, and yond tall anchoring bark

Diminish'd to her cock, her cock a bouy  
 Almost too small for sight.  
 (IV.vi.11-20)

Then Edgar shifts from the visible to the auditory, calling on sensations of the ear to produce the feeling of great height. He says:

The murmuring surge  
 That on th' unnumbered idle pebble chafes,  
 Cannot be heard so high.  
 (IV.vi.20-2)

Finally, Edgar modulates away from sense entirely and speaks of the capacity the harmony of the senses creates: balance. Edgar elicits the effect of the tottering that precedes a fall when he says:

I'll look no more  
 Lest my brain turn, and the deficient sight  
 Topple down headlong.  
 (IV.vi. 22-4)

The discrepancy between the depth implied by Edgar's speech and the shallowness of Gloucester's actual fall underscores a paradox in King Lear that has been, primarily, the source of Lear's torment. Lear contains feelings and thoughts deeper than he can actually express. Cordelia's early silence, as it appears to her father, shows her confronting a similar problem.

The images of falling, too, suggest not only a counter-balance to the images of rising energy, but considered psychoanalytically, they signify the disturbing emergence of repressed sexual energy,<sup>37</sup> confirming, therefore, the suggestion of the outbreak of disturbing sexual passion earlier in the storm scene on the heath.

x. Cordelia's Flower Speech as It Reveals Her Place  
in Nature; Why Cordelia Fails

Before Lear reappears wandering in Dover, Cordelia describes how he will look. She says:

he was met even now  
As mad as the vex'd sea; singing aloud;  
Crown'd with rank fumiter and furrow-weeds,  
With hardocks, hemlock, nettles, cuckoo-flow'rs,  
Darnel and all the idle weeds that grow  
In our sustaining corn.

(IV.iv.1-6)

Flower speeches in Shakespeare's plays are usually spoken by daughters. Ophelia, in her mad scene, speaks of flowers, and distributes them. When Gertrude describes Ophelia's death, she describes Ophelia and her intercourse with flowers, speaking a brief catalogue of flowers. Marina and Perdita speak of flowers and distribute them, too: Marina to the dead; Perdita to the living, without being mad.

The distribution of flowers, and her dramatic function in a play often show the daughter as a force of nature's largess. Such a potential as the daughter symbolizes may be nurtured or corrupted. Whether the daughter comes to speak of or distribute some kinds of flowers or other kinds of flowers or weeds, and the way in which she speaks or gives --madly, mournfully, festively-- show how much and what sort of influence nature exerts in a play.

In her flower speech, Cordelia names weeds and other unpleasant and even hurtful growths, like darnel,<sup>38</sup> show-

ing the corrupt and painful results of Lear's sowing. But Cordelia's relation to these growths is narrative, only. Cordelia does not give Lear the weeds he wears. He has collected them. Lear may be characterized, then, as Hamlet characterizes the world, as "an unweeded garden/ That has grown to seed. Things rank and gross in nature/ Possess it merely" (I.ii.135-7). Hamlet's speech is like Cordelia's in offering no image of nurture or hope. Cordelia, however, sees weeds as intrusions "in our sustaining corn," not as possessors of the earth. Her words mean, furthermore, that not only does the corn under attack by weeds sustain us, but that our corn is sustaining and will not be extirpated by weeds.

Another distinction that must be made between Hamlet's and Cordelia's speeches is the imagery of weeds, for Hamlet, is metaphoric. He stands outside his metaphor. To Cordelia, the flower speech is not metaphor. Lear is crowned with the particular weeds Cordelia names. The dramatic action itself, of which her words form a part, is metaphor. Cordelia is inside the metaphor. Her possessive pronoun in the phrase "our sustaining corn" suggests a sacred relation of influence she exercises over the nurturing fertility of the earth.<sup>39</sup>

There are further suggestions of Cordelia's power to influence nature healingly. After she describes Lear's mad condition, she makes a prayer, saying:

All bless'd secrets,

All you unpublish'd virtues of the earth,  
Spring with my tears! be aidant and remediate  
In the good man's distress!

(IV.iv.15-8)

This prayerful intervention speaks as if the supplicant had, by her association with what she prays to, special rights and powers of petition. The ambiguities of her poetry further suggest her intimate association with natural phenomena. The verb, "Spring," echoes in its line meaning as a vocative noun. Cordelia's distance from Lear --she does not call him "my good father," or "this good father," but "the good man"-- suggest her existence as more than ordinarily human. By her Gentleman, too, Cordelia is designated as more than humanly influential when he characterizes her as:

one daughter  
Who redeems nature from the general curse  
Which twain have brought her to.

(IV.vi.208-10)

Despite these suggestions of her power, Cordelia fails to restore her father or to redeem nature as the daughters of the last romances do. Cursed nature destroys her, as the tragic genre demands it must. Cordelia's failure that determines her as tragic is her reliance on the force of arms to oppose infuriated nature. Cordelia brings an army to stand against the storm her father fed and resist. She is destroyed by the storm and by her opposition to the storm. War fails her.

No other Shakespearian daughter, except La Pucelle,  
Joan of Arc, of I Henry VI, leads an army. (That sons do,

for Shakespeare, is not deeply to their credit.) Shakespeare shows Joan not only as a would-be scourge of England, but as willfully defiant of her father, denying her kinship with him, in his presence, and claiming noble lineage. Shakespeare shows Joan's military activity as an expression of proud willfulness.

The comparison between Cordelia and Joan La Pucelle, of course, must be considered temperately. There are fifteen years between the two creations, and the juxtaposition is between a major creation and a minor one. Nevertheless, especially because of the qualities of the daughters of the romances, may some critique of Cordelia be seen in Joan.

Throughout Shakespeare's plays, moreover, time is used to signify a force for good, if time is allowed to go its free and full course. Time in the four romances, for example, brings reconciliation, redemption and fulfillment. In these plays, time uses human agencies to realize its ends. They are obedient to time, especially in their ability to practice withdrawal. This human submission to time is patience, a strength Cordelia seems to embody in the first scene of King Lear, even at the cost of abandoning him to sisters she thinks will harm him.<sup>40</sup> The use of military force signifies impatience, an intrusion of the will upon time.<sup>41</sup> Such an intrusion may hinder the grace that time, in its own unfolding, may work.<sup>42</sup>

Another reason for Cordelia's failure lies in Lear's will. He is better served by her failure than he would be by her success. Were she to succeed, after all, she would return to her husband. Even if she, then, took her father with her to nurse him, she would be his only half. Lear's death, undoubtedly near, even were he under her care, would mean not only separation from her but surrender of her to her husband. Failure of Cordelia's rescue leads to the moment when father and daughter are imprisoned together. Imprisonment creates and death seals Lear's possession of his daughter.

#### xi. Lear and Cordelia: Reunion; Imprisonment

The scene between Cordelia and Lear, after her men have taken him at Dover and restored him to her camp is one that suggests a possibly peaceful ending for Lear and for King Lear. In its stillness, this scene balances the scenes of rage and tempestuousness that have gone before, especially in IV.vi.<sup>43</sup> The quietness of this scene, however, is short-lived, and a function of romantic rapture. Like the rapture of Romeo and Juliet or Claudio and Juliet in Measure for Measure or of the drugged lovers in the Athenian forest of A Midsummer Night's Dream or of Antony and Cleopatra, Lear's rapture is subject to the intervention of a plot which opposes such rapture. In King Lear, the Gloucester plot (which Goneril and Regan,

through their attachment to Edmund, have joined) first reunites Lear and Cordelia, gives momentum to their rapture and then prevents their survival.

That Lear and Cordelia are players in a romantic plot is shown in three scenes: in the scene of Lear's awakening in Cordelia's camp; in the scene in which Lear and Cordelia are taken to prison; and in the scene in which Lear reemerges bearing Cordelia's dead body, and dies upon her, concentrating on her lips, not unlike how Othello dies upon Desdemona.

In the first of these scenes, as her father sleeps and she beholds him, Cordelia speaks tender and pitying words over him. The doctor instructs, "Louder the music there!" (IV.vii.25) and Cordelia speaks:

O my dear father, restoration hang  
Thy medecine on my lips, and let this kiss  
Repair those violent harms that my two sisters  
Have in thy reverence made.

(IV.vii.26-9)

Music is prescribed because, in a world where motions emanate, travel and influence, the composed harmony of music can offer a corresponsing composing, somatic influence upon one who hears the music.<sup>44</sup>

Cordelia's words continue to place her as a figure whose power exceeds usual human limits. Cordelia can embody medicine. Nearest to her is Helena in All's Well That Ends Well. Helena cures a king with the help of a medicine that does not hang from her lips but that was bequeathed her by her father. Helena's inheritance and skill exist

in Cordelia as a natural power.<sup>45</sup>

Lear's awakening suggests resurrection.<sup>46</sup> He is not happy to return to the world, however, because he does not realize that the living Cordelia is standing before him, answering him. At the time of Cordelia's rupture with her father, she had said, "what I well intend/ I'll do't before I speak" (I.i227-8). Words had lost their weight, she thought, because Lear acknowledged flattery as truth. Now, Lear says:

You do me wrong to take me out o' th' grave:  
Thou art a soul in bliss; but I am bound  
Upon a wheel of fire, that my own tears  
Do scald like molten lead.

(IV.vii.45-8)

Cordelia guides Lear, however, to an awareness that he is with her and being cared for by her. After his declaration, "I think this lady/ To be my child Cordelia" (IV.vii.68-9), and her response, "And so I am, I am," Lear says, "If you have poison for me, I will drink it." And the words that follow are wooing as well as remorseful:

I know you do not love me, for your sisters  
Have as I remember, done me wrong.  
You have some reason, they have not.

(IV.vii.72-5)

Their winning pathos, fashioned by Lear's recollection of his transgression and his suffering in a time when both have been removed, can be exquisite. Lear's last words, as he and Cordelia go off stage, "You must bear with me..../ I am old and foolish" (IV.vii.84-5), may serve as much his assumption of the role of receiver as they may serve his



xii. The Similarity of Lear's Triumph and Edmund's

Though with Edmund's triumph, King Lear moves downward to its lowest point, the play shows a less stormy aesthetic surface than it had at other desperate times because the events of the play have been ordered now by violence rather than animated by confusion. King Lear's low point marks the dominion of evil. That Lear achieves his aim --possession of Cordelia-- within this bad context is not only ironic. Lear's success is made to be dependent upon Edmund's. Edmund's is the success of cupidity. At his moment of success, Edmund has achieved the power of possession, as Lear has, and the conditions of Edmund's success define the conditions of Lear's. Edmund and Lear have both achieved unrightful possession.<sup>48</sup>

Edmund's success gives him more than Edgar's inheritance. Edmund holds the highest power in what had been Lear's realm. In effect, too, he has rejoined the lands Lear had separated in the division of the kingdom by winning the lust of both Lear's elder daughters. But cupidity is an impossible social principle. The greed of one member of society cannot coexist with the greed of another or with possession by another. Goneril and Regan, for example, both lust after Edmund. Regan says to him of her sister, "I never shall endure her: dear my Lord,/ Be not familiar with her" (V.i.15-6). Goneril, for her part, poisons Regan. Edmund's desire to possess power and worldly goods makes

him unable to endure Lear or Cordelia. Edmund says, before battle, after he has made an uneasy alliance with Albany against a French invasion, but not against Lear's right as king:

As for the mercy  
Which he intends to Lear and to Cordelia,  
The battle done, and they within our power,  
Shall never see his pardon; for my state  
Stands on me to defend, not to debate.  
(V.i.65-9)

Murder attends on the satisfaction of the desire to possess. The will to possess tolerates alliances, but since they are contracted inside the frame of greed, they must be dishonest, Machiavellian alliances, as Edmund's several alliances are.

### xiii. Edgar's Challenge to Edmund, and Its Significance for Lear

Edmund is not defeated by any of the actors in, or by any of the forces of the Lear plot. Edmund is vanquished within the Gloucester plot by the brother whose name and rights he has sought to usurp. After Edgar makes an appearance in the Lear plot as Tom, he returns to the Gloucester plot. From the Lear plot Edgar takes the vision of the king as a beggar, and the experience of despair. Edgar's challenge to Edmund, however, has nothing to do with Edmund's confederation with Goneril and Regan against Lear and Cordelia. Edgar challenges Edmund for the restoration of Edgar's "lost," rightful name. Edgar challenges Edmund

proclaiming these accusations:

thou art a traitor,  
False to thy gods, thy brother, and thy father,  
Conspirant 'gainst this high illustrious prince,  
And, from th' extremest upward of thy head  
To the descent and dust below thy foot,  
A most toad-spotted traitor.

(V.iii.135-40)

That is all. Edgar says nothing about Lear and Cordelia. The "high illustrious prince" he means is Albany. Even after Edmund's victory in the battle against Lear and Cordelia, which precedes Edgar's challenge, Edgar does not think to ask about the king and his daughter.<sup>49</sup> Only when Kent enters seeking Lear is the "great thing of us forgot" (V.iii.238) remembered.

#### xiv. The Love Death

Lear, when he appears bearing Cordelia's body in his arms, presents a drama apart from the one that contains him. The other characters on stage with him form a chorus for his presence. They watch him, and the words they speak are less spoken to him than about him. Direct address to him trying to involve him in the dramatic business around him fails. Kent's report that "Your eldest daughters have foredone themselves/ And desperately are dead" (V.iii.293-4) elicits from Lear a most uninterested, unconcerned, "Ay, so I think." Lear is only concerned with the body of Cordelia in his arms.

Losing Cordelia to death allows Lear to possess her

entirely. Though he complains that she will "come no more,/ Never, never, never, never, never" (V.iii.309-10), at the moment of his death he has enclosed her and is fixated on her lips. Whether in his imagination they call him to her, or, simply, if he cannot look at them but with longing, his concentration on her and his exclusive involvement with her dead indicate she is his. He even interprets her death quiet according to his wish of her: "Her voice was ever soft,/ Gentle and low, an excellent thing in woman" (V.iii.274-5). Dead, she cannot challenge her father's idea of her.

xv. King Lear's Closure

Edgar's victory and his ascension put closure to King Lear and to the problems that the play entertains by returning the play to the neutral point to which Shakespeare often reverts in order to restore balance after tragic dislocation. Shakespeare often signifies the restoration of balance through the intervention of the authority of the state.<sup>50</sup> In King Lear, the combat that redeems the state and reasserts its authority does not emerge from the drama of King Lear as the element previously missing from the play, whose want caused the tragedy. Combat is its own drama. In King Lear, the drama of combat is imposed upon the inherent drama of the play, independent of that drama in form and in content.<sup>51</sup> King Lear, never-

theless, follows the convention that the result of combat shows the side upon which right resides concerning the contentions of the drama onto which the combat is grafted.

The conventional dramatic closure of King Lear does not bring with it real solution or resolution of the problems and issues of the play. Closure is effected by the intervention of the subplot. To have closure without such resolution is possible because the philosophical and intellectual intricacies Shakespeare interweaves in order to create dramatic entities of complexity do not need to be resolved in themselves in order to make whole dramatic entities. For a dramatic structure to be whole, it must have used and exhausted its material according to its needs. But a dramatic structure need not have used up the material entirely. A play is not (only) an essay or a sermon or a treatise or a series of ideas, issues or problems. Dramatic material is reusable and has yet more to give. In the dramas following King Lear, Shakespeare continually refashions and recombines many elements, among them problems of fathers and daughters, of lust, covetousness and cupidity, of love and obligation, of social power and individual desire, of yielding and keeping, of losing and gaining, of usurpation and broken faith, of penetrating influences. Shakespeare uses these themes and patterns in the last plays not to construct imitations of reality but emblems of vision.

## Notes

<sup>1</sup> Dusiinberre writes that, according to the Humanists, "Women must be educated because with an ignorant wife the sympathy which Erasmus describes is impossible: 'It is an especyall swetnes to have one with whom ye may communycate the secrete affectyons of your mynde, with whom ye may speake even as it were with your owne self, whome ye may savely truste, whyche supposethe your chaunces to be his, what felycyte (thynke ye) have the conjunction of man and wyfe, than whych no thyng in the unyversall worlde may be founde outhr greater or fermer' (In Laude and Prayse of Matrymony, sigs. Cvi-Cvi<sup>v</sup>)" (p.112). Dusiinberre observes, too, that "The Protestant ideology inaugurated new attitudes to women and coalesced with the practical concern of Humanists like More and Erasmus to reform women's education. Aristocratic women round the court certainly evinced constant proof of More's contention that women were the intellectual equals of men. Henry VIII's queens, in particular Catharine of Aragon and later Catherine Parr, were notable for their own scholarship, for their generosity in endowing scholars, and for their education of the young women around them, among them, the Princess Elizabeth. The remarkable women of Elizabeth's court -- Lady Anne Bacon, the Countess of Pembroke, Lady Anne Clifford -- stood in a line which stretched from Lady Margaret Beaufort to Margaret Roper and Elizabeth Cooke. Aristocratic women in the sixteenth century and in the seventeenth enjoyed an emancipation comparable to that of aristocrats like Vittoria Colonna in Renaissance Italy. For them the battle for recognized equality with men had been fought and won. Shakespeare knew (sic) that the tough intellectual raillery of the court ladies in Love's Labors Lost, or of Beatrice and Rosalind, or behind the self-awareness of Helena in All's Well That Ends Well had plenty of basis in real life"(pp.1-2). May one add, or behind Cordelia's militant scrupulosity when confronted by her father's question?

Furthermore, Dusiinberre writes, "More, and the humanists who followed his lead, saw women's upbringing, based on the assumption that women were by nature weak in the head, led to situations where their ignorance and frivolity confirmed the belief. Education defined a woman's sphere. ...Erasmus scoffed at the notion that needlework could improve the mind, or that the daily round of 'rouging and

hair dressing,' going to church for the sake of being seen, gossiping, reading romances and associating mainly with servants (William Harrison Woodward, Desiderius Erasmus: Concerning the Aim and Method of Education, pp.149,150,152.) could create any idea of the feminine nature which was not synonymous with folly.

"When More instructed his daughters' tutor to educate their minds irrespective of their sex he claimed for women not only the capacity for education...; not only their right, as human beings rather than women to the spiritual heritage monopolised by men; he claimed that femininity could coexist with that expansion of spirit usually described as masculine" (pp.200-1).

<sup>2</sup> Cf. William R. Elton, King Lear and the Gods (San Marino: The Huntington Library, 1968), pp.75ff., for a discussion of Cordelia as a virtuous pagan figure.

<sup>3</sup> Cf. Elton, pp.115ff., for a discussion of their Machiavellianism.

<sup>4</sup> See Ruth Leila Anderson, Elizabethan Psychology and Shakespeare's Plays (New York: Russel & Russel, 1966). "The sensitive soul consists...of a motive virtue (or power) which renders man capable of action. The motive virtue includes appetites --inclinations by which the soul likes or dislikes whatever comes to it....The appetites La Primaudaye and John Davies of Hereford divide into two kinds, as they arise with or without touching. Of the first La Primaudaye writes, 'Pleasure and grief belong properly to the first kind, and the instruments and seats thereof are the sinews, or els in that small sinewy skin, which giveth the sense....

"The second form of appetite, that which arises without touch, follows imagination or thought. It possesses a desiring or concupiscent and an angry or irascible inclination from which spring the affections of the heart. These affections, especially in their initial stages, are called motions" (pp.18-9).

Shakespeare emphasizes Lear's loyalty to his own appetite by having Lear's first utterance when he first appears after the initial division scene to be, "Let me not stay a jot for dinner; go, get it ready" (I.iv.8-9).

Anderson shows, too, the connection for Elizabethans between will and appetite. "Like the sensitive appetite, will is blind, ordained to follow the light of reason, and consequently, by some termed the intellective appetite" (p.22).

If appetite is guided by will, but will is not guided by reason (as in Lear's case) because appetite is perverted by covetousness, as in Lear's case it is by his desire to possess his daughters absolutely, then appetite is no longer a means of direction towards the good. This circularity is possible because, as Hooker writes (Anderson's quotation,

pp.22), "The object of Appetite is whatsoever sensible good may be wished for; the object of Will is that good which Reason doth lead us to seek." Appetite may err because, Anderson says, "appetite may desire anything that seems good, be it never so impossible" (My italics). Will may be led to err because, Anderson says, "will does not incline to possess or to do whatever reason pronounces good unless reason also teaches a way to obtain or to do the good." Processes of the second form of appetite, as it is described above, seem, because of concupiscence or irascibility, able to subvert reason.

<sup>5</sup> See Harry V. Jaffa, "The Limits of Politics: King Lear, Act I, Scene i," in Shakespeare's Politics by Allan Bloom with Harry V. Jaffa (New York: Basic Books, Inc., 1964), p.127, for a political explanation of Lear's need for his daughters' professions.

<sup>6</sup> Lawrence Babb, The Elizabethan Malady: A Study of Melancholia in English Literature from 1580 to 1642 (East Lansing: Michigan State College Press, 1951), writes that discharge may be accomplished and disturbance cured by completing the problematic situation. "A certain melancholy man," Babb writes, "believed that he had an enormous nose, and no friend or physician could persuade him otherwise. Finally, 'a physician....' visited him...showed great astonishment at the size of the patient's nose and thus won his complete confidence. Two or three mock operations (performed while the patient was blindfolded) convinced him that his nose was reduced to normal proportions....A Paris lawyer... thought he was dead and therefore would not eat. His... nephew dressed himself in a shroud and, garbed thus as a dead man, ate in the presence of his uncle....The melancholy lawyer was persuaded that the dead took food like the living. He ate a hearty meal and his life was saved" (p. 138).

But "discharge" can be understood in a more absolutely physiological way than these theatrics might allow. The healer of a lover's malady, "if it is still in the early, sanguine stage,...will take measures to reduce the excess of blood in the patient's veins....Bloodletting is an obviously logical method of treatment. Since abundant blood renders the body spermatic, it is highly advisable 'to take away the superfluity of Blood, by opening the Liver Veine in the right arme' (Ferrand, Erotomania, p.261). Coition serves the same purpose....

"If the malady has reached its cold and dry stage, ...the noxious humors are evacuated by purging or phlebotomy. The patient should be warmed and moistened with wine and with foods which produce good blood" (p.138). Everything should be done to keep the patient warm and moist. Joy is curative for melancholy and lover's malady because "when the heart is opened by joy or a kindred passion, it 'dis-

perseth much natural heate with the blood, beside great quantity of spirits' (La Primaudaye, The French Academie, p.466)" (p.13). Joy helps discharge heat and spirits into the blood, enlivening the person who has, then, heat and spirit to give off in the world.

7 See Babb, p.15, "As a result of furious anger, 'Some habe broken their veines, supprest their urine, whereby present death hath ensued' (Pierre Carron, Of Wisdome Three Bookes, trans. Samson Lennard, London, c. 1606)."

8 For an account of theatrical interpretations of King Lear, see Marvin Rosenberg, The Masks of King Lear (Berkeley, Los Angeles: University of California Press, 1972).

9 See Babb, p.15.

10 Among the entries under "Mother," the Oxford English Dictionary gives these: "The womb....Rising (suffocation, swelling upward, etc.) of the mother: Hysteria." Hysteria is called "fits of the mother."

11 Cf. Babb, "When the reason sees occasion for emotion it communicates its will to the heart by the medium of the animal spirit. The heart responds as directed by expansion or contraction. Coincidentally there is a movement toward the heart of the humor whose qualities will stimulate the proper reaction in that organ (which is thus doubly stimulated). The heart does not 'have the temperature which all Passions require;...and not only...the heart draweth, but also the same soul that informeth the heart residing in other partes, sendeth the humours unto the heart' (Philipp Melanchthon, "Liber de Anima," in Vol. XIII of Opera, p.127)....When grief or a kindred passion closes the heart, the blood and vital spirits are locked within it and thus are denied to the rest of the body" (pp.12-3).

12 In an elucidation of Shakespeare's Sonnets Nos. 44 and 45, Anderson, pp.32-3, describes the humors that move the poet and how they depend upon his friend. When the poet is "assured of his friend's health he becomes for a moment happy." His happiness is the result of the news, which restores the poet's proper humorous composition.

13 Cf. Anderson, p.31, "Parts of the body, as well as man himself, are well tempered if there is an equal counterpoise of the four qualities, and ill tempered if one of them predominates."

14 See Anderson, "The elements earth, air, fire and water possess an inclination not only to ascend and de-

scend but also to move in a circular direction" (p.29). "The elements are never idle but always doing and suffering" (p.30). "The elements, inseparably linked together within the body by their tendencies to ascend and descend and to incline in a circular motion, give to a man an elemental temperament or complexion" (p.30).

15 See Anderson, p.18. The affections of the heart, which spring from the second form of appetite (see Note 4), "especially in their initial stages, are called motions."

16 Cf. Babb, p.69; "The habit of learning from books rather than from nature may explain...why Renaissance medicine accepted certain ideas that seem to violate common sense. How can it be that the character of one's dreams is determined by fumes rising from the abdominal organs to the head? During sleep, one's head is no higher than his (sic) abdomen." Even now, when space technology has challenged the ideas of up/down, the human experience, even when lying down, is that the head is higher than the belly. And, as people experience them, feelings rise.

In 1606, in the masque, Hymenaei, Ben Jonson presents a spectacle of the eruption of passion from the body in order to assault a higher social-spiritual form, marriage. Marriage, an intellectual, formal construct, can only be defended against the outbreakers by reason. Here is a condensation of Jonson's scenario: "Out of a microcosm or globe, figuring man, with a kind of contentious music, issued forth...eight men. These represented the four humors and four affections." They "offered to encompass the altar and disturb the" wedding "ceremonies. At which Hymen, troubled, spake" calling on "a power like reason" for help. "Hereat Reason, seated in the top of the globe (as in the brain or highest part of man)...spake." In the course of the masque, Reason's speech causes Juno to descend with her powers and with other gods in order to celebrate the marriage. In the course of the celebratory song, Juno and the other high forces are called "they/ Whom humor and affection must obey." Ben Jonson, Hymenaei, in Ben Jonson: Selected Masques, ed. Stephen Orgel (New Haven: Yale University Press, 1970), pp.51,56.

17 See Paul A. Jorgensen, Lear's Self-discovery (Berkeley and Los Angeles: University of California Press, 1967), p.128, for a citation of "sense" used sexually. See also Partridge under "sense."

18 Cf. Babb, p.1, "The Renaissance psychology is a physiological psychology. It tends to explain mental conditions in terms of physical causes and vice versa."

19 Robert Burton, The Anatomy of Melancholy, I, p.288. Cited by Babb, p.24.

20 Cf. A.D. Nuttall, Two Concepts of Allegory (New York: Barnes & Noble, Inc., 1967), p.146, "We find ourselves in The Tempest being propelled into the mental entertainment of a cosmic harmony, in which an impulse of will entails a physical dislocation elsewhere in the system."

See also, Richard II, III.ii.152-4, "...nothing can we call our own, but death/ And that small model of the barren earth/ Which serves as paste and cover to our bones."

21 If the world is a "feeling animal," human beings, capable of reason, and possessing an intellectual faculty can be the minds of the world, capable, then, according to Burton's Renaissance psychology concerning the authority of the mind over the conditions of the body of manipulating the ongoing physical reality of the world.

22 Campanella was born in Stilo in 1568, four years after Shakespeare was born. He died in 1639, more than fifteen years after Shakespeare.

23 John Vyvyan, Shakespeare and Platonic Beauty (New York: Barnes & Noble Inc., 1961), p.29, thinks it "quite possible that Ficino's translation of Plotinus was known to" Shakespeare.

24 Marsiglio Ficino, Commentary on Plato's Symposium, trans. Sears R. Jayne (Oxford University Press, 1942)

25 Cf. Caroline Spurgeon, Shakespeare's Imagery and What It Tells Us (Cambridge: Cambridge University Press, 1935), pp.338-343, "The Dominating Image in King Lear." Spurgeon writes that in King Lear "we are conscious all through of the atmosphere of buffeting, strain and strife, and, at moments, of bodily tension to the point of agony. ...One can scarcely open a page of the play without being struck by these images and verbs, for every kind of bodily movement, generally involving pain, is used" (pp.338-9).

26 Cf. Jorgensen, "Some 'small spark' may be present in Lear's anxious attitude towards his daughters' protestations of love. There may be latent incest, as there is in many men, in his wish for the unshared love of his daughters....Latent feelings of incest could possibly account for the violence of Lear's rejection of Cordelia" (p.128). Jorgensen does not favor this theory, however. "What Lear wants," Jorgensen thinks, "from the women in his life is their exclusive devotion to him shown in the form of solicitous cherishing" (pp.128-9). Lear's antagonism to female sexuality would then come from the fact

that female sexuality removes women (his daughters) from him by being a taboo area and by placing a greater force than father-love in them.

27 See The Arden Edition of the Works of William Shakespeare, King Lear, ed. Kenneth Muir (Cambridge, Mass., Harvard University Press, 1952), p.118, note 75.

28 Babb describes the effect of anger upon the heart, drawing from Melanchthon and La Primaudaye: "In anger the heart swells beligerently and sends forth blood and spirit to repel the offending object. In this operation it grows hot and inflames the blood and spirit, and the whole body trembles, even the bones. The blood 'boyleth round about' the heart, and 'these burning flames and kindled spirits' rise to the brain and vitiate the reason" (p.13).

29 See Babb, p.8, "The vital spirit is the vehicle of the natural heat and moisture which are essential to life. The heart pours it into the arteries, and it is borne by the arterial blood to animate every part of the body. If for any length of time the supply of this spirit is meager, 'the whole masse of bloud easily degenerateth' (Burton, Anatomy, I. p.170) into melancholy."

30 Cf. Babb, p.8, "By disturbing the operations of the heart passions may prevent the production of good spirits."

31 Cf. Babb, p.8, "There is still a further step in the progressive rarification of matter, which takes place in the brain. Here the vital spirit is refined into an even subtler vapor, the animal spirit."

32 Cf. Babb, p.8, "The animal spirit flows in the nerves. Its function is to act as messenger between the brain and the organs in other parts of the body. It is the link between mind and body."

33 Babb writes, "Visual impressions are tintured by the blackened spirit and appear as blackened images before the common sense and the imagination. Sense impressions of other sorts are falsified for reasons which are not so definitely stated by the authorities" (p.42).

34 Babb cites Burton to the effect that some melancholy people "hear strange noises, confer with Hobgoblins, Devils rivell up their bodies" (Anatomy, p.394) p.48.

35 Anderson, p.49.

36 Cf. William R. Elton, ed., King Lear, The Black-

friars Shakespeare (University of South Carolina, 1971), "Shakespeare's profoundest tragedy probes, without resolving, its argument" (p.xiv).

37 See, for example, Wilhelm Reich, *Character Analysis*, Third Edition, trans. Theodore P. Wolfe (New York: Orgone Institute Press, 1949) pp.350ff.

38 Darnel is a grass weed that grows in grain fields and chokes the grass. Its seeds can become infested with a fungus that makes them poisonous.

39 Using Frazer and Jessie Weston's From Ritual to Romance, a strong reading of King Lear as a fertility drama can be done.

40 See King Lear I.i.271-6.

41 Compare Cordelia's intrusion on time because of necessity with Prospero's cooperation with time as expressed in his speech, "I find my zenith doth depend upon/ A most auspicious star," beginning at I.ii.181 of The Tempest.

42 Cf. Friar Laurence's meditation on grace and rude will and the several virtues and dangers of flowers in Romeo and Juliet, II.iii.1-30, and, in general, the imagery of time, haste and patience in Romeo and Juliet. Consider, also, the work of time in the four romances.

43 The radical political and economic criticism contained in IV.vi. may only have been able to achieve utterance inside the protection and distraction of a mad guise. Formally, the content of Lear's pronouncements expresses not ideas but the irritations of regions of his body (cf. Spurgeon and Babb) caused by the physiological distress of his aroused passion.

44 Cf. Babb, p.139, "Music...is good for any melancholy man (sic) because it enlivens his sluggish spirit." Babb points out, moreover, that music is especially recommended to cure lover's malady.

45 Cordelia's healing power may also derive from the fact that, as Lear's daughter, she can metamorphose into her father's mother. His mother and his daughter may become joined in an old man's perception because his daughter, when he is old, reincarnates his mother when he was young. A boy four years old, for example, when his mother is in her thirties, may be in his seventies when his daughter is in her thirties.

46 Cf. Anderson, "Waking comes with the liberation of

the spirits: waking is 'nought els but free shedding of the spirits into the lyms of feeling and of moving, & doing the worke of the animate vertue in the body' (Batman uppon Bartholome, his Booke De Proprietatibus Rerum, Bk VI, chs. 25-26).<sup>47</sup> P.49.

<sup>47</sup> See Marvin Rosenberg, The Masks of King Lear (Berkeley: University of California Press, 1972), pp.299-300, for theatrical interpretations of this scene. "Lear had never been more free, Mikhoels felt: he had at last found a sense of beauty in man (sic).... His voice was jubilant as he described the life-to-be in prison.... Cordelia weeps partly because her design stipulates 'loving wife.' What Lear says may be a reminder of her love --half she has to give, at least-- for her mentioned husband. Her weeping at Lear's vision of a different kind of marriage, a life a deux in prison, with its undertones of an all-demanding relationship, kind nursery and more, that she resisted in I.i, opposes a note of painful reality to his fantasy. A Swedish Cordelia (1929) was praised for standing uncomfortably, awkwardly here, arms at her side, not returning her father's caresses...."

<sup>48</sup> More painfully ironic is the fact that Edmund's success is the result of Lear's folly. Edmund's present power is the result of Lear's abdication of power, authority and judgement. Edmund's present power, too, is responsible for Cordelia's death. The circumstances, in other words, that enable Lear to have Cordelia are also responsible for her murder.

<sup>49</sup> Edgar is, obviously, aware of Edmund's triumph when he challenges him. Edgar says, "Despite thy victor sword and fire-new fortune" (V.iii.134). And Edgar is conscious of Lear's troubles. He has seen Lear at Dover in IV.vi., and in the same scene, he saw Cordelia's men take Lear. Furthermore, Edgar mentions Lear after his combat with Edmund when he tells how Kent told Gloucester a "most piteous tale of Lear" (V.iii.216).

<sup>50</sup> In Othello, for example, the volatile tragedy is reduced and contained by Lodovico's final couplet:

Myself will straight abroad, and to the state  
This heavy act with heavy heart relate.  
(V.ii.366-7)

The ending of Hamlet, too, is brought to a state-like conclusion by Fortinbras' military formalities.

<sup>51</sup> Goneril characterizes the combat scene as "an interlude" (V.iii.90).

## Chapter Three

### In Transition: Timon of Athens

#### i. Introduction

The problem in King Lear that is not resolved has been called by one commentator<sup>1</sup> "mysterious human suffering." But the suffering in King Lear is not mysterious. The sufferers are the agents and victims of a way of conceptualizing a relation to reality, i.e., possessing, wherein everyone and everything becomes, potentially, an object that can be owned and dominated.

Necessary for overcoming such a way of conceiving and for overcoming the suffering such a way of conceiving brings, is to devise an imagination that actively seeks to define intercourse with the world outside the terms of possessing (whether lands, loves, actions, offices, processes, ideas or persons). That the last romances were written shows Shakespeare did not imagine human suffering as entirely mysterious. His plays evolve and develop, as if they had learned from the experience of themselves.

Such learning comes from allowing in them their negativity to go to its own fullest intensity.<sup>2</sup> Then, by that process, does the negating spirit go through neg-

ativity and come out the other side. Much in the same way Dante and Virgil go through and out of hell.<sup>3</sup>

ii. How Timon of Athens Resembles King Lear, and  
Points to the Last Romances

Of the three plays written after King Lear (Antony and Cleopatra, Coriolanus and Timon of Athens), Timon of Athens most resembles King Lear in as much as Timon of Athens uses elemental symbols to express the meaning of its plot action and in as much as the plot of Timon of Athens traces a similar development for its hero as the plot of King Lear does. The plot of Timon of Athens concerns the descent into rage and misanthropy of a man who has wrongly judged both the quality of his own actions and the love of his friends, who has given his friends "all" and who, when he is without any more wealth to give, finds their friendship had been flattery, their fundamental nature covetous and ungrateful, and his own action debasing for them and for himself. The themes of possessive desire, ingratitude and revengeful rage against ingratitude are worked in both King Lear and Timon of Athens. So are the fundamental Shakespearean themes of keeping and giving away, and, in the words of Timon's faithful steward, his Kent, Flavius, "of good deeds evilly bestowed!" (IV.iii.469).

Timon of Athens is a play in which the ideas of plot and the drama that presents them are more simply connected

than they are in King Lear. King Lear is a more complex psychological, poetic and dramatic construction than Timon of Athens. King Lear presents, for example, a more primitive and fundamental social unit than Timon of Athens does. In Timon of Athens relationships are between citizens, and the problems are of civic commerce. In King Lear, relationships are between family members and concern problems of pre-social boundaries. Lear and Timon both fall from high places, but Lear casts out one daughter and is humiliated by the other two. Timon spends his gold and his love and is embittered by the realization that his friends are base. The Athenians abandon Timon when his fortune fails, but Timon of Athens shows a social model that may be worthily contrasted with upper class Athens, the mutually aiding community of Timon's servants. Timon falls because of his lavishness and trust. Edgar is threatened and Gloucester falls because of Edmund's plots.

Because psychological and metaphoric intricacy is reduced,<sup>4</sup> Timon of Athens is important. The play isolates one of the recurring elements of Shakespeare's dramaturgy: the problem of the tension created in a character and in the people around that character by his acts of taking or keeping or giving away. Many Shakespearean themes, like ingratitude, usurpation, ambition, jealousy, repentance and revenge arise from acts keeping, taking and giving. In Timon of Athens, not only is this problem of conflict arising from actions of bestowing, yielding and withholding contem-

plated, but the responses of hatred, revenge and covetousness that usually erupt in a character or in a set of characters (and which propel the dramatic actions of a plot) are rejected. Because of this quality, of the plays that immediately follow King Lear, Timon of Athens not only most resembles that play but is the play that most seems to point to the four romances. These plays are notable, partially, for their eschewal of hatred, alienation and revenge, and for the characteristic reconciliations upon which they end.

Of course, Timon of Athens is not a romance. But Timon of Athens is not entirely a tragedy, either. Within the presentation of the tragic problem is an analysis of the tragic problem. This analysis begins to suggest a solution, at least in art, that lies in the vision of the romances.

### iii. The Bestial Imagery in King Lear and in Timon of Athens

As a tragedy, Timon of Athens goes not only to the bottom of human wretchedness, but to the end of human community. In the reductions of Timon of Athens --love is measured by gold; human suffering engenders bestial hatred; torment becomes isolation; philosophy, mockery and misanthropy-- human community and humanity itself are negated. They are not merely made obnoxious as in King Lear when Lear questions the continuation of bestial life after

Cordelia's death: "Why should a dog, a horse, a rat, have life/ And thou no breath at all?" (V.iii.308-9). They are negated entirely. Unlike Lear, Timon does not challenge the onslaught of bestiality. Timon draws bestiality on. Timon identifies himself and all men as beasts. Lear, in torment, appeals to the elements. Timon appeals to the earth.<sup>5</sup>

The climax of Timon of Athens is achieved in the fourth act, third scene, in lines 375-80. Then bestiality is completely accomplished. In an exchange of curses between Timon and Apemantus, Timon begins:

Timon. Away, thou tedious rogue, I am sorry  
I shall lose a stone by thee.

Apemantus. Beast!

Timon. Slave!

Apemantus. Toad!

Timon. Rogue, rogue, rogue!

This is brutal comedy. The words they are saying and the sounds of their voices are made to imitate the barking of dogs. For dogs, for beasts, for brutes, tragedy is not possible. Only the return upon the bestial of their own bestiality is, as in The Tempest, when Mountain, Silver, Fury, and Tyrant punish Caliban and the drunken conspirators (IV.i.254 s.d.-262). For human beings, who are capable of vision, tragedy, however, is incomplete. Tragedy not only ennoblees by drawing a character to and, perhaps, beyond the limits of his or her possibility. Tragedy also draws heroes to the limits, and beyond, of the bestial and

destructive.<sup>6</sup> Timon of Athens, as a tragedy, shows tragedy to be insufficient to the scope of human possibility more than Othello or King Lear does because Timon of Athens eschews the beauty that in those plays decorates and seems to ennoble the errors of the heroes. But even in those plays, neither that beauty or those heroes triumph.

In Othello and in King Lear, beauty, as well as salvation, is embodied in daughters. Significantly for Shakespeare, Timon of Athens is a play in which no daughter appears. The dramatic, structural and poetic beauties of Othello and King Lear, as well as the beauty embodied in a maiden, are denied to Timon of Athens in order to strip the tragic mode to its bare worst.<sup>7</sup> Timon of Athens takes the idea of human possibility to such a low point that the play is moved beyond its own vision. "The worst," as Edgar says, "returns to laughter" (IV.i.6). "The best way out," Robert Frost gives Len to say in "A Servant to Servants," "is always through." In the "Apology for Raimond Sebond," Montaigne writes, with complex irony, "We must become like the animals in order to become wise, and be blinded in order to be guided."<sup>8</sup>

#### iv. The Incompleteness and Ambiguity of Timon of Athens

In its incompleteness, too, Timon of Athens recalls King Lear. The philosophical problems Shakespeare solved only aesthetically but left intellectually unresolved and

spiritually unrelieved,<sup>9</sup> he allows in Timon of Athens, to obtrude even to the point that they weaken the play's structure and prevent the play from being finished.<sup>10</sup>

Timon of Athens, however, is not unfinished in the way of having no ending. It has. But the ending is inconclusive. Alcibiades conquers the Athenians and accepts their law. Have violence and killing (for they are what Alcibiades defends in III.v., and they are what he offers when his army stands before the walls of Athens in the last scene), have violence and killing been brought under the control and the restraint of law? Or is law inflating itself with military force after a time of license? Or is there a mixture of both? In the final plays, the power of law does not reside in the military might available to enforce law. Nor do good or social actions come from obedience to statutes and codifications. The law of the last romances follows the processes of nature, and relies on the powers of human mind and mortal faith to interconnect with those processes. Law, in the last plays, relies, to use Yeats' words, on the cooperation of the soul's "own sweet will" and "Heaven's will" ("A Prayer for My Daughter"). The punishment for deviation from the law, the last plays and the tragedies show, is the blight and confusion that result from the miscarriage of hopeful enterprises.

Timon of Athens is incomplete with regard to the wholeness of its subplot. Nor do subplot and main plot interconnect clearly. What, for example, is the relation between

Alcibiades' victory and Timon's life and death? What, for that matter, is the cause of Timon's death? How are the ethical issues of the Alcibiades' plot to be understood, and what light do they cast on the issues of the main plot? Timon of Athens seems fragmentary. Even this fragmentariness, however, draws Timon of Athens towards the romances, for as a fragmentary achievement Timon of Athens resembles Pericles. Fragmentary the one, episodic the other, both come at a time when Shakespeare has stopped imagining tragic action and started to imagine actions which introduce processes of renewal and restoration. Fragmentariness suggests that state of art when the whole arc of an action has yet to be imagined, and only parts have become clearly visible (episodes), other parts somewhat visible, and the connections, perhaps not at all.

#### v. The Function of Timon's Death

Timon of Athens, however, appears less fragmentary when an action is not sought as the cause of Timon's death, but death is understood to be the absolute expression of the condition of being represented in Timon of Athens. That condition is materialism. The deadly characteristic of materialism is that materialism induces in people the wish to secure and to possess things, people, processes and experiences. Materialism implies a high degree of fixation and holding on. Timon's death takes the materialist fix-

ation to it extreme and then lets it go. After Timon of Athens, Shakespeare moves from the tragedies of possessing to the romances of becoming.<sup>11</sup> This development suggests that Timon's death is, also, the result of an evolutionary need of Shakespeare's art.

Timon speaks of his death several times. At IV.iii. 380, he says:

I am sick of this false world, and will love naught  
But even the mere necessities upon't.  
Then, Timon, presently prepare thy grave.

At V.i.187, Timon tells the delegation of senators from Athens, "My long sickness/ Of health and living now begins to mend." The sickness to which he refers is the very condition of being hale in a hateful world. His next words show the transforming power of death, how death dissolves the desires of possession, and grants, at the same time, more than all possessing can give, for Timon says, "And nothing<sup>12</sup> brings me all things" (V.i.188). At V.i.215, when he speaks his last words, Timon tells the Senate delegation:

Come not to me again, but say to Athens,  
Timon hath made his everlasting mansion  
Upon the beached verge of the salt flood,  
Who once a day with his embossèd froth  
The turbulent surge shall cover. Thither come,  
And let my gravestone be your oracle.  
Lips, let four words go by and language end.  
What is amiss, plague and infection mend.  
Graves only be men's works and death their gain.  
Sun, hide thy beams; Timon hath done his reign.

Since he speaks not only of himself but of his "reign," his thought seems to extend to an identification of him-

self as an influence upon the world that helps determine how the world is. Timon's invocation to suffering --to "plague and infection"-- to "mend" "what is amiss" suggests parts of the actions of the romances, and, perhaps, necessarily, precedes a later Shakespearean formula in which what is amiss in nature may be mended by art rather than by wretchedness alone.<sup>13</sup>

vi. The Importance of Sea Imagery in Timon of Athens,  
and How Sea Imagery Connects Timon of Athens to  
the Four Romances

In Timon's last speech, too, he locates his grave at the edge of the sea. This location is referred to whenever Timon talks about his death and whenever Timon's death is spoken about. The sea is a significant link with the romances that follow. At IV.iii.383, Timon tells himself to "Lie where the light foam of the sea may beat/ Thy gravestone daily." At V.i.217, as has already been noticed, he says he will make his grave "upon the beached verge of the salt flood," etc.. When the soldier reports to Alcibiades at V.iv.66 that "Timon is dead," he adds, "Entombed upon the very hem o' th' sea."

These are not the only references to the sea presented in Timon of Athens. Sea imagery is mixed into the metaphors of the play in the first scene. Words and images evoke the sea and the character of the sea. The jeweler,

at line eighteen, introduces the word "water," with the meaning, quality of transparency and luster in a jewel, fixed. But the poet's word, "current," in his image, "the current flies/ Each bound it chases," evokes the image of a force in a body of water as the water ebbs and flows. The image of ebb and flow is an image of continual giving and taking where neither giving nor taking completes the situation. This kind of fluidity does not represent the world view of Timon of Athens. But Timon himself suggests this sort of fluidity in both his sea grave images. Fifteen lines after speaking of the "current," the poet calls Timon's following, "this great flood of visitors" (I.i.42). Five lines later, explaining how his poetic invention works, he speaks of his "free drift" moving "in a sea of wax."

The importance of the sea first presents itself in these images. In them, the sea is submerged and alluded to metaphorically. That the primary meanings of the utterances predominate suggests not only the presence of the sea, but that the sea as a force in itself must wait until the primary meanings of the words in which the sea reveals itself and the primary actions of Timon of Athens, which are tending seaward, have exhausted themselves. Then the power of the sea will begin to emerge.

A look at the last romances shows how important the sea is in them. Such a look shows, too, how serious a link the sea is between Timon of Athens and the final plays. In

the romances, the sea figures as a fact of plot and as a symbol. Pericles is a play about sea-wandering and sea-sorrow. In Pericles, the sea is responsible for death and the sea casts bodies up to life. The sea separates people and the sea brings people together. Pericles names his daughter "Marina...for she was born at sea" (III.iii.13).

The Tempest is a play concerned with sea-storm, shipwreck and sea-exile. The action of The Tempest happens on an island surrounded by sea, placing the fixed in the context of the fluid or history in the context of eternity. One of Prospero's last actions is to "promise...calm seas" and "auspicious gales" (V.i.315). In Cymbeline, the troubles (political, military and interpersonal) come from across the sea. Guiderius tosses Cloten's head "into the creek/ Behind our rock, and let it to the sea/ And tell the fishes he's the Queen's son" (IV.ii.151-3). The key philosophy of Cymbeline is expressed in imagery borrowed from seafaring: "Fortune brings in some boats that are not steered" (IV.iii.46), Pisanio says, allying the currents of the sea and the operations of Fortune.

In The Winter's Tale, too, the imagery of the sea is significant and recurring. In the aftermath of Leontes' tyrannical jealousy and of the exposure of Perdita, a tempest and a shipwreck occur. Antigonus, who acts for Leontes in the abandonment of Perdita, is caught between a bear and the raging sea. Sixteen years later, Florizel compares Perdita to a wave of the sea (IV.iv.140-2). Soon after,

Florizel and Perdita leave Bohemia, take to the sea to return to Sicilia and to Leontes. They draw Camillo and Polixenes after them and bring about the reconciliations and renewals that animate The Winter's Tale.

Shakespeare seems to use dead Timon's grave on the margin of the sea symbolically to represent not only Timon's death and obliteration but the sea change a character like his, subject to the same sorts of errors and disappointments he is, must undergo in the variations played upon the theme of loss and gain in the romances that follow. The sea destroys and renews; separates and restores; represents the inner ways of turmoil and calm of the main person of the play. The sea change that Timon of Athens introduces modulates the transformation from Lear as Shakespeare's central image of a man to Prospero. This transformation shifts the focus of reality from matter to spirit and from possessing to yielding. This transformation is wrought through the intervention of the sea, for this symbol is less dense than earth but more dense than air.<sup>14</sup>

Imagery of the sea also suggests movement of the sea. This movement suggests a model of being wherein existence is continuous and fluid, not fixated. The pattern of such movement provides the possibility of renewal in the last romances, for an alternating ebb and flow or give and take of the sea is established as the model for a restorative pattern in nature. This pattern resembles the movement of the breath or the expanding/contracting pulsation of

other human functions like the beating of the heart. The pattern of the rising and falling of the tide presents a movement more complex and filled with potentiality than the repetitive, fixed barking to which Timon and Apemantus are reduced. The cyclical movement of the sea suggests the eternal, alternating seasons of nature and powers of art: unripeness, ripeness and rottenness; growth, destruction and renewal; presence, loss, return.

vii. The Evolution, through Timon, of Lear into Prospero

Of particular significance to the metamorphosis of Lear into Prospero is the change from Lear's desire to possess his daughters (Cordelia especially) and to possess them passively (being nursed by them) to Prospero's ability to give Miranda away and to live apart from her, governing his own dukedom and giving thought to his own mortality. The transition from Lear to Prospero also changes Lear's desire to revenge his wrongs into Prospero's capacity to forgive his wrongers when (because!) he has got them in his power.

The two themes of possession and revenge are intertwined in Shakespeare's plays. Loss of possession and the disappointment of expectation<sup>15</sup> encourage angry revenge. If the loser cannot get back the lost, he can try to get back at those who caused the loss or disappointed him. Shakespeare presents a desperate version of this

problem in King Lear when twice he fuses the object lost with the one who seems to Lear to have caused his loss: first in Cordelia, then in Lear himself. The romances, however, work entirely against the pattern of revenge. In the romances, the loser becomes aware that he is the cause of the loss and accepts the loss. He acts, thereafter, penitentially, recreating himself by undoing himself, or that part of himself that harbored his fault. Thereby, he establishes the conditions for the reemergence of what had disappeared. This process, though not completed there, is begun in Timon of Athens.

In his desire to have, in his suffering, in his desire for revenge, Lear presents himself as passive. In his renunciation of his daughter, in his solution of his problems, in his renunciation of revenge, Prospero shows himself to be active. Prospero criticizes himself for his brother's evil deeds. Prospero's withdrawal from his duty to govern in order to study "awaked an evil nature" (I.ii.93) in his brother, he says. Prospero criticizes the naive boundlessness of his own trust. Unlike Lear or Timon, Prospero takes upon himself the responsibility for his own disappointment, betrayal and victimization. His exposition to Miranda at the beginning of I.ii. implicitly accepts Flavius' formula about "good deeds evilly bestowed." He shows to an active relation to destiny and Fortune.<sup>16</sup> How different is Prospero's realization of his own responsibility for his condition from Lear's complaint,

"I am a man/ More sinned against than sinning" (III.ii.58-9).

Timon combines Lear's bitterness with some of Prospero's knowledge. Timon extends Lear's condemnation of humanity to include himself. Timon despises, not pities, himself, as Lear does. Timon understands his own role in his betrayal, and his perception makes him despise what he takes for unalterable human nature. Unlike Lear, Timon gives up all attachments to living and to the living, and is resolute for death.

In the romances, a penitential receptivity is activated by the hero himself when he realizes his own fault and because he has a standard (always a woman, frequently a maiden) that denies the definition of human nature and of human possibility upon which he would otherwise fixate and despair. By a work of faith in the romances, encouraged by the standard, the hero undertakes to cleanse himself and to endure the cleansing.

Pericles' withdrawal after his loss of Marina is different from Lear's victimization or Timon's alienation inasmuch as Pericles' is not willfully misanthropic. He develops no general hatred of people. Rather, he loses touch with life. Lifeless suffering is a condition into which he is thrust because of his own avoidance of his daughter and the foolish trust it moves him to when he entrusts her to Cleon and Dionza, and from which he is delivered by the grace of the sea and the plot of the play. Pericles surrenders to his suffering rather than struggle

against it. Pericles does not have the standard of the living Marina or the idea of Marina to sustain him, but the faith and endurance her standard would bring is generalized into the plot of the play.

In the romances following Pericles, the action of faith is particularized in the hero, just as the need for penitence is, as they are not in Pericles. Leonatus, in Cymbeline, surrenders his will penitently, aggrieved by his own willfulness and by his stupidity with regard to Imogen.<sup>17</sup> Posthumus withdraws from the world, to the extent that he does, not to sulk or hate, but to cleanse himself.<sup>18</sup> He secures his own capture as a Roman by the British (after he has served the British) in order to pay life for life for the crime he thinks he has committed: he has commanded Pisanio to kill Imogen, and he believes Pisanio has. Posthumus wants to purge his own vanity and cupidity by yielding his life. At the same time, he wants to improve males in general. "I will begin/ The fashion," he says, "less without and more within" (V.i.32-3). And he says, immediately preceding the deus ex machina, "Most welcome bondage, for thou art a way,/ I think, to liberty" (V.iv.3-4). By penitence, Leonatus does what Pericles cannot do. He surrenders, not to his suffering, but he surrenders his hold upon earthly possessions and he gives up the idea of possessing. But by acting to give his life away, Posthumus keeps it, for his surrender is the agency of the deus ex machina. As a prisoner, moreover,

he is restored to the company of Imogen, Iachimo and Cymbeline.

Leontes, too, in The Winter's Tale, withdraws from the action of the play and repents his tyranny and jealousy. His repentance enables the destiny of the play to unfold, and restoration, reconciliation and renewal to happen. Prospero assumes a receptive activity incorporating himself into the processes of nature, acting in nature's time. He tells Miranda:

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.ii.181-4)

Perhaps this coordination that is neither willful activity nor desperate and bitter passivity is "the middle of humanity" (IV.iii.301) of which Apemantus speaks as much as moderation in giving or possessing is.

#### viii. Timon's Money in the Role of His Daughter

Gold is to Timon as his daughter Cordelia is to Lear. Timon gives gold away but cannot reckon he will lose the loyalties he has bought. After he loses gold and friends, gold returns to him. But, unlike Lear, who is still attached to Cordelia, Timon no longer values gold. With gold, he had been distributing and, he thought, accumulating love. Since his loss, though, he does not believe in love. Gold becomes for him, therefore, valueless. Desire for

gold and the attachments of love, then, do not deter Timon from moving towards death as desire for vengeance and for Cordelia, after she is restored to him, do deter Lear, for Lear's longing for the exclusive and complete possession of Cordelia grows the more the world offends him. Timon abandons desire and withdraws to a death not fraught with longing, resistance and heartbreak as Lear's is, and to begin the sea-changes of the next plays.

The transformation of the object thought to be possessed and then lost from the daughter and the "friendship" she secures with nature for her father to gold and the friends gold can secure for someone who spends it not only allows Shakespeare to express ideas about giving and keeping and squandering, and about desire, revenge and ingratitude more simply, but shows how closely allied the ideas of daughters and property were.<sup>19</sup> The conflation of daughter and gold, furthermore, is an old one in Shakespeare's plays. In The Merchant of Venice, Lorenzo steals Shylock's daughter and his gold at the same time. Indeed, Jessica delivers both herself and the money bags to him. Shylock, when he discovers the losses, cries distractedly and interchangeably (so Solanio, who is unsympathetic to him, reports), "My daughter! O my ducats! O my daughter! / ... My ducats and my daughter!" (II.viii.15,17). Given this equation, Portia's identification with lead, and not with silver or gold, underscores her removal from the trafficking world of Venice. Lead's immobility becomes transformed in

her into the harmonious quality of stillness. The quality of lead is that lead is not a metal men covet to possess. Nevertheless, Portia's identification with lead is, also, ironic, for she is gold to Bassanio, who wants to marry her, so he tells Antonio, for her wealth: "That which I owe is lost;...In Belmont is a lady richly left;...I should questionless be fortunate!" (I.i.147-76).

Not only in a symbolic way does the daughter figure enter Timon of Athens. The theme of a father who refuses to yield his daughter actually is presented in the play, further casting Timon of Athens as a linking play between King Lear and the last romances.

One of the two problems that Timon confronts in the first scene, this one at line 110, that shows the working of his generosity, and its power, involves an Old Athenian who refuses to let one of Timon's servingmen, Lucilius, marry his daughter. The Old Athenian complains to Timon:

One only daughter have I, no kin else,  
On whom I may confer what I have got.  
The maid is fair, a th' youngest for a bride,  
And I have bred her at my dearest cost  
In qualities of the best. This man of thine  
Attempts her love. I prithee, noble lord,  
Join with me to forbid him her resort;  
Myself have spoke in vain.  
(I.i.121-8)

When Timon offers to supply her would-be husband, his servingman, with as much money as the bride's portion, the father readily consents, saying:

Pawn me to this your honor, she is his.  
(I.i.147)

The episode recalls variations from A Midsummer Night's Dream through King Lear. The great difference between the Old Athenian and the old king is that all the complex, covetous passion of Lear for Cordelia and all his complex pride have been reduced to the desire to make a good return on a steep investment.

The daughter herself does not appear on stage as the three men, Timon, her father and her suitor negotiate who will possess her. Her absence from the text in this father/daughter episode underscores the fact that there are no women in Timon of Athens except Cupid's Amazon dancers and Alcibiades' whores, Phrynia and Timandra. Shakespeare usually includes the daughter in such a scene as this. Usually, she is --like Hermia in A Midsummer Night's Dream, Juliet, in Romeo and Juliet, Desdemona or even Cordelia-- not really withdrawn. She is often outspoken, wise and eloquent. The presence of the daughter's absence in Timon of Athens signifies the absence of an enduring, cherishing and redeeming nature's participation in the lives of the play's people. Her absence signifies, too, the absence of a mediating form that can encourage love of and devotion to on-going nature by figuring forth its underlying, eternally possible goodness and beauty. Ultimately, Timon seeks the missing potential force that offers connection with the eternal which the daughter can represent, and which his gold cannot buy, in the beating of the sea.<sup>20</sup>

# ix. Timandra as Timon's Daughter

Beside the absent daughter of the first scene, there is another potential daughter in Timon of Athens, Timandra, the whore who bears the feminized form of Timon's name. Her naming suggests she represents what Timon has generated and nurtured and what has infected him and his fellow citizens, the cupidity of bodiness and the lust for possession. Timon's renunciation of desire for human society, even when he is able once again to buy friends, shows how the disease of desire nullifies desire. This contradiction, too, helps end the reign of Timon. His rejection of his former life is a diseased rejection. Yet, this bitter rejection is a movement towards an awareness that is intellectual, like Prospero's, and that is able to fashion, not rejection, but reordering, reconciliation and renewal.

As a whore bearing the feminized version of Timon's name, Timandra is a parodic version of Timon's daughter. The daughter's power, frequently, is regenerative. The daughter herself is her father's generation. She shows, therefore, a power of his (as Helena does, for example, in All's Well That Ends Well). Timandra's power is to generate lust and disease. She is Timon's agent, spawn and legacy. Once the move away from Timon is begun in Pericles, the whore becomes an inappropriate symbol of the father's generation. The transition from whore to daughter is made, in Pericles, by thrusting both roles upon Marina. Pericles' daughter



This tenderness of women contrasts with the meanness and lust of men as men are shown in Timon of Athens. This tenderness can be accounted for because women are not involved in furthering the perverse economic-political modality that unites the men of Timon of Athens. Tenderness does not allow a covetous materialism; that needs hardness and flintiness to maintain itself, and, therefore, covetous materialism maintains them. In addition, the status of women as a kind of property makes women, as a group in Timon of Athens the victims not the designers of the social interactions around them.<sup>21</sup>

In his argument with the Athenian Senate, in III.v., Alcibiades answers the First Senator's judgement that, "To revenge is no valor, but to bear" (V.iii.40), by arguing, "If there be such valor in bearing, what make we/ Abroad? Why then, women are more valiant/ That stay at home, if bearing carry it" (V.iii.46-9). Alcibiades' criticism of the senate is just, but his argument is in bad faith since he is arguing for an end that would contradict the implications of his argument. The Senate's armed campaigns abroad are another symptom of the cupidity infecting Athens. But in the final context of Timon of Athens, and in the context of the final plays, bearing does seem to carry, and the womanly is shown to be superior to the manly.<sup>22</sup> In many instances, in the last plays, the daughter bears, eases another's bearing, or is a figure for whom something is borne. Furthermore, in the romances, the ability to

bear, not to revenge, is the favored attitude and is rewarded by a happy ending.

By means of punning, "bearing carry" also signifies pregnancy and birth. A woman carries a child in her womb and then bears the child. This process of reproduction, Shakespeare's first sonnets reveal, Shakespeare regards highly, particularly because of the processes of renewal and restoration engendered. References to the processes of bearing and carrying, put into the mouth of Alcibiades, force a contrast between such giving of life, a power of women, and the taking of life, predominantly, as defined in Timon of Athens, a characteristic of men, and especially of soldiers. At I.ii.74, Timon and Alcibiades exchange these words:

Timon. Captain Alcibiades, your heart's in  
the field now.

Alcibiades. My heart is ever at your service,  
my lord.

Timon. You had rather be at a break fast of  
enemies than a dinner of friends.

Alcibiades. So they were bleeding new, my  
lord, there's no meat like 'em;  
I could wish my best friend at  
such a feast.

The opposite of bearing, Alcibiades shows, is devouring. Devouring combines the ideas of possessing and killing, processes rejected in the last romances. Indeed, Shakespeare follows the womanly quality of bearing and bringing life rather than the apparently masculine mode of destroying life in the plays he makes after Timon of Athens.

xi. The Argument between Alcibiades and the Athenian Senate

The Senate of Athens is made to seem composed of a hard and ungrateful representation when senators confront Alcibiades in III.v. Shakespeare constructs the scene that the senators' words are severe:

Nothing so emboldens sin so much as mercy.  
 ...Most true; the law shall bruise 'em.  
 (III.v.3-4)

and Alcibiades seems gentle. He is given words and phrases to say that can strike sympathetic responses in an audience beholding the play.<sup>23</sup> He calls himself a "humble suitor" (7), speaks of the Senate's "virtues" and of their "pity" (7-8). He speaks against cruelty and tyranny, of "honor" (17) and of "noble fury and fair spirit" (18). He invokes "reputation" (19), and asks the senators to have mercy judging his friend. His language might seem to make him another Isabella. Yet his invocation of reputation --his friend's, he says, as his argument for mercy was "touched to death" (19)-- brings him nearer to Iago. Nor does Shakespeare fashion plays in which fury is made to appear noble.

The mercy for which Alcibiades argues is a mercy for revenge. In his plea, he excuses, even justifies and ennobles revenge. "To kill," he says, "I grant, is sin's extremest gust,/ But in defense, by mercy, 'tis most just" (55-56). And he suggests by his argument that the Senate

should condone laxity in self-control. "To be in anger," he says, "is impiety;/ But who is man that is not angry?" (57-8). But this formulation degrades "man" and the potential of which Renaissance thinkers thought him capable.<sup>24</sup> Alcibiades' formulation argues the proper sovereignty of brutal passions in the human government. The four plays that follow, and many of the plays that preceded, make clear that Shakespeare does not accept such sovereignty. Ironically, upon his banishment by the Athenian Senate for defying their argument, Alcibiades alone, in the closing line of the scene, vows revenge upon the Athenians. "Soldiers," he says, "should brook as little wrong as gods"(116).

In the debate between Alcibiades and the Senate, war and revenge are identified as versions of the same phenomenon. Alcibiades hopes to shame the senators into granting a pardon for his friend when he argues that, by the Senate's logic, men should offer their throats to be cut rather than oppose a foe. He taunts the senators with inconsistency. They do not allow his friend to take revenge without himself having to suffer death. Yet they have made war, and have used the very soldier for killing others whom now they are going to kill for killing another.

Coming from Alcibiades, the argument is insincere. Nevertheless, it is weightty and does move the senators to anger. The Senate banishes Alcibiades for challenging its authority. In this rash action, the senators resemble Lear when he releases forces from his control that are go-

ing to recoil upon him. The senators, however, when they are in the grip of the consequences of their action, two acts later, yield as Lear did not. They give over the government of Athens to Alcibiades and offer him one of every ten Athenians to kill. They do not resist him. This stance of theirs renders the first dramatic, verbal confrontation between them and Alcibiades more powerful dramatically. They show themselves to be men who follow their own prescriptions. Should it be argued against the senators that they yield because they have no choice, let it be added that their weakness teaches them to yield, not, like Lear, to rage.

By yielding, the senators disarm Alcibiades considerably. He says:

Those enemies of Timon's and mine own  
Whom you yourself shall set out for reproof,  
Fall, and no more. And to atone your fears  
With my more noble meaning, not a man  
Shall pass his quarter, or offend the stream  
Of regular justice in your city's bounds,  
But shall be remedied to your public laws  
At heaviest answer.

(V.iv.56-63)

Alcibiades also says:

I will use the olive with my sword,  
Make war breed peace, make peace stint war,  
Prescribe to other as each other's leech.

(V.iv.82-4)

As the play ends, the Athenians and Alcibiades are reconciled, and, through Alcibiades, the Athenians are reconciled with dead Timon. Moreover, speaking of Timon, Alcibiades says:



actual among people. Cymbeline's decision to give Rome tribute money, for example, does not indicate accepting Roman government, but shows rather a clenched attitude unclasping. Timon of Athens moves towards the government of charity by exhausting the government of cupidity.

## xii. Charity and Cupidity

The shift from revenge to reconciliation that is apparent in the development of Shakespeare's plays from King Lear to The Tempest is the function of the intervention of charity, and of the overcoming of cupidity by charity. As Pericles shows, the daughter is the active agent of charity. The Winter's Tale and The Tempest show her as so wonderful that she stops cupidity and creates devotion by the experience of wonder she generates.<sup>25</sup> Charity is the proper Shakespearean response to wonder. Since wonder is a phenomenon happening within the arc of a process, one of the characteristics of charity is that such a love does not cultivate the desire to possess the event and freeze it, but is devoted to the continuation of the process. The love that is moved and charged with wonder does not wish to possess but is possessed by the duty of its own fulfillment, and, therefore, activates goodness. Wonder transcends possession because it joins subject and object, obviating the need to possess, replacing it with a way of being. In Timon of Athens, no wonderment exists, and the play

shows a citizenry not bound one to another by the loving duty of friendship.<sup>26</sup> Nearly everyone tries to flee obligation. (Flavius' loyalty is cause for Timon's astonishment.) Obligation may be identified as the demands of an alien upon the self, duty as the demands of the self upon itself for its own fulfillment.

A love that transcends impulses to possess the beloved can be seen evolving in Cymbeline in the figure of Posthumus Leonatus. His love grows from being what inspires him to set a wager on the strength of his possession of his wife, Imogen,<sup>27</sup> to being what inspires his repentance for murdering her, even though he still believes her guilty, when he repents, of the fault for which he ordered her death.<sup>28</sup> Repentance demands his own punishment and death. He gives himself happily to these (V.iv.123). He is not bitter and fixated like Timon. The strength the vision of Imogen brings him enables him to be different from Timon, whom neither the vision nor the actuality of gold nor the effects of gold can inspire to any affection.<sup>29</sup>

Timon of Athens exhausts the government of cupidity and suggests the government of charity as the truer government by the way the language at times in Timon of Athens echoes and parodies the language of the Christian gospels.<sup>30</sup> Timon says to the bandits to whom he gives some of the gold he has uncovered while digging for roots to eat, "Love not yourselves; away/ Rob one another" (IV.iii.451-2). The words echo and mock Paul's in Romans, 13:8, "Owe no man

anything but to love one another." In John 15:12, Jesus says, "This is my commandment, That ye love one another." Jesus repeats himself at verse seventeen, "These things I command you, that ye love one another." Timon substitutes the word "rob" for "love." The commandment, "Love one another," obviously rules out the permissibility of revenge or warfare. Timon's command countermands charity, for to "rob one another," each citizen must alienate himself from the others and care only about the size and security of his property. Given such circumstances, Apemantus' cynicism and Alcibiades' code of soldierly pride and aggression are inevitable and "realistic."

The resonance found in Timon's words of biblical injunction continues when Flavius directly refers to the words of Jesus' mountain sermon, "love your enemies" (Matthew 5:44), twenty lines later. Criticizing Timon and the ungrateful Athenians, Flavius says, "How rarely does it meet with the time's guise,/ When man was wish'd to love his enemies!" (IV.iii.473-4).

### xiii. The Masque of Cupid

Not only plot and theme and language show the dominance of cupidity in Timon of Athens. Cupid himself appears in Timon's house during a feast as the presenter of "the Masque of Ladies Amazons." Cupid speaks a prologue flattering Timon, saying, "The five best senses acknowledge thee

their patron, and come freely to gratulate thy plenteous bosom. There, taste, touch, all, pleas'd from thy table rise;/ They only now come but to feast thine eyes" (I.iii. 125-9). In The Tempest, Cupid and his mother, Venus, are explicitly barred from participating in Prospero's masque. Had they been present as actors, Ceres says, she would have refused to perform.<sup>31</sup>

There is very little text to the masque in Timon of Athens. Cupid speaks about seven lines. Then the ladies impersonating Amazons dance. As they do, Apemantus, not in the masque, describes them and comments bitterly upon the rottenness of human nature. After the ladies dance, "The Lords rise from table, with much adoring of Timon, and to show their loves each single out an Amazon, and all dance, men with women, a lofty strain or two....and cease" (I.ii.147s.d.).

A comparison of the masque in Timon of Athens with the masque in The Tempest shows a movement of ascension from material to spiritual being. The masque in Timon of Athens is intended to gratify the senses, create appetite and vanity and to pay homage to Timon. In The Tempest, the masque is designed to celebrate the social event of marriage, to display the power of sublimation Prospero has mastered, and to bless the processes of cyclical nature. The actors in Prospero's masque are not large, masculinized women, but spirits. Their appeal is not to vanity and sumptuousness and might, but to the imagination and to

awed and humble wonderment.<sup>32</sup>

#### xiv. Conclusion

This chapter has tried to show how Timon of Athens rejects the tragic organization of the world that Shakespeare had repeatedly been asserting and exploring in the plays of the period Timon of Athens ends. This chapter has tried to show, too, how Timon of Athens, by means of sea imagery and by means of advocating, implicitly through negation, Christian charity, as revealed in the Christian gospels, begins the processes that are developed in the romances that follow. This chapter has tried, too, to show the significance of the absence of an actual daughter figure, of her replacement by gold and by a whore, and this chapter has tried to show the significance of the Old Athenian's daughter who is spoken of in the dialogue but excluded from appearing or acting in the play. And this chapter has tried to show that by exhausting the tragic potential of Shakespeare's vision and of his handling of themes and actions, Timon of Athens allowed room (both in the artist's imagination and in the body of his work) for the organization of the romances --in the romances, the daughter is always a pivotal figure and reconciliation is always a final theme-- to constitute itself.

Now this essay will turn to an examination of the father/daughter motif in The Tempest.

## Notes

<sup>1</sup> Elton, ed., King Lear, p.xiv.

<sup>2</sup> G. Wislon Knight, "The Pilgrimage of Hate: An Essay on Timon of Athens," in Four Centuries of Shakespearean Criticism, ed. Frank Kermode (New York: Avon/Hearst Corporation, 1965), pp.544-71, indicates this process in his essays title.

<sup>3</sup> See Canto XXXIV of The Inferno, ll.76ff. Here is Dorothy Sayers' translation, (The Penguin Classics):

And when we had come to where the huge thigh-bone  
Rides in its socket at the haunch's swell,  
My guide, with labor and great exertion,

Turned head to where his feet had been, and fell  
To hoisting himself up upon the hair,  
So that I thought us mounting back to Hell.

"Hold fast to me, for by so steep a stair,"  
My master said, panting like one forespent,  
"Needs must we quit this realm of all despair."

At length emerging through a rocky vent,  
He perched me sitting on the rim of the cup  
And crawled out after, heedful how we went.

I raised my eyes, thinking to see the top  
Of Lucifer, as I had left him last;  
But only saw his great legs sticking up.

And if I stood dumbfounded and aghast,  
Let those thick-witted gentry judge and say,  
Who do not see what point it was I'd passed.

See also Carlyle's Sartor Resartus, Book II, Chapters VII-IX. They trace Teufelsdr ckh's progress from "The Everlasting No," through "The Center of Indifference," and out to "The Everlasting Yea."

In optics, too, there is a moment when an image that has appeared upside down on a concave reflecting surface goes, as it were, through itself and appears turned right-side up.

<sup>4</sup> Wilson Knight, pp.544, 571, would disagree.

<sup>5</sup> Cf. Wolfgang Clemen, The Development of Shakespeare's Imagery (New York: Hill and Wang, 1951), p.172, "Timon, as well as Lear, now that all human relationships have failed, seeks a relationship to superhuman forces (in Lear, the elements; in Timon, nature, the earth). P. 172.

<sup>6</sup> Tragedy "raises" its protagonists out of time (cf. Hamlet's, "The time is out of joint") and makes the interestingly, actively, dramatically desperate. Under desperate circumstances, most often, the highest powers of a person do not function, only the highest animal and instinctive powers do.

<sup>7</sup> Wilson Knight would not agree. See p.557.

<sup>8</sup> Michel de Montaigne, "Apology for Raimond Sebond," in The Complete Essays of Montaigne, trans. Donald M. Frame (Stanford: Stanford University Press, 1965), p.363.

<sup>9</sup> See Elton, ed., King Lear, p.xiv.

<sup>10</sup> Cf. Una Ellis-Fermor, "Timon of Athens: An Unfinished Play," in Shakespeare the Dramatist ed. Kenneth Muir (London: Methuen & Co., Ltd., 1961), p.175, "Timon is an unfinished play in a far deeper sense than that which is implied by saying Shakespeare left off writing before he had set down all that was in his mind. It is unfinished in this way also, it is true. But, what matters more, it is unfinished in conception."

<sup>11</sup> Hermione's wrinkles indicate she is neither a thing nor an image but an actual human event of nature in process, despite the fact that she has been a statue. Charmian, in Antony and Cleopatra, whose being, like her mistress's, comes from the power of her image, abhors wrinkles (I.ii.19).

<sup>12</sup> Timon's use of the word, "nothing" ought to be placed alongside its use in King Lear, especially in the exchange between Lear and Cordelia, I.i.87ff. and beside Leontes' use of "nothing" in The Winter's Tale, I.ii.284-296. Leontes' trouble is that he will not let nothing be nothing, and tries to make something out of it. Timon, by accepting "nothing" is renouncing the covetousness that drives Lear and Leontes.

<sup>13</sup> Cf. The Winter's Tale, IV.iv.89-97.

<sup>14</sup> Cf. Anderson, p.29.

<sup>15</sup> Cf. King Lear, I.i.125-6.

16 See *The Tempest*, I.ii.178ff.

17 Posthumus' wager with Iachimo about Imogen's chastity, which insults Imogen and reifies her nature, is the result of the masculine idea of loyalty Posthumus holds. Parting with Imogen, he says, "O lady, weep no more, lest I give cause/ To be suspected of more tenderness/ Than doth become a man. I will remain/ The loyal'st husband that did e'er plight troth" (I.i.93ff.). He thinks loyalty means aggressively and defensively to insist upon the quality of his wife's virtue, as if she, and it, were fine acquisitions.

18 See *Cymbeline*, V.i. and V.iii.81-83.

19 See Introduction, Note 1.

20 See Wilson Knight, pp.564-5, for an interpretation of sea imagery.

21 Cf. Kezia Bradford Vanmeter Sproat, A Reappraisal of Shakespeare's View of Women (The Ohio State University, Ph.D. thesis, Ann Arbor, Michigan: Xerox University Microfilms), for a detailed analysis of Shakespeare's "feminism."

22 Sproat shows many examples in Shakespeare's plays of women who are finer and wiser than the men whose values are dominant and whose power seems superior to make it likely that Shakespeare means to diminish Alcibiades by giving him such words to speak, not the women or the womanliness against which he speaks.

23 Wilson Knight, p.552, for example, thinks "the short scene between Alcibiades and the Senate tends further to enlist our (sic) dislike of the community in which Timon lives. It suggests Athens is suffering from an ingrateful and effete generation, greedy and mean.... Alcibiades endure(s) ingratitude from the senate."

24 Cf. Pico's *Oration*; Juan Luis Vives, *A Fable about Man*, or Hamlet's meditation at II.ii.312ff.

25 "Wonder" is used in this essay in the same way Richard Wilbur defines it in "The Beautiful Changes." This is the last stanza:

Your hands hold roses always in a way that says  
They are not only yours; the beautiful changes  
In such kind ways,  
Wishing ever to sunder  
Things and things selves for a second finding,  
to lose

For a moment all that it touches back to wonder.

Cf. also, Camillo's words upon seeing Perdita, The Winter's Tale, IV.iv.109-10.

26 Such duty bred by friendship and identification of self with other is more likely to exist between Shakespeare's women than between his men. See, for example, the "sisterhood," as Sproat calls it, that exists in Measure for Measure between Mariana and Isabella, especially when Isabella begs with Mariana for Angelo's life. See Sproat, Chapter II, pp.70ff.

27 See Note 17.

28 See Cymbeline, V.i. and V.iii.81-3.

29 Leonatus' true vision of Imogen, the source of his repentance opens for him the possibility of enjoying a true vision of himself, bestowed in the masque in which his dead family and Jupiter appear.

30 Cf. Wilson Knight, p.570, for citations of references from the Christian gospels in Timon.

31 Shakespeare's opposition to Cupid may be traced throughout his plays. See, for example, Love's Labors Lost, II.i.255, or IV.iii.365.

32 Keeping with the lack of women in Timon, note that an Amazon is a masculine woman.

## Chapter Four

### Prospero

#### 1. Some Differences between King Lear and The Tempest

The Tempest appears to be a much simpler play than King Lear inasmuch as The Tempest is woven from the light threads of conception whereas King Lear is wrought from the heavy matter of passion. The difference between King Lear and The Tempest is the difference between an overpowering flow of forces --dramatic, characterological, linguistic, sexual-- and the controlled and refined manipulation of forces within a ritual presentation. The actions of persons, and the phenomenal occurrences of nature, as well as the expression of meaning, in The Tempest, furthermore, are all controlled by Prospero. One of the actual effects of these internal differences is the length of each play. The Tempest is some 2,035 lines. The actions of The Tempest, moreover, keep evaporating as each scene is completed. King Lear is 3,255 lines long. The actions of King Lear enmesh characters and spectators progressively deeper in the fate of the plot.

Another indication of the difference between the two

plays can be seen in the use of language in each. Whereas in King Lear language presents character and creates action --therefore, Lear's utterances to Gloucester in IV.iv. are dramatic as well as polemical-- in The Tempest, linguistic statement is often anti-dramatic. Language is not only narrative, for example, as in Prospero's first act recapitulation of the past for Miranda, but language, also, serves as a gloss on action. In an exchange that some readers see as a dramatic peak,<sup>1</sup> the language is not dramatic at all. Prospero's words with Ariel in Act V, eschewing vengeance against his enemies, leave the reader free to take the play without suspense (without "holding on" to the plot; nor was there ever much question that Prospero was going to take revenge), to watch Prospero's last magic with undisturbed attention and to enjoy the goodness of reconciliation and restoration. The drama of The Tempest is in Prospero's penetration and defeat of badness and in the ritual of reconciliation with the human. The moment with Ariel is intellectual and didactic.

Ariel tells Prospero that his enemies are so strongly distracted that if he saw them, his "affections/ Would become tender" (V.i.18-9). "And," Prospero says, "mine shall" (20). Then Prospero comments:

Hast thou, which art but air, a touch of feeling  
Of their affliction, and shall not myself,  
One of their kind, that relish all as sharply,  
Passion as they, be kindlier moved than thou art?  
(V.i.21-4)

After this exposition of feeling in the service of fellow-

feeling --by using the word "kindlier," Prospero is not competing in goodness with Ariel, but recognizing the claims of his own nature-- he shows the intellectual processes that grant his feelings authority:

Though with their high wrongs I am struck  
to th' quick,  
Yet with my nobler reason 'gainst my fury  
Do I take part.

(V.1.25-7)

Then Prospero produces the axiom that allows this work of the reason:

The rarer action is  
Is in virtue than in vengeance.  
(27-8)

Represented here is not the drama of character, but of mind. The power of Prospero's mind is shown by his modulation from thought to action:

The sole drift of my purpose doth extend  
Not a frown further. Go, release them, Ariel.  
They being penitent  
(28-30)

Prospero, unlike Lear, is shown as a person whose passions do not rise to assault body and brain. Prospero's mind, therefore, is free from the humorous contaminations that can dull its workings,<sup>2</sup> and that can provoke discord in the macrocosm. Inner and outer storms afflict Lear. The outer storm imagistically expresses the condition of Lear's inner turmoil.<sup>3</sup> Prospero deliberately causes a storm. This tempest, rather than expressing Prospero's inner turmoil, expresses Prospero's expression of inner turmoil and expresses his use of inner turmoil for social effects.

The passionate disturbances of the body's harmony and of the world's order that torment and embroil Lear are impelled by Lear's expectations and desires with regard to his daughters -- and especially with regard to Cordelia. Prospero's desire to serve Miranda<sup>4</sup> underlies his devotion to reason and underlies his need to prevent the arousal of passions powerfully enough to disturb his reason and his reason's force. (At the same time, Prospero's devotion to reason teaches him to serve rather than to covet Miranda.) By knowing his passions' goals --his understanding of Caliban is such knowledge-- Prospero isolates and controls his passions. His passions do not undermine his capacity, therefore, to develop magic powers and to perform magic actions. Prospero performs magic actions in order to release his daughter from imprisonment with him --for his fault-- on the island. Lear suffers devastation because of his wish to imprison his daughter with him and to possess her solely.

Prospero is unlike Lear, too, because he understands that the work of dying is solitary and renunciatory. Unlike Timon, however, who also knows this, the knowledge does not make Prospero bitter and furious. Lear expects

To shake all cares and business from our age,  
 Conferring them on younger strengths, while we  
 Unburthened crawl towards death.

(I.i.41-3)

Lear also "thought to set" his "rest/ On" Cordelia's "kind nursery" (I.i.125-6). Nevertheless, he wishes to "retain/

The name and all th' addition to a king" (I.i.138). He does not wish to be king. He wishes to possess the kingship. Timon wishes nothing, neither to possess nor to be. Timon's rage, like Lear's, is not of burning passion. Timon intends his cold rage to lead him to death. Prospero intends to return to "my Milan" (V.i.311), to be governor again there, i.e., to resume his duty, not to take back his possession. Prospero will leave Miranda with Ferdinand in Naples, just as Alonso left his daughter, Claribel, in Tunis.<sup>5</sup> When he is back in Milan, Prospero says, "Every third thought shall be my grave" (V.i.312).

#### ii. Patterns of Dissolution in The Tempest

The release of dramatic tension in King Lear is accomplished by the breakdown that the exhaustion passion spent and respent finally yields. The play's closure comes from the supervention of the Gloucester plot and Edgar's triumph. In Timon of Athens, the tension of the play is not resolved so much as transferred from the plot of the play onto the surge that foams upon Timon's grave. As in King Lear, there is, in Timon of Athens, too, a secondary plot that supervenes. In The Tempest, tension is released in wonderful bursts executed by Prospero, often with Ariel's help. A spectacle is formed, shimmers before the eyes of beholders who are composed of actors within the play and of the actual audience of The Tempest, and then evaporates,

dissolving into the next bright sequence, when a new action and further wonder arise.

There are many examples of this pattern of composition and evaporation in The Tempest. Perhaps the most complex is the first, which comes in the first scene. Here is a play within a play as well as the opening scene of a play. All the visible players, moreover, are as unaware of this internal play or their participation in a play as they are more conventionally ignorant of the larger framing play that gives them definition. The naive beholder, too, is unaware of the duplicity of the scene beheld or of the participation of invisible players. Only when the stage is quiet, and the mediating but unselfmediated voice of Miranda rehearses the spectacle just beheld, calling its reality in question by her prayer, "If by your art" (I.i.1ff.), does the naive beholder begin to understand that the thunder and bluster were illusions within the illusion of The Tempest, and that "no harm" has been done. Prospero's explanation to Miranda that follows enlightens the beholder, too. Furthermore, his explanation introduces --and this, too, is a recurring part of the pattern-- a movement towards intellectual resolution of an experiential event.

Prospero explains to Miranda why he has caused the tempest insofar as he tells her the history that precedes the beginning of the play. With Ariel, afterwards, he reviews how the feat was accomplished and what the effect upon the passengers was. Each conversation not only in-

forms the audience of plot and reveals character, but each enables Prospero to teach, and Miranda or Ariel to learn. (Similarly, in his argument with Caliban, Prospero is unfolding the play's history, dramatically interacting with the monster and still attempting to instruct him.) Much of Prospero's speech throughout The Tempest explains something. He seems to want to generate intellectual understanding as well as expression and spectacle. Prospero's acts of magic seem to serve him as the textual quotation serves the preacher. Prospero first takes his audience by means of sensory manipulation. Then he uses the moment to modulate through the physical organs of sense to the mental organ of understanding, transforming the ephemeral into the permanent through the intellect; for energy released in the process of understanding is an energy that serves for imprinting. Beholding yields to knowledge, and knowing becomes being.

Every major plot situation in The Tempest follows this pattern. Prospero mesmerizes, weakens and enslaves Ferdinand against Ferdinand's will, just as Miranda accomplishes these things with the Prince's assent. When Prospero releases Ferdinand and gives him Miranda to marry, Prospero offers a sermon on chastity, and requires Ferdinand's obedience. Ferdinand yields obedience willingly because, in his recent enslavement to Prospero, he felt the strength of his love for Miranda obliterate the punishment of that enslavement (III.i.4ff). His love for her, as well as the effect of her father's power, is chastening.<sup>6</sup>

Here is another example of Prospero's intellectualizing the sensory. The spell of his masque of abundance, which Prospero presents for Ferdinand and Miranda, is broken by Prospero's recollection of the plot against him by Caliban and the other low characters. Prospero's interruption of the masque causes a grotesque dance which aesthetically accomplishes a conclusion, especially since the will, idea, and wonder of the masque have been presented. Nevertheless, Prospero takes the time, even after his impatient outburst, to speak an epilogue to the masque in the speech, "Our revels now are ended" (IV.i.148). In this exposition, he tries to teach Ferdinand not to cling to the material images of the world because they are unsubstantial. He says that such images are created by the interoperation of spirits that form shapes and the mind that can comprehend those shapes. Death, he says, stops the process of intellectually organized perception and stops the process of the apparency of material being.

Prospero's behavior to the other shipwrecked nobles follows the same pattern of spectacle and exposition. Not wishing to reveal himself to the court party after he has offered and withdrawn a banquet, Prospero uses the voice of Ariel to explain the reason for the "hallucination" by means of the speech beginning, "You are three men of sin" (III.iii.53). Even to Caliban, Prospero explains the reason for the cramps, side-stitches and urchins with which he punishes him (I.ii.321ff.). These punishments are acts

of the mind subduing the flesh by mortification in order to assert the mind's supremacy. Pain, like pleasure, declares impermanence, and denies, thereby, the right of dominion, definition, possession or government to one it afflicts.

In his admonition for chastity to Ferdinand, Prospero is asserting mind's supremacy over body, too. Chastity, in The Tempest, is an intellectual and spiritual mediator of appetite.<sup>7</sup> The mind captivated and thrilled by matter and desire, and, therefore, indulgent to appetite, is as foolish and unstable as Caliban excited by wine. Prospero's warning to Ferdinand that

No sweet aspersion shall the heavens let fall  
To make this contract grow; but barren hate,  
Sour-ey'd disdain and discord shall bestrew  
The union of your bed with weeds so loathly  
That you shall hate it both.

(IV.i.18-22)

if he is unchaste is neither curse nor threat, but the instruction of a magician wise with the knowledge of how to manipulate natural processes. Accordingly, fertility may be defined not only as the capacity to reproduce, but as the capacity to generate and continue the kind of life that is endowed with creative affection and harmonious love.

### iii. The Effect of the Study of the Liberal Arts upon the Limits of Prospero's Power

The force of Prospero's magic is that he can activate nature as if the world around him were his own body.<sup>8</sup> His

magic uses spirits of the air to manipulate nature. These airy spirits represent the intellectual and divine powers Prospero has achieved, as Renaissance views of a person admitted he might. The achievement is one of ascension from body to mind. In his Oration on the Dignity of the Human Being, Pico della Mirandola postulates these words of the Creator to Adam:

We have made you a creature neither of heaven nor of earth, neither mortal nor immortal, so that you may freely and proudly make yourself in the form which you wish. It will be in the orbit of your power to descend to the inferior and brutish forms of life, just as it will be within your power to rise, through your own choice, to the superior orders of divine life.<sup>9</sup>

In The Tempest, Prospero does not reveal the source of his magic power, except to mention his book, his rod and his mantle. These are the tools his power knows how to use, not the power itself or its source. Matter-bound Caliban mistakes Prospero's book for the source of his art. Prospero's art must be, however, the interaction of his book and his mind. Prospero tells Miranda when informing her of his old and her true identity that he was "so reputed"

In dignity, and for the liberal Arts  
Without a parallel; those being all my study.  
(I.ii.72-4)

He tells her, also, that Gonzalo knew that "I loved my books," and furnished him with "volumes that/ I prize above my dukedom" (I.ii.166-8).

Prospero's magic power to control nature as if nature were a part of himself, his ability to express himself in and through nature, may come from his study of "the liberal

Arts." Pico asserts that this study raises an adherent from brute to spirit, and bestows transcendental powers upon him. Here is Pico's citation of the course of philosophical study:

"Let those who, still profane, have need of moral philosophy, dwell with the herd outside the tabernacle under the open sky until, like the priests of Thessaly, they shall have purified themselves. Those who have already ordered their conduct may enter into the tabernacle: but they must not yet touch the sacred vessels. Let them first, as zealous Levites, in the service of dialectic, minister to the holy office of philosophy. When they have been admitted to those offices they may, as priests of philosophy, gaze upon the multicolored throne of the higher God: the stars. Let them then behold the heavenly candelabra aflame with its seven lights. Let them behold the fur tent, that is, the elements, in the priesthood of philosophy, so that, at last, having been granted entry into the innermost bosom of the temple through divine theology, they may be made glad in the glory of the Godhead, viewed with no veil before his image.<sup>10</sup>

Pico derives this progression from Mosaic law concerning the construction of the tabernacle. He comments,

"Clearly, this is what Moses commands: admonishing, urging, and summoning us to prepare for ourselves, while we may, by means of philosophy, a path to heavenly glory to come."<sup>11</sup>

Pico dresses the study of philosophy in the garments of a magico-religious ritual and conflates the ends of each in the multi-referential ambiguity of anticipated "heavenly glory." The study of philosophy raises a human creature so as to transpose the body into the spirit.

Arguing for the spiritual power of philosophy over the possibilities of the flesh, Pico writes:

If we shall have restrained our passions with

proper controls --moral philosophy-- so that they achieve harmonious accord; and if --by dialectic-- our reason shall have progressed by rhythmic measures, then stirred by the frenzy of the Muses, we shall drink in the heavenly harmony with the ears of the spirit. Then Bacchus, leader of the Muses, revealing to us in our study of philosophy, through his mysteries --the visible signs of nature-- the invisible things of God, will dazzle us with the richness of the house of God; and there, if like Moses we prove wholly faithful, most sacred theology will supervene to swell our ecstasy. For, risen to her lofty height, we shall from that vantage survey all that is, shall be, and has been in seamless eternity; and marveling at their pristine loveliness, like the seers of Phoebus, we shall become her winged lovers. Finally, roused by ineffable love as by a sting, and, like the Seraphim, born outside ourselves, drunk with the Godhead, we shall be no longer ourselves, but He himself who made us.<sup>12</sup>

Many of the powers Pico describes here are Prospero's, though Prospero holds them in a less intoxicated way. Prospero has acquaintance with invisible things as well as understanding of and control over the "visible signs of nature." Prospero has, also, the power of ecstasy, especially if ecstasy is understood not to be a version of frenzy but the ability to embody the self or qualities of the self in an other that is external to the self in order to direct that other with the will of the self, and to effect, by the other, in the other, the will of the self. Prospero, furthermore, enjoys the power to survey what was, is and will be.<sup>13</sup> He knew the king's ship was off the coast of his island. He can follow the several conspiracies on the island and control them. He can tell Ferdinand the consequences of his action, and he can promise good winds for sailing. And he is able to perform godlike acts of creation

and manipulation.

Writing of "those three Delphic teachings," Pico again asserts the power of the study of the liberal arts to cause the elevation of the student:

The saying meden agan, that is, "nothing too much," prescribes a standard for all the virtues through the Doctrine of the Mean, which is that of which moral philosophy treats. Again, that other saying, gnothi seauton, that is, "Know thyself," urges and encourages us to the study of all nature, of which the nature of man is both connecting link and, so to speak, the "mixed potion"; for he who knows himself knows all things in himself....At last, lighted in this knowledge through the aid of natural philosophy, being already close to God, employing the theological greeting ei, that is, "Thou art," we shall blissfully address the true Apollo on intimate terms.<sup>14</sup>

Intimacy with Apollo suggests the ability to practice the godlike power of the magician Prospero can. That Pico considers "the nature of man" to be the "connecting link" with "all nature," and knowledge of oneself to be knowledge of all things because all things are contained in the self explains the ability of a human intelligence, like Prospero, to penetrate nature and to know and be able to influence nature's actions. Pico's assertion that "he who knows himself knows all things in himself" also supports the argument for an identity between Prospero and Caliban and between Prospero and Ariel that will be made in the following sections of this chapter. That the study of philosophy enhances the mind's power seems obvious, also, since the mind is the organ that must be exercised for study, and distractions of the body hinder the mind's eagerness.

Lear, seeking to know who he is, defines himself as a victim in the material realm. He discovers "unaccommodated man" (III.iv.109). Lear's love for his daughters, from the beginning of King Lear, entails the need to be accommodated. Lear's love requires the devotional presence of its object, or else he is pained by need. Lear's angry defiance of his own need is a reaction formation against needing what he has lost. And his neediness drives him to define the world in terms of material manifestation, for it hinders his ability for spiritual knowledge or power. Lear assumes the human prerogative to be no higher than beasts' when he cries over Cordelia:

Why should a dog, a horse, a rat, have life  
And thou no breath at all?

(V.iii.308-9)

Implicitly, Cordelia, the highest good in King Lear, is defined as the highest of the beasts.

Prospero, whose studies have brought him the ability to perform spiritual magic, has achieved a definition in a higher realm than the material, being himself able to define material phenomena. Within the context of The Tempest, Prospero rises above himself. "Rises above himself" is not merely a phrase, but, in The Tempest, a dramatic formula given theatrical actuality by the relation Prospero bears to both Caliban and Ariel. Both are slaves of his, and both, too, must be acknowledged selves of his.

## iv Prospero and Caliban

There are several textual indications that Caliban may be considered a version of Prospero. The strongest indication of a common identity comes from Prospero himself when he seays of Caliban:

this thing of darkness I  
acknowledge mine.  
(V.i.275-6)

The line-ending, "I" amplifies the degree of identification actually being made.<sup>15</sup> The primary meaning of the first words of the verse, preceding "this thing of darkness I," comes from the spillover of the sense from the preceding line. Here are the words in their context:

These three have robbed me, and this demi-devil  
(For he's a bastard one) had plotted with them  
To take my life. Two of these fellows you  
Must know and own; this thing of darkness I  
Acknowledge mine.  
(V.i.272-6)

"You must acknowledge Stephano and Trinculo," Prospero is obviously saying. "I must acknowledge that I am responsible for Caliban." But the emphatic positioning of "I" especially helped by the contrast with "you" at the end of the preceding line, and the meaning of "must know and own" in its own verse, give the line the suggestive echo that Prospero acknowledges himself to be Caliban, this thing of darkness. This admission is similar to the one Prospero makes when he tells Ariel at V.i.23, referring to his captives, that he is "One of their kind, that relish as sharply, / Passion as they."

Complementing Prospero's admission of responsibility for and identification with Caliban is Caliban's mistake, a rebuke or boast Caliban makes at III.ii.95 to Trinculo and Stephano about Prospero when he says:

Remember  
First to possess his books; for without them  
He's but a sot, as I am.

Of course, Prospero is not a sot. And even if he lost his books, his ability to read them and to put them to use would still exist. This capability, the attainment of study and practice, is the power of Prospero's own faculty, not of his tools. After he "drowns" his book and returns to Milan, Prospero will not be a sot. Nevertheless, Caliban and Prospero each find similarity to himself in the other. When Prospero reminds Caliban that he had "lodged" him "in" his "own cell" (I.ii.346-7), he is suggesting that Caliban had once been a part of himself as well as that they had lived together in the same place.

#### v. Miranda as the Object of Caliban's Lust

Prospero rebukes Caliban with having "lodged" him "in" his "own cell" in the course of a fuller rebuke. Caliban has accused Prospero of taking the island from him and of making him a subject, though he had once been his own king. Prospero's answer is:

I have used thee,  
Filth as thou art, with human care; and lodged thee  
In mine own cell, till thou didst seek to violate  
The honor of my child.

(I.ii.345-8)

Caliban's answer confirms Prospero's indictment:

O ho, O ho! would't had been done!  
Thou didst prevent me; I had peopled else  
This isle with Calibans. (I.ii.349-51)

Caliban also reveals a lustful fixation on Miranda when he tells Stephano:

And that most deeply to consider is  
The beauty of his daughter; he himself  
Calls her a nonpareil: I never saw a woman,  
But only Sycorax my dam and she  
But she as far surpasseth Sycorax  
As great'st does least. (III.ii.102-7)

Stephano challenges him: "Is it so brave a lass?" (107). Caliban answers, "Ay, lord; she will become thy bed, I warrant,/ And bring thee forth brave brood" (108-9). Stephano, therefore, pledges, "Monster, I will kill this man: his daughter and I will be king and queen -- save our graces!" (110-1). Caliban tries to make Stephano into a power able to satisfy the lust he himself is not able to satisfy. Caliban's hope for Stephano to bring forth a brave brood repeats his own earlier wish to have peopled the island with Calibans.

#### vi. How Miranda Can Be Seen as the Object of Her Father's Desire

Since an identity exists between Prospero and Caliban, Caliban's own lust for Miranda and the lust he displaces onto Stephano can be seen to be displaced lust of Prospero's, actually. Furthermore, throughout his career, Shakespeare

has presented a line of fathers who covet their daughters. Some of the stances and actions of those fathers are recapitulated in The Tempest in Prospero's behavior. In addition, marks of incestuous fixation, and struggle against incest are presented in Prospero's behavior and in the tensions created dramatically, for example, by the isolation of father and daughter on a strange, unpeopled island, and by the interplay of Prospero's masque and the plot of the low characters against Prospero.

In asides, Prospero expresses delight that Ferdinand and Miranda "have changed eyes" (I.ii.441-2) and are "both in either's pow'rs" (I.ii.451). "It goes on," he says, "As my soul prompts it" (I.ii.420-1). In asides, too, he explains the purpose of his dissembling opposition:

this swift business  
I must uneasy make, lest too light winning  
Make the prize light.  
(I.ii.451-3)

But in performance, he accuses Ferdinand of having

put thyself  
Upon this island as a spy, to win it  
From me.  
(I.ii.455-7)

Here is an example of displacement. Ferdinand will win from Prospero, as Prospero knows, not his island, but his daughter. Furthermore, the anger that Prospero expresses in the course of the opposition he puts on sounds filled with the possibility of really being his own. The line one chooses to present, the act one chooses to dissemble, like a dream only "made up," may yet be thought to reveal

some truth. "Speak not for him," her father tells Miranda, "he's a traitor" (I.ii.461). Then Prospero says to Ferdinand:

I'll manacle thy neck and feet together.  
Sea water shalt thou drink; thy food shall be  
The fresh-brook mussels, withered roots, and husks  
Wherein the acorn cradled.

(I.ii.461-4)

Prospero is assigning Caliban's place in the story to Ferdinand, and predicting his punishment should he fail Prospero's test, and actually fit the place. (Since Prospero knows Ferdinand will not fail the test --Prospero's asides assure this-- one reason for giving the test must be to enjoy seeing himself oppose the love of Miranda and Ferdinand. Prospero's act can give himself the illusion that he has the choice and the power to keep Miranda for himself. Momentarily he satisfies an impulse he has forbidden realization.) The very specific and realistic earth detail in Prospero's language --a characteristic to be found in much of Caliban's language, too-- consigns Ferdinand to the lower, earthly parts of creation and human possibility, from which he must rise.

Ferdinand must overcome Prospero's magic power to enslave by volunteering what Prospero can command. Ferdinand can only keep his hands and feet from being manacled by giving them to be manacled. Prospero's anger is not only a disguise he wears to hide his happiness, but a provisional actuality. Ferdinand must break free of Prospero's anger and achieve his admiration. To do so, Ferdinand must rise from Caliban's place as Caliban did not. The way to

break free is to be a slave willingly.

To be a slave willingly, to transcend enslavement by aligning the will with what seems to be outside the control of the will, for Shakespeare, is to be a selfless lover. Being a selfless lover is the opposite of being covetous. The elevation of Ferdinand's enslavement by love, because he is enslaved to Miranda as well as to Prospero, removes him from bondage to Prospero. Ferdinand says as he does Caliban's labor of log bearing:

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 labors pleasures.  
(III.i.4-7)

In conversation immediately following this exclamation, Ferdinand and Miranda exchange, as vows of love, expressions of desire to serve --not to possess-- one another. Caliban's desire had not been to serve Miranda but to take her for his lust and generation.<sup>16</sup>

By making Miranda an object for which Ferdinand must work, furthermore, Prospero is separating the figure of the daughter from the representative of material wealth, an association that has often been made in Shakespeare's plays, as has been shown, for example, in The Merchant of Venice and Timon of Athens. By making the separation between the daughter and the possession of wealth, Prospero again resembles Lear. But, once again, what Lear does violently and blindly, Prospero does deliberately and wisely. France takes Cordelia from Lear dowerless when she is

"new adopted to" her father's "hate" (I.i.205), saying,  
 "She is herself a dowery" (I.i.243).

After his description of the punishment that awaits Ferdinand should he rebel, Prospero returns to direct expression of anger. He reproaches Miranda saying, "My foot my tutor?" (I.ii.470) when she pleads for Ferdinand. And he probably pushes her as he says, "Hence! Hang not on my garments"<sup>17</sup>(I.ii.474). But she continues to plead, and he plays Capulet:

One more word  
 Shall make me chide thee, if not hate thee. What,  
 An advocate for an imposter? Hush!  
 (I.ii.476-8)

Prospero not only resembles Capulet for whom loving means possessing and hating means discarding (see III.v.193ff. in Romeo and Juliet), but he also resembles Othello enraged with jealousy at the suit his wife brings for Cassio whom he suspects is her lover.<sup>18</sup>

Another aspect of Prospero's feigned opposition to Ferdinand's and Miranda's love for each other that suggests a seed of real opposition Prospero must overcome in himself is the phallic imagery his challenges to Ferdinand reveal. "Put thy sword up, traitor" (I.ii.470), Prospero says, "I can here disarm thee with this stick/ And make thy weapon drop"<sup>19</sup> (I.ii.473-4). Such imagery of phallic power has already been seen in the language of possessive Shakespearean fathers of daughters. One of the reasons for such imagery is that phallic aggression is a mode saturated

with the desire to possess and control materially, and entails the desire to pierce another's being with one's own. Such possession, in order to succeed, must destroy the object coveted and taken. Being possessed immobilizes the possessed one.

Even after Prospero has revealed his actual good will towards their love, he sets those firm conditions, already cited, upon Ferdinand when he gives him his daughter. These conditions bind Ferdinand to Prospero, for, by means of them, Prospero determines and controls Ferdinand's sexual power and freedom. (Of course, he determines Miranda's, too.) And Prospero keeps a watchful eye on the lovers. At a moment of apparently excessive fondness, Prospero intervenes and cautions the lovers, saying to Ferdinand:

Look thou be true. Do not give dalliance<sup>20</sup>  
Too much the rein; the strongest oaths are straw  
To the fire i' th' blood. Be more abstemious.  
(IV.i.51-3)

vii. What the Punishments Prospero Inflicts upon Caliban  
Suggest

Prospero's punishment of Caliban, if Caliban is regarded as a sexually covetous version of himself Prospero is transcending, suggests self-mortification. Such mortification is practiced for the purpose of rising up from the bodily to the spiritual-celestial realm. This is a process of overcoming desire and covetousness, and entails obtaining a power loosened from the grip of cupidity. Such

freed power is then able to communicate with the eternal processes of nature. These processes are not tied to the ephemerality of desire and possession.

Socrates describes the ascent from the bodily to the eternal in the Phaedrus.<sup>21</sup> In the Phaedrus, the energy necessary for the ascent is specifically identified as sexual energy inhibited from sexual expression. As his figure for the soul, Socrates proposes a team of winged horses and a charioteer. The charioteer and one of the horses are good. The other horse is bad. These distinctions of good and bad are made in relation to the satisfaction of sexual love. The good horse "is a lover of honor only when that may be joined with temperance and decency...it is a follower of true renown; it needs no whip, but is driven by word of command alone."<sup>22</sup> The other horse, however, is "the mate of insolence and knavery...hardly heeding whip or spur"(P. 38). Furthermore, "the horse of evil nature weighs down the chariot pulling heavily toward the earth any charioteer who has not trained him well" (P.29).

According to Socrates:

when the charioteer beholds the love inspiring sight and his whole soul is stirred by the vision and becomes filled with the tickling and pricking of desire, the obedient horse, then as always, constrained by decorum, controls itself and does not leap upon the beloved. The other, however, no longer pays any attention to the driver's spur or whip, but leaps wildly forward causing all possible trouble to its mate and to the driver, trying to force them to approach the beloved and propose the pleasures of love. At first they pull back, indignant at being forced to a dreadful, lawless thing; but at last, since there is no end to the evil in-

sistence, they are dragged forward, yielding and agreeing to do its bidding. And they come to the beloved and behold his radiant face.

At this sight the charioteer's memory is borne back to the form of real beauty; again he beholds it seated beside Temperance on a throne of holiness. He sees this and is afraid and falls backward in awe and reverence, necessarily pulling the reins so violently that both horses are brought down to their haunches, the one willingly, without opposition, but the wanton one very much against its will.

When they have withdrawn, the good horse in shame and horror drenches all the soul with sweat; but the other, as soon as it has recovered from the pain of the bit and the fall... again...forces them to approach the beloved to make the same proposal....But the charioteer has the same feeling as before, only it is more pronounced; like a racer recoiling from the starting rope, he jerks back the bit even more violently than before from the teeth of the wanton horse, bespatters its malicious tongue and jaws with blood, forces its legs and haunches to the ground and causes it much pain. (Pp.38-9)

Only physical pain can restrain the black horse of the soul from sexual expression (because the horse is subject only to the power of appetite,<sup>23</sup> not reason). The vision of what ascension can attain --"the form of real beauty," which is seated beside Temperance-- gives the charioteer of the soul strength to rein in the bad horse and to achieve elevation. The love that the whole soul --the bad horse having been humbled by punishment and "like to die of fear" (P.39) at the sight of the beloved-- now achieves will direct lover and beloved --for the inhibition is not against loving, but against the fulfillment of the sort of loving the passion of the body desires-- upward, for, "if," Socrates says:

the better part of the intelligence wins the victory and guides them to an orderly and philosophic way of life,...at the end of life they will have full grown wings and cast off the burdens of the flesh. (P.41)

The way the soul grows wings, whose "natural function ...is to raise what is heavy and soar with it to where the race of gods dwell" (P.29), is by contemplating "a god-like countenance or physical form of beauty which is a faithful imitation of true beauty" (P.34). In order to do this, the chastening of the bad horse must have been accomplished. When the soul, through contemplation of the beloved "has received the emanation of beauty through his eyes, he grows warm, and through the perspiration that ensues, he irrigates the sprouting wing" (P.35).

Intellectual ascension and the development of the power of spiritual energy --"when it is perfect and fully winged [the soul], soars on high and is responsible for all order in the universe" (P.28)-- entail the denial of the physical satisfaction of sexual desire and sexual possession. Such ascension and development require painning the flesh, and entail, at the same time, contemplation --not the fixation of possession-- of a beautiful object of the earth which points the way to a non-physical reality.

The Tempest shows Prospero has undergone both these processes; the first in the repression of Caliban; the second, in the contemplation of beauty and truth: in his books, in nature itself, and in Miranda. His contemplation in nature can be seen in lines like these in which Prospero

speaks of the sea and the wind (which he could have seen as oppressors, as, on the heath, Lear did):

there the usurpers hoist us  
To cry to th' sea that roared to us; to sigh  
To th' winds, whose pity, sighing back again,  
Did us but loving wrong.

(I.ii.148-51)

Prospero's contemplation and his vision of Miranda can be seen in the text throughout. One instance is apparent when Prospero tells Miranda:

O, a cherubin  
Thou wast that did preserve me. Thou didst smile  
Infused with a fortitude from heaven,  
When I have decked the sea with drops full salt,  
Under my burden groaned; which raised in me  
An undergoing stomach, to bear up  
Against what should ensue.

(I.ii.152-8)

Inherent in the act of contemplation is an involvement that is not tainted by possession.

#### viii. The Similarities between Prospero and Ariel

Prospero's struggle against himself is exteriorized by means of showing his subjection of Caliban. This subjection is possible because of Prospero's pursuit of "the liberal Arts." The exteriorization of Prospero's triumph is shown in his mastery of Ariel, the self and power he has achieved because of his repression of Caliban. The energy of Caliban's pain is the energy of sexual desire, frustrated in its expression and knotted into pain by Prospero's repression. The energy of Ariel's power is that energy freed from the

desire for sexual possession and able to discharge itself in the function of the mind.<sup>24</sup>

Establishing a partial identity between Prospero and Ariel is helped by seeing several points of resemblance between the two figures. Ariel, Prospero says, was "a spirit too delicate/ To act" Sycorax's "earthy and abhorred commands" (I.ii.272-3). Prospero, only a little earlier in the text, has told Miranda that when he was Duke of Milan, he neglected "worldly ends," and became "all dedicated/ To closeness and the bettering of my mind" (I.ii.89-90). The resemblance is clear. Ariel, in dedication to the purity of his spirit, and Prospero, in dedication to the purity of his mind, refuse to perform "earthy commands" or to care for "worldly ends."

In his neglect, Prospero "cast" "the government" of his dukedom

upon my brother  
And to my state grew stranger, being transported  
And wrapt in secret studies.  
(I.ii.75-7)

The word, "transported," is grimly ironic, for after Prospero cloaked himself in secret studies and began his intellectual transport, the "King of Naples...hearkens to my brother's suit/ Which was, that he,.../ Should presently extirpate me and mine/ Out of the dukedom. Whereon/ A treacherous army levied, one midnight...did Antonio open/ The gates of Milan; and,...the ministers...hurried thence me..."(I.ii.121-5).

Prospero was put to sea, imprisoned on

A rotten carcass of a butt, not rigged

Nor tackle, sail nor mast; the very rats  
 Instinctively have quit it. There they hoist us  
 To cry to the sea that roared to us.  
 (I.ii.146-9)

When Ariel refused to perform Sycorax's "grand hests:"

She did confine thee  
 By help of her more potent ministers,  
 And in her most unmitigable rage,  
 Into a cloven pine.  
 (I.ii.274-7)

Ariel remained immured for twelve years, until "providence divine" brought Prospero to the island, freeing him from his drifting prison (to be isolated then for as long as Ariel had been confined), and cast him in the role of Ariel's divine providence. By his art, Prospero:

When I arrived and heard thee...made gape  
 The pine, and let thee out.  
 (I.ii.292-3)

Both Prospero and Ariel were confined by evil earthly powers in natural prisons for their own refusals to participate in the actions of the earthly world. Both were delivered by chance and time. Now, both wish to achieve a higher version of freedom, and each does. At the end of The Tempest, Prospero discharges Ariel; and because of the success of his own interventions and of his art, enlisting the aid not of his own spirits, but of the spirit of the audience of The Tempest. Prospero releases himself from the island and from his role of being above human in power.

In his practice of magic, Prospero does not conjure demons to do his bidding. He has penetrated the sphere of spirits, as if become one himself. He keeps Ariel's loyalty by evoking Ariel's gratitude to him for rescue and by threat-

ening him with a restoration of punishment by imprisonment. Nevertheless, Prospero seems to be the intermediary rather than the source of these threats. He speaks anxiously what he divines the consequences will be should he or Ariel become impatient (just as he advises Ferdinand what the consequences of impatience with regard to chastity will be): their "fortunes/ Will ever after droop" (I.ii. 184). Patience, the strength Lear needed, is one of the primary powers Prospero has achieved. Prospero's renunciation of his magic at the end of the play, and his freeing of Ariel after he has done everything Prospero needed him to do, shows Prospero was never interested in achieving power or possessing, like Marlowe's Faust, treasures of the earth. Prospero's aim was to accomplish such practical, intellectual skill that he might be able to undo the evil of the world he had unwisely encouraged when he withdrew from his responsibility to govern, when he sought the rapture of higher existence through isolated study. Ariel's moodiness shows Prospero still struggling with impatience, now wise enough to understand the consequences of and the prerequisites for high isolation.

#### ix. Ariel's Power

Ariel is a version of himself Prospero must maintain as long as Miranda is present, but which he can give up when she is gone. Miranda embodies the force that can

cause wonder in her beholders.<sup>25</sup> She, therefore, also assumes an identification with the strange, new world of Prospero's island. In the presence of what elicits wonder, the desire for possession threatens the beholder. Possessing the source of wonder, however, destroys the source of wonder as a source, and destroys the wonderment effected. Something wonderful is wonderful because it causes surrender in the one who beholds what is wonderful. An attitude of surrender cannot coexist with desire to possess. A response of surrender to wonder is likelier, rather, to generate the capacity to be possessed. Wonder is the response signifying desire to possess has been stilled, and the beholder has been taken by the wonderful.

The capacity to be possessed by the wonderful, however, can quickly become a kind of covetousness itself, a wish to be possessed. Lear, after all, wishes not so much to possess Cordelia as to be possessed by her. When he chooses her as his nurse, he is consigning himself to her. When he casts her out, he is responding proudly to the rejection of one to whom he has offered himself. He wishes to possess her possessing him. Othello, too, when he turns against Desdemona, does so because he thinks she has given him up. He gives himself, then, to Iago. When Iago says to Othello, "I am your own forever" (III.iii.476), he means, "You are mine forever."

Surrender to the wonderful, then, can lead to ill, for such surrender paralyses the one who surrenders.<sup>26</sup>

Paralysis, in such a situation, is a mode of withdrawal from the world. Withdrawal is described again and again in Shakespeare's plays, from Love's Labors Lost through The Tempest, as being an evil and a breeder of evil.

Prospero's imposition of work and of chastity upon Ferdinand, while they do not obstruct Ferdinand's love for Miranda, do prevent his withdrawal from the world because of that love, and do encourage in him a desire to give rather than to take. The duty of chastity puts Ferdinand in an active rather than a passive relation to the wonderful in Miranda. As Ferdinand surrenders to the love of Miranda, he must also remain master of his passion for her. Marriage, too, in The Tempest, may be regarded not as a condition of mutual possession, but as an engagement of the lovers in the process of the renewal of natural and social life.

Prospero's success in preventing his own attachment to Miranda from becoming possessive suggests his victory over the temptation to become fixated and covetous. An important contributing element in his victory is his own mastery of wonder by his skill at wonder-working. Prospero's wonders, moreover, are never static, whether they are tempestuous or gracefully flowing like the wedding masque. In his magic, Prospero has allied himself with the principle of fluidity in nature and experience.<sup>27</sup>

In the wedding masque, Prospero shows off his art, using magic for ornament. His art encourages nature to exist the way he imagines it ought to be. He is not try-

ing to persuade or to manipulate his audience to believe something or to believe something in a particular way. He does not conceal the illusory nature of the masque. He emphasizes the illusion in his epilogue to Ferdinand, "You do look my son in a moved sort" (IV.i.146). That the masque is an illusion created to enchant the senses, that, yet, does not deceive the senses, enhances Prospero's artistry. Ferdinand's and Miranda's attention is compelled only by the beauty and goodness of Prospero's display.

Prospero's explanation to Ferdinand points out as much the fluid nature of the actual as of the illusory. Prospero's words introduce to the intellect concepts that the dance of the masquers would have cast in form (not in words) onto the world of the outer play that frames the masque. Prospero, as artist, chooses to be teacher rather than manipulator. He makes understanding a condition of authentic experiencing. He does not control Ferdinand by enchantment. He instructs him.

By means of the magic feats Prospero's study has enabled him to perform, Prospero can gather and discharge the passion study has also enabled him to loosen from attachment to desire and, particularly, from attachment to Miranda. Study has been able to effect this letting go because study can dispell the idea of the reality of the material world, and, thereby, destroy the primary form of worship material being inspires: desire to possess. The attention Prospero would have to give either to his desire

for Miranda or to suppressing that desire or to the repressed desire's secondary manifestations, he gives to his magic. His magic, of course, is in the service of letting Miranda go.

Ariel is the dramatic representative of Prospero's power, and the agency by means of which Prospero performs his magic actions. Ariel is Prospero's thought as Prospero's thought is disattached from Prospero and enabled to work upon the phenomena of the world of the text. In the world of the text, Ariel actualizes the images of Prospero's thought, projecting them from the film of Prospero's imagination onto the screen of nature established by the text as actual. Ariel discharges Prospero's sublimated somatic energy in mental action. Ariel represents a concentration of energy so strong that he can penetrate the phenomena (the forms and motions) of nature, and turn them to Prospero's will.

#### x. The Convergence of Caliban and Ariel in Prospero's Masque

The power of Caliban and Ariel as parts of Prospero is continually being established in The Tempest. The peak of the struggle between Caliban and Ariel, and the climax of The Tempest, come in the midst of Prospero's wedding present, his masque of abundance and fertility.

In this masque, Prospero represents his good wishes

for the union of Ferdinand and Miranda by having the spirits he commands enact those wishes. The masque is a complementary expression to the passage, coming not long before the masque, of admonition Prospero offers to Ferdinand about chastity. Warning against what he does not hope will happen, Prospero speaks the direct and didactic words of his own speech. He wants to influence Ferdinand's understanding, his will and behavior. Having acknowledged Ferdinand's freedom, Prospero can use only reason, not charm. Prospero's blessing, however, is not spoken in his own voice, is inset in the text as a germ through which substantial form may grow. Prospero, by presenting his blessing in a masque, speaks through the voices and devices of his art. The three images and voices Prospero projects are Iris, Ceres and Juno. The goddesses are used allegorically. The interplay of their significations represents Prospero's meaning.

Iris enters and invokes Ceres in the name of Juno "To come and sport" (IV.i.74) with Juno. Ceres answers her call, and first returns, in a complimentary speech, the honors with which Iris has summoned her. She asks Iris "If Venus or her son.../Do now attend the Queen?" (88). "Since they did plot/ The means that dusky Dis my daughter got" (89-90), Ceres will not participate in the ceremony with them. Iris assures her they will not be present, especially because they had "thought...to have done/ Some wanton charm upon this man and maid"(94-95). Ceres is ex-

pressing Prospero's opposition to Venus' rapacious version of love in terms of Ceres' own myth. In one case, Venus and Cupid did, in the other they would participate in taking a daughter away from her parent. Love unconsecrated by a social-spiritual ritual, Prospero, through the figure of Ceres, indicates, is covetousness. The result of such avaricious love is the devastation of the riches of the earth.<sup>28</sup> Ceres also expresses the aesthetic or technical problem of production Prospero encounters. Prospero can not create the masque if he is beset with the thoughts of Venus and Cupid, i.e., if he is occupied with the desire for possession, as Caliban, for example, is. Indeed, the intrusion of Caliban and the rapacious conspiracy upon Prospero's thought disrupts the masque.

Juno has descended and she invites Ceres to "Go with me/ To bless this twain, that they may prosperous be" (103-4). The pun --prosperous; Prospero's-- is more than chance. Though Prospero must give his daughter to Ferdinand in The Tempest, in the masque, Prospero fancies Juno as giving them both in a spiritual and absolute sense to him, not to be his possession but to participate in his prosperity. The fact, too, that the lovers are his, are adherents of his injunctions, and are not followers of Venus and Cupid, for example, assures, according to the masque, their own prosperity. Their exposure to his art, furthermore, makes them his in the sense that an audience is an author's or a performer's when properly enchanted by his or her work.

The indication of direction --that Juno descends-- marks the descent of heavenly light to meet and join with earthly abundance by means of a rainbow bridge. The light of Prospero's high thoughts, the brightness of his spirit, graciously descend upon the material existence of the lovers through the agencies of the shapes his magic is able to formulate. The rainbow makes light visible as color. The shapes of his art make Prospero's thoughts and their movements and expression visible. The masque is important not inasmuch as it reveals Prospero's power, but inasmuch as it reveals a power in his power to guide Miranda and Ferdinand. The Juno Prospero creates who offers her blessings to Ferdinand and Miranda, for example, is a goddess of childbirth as well as of light. (Or perhaps it is more proper to say that each of these offices is a function of the other.) Metaphorical and actual childbirth are both blessed in Prospero's masque.

Ceres and Juno then sing blessings on the pair. This "vanity" Prospero "bestows upon the eyes of this young couple" (IV.i.39,40) demonstrates his art and is a vehicle for working homeopathic magic; by imitating the natural processes and forces that the goddesses represent, and by endowing the goddesses with attitudes of his choice, Prospero is trying to influence the actual processes and forces to behave the way he makes their imitations act.

After the goddesses sing, Ferdinand interrupts the masque. Prospero is not disturbed at his interruption,

nor is the masque destroyed. By interrupting the masque, Ferdinand seems to participate in it. His thanks to Prospero for the masque and for the blessings the masque offers are given ceremonially. He says:

So rare a wond'ered father and a wise  
Makes this place Paradise.  
(IV.i.123-4)

And Ferdinand asks, as if seeking initiation, "May I be bold/ To think these spirits?" (118-9). Prospero answers him:

Spirits which by mine Art  
I have from their confines called to enact  
My present fancies.  
(IV.i.120-3)

Prospero then tells Ferdinand to "hush and be mute,/ Or else our spell is marred" (126-7). Chorus-like, Prospero has turned to the masque and explained, "Juno and Ceres whisper seriously;/ There's something else to do" (125-6).

At the direction of the goddesses, Iris invites the "nymphs, called Naiads, of the windring brooks" (128) to appear, and she summons "sunburned sicklemen, of August weary,/...from the furrow" to "be merry" (134-5) and to encounter everyone/ In country footing" (137-8). "A graceful dance," according to the unusually full stage directions, begins, "towards the end whereof Prospero starts suddenly and speaks; after which, to a strange, hollow, and confused noise, they heavily vanish." This dance expresses the synthesis of Prospero's good wishes to Ferdinand and Miranda. The dance unites water --fluid and nurturing-- with workers who draw yield from the earth. This yield comes of the

interaction of work, earth and water. In the dance, the Naiads --spirits of the winding and wandering (but not storm-bothered) waters-- couple with the sunburned workers of earth, and benevolent Nature and determined Art are united.

Considering the place of the dance in the masque, Prospero probably intended the dance to conclude the masque by opening, as the dance must have, had it not been interrupted, the frame of the masque to include both masquers and those celebrated. Such joining in the movement of a harmonious pattern, in this masque, would have united forms of thought and matter. This union would, indeed, make the "place Paradise."

But Prospero interrupts the dance saying:

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.139-42)

One set of thoughts invades Prospero's mind and pushes out another in order to suppress "the beast Caliban," i.e., matter driven by the force of cupidity. The concentrated, fluid attention of Prospero's mind allows his magical creation. An interruption of this fluid attention --when the attention is diverted by passion-- inhibits the working of art.

If Caliban represents a displacement of part of Prospero's self, the coincidence of Caliban's rebellion with this moment of Prospero's "fancy" suggests that the

sublimation of Prospero's desire to possess Miranda --the desire is dramatically and emblematically displaced onto Caliban; the sublimation can be seen in the struggle between Prospero's art and Caliban-- is incomplete.<sup>29</sup> In a delicate, linguistic way --and, characteristically, with a humor that indicates some warmth for the sexuality that is rooted in earth-- Shakespeare indicates the eruption of lust in Prospero by showing the effect of this eruption in the results of Prospero's artistic achievement. The last words executed by Prospero as librettist of the masque, when the dance is beginning, signify sexual intercourse. They are "country footing," a Shakespearean double entendre for "cunt fucking."<sup>30</sup> This earthy sexual allusion in the form and language of the masque mixes the spiritual ideal of the masque with the physical matter through which that ideal must pass for actualization. We are, after all, such stuff as dreams are made on.

However, the words "country footing" recall, too, to Prospero --through an associative process-- Caliban's rebellion, which is importantly sexual, and a force Prospero worked to suppress. The "strange, hollow, and confused noise" and the dejected disappearance of the dancers show an external emblem of Prospero's agitation. This agitation, the pull of the force of cupidity, by distracting Prospero from his mind, making him focus on his rising lust, cuts the energy of the masque and the power of Prospero's art to manifest itself.

Prospero gathers himself after he has stopped the masque, and confers with Ariel. He collects himself in his higher thoughts, like the charioteer of the soul after he has defeated a violent impulse of the bad horse. And Prospero prepares to defeat cupidity. He says to Ariel, "we must prepare to meet with Caliban" (IV.i.166). Ariel knows already, and reveals, in passing, one of the conditions that was necessary for the presentation of Prospero's masque, a condition this essay has been emphasizing. Ariel says:

when I presented Ceres,  
I thought to have told thee of it; but I feared  
Lest I might anger thee.

(IV.i.167-9)

Prospero not only forgot about Caliban. In order to present the masque, Ariel assumed, Prospero had to forget about Caliban. The interplay of these two parts of Prospero (Prospero and Ariel) about another part of Prospero (Caliban), reilluminates the idea that to forget is to repress. Prospero does not contradict Ariel, but goes to work: "Say again, where didst thou leave these varlets?" (170) Prospero demands.

## xi. The Epilogue

Though the moment of transition from within to without, when the masquers join those they celebrate is prevented in Prospero's masque, the opportunity of that

moment reemerges with greater force and deeper significance, transformed, at the end of The Tempest in Prospero's Epilogue. The audience is made to join the actor and to enter the worldspace of the play by applauding in order to set the actor free from his island and free from his role.

Applause is a means by which the audience actively releases emotional energy and attention from the constraints of following and admiring a theatrical event. Prospero connects this energetic release of tension by the audience with the release the play must forge for itself as an event and the release the actors and the play must devise for each other. The Tempest, a play in which Prospero releases his daughter from her life with him, his enemies from their guilt, himself from isolation, and Ariel from mortal confinement, ends with variations on the theme of release.

Furthermore, the Epilogue elevates the force of applause to a spiritual force, just as the Epilogue elevates the beholders themselves by granting them the power of mercy. The significant power of mercy, in the context of The Tempest, is that mercy lets things go, and does not fix them. The interaction around the frame of the play not only gives closure to the play and to the audience's experience, and not only liberates the audience and the actors from each other, but the interaction draws the charity of the text into the everyday world as an active principle. In the finale of The Tempest, the act of praise and the act of not holding on but letting what passes pass merge.

## Notes

<sup>1</sup> See Douglas L. Peterson, Time, Tide, and Tempest (San Marino: The Huntington Library, 1973) p.245; D.A. Traversi, An Approach to Shakespeare (Garden City: Anchor Books/ Doubleday, 1969), II, pp.340-1. J. Dover Wilson, The Meaning of The Tempest, Robert Spence Watson Memorial Lecture (Newcastle upon Tyne: The Literary and Philosophic Society of Newcastle upon Tyne, 1936), pp.14-18. E.M.W. Tillyard, "The Tragic Pattern: The Tempest," in The Signet Classic Shakespeare: The Tempest, ed. Robert Langbaum (New York: Signet/ New American Library, 1964), pp.157-8. Robert G. Hunter, Shakespeare and the Comedy of Forgiveness (New York: Columbia University Press, 1965), p.237.

<sup>2</sup> Cf. Anderson, p.49. "Fumes, rising from the stomach or from the humors, may ascend to the brain and dull the operation of the soul."

<sup>3</sup> Cf. Wilson Van Dusen, "The Natural Depth in Man," (Sic) in Person to Person, eds. Carl Rogers and Barry Stevens (Lafayette, California: Real People Press, 1967), p.216. "...the inner thinks in terms of images. In the innermost, feelings, images, thoughts are all one living varying process."

<sup>4</sup> See The Tempest, I.ii.16ff. Prospero says to Miranda,  
I have done nothing but in care of thee,  
Of thee my dear one, thee my daughter, who  
Art ignorant of who thou art.

<sup>5</sup> See Fiedler, pp.199-203 for a discussion of the significance of Alonso's giving his daughter, Claribel, to an African in marriage. It is noteworthy, too, that before his final, deep confrontation with his own usurpatious guilt, Alonso has performed the act of giving his daughter in marriage, apparently against all advice and her wishes, too. See The Tempest, II.i.112-6, 128-140. The conflation between Claribel and "Widow Dido" at II.i.79 hints at the theme of the conflict between love and empire, a version of the problem of the opposition between charity and cupidity which is treated in The Tempest.

<sup>6</sup> Especially because Ferdinand has experience with other women can he appreciate the fullness of Miranda's perfection without naivete. See III.i.40ff. Prospero's test shows that, though Ferdinand has experience, and might be subject, therefore, to insincerity, Ferdinand's present infection is not merely courtly infatuation or amorous adventure.

<sup>7</sup> See Chapter Two, Note 4.

<sup>8</sup> See Chapter Two, Notes 19-21. If the world is like a body, then, like a body, it is mortal. Cf. Prospero's speech, "Our revels now are ended," IV.i.148, in this regard.

<sup>9</sup> Giovanni Pico della Mirandola, Oration on the Dignity of the Human Being in Renaissance Philosophy: The Italian Philosophers eds. and trans. Arturo Fallico and Herman Shapiro (New York: The Modern Library/ Random House, 1967), pp.143-4.

<sup>10</sup> Pico, p.151.

<sup>11</sup> Pico, p.151.

<sup>12</sup> Pico, pp.152-3.

<sup>13</sup> Cf. The Tempest, III.iii.17 s.d. "Prospero on the top (invisible)." Prospero surveys his thralls from the upper stage or from "a playing area above it," Langbaum, the Signet editor suggests. The iconography of this staging suggests surveying all that is from a lofty height, as Pico says an initiate may.

<sup>14</sup> Pico, p.153.

<sup>15</sup> Cf. Fiedler, p.249.

<sup>16</sup> Caliban is capable of being punished by Prospero just because the energy of desire is strong in him. Prospero can use it to generate pain, just as it could be used to generate pleasure.

<sup>17</sup> The drama of these words and of Prospero's gesture partially comes from how much Prospero could want Miranda to hang on his garments (how much did Lear want Cordelia to, or Antiochus, his daughter!) but not for Ferdinand's sake.

<sup>18</sup> Cf. Othello, IV.ii. 31-92. As a sign of discarding his wife, Othello tosses money away, symbolically continuing

the conjunction of the daughter/wife and money. At I.iii. 207, Brabantio had compared Desdemona to an imperial possession.

19 See Eric Partridge, Shakespeare's Bawdy (New York: Dutton, 1960), pp.199,219.

20 The admonition suggests an allusion to Socrates' bad horse of the soul in the Phaedrus, as if "Dalliance" were the name of a horse who by being given "too much the rein" is being let to run too freely.

21 John Vyvyan, Shakespeare and Platonic Beauty (New York: Barnes & Noble, Inc., 1961), p.160, thinks "it would not be requiring much...to assume that" Shakespeare "was familiar with the Symposium and the Phaedrus. The relevance of Socrates' speech to Prospero's drama will be obvious in the following pages, but Vyvyan's assumption is not required of the reader.

22 Plato, Phaedrus, trans. W.C. Helmbold and W.G. Rabinowitz (Indianapolis: The Library of Liberal Arts/Bobbs-Merrill, 1956), p.38.

23 See Chapter Two, Note 4.

24 In terms of Elizabethan Humor psychology, when Prospero controls the passionate disturbances to his body of emotional excess and desire, he keeps his soul free to shine. Cf. Babb, "Elizabethan Englishmen think of passion as a physical state, or as a physical process. When love overpowers reason, flesh overpowers spirit, the subhuman element in human nature vanquishes the human" (p.154).

25 See Chapter Three, Note 25.

26 Cf. Prospero's manipulation of Ferdinand's first response to Miranda. Ferdinand is willing to fight with Prospero for possession of Miranda.

27 Prospero may be contrasted with the evil Sebastian, who says, at the inception of the plot against Alonso, "I am standing water" (II.i.225). Antonio's response is "I'll teach you how to flow," but, indeed, he cannot. Elizabethan Humor psychology emphasizes the continuousness and fluidity of processes because of the uninterrupted movement of the four elements with regard to each other. See Anderson, p. 29.

28 Frazer describes many instances of beliefs linking marriage and sexual rituals to the condition of the earth's fertility. "...the sympathetic relation supposed to exist between the commerce of the sexes and the fertility of the

earth manifests itself in the belief that illicit love tends, directly or indirectly, to mar that fertility and to blight the crops....In some parts of Africa...it is believed that breaches of sexual morality disturb the course of nature, particularly blighting the fruits of the earth" (P.127). "Magical dramas designed to stimulate the growth of plants by the real or mock marriage of men and women who masquerade as spirits of vegetation have played a great part in the popular festivals of Europe" (P.129).

29 Cf. Fiedler, p. 250.

30 Cf. Henry V, III.iv.49ff.

Comment appelez-vous le pied et la robe?  
 Le foot, madame; et le count.  
 Le foot et le count! O Seigneur Dieu! Ils sont  
 les mots de son mauvais, corruptible, gros et  
 impudique, et non pour les dames d'honneur  
 d'user: je ne voudrais prononcer ces mots  
 devant les seigneurs de France pour tout le monde.

See, also, Hamlet, III.ii.115ff. where "country matters" is a "pun on the vulgar word for pudendum," as the Signet editor notes. And see Fiedler, p.52, and Partridge, pp. 95, 115.

## **From Resistance to Receptivity**

## Chapter Five

### Daughters

#### i. The Daughter as the Embodiment of What Is Missing

Often in Shakespeare's plays the daughter embodies what is missing in the rest of the play. In The Merchant of Venice, as has been seen, Portia and Jessica represent great sums of money needed by the men who court and marry them, as well as by most of the Venetians in the play. In All's Well That Ends Well, Helena provides medicine that cures the king when no one else and nothing else can cure him. In Hamlet, a play in which most characters do not act as they should, according to their roles, Ophelia accepts the duty of her role as daughter<sup>1</sup> (finally, at the price of madness and suicide). In Pericles, loss of Marina is the cause of Pericles' lifelessness (just as having given birth to her is the cause of Thaisa's), and Marina's very existence "darks/ In Philoten," Dionyza's daughter, "all graceful marks" (IV.35-6). Perdita, in The Winter's Tale, represents "what is missing" itself,

without designating a more specific quality, except as she represents a quality of natural, beautiful, good, youth that renews life after the operations of life have gotten "jammed," and have been suspended by the generation preceding her. In Cymbeline, Leonatus' hardness of heart and his harsh orders to Pisanio to kill Imogen follow his conviction that he has "lost" Imogen to Iachimo. Cymbeline, Imogen's father, also becomes hard-hearted and obstinate when he loses full control over her. His obduracy is apparent in his behavior towards Imogen and in his military resistance to Rome. When goaded by his false queen he not only opposes his daughter's love, but he resists rendering money tribute unto Caesar.

Imogen herself is identified in the tablet Jupiter delivers to Posthumus in the dream masque as "a piece of tender air" (V.iv.110). The soothsayer shows an etymology that equates "tender air" with "woman," and then designates Imogen as the particular woman who is a piece of tender air:

The piece of tender air, thy virtuous daughter,  
Which we call mollis aer, and mollis aer  
We term it mulier. Which mulier I divine  
Is thy most constant wife.

(V.v.446-9)

Tenderness is Imogen's quality, and is the quality missing in her husband, her father, her step-mother, her unwanted suitor, her slanderer and the abductor of her brothers. Even those brothers are "rough" from their mountain cave life. Except for her brothers, moreover, all are hard and intent upon possession. Imogen does not wish to possess.

Characterized by softness and generosity, she states the idea of her duty to Posthumus when she laments to Pisanio that her father interrupted her parting from Posthumus before she had time to tell Posthumus:

At the sixth hour of morn, at noon, at midnight,  
T'encounter me with orisons, for then  
I am in heaven for him.

(I.ii.31-3)

She defines herself as a tender intercessor for Posthumus, as a buffer against any oppression he must endure. Indeed, Posthumus' contemplation of Imogen in the fifth act softens and strengthens him. Imogen also complains that her father interrupted "ere I could/ Give him that parting kiss which I had set/ Betwixt two charming words" (I.iii.33-5), as if her kiss would keep the words from pressing against each other. And the words themselves are precious because the adjective "charming" imbues them with magic power.

Given the definition of Imogen as the embodiment of tenderness, the irony of Posthumus' parting words to her, "O lady, weep no more, lest I give cause/ To be suspected of more tenderness/ Than doth become a man" (I.i.93-5), becomes premonitory of his own disaster. In Imogen, too, tenderness can be seen not to be weakness. Her behavior to Cloten shows her firmness (not harshness), just as her defiance of her father's desires does. Her words to Cloten are gentle inasmuch as they reveal her generosity of feeling, spirit and action with respect to one she loathes. She is careful, for example, not to tease him, and her ap-

parently cruel words, in their context, are kind.<sup>2</sup>

## ii. Miranda

"Miranda" means wonderful or that which must be looked at. For a play like The Tempest, in which a name can signify an identity, to determine what is wonderful about Miranda or why she must be looked at will reveal something about the importance of the father/daughter nucleus in Shakespeare's plays.

Wonderful about Miranda, and the quality that is hers alone and belongs to no other character in The Tempest is naiveté. She is naive, the plot indicates, inasmuch as she regards tainted beings and a tainted world as untainted. Her naivete, nevertheless, is neither foolishness nor gullibility. She is not deceived as Lear is, nor intoxicated as Caliban is. In the Italians she beholds, she sees beyond their definition as dissemblers, usurpers and assassins. She renews those she beholds by seeing them as they might be, disinfected of their sin by her naive gaze. Furthermore, she shows naiveté by making suppositions without any evidence but her own feelings. But the clarity and goodness of her feelings is demonstrated by the fact that her suppositions prove to be correct. She transmutes her way of being into her way of seeing.

In her first speech, for example, Miranda identifies with the "poor souls" of the "brave vessel" she has, from

the shore, seen tempest wracked. She does not think once that perhaps the tempest and the wreck are fitting retribution for some crime which the passengers of the vessel have committed.<sup>3</sup> She says:

O, I have suffered  
With those that I saw suffer! A brave vessel  
(Who had no doubt some noble creature in her)  
Dashed all to pieces! O, the cry did knock  
Against my very heart! Poor souls, they perished!  
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 swallowed and  
The fraughting souls within her.

(I.ii.1-13)

Among the souls of whom Miranda is speaking, three are unambiguously evil, "three men of sin" (III.iii.53). As they have appeared to the audience in the first scene of The Tempest, none of the souls aboard, except the sailors, seem particularly worthy of sympathy. In any case, Miranda has no reason to suppose the creatures aboard are noble or good. Her experience with Caliban, in fact, might serve to warn her that creatures, even after being well-treated, may be ignoble, that a creature may learn and yet have "that in't which good natures/ Could not abide to be with" (I.ii.359-60). But she does not generalize from her perception of Caliban. Perhaps her contact with Caliban makes her long all the more for what is noble.<sup>4</sup>

Not only naive, Miranda's assumption and her longing seem to show Miranda victimized by hysteria. Her identification with the vessel seems her means of expressing turbulent processes of her own by projecting them outward.

Her syntax, too, is notable for the number of exclamations she utter.<sup>5</sup> Miranda's agitation is also apparent from the effort Prospero must expend in order to calm her. Her anxiety for the vessel can be understood as an anxiety for herself: she feels storm-tossed by a growing and unsatisfied passion. The images of her speech are turbulent and sexual.<sup>6</sup> That Miranda is describing something other than herself does not exclude the possibility that, thereby, she is describing events within herself. Lear's speeches on the heath can be read to refer to the macrocosm and to the microcosm. Miranda's words may be so read, too.

Despite her naiveté (because of it?), Miranda is right in her conjecture about the passengers. Ferdinand, noble in character, bearing and rank,<sup>7</sup> a person to satisfy her longing, is aboard the vessel. Furthermore, of the "three men of sin," at least one, Alonso, is laden with guilt and near the point of repentance. And the good counselor, Gonzalo, who gave Prospero the books Prospero prized above his dukedom, is aboard, too.

One of the qualities of Miranda's naiveté, then, is her ability to feel the experience of others in sympathy with those others, and the sympathy she can feel is, indeed, warrantable. She can hear the "cry" of the ship's passengers, feel the cry "knock against" her "very heart," and perceive the good underlying the evil of those passengers. This quality is Miranda's version of her father's magical ability, and accords with the description of the

world presented in the second chapter of this essay.<sup>8</sup> Prospero can penetrate and influence nature with his art. Miranda is so simply attuned to nature with her being that she sympathetically perceives events that are physically removed from her, an intuitive power of love, even somewhat vouchsafed to people in the everyday world. The vision of goodness naïveté bestows upon her, along with the sympathy of perception, renders her naïvete a mode of clarity, penetration and insight, and makes naïvete an impetus towards charity and a means of charity.

The response Miranda makes to her naïve perception of the suffering of others that seems like her own is to intervene for the good of the creatures whose suffering she perceives. The intelligence of her sympathy is seen in her love for Ferdinand, too. Miranda's response to Prospero's reproach that she has seen no other man but Ferdinand, and that Ferdinand, to other men, is as Caliban to Ferdinand (I.ii.479) underscores the strength of her naïveté. Miranda has no reason not to believe what her father says. She responds naïvely, but like most Shakespearean daughters, independently. She says her "affections/ Are then most humble" (I.ii.483-4). She is not being ironic. Her lack of covetousness precedes her father's apparent truth and makes her "unteachable" in this instance. Miranda's naïveté and the sympathy of her responses are shown to guide her truly. She, whom the play shows to have been an excellent student of her father,<sup>9</sup> seems spontaneously capable of

evaluating his teaching by the impulse of her native understanding of the world. Naiveté is a quality of love and a way of knowing the world, as love is. In The Tempest, in the instance of her love for Ferdinand, Miranda's naiveté is again shown to be trustworthy.

Another, a celebrated, example of Miranda's naiveté can be found in her last words, after Prospero reveals her and Ferdinand playing chess. She, seeing the ship's passengers exclaims:

O, wonder,  
How many goodly creatures are there here!  
How beauteous mankind is! O brave new world,  
That has such people in't!

(V.i.181-4)

Prospero replies immediately, "'Tis new to thee," which is literally true. He may, however, be taken to be implying, "therefore your knowledge is slight, and your exclamations questionable. Some of the men you see before you have done great evil, and have nothing new and fresh about them." Prospero's authority and their own common experience may tend to make audiences take this interpretation of Prospero's words for truer and wiser than Miranda's utterance. But Miranda's naive perception is arguably truer, her perception of the people she beholds fundamentally closer to their actual natures and to the necessities of her actual impulses than an ironic reading of her naiveté would allow.<sup>10</sup> Prospero's responses to Miranda, furthermore, throughout The Tempest, as well as his responses in general, do not contradict so much as frame and balance what

she says. Miranda's naiveté is a quality Shakespeare designates as worthy of admiration within the context of The Tempest and within the larger context of the body of his plays.

That the context of The Tempest shows Miranda's naiveté worthy of admiration can be seen by examining the episode immediately preceding her exclamation at the travelers when they are revealed to her as she is being revealed to them, when she and Ferdinand are playing chess. She says, "Sweet lord, you play me false" (V.i.172). Ferdinand answers, "No, my dearest love,/ I would not for the world" (172-3). She parries, "Yes, for a score of kingdoms you should wrangle,/ And I would call it fair play" (174-5). Since they are playing chess with (i.e., against) each other, the larger contention Miranda mentions may be supposed to continue the kind of interrelation established in their chess game and in their opening conversation. They would be on opposite sides. Miranda, then, is not merely forgiving Ferdinand for the fact that he would wrangle,<sup>11</sup> as it seems to be the nature of Shakespearean men, frequently, to do. She is saying that if he contended for a score of kingdoms against her, if she had a score to lose --here is her naiveté-- she would call his contention fair play, such is her love for him, and yield him the kingdoms. In a play condemning usurpation and covetousness, political and sexual cupidity, Miranda is outside corruption because she says she would surrender rather than hold what is presum-

ably "hers."

The attitude Miranda expresses is a familiar Christian ideal. Jesus preaches in his mountain sermon:

resist not evil, but whosoever shall smite thee  
on thy right cheek, turn to him the other also.  
And if any man will sue thee at the law, and  
take away thy coat, let him have thy cloke also.  
And whosoever shall compel thee to go a mile,  
go with him twain. Give to him that asketh thee,  
and from him that would borrow of thee turn  
not away.<sup>12</sup> ...Love your enemies, bless them  
that curse you, do good to those that hate you.<sup>13</sup>  
(Matthew 5:39ff.)

These words teach an adherent to practice charity, which they define as opposite to cupidity and possessiveness, and they define possessiveness as holding on to something as well as violently taking. Non-possessiveness is a way, this essay has been trying to show. Shakespeare presents as alternative to the modes of possessing and holding, of which he has frequently dramatized the consequences. Non-possessiveness is, this essay has been trying to show, also, an attitude or a doctrine Shakespeare presents in evolution in the evolution of plays.

### iii. Cordelia and Miranda

The argument that John Danby<sup>14</sup> makes in defense of Cordelia is actually more appropriate to Miranda. Cordelia, Danby writes, has been, since Coleridge's reading, accused unfairly of a degree of pride in her nature, which taints her virtue.<sup>15</sup> Danby sees Cordelia, however, as a model of

a threefold good. "Literally," he writes, she "is a woman. Allegorically," Cordelia is "the root of individual and social sanity; tropologically Charity 'that suffereth long and is kind;' anagogically the redemptive principle itself" (P.125). And according to Danby, "Cordelia incorporates the traditional ideals of 'natural theology'" (P.125). "For Shakespeare," he says, "Cordelia is virtue" (P.126). And he argues that, "Shakespeare thinks of his art as having the celebration and definition of this virtue for its aim" (P. 127). Danby defines Cordelia's virtue as "Shakespeare's version of singleness and integration" (P.133). "The impression," he writes, "Cordelia makes is emphatically one of unity. She seems to reconcile opposites; she is passion and order, innocence and maturity, defencelessness and strength, daughter and mother, maid and wife"(P.133). Danby also sees "Cordelia as a kind of beneficent Goddess of Nature, whose tears (different from the rain that once wet Lear) can renew and quicken the virtue of earth" (P.134). And he quotes Cordelia's prayer at IV.iv.15. Finally, Danby says, "Cordelia's simplicity stands over against a realm of radical duplicity" (P.138). Danby has earlier argued that Cordelia shows a proper self-love in her actions throughout King Lear, and that such proper self-love is essential for selflessly loving others (P.131). Cordelia's dilemma in King Lear, then, comes, Danby explains, from the fact that:

Only in full mutuality can the single nature

be fulfilled and finally satisfied. No one can be good to himself alone. Two things follow from this. First, any lesion in the community will involve a dislocation in the individual. Second, proper love of the self is a prerequisite for proper love of one's neighbor. It is the normative image in man (sic) and in the commonwealth that must be preserved.

(P.133)

This last statement of Danby's provides the foundation for his assertion that "Cordelia's invasion of Britain is simply right. It is of a piece with her conduct --firm, unconfused, quietly assured" (P.133). But Cordelia's military invasion of Britain fails thoroughly to effect any of her goals.<sup>16</sup> Her army is defeated. She and Lear are imprisoned. She is murdered by one of Edmund's agents. None of this is presented now to argue that Cordelia's defeat discredits the goodness of her motives.<sup>17</sup> Indeed, Danby argues that Cordelia's defeat is assured because she is a good person in a bad world. This is a bleak view of the strength of goodness. Cordelia's defeat challenges --not the strength of goodness, but-- the efficacy of her action, the power of good motives and quiet assurance by themselves, and the interconnection between means and motives.<sup>18</sup>

Were King Lear Shakespeare's final play, pessimism of the sort that grows out of the inability to reconcile the good and the possible could be declared Shakespeare's vision.<sup>19</sup> But just as this essay has shown how Lear evolves into Prospero, so this essay also asserts that Cordelia evolves into Miranda, and that, in The Tempest, Shakespeare celebrates and defines the virtue Miranda embodies in its purest form,

whereas in King Lear, Shakespeare despairs of Cordelia's kind of virtue.

The evolution from Cordelia to Miranda occurs by means of artistic manipulations that so redefine and rearrange the problems of King Lear that they become amenable to less violent intercession than in King Lear. The problems that, in King Lear, are attributed by blind characters to the work and to the will of "the gods,"<sup>20</sup> Shakespeare shows to be --even in King Lear-- humanly created, generated and motivated. Because, experienced by blinded souls, these problems are experienced as coming from without, and they are attributed to alien powers. Human suffering is not really mysterious in King Lear. Human suffering is inevitable given the actions, arrangements and intelligences of the characters in King Lear. But characters with other consciousnesses and with other kinds of awareness from the characters in King Lear would, from the same material for plot, create different circumstances in which that material would lodge. Usurpation and revenge, for example, are both themes in King Lear and in The Tempest. And both plays have similar plots to carry these themes. Yet the quality of Prospero's awareness and of Miranda's consciousness makes the circumstances in which the themes present themselves less desperate than the consciousness of Lear and the awareness of Cordelia do.<sup>21</sup> In the later plays, Shakespeare develops character and the intellectual potentialities of character<sup>22</sup> in such a way as to alter what

fate seems to be. If character is destiny, then destiny may be guided, if not chosen, since Shakespeare shows character can be, as in Prospero's or Miranda's case, subject to inspection and education, that is, to art.<sup>23</sup> Prospero is defined as actively participating in shaping his destiny by means of his art.<sup>24</sup>

To argue that King Lear fails where The Tempest succeeds because one is a tragedy and the other a comedy is possible. What then, the question must be, are the arrangements, the designs, the patterns of action, that result in tragedy? and what are those that bring forward comic possibilities? Lust for possession, this essay has been showing, in Shakespeare's universe, leads to tragedy. Non-attachment and yielding, this essay has been showing, leads to a dissolution of evils and to a comic ending. This is not to say that the principles of The Tempest can be applied to King Lear in medias res and bring a comic reversal of the tragic action.<sup>25</sup> Rather, to acknowledge the virtue of the principles of The Tempest is to accept the virtue of living, acting and imagining in a way that may lead situations to become more like those of The Tempest than like those of King Lear.

Shakespeare suggests through the figure of Miranda a guiding principle toward such resolutions as The Tempest brings rather than toward such consequences as King Lear brings. The principle that guides Prospero's action throughout The Tempest is the principle that forms and, therefore,

emanates from Miranda's naive character: yielding. The essence of naiveté is the naive person's ability to yield to the circumstances that are. Miranda's capacity for such giving of herself has been seen in the examination of her opening speech. It can also be seen in her dialogue with Ferdinand in III.i., and it has been seen in her conversation with him at chess.

Her naiveté is the outgrowth of the attitude of yielding that is partly developed in Prospero, and which is accountable for his success. The attitude of yielding to circumstance rather than of opposing it underlies the reasons for the kind of actions Prospero performs.<sup>26</sup>

Shakespeare uses Miranda to suggest yielding rather than contending as a response to evil. Miranda looks with an attitude of active admiration upon evil characters and sees their goodness, not because she is a victim of their deception, and not because her vision is impeded by some folly, but because her quality of seeing sees people other than how their characteristic or characterological accretions define them and determine their ways of transaction in the world.

In order to be able to imagine his enemies repentant or to imagine himself wishing to share their society, Prospero must participate in such naivete. Because Miranda's vision sees beyond the defined and determined, she undermines those ways, just as Prospero undermines by his art, rather than opposes his enemies. Miranda sees, because

naively, as if into pure being before the corruption of the pure by the determinations the self makes of itself through the acquisition and possession of a character, and before the habits, desires and defenses of character occur. Miranda's way of looking, too, creates the "full mutuality" that Danby rightly declares necessary for fulfillment of the "single nature" (P.133). By her naive way of beholding, Miranda creates the good society<sup>27</sup>-- Danby's "non-existent ideal community." And because her naiveté is inclusive, Miranda peoples that society with those she sees, for her vision renews ruined creatures and restores them to the possibility of their own possible goodness, if they allow themselves to yield themselves to her. Miranda sees not what the "three men of sin" have become but what they fundamentally may be. Their surface, after all, shows them to be "beauteous." Prospero's patience, too, like Miranda's naiveté, helps to restore some of that necessary "full mutuality." Prospero rejoins the community he has improved.

The community Cordelia implies, according to Danby, is an ideal one and, therefore, non-existent (P.125). But her power ought to be such, if her power has any authenticity, as to make the kind of community she implies begin to exist. But precisely this Cordelia does not do. Indeed, her military action brings the ideal community she implies down to the real one of Edmund, Goneril, Regan and Cornwall that she opposes.

The principle of yielding that is the result of Miranda's naiveté implies waiting and enduring, not resisting or opposing. By this patience, the naive can undo evil in the course of time.<sup>28</sup> Prospero does. And because of Prospero's art, Miranda may embody a patience that is not subject to the torments of powerful evil. Her patience is not forced to be a passive, righteous and angry patience, as Cordelia's is:

For thee oppress'd King, I am cast down;  
Myself could else out-frown false fortune's frown.  
Shall we not see these daughters and these sisters?  
(V.iii.5-7)

Patience that is allowed a generally beneficent world, as Miranda's is, becomes active faith. Waiting and enduring become not suffering but stopping in order for things to reset rightly. Miranda continuously shows active faith in her actions and in her words in The Tempest.<sup>29</sup> Miranda, furthermore, is the result of Prospero's patient. Her creation is allied to waiting and to establishing sympathetic vibrations with the good in the environment. Miranda's existence is allied to the processes of time as time functions restoratively and anti-tragically in the romances.<sup>30</sup>

If time is to operate, however, the romances show, to unfold the good, time's operation needs human co-operation to fulfill the process. In The Tempest, Prospero attunes his work to the ripening course of time, as his speech beginning, "I find my zenith doth depend" (I.ii.181) indicates. In The Winter's Tale, Leontes participates in the triumph

of time by his sixteen years of repentance. Patience is, indeed, the power Lear wants. And patience is the virtue Prospero recommends Alonso truly to call upon, as Prospero has, to sustain him in the time of great loss.<sup>31</sup>

#### iv. Patience and the Virtue of Non-resistance

Prospero's patience and Miranda's naive sympathy come from non-attachment to the world as a place of things to possess. They do not think in terms of having but in terms of being. Prospero is a duke and must serve as one. His title does not come from possessing a dukedom --indeed, he has been dispossessed-- but from being able to be a duke, from being able to govern. Prospero's ability to let Miranda marry and part from him shows that he has given himself away, as Shakespeare's sixteenth sonnet instructs, to the processes of being, and is not trapped by the desire for having.<sup>32</sup> Miranda's naive sympathy, it seems, attaches her to other creatures. However, the attachment is not possessive. Miranda does not wish to have Ferdinand. She shares being with him. They are "infected" with one another.

Non-attachment comes from the recognition that one is not one's own possession, nor are the world and life one's possession, but processes of which one is a part and in which one is a participator. One cannot stand in relation to things as possessable or even as things rather than processes. Yielding, of which dying is a form, becomes an

easy function. Vincentio, in Measure for Measure, when he is disguised as the friar who puts everything to rights, tells Claudio, who thinks he is going to be put to death:

Be absolute for death; either death or life  
Shall thereby be the sweeter. Reason thus with  
life:

If I do lose thee, I do lose a thing  
That none but fools would keep; a breath thou art,  
Servile to all the skyey influences,  
That dost this habitation, where thou keep'st  
Hourly afflict; merely, thou art death's fool,  
For him thou labor'st by thy flight to shun,  
And yet run'st toward him still. Thou art not  
noble,

For all th' accomodations that thou bear'st  
Are nursed by baseness. Thou'rt by no means  
valiant.

For thou dost fear the soft and tender fork  
Of a poor worm. Thy best of rest is sleep,  
And that thou oft provok'st; yet grossly fear'st  
Thy death, which is no more. Thou art not thyself;  
For thou exists on many a thousand grains  
That issue out of dust. Happy thou art not,  
For what thou hast not, still thou striv'st to  
get,

And what thou hast, forget'st. Thou art not  
certain.

For thy complexion shifts to strange effects,  
After the moon. If thou art rich, thou'rt poor.  
For, like an ass whose back with ingots bows,  
Thou bear'st thy heavy riches but a journey,  
And death unloads thee. Friend hast thou none,  
For thine own bowels, which do call thee sire,  
The mere effusion of thy proper loins,  
Do curse the gout, serpigo and the rheum,  
For ending thee no sooner. Thou hast nor youth

But, as it were, an after-dinner's sleep,  
 Dreaming on both; for all thy blessed youth  
 Becomes as aged, and doth beg the alms  
 Of palsied eld, and when thou art old and rich,  
 Thou hast neither heat, affection, limb, nor  
 beauty.

To make thy riches pleasant. What's yet in this  
That bears the name of life? Yet in this life  
Lie hid mee thousand deaths; yet death we fear,  
That makes these odds all even.

(III.1.5-41)

Vincentio does not think he is preparing Claudio for

present death. Using Claudio's belief he is soon to die, rather, he hopes to persuade Claudio not to have an attitude of holding on to life or of wishing to possess life's pleasures. Vincentio's assurance that "either death or life/ Shall thereby be sweeter" helps to suggest he is teaching Claudio how to live as well as testing him, and rather than merely fooling him. By telling Claudio to give up his hold on life, Vincentio is not telling him to give up life, but to give up the idea of life as his, and to give up the idea of life as conceived covetously or with attachment. Life so conceived is the life Vincentio describes as not deserving the name of life (38-9) for that life he has called a "thing" (7). In order to induce an attitude of surrender in Claudio, Vincentio attempts to cheapen life's value, and to show that life possesses the living, as it were, rather than that the living possess life.<sup>33</sup> Vincentio paints so bleak a picture of life and of life's diseases and dissatisfactions not hypocritically but homiletically.<sup>34</sup> He is attempting to disattach Claudio's pleasure in living from any habits of possessiveness or clutching at life. Claudio's heroic response to Vincentio underlies the fundamental idea this essay attributes to Shakespeare's thought:

To sue to live, I find I seek to die,  
And seeking death, find life.  
(III.i.42-3)

In The Tempest, Miranda is not alone in her attitude of non-resistance to evil. Prospero has used non-resist-

ance as a method throughout The Tempest. Prospero restores himself to his former authority --indeed, to a greater authority than he had formerly enjoyed-- not by the use of violence, but because of his faith in patience and by means of his ability to project the power of his being upon the world,<sup>35</sup> thereby to exercise the duty of his office: to govern. Prospero is able to co-operate with the processes of nature and to govern them by intensifying them by his art until the evil formations that have grown within the natural processes crystallize and become separable from the rest of nature. The tempest Prospero creates, for example, is the actualization and discharge of the turbulent evil moving within and motivating the actions of the evil passengers aboard the ship as well as the actualization of Prospero's retributive passion. Ferdinand's cry when he jumps from the storm-wrecked vessel, as Ariel reports the cry to Prospero, is apposite: "'Hell is empty,/ And all the devils are here!'" (I.ii.214-5). Prospero's power over his enemies is to bind them with their own guilt and then to release them from that guilt. The strength of his art allows the charity of his government. Even the pinches with which Prospero torments and restrains Caliban are not instances of Prospero's violence for they are not given energy by Prospero's force but by the force of resistance activated in Caliban by his aggressive lust and covetousness. The damage done to the black horse of the soul comes

not so much from the charioteer's restraining rein as from the force of the bad horse's pulling against the reining in.

The result of covetousness, Shakespeare shows throughout his plays, is a restriction of human freedom and fluidity. Covetousness ultimately alienates the possessive person from the object he would possess and from active participation in the processes of nature and of art. The romances show that covetousness must be subject to restraint and must yield to the restriction. By yielding, covetousness dissolves, and the person covetousness (in any of its forms) has directed is freed from the constraints of passions that can obliterate the ability to love and to participate governingly in the processes of humanity and nature.

## Notes

<sup>1</sup> Cf. Lu Emily Pearson, Elizabethans at Home (Stanford: Stanford University Press, 1957), pp.224ff., "Beacon named honor and obedience as the chief filial obligations, explaining in his Catechisme that by such means children were able to show 'a fair and just reverence' for the wisdom and prudence of parents given them by God, not by chance."

<sup>2</sup> See II.iii.89ff. She repeatedly uses courteous formulas to him. "But that you shall say I yield, being silent,/ I would not speak" (96). "As I am mad, I do call you 'fool'// If you'll be patient, I'll be no more mad" (104-5). Even Imogen's remark about Posthumus' "meanest garment" is qualified by her use of the phrase "In my respect." See II.135-7.

<sup>3</sup> When Miranda thinks of alternatives, as she does when Prospero tells her about their exile from Milan, she imagines good rather than ill. She asks Prospero, "What foul play had we that we came from thence?/ Or blessed was't we did?" (I.ii.60ff.). Prospero, who is not so naive, explains to her that it was not one or the other but both. (I.ii.62ff.).

<sup>4</sup> The speech beginning at I.ii.351 is assigned to Miranda by the Folio, but Dryden and Theobald gave it to Prospero. But it is not strange that Miranda should sound like Prospero, her teacher and sole human companion for twelve years. As hers, the speech reveals the possible innocence of anger and of expectation. Miranda taught Caliban as she was being taught by her father, just as a child does actions done to her or him to a companion child or to a doll, learning by teaching, taking by giving. Miranda shared processes of her growth with Caliban. His rebellion was to step into the world of things, regarding Miranda as an object to desire and to possess, rather than staying within the realm of processes.

<sup>5</sup> Eric Partridge treats "O" as a Shakespearean pun for the female genital, p.159. If one chooses to follow Partridge, in the present instance, Miranda's "O's" laterally suggest an undirected, consuming genital excitedness.

6 Cf. "you have/ Put the wild waters in this roar,  
allay them." "The sky...would pour down...pitch/ But  
that the sea, mounting to th' welkin's cheek/ Dashes  
the fire out."

7 Prospero's test of Ferdinand is also a lesson for  
Miranda in what nobleness is and in separation from her  
father. Miranda's first admiration for Ferdinand,  
though like her other intuitive responses, correct, since  
naive, is educated by Prospero's test. His test gives  
experience to the lovers of each other's natures, and gives  
each nature the opportunity of inspiring the other. Prospero's  
feigned opposition also helps to mark for Miranda the  
transitional stage in her becoming when she moves allegiance  
from her father to herself and her beloved.

8 In such an interconnected world, each individual's  
actions are weighty. Cf. Wilbur, "a forest is changed/  
by a chameleon's tuning his skin to it." ("The Beautiful  
Changes")

9 See her speech at I.ii.351 when she scolds Caliban,  
or her immediate awareness of her father's injunction after  
she has broken it by telling Ferdinand her name at III.  
i.36.

10 Indeed, the strangeness of their present experience,  
including the strange geography, has made them newer.  
And Alonso has been somewhat renewed by coming to terms  
with and being freed from his --until now, presumably,  
repressed-- guilt.

11 Cf. Shakespeare's use of "wrangle" in Desdemona's  
speech in Othello at III.iv.144.

12 The luxurious way in which Timon follows this  
command, and that the Athenians and the Senate do not  
adds to the complexity of Timon of Athens.

13 See Peter Milward S.J., Shakespeare's Religious  
Background (Bloomington: Indiana University Press), Chs.  
V and VI for the degree to which biblical and religious  
thought is interwoven into the thought of Shakespeare's  
plays.

14 John Danby, Shakespeare's Doctrine of Nature: A  
Study of King Lear (London: Faber and Faber, 1961).

15 A.C. Bradley, Shakespearean Tragedy (Greenwich  
Connecticut: Fawcett), p267, offers such a reading. "...  
there is mingled with Cordelia's hatred a touch of  
personal antagonism and of pride. Lear's words,

Let pride, which she calls plainness, marry her! are monstrously unjust, but they contain one grain of truth; and indeed it was scarcely possible that a nature so strong as Cordelia's, and with so keen a sense of dignity, should feel here nothing whatever of pride and resentment." Bradley also nicely points out that the language Cordelia uses at the end of the first scene, addressing her sisters, is "perfectly just, but little adapted to soften their hearts toward their father." This is an example of Cordelia's exclusive virtue that may be counterposed to Miranda's inclusive virtue.

16 Bradley, pp.267-8, accounts for Cordelia's failure by citing the requirements of genre. "Any of them Kent, the Fool, Cordelia/ would gladly have died a hundred deaths to help King Lear; and they do help his soul; but they harm his cause. They are all involved in tragedy." Just this tragic contradiction of helping a soul but harming a cause Shakespeare tries to resolve in the last romances, and especially in *The Tempest*.

17 Cordelia states her motives in IV.iv.33ff. Danby seems too ready to accept a character's statement as true rather than as characterological and dramatic. Danby cites, for example, the conversation between Goneril and Regan at the end of I.i. when they discuss Lear's changeableness and rashness. Danby says that Goneril and Regan, shrewd politicians that they are, can be trusted to be unbiased in their analysis (p.116). Why? They are working out a selfish strategy to deal with their father, and sounding each other out to see if they are in agreement about what to do with him. Joining in villainy, they are negotiating their understanding and making the party line.

18 Just this Leo Tolstoy, "Shakespeare and the Drama," in *Shakespeare in Europe*, ed. Oswald LeWinter (Cleveland: Meridian, 1973), fails to see, probably because he read Shakespeare's plays as if they were nineteenth century novels and had been written by Shakespeare's idolators, when he accuses Shakespeare of letting the end (which here may be called the motive) justify the means in his dramas. In practice, in *King Lear*, Shakespeare does not let the end, Cordelia's good motives and Lear's right against the evil sisters and Edmund, and the need for the defeat of evil, justify the means, military invasion. Good does not triumph, as Tolstoy would like to see it do, because the means are not good. (Would the Tolstoy of 1906 have approved of a military success?) To give the lesson of Cordelia's defeat and the ineffectiveness of war is one of the principle reasons for Shakespeare's alteration of a

happy ending to a tragic one when he refashioned King Leir into King Lear.

19 Even then, because the presentation of such a vision requires the analysis of art, the vision is rendered less potent and less absolute because less unsubjected to scrutiny and experience than a vision not imitated and projected by art. The creation and presentation of the vision demands some degree of mastering the reality the vision projects. The act of making the vision available for artistic presentation also helps to teach how to undo the vision and how to undo the effects of the reality which generates the vision. Furthermore, the artistic undergoing of the experience serves to lessen the darker power of the vision.

20 Cf. Gloucester's lament, "As flies to wanton boys, are we to th' gods,/ They kill us for their sport" (IV. i.36-7). But Gloucester should be taken as speaking characteristically, not truthfully. Edmund's critique of "whoremaster man" who will not take responsibility for his actions and for their consequences is fitting. The irony is that Edmund can speak true, just as the devil can quote scripture.

21 Critics often take Shakespeare's vision of the way things can be, given certain actions and circumstances those actions have generated, and declare Shakespeare means these are the kind of actions people must perform, and these are and must be the kind of circumstances that define the world. Dr. Johnson and Tolstoy, for example, make this mistake. Elton, in King Lear and the Gods, does too, judging Shakespeare is delineating the human condition rather than defining a human mistake.

22 Cf. besides Prospero's development, Posthumus' recantation of masculine pride and woman-hating or Leontes' recognition of sin and his undergoing of purgation.

23 Shakespeare is not, in presenting Caliban or Cloten or Lear saying, "We are like Caliban or Cloten or Lear," but "This is how they are" that we may not be like them. Shakespeare affirms choice. Prospero's imposition of chastity on Ferdinand and Miranda is similar to God's injunction against eating the fruit of the fruit of the forbidden tree in Paradise. Introducing a prohibition introduces also the power of choice as an active and continuous principle in a character's universe.

24 Lear, of course, does negatively participate in his fate. But a negative choice is not a choice but an im-

pulsion whose consequences are very likely disastrous. This is why study is necessary to turn impulse into choice.

25 Nevertheless, non-resistance to the evil that grows throughout King Lear by those who unwittingly generate that evil, after that evil had been set in motion, and who become the victims of that evil, could have brought no more wretchedness than raging opposition brings, especially because, in King Lear, the evil characters, left to their own passions, tend to destroy each other and themselves. The conflict between Edgar and Edmund finds development in The Tempest in the contention between Prospero and Antonio.

26 When Prospero returns to Milan, it will not be to take back his dukedom, but to yield to the performance of his earthly duties.

27 Marina has such power, too. In the brothel scenes in Pericles, she is shown to have such vision that she can turn her prospective abusers into fellow souls.

28 Cf. Martin Buber, "Gandhi, Politics and Us," in Pointing the Way ed. and trans. Maurice S. Friedman (New York: Harper Torchbooks, 1957), p.130, "In religious reality there is no stipulation of time, and victory comes, at times, just when one no longer expects it." This formula applies in the cases of Prospero, Leontes, Leonatus and Pericles. Romeo, in a rush, slays Tybalt; in a rush, returns to Verona with poison. Lear, unadvisedly trying to influence destiny's course, propels himself into powerlessness and rage.

29 See, for example, her optimism in the face of her father's opposition to her love for Ferdinand, or her belief in the goodness of the passengers.

30 In the tragedies, action is set against time. In the romances, there is all the time in the world, all the time of the world, since the romances are as much about the continuing and renewing processes of nature as they are about specific characters who exist within time and nature.

31 See V.i.140ff. Notice that Prospero indicates that patience has aided him in bearing a like loss to Alonso's. Prospero does not refer to his years of isolation but to the loss of his daughter.

32 Guiding Miranda, protecting her from Caliban's lust, for example, is not an assertion by Prospero of his own possession of her, but of his office as her ward. This is especially true when Caliban is conceived of as an ar-

tistically extended part of Prospero himself. Prospero keeps Miranda free from the incursions of cupidity, and he guides her to the self she may become, and to herself as it can be fulfilled in union with Ferdinand. The relation of the lovers is one of process, not of attachment as things possessing one another.

33 Miranda's exclamation, "O brave new world/ That has such people in't," shows she sees people as an attribute of the world, not possessing the world but as manifested by the world in its process of being.

34 The rest of Measure for Measure shows the duke, though not answering Lucio's description of him, nevertheless, robustly committed to life's concerns, satisfactions and intrigues. He, too, becomes more attuned to the process of life. Early in the play, he calls his bosom "complete," and says it cannot be pierced by a "dribbling dart of love" (I.iii.1-3). At the end, however, he offers to exchange love and possessions with Isabella. But the possessions are not things but the various processes of being each commands.

35 Gandhi would call such power, the complementary discipline of non-resistance, Satyagraha or "Soul Force."

## Bibliography

- Anderson, Ruth Leila. Elizabethan Psychology and Shakespeare's Plays. New York: Russel & Russel, 1966.
- Babb, Lawrence. The Elizabethan Malady: A Study of Melancholia in English Literature from 1580 to 1642. East Lansing: Michigan State College Press, 1951.
- Bertram, Paul. Shakespeare and The Two Noble Kinsmen. New Brunswick: Rutgers University Press, 1965.
- Bradley, A. C. Shakespearean Tragedy. Greenwich: Fawcett.
- Campanella, Tommaso. "On the Sense and Feeling in All Things and on Magic." In Renaissance Philosophy: Volume I: The Italian Philosophers: Selected Readings from Petrarch to Bruno. Ed. and trans. Arturo B. Fallico and Herman Shapiro. New York: The Modern Library, 1967. pp.339-379.
- Clemen, Wolfgang. The Development of Shakespeare's Imagery. New York: Hill and Wang, 1951.
- Cunningham, J.V. Woe or Wonder: The Emotional Effect of Shakespearean Tragedy. Denver: Alan Swallow, 1960.
- Curry, Walter Clyde. Shakespeare's Philosophical Patterns. Gloucester: Peter Smith, 1968.
- Danby, John F. Shakespeare's Doctrine of Nature: A Study of King Lear. London: Faber and Faber, 1948.
- Dusinberre, Juliet. Shakespeare and the Nature of Women. London: The MacMillan Press Ltd., 1975.
- Eagan, Robert. Drama within Drama: Shakespeare's Sense of His Art in King Lear, The Winter's Tale and The Tempest.

- Ellis-Fermor, Una. "Timon of Athens: An Unfinished Play."  
In Shakespeare the Dramatist. Ed. Kenneth Muir.  
London: Methuen & Co. Ltd., 1961.
- Elton, William R. King Lear and the Gods. San Marino:  
The Huntington Library, 1968.
- Ficino, Marsilio. Commentary on Plato's Symposium. Trans.  
Sears Jayne. Columbia: University of Missouri, 1944.
- Fiedler, Leslie A. The Stranger in Shakespeare. New  
York: Stein and Day, 1972.
- Frazer, Sir James G. The New Golden Bough: A New Abridg-  
ment of the Classic Work. Ed. Dr. Theodore H. Gaster.  
New York: Mentor, 1964.
- Goldberg, S.L. An Essay on King Lear. London: Cambridge  
University Press, 1974.
- Goldmann, Michael. Shakespeare and the Energies of Drama.  
Princeton: Princeton University Press, 1972.
- Heilman, Robert. This Great Stage: Image and Structure  
in King Lear. Seattle: University of Washington  
Press, 1967.
- Hosley, Richard. "Sources and Analogues of 'The Taming  
of the Shrew'." In The Signet Classic Shakespeare:  
The Taming of the Shrew. Ed. Robert Heilman. New  
York: Signet, 1966.186-208.
- Hunter, Robert. Shakespeare and the Comedy of Forgiveness.  
New York: Columbia University Press, 1966.
- Jaffa, Harry V. "The Limits of Politics: King Lear, Act I,  
Scene i." In Shakespeare's Politics. By Allan Bloom  
with Harry V. Jaffa. New York: Basic Books., Inc.  
1964.
- James, D.G. The Dream of Prospero. Oxford: Oxford  
University Press, 1967.
- Jonson, Ben. Hymenaei. In Ben Jonson: Selected Masques.  
Ed. Stephen Orgel. New Haven: Yale University  
Press, 1970.
- Jorgensen, Paul A. Lear's Self-discovery. Berkeley:  
University of California Press, 1967.
- Marsh, D.R.C. The Recurring Miracle: A Study of Cymbeline

- and the Last Plays. Lincoln: University of Nebraska Press, 1962.
- Mc Farland, Thomas. Shakespeare's Pastoral Comedy. Chapel Hill: University of North Carolina Press, 1975.
- , Tragic Meanings in Shakespeare. New York: Vintage/ Random House, 1966.
- Milward, Peter. S. J. Shakespeare's Religious Background. Bloomington: Indiana University Press, 1973.
- Montaigne, Michel de. The Complete Essays of Montaigne. Trans. Donald M. Frame. Stanford: Stanford University Press, 1965.
- Muir, Kenneth and S. Schoenbaum, eds. A New Companion to Shakespeare Studies. London: Cambridge University Press, 1971.
- Nuttall, A. D. Two Concepts of Allegory: A Study of Shakespeare's The Tempest and the logic of Allegorical Expression. New York: Barnes & Noble, Inc., 1967.
- Partridge, Eric. Shakespeare's Bawdy: A Literary and Psychological Essay and a Comprehensive Glossary. New York: E. P. Dutton & Co., Inc., 1960.
- Pearson, Lu Emily. Elizabethans at Home. Stanford: Stanford University Press, 1957.
- Peterson, Douglas L. Time, Tide and Tempest: A Study of Shakespeare's Romances. San Marino: The Huntington Library, 1973.
- Pico della Mirandola, Giovanni. Oration on the Dignity of the Human Being. In Renaissance Philosophy: Volume I, The Italian Philosophers: Selected Readings from Petrarch to Bruno. Ed. and trans. Arturo B. Fallico and Herman Shapiro. New York: The Modern Library, 1967, pp.141-171.
- Plato. Phaedrus. Trans. W. C. Helmbold and W. G. Rabinowitz. Indianapolis: The Library of Liberal Arts/ Bobbs-Merrill, 1956.
- Prosser, Eleanor. Hamlet and Revenge. Stanford: Stanford University Press, 1967.
- Rosenberg, Marvin. The Masks of King Lear. Berkeley: University of California Press, 1972.

Shaw, George Bernard. Cymbeline Refinished. In Geneva, Cymbeline Refinished, and Good King Charles. London: Constable and Company Limited, 1946.

Smith, Hallett. Shakespeare's Romances: A Study of Some Ways of the Imagination. San Marino: The Huntington Library, 1972.

Soellner, Rolf. Shakespeare's Patterns of Self-knowledge. Ohio State University Press, 1972.

Sproat, Kezia. "A Reappraisal of Shakespeare's View of Women." Diss. Ohio State University, 1975. University Microfilms International, Ann Arbor.

Spurgeon, Caroline. Shakespeare's Imagery and What It Tells Us. Cambridge: Cambridge University Press, 1966.

Tolstoy, Leo. "Shakespeare and the Drama." In Shakespeare in Europe. Ed. Oswald LeWinter. Cleveland: Meridian, 1963.

Traversi, D.A. An Approach to Shakespeare: Volume II: from Troilus and Cressida to The Tempest. Third edition. Garden City: Anchor/ Doubleday, 1969.

Schoenbaum, S. Shakespeare's Lives. Oxford: Clarendon Press, 1970.

Vyvyan, John. Shakespeare and Platonic Beauty. New York: Barnes & Noble, Inc., 1961.

Walker, D. P. Spiritual and Demonic Magic: from Ficino to Campanella. Notre Dame: University of Notre Dame Press, 1975.

Weston, Jessie L. From Ritual to Romance. Garden City: Anchor/ Doubleday, 1957.

Wilson Knight, G. "The Pilgrimage of Hate: An Essay on Timon of Athens." In Four Centuries of Shakespearean Criticism. Ed. Frank Kermode. New York: Avon/ Hearst, 1965.

Yates, Frances A. Shakespeare's Last Plays: A New Approach. London: Routledge & Kegan Paul, 1975.